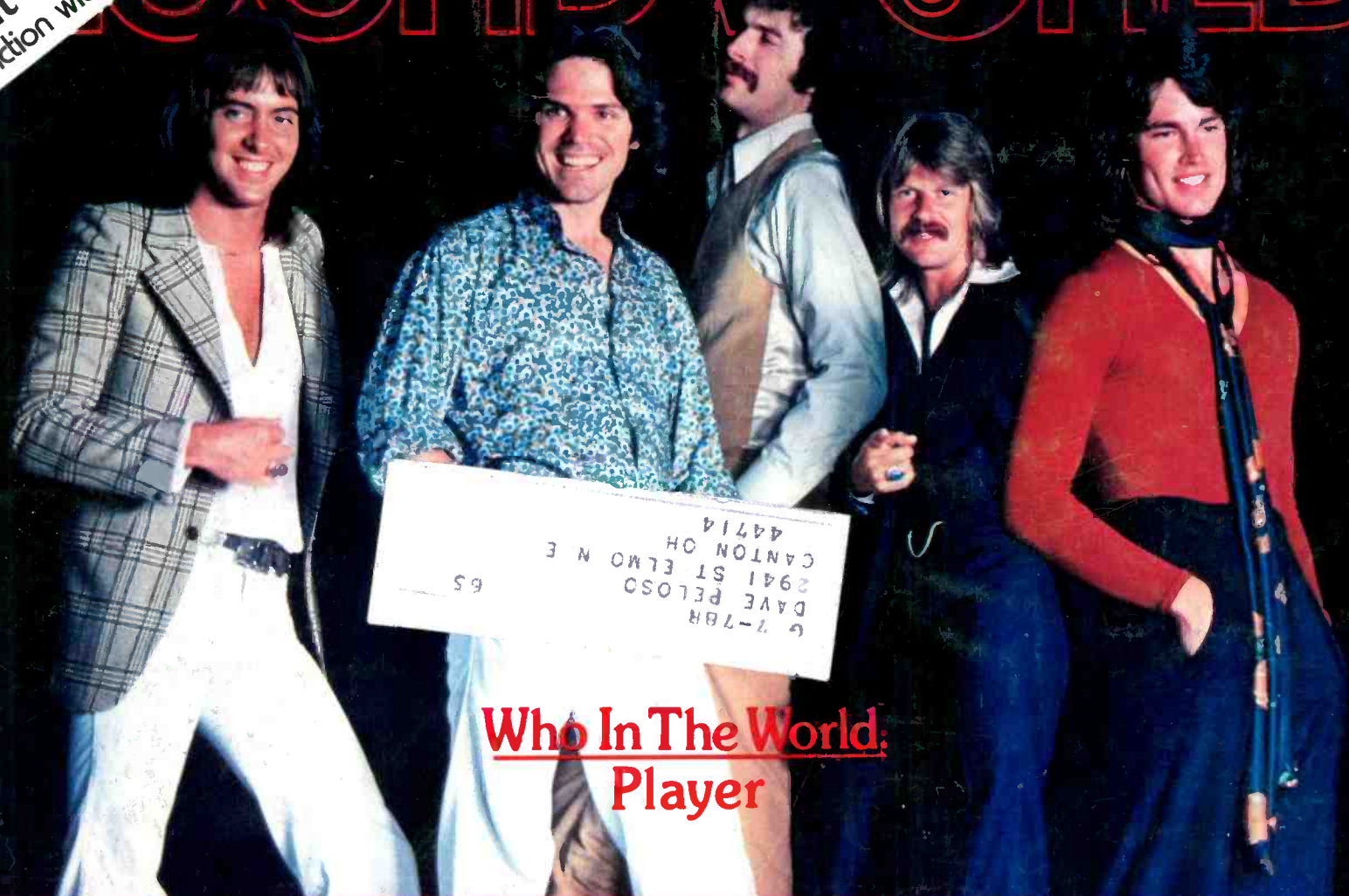


Spotlight on Germany
In Conjunction with MIDEM '78

RECORD WORLD



Who In The World: Player

HITS OF THE WEEK

SINGLES

ART GARFUNKEL WITH JAMES TAYLOR & PAUL SIMON, "WHAT A WONDERFUL WORLD" (prod. by Phil Ramone) (writers: Alpert-Adler-Cooke) (Kags, BMI) (3:30). A past hit for Sam Cooke and Herman's Hermits, this pop gem with this all-star cast should repeat as a major hit. The three singers trade verses smoothly and with humor. Columbia 3-10676.

KANSAS, "DUST IN THE WIND" (prod. by Jeff Glixman) (writer: Livgren) (Don Kirshner, BMI) (3:26). This ballad shows a new and pleasantly surprising side of the midwestern art-rock outfit. It's a subdued vocal duet accompanied only by acoustic guitars and an imaginative violin break. The two-part vocal harmony works well. Kirshner 8 4274 (CBS).

WAYLON JENNINGS & WILLIE NELSON, "MAMAS DON'T LET YOUR BABIES GROW UP TO BE COWBOYS" (prod. not listed) (writers: E. & P. Bruce) (Tree, BMI) (2:30). "Outlaw" country's most formidable duo should score on both pop and country charts with this word to the wise in 3/4 time. The arrangement is tasteful and effective. RCA 11198.

JOHNNY GUITAR WATSON, "LOVE THAT WILL NOT DIE" (prod. by Johnny Guitar Watson) (writer: Watson) (Vir-Jon, BMI) (3:43). The basis of Watson's latest single is again an all-funk rhythm pattern, but there are some new wrinkles, most notably the echoed scat vocals and brass punctuation that close this likely pop and r&b hit. DJM 1034.

SLEEPERS

FRANKLIN MICARE, "DELECTABLE LOVE" (prod. by Joel Dorn) (writer: Micare) (Maverick, ASCAP) (3:15). Micare, hitherto known for his work in New York-area clubs, makes an impressive record debut with this bright, up-tempo pop tune. The performance is crisp and energetic, and is sure to remind some listeners of Neil Sedaka. Private Stock 182.

BRASS CONSTRUCTION, "L-O-V-E-U" (prod. by Jeff Lane) (writer: Muller) (Desert Rain/Big Boro, ASCAP) (3:37). The message is simple—"We l-o-v-e you, scoobydo"—and the rhythm, as usual with this New York group, dominates. The guitars, mixed well out front, are the driving force behind this likely r&b success. United Artists 1120.

MANHATTANS, "AM I LOSING YOU" (prod. by Bobby Martin & group) (writers: Fields-Morr-Stender) (Sumack/Scorpion, BMI) (3:37). Perhaps their strongest single since "Kiss And Say Goodbye," this Manhattans effort shows that ballads remain the group's main strength. The vocal arrangement stands as one of their finest. Columbia 3-10674.

SUZANNE STEVENS, "YOU SAVED ME" (prod. by Hal Ycergler) (writer: Naumann) (Blackwood, BMI) (2:48). A thumping, Elton John-like barrelhouse piano drives this upbeat pop single. Stevens' vocal is positive and earnest, and a good brass arrangement benefits what should be a strong candidate for pop and MOR airplay. Capitol 4536.

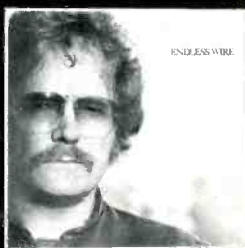
ALBUMS

GORDON LIGHTFOOT, "ENDLESS WIRE." Lightfoot's music and distinctive voice have a timeless appeal which has been underlined through the years by an impressive string of hit singles and best selling albums. His latest should prove to be no exception with the sweeping "Sweet Guinevere" and the singalong quality of "Daylight Katy." Warner Bros. BSK 3149 (7.98).

ART GARFUNKEL, "WATERMARK." The note that "This album was produced from Dec. 7, 1976 through Dec. 23, 1977" perhaps explains the delay but the result is an lp of high quality performances and recordings. Most of the material emanates from the pen of Jimmy Webb, but Sam Cooke's "Wonderful World" seems a logical inclusion. Columbia JC 34975 (7.98).

"DR. BUZZARD'S ORIGINAL SAVANNAH BAND MEETS KING PENETT." When the group's debut album was released in the summer of 1976, its eclecticism drew much attention. The numerous musical styles mixed with a steady, rhythmic undercurrent are still a refreshing musical departure which should see this follow-up put the group back on top. RCA AFL1-2402 (7.98).

"HERB ALPERT — HUGH MASEKELA." The first collaboration between Herb Alpert (flugel horn and trumpet) and Hugh Masekela (flugel horn) is an exceptionally vibrant and musical pairing. The two musicians' penchant for infectious, percolating rhythms is heard in numbers like "Skokiaan," "Lobo," "African Summer" and "I'll Be There For You." Horizon SP 728 (A&M) (7.98).



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A year like never before.
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and women in our record
companies around the world
who made it happen.

Steve Ross
Warner Communications Inc.



RECORD WORLD

'Saturday Night Fever' Tops LP Chart; Film Success Keys RSO Mking. Strategy

By ALAN WOLMARK

■ After only five weeks since its release, the original soundtrack to "Saturday Night Fever" (RSO) has knocked "Rumours" (WB) out of the top spot, ending Fleetwood Mac's record-breaking 33-week reign. The double-record set, a virtual retail monster with huge rack action is an across the board smash with its sweeping attack supported by strong r&b sales yielding a #10 on the r&b album chart and two top 20 Bee Gees singles. The soundtrack's dominant retail action has captured Salesmaker of the Week for the third consecutive week.

Chart Analysis

Fleetwood Mac checks in at #2, remaining the top lp at a number of major retailers and maintaining a strong hold at the
(Continued on page 6)

RIAA Certifications Reach All-Time High

■ NEW YORK—Gold and platinum record awards certified by RIAA zoomed to new highs in 1977.

A total of 238 gold record on 55 singles and 183 long-play on 55 singles and 185 long-playing albums and/or their counterparts on pre-recorded tapes. This was an increase of better than 17 percent over the 204 certifications granted in 1976 to
(Continued on page 80)

By SAM SUTHERLAND

■ LOS ANGELES — Propelled by two major Bee Gees single hits mounting box office receipts for the theatrical release of the feature film, RSO's soundtrack lp from "Saturday Night Fever" moves into the number one position on the RW Album Chart this week, dethroning Fleetwood Mac's "Rumours" (WB) after 33 weeks at the top.

"Saturday Night Fever" vaulted into that niche from a bulleted post at number five on last week's chart, overcoming albums by Linda Ronstadt, Shaun Cassidy and Kiss that had been hovering near the top significantly longer; the soundtrack lp achieved that jump in its fifth week on the chart, just as the package's first major single hit, "How Deep Is My Love," slipped from the top ten, and its
(Continued on page 74)

Midwest, Northeast Retail Sales Strong In Spite Of Blizzards and Cold Weather

By DAVID MCGEE

■ NEW YORK—Death and taxes are said to be the only sure things in life, although record retailers might add to that infamous list a post-Christmas, pre-major new releases sales dropoff. But this seems not to be the case in 1978. While far below last week's record index of 311.5, this week's Record World Sales Index is nevertheless far above the average for the year at 198.9. Significantly, retailers in the northeastern and midwestern parts of the country are holding their own, in most cases, despite an arctic cold front that has swept across those regions, bringing with it driving snowstorms and up to 60 mile an hour winds. Unlike last year, when snowstorms brought business to a standstill, the big freeze of '78 has been relatively short-lived and thus easily coped-with.

Cleveland is the hardest hit of the major markets. Blizzard conditions existed there early last week; when the storm passed, there was some 20 inches of snow on the ground and winds were being clocked at 60 miles an hour. Schools were closed; most roads in town were impassable; and the Mayor of Cleveland suggested the townspeople stay home rather than go to work. By Wednesday the highway department had cleared several of the main thoroughfares in town, and some stores were open for business. Peter Schliwen of Record Revolution reported "absolutely nothing" in the way of business at his two free-standing stores. Ron Brooks of Record Rendezvous, on the other side of town, said "all things considered, Mon-
(Continued on page 80)

Rubinstein, Minor Form New 'Xeti' Label

By SAM SUTHERLAND

■ LOS ANGELES — Following months of industry rumors, former ABC Records chief Jerry Rubinstein and Charlie Minor, who helmed that label's promotion force during Rubinstein's tenure, have confirmed the formation of their own record company, Xeti Records.

Rubinstein, who will be chairman of the new label, and

Minor, who is president, are already moving into a new one-story office complex at 450 South Beverly Drive in Beverly Hills. During an interview with RW conducted literally minutes after the label's name had been officially confirmed, the pair outlined initial administrative plans for the new company. A skeleton staff is already helping to set up the newly painted offices, and an initial national field staff is being set now.

"When I left ABC, and Charlie
(Continued on page 91)

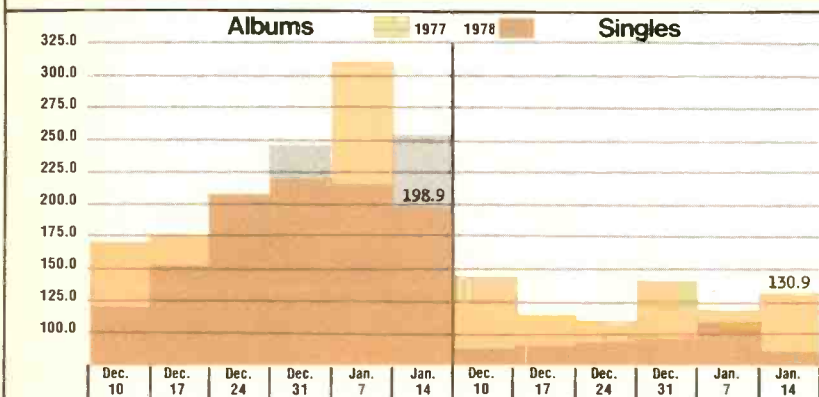
RW, Buddy Bregman Ready TV Project

■ LOS ANGELES — Producer-director Buddy Bregman, of Danny Thomas Productions, and Record World magazine have announced plans to produce a two-hour special entitled "The Record World — A Special Salute."

Superstars

The special is not an awards show, but rather an in-depth look at the world of the record business and its superstars. The show will have a cast of approximately 12 major recording artists, along
(Continued on page 80)

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.

WCI Reports Record Setting Sales

■ NEW YORK—The WCI Record Group shattered all previous sales marks in 1977, it was announced by parent Warner Communications Inc. The results, coming on top of similar strong gains last year, indicate that Group revenues rose more than 30 percent for the year, with domestic record and tape sales up approximately 30 percent and international revenues ahead a previously-announced 42 percent. The WCI Record Group includes Warner Bros. Records, Elektra/Asylum Records, Atlantic Records, WEA Corp.—the distribution arm for

the domestic labels and WEA International. As a result of these gains, the Group will show worldwide record and tape revenues for 1977 in excess of \$500 million. Fourth quarter results aided in achieving the annual gains noted above. For the final three months of the year, domestic label sales increased by approximately 40 percent, with WEA International showing a similar fourth quarter rate of gain.

The Group's percentage increase in 1977, as well as that of the domestic labels and WEA In-
(Continued on page 79)

Eagles, Ronstadt Top Grammy Nominations

■ LOS ANGELES — The final nominations for this year's Grammy Awards, as announced by the National Academy of Recording Arts and Sciences, whose more than five thousand members will now select the winners, include for the Record of the Year award, Linda Ronstadt's "Blue Bayou," Crystal Gayle's "Don't It Make My Brown Eyes Blue," the Eagles' "Hotel California," Barbra Streisand's "Love Theme from A Star Is Born (Evergreen)" and Debby Boone's "You Light Up My Life."

Albums

The Eagles and Ronstadt garnered the most nominations with six and five category placements respectively. The Eagles' "Hotel California" album was nominated for Album of the Year. Other albums in that category are Steely Dan's "Aja," James Taylor's "JT," Fleetwood Mac's "Rumours" and the London Symphony Orchestra conducted by John Williams for "Star Wars."

In addition to her other two nominations, Debby Boone was voted one of the five finalists in Best New Artist along with Stephen Bishop, Shaun Cassidy, Andy Gibb and Foreigner. Boone's hit song, "You Light Up My Life," was nominated for Song of the Year with "Don't It Make My Brown Eyes Blue," "Hotel California," "Love Theme from A Star Is Born (Evergreen)," "Nobody Does It Better" and "Southern Nights."

Other Categories

Other pop and rock category nominations include Best Pop Female Vocal Performance: Linda Ronstadt, Dolly Parton, Barbra Streisand, Carly Simon and Debby Boone; Male Vocal Performance: Engelbert Humperdinck, James Taylor, Andy Gibb, Stephen Bishop and Leo Sayer; Vocal Performance by Duo, Group or Chorus: Steely Dan, Crosby, Stills & Nash, Bee Gees and Fleetwood Mac; Best Instru-

(Continued on page 81)

London Names McEwen Executive Vice Pres.

■ NEW YORK—London Records last week named Terry McEwen executive vice president of the company, reporting to D. H. Toller-Bond, London's president, who announced the appointment.

McEwen, a 27-year veteran of the London organization, has served most recently as vice president of London's classical division. He has been based in this country for 17 years, and has also worked for London in Europe and in the U.K.

McEwen, contacted by *Record World* a day after his appointment last week, said his plans for London were "very much in the formulating process at this point." He did remark, however, that his goal is "to put London Records on a streamlined basis and make it more profitable," and said that would entail "some readjustment, some restructuring within the organization."

"Any organization sometimes (Continued on page 81)

UA Meet Stresses Label's Gains

By SAM SUTHERLAND

■ PALM SPRINGS — Strong '77 year-end business, chart and sales gains for an expanded stable of custom labels, special staff awards and first quarter releases and promotion strategies were among topics surfacing during a three-day gathering of United Artists Records staff held at the Canyon Hotel here last Thursday (5) through Saturday (7).

Focus

While the primary focus of the session was on upcoming product (RW, Jan. 14, 1978), with only one product presentation scheduled each day on Friday and Saturday, commentary from label chiefs and an additional Saturday morning huddle of promotion, artist relations, publicity and custom label staff members reflected an active schedule for the label during the coming months.

Themed as a "first-quarter kick-off," both the overall meet-

ing and the actual presentations drew from football for its competitive theme. While label president Artie Mogull would later note that UA is readying a demanding schedule of debut albums for new artists, both he and the presentation's chief organizer, Gordon Bossin, vice president, marketing, opened Friday's morning product presen-

tation by recapping the label's '77 successes.

Bossin welcomed distributors and custom label staff in attendance and stressed to attendees that successes for Electric Light Orchestra, Crystal Gayle, Kenny Rogers, Ronnie Laws, Noel Pointer, Earl Klugh and Enchantment would remain priorities during (Continued on page 16)

Polygram Announces Exec. Restructuring; Bliersbach, Vogelsang, Hix Are Promoted

■ BAARN / HAMBURG — Polygram president Coen Solleveld has announced a new structure of the Polygram Group's record division's Phonogram International.

Plans

The plan calls for the integration of the commercial, administrative and technical functions at headquarter level in Baarn, the (Continued on page 35)

■ BAARN, NETHERLANDS — Dr. Wolfgang Hix has been nominated as executive vice president of the international Record and Leisure Group of Polygram B.V./GmbH. and Dr. Werner Vogelsang, president of the Polydor Division, Hamburg, has been named vice president of Polygram. Also, J. Dieter Bliersbach has been named president of the newly-established Polygram Far East.

Hix joined Polygram in 1962 and played a substantial role in the development of the Group as head of the legal and personnel departments, and as general counsel. He was named senior vice president in 1976.

Vogelsang began his career with Polygram in 1968 as managing director of Phonogram in Hamburg. He was named president of Polydor International in 1972 and from 1974 to 1977 he was based in New York in his additional function as president (Continued on page 35)

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POWERHOUSE PICKS

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

Heatwave (Epic) "Always and Forever."

Showing positive moves wherever it is played, this disc continues to pick up major airplay to go with pop sales reports and solid r&b activity. It exhibits same hit signs as the group's first record.

Next.



First there was "Higher and Higher,"
Rita Coolidge's first taste of gold.

Then there was "We're All Alone"

And "The Way You Do The Things You Do" is next.

"The Way You Do The Things You Do" AM 2004

From the platinum plus album, "ANYTIME... ANYWHERE" SP 4616

The New Rita Coolidge Single
On A&M Records



Produced by David Anderle

CHART ANALYSIS

Sat. Night Fever Tops Albums; Queen No. 1 Single Player LP Chartmaker

(Continued from page 3)

racks. Generally heavy sales have the Sales Index at 198.3 with significant but tapering post-Christmas turnover keeping the top 10 albums locked with no new entries. Queen's "News of the World" (Elektra) is up to #7 bullet, displaying good upward rack movement and solid retail backed by its #1 pop single. Following up with top 10 bullets are Aerosmith's #8 "Draw The Line" (Col), showing major sales impact after five weeks, and Jackson Browne's "Running On Empty" (Asylum) at #9, which exploded from day one despite no single release, with massive retail sales and steadily increasing rack action. The #1 r&b album, Earth, Wind & Fire's "All N All" (Col), rounds out a tightly-packed top 10.

Bulleting in the top 20 are Styx' "The Grand Illusion" (A&M) at #16, exhibiting good retail and increased rack movement with a top 10 single, and Billy Joel's #17 entry, "The Stranger" (Col), which is breaking Joel wide open nationally with massive retail level action and a #5 bullet single.

Significant jumps were made by "Close Encounters of the Third Kind" product as the Arista soundtrack went up 12 slots to #22 bullet supported by two hit singles not from the lp but keeping record buyers aware of the film. Meco's disco-oriented "Encounters of Every Kind" (Millennium) jumped 19 notches to #74 bullet. Of note in the top 40 are Joni Mitchell (Asylum) at #25 bullet; Randy Newman's bulleted #27 "Little Criminals" (WB), which is a big retail item boosted by its unconventional #3 single hit; Eric Clapton (RSO) at #29 bullet with a bulleting single stirring up further interest; and Leif Garrett (At-

Phonodisc Reports New Sales High

NEW YORK—Polygram Corp.'s Phonodisc has recorded its third consecutive record month with sales of \$27.3 million in Dec.

Led by the Polygram group of companies including RSO, Phonogram (Mercury, Philips, Monument, De-Lite), Casablanca and Polydor (Deutsche Grammophon, ECM, Spring, Oyster, MVP, Kolob) in addition to Island and Capricorn, Phonodisc topped its November figure of over \$25 million.

lantic) at #37 bullet.

Strong retail action has crossover hit lps by War (MCA) and Parliament (Casablanca) bulleting at #31 and #32.

Grover Washington, Jr. (Kudu), with the #1 jazz lp, moves up to a bulleted #42 supported by good retail sales and a rising presence at the racks. The surging Dan Hill's "Longer Fuse" (20th Century) jumps 17 places after only four weeks to #55 bullet.

In the 60s are Dolly Parton (RCA) at #62 bullet; Chic (Atlantic) at #66 bullet showing good crossover strength with the #16 r&b spot, a bulleted top 20 pop single and the #3 r&b single; and Elvis Costello (Col) at #69 bullet with this year's first left-field hit garnering a good geographic spread and increasing retail power.

Roberta Flack (Atlantic) is at #70 bullet with a 17 point jump after two weeks; and this week's Chartmaker, "Player" (RSO), comes in at #77 bullet on its retail strength, upward rack progress, and a crossover single at #2 pop-side and #29 bullet r&b. Also new to the top 100 is Bill Withers (Col) at #98 bullet.

Other bulleted albums in the top 100 are the Ohio Players (Mercury) at #84 and Lou Rawls at #90 with a solid r&b base.

'Short People' #3 Bullet

By PAT BAIRD

Despite a well-publicized controversy over lyrical content, Randy Newman's "Short People" (WB) continued sales and radio strength nationally to move into the #3 bullet position this week. Queen (Elektra) and Player (RSO), this week's Chartmaker album, held on to the #1 and #2 spots, respectively. In a reverse crossover move, Player is also #29 bullet on the R&B Singles Chart.

Other good moves on the top of the chart were registered by Billy Joel (Col) at #5 bullet and The Bee Gees' "Stayin' Alive" (RSO) at #7 bullet, a record that helped drive the "Saturday Night Fever" soundtrack into the #1 bullet spot. ELO (UA) moved into the #10 bullet slot with strong sales. Also in the Top 10 this week are: Rod Stewart (WB) #4, Dolly Parton (RCA) #6, Debby Boone (Warner/Curb) #8 and Styx (A&M) #9.

Just outside the Top 10 good movers include Dan Hill (20th Cent.) at #11 bullet and a 17 point move on the album chart; Neil Diamond (Col) at #13 bullet; Shaun Cassidy (Warner/Curb), with sales far ahead of airplay, at #14 bullet, and Chic (Atlantic) at #18 bullet.

Music from "Close Encounters of the Third Kind" continued right on the heels of the "Satur-

day Night Fever" records. John Williams (Arista) moved to #28 bullet with the original soundtrack album at #22 bullet and Meco (Millennium) listed at #39 bullet with his album at #74 bullet. The Gene Page version (Arista) is listed at #59 bullet on the r&b chart. Another movie theme, David Gates' "Goodbye Girl" (Elektra), re-gained its bullet at #67 this week.

Three other significant moves were registered this week by Paul Davis (Bang), showing renewed activity for the #27 bullet position after 22 weeks on the chart; Heatwave (Epic) at #52 bullet and this week's Powerhouse Pick, and El Coco (AVI), taking the biggest jump on the chart, up 32 points to #65 bullet.

Also active on the top 100 are: Samantha Sang (Private Stock) #22 bullet; Con Funk Shun (Mercury), in the #1 spot on the r&b chart, at #23 bullet; Lynyrd Skynyrd (MCA), picking up solid north and northeast adds, at #32 bullet; Foreigner (Atlantic) at #34 bullet; Steely Dan (ABC) #37 bullet; Donna Summer (Casablanca) #38 bullet; Little River Band (Harvest) at #51 bullet, and Natalie Cole (Capitol) taking a 26 point jump to #60 bullet.

Four records debuting on the Top 100 this week are already good movers on the R&B Singles Chart. They are: Pockets (Col) at #86 bullet pop and #19 r&b; Enchantment (Roadshow) at #89 bullet pop and #36 bullet r&b; Dorothy Moore (Malaco) at #98 pop and #14 bullet r&b, and Stargard (MCA) at #99 pop and #15 bullet r&b.

Other new entries on the Top 100 this week include: Rita Coolidge (A&M), with her third single from her latest album, Chartmaker at #62 bullet; B. J. Thomas (MCA) at #93; Heart (Portrait) at #94, and Prism (Ariola) at #96.

Parton, Summer Set For NARM Convention

NEW YORK — RCA's Dolly Parton and Casablanca's Donna Summer will highlight the entertainment at this year's NARM Convention.

Parton will perform at the Installation Luncheon on Tuesday, March 21 and Summer will sing at the NARM Awards Banquet on the following day.

REGIONAL BREAKOUTS

Singles

East:

Meco (Millennium)
Johnny Rivers (Big Tree)
ABBA (Atlantic)

South:

Foreigner (Atlantic)
Jay Ferguson (Asylum)
Heatwave (Epic)
ABBA (Atlantic)
David Gates (Elektra)

Midwest:

Leo Sayer (Warner Bros.)
Meco (Millennium)
Jay Ferguson (Asylum)
Johnny Rivers (Big Tree)
Heatwave (Epic)

West:

Foreigner (Atlantic)

Albums

East:

Roberta Flack (Atlantic)
Meco (Millennium)
Player (RSO)
Bill Withers (Columbia)
Sea Level (Capricorn)

South:

Chic (Atlantic)
Roberta Flack (Atlantic)
Player (RSO)
Bill Withers (Columbia)
Donny & Marie (Polydor)
Sea Level (Capricorn)

Midwest:

Chic (Atlantic)
Roberta Flack (Atlantic)
Meco (Millennium)
Player (RSO)
Slave (Cotillion)

West:

Elvis Costello (Columbia)
Roberta Flack (Atlantic)
Sea Level (Capricorn)
Sex Pistols (Warner/Virgin)
Enchantment (Roadshow)

Clive Davis

Hope you'll see as much
future in us as we see
in you at Arista!
(See you in February)



Filthy Rich Record Co.

Filthy Rich Record Co. is an independent record producer.

Buckley Suggests Starr Station Sale

By MARC KIRKEBY

■ NEW YORK — William F. Buckley, Jr., the conservative author and commentator, has asked the board of directors of Starr Broadcasting Group, Inc., to consider the sale of the company's broadcast properties. Buckley, Starr's board chairman and largest single shareholder, has reportedly told the board of an offer from an unnamed source to buy the Starr stations.

Joining Buckley in the request to the board was Jim Long, another major Starr shareholder and president of TM Productions of Dallas, a major automated music and jingle company and a Starr Subsidiary. Buckley reportedly holds 19 percent of Starr stock; Long, 11 percent.

Starr currently owns nine radio stations, five AM and four FM, and two television stations. Among the radio properties are such prominent top 40 outlets as WBOK-AM in New Orleans and KYOK-AM in Houston, and an established AOR station, WWWW-FM in Detroit.

Starr properties have suffered a series of reverses in recent years. When Starr attempted in 1975 to dump an unprofitable classical format at its WNCN-FM in New York (since sold to GAF Broadcasting) in favor of an album-rock format, a wave of com-

plaints and legal actions by a classical music "listeners guild" stalled the attempt and probably induced the sale of the station. In addition, the publicity linking Buckley, a leading conservative spokesman, to a "countercultural" rock format apparently embarrassed him.

(Continued on page 82)

Chudnoff RCA VP

■ NEW YORK—The appointment of Jack Chudnoff as division vice president, creative services, RCA Records, has been announced by Robert Summer, division vice president marketing operations.

Chudnoff, who reports to Summer, is responsible for the direction of many departments of the record division, including advertising, album design, sales promotion, editorial and literary services and an in-house printing activity. His previous title was director, creative services.

(Continued on page 82)



Jack Chudnoff

Lieberman-serviced Sears Stores Post Impressive Holiday Gains

By MIKE FALCON

■ LOS ANGELES — While Sears, Roebuck and Company holiday sales exceeded expectations, their Lieberman-serviced accounts posted even more impressive gains, according to David Lieberman, president of the giant rack-jobbing operation. Additionally, the executive sees 1978 as a good year for rack-jobbers, due to a variety of factors.

Sears posted a chain-wide sales increase for the five-week period ending December 31 of 21 percent, from \$2.26 billion in 1976 to \$2.75 billion. The Sears increase seemed to be a reflection of bullish nationwide chainstore activity, as J.C. Penny and K mart also registered sales boosts exceeding 20 percent.

Although exact figures cannot be released, Lieberman explained in an in-house publication that "Our record departments outperformed the rest of the departments in our stores by showing larger sales increases."

The president explained that there were a number of reasons for the increase, but in light of statements made by Sears president Arthur M. Wood, the Lieberman holiday sales seem even more significant. Wood noted that the 21 percent chain-wide improvement represented the largest year-to-year gain ever recorded for the nation's biggest retailer.

When the 21 percent figure was mentioned, Lieberman responded by stating, "We did

better than that as a department. In fact, you could say we far outperformed that figure."

Lieberman also believes 1978 will be an excellent year for his company, as well as for other firms engaged principally in rack operations.

The change in population demographics will be increasingly beneficial to rack jobbers, noted the president in his newsletter. "It is particularly beneficial to us as rackjobbers that a major portion of the population is getting older since we deal primarily with mass merchandisers, department and discount stores whose strong customer base lies in the 25-50 age group. I am, therefore, confident that 1978, like 1977, will be the best year ever." Retail chains have been shown to have generally an older and more conservative buying public than retail record chains.

Lieberman also predicted an increase in individual store volumes, "in addition to opening new stores," in 1978, and added that he expected "totally new customers as well."

While the executive noted that Lieberman-serviced Sears accounts have a gross profit figure "somewhat less" than was generated when Serac handled the stores, he also pointed out that the gross has "tremendously expanded."

Barbara Carr Joins Champion Entertainment

■ NEW YORK — Tommy Mottola, president of Champion Entertainment Organization, Inc., has announced the appointment of Barbara Carr to the position of director of public relations and special projects.



Barbara Carr

Ms. Carr will work closely with all Champion artists, and will be involved in developing new artists pursuant to Champion's production deals.

Ms. Carr was director of publicity at Atlantic Records prior to joining Champion and previously held the post of east coast director of publicity for ABC Records.

Weisner and DeMann Bow Mgmt. Company

■ LOS ANGELES — Ron Weisner and Fred DeMann have announced the formation of Weisner-DeMann Entertainment, a personal management firm. Weisner has headed Ron Weisner Management for the past two and a half years. DeMann has been director of promotion at Elektra/Asylum for the past four years.



Ron Weisner, Fred DeMann

The artists under the W-D banner are Sha Na Na, Bill Withers, Tayna Welk, Z.Z. Hill, Adrienne Barbeau, Stephanie Edwards, Alison Steele, and Bob Crewe.

Weisner - DeMann Entertainment is located at 9200 Sunset Blvd. PH 15. The phone number is (213) 550-8200.

WB Honors Curb & Staff



Warner Bros. Records recently held a year-end reception for Mike Curb and his staff honoring the Warner/Curb label's multiple worldwide gold and platinum achievements in 1977. Pictured are, from left: (top) producer Michael Lloyd; WB board chairman and president Mo Ostin; Mike Curb; Russ Thyret, WB promotion; WB VP/sales and promotion Ed Rosenblatt; executive VP Stan Cornyn; producer Wally Holmes; Warner/Curb's national promotion director Fred Scotti; Curb's national promotion director/country John Curb; WB general manager Robin Rothman; Peter Pringle; VP/black music marketing Tom Draper; WB international director Tom Ruffino; producer Bob Gaudio; Carol Curb Scotti; (partially obscured) VP WEA International Phil Rose; Richard Whitehouse, business affairs director/Curb; producer Phil Gernhard; and VP/creative services Derek Taylor. (bottom) WB publicity director Bob Merlis; Warner/Curb general manager Nola Leone; Shaun Cassidy; Debby Boone; national singles sales manager Mark Maitland; VP director of sales Lou Dennis; national secondary promotion director/Curb Steve Wilkins; WB VP and treasurer Murray Gitlin; and Curb's national director A/C promotion Tad Dunphy.

America's Great Musical Heritage Is Now Our New Musical Heritage Series!

Springboard

January 16, 1978

AN OPEN LETTER TO ALL RETAILERS:

First of all let me wish you a happy and prosperous 1978 - all of us at Springboard look forward to helping make it the best music year ever.

To put our product where our thoughts are, Springboard - America's fastest growing economy company - is pleased to introduce the first two albums in its new and specially conceived, MUSICAL HERITAGE series. Two-three record box sets (8-track tapes and cassettes also) featuring "FIFTY YEARS OF AMERICAN MOVIES MUSIC" featuring all the Academy Award winning songs and "FIFTY YEARS OF BROADWAY MUSIC" highlighting show stoppers from Berlin to Hamlish.

Attractively priced to reach the mass market these albums will be backed by an extensive radio and T.V. advertising campaign in excess of \$350,000. In addition, this consumer promotion will be supplemented with posters, window displays, counter and floor dumps and all the other tools you need for sales.

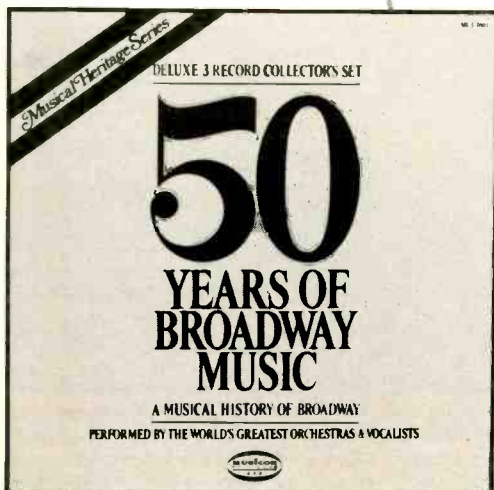
Don't just take my word for it - get all the details from your Springboard salesperson. If you can't wait and want to get a jump on your competition, just give me a call at the Springboard West Coast office (213) 654-6240.

Something new and exciting - from the new and exciting Springboard family of labels.

Sincerely,

Len Levy
Len Levy
Vice President, Marketing

3-LP SET



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BT-MU3-3801

CA-MU3-3801

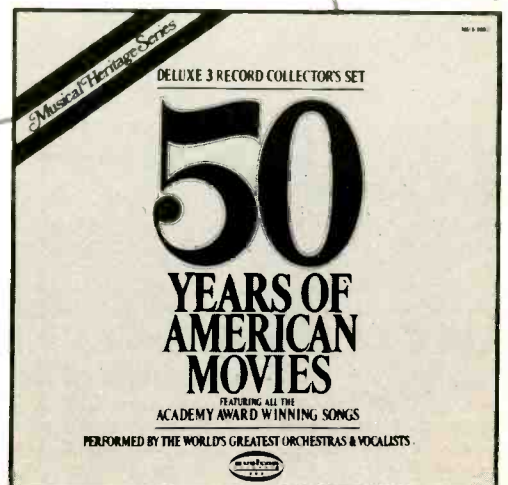


A MEMBER OF

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Jem Records Convention Spotlights Growing Multi-Faceted Operation

By BARRY TAYLOR

■ SOUTH PLAINFIELD, N.J.—Jem Records, the parent company of the Passport and Visa labels (the former distributed by Arista, the latter by a network of independents) and the distributor of numerous domestic new wave labels in addition to rock albums from Europe and Japan held its first national convention last week in its backyard of South Plainfield, New Jersey.

The two-day affair which attracted approximately 150 distributors, Arista Records and GRT personnel, members of the press and employees of Jem and Jem Records West served to educate the attendees about all facets of the company's operations of which imports comprise only part. New albums were previewed in product presentations and new distribution deals were announced.

"At this point in our development it is important for the distributors to know how we operate and how we got where we are," Marty Scott, president of Jem told RW at the meeting. "Basically, people don't understand the Jem operation. When people visit us, they realize we're not in the back of a trailer any more. We have a lot of product coming out in the next two months—there is going to be so much product on everybody's labels in the next few months—we felt the best way to acquaint distributors with our product is to bring them in and show them the operation."

New LPs

Forthcoming albums on the Passport label previewed in the morning session included "Rats to

Riches" by the Good Rats, "Laughing in the Dark" by the Pez Band and "Wise Up To The Event" by former Genesis guitarist Anthony Phillips. On the Visa (formerly Import) label, Jem will release "Vision," a compilation album by Peter Hammill, "A Favourite Garland" by Shirley Collins, "Kill City" by Iggy Pop and James Williamson, "Nature's Clear Well" by Galaxy, "Rock A Rolla" by Judas Priest and "Thru the Ears" a double compilation album by Nektar which includes 30 minutes of material previously unreleased in this country.

Name Change

In announcing the change of the name of the label to Visa, Ed Grossi, VP, Jem, explained to the attendees that it was necessitated out of the confusion between Import Records and the Import label, both being sold through Jem. Grossi pointed out that the "concept of the label remains the same. It will continue to present classic collectors' records in addition to albums by key artists. Hopefully it will sell to a wider audience."

White Noise Records

During the morning product presentation, it was announced that Jem, with the Bomp label, has formed a new label to be called White Noise Records. The first release will be a compilation of Bomp's early singles titled "Instant Cutouts." According to Scott, it is the "harbinger of many new things."

Ego Records

It was also revealed that Jem has entered into an agreement with Kim Fowley for exclusive distribution rights to his Ego Rec-

ords label. Fowley will produce at least ten singles a year of what he has termed "crossover punk."

In one of the more unusual promotions devised by a label, Scott outlined the release of a 12 inch ep by the Pez Band titled "Two Old Too Soon." It will be the first time a promotional record has been legally sold. The record will not be released anywhere in the world and will be sold as an import exclusively through Jem on a bootleg Passport label from a country where Passport does not exist. The record will only be sold for the month of February, to be followed in March by the Pez Band's lp. "This shows the kind of things Jem can do for an artist on its label," Scott explained. "We're combining the rip-off the establishment record company attitude of the new wave with the promotional attitude of a major. We only expect to sell a few thousand eps but it is something that nobody but Jem could do."

Siegel Exits Arista

■ NEW YORK — *Record World* has learned that Arista Records' VP of national sales, Judd Siegel, has left the company. A spokesman for the label said that Siegel reached the decision to leave on his own, feeling that his extensive selling background was not being fully exploited because of an excessive amount of administrative duties.

Chris Toby

Chris Toby is presently Arista's senior sales person and at this time holds that department's lead position, according to the label.

Capitol Names Davis Merch/Adv. Director

■ LOS ANGELES — Dan Davis, vice president of creative services/merchandising & advertising/press & artist relations, Capitol Records, Inc., has announced the appointment of Randall Davis to the post of director, merchandising & advertising for CRI. Randall Davis replaces Don Grierson, who was recently appointed vice president of a&r for Capitol's new EMI America label.



Randall Davis

Randall Davis joined Capitol in November, 1975, as editorial copywriter after four years as a newspaper reporter with the Pasadena Star-News. He was promoted to manager, press & editorial services in June, 1976.

Duties

As Capitol's new director of merchandising & advertising, he will create special merchandising campaigns and campaigns for each artist.

B'nai B'rith Sets NARM Scholarship

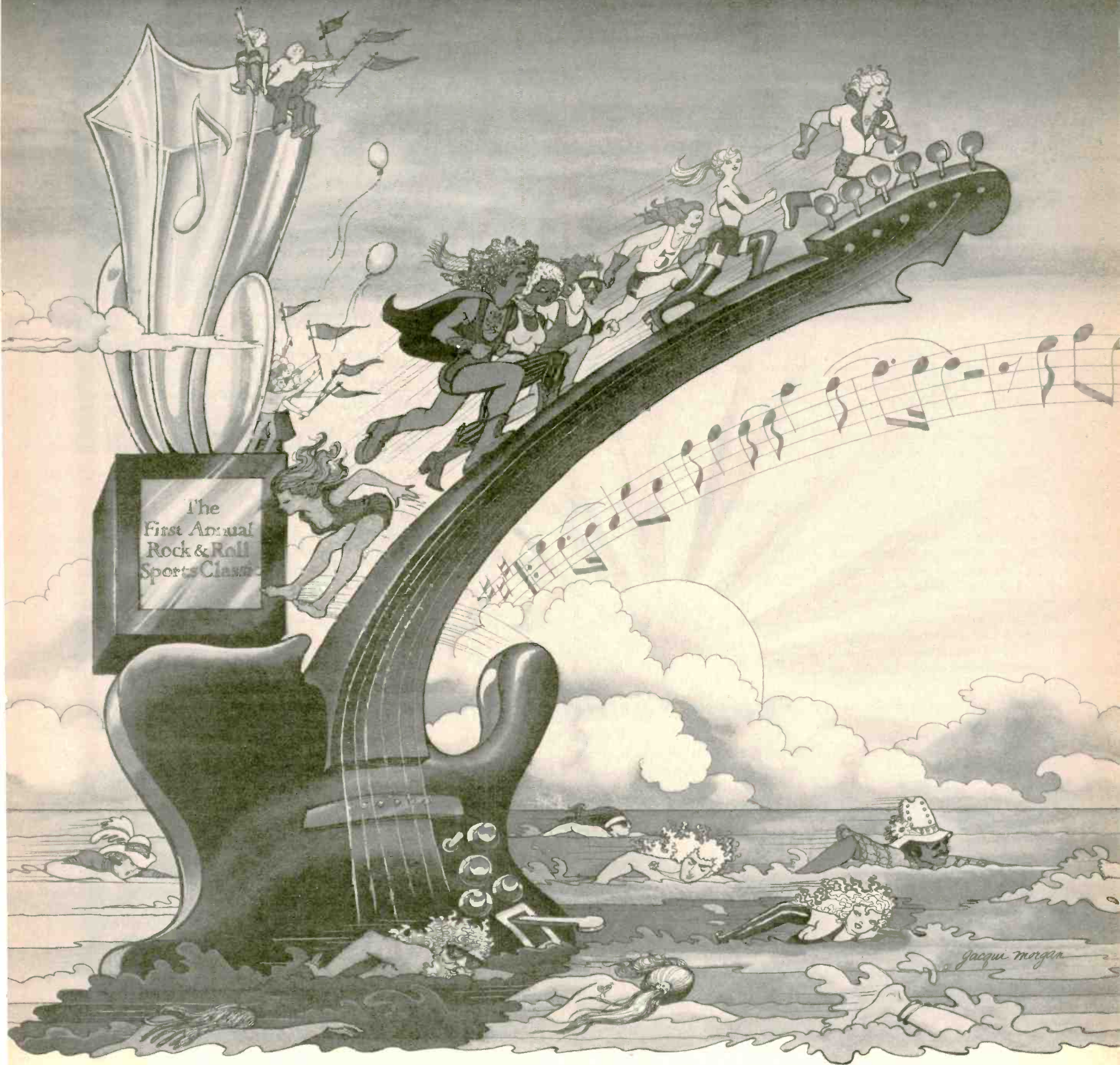
■ NEW YORK — Ken Rosenblum, president, Music and Performing Arts Lodge of B'nai B'rith, has announced the formation of a lodge sponsored NARM scholarship which will be presented at this year's annual NARM Convention to be held in New Orleans in March.

20th Holds Convention



The 20th Century-Fox Record Convention was held at the Newporter Inn, in Newport Beach, California December 12-16. Highlights of the convention included a new product presentation by Harvey Cooper and Alan Livingston, and performances by newly-signed acts such as Rubicon and Michelle Wiley. Shown above at the convention are, top row, from left: Alan Livingston during his product presentation; Dennis Stanfill, chairman of the board, 20th Century Fox Corporation, with 20th's

senior VP, promotion, Harvey Cooper; Herb Eiseman, president of 20th Century Fox Music Publishing, speaking to the convention; Lenny Beer, VP, promotion; Arnie Orleans, senior VP, sales and marketing; and Cooper. Bottom row, from left: Rubicon in performance; Lewis, regional sales manager, midwest, with Rick Sidoti, manager of artist development; Elmer Hill, director, r&b development and Maurice Atkins of the company's r&b field promotion staff; Jack Hakim, VP, international, with Orleans.



TWO-HOUR PRIME TIME NBC-TV SPECIAL...

THE FIRST ANNUAL ROCK AND ROLL SPORTS CLASSIC.

The stars of the music world compete.

TAPE DATES: MARCH 10, 11, 12 UNIVERSITY OF CALIFORNIA AT IRVINE.
EXECUTIVE PRODUCER: BOB FINKEL. PRODUCER/DIRECTOR: TONY VERNA.
AN AUCCIN/ALVIN ROSS/BOB FINKEL-TERAM PRODUCTION.

Stigwood Protests Oscar's 'Fever' Snub

■ LOS ANGELES — Robert Stigwood, producer of "Saturday Night Fever" and founder of the RSO Organization, which includes the RSO label, lodged an angry protest against the board of governors of the music division of the Academy of Motion Picture Arts and Sciences last week.

Stigwood's telegram to the board was triggered by the omission of the hit film from any of the music categories in the forthcoming voting for the Academy's 1977 awards. "We are shocked that 'Saturday Night Fever' has not been represented in the preliminary nominations," his message read. "Furthermore, the music is hand and glove with the script's development and is completely integral to the action to the film.

Nothing New

"We ask that the academy convene to review their choices in order for the music categories to fairly represent to the academy at large the deserving songs and adapted scores from this year's films. We protest the preliminary selection and emphatically insist that a serious omission has been made which would seem to reflect an unwillingness on the part of the music branch to recognize the more innovative and popular currents in the music world today."

While Stigwood's career as a film producer is a recent turn in his long entertainment career,

he currently has two other top-budgeted musical features in production, "Sgt. Pepper" and "Grease;" together with "Saturday Night Fever," the pictures are the result of a major production pact with Paramount.

Stigwood's protest is not a new development for the academy, which drew similar protests in recent years from Motown, due to omissions of material from "Mahogany," and Art Linson, producer of "Car Wash." Motown's charges led to revised nominations, but at press time last week, the academy confirmed industry expectations that they would not repeat their earlier response, and announced they would not reconsider the film. Reason given was that film was technically uneligible, although this was not elaborated on, thus leaving it unclear whether the movie will be eligible in 1978.

Butterfly Reports \$1 Million Income

■ LOS ANGELES — Butterfly Records, in business for only eight months, has announced a fourth quarter gross income of \$1 million.

Going To MIDEM

According to A.J. Cervantes, president of Butterfly, the company expects to gross approxi-

Kansas Platinum



Kirshner Records group Kansas was recently presented in New York with platinum records for its latest album, "Point of Know Return." Kansas is currently wrapping up a four-month United States tour, and in March the group will embark upon a concert tour of Europe and Asia. Kirshner is a CBS Associated Label. Pictured at a reception held for Kansas by CBS Records are, from left: (on floor) Don Kirshner, president, Kirshner Records; (seated) Cheryl Bordagaray; Sylvia Nestor, publicist; Terry Ehart; Mary Steinhardt; Budd Carr, manager; Donna Williams; and Vicci Livgren; (standing) Dave Hope of Kansas; Steve Slutzah, director, west coast product management, Epic/Portrait/Associated Labels; Jeff Glixman, producer; Phil Ehart, Robby Steinhardt, Steve Walsh, Rich Williams and Kerry Livgren of Kansas; Gordon Anderson, director, national promotion, Epic/Portrait/Associated Labels; and Tony Martell, vice president and general manager, CBS Records Associated Labels.

mately \$1½ million during the first quarter of 1978 on such product as P.J. & Bobby, the THP Orchestra and Tuxedo Junction, as well as albums by Dick Saint Nicholas and Michael Cruz.

Representatives of Butterfly Records will be at the MIDEM convention.

WEA Ups Helfer

■ LOS ANGELES — Russ Bach, WEA's Los Angeles regional branch manager, who soon will move to WEA's home office as the company's newly appointed vice president of marketing development, has announced the appointment of Marv Helfer to the newly created position of field sales manager for the Los Angeles and Phoenix markets.

Prior to joining WEA as a sales account executive, Helfer was national sales manager of Chrysalis Records; vice president, marketing, ABC/Dunhill Records, where he had spent eight years; and midwest sales and promotion manager at Roulette Records. In 1956, Helfer started with the Cleveland based King Records as branch manager, and then spent five years at Roulette before entering the independent record promotional publicity field.

Popsie Randolph Dies at 57

By DAVID FINKLE

■ Popsie Randolph, the photographer, died last week of cancer in Phoenix, Arizona where he had retired two years ago after talking about doing just that for years. He was 57.

Most of the music business people to whom Popsie was a good friend may not have even known his last name was Randolph and that, as a matter of more obscure fact, he had been for the first part of his life: William Seezenais. He only changed it when he got tired of spelling the surname too many times for slow-witted hotel clerks during his days on the road as band boy for Ina Ray Hutton and later road manager for Benny Goodman and Woody Herman.

No, he was usually just Popsie, and he was ubiquitous, because in the good old days—10 or so years ago—when only a few record record companies saw any reason to keep a photographer on staff or even around, Popsie covered almost every event there was. The birdie you smiled for several times a day was Popsie's, but you weren't smiling for any birdie, really, you were smiling because it was Popsie with his rumpled suit and fat cheeks and eyes that sparkled almost as

brightly as his flashbulbs and his indomitable good humor, which somehow grew as the years went by—the daughter born only six years ago was apparently the reason.

Knew Everyone

Popsie knew everyone and stood on ceremony with no one, whether he was lining them up at one of the swanky ballrooms around New York or welcoming them to his studio—the one filled with the tripods and the plaster of Paris columns suitable for posing against. He knew everybody's story, and everybody, if they were willing to listen, got to know his. Well, he's had quite an illustrious career—Jack Oakie had even played him on the screen in Goodman's 1944 movie, "Sweet and Low Down."

Music is only a small part of what makes the music business the music business; the larger part is the people who inhabit it. When the trend of the times threatens to be the homogenization of personality, it's people like Popsie you invoke as a rebuttal. No one who is unique, as Popsie was, is replaceable. You just have to hope that people something like him will continue to come along to make you smile.

CBS To Host New Orleans Meet

■ NEW YORK—CBS Records will hold its annual beginning-of-the-year national marketing meetings in New Orleans January 25-29. The meetings will bring together CBS Records executives from New York, Los Angeles and Nashville as well as members of all CBS Records branches.

A full agenda of activities for the week has been planned including sales, promotion, merchandising and a&r seminars. Also featured will be new product presentations and four nights of live performance by selected Columbia, Epic, Portrait and Associated Labels artists. The meetings and presentations will take place at New Orleans' Fairmont Hotel.

Jack Craigo, senior vice president and general manager, marketing, CBS Records, and Paul Smith, vice president, marketing branch distribution, will be co-chairmen of the meetings in New Orleans.

Sargent Mushroom's Natl. Promo Director

■ LOS ANGELES — Rich Sargent has been named national promotion director of Mushroom Records, according to Shelley Siegel, Mushroom vice president and general manager. Sargent will team with Mushroom national promotion director Susie Gershon at the label's Los Angeles offices. Sargent replaces Marc Nathan, who recently joined Sire Records.

Sargent comes to Mushroom from Roadshow Records, where he was national promotion director for Amherst Records at its home office in Buffalo, New York for two years. He has also been associated with Paramount Records and Chess-Janus Records.

For the most exciting and sensational act in Britain the promoters had to go to New York.

Billy and Bobby Alessi, the phenomenally talented twins from New York are back from England with everything but the clothes on their backs.

Rampaging fans from one end of the British Isles to the other, ate them up and tore them apart.

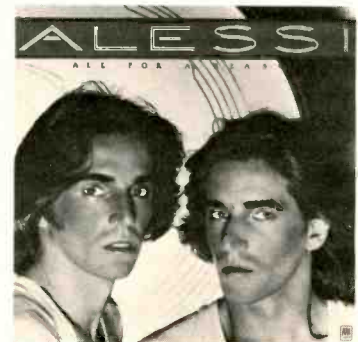
Now the Alessis are back and ready to take on their own country. And now you can get close to the music, charisma and excitement of Billy and Bobby before

everyone else does.

Just pick up their new album "All For A Reason."

A new record by two brothers who are sure to set fire to turntables, televisions, and telephone lines across the country.

Watch out for the Alessi brothers. When they do a song, it's all for a reason.



Alessi "All For A Reason" SP 4657
On A&M Records
& Tapes 

Produced by David Lucas. Associate Producers: Billy and Bobby Alessi.

SINGLE PICKS

VAN HALEN—Warner Bros. 8515

YOU REALLY GOT ME (prod. by Ted Templeman) (writer: Davies) (Jay Boy, BMI) (2:36)

The song that launched the Kinks in 1964 could do the same for Van Halen in this supercharged, heavier version. It's still a fine, primal rocker.

CISSY HOUSTON—Private Stock 171

THINGS TO DO (prod. by Michael Zager) (writers: Vanda-Young) (E.B. Marks, BMI) (3:20)

Houston's fine voice responds well to this inspirationally-tinged song—it's uncharacteristic of Vanda & Young, but could be one of their—and Houston's—best.

ASHFORD AND SIMPSON—

Warner Bros. 8514

DON'T COST YOU NOTHING (prod. by Nickolas Ashford & Valerie Simpson) (writers: same as prod.) (Nick-O-Val, ASCAP) (3:39)

Ashford & Simpson reverse the ballad leaning of their recent singles with this percussive, funky tune—vocals again are its chief virtue.

MIAMI—Drive 6266 (T.K.)

LAY DOWN BABY (prod. by Willie Clarke) (writers: Thompson-Moore-Scott-Clarke) (Sherlyn, BMI) (3:50)

The easy, rhythm-dominated r&b that Miami plays does characterize that city's sound—and with this single could establish the group with pop and r&b.

MANDRILL—Arista 0304

CAN YOU GET IT (SUZIE CAESAR) (prod. by Jeff Lane) (writers: group) (Mandrill, ASCAP) (3:29)

The title provides most of the vocals on this hot, brassy funk exercise, and with the voices used almost as percussion, the rhythm functions well.

SUNSHINE—Roulette 7212

DANCE ROMANCE (prod. by Aram Scheffrin) (writer: Gil de Rubio) (Big Seven, BMI) (3:12)

The tempo here is more romantic than disco, with a latin flavor that should make several crossovers possible—it should remind audiences of summer.

BRIAN AND BRENDA—Rocket 40809 (MCA)

THAT'S ALL RIGHT TOO (prod. by Jay Lewis) (writers: B. & B. Russell) (Kengorous, ASCAP) (3:33)

Brian and Brenda's latest abandons the MOR style of their previous singles in favor of a bouncy, piano-driven r&b tune that should succeed.

JACKIE KAHANE—Raintree 2206

REQUIEM FOR ELVIS (prod. by Phil Jones) (writers: Kahane-Jimmerson) (Minta, BMI) (3:20)

Kahane toured with Presley for years as opening comedian, but there's no comedy on this serious spoken tribute to the King—his sincerity is moving.

CHUCK MANGIONE—A&M 2001

FEELS SO GOOD (prod. by Chuck Mangione) (writer: Mangione) (Gates, BMI) (3:28)

Mangione bridges jazz and pop on this melodic instrumental—the tune is bright enough for pop stations, the trumpet, guitar and drums hot enough for jazz.

THE CARVELLS—Lifesong 8 1760 (CBS)

THE L.A. RUN (prod. by Ron O'Shea) (writers: Keith-Carvell) (Heath Levy/Blendingwell, ASCAP) (2:43)

With the skateboard craze as much a reality as scraped knees, this upbeat pop tune with surfing overtones could well be in the right place at the right time.

RANDY BROWN—Parachute 506

(Casablanca)

I'D RATHER HURT MYSELF (THAN TO HURT YOU)

(prod. by Banks & Hampton) (writers: same as prod.) (Irving, BMI) (3:39)

Female listeners should respond first to this slow, emotive ballad, which boasts a personal communication that should launch Brown's career.

THE MOONLIGHTERS—Amherst 727

MIDNIGHT IN MEMPHIS (prod. by Jack Richardson) (writer: Johnson) (Harlem/Moonmaid, BMI) (3:26)

A new band with impressive country-rock credentials, the Moonlighters capture a light, rolling sound here that should reach pop and country ears.

DOUCETTE—Mushroom 7029

DOWN THE ROAD (prod. by R. Henneman) (writer: Doucette) (Andorra, ASCAP) (2:50)

This Canadian rocker could be the latest of Mushroom's imports to make a significant dent in the American market—here, he rocks convincingly.

AALON—Arista 0297

ROCK 'N' ROLL GANGSTER (prod. by Jerry Goldstein) (writer: Butler) (Milwaukee, BMI) (3:52)

The topic is rock 'n' roll, but the style is light, flowing r&b here—Aalon should appeal to a variety of radio listeners with his latest.

THE DAISY DILLMAN BAND—United Artists 1128

BORDER BOUND (prod. by Bob Skaff) (writers: Krueger-Becker) (Druva Loka/Zib, BMI) (3:55)

The group's name hints at a country-rock leaning, and the single delivers: there are Eagles leanings, and a southwestern feeling that should prove popular.

TERESA BREWER—Image 3061

TONIGHT I SLEEP ALONE (prod. by Bob Thiele) (writers: Coccianta-Cassella-Luberti-Kusik) (Sunbury, ASCAP) (3:17)

Brewer's single is a translation of a European hit—a strongly worded get-lost message dominates the lyric, sung with much feeling by the artist.

GEILS—Atlantic 3454

I DO (prod. by the J. Geils Band) (writers: Paden-Smith-Stephenson-Mason) (ABC/Dunhill/Yvonne, BMI) (3:06)

The Geils band's remake of the Marvelous' '65 hit recaptures much of the original's flair—and yes, they can reach those appealing falsetto notes.

F.D.R.—Portrait 6-70012

CANDY (prod. by Lorne Saifer & Vinny Albana) (writer: Rain) (April, ASCAP) (3:10)

For a new group, F.D.R. shows a mastery of pop technique many would envy, and they should take this upbeat love song the way of "Brandy," "Mandy" and others.

THELMA JONES—Columbia 3-10675

I'D RATHER LEAVE WHILE I'M IN LOVE (prod. by Bert deCoteaux) (writers: Sager-Allen) (Irving/Woolnough/Jamava/Unichappell/Begonia, BMI) (3:30)

This flowing, expressive ballad, penned by Carole Bayer Sager and Peter Allen, lends itself well to Jones' smooth, soulful r&b treatment.

BILL QUATEMAN—RCA 11180

WAIT UNTIL TOMORROW (prod. by Barry Mraz) (writer: Hendrix) (Sea-Lark/Yameta, BMI) (3:22)

Quateman reworks this Hendrix favorite in a loping tempo, with Clapton-like guitar work standing out. The mood, though unlike the original, impresses.

ANNE MURRAY—Capitol 4527

WALK RIGHT BACK (prod. by Jim Ed Norman) (writer: Curtis) (Warner-Tamerlane, BMI) (2:38)

Murray's latest single has a bouncy, music-hall feel to it—it takes a rather light-hearted look at lost love, and should please country and MOR audiences.

BILLY DON BURNS—4 Star 5-1032

SOUTHERN LADY (prod. by Joe E. Johnson) (writers: Burns-Getzen) (Kemper) (3:20)

Burns' single has obvious regional appeal, but its Allman-like flavor should find favor outside the South as well—it's light, flowing rock 'n' roll.

"OUTRAGEOUS" ORIGINAL FILM SOUNDTRACK—Polydor 14447

STEP OUT (prod. by Paul Hoffert) (writers: P. & B. Hoffert) (Wet Dreams, BMI) (3:10)

This track from the current Craig Russell film is an energetic dance tune with a vivacious vocal by Cecile Frenette—it should reach radio audiences.

DON BROWN—First American 102

SITTING IN LIMBO (prod. by Don Brown) (writers: Cliff-Bright-Plummer) (Island, BMI) (3:17)

Brown's version of the Jimmy Cliff favorite retains the light, rhythmic flavor of the original, and could return the song to pop and r&b charts.

WAYLON & WILLIE

MAMMAS DON'T LET YOUR BABIES
GROW UP TO BE COWBOYS
and
I CAN GET OFF ON YOU

PB-11198

DEBUT:

36 Billboard 40 Record World 25 Cashbox

THE HIT SINGLE FROM THE ALBUM



AFL/AFS/APK1-2686

UA Convention Stresses Label's Gains (Continued from page 4)

the first months of '78 as new single or lp product was released by those acts. Bossin also cited the label's extensive soundtrack activity, the enhanced strength of its country division, and the crossover potential displayed by Shirley Caesar as other highlights of the year.

Following the first of four video segments to be viewed over the two days of product review, Artie Mogull began his comments with a pointed joke. "Usually at this point, the president gets up and expresses his undying devotion to independent distribution," he began. "But the reason I'm late this morning is that I've been out scouting branch locations." Far from announcing a distribution change, Mogull went on to underscore UA's current success since shifting to indie status, observing that "the familiar myth of the major branch system's capability of selling more product has already been dispelled by the fact that several of the biggest lp's of the decade have been distributed independently." 1977 was also cited as the label's biggest year.

During Saturday's final product session, he would stress UA's own position more pointedly by forecasting new crossover success for Walter Jackson, Noel Pointer, Darts and other label acts, and announcing several new signings, among them Tina Turner, signed to Roadshow as a solo act after recording for UA with ex-husband Ike; and a special rock opera concept, writ-

ten by Cat Stevens and his brother, slated to feature various artists, including Stevie Wonder and Stevie Winwood. "In response to any rumors or questions you may have heard regarding our parent company's faith in the record company, Transamerica has made a \$20 million investment in this company this year, which I think speaks for itself," he concluded.

New Acts, Custom Labels

Video presentations were divided to highlight UA label talent, with special emphasis on acts newly-signed to the label, on Friday, while Saturday's session showcased the company's custom labels, an area extensively reinforced through new distribution deals pacted since Mogull's appointment as label chief.

Friday's video segments featured Dottie West and Kenny Rogers, who also duet on West's new single, Shirley Caesar, Billie Jo Spears, Horace Silver, the Blue Note at the Philharmonic live concert package and new artists including Gerry Rafferty (formerly of Stealers Wheel, now solo), Billy Falcon, Doctors of Madness, the Daisy Dillman Band and Jericho Harp. Earl Klugh and Enchantment were also featured in the presentation, along with Dusty Springfield and Ellen McEllwaine, both previously recorded but being represented with their first releases for the label.

On Saturday, previewed releases included label debuts for skiffle pioneer Lonnie Donegan, Jet label discovery Trickster,

Millington (featuring June and Jean Millington, former leaders of Fanny), Dutch Robinson (formerly of the Ohio Players), the Curtis Brothers, Magnet Records' Darts, Flower and Rico (Blue Note). Also previewed were new releases by Barbara Pennington, Lavendar Hill Mob, Tim Weisberg, Walter Jackson (Chi-Sound), Noel Pointer (Blue Note) and Kenny Rogers, whose greatest hit package was shipped the week of the gathering.

Mogull introduced the video segments by first recalling his plan to add custom labels to build the company's talent pool, and subsequent distribution deals with Chi-Sound, Jet, Roadshow, Manhattan Records, Magent and Triple K Productions. Also cited was the purchase of the Hob gospel catalog from Scepter, including product from James Cleveland, the Swan Silvertones, the Five Blind Boys, the Staple Singers and Shirley Caesar. Also announced was the re-signing of the Dirt Band and the purchase of 14 reggae album masters from Calla Records, the latter series to be inaugurated with a two-disk reggae anthology package.

Danny Crystal, VP, motion pictures music, forecast soundtrack activity for the label as extensive during the coming year. Noting the single and lp successes generated by "Rocky," along with Oscar nominations for songs from "New York, N. Y." and "The Spy Who Loved Me" ("Nobody Does It Better," sung by Carly Simon), and scores from

"Equus," "Audrey Rose" and "Joseph Andrews" (Overseas only), Crystal announced UA soundtracks including "The Betty" (John Barry), "The Big Sleep," (Jerry Fielding), "The Black Stallion," "Comes A Horseman," "Coming Home" (original score and vintage rock'n'roll singles to be included), "Dog Soldiers" (original score and previously released pop material included), "The End" (Paul Williams), "Revenge of The Pink Panther" (Henry Mancini) and two projects being scored by "Rocky" composer Bill Conti, "F.I.S.T." (starring Sylvester Stallone) and "Slow Dancing in the Big City."

Chrysalis Ups Ambrose

■ LOS ANGELES—Russell Shaw, Chrysalis Records' VP, artist development & publicity, has announced the promotion of Rick Ambrose to director of national publicity.

Ambrose will be in charge of overseeing all facets of national publicity, on both the corporate and artistic level. Prior to his promotion, Ambrose served as manager of national publicity for one and a half years.



Rick Ambrose

UA Hosts 'Kick-Off' Presentation



More than 150 United Artists and Custom label staffers, regional representatives and independent distributors gathered in Palm Springs recently for the United Artists Records 1st Quarter Kick-Off Product Presentation. The two-day conference included product presentation, awards luncheon and sales, merchandising and promotion meetings. Pictured here are, top row, from left: UA president Artie Mogull at the opening meeting; Eddie Levine, director and general manager of Blue Note Records; Sunny Allen, midwest r&b coordinator; May James, vice president of promotion for Roadshow Records; Barbara Jefferson, national promotion administrator, and Sid Maurer, co-president of Roadshow; Jerry Seabolt, national promotion director/country; Stan

Monteiro, vice president of artist development and promotion; and Walter Pass, UA promotion Chicago; Bill Burks, UA art director; Mogull and Romelle Dunas. Bottom row, from left: Larry Cohen, vice president of merchandising, and Dan Alvino, vice president of sales; Monteiro with Jeff Lynne of ELO; David Bridger, director of artist relations, Mogull, Ursula Nelmes of artist relations and Gordon Bossin, vice president of marketing; Steve Buckley, merchandising coordinator/Baltimore; Sunny Allen, Mill Allen, New York regional promotion manager; Jack Shield, national r&b director; unknown player; Pat Bush, regional r&b promotion/southwest; Carol King, associate director, promotion and trade relations.

THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

■ **BLAST FROM THE PAST:** Chances are that precious few of the current "Rumours" mongers are aware of it, but **Fleetwood Mac** has been making superior music since well before **Lindsey Buckingham** and **Stevie Nicks** became pro musicians. **Peter Green**, the Mac's original guitarist, was largely responsible for their early hits—"Albatross," "Oh Well," "The Green Manalishi"—but his life and career have been fairly mysterious since he left the group in 1970.

Green recently came to Los Angeles, and he seems a great deal more relaxed and positive than the scare stories about him over the last five or six years have indicated. He's playing and recording again, which certainly is good news to anyone familiar with his Fleetwood work. But the real reason Green came to L.A. was to marry a lady named **Jane Samuel** (with a name like that, Jane's what you'd call your sure bet to make the COAST column). The wedding was held at **Mick Fleetwood's** home, where **Christine McVie**, **Bob Welch**, Mac road manager **John Courage**, **Wha-Koo's Danny Douma** and **John Weider** (formerly with **Family** and **Eric Burdon's Animals**) were in attendance; Fleetwood's wife **Jenny** was the matron of honor, assisted by daughters **Amy** and **Lucy**, while **Steve Thompson**



The Happy Couple

(**John Mayall's** bass player) was the best man. Sure, there was rice thrown and swell stuff like that going on—and even though the newlyweds had to have their battered VW pushed down a hill in lieu of a fancy limo in which to make their getaway, it was a happy day.

DESERT SONGS—Lowering thunderheads and an attempted suicide on Sunset weren't exactly cheery portents when UA Records staffers started rolling east toward Palm Springs for three days of r'n'r (either definition would apply). Somehow, though, the eastern contingent's sour grapes over heavy downpours in sunny SoCal had fermented by the time the busses hit the freeway.

We could spend a page just recapping the bus ride, which **RW** associate trail scout **Abu Ali Ben-Hekkt** later dubbed "a cross between the Orient Express and **Ken Kesey's Pranksters**." But that wouldn't leave much room for mention of **Artie Mogull's** bravery (an accidental collision with a glass table required 13 stitches, but had little effect on his salty humor), or **Danny Crystal's** even greater bravery at Saturday's a&r session, which he opened by observing, "I love to work small rooms," and later spiced by including among upcoming soundtracks the suspicious "Hitting A Glass Table In My Suite."

Nor could we have recalled **Pat Thomas's** vow at noon Friday, made without invitation on behalf of **Susie Sekuler** as well, that "We're not drinking anymore this weekend." (**RW** later confirmed Thomas' first pina colada of the day at 3:30 p.m., that afternoon.) Or **Pickwick's Jack Bernstein's** surprise winning of the Special Award For Convincing He's Not Jewish.

Other crowdpleasers included **Roger Lifeset**, who was either the **Clint Eastwood** or the **Juan Fangio** of FM promotion; **Pat Martine**, winner of the **Carlos Castaneda** Medal for Conversational Finesse; **Steve Evanoff**, honorary **Rommel**; and **David Bridger**, whose offer to dress as a French chamber maid for the ride down was wisely ignored by all on hand.

Considering the anniversaries marked by the gathering—parent corporation **Transamerica** is celebrating its 50th, **UA Records** is in its 20th year, and **Artie Mogull** is celebrating his 30th year in the business—the Palm Springs sessions could have been just another pompous circumstances. Instead, a relaxed and good-humored spirit prevailed, from the upper echelons down, pointing up the obvious rapport these crazies have with each other.

NEW WAX: Talk about blasts from the past: it's been a while since '50s skiffle legend **Lonnie Donegan**—"Does Your Chewing Gum Lose Its Flavor" may be his best known tune, but it's hardly representative—was heard from. Donegan's at it again, though, and his new "Puttin' on the Style" album (on UA) sounds as if it may become a hot item. The format of the project, uniting Donegan with a host of English rockers on classics like "Rock Island Line," "I Wanna Go Home" (aka "Sloop John B.") and "Frankie and Johnny," is a little reminiscent of

(Continued on page 84)



THE R&B SINGLES CHART

JANUARY 21, 1978

JAN. 21	JAN. 14
1	5 FFUN CON FUNK SHUN /Mercury 73949
2	3 LOVELY DAY BILL WITHERS/Columbia 3 10627
3	4 DANCE, DANCE, DANCE (YOWSAH, YOWSAH, YOWSAH) CHIC/Parade 8434
4	6 OUR LOVE NATALIE COLE/Capitol 4509
5	2 SERPENTINE FIRE EARTH, WIND & FIRE/Columbia 3 10625
6	1 REACH FOR IT JORGE DUKE/Epic 5046
7	7 YOU CAN'T TAKE ME OFF (IN THE MIDDLE OF TURNING ME ON) HIS MASTER'S VOICE/Columbia 3 10632
8	8 OH BOY ROSE ROYCE/Whitfield WHI 8440 (WB)
9	11 GALAXY R/MCA 4502
10	14 JACK OF HEARTS JIMMY RAY/O/Arista 0283

LOOK WHO'S ON THE CHART AGAIN!

11	9 NATIVE NEW YORKER ODYSSEY/RCA 11129	43	28 DON'T ASK MY NEIGHBORS EMOTIONS/Columbia 3 10622
12	13 BELLE AL GREEN/Hi 77505 (Cream)	44	51 SHOUT IT OUT BT EXPRESS/Columbia 3 10649
13	17 TOO HOT TA TROT COMMODORES/Motown 1432	45	52 LET'S HAVE SOME FUN BAR KAYS/Mercury 73971
14	22 WITH PEN IN HAND DOROTHY MOORE/Malaco 1047 (T.K.)	46	47 IF YOU DON'T GIVE A DOGGONE ABOUT IT JAMES BROWN/Polydor PD 14438
15	23 WHICH WAY IS UP STARGARD/MCA 40825	47	49 DANCE TO THE MUSIC MUSCLE SHOALS HORNS/Arista America 7674 (Capitol)
16	12 IF IT DON'T FIT, DON'T FORCE IT KELLE PATTERSON/Shadybrook SB 45 1041	48	20 DUSIC BRICK/Bang 734
17	10 (EVERYTIME I TURN AROUND) BACK IN LOVE AGAIN LTD/A&M 1974	49	54 LET ME PARTY WITH YOU BUNNY SIGLER/Gold Mind GM 4008 (Salsoul)
18	19 GETTIN' READY FOR LOVE DIANA ROSS/Motown M 1427F	50	55 PRECIOUS, PRECIOUS O.V. WRIGHT/Hi 77504 (Cream)
19	21 COME GO WITH ME POCKETS/Columbia 3 10632	51	32 DO YOU DANCE (PART I) ROSE ROYCE/Whitfield WHI 8440 (WB)
20	15 SOMEBODY'S GOTTA WIN, SOMEBODY'S GOTTA LOSE CONTROLLERS/Juana 3414 (T.K.)	52	48 SORRY DOESN'T ALWAYS MAKE IT RIGHT GLADYS KNIGHT & THE PIPS/Buddah 584 (Arista)
21	34 ALWAYS AND FOREVER HEATWAVE/Epic 8 50490	53	57 STANDING RIGHT HERE MELBA MOORE/Buddah 589 (Arista)
22	31 BABY, BABY MY LOVE'S ALL FOR YOU DENICIE WILLIAMS/Columbia 3 10648	54	50 IN A LIFETIME TEMPTATIONS/Atlantic 3436
23	24 SHOUTING OUT LOVE EMOTIONS/Stax STX 3200 (Fantasy)	55	63 THE MIGHTY ARMY NEW BIRTH/Warner Bros. 8499
24	25 ON FIRE T-CONNECTION/Dash 5041 (T.K.)	56	56 WHERE WERE YOU WHEN THE LIGHTS WENT OUT TRAMMPS/Atlantic 3442
25	16 IF YOU'RE NOT BACK IN LOVE BY MONDAY MILLIE JACKSON/Spring 175 (Polydor)	57	66 REACHING FOR THE SKY PEABO BRYSON/Capitol 4522
26	37 LOVE ME RIGHT DENISE LaSALLE/ABC 12312	58	60 IF YOU FEEL LIKE DANCIN' AL HUDSON & THE SOUL PARTNERS/ABC 12317
27	29 SPANK YOUR BLANK BLANK MORRIS JEFFERSON/Parachute 504 (Casablanca)	59	67 CLOSE ENCOUNTERS OF THE THIRD KIND GENE PAGE/Arista 0302
28	36 SOFT AND EASY BLACKBYRDS/Fantasy 809	60	— BABY, YOU GOT MY NOSE OPEN HAROLD MELVIN & THE BLUE NOTES/ABC 12327
29	41 BABY COME BACK PLAYER/RSO RS 879	61	— OUT OF THE GHETTO ISAAC HAYES/Polydor 14446
30	43 PLAYING YOUR GAME, BABY BARRY WHITE/20th Century TC 2361	62	62 ESPECIALLY FOR YOU MANCHILD/Chi-Sound CH XW 1112 (UA)
31	35 COCOMOTION EL COCO/AVI 147 S	63	69 FOR YOU LOVE, LOVE, LOVE JOE SIMON/Spring 178 (Polydor)
32	33 I LOVE YOU DONNA SUMMER/Casablanca 907	64	65 CHEATERS NEVER WIN LOVE COMMITTEE/Gold Mind GM 4003 (Salsoul)
33	39 YOU AND I, PT. I LIVING PROOF/Ju-Par 532	65	71 I CAN SEE CLEARLY NOW RAY CHARLES/Atlantic/Crossover 3443
34	18 IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME BARRY WHITE/20th Century TC 2350	66	68 THE END OF THE RAINBOW McKINLEY MITCHELL/Chimneyville 10219 (T.K.)
35	44 AIN'T GONNA HURT NOBODY BRICK/Bang B 735	67	— STAY BY MY SIDE BO KIRKLAND & RUTH DAVIS/Claridge 432
36	45 IT'S YOU THAT I NEED ENCHANTMENT/Roadshow RS XW1124 (UA)	68	— GOOD LUCK CHARM (PART I) OHIO PLAYERS/Mercury 73977
37	42 LE SPANK LE PAMPLEMOUSE/AVI 153	69	70 WHAT YOU GONNA DO WILLIE HUTCH/Motown M 1433
38	46 LADY LOVE LOU RAWLS/Phila. Intl. 8 3634 (CBS)	70	73 ONLY THE STRONG SURVIVE BILLY PAUL/Phila. Intl. 8 3635 (CBS)
39	40 25TH OF LAST DECEMBER ROBERTA FLACK/Atlantic 3441	71	74 CALL MY JOB ALBERT KING/Tomato TM 10001
40	26 BOP GUN (ENDANGERED SPECIES) PARLIAMENT/Casablanca NB 900	72	72 CHOOSING YOU LENNY WILLIAMS/ABC 12289
41	38 WRAP YOUR ARMS AROUND ME KC & THE SUNSHINE BAND/T.K. 1022	73	— PRIVATE PROPERTY DELLS/Mercury 73977
42	30 SEND IT ASHFORD & SIMPSON/Warner Bros. 8453	74	— L-O-V-E U BRASS CONSTRUCTION/United Artists XW1120
		75	— DO YOU LOVE SOMEBODY LUTHER INGRAM/KOKO 728

JANUARY 21, 1978

1. **ALL 'N ALL**
EARTH, WIND & FIRE/Columbia JC 34905
2. **FUNKENTELECHY VS. THE PLACEBO SYNDROME**
PARLIAMENT/Casablanca NBLP 7084
3. **COMMODORES LIVE**
Motown M9 984A2
4. **THANKFUL**
NATALIE COLE/Capitol SW 11708
5. **GALAXY**
WAR/MCA 3030
6. **IN FULL BLOOM**
ROSE ROYCE/Whitfield WH 3074 (WB)
7. **TOO HOT TO HANDLE**
HEATWAVE/Epic JE 34761
8. **MENAGERIE**
BILL WITHERS/Columbia JC 34909
9. **SECRETS**
CON FUNK SHUN/Mercury SRM 1 1180
10. **SATURDAY NIGHT FEVER**
BEE GEE'S & VARIOUS ARTISTS/RSO RS2 4001
11. **REACH FOR IT**
GEORGE EDWARDS/Atlantic SD 19153
12. **FLYING HIGH**
BAR KAYS/Mercury SRM 1 5004
13. **FEELIN' BLUE**
MICK JAGGER/Springer SP 5005 (Polygram)
14. **BARRY WHITE SINGS FOR SOMEONE YOU LOVE**
20th Century Fox SD 19153
15. **WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL**
LOU RAWLS/Phila. Intl. JZ 34036 (CBS)
16. **CHIC**
Atlantic SD 19153
17. **ONCE UPON A TIME**
DONNA SUMMER/Casablanca NBLP 70782
18. **MR. MEAN**
OHIO PLAYERS/Mercury SRM 1 3707
19. **THE HARDNESS OF THE WORLD**
SLAVE/Cotillion SD 5201 (Atlantic)
20. **BRICK**
Bang BLP 409
21. **BLUE LIGHTS IN THE BASEMENT**
ROBERTA FLACK/Atlantic SD 19149
22. **SOMETHING TO LOVE**
LTD/A&M SP 4646
23. **TURNIN' ON**
HIGH INERGY/Gordy G7 78S1 (Motown)
24. **FUNK BEYOND THE CALL OF DUTY**
JOHNNY GUITAR WATSON/DJMM DJLP47 (Amherst)
25. **THE BELLE ALBUM**
AL GREEN/Hi HLP 6004 (Cream)
26. **LOOKING BACK**
STEVIE WONDER/Motown M-804LP3
27. **ONCE UPON A DREAM**
ENCHANTMENT/Roadshow R5 LA811 G (UA)
28. **FANTASY LOVE AFFAIR**
PETER BROWN/Drive 104 (T.K.)
29. **LIVE AT THE BIJOU**
GROVER WASHINGTON, JR./Kudu KUX 3637 (Motown)
30. **ACTION**
BLACKBYRDS/Fantasy F 9535
31. **SEND IT**
ASHFORD & SIMPSON/Warner Bros. BS 3088
32. **COME GO WITH US**
POCKETS/Columbia PC 34879
33. **NEW HORIZON**
ISAAC HAYES/Polydor PD 1 6120
34. **ENCOUNTERS OF EVERY KIND**
MECO/Millennium MNLP 8004 (Casablanca)
35. **LOVE CONNECTION**
DELLS/Mercury SRM 1 3711
36. **THE FORCE**
KOOL & THE GANG/De-Lite DSR 9501 (Mercury)
37. **SONG BIRD**
DENIECE WILLIAMS/Columbia JC 34911
38. **COCOMOTION**
EL COCO/AVI 6012
39. **ODYSSEY**
RCA APL1 2204
40. **BRASS CONSTRUCTION III**
United Artists LA775 H

(ADVERTISEMENT)

DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ The second Savannah Band album, titled "Dr. Buzzard's Original Savannah Band Meets King Penett" (only with the "e" 's printed backwards in that last word), will be officially released by RCA within the week—a year and a half since the group's debut and nearly a year since the group went to Los Angeles to begin recording this follow-up. After all the anticipation (it was promised nearly every month since last June), wild rumour, management shifts, false reports of advance leaks and a final intense flurry of disco sneak previews in the past two weeks, the album itself seems, at first, an anticlimax. On first impression, "King Penett," from the title on down, is willfully obscure—purposely more allusive, esoteric and difficult to get into, as if the Savannians decided to take one step further through the avant garde looking glass. It's an intriguing, utterly eccentric but vaguely forbidding place they're leading us to—how many will follow?

It's not so much that the sound here is different—the music (by **Stony Browder, Jr.**, who is also the producer this time around) is, again, a brilliant pastiche of periods, evoking the romance and swank of the '40s with just the right '70s razor-edged irony—but it is rather less varied than on the previous album and it replaces much of the softness and affection that lit up the debut with a jittery nervousness, a bittersweet bounce. **Cory Dayne**, the lead vocalist who swept everyone away first time around, sounds intentionally "off" throughout the new record, giving all the material an odd, on-edge quality that may not be comfortable but can become invigorating. Also, **August Darnell's** lyrics are knottier, tougher and more personal than before, so, though there are a number of wonderful images ("scarlet smears across the bathroom tile") and verses ("When Crosby starts to croon/The jitterbuggies cruise the room/Their fingers poke the air/Mano-man-o-man-o-man, they look just like that Fred Astaire!"), there

(Continued on page 81)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

THE CITY/SAN FRANCISCO

DJ: John Randazzo

- ACT 1/ACT 4—Donna Summer—Casablanca (lp medleys)
- CHATANOOGA CHOO CHOO—Tuxedo Junction—Butterfly (lp cut)
- GALAXY—War—MCA (disco disc)
- GIVE ME LOVE—Cerrone—Cotillion (lp medley)
- I FEEL GOOD—Al Green—Hi (lp cut)
- LOVE MACHINE/TAKE IT EASY—Claudia Barry—Salsoul (lp cuts)
- LET'S ALL CHANT/LOVE EXPRESS—Michael Zanger Band—Private Stock (disco disc)
- THE OTHER SIDE OF MIDNIGHT—Marsha Hunt—Aves (import lp cut)
- RISKY CHANGES—Bionic Boogie—Polydor (lp cut)
- TWO HOT FOR LOVE—THP Orchestra—Butterfly (lp cut)

ICE PALACE 57/NEW YORK

DJ: Roy Thode

- ACT 1/ACT 2/ACT 4/IF YOU'VE GOT IT, FLAUNT IT—Donna Summer—Casablanca (lp medleys/lp cut)
- DANCE A LITTLE BIT CLOSER—Charo—Salsoul (disco disc)
- DANCE WITH ME—Peter Brown—Drive (lp cut)
- GIVE ME LOVE/SUPERNATURE—Cerrone—Cotillion (lp medleys)
- I DON'T KNOW WHAT I'D DO—Sweet Cream—Bareback (disco disc)
- LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (disco disc)
- LET'S GET TOGETHER—Pam Todd & Love Exchange—Sherlyn (lp cut)
- RISKY CHANGES/DANCE LITTLE DREAMER—Bionic Boogie—Polydor (lp cuts)
- STAYIN' ALIVE—Bee Gee ("Saturday Night Fever" Soundtrack)—RSO (lp cut)
- TWO HOT FOR LOVE—THP Orchestra—Butterfly (lp cut)

FOX TRAPPE/WASHINGTON, DC

DJ: Frank Edwards

- AT LAST MY SEARCH IS OVER/MIDNIGHT FLIGHT TO YOUR LOVE—The Pips—Casablanca (lp cuts)
- DANCE WITH ME—Peter Brown—Drive (lp cut)
- GETTING READY FOR YOU—Flakes—Magic Disc (disco disc)
- GIVE ME LOVE/SUPERNATURE—Cerrone—Cotillion (lp medleys)
- LOVE EXPRESS—Michael Zager Band—Private Stock (disco disc)
- LOVE IS FINALLY COMING MY WAY—True Example—Salsoul (disco disc)
- MISTER LOVE/THE GIGOLO AND I—Savannah Band—RCA (lp cuts)
- RISKY CHANGES—Bionic Boogie—Polydor (lp cut)
- TWO HOT FOR LOVE—THP Orchestra—Butterfly (lp cut)
- WHICH WAY IS UP?—Stargard—MCA (disco disc)

DCA CLUB/PHILADELPHIA

DJ: Kurt Borusiewicz

- ACT 1/ACT 4—Donna Summer—Casablanca (lp medleys)
- AFRICANISM/GIMME SOME LOVING—Kongas—Crococ (import lp medley)
- AFRICANO/TOUCH TO TOUCH—Timmy Thomas—TK (disco disc)
- EVERYBODY DANCE/DANCE, DANCE, DANCE—Chic—Atlantic (lp cuts)
- GIVE ME LOVE/SUPERNATURE—Cerrone—Cotillion (lp medleys)
- LET'S ALL CHANT—Michael Zager Band—Private Stock (disco disc)
- MR. RHYTHM—King Sporty—Konduko (lp cut)
- THE NIGHT THE LIGHTS WENT OUT/PEOPLE OF THE WORLD, RISE/LOVE PER HOUR—Trammps—Atlantic (lp cuts)
- RISKY CHANGES/DANCE LITTLE DREAMER/BOOGIE BOO—Bionic Boogie—Polydor (lp cuts)
- STANDING IN THE RAIN—John Paul Young—Midsong

DISCO FILE TOP 20

JANUARY 21, 1978

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

Welk Pubberies Acquire Three New Catalogues

■ NEW YORK—Lawrence Welk's music publishing companies, in three separate deals, have acquired Alta Music, Horse Creek Music and Marpet Music, according to Dean Kay, vice president and general manager of the Welk firms.

Alta Music contains over 400 titles written by Mack David during his career, which dates back to 1930. The deal also gives Welk's firms the right to all available David renewals.

The Horse Creek Music acquisition includes many songs written and/or recorded by Don Williams, and brings the bulk of Williams material into the Welk fold. Williams is currently involved in a co-publishing agreement with Welk's Vogue Music Inc., via his company, Maplehill Music.

Marpet Music Corp., third in the trio of Welk acquisitions, was acquired from the estate of Percy Faith. This acquisition also involves available Faith renewals.

THE ALBUM CHART

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

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

JAN. 21
JAN. 14



WKS. ON CHART

Rank	Weeks on Chart	Title	Artist	Label	Number	Distributing Label
1	5	SATURDAY NIGHT FEVER	BEE GEES AND VARIOUS ARTISTS	RSO	RS2 4001	
2	1	RUMOURS	FLEETWOOD MAC	Warner Bros.	BSK 3010	48 G
3	2	SIMPLE DREAMS	LINDA RONSTADT	Asylum	6E 194	19 G
4	3	SHAUN CASSIDY	Warner/Curb	BS 3067	(WB)	30 F
5	6	FOOT LOOSE & FANCY FREE	ROD STEWART	Warner Bros.	BSK 3092	10 G
6	4	KISS ALIVE II	Casablanca	NBLP 7076		10 I
7	8	NEWS OF THE WORLD	QUEEN	Elektra	6E 112	9 G
8	9	DRAW THE LINE	AEROSMITH	Columbia	JC 34856	5 G
9	10	RUNNING ON EMPTY	JACKSON BROWNE	Asylum	6E 113	4 G
10	7	ALL 'N ALL EARTH, WIND & FIRE	Columbia	JC 34905		8 G
11	11	BORN LATE	SHAUN CASSIDY	Warner/Curb	BSK 3126	(WB) 9 G
12	13	I'M GLAD YOU'RE HERE WITH ME TONIGHT	NEIL DIAMOND	Columbia	JC 34990	9 G
13	12	OUT OF THE BLUE	ELO	Jet	JTLA 823 L2	(UA) 9 I
14	14	DOWN TWO THEN LEFT	BOZ SCAGGS	Columbia	JC 34729	3 G
15	16	POINT OF KNOW RETURN	KANSAS	Kirshner	JZ 34929	(CBS) 14 G
16	18	THE GRAND ILLUSION	STYX	A&M	4637	26 G
17	19	THE STRANGER	BILLY JOEL	Columbia	JC 34987	16 G
18	17	FOREIGNER	Atlantic	SD 19109		43 G
19	15	STAR WARS (ORIGINAL SOUNDTRACK)	20th Century	2T 541		32 H
20	20	STREET SURVIVORS	LYNYRD SKYNYRD	MCA	3029	12 G
21	21	THE STORY OF STAR WARS (FROM THE ORIGINAL SOUNDTRACK)	20th Century	T 550		5 G
22	34	CLOSE ENCOUNTERS OF THE THIRD KIND (ORIGINAL MOTION PICTURE SOUNDTRACK)	Arista	9500		4 G
23	22	COMMODORES LIVE	Motown	M9 894A2		12 I
24	26	GREATEST HITS, ETC.	PAUL SIMON	Columbia	JC 35032	9 G
25	28	DON JUAN'S RECKLESS DAUGHTER	JONI MITCHELL	Asylum	6E 701	4 G
26	23	YOU LIGHT UP MY LIFE	DEBBY BOONE	Warner/Curb	BS 3118	(WB) 13 F
27	32	LITTLE CRIMINALS	RANDY NEWMAN	Warner Bros.	BSK 3079	14 G
28	30	THANKFUL	NATALIE COLE	Capitol	SW 11708	7 G
29	33	SLOWHAND	ERIC CLAPTON	RSO	RS 1 3030	(Polydor) 9 G
30	31	BOOK OF DREAMS	STEVE MILLER BAND	Capitol	SO 11630	35 G
31	35	GALAXY WAR	MCA	3030		8 G
32	36	FUNKENTELECHY VS THE PLACEBO SYNDROME	PARLIAMENT	Casablanca	NBLP 7034	6 G
33	27	LET'S GET SMALL	STEVE MARTIN	Warner Bros.	BSK 3090	17 G
34	24	ELVIS IN CONCERT	ELVIS PRESLEY	RCA	APL2 2537	14 K
35	29	IN FULL BLOOM	ROSE ROYCE	Whitfield	WH 3074	(WB) 22 F
36	25	AJA STEELY	DAN	ABC	AB 1006	16 G
37	42	LEIF GARRETT	Atlantic	SD 19152		4 G
38	37	OLIVIA NEWTON-JOHN'S GREATEST HITS	MCA	3028		12 G
39	38	BOSTON	Epic	34188		69 G
40	40	BARRY MANILOW LIVE	Arista	8500		34 I
41	39	FRENCH KISS	BOB WELCH	Capitol	ST 11663	16 F
42	54	LIVE AT THE BIJOU	GROVER WASHINGTON, JR.	Kudu	KUX 3637	(Motown) 5 G
43	44	LOVE SONGS	THE BEATLES	Capitol	SKBL 11711	12 G
44	46	LOOKING BACK	STEVIE WONDER	Motown	M 804LP3	4 I
45	43	REACH FOR IT	GEORGE DUKE	Epic	PE 34883	12 F
46	41	I ROBOT	ALAN PARSONS PROJECT	Arista	7002	29 G
47	45	GREATEST HITS, VOL. II	ELTON JOHN	MCA	3027	15 G
48	49	HOTEL CALIFORNIA	EAGLES	Asylum	6E 103	57 G
49	50	WORKS, VOL. II	EMERSON, LAKE & PALMER	Atlantic	SD 19147	8 G
50	47	I WANT TO LIVE	JOHN DENVER	RCA	AFL1 2521	8 G
51	53	ONCE UPON A TIME	DONNA SUMMER	Casablanca	NBLP 7078	9 I

52	52	FLYING HIGH ON YOUR LOVE	BAR KAYS	Mercury	SRM 1 5004	8 F
53	55	GREATEST HITS	BAY CITY ROLLERS	Arista	AB 4158	6 G
54	48	TURNIN' ON HIGH	INERGY	Gordy	G6 978S1	(Motown) 12 F
55	72	LONGER FUSE	DAN HILL	20th Century	T 547	4 G
56	51	BROKEN HEART	THE BABYS	Chrysalis	CHR 1150	11 G
57	57	MOONFLOWER	SANTANA	Columbia	C2 34914	13 H
58	56	MOODY BLUE	ELVIS PRESLEY	RCA	AFL1 2428	28 G
59	59	A PAUPER IN PARADISE	GINO VANNELLI	A&M	SP 4664	11 G
60	62	HEADS	BOB JAMES	Columbia	JC 34896	8 G
61	61	BARRY WHITE SINGS FOR SOMEONE YOU LOVE/		20th Century	T 543	19 G
62	67	HERE YOU COME AGAIN	DOLLY PARTON	RCA	APL1 2544	8 G
63	58	YOU LIGHT UP MY LIFE (ORIGINAL SOUNDTRACK)		Arista	AB 4159	14 G
64	62	FOCHAT LIVE	Bearsvine	BKK 8971	(WB)	20 G
65	68	SECRETS	CON FUNK SHUN	Mercury	SRM 1 1180	8 G
66	73	CON FUNK SHUN'S GREATEST HITS		Atlantic	SD 19152	1 G
67	60	WE MUST BELIEVE IN MAGIC	CRYSTAL GAYLE	United Artists	UA 471	13 G
68	71	PART 3	KC & THE SUNSHINE BAND	Mercury	SRM 1 1180	37 G
69	82	CON FUNK SHUN'S GREATEST HITS		Columbia	JC 34937	2 G
70	87	BLUE LIGHTS IN THE BASEMENT	ROBERT FROCK	Atlantic	SD 19149	2 G
71	74	AFRICA	& THE NILES	GREATEST HITS	A&M SP 4667	4 G
72	70	MARLA BONOFF	Columbia	PC 34762		16 F
73	65	ANYTIME . . . ANYWHERE	RITA COOLIDGE	A&M	SP 4616	37 G
74	95	ENCOUNTERS OF EVERY KIND	MECO	Millennium	MNLP 8004	(Casablanca) 2 G
75	76	GREATEST HITS	LINDA RONSTADT	Asylum	6E 106	11 F
76	77	THE BELLE ALBUM	AL GREEN	Hi	HLP 6004	(Cream) 4 G

CHARTMAKER OF THE WEEK



77	101	PLAYER		RSO	1 3026	1 G
78	80	FEELIN' BITCHY	MILLIE JACKSON	Spring	SP 1 6715	(Polydor) 5 F
79	81	BROKEN BLOSSOM	BETTE MIDLER	Atlantic	SD 19151	5 F
80	66	TOO HOT TO HANDLE	HEATWAVE	Epic	PE 34761	24 F
81	86	HERE AT LAST—BEE GEES LIVE	RSO	2 3901		34 I
82	79	COMMODORES	Motown	M7 884R1		43 G
83	69	SECONDS OUT	GENESIS	Atlantic	SD 2 9002	7 G
84	92	MR. MEAN	OHIO PLAYERS	Mercury	SRM 1 3707	2 G
85	89	DON'T LET ME BE MISUNDERSTOOD	SANTA ESMERALDA	Casablanca	NBLP 7080	4 G
86	88	I'M IN YOU	PETER FRAMPTON	A&M	SP 4704	32 G
87	91	BAT OUT OF HELL	MEATLOAF	Epic/Cleveland Intl.	PE 34974	6 G
88	90	A FANTASY LOVE AFFAIR	PETER BROWN	Drive	DR 104	(T.K.) 2 G
89	73	THEIR GREATEST HITS: 1971-1975	EAGLES	Asylum	6E 105	99 G
90	100	WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL	LOU RAWLS	Phila. Intl.	JZ 35036	(CBS) 2 G
91	93	THE MUPPET SHOW	Arista	AB 4152		3 G
92	64	BING CROSBY'S GREATEST HITS	MCA	3031		8 G
93	94	RICK DANKO	Arista	AB 4141		4 G
94	75	CHICAGO XI	Columbia	JC 34860		17 G
95	99	FUNK BEYOND THE CALL OF DUTY	JOHNNY GUITAR WATSON	DJM	DJLPA 714	(Amherst) 2 G
96	85	COME GO WITH US	POCKETS	Columbia	PC 34879	16 F
97	96	FEELS SO GOOD	CHUCK MANGIONE	A&M	SP 4658	12 G
98	112	MENAGERIE	BILL WITHERS	Columbia	JC 34904	1 G
99	84	ELVIS' GOLDEN RECORDS, VOL. I	ELVIS PRESLEY	RCA	LSP 1707	20 F
100	106	JT JAMES TAYLOR	Columbia	PC 34811		26 G

Streisand Soiree



Columbia Records recently hosted a reception at New York's Le Premier restaurant to celebrate the re-signing of Barbra Streisand to the label and a new production arrangement with producer Jon Peters. Streisand is pictured here at the party with RW publisher Bob Austin (left) and Tony Scotti.

Velvet Frog Records Formed In L.A.

■ LOS ANGELES—Andy Di Martino has been named executive of newly-formed record label Velvet Frog Records. The announcement came from Bob Stewart, VP, and chief operations officer of the parent company, Margot Enterprises, founded by president Rudolph Driscoll.

Di Martino has produced a number of notable performers, including "Rhythm of the Rain," by the Cascades. He recently produced the Canadian chart record "I Wonder What You're Doing Tonight" by the Foreman Young Band. This popular Canadian act signed to Casino there was the impetus for launching Velvet Frog Records, which has signed the group for the States. Di Martino expects to firm a distribution deal within the next few weeks.

Pat Upton

Additionally, the label has signed Pat Upton, former lead singer of the group The Spiral Staircase. DiMartino has completed Upton's new lp, tentatively called "Love Portrait."

The newly appointed general manager stressed the total diversity of the company which will span everything from label operations to publishing (M.E.L. Publishing Inc.) and management (Magma Mgt.). Bob Stewart also

named Mike Wheeler administrative VP for the label and Tracy Priestly associate producer. Ron Johnson is administrative VP for Velvet Frog.

Di Martino will attend MIDEM to finalize foreign licensing deals as well as scout for masters.

Velvet Frog Records is located at 6430 Sunset Blvd., Los Angeles, Calif. 90028; phone: (213) 467-5277.

Kiss Gets 'Golden Reel'



During their three-day engagement at Madison Square Garden, the members of Kiss were presented with the Ampex Golden Reel Award for four of their certified gold albums, which were recorded on Ampex tape. In addition to the four plaques, Ampex donated \$1,000 for each award to charities of the group's choice, which in this case were The Cancer Research Institute Inc. and The American Diabetes Association. The four albums honored included "Rock & Roll Over," "Love Gun," "Alive II" and "Destroyer," each of which were recorded end to end on Ampex tape. Present at the event, were, from left: Paul Sloman, general manager of The Record Plant, N.Y.; Richard Taylor, merchandising manager of Ampex Corp.; Gene Simmons; Ace Frehley; Bill Aucoin, manager of Kiss; Paul Stanley; Peter Criss; and Paul Chandler, sales specialist for Ampex.

'Star Wars' Story Certified Gold

■ LOS ANGELES — The spoken word soundtrack "The Story of Star Wars" (20th Century) has been certified gold by the RIAA.

Released almost two months ago, the disc utilizes segments of the soundtrack's dialogue, creatures and sound effects, as well as background music.

Casablanca Taps Bedell As Publishing Vice Pres.

■ LOS ANGELES — Richard Trugman, vice chairman of the board of Casablanca Record and Film-Works, has announced the appointment of Steve Bedell to the post of vice president, publishing. His responsibilities will center on developing the entire music publishing operations for Casablanca, including Rick's Music (BMI), Cafe Americana (ASCAP) and the Rick's/Cafe Americana administered companies, Starrin Music Publishing (BMI), Skydiver Music (ASCAP), Combat Music (BMI) and Ramapo Music (ASCAP).



Steve Bedell and Richard Trugman

Bedell brings to Casablanca a decade of experience with The Wes Farrell Organization, where he served as executive vice president and president of the WFO Music Group. Bedell was previously affiliated with Grey Advertising in New York.

Lester Debuts Firm

■ NEW YORK — Sonny Lester has announced the creation of Sonny Lester Productions, Inc., formed as an independent production company to produce artists other than those recorded exclusively by Sonny Lester for TK Records under a contract between TK and Lester Radio Corporation.

The first artist signed to Sonny Lester Productions, Inc. is jazz guitarist Jimmy Ponder, who has previously recorded chart product for ABC's Impulse label.

L.A. ASKAPRO Set by AGAC

■ LOS ANGELES — Due to the success of the American Guild of Authors & Composers (AGAC) ASKAPRO sessions in New York, the first of a series will be held in Hollywood on Wednesday, January 18, 1978 at the AGAC offices, 6430 Sunset Boulevard, Hollywood, Calif. from 4:30 p.m. to 6:00 p.m.

The first of the industry pros to answer questions at this session will be Jay Livingston and Ray Evans, writers of "Que Sera, Sera," "Mona Lisa" and "To Each His Own," among others, and the ASKAPRO moderators will be Vic Mizzy and Jack Hoffman.

There is no admission charge but please call 426-1108 for a reservation as space is limited.

Polydor Re-Packaging Two Nugent Albums

■ NEW YORK — Polydor Incorporated has launched an extensive merchandising campaign for two Ted Nugent and The Amboy Dukes albums originally released in 1969 and 1970, it was announced by Lou Simon, executive vice president and general manager.

The albums, "Marriage On The Rocks" and "Survival Of The Fittest—Live," are Nugent's first recordings, done during a period of extensive touring across the country.

'New' BTO Set For Public Debut

■ CHICAGO—B.T.O., who have amassed seven gold singles and albums during their career, have reformed, and will make their first public appearance with the new line-up on February 4-5 at the Warehouse in New Orleans, it was announced by Bruce Allen, the group's manager.

New Member

The New Orleans' dates will mark the debut of Jim Clench as a member of the group. Clench joins B.T.O. as co-lead vocalist and bass guitarist. He previously was with April Wine.

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Bearsville Taps Manzo

■ LOS ANGELES — Gary Buttice, national promotion director of Bearsville Records, has announced the appointment of Renee Manzo to the position of national secondaries promotion for the label.

She most recently held the same position at Janus Records. Previous to that, she was in advertising and worked in retail.

New York, N.Y.

BY DAVID MCGEE and BARRY TAYLOR

■ HE CAN WAIT: Along with the rest of the country we watched with a mixture of fascination, awe and sheer disbelief as the Denver Broncos rolled up a 14-2 record this season and went off to face the Dallas Cowboys in the Super Bowl. We also noted the effects of Broncomania on some of our friends in the music industry: **Bruce Bayer**, who own the Independent Records chain in Denver, told us that the store's sales would have been great on a particular Saturday if the Broncos hadn't been in the playoffs. Seems as though all the customers disappear when there's a football game going on, whether it be at Mile High Stadium or on the tube.

We were alerted to another manifestation of Broncomania last week when **Ken Ahlbin** of Independent informed us that an odd little single entitled "Make Those Miracles Happen" b/w "Dance With Me Baby" (written by L. Meeks and M. Weyand) is the store's best-selling 45 "by far." The artist? One **Jon Keyworth**, Denver Broncos running back, number 32 in your program.

Now we've seen Keyworth in action: one of your dear columnists is an alum of Oklahoma University and followed Keyworth's progress during the gridders' days as a Big Eight star at Colorado U. More recently, though, we saw Keyworth profiled on NBC prior to the Denver-Oakland playoff game. There he was, wailing away in a nightclub, like he had good sense. And he can wait: in the realm of nightclub/cocktail lounge crooners, we rank Keyworth A-1, even above **Peter Marshall** of the "Hollywood Squares" (the TV game show, not RW's west coast staff), because Keyworth at least has a good personality.

And now hear this: "Make Those Miracles Happen," an innocuous record sung by a near-obscure singer on an obscure label, has sold upwards of 25,000 copies in the Denver area.

"It sells because it's always being played on television and radio," Ahlbin told us last week. "Every time a picture of a Bronco player comes on the screen, 'Make Those Miracles Happen' is being played in the background. We've sold 70 copies in the last three or four days, and it's been a slow week. If the Broncos win we're going to try to get Keyworth in here to autograph the record."

To that we say good luck. We tried to get the elusive Mr. Keyworth to say a few words to our readers last week and got the ol' limp leg in return. We contacted Keyworth as he was leaving for his morning meal, and set up an interview for the early evening. We were there; Keyworth wasn't. He chumped out on us: no calls, no explanations, nothing. Zippo. All was silence.

We also thought that in the interest of fair play we would give the **Beautiful Harvey Martin**, the NFL's Defensive Player of the Year from the Dallas Cowboys, a chance to comment, since Martin has his own radio show in the Big D called, appropriately enough, "The Beautiful Harvey Martin Show." Being of sound mind, however, Martin didn't even bother to return our call, thereby avoiding giving us the impression that we were going to have some kind of column this week.

Certainly the Broncos remain sentimental favorites around here. We wish them, and Keyworth, well. But we also hope that the Beautiful Harvey Martin has the opportunity to show Keyworth just how beautiful Beautiful can be. Phooey.

JOCKEY SHORTS: **Maureen Orth** has been named senior editor of New York and the New West magazines, according to **Joe Armstrong**, the publication's publisher and editor-in-chief . . . **Odyssey** ("Native New Yorker") is in Europe for two weeks of newspaper and television interviews . . . **Wings** has its first number one single in England in "Mull of Kintyre." Co-written by **Paul McCartney** and **Denny Laine**, the song has also become the best-selling British single ever in the U.K. The previous record holder was a ditty called "She Loves You" by the **Beatles**. "Mull of Kintyre" is also the largest selling single record ever in Australia, and is currently number one in Germany, Holland and Belgium . . . **David Forman** has finished his second lp for Arista. Release date not set. Forman also got word recently that **Eddie Kendricks** recorded "If It Take All Night," from Forman's first lp, on his forthcoming Arista lp, produced by **Jeff Lane** . . . the **Lunch Chump** defended his title vigorously this week and then beat a hasty retreat to the JEM convention . . . the JEM convention? . . . former motorcycle/drag car racer **Peter Schliewen**, owner of Cleveland's Record Revolution stores, threatened the world speed record last week by driving 15 miles in six hours during a snowstorm . . . "Drastic Plastic," the new **Be Bop Deluxe** lp, is due at the end of February . . . the new **Tom Robinson Band** UK ep, which includes "Don't Take No For An Answer," is dedicated to **Ray Davies** . . . the **Damned** have left

(Continued on page 90)



4 CHARTS IN 1 WEEK

1 THE R&B SINGLES CHART

"FFUN" CON FUNK SHUN
(#73959)

9 THE R&B LP CHART

"SECRETS" CON FUNK SHUN

65 THE ALBUM CHART

"SECRETS" CON FUNK SHUN

23 THE SINGLES CHART

"FFUN" CON FUNK SHUN
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DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Frank Zappa On His Current State Of Affairs

By SAMUEL GRAHAM

■ *Guitarist/composer/bandleader Frank Zappa's recording career is currently in limbo, due to a spate of lawsuits now in the courts. The suits, in which Zappa is the plaintiff, essentially involve a contractual dispute with Warner Bros. Records (the artist's most recent label affiliation) and a fraud and breach of fiduciary responsibility action directed against Herbert and Martin Cohen, Zappa's former business manager and attorney, respectively. While the legal action has prevented him from having any new recorded product on the market, Zappa has kept himself busy touring with his current band and putting together his new film, "Baby Snakes." In the following Dialogue, he airs his outspoken opinions on music industry matters, both musical and practical.*



Frank Zappa

Record World: What's the story with DiscReet Records these days, and the status of the label, if any?

Frank Zappa: Once upon a time, there was a company called Bizarre and Straight Records, and the successor to that contract was DiscReet Records. Bizarre/Straight was the first label deal we had with Warner Bros. as the distributor; that contract expired, and a new one was negotiated for DiscReet. That contract was what you'd call a "sweet-heart" contract, which was working more on behalf of the Cohen brothers than on my behalf as an artist.

During the course of operating DiscReet Records it became evident that the trust that I had placed in Herb Cohen was placed in the wrong location. Our agreement was that I was the one who was supposed to decide who was going to be on the label—I would concern myself with all the musical matters. But shortly after the signing of the contract, I was surprised to learn that an album by an artist named Kathy Dalton was not only recorded but pressed and ready to be released. This came as a surprise to me, since I never signed Kathy Dalton. Herb signed her, and he spent three times what the specified budget for a new artist on the label was supposed to be. I'd never heard anything about it, so I became very irate; I had a meeting with Herb and his brother Martin, the attorney who drew up the contracts, and I said, "Look, this can't go on, doing a label deal under these circumstances. My name is on the line, and I wouldn't have signed Kathy Dalton, but you already have, and you spent three times what you were supposed to on the record. What's the story?" The net result of that meeting was "Well, we won't do it again."

Shortly thereafter, I was on my way to the MIDEM convention, and I happened to drive to the airport with Mutt (Martin) Cohen. It was during this car ride that I learned of the existence of an album called "Growl." What had happened was this: Herb and Mutt have a publishing company called Third Story Music. There's a guy named Duffy who works for Martin as sort of a talent scout, and apparently Duffy had brought this group named Growl to Martin's attention. Martin had sold some Growl demos to Camden and somehow managed to get them back.

On the flight to the convention, I was riding in the first class section, and Mutt was in the back of the plane. It happened that Joe Smith was also riding in the front of the plane. He wasn't a close acquaintance of mine—I didn't even recognize him until he came over and introduced himself—but we sat down and talked for a little while. I asked him if he'd ever heard of the Growl album, and he started laughing and said, "Have I ever heard of the Growl album? I'm the guy that's gotta stand up in front of a sales meeting with one of your albums in one hand and the Growl album in the other hand and say, 'And now, from DiscReet Records we have . . .'" So I said, "Well tell me, Joe, do you think there's any way we can just forget about this whole DiscReet thing and I can sign directly with Warners as an artist?" And he said, "Sure, that would be great." I asked him what kind of a deal I could get; he made me an offer and said that they

would be delighted not to have to do business with DiscReet, because it had been an embarrassment to them.

By the time I got to the convention, Joe Smith had recommended an attorney to me. Joe's recommendation was a guy named Lee Phillips. He said, "Go talk to Lee Phillips. He'll help you work out the deal—after all, he's the one who negotiated my employment contract with Warner Bros." The lawyer that had been mainly representing me in music business affairs in L.A., all those years, had been Herb's brother, Mutt. So I didn't know where to go to get any outside legal assistance, because I'd been sort of tied up in the Cohen family syndrome for ten or eleven years.

“ People in L.A. are still waiting for the Beatles to get back together. ”

RW: As far as lawyers are concerned, you have certain strong feelings about record company-lawyer conflict of interest or collusion; you have even expressed them from time to time in your songs. What are those feelings?

Zappa: First of all, I don't think it's fair that if a person is earning his living as a performer, a musician, a writer or whatever, and he needs representation on his behalf when it's time to sign a contract with a purveyor of musical wares, like a record company or a publisher, getting that representation from a lawyer who isn't already connected in some way with the other side of the fence is almost impossible in Los Angeles, because it's so incestuous here. From the lawyer's point of view, the main thing that he's interested in is large billing, and if a record company is one of his clients, that is a large billing. So if an artist comes to him and says, "I need my contract negotiated," I don't think the lawyer is really going to fight as hard for the artist as he would on behalf of the record company. Basically, what's happening is that all the top music business attorneys are out going to those special, wonderful Hollywood parties with the special, wonderful Hollywood record executives, indulging in all those unusual little record industry pleasures that those people have for their noses. You can't force these people to do an honest day's work on the part of an artist—I've seen it, it's happened to me.

RW: Without incriminating yourself in this court situation, can you speculate as to just when you'll have recorded product next available?

Zappa: I can't really say, because aside from the problems that an artist faces dealing with lawyers and dealing with people who purvey the goods, the other big problem you've got is the American justice system, which is kind of difficult to deal with in California because of the length of time it takes to get a civil suit into court. This court backup in civil cases is one reason why those large companies will take the liberty of messing with people. It's three to five years before you can get your case heard, and this always works in favor of those big guys who are pushing the little guys around. How many people can afford to pay a law firm to do that work and shuffle papers back and forth for five years? It's unbelievably expensive, and all these guys are doing is sending letters to each other, filing little writs of this and complaints of that, while you just keep paying and paying. To me, it's a large part of my income. To a corporation, it's nothing. And it's really not fair.

RW: Let's change the subject. You've just finished one of your most successful tours, and afterwards you said that your audiences seem to be getting younger and younger each year. Why is that?

Zappa: I think that all audiences are getting younger for live performances, because there are more concerts being played in places that are not physically comfortable to attend. We play in a lot of them, hockey rinks and so forth, where they have what you call your festival seating, which means that everybody has the right to total discomfort for the three hours of the concert. I think older people don't want to subject themselves to that, but younger kids will go there because it's a party kind of atmosphere.

I think that the older people who liked what we did a long time ago, and went to the concerts then, may just be buying the records

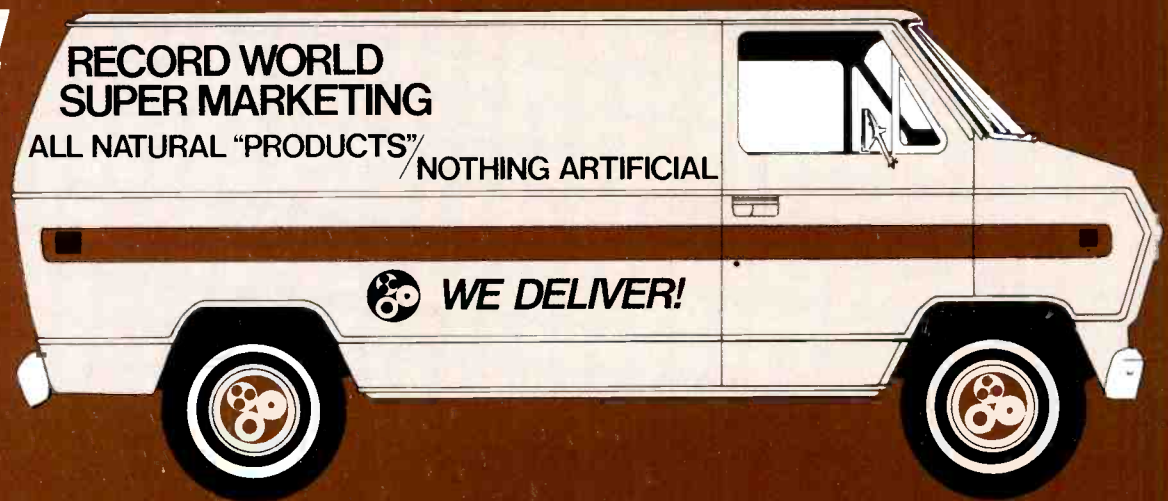
(Continued on page 86)



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RW I

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

RW II

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

RW III

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

Tendency:

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

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

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

Last Week: This Week:

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

Adds: John Williams
 Lynyrd Skynyrd

Extras: Heatwave
 Johnny Rivers
 ABBA
 Steely Dan

LP Cuts: Linda Ronstadt (Poor)
 KC & SB (Boogie Shoes)

Also Possible: Paul Davis
 Donna Summer
 Leo Sayer

Last Week: This Week:

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

Adds: Rita Coolidge
 B. J. Thomas
 Boz Scaggs

Extras: Jay Ferguson
 Bill Withers
 Meco
 Raydio
 Heatwave

LP Cuts: Bee Gees (Night Fever)
 Linda Ronstadt (Poor)

Also Possible: Donna Summer
 ABBA
 Little River Band

Last Week: This Week:

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

Adds: Meco
 Lynyrd Skynyrd

Extras: Heatwave
 Odyssey
 Steely Dan
 Bill Withers

LP Cuts: None

Also Possible: Raydio
 Con Funk Shun
 LeBlanc & Carr
 Donna Summer
 Leo Sayer

Hottest:

Rock 'n' Roll:

Little River Band

Adult:

Rita Coolidge

R&B Crossovers:

Heatwave

January 21, 1978
Pullout Section

RECORD WORLD THE RADIO MARKETPLACE

Featuring Suggested Market Playlists



HOT ADDS

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

Most Added Records at Major Markets:

Bee Gees (Stayin') (RSO)	14
Dan Hill (20th Century)	12
Lynyrd Skynyrd (MCA)	12
John Williams (Arista)	10
Meco (Millennium)	9

Most Added Records at Secondary Markets:

Rita Coolidge (A&M)	20
Little River Band (Harvest)	11
John Williams (Arista)	10
Heatwave (Epic)	9
Eric Clapton (RSO)	7
ABBA (Atlantic)	7

Most Added R&B:

Barry White (20th Century)	10
Enchantment (Roadshow)	8
Bar Kays (Mercury)	7
Harold Melvin & the Bluenotes (ABC)	6
Gene Page (Arista)	6
Living Proof (Ju-Par)	6

Most Added Country:

Waylon & Willie (RCA)	52
George Jones (Epic)	29
Mel Street (Polydor)	27
Billie Jo Spears (United Artists)	22
Tommy Overstreet (ABC)	19
Merle Haggard (Capitol)	19

AM ACTION

By CHRISTY WRIGHT

■ **Chic** (Atlantic). This song has spread all over the country with adds this week at KJR, WKBW, KRBE, KLIF, WVBF, WIFI, KILT, KPI, and KCPX. Looks like it's on its way to being a big record with jumps like 14-11 Y100, 21-17 13Q, 14-8 WRKO, 22-15 KFRC, 40-24 WQAM, #3 96X, 22-17 WPGC, 4-2 99X, 34-19 WLAC, 23-20 WMAK, 14-11 WZZP, 17-14 WDRQ, 31-27 WOKY, 21-16 KSLQ, 17-10 KXOK, 37-34 WNOE, HB-23 KCBQ, 28-17 WCAO, 24-16 KBEQ, 14-10 WNBC, 20-17 14ZYQ, 27-21 WICC, 28-17 KYNO, #7 WAVZ, and HB-28 WCGQ.

Samantha Sang (Private Stock). "Emotion" seems to be well on its way to becoming a hit. In the last couple of weeks it has taken tremendous jumps and has been added to many, many stations. Adds this week: KFRC, KJR, KYA, KING, WIFI, KTLK, and KRIZ. Moves are WKBW 30-20, Y100 4-3, 13Q 5-4, WRKO 15-10, WQAM 34-16, 96X 10-2, WPGC 14-8, 99X 21-18, WHBQ 13-12, WQXI 19-11, WLAC 13-6, WMAK



Andy Gibb

22-19, Z93 25-19, WCOL 28-25, WZZP 8-7, KSLQ 29-27, KXOK 16-14, KSTP 18-16, KRBE HB-23, KCBQ 28-14, KLIF 7-3, WCAO 16-7, KBEQ HB-19, KILT 23-11, 10Q 30-27, KFI 24-15, KAFY 17-10, KSLY 13-5, B100 24-19, WSPT 17-10, KCPX 30-24, WPEZ 7-6, 14ZYQ 8-7, KYNO 6-5 and WAVZ 8-8.

Andy Gibb (RSO). For a song that started out slow this song is definitely making up for lost time. This week it was added at WFIL, WKBW, WPGC, CKLW, KDWB, KLIF, KTLK, and KYA. It's already top 10 at Y100 17-9, 13Q 9-7, 96X 20-9, WZZP 10, WTIK 12-7, WNOE 15-9, KRBE 19-8, and KILT 9-8. Moving up at WRKO 16-11, WQAM HB-35, WQXI 14-13, WDRQ 27-22, WOKY 22-17, KSLQ 28-26, KJR



Natalie Cole

17-12, KCBQ 16-12, WCAO 22-16, WVBF HB-21, KBEQ 28-25, WOW 23-11 and KCPX HB-26.

Lynyrd Skynyrd (MCA). Emerging out of the yearly Christmas blahs is this record which is already being added in the north and northeast. That region has usually been last on Skynyrd product. Adds this week include 99X, 96X, WZZP, WHET, KSTP, KCBQ, KYA, and KBEQ. Moves at 13Q 22-20, WRKO HB-29, KPFC HB-24, WPGC 29-25, WQXI 10-6, WMAK 26-14, Z93 23-17, WOKY 32-25, KSLQ 19-14, KXOK 11-8, Q102 25-23, WTLK 21-17, WNOE 23-20, KRBE HB-26, WCAO HB-28, WSPI 22-17 and WPEZ 24-21.

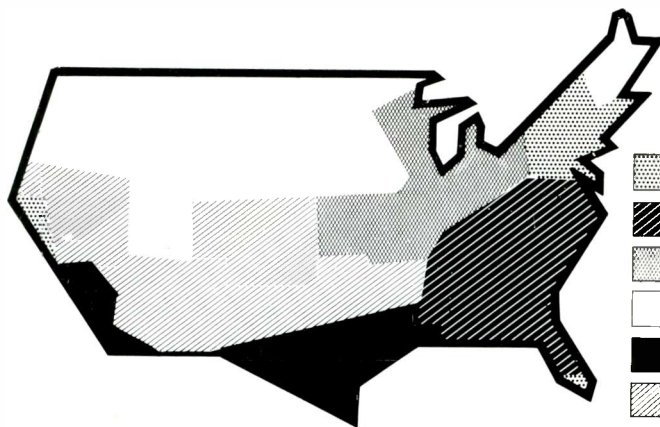
Little River Band (Harvest) "Happy Anniversary." This band is becoming a good source of music for a lot of contemporary stations. Just this week the single was added on WKBW, WLAC, WZZP, KDBW, KYNO, WSTP, KLEO, K100, and WCGQ. It's already on KJR, KBEQ, K100, BJ105, KTOQ, and KKLS.

Natalie Cole (Capitol). "Our Love." Surprise! This song, which is already #4 bullet on the R&B chart, has to be the great crossover of the week with adds on WPGC, WHBQ, WDRQ, KXOK, and WTIK.

Rita Coolidge (A&M). Our Chartmaker of the Week richly deserved that slot with adds this week on WQXI, WLAC, WMAK, Z93, KXOK, KFI, WHHY, WLOF, WAIR, and WAAY. It is already on KJR, KLIF (LP), KTLK, WBBQ, WORD, and KTOQ.

TPLACE ket Playlists

reas.



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

Stations:

RW IV

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

RW V

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

RW VI

KAAY KAKC KLIF KLUE KRIZ KNUS KTLK
KXXK Z97

Tendency:

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

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

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

Last Week: This Week:

2	1	Billy Joel
1	2	Player
5	3	Randy Newman
9	4	Neil Diamond
3	5	Paul Simon
4	6	Dolly Parton
13	7	Bee Gees (Alive)
18	8	Rod Stewart
8	9	Styx
10	10	Dan Hill
16	11	Bee Gees (Deep)
11	12	ELO
15	13	Queen
14	14	Santa Esmeralda
7	15	Bay City Rollers
22	16	Andy Gibb
6	17	Linda Ronstadt (Easy)
19	18	Paul Davis
23	19	Samantha Sang
20	20	John Denver
17	21	Bob Welch
24	22	John Williams
21	23	Kansas
27	24	Jay Ferguson
Ex	25	Steely Dan
Ex	26	Lynyrd Skynyrd

Adds: Little River Band
Chic
Kenny Rogers

Extras: ABBA
Eric Clapton
Meco

LP Cuts: None

Also Possible: Wet Willie
Tom Petty
Odyssey
Donny & Marie

Last Week: This Week:

1	1	Randy Newman
6	2	Queen
3	3	Player
2	4	Rod Stewart
11	5	Bee Gees (Alive)
8	6	Andy Gibb
5	7	ELO
4	8	Bee Gees (Deep)
12	9	Billy Joel
10	10	Neil Diamond
9	11	Shaun Cassidy
13	12	Santa Esmeralda
14	13	Dan Hill
7	14	Bob Welch
20	15	Samantha Sang
17	16	Dolly Parton
15	17	Leif Garrett
18	18	Styx
21	19	Bay City Rollers
23	20	Lynyrd Skynyrd
24	21	John Williams
16	22	High Energy
25	23	Kansas
Ex	24	Paul Simon
19	25	Linda Ronstadt (Blue)
Ex	26	Tom Petty

Adds: Dave Mason
Chic
Little River Band

Extras: Steely Dan
Earth, Wind & Fire
Meco
Wet Willie
Jay Ferguson

LP Cuts: None

Also Possible: Stevie Wonder

Last Week: This Week:

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

Adds: Andy Gibb
Chic
Paul Davis

Extras: Steely Dan
Bay City Rollers

LP Cuts: None

Also Possible: Leif Garrett
Bill Withers

Hottest:

Country Crossovers:

Kenny Rogers

Teen:

None

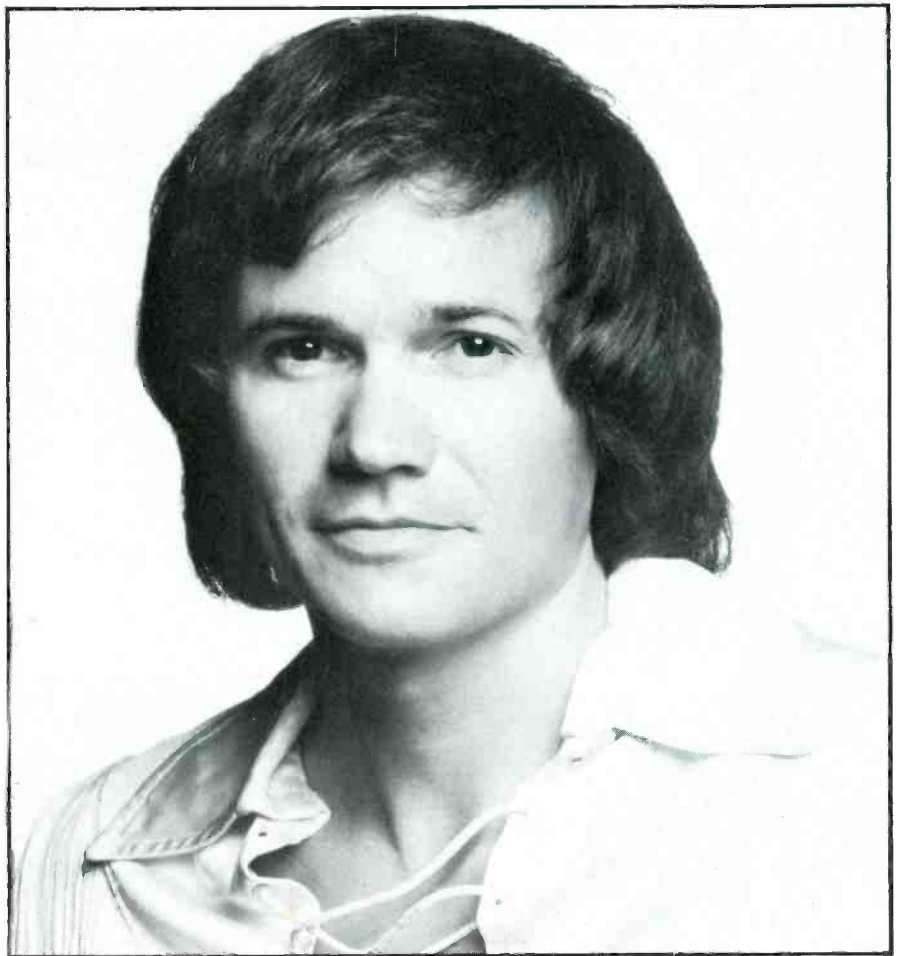
LP Cuts:

L. Ronstadt (Poor, Poor Pitiful Me)
Bee Gees (Night Fever)

Goodbye Girl

(E-45450)

A very
special single
from the
Neil Simon film,
The Goodbye Girl
written and
performed by



DAVID GATES

Available from Elektra
Produced & arranged by David Gates



A smash at any speed:

GARY WRIGHT'S "TOUCH AND GONE"

GARY WRIGHT



The single: WBS 8494 The album: BSK 3137

Composed, performed and
produced by Gary Wright
on Warner Bros. records & tapes



RADIO WORLD

Supreme Court To Hear 'Seven Dirty Words' Case

By BILL HOLLAND

■ WASHINGTON—The so-called "seven dirty words" affair, involving the broadcast of a controversial George Carlin comedy routine, which the Supreme Court announced last week it will review this session, has all the trappings of an old-time cowboy movie.

The marshal apprehended the infamous gang, restricted them to a certain part of town, but the boys at the courthouse decided they're free to go anywhere they please. The marshal is displeased.

Indecent Words

The lawman, which in this case is the FCC, found the words to be offensive and indecent—they describe excretory and sexual organs and functions — and from 1975 until last March, barred them from air time when children would be likely to be in the audience.

The hitch occurred last March when the U.S. Court of Appeals found that the number of children listening to the radio across the nation does not even fall below one million until one a.m.

In a two-to-one ruling, the Appeals Court invalidated the FCC ruling, calling it a form of censorship and contrary to the Congressional dictate which prohibits the FCC from regulating programming content.

The Appeals Court opinion said the order was a "classic case of burning the house to roast the pig."

The FCC, in formulating the now-slated Supreme Court, con-

tended that unlike books, periodicals and ordinary speech, broadcasting has uniquely "intrusive qualities," and added that radio stations cannot rely on effective parental scrutiny.

The case began in New York City in late 1973, when station WBAI-FM, operated by the Pacifica Foundation, played excerpts of a George Carlin comedy lp routine based on the seven words.

Part of an afternoon program on the changes of society's attitudes toward language, the Carlin routine was prefaced by a station suggestion that if listeners preferred to avoid hearing possibly offensive language, they might turn the dial for about 15 minutes.

However, a listener driving in his car with his young son complained to the FCC.

The FCC does not feel the language is obscene, but crude and vulgar enough to violate community standards.

The Supreme Court ruling could come anytime between now and next June.

20th To Release Two

■ LOS ANGELES — Harvey Cooper, senior vice president, a&r and promotion, 20th Century Fox Records, has announced that the label will release two albums on January 20. Scheduled for release are a debut album entitled "Rubicon," by the group of the same name, and "My Musical Bouquet" by the Love Unlimited Orchestra.

Sklar B'nai B'rith Speech Focuses On Radio/Music Industry Relationships

By ALAN WOLMARK

■ NEW YORK — Last week the Music and Performing Arts Lodge of the B'nai B'rith held its first monthly meeting of 1978 at the Sutton Place Synagogue. Guest speaker was Rick Sklar, vice president of programming for the ABC radio chain, who spoke on "The Radio/Music Industry Relationship" to an audience of about 70.

After the usual club business, Sklar took the podium to outline the attitude of his tightly play-listed radio network towards the music industry and to somewhat alleviate the tension between the seemingly conflicting interests of an ABC type concept and labels trying to boost sales and gain airplay for new artists.

Citing the need for the industry to recognize that "each song or group is like a product . . . and designed to meet the needs of specific consumers," Sklar likened the process of successfully marketing a band to the proper researching and development of any consumer product.

Sklar explained that the ABC chain demands, as does any merchandiser before placing a product for large scale distribution, that a record be thoroughly tested and proven in smaller markets because "every song selected . . . becomes a part of the station's product." And to attain this, with the tough competition of the '70s market, ABC needs to consistently be on a "scientific wave-length" with its listeners.

He criticized the industry for not taking greater pains to accurately assess the listener: "Measuring the public's appreciation of a musical work of art should not be more difficult than anticipating their reaction to new designs for an automobile. It's been a long time since Detroit came out with an Edsel, but some record companies still turn out an awful lot of them. For all their sophistication, record companies, when it comes to research and development, seem more prone than other industries to buying snake oil."

Sklar plugged the ABC network of some 1500 stations by pointing out that radio, if scientifically used, can be "the most precisely targeted advertising medium that exists" by allowing maximum exposure to the proper demographics at the most opportune time.

As an aside, Sklar pointed to the vast changes in the radio market and to his local competitive situation. In Cousin Brucie's heyday WABC's evenings commanded a 25 percent audience share, but today "jumps from 2.3 to 3.2" are considered significant. Therefore, he stressed, "every song played becomes critical" and that therein lies ABC's success.

Q & A Period

A question and answer period followed during which Sklar revealed a bit about the future for ABC, the radio industry and the criteria he uses in determining programming policy. Sklar predicted the proliferation of automated radio because the expense of a whole staff is eliminated and strict product control is effectively facilitated. To control his stations' effectiveness, Sklar outlined his three basic concerns in determining airplay rotation.

His priorities rest with national single or lp sales, local retail action, and an artist's previous profile or track record (a reference which he acknowledges works against the new artist). The trend towards passive research does not enter into the ABC network picture because of ABC's uncertainty of the validity of its results.

Copyright Bill

On the subject of the new copyright bill Sklar expressed skepticism, believing that "the concept is good but the proportions are out of whack." He feels the percentage payments asked are too high and that despite "a lot of good intentions, I wonder if it will give something to the little guy or be charged against him. It may be another example of the rich getting richer."

The meeting closed with a tape, prepared by Sklar, of bloopers from past ABC network radio broadcasts.

Welch Winner



Capitol Records and radio station WMMS in Cleveland joined together in dreaming up a sweepstakes promotion for Bob Welch's "French Kiss" album. Radio listeners sent in postcards and a drawing was held to select the winner, who received a free trip for two to Paris including accommodations for nine days. Pictured (from left) are: Bruce Ravid, Capitol's regional AOR promotion coordinator; Dan Garfinkel, WMMS promotion director; Betsy Jordan, a student and the contest winner; Jim Hawn, district manager for the Cleveland region; and Barry Haughin, promotion manager for the Cleveland District.

\$TOLEN IDEA\$

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

Paralegal Institute—Dept. RW
132 Nassau St.
New York, NY 10038
(212) 964-4705

101 THE SINGLES CHART 150

JANUARY 21, 1978

JAN. 21	JAN. 14		
101	107	CELEBRATE ME HOME KENNY LOGGINS/Columbia 3 10652 (Milk Money, ASCAP)	
102	102	GOD ONLY KNOWS MARILYN SCOTT/Big Tree BT 16105 (Atlantic) (Irving, BMI)	
103	104	MISS BROADWAY BELLE EPOQUE/Shadybrook 1040 (Prim Linea-S.D.R.M., ASCAP)	
104	106	BOATS AGAINST THE CURRENT ERIC CARMEN/Arista 0295 (Cam, BMI)	
105	—	YOU REALLY GOT ME VAN HELA/Warner Bros. 8515 (Jay Boy, BMI)	
106	—	FEELS SO GOOD CHUCK MAGIONE/A&M 2001 (Grates, BMI)	
107	113	TAKE THIS JOB AND SHOVE IT JOHNNY PAYCHECK/Epic 8 50469 (Blackwood/Content, BMI)	
108	110	UNTIL NOW BOBBY ARVON/First Artists 1 50423 (Mercury) (Colgems-EMI/First Artists, ASCAP)	
109	—	SO LONG FIREFALL/Atlantic 3452 (Warner-Tamerlane/El Sveno, BMI)	
110	109	KICK IT OUT HEART /Portrait 6 70010 (Wilsongs, ASCAP)	
111	118	ON FIRE T-CONNECTION/Dash 5041 (T.K.) (Sherlyn/Decibel, BMI)	
112	121	DON'T CHANGE DARYL HALL & JOHN OATES/RCA 11181 (Hot-Cha/Unichappell, BMI)	
113	112	HIDE YOUR LOVE SILVERADO/RCA 11075 (Silver, BMI)	
114	115	25TH OF LAST DECEMBER ROBERTA FLACK/Atlantic 3441 (Sky Forest, BMI)	
115	114	NEVER MY LOVE ADDRISI BROS./Buddah 587 (Arista) (Warner-Tamerlane, BMI)	
116	122	GOD MUST HAVE BLESSED AMERICA GLEN CAMPBELL/Capitol 4515 (Warner-Tamerlane/Marsaint, BMI)	
117	101	CADILLAC WALK MINK DeVILLE/Capitol 4510 (Bug/Greasy Shift, BMI) MINK DeVILLE	
118	108	CRYING IN MY SLEEP ART GARFUNKEL/Columbia 3 10608 (Canopy, ASCAP)	
119	119	DON'T YOU WISH YOU COULD BE THERE CRACKIN'/Warner Bros. 8505 (Big Ears/Crackin', ASCAP)	
120	127	I CAN'T HOLD ON KARLA BONOFF/Columbia 3 10618 (Seagrape, BMI)	
121	126	SOFT & EASY BLACKBYRDS/Fantasy 809 (Blackbyrd, BMI)	
122	123	THE CHRISTMAS SONG ANGEL/Casablanca NB 903 (White Angel/Hudson, BMI)	
123	124	MAHNA, MAHNA MUPPETS/Arista 0290 (Lorna, PRS)	
124	125	WOOLY, WOOLY P.J. & BOBBY/Butterfly 004 (Danick/Careers, BMI)	
125	130	I'VE FOUND LOVE (NOW THAT I'VE FOUND YOU) LOVE & KISSES/ Casablanca NB 894 (Welbeck, ASCAP)	
126	—	BEFORE MY HEART FINDS OUT GENE COTTON/Ariola 7675 (Sailmaker/Chappell, ASCAP)	
127	131	SPANK YOUR BLANK BLANK MORRIS JEFFERSON/Parachute 504 (Casablanca) (Skydiver/Lu-cor, ASCAP)	
128	—	LE SPANK LE PAMPLEMOUSE /AVI 153 (Equinox, BMI)	
129	132	BABY, BABY MY LOVE'S ALL FOR YOU DENIECE WILLIAMS/ Columbia 3 10648 (Verdangle/Kee-Drick, BMI)	
130	116	IT AIN'T LOVE TOM POWER/Big Tree BT 16103 (Atlantic) (Topo, ASCAP)	
131	129	CHOOSING YOU LENNY WILLIAMS/ABC 12289 (Len-Lon, BMI)	
132	144	PLAYING YOUR GAME, BABY BARRY WHITE/20th Century TC 2361 (Sa-Vette, BMI)	
133	133	ROCKAWAY BEACH RAMONES/Sire 1008 (WB) (Blew Disque/Taco Tunes, ASCAP)	
134	136	NOTHIN' BUT A HEARTACHE DOOBIE BROTHERS/Warner Bros. 8500 (Snug, BMI)	
135	138	WHAT A DIFFERENCE YOU'VE MADE IN MY LIFE RONNIE MILSAP/ RCA 1146 (Chess, ASCAP)	
136	140	SHOUTING OUT LOVE EMOTIONS/Stax STX 3200 (Fantasy) (East Memphis, BMI)	
137	139	LOVE ME RIGHT DENISE LaSALLE/ABC 1231 (Warner-Tamerlane/Ordena, BMI)	
138	117	IN A LIFETIME TEMPTATIONS/Atlantic 3436 (Burma East/Dajoye/ Golden Fleece, BMI)	
139	143	YOU AND I, PT. I LIVING PROOF/Ju-Par 532 (Lenise/Black Girl, BMI)	
140	120	SOLDIER OF FORTUNE ALAN O'DAY/Pacific 003 (WB, ASCAP)	
141	145	AIN'T GONNA HURT NOBODY BRICK/Bang B735 (Caliber/Good High, ASCAP)	
142	—	LETS HAVE SOME FUN BAR KAYS/Mercury 73971 (Barkay/Warner-Tamerlane, BMI)	
143	134	ANY WAY YOU WANT ME SYLVERS/Capitol 4493 (Rose, ASCAP)	
144	148	SHOUT IT OUT BT EXPRESS/Columbia 3 10649 (Triple O/Billee, B.T., BMI)	
145	135	KISS ME (THE WAY I LIKE IT) GEORGE McCRAE/T.K. 1024 (Sherlyn, BMI)	
146	141	WHEN A CHILD IS BORN JOHNNY MATHIS/Columbia 3 10640 (Jon Mat/Beechwood, BMI)	
147	142	SAN FRANCISCO (YOU'VE GOT ME) VILLAGE PEOPLE/ Casablanca NB 896 (Can't Stop, BMI)	
148	147	DON'T BE AFRAID RONNIE DYSON/Columbia 3 10599 (Jay's/Chappell, ASCAP)	
149	149	YOU DON'T HAVE TO SAY YOU LOVE ME FLOATERS/ABC 12314 (Miller, ASCAP)	
150	150	WHAT I DID FOR LOVE INNER CITY JAM BAND/Bareback 535 (American Compass, ASCAP/Wren, BMI)	

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

ALWAYS AND FOREVER	Barry Blue	(Almo/Rondor, ASCAP)	52
AS	Stevie Wonder	(Jobete/Black Bull, ASCAP)	73
BABY COME BACK	(Dennis Lambert & Brian Potter)	(Touch of Gold/Crowbeck Stigwood, BMI)	2
BELLE	Al Green	(Jec/Al Green, BMI)	71
BLUE BAYOU	Peter Asher	(Acuff-Rose, BMI)	17
BOOGIE NIGHTS	Barry Blue	(Rondor/Almo, ASCAP)	82
BREAKDOWN	Denny Cordell	(Skyhill, BMI)	46
COCOMOTION	Michael Lewis & Laurin Rinder	(Equinox, BMI)	65
COME GO WITH ME	Verdine White	(Verdangle/Pocket, BMI)	86
COME SAIL AWAY	Prod. by group	(Almo/Stygian Songs, ASCAP)	9
CRAZY ON YOU	Mike Flicker	(Andorra, ASCAP)	94
CURIOUS MIND	(UM, UM, UM, UM, UM, UM)	(Johnny Rivers)	53
DANCE, DANCE, DANCE	(YOWSAH YOWSAH, YOWSAH)	(Nile Rodgers, Kenny Lehman, Bernard Edwards)	18
DESIRE	Bob Gaudio	(Stonebridge, ASCAP)	13
DON'T ASK MY NEIGHBORS	Maurice White	(Unichappell, BMI)	76
DON'T IT MAKE MY BROWN EYES BLUE	Allen Reynolds	(United Artists, ASCAP)	20
DON'T LET IT SHOW	Alan Parsons	(Wolfsongs, BMI)	74
DON'T LET ME BE MISUNDERSTOOD	Nicholas Skoosky & Jean Manuel de Scarano	(Ben E. Benjamin, ASCAP)	24
EASY TO LOVE	Richard Perry	(Albert Hammond/Longmanor/Chrysalis, ASCAP)	35
EMOTION	Barry Gibb, Albhy Galuten & Karl Richardson	(Barry Gibb/Flamm/Stigwood/Unichappell, BMI)	22
EVERYBODY LOVES A RAIN SONG	Chips Moman	(Screen Gems-EMI/Baby Chick, BMI)	93
(EVERY TIME I TURN AROUND) BACK IN LOVE AGAIN	Bobby Martin	(Iceman, BMI)	29
FALLING	Pete Carr	(Carhorn, BMI/Music Mill, ASCAP)	42
FFUN	Skip Scarborough	(Val-Joe, BMI)	23
GALAXY	Jerry Goldstein	(Far Out, ASCAP)	56
GETTIN' READY FOR LOVE	Richard Perry	(Brintree/Snow/Golde's Gold, BMI)	72
GIRLS' SCHOOL	Paul McCartney	(ATV, BMI)	66
GOODBYE GIRL	David Gates	(WB/Kipahulu, ASCAP)	67
HAPPY ANNIVERSARY	John Boylan & Group	(Australian Tumbleweed, BMI)	51
HARD TIMES	Joe Wissert	(Boz Scaggs, ASCAP)	100
HEAVEN ON THE SEVENTH FLOOR	Christopher Neil	(Keyboard Pendulum/Chappell, ASCAP)	40
HEAVEN'S JUST A SIN AWAY	Brian Fisher	(Norville, SESAC)	95
HERE YOU COME AGAIN	Gary Klein	(Screen Gems-EMI/Summerhill, BMI)	6
HEY DEANIE	Michael Lloyd	(CAM, BMI)	14
HOW CAN I LEAVE YOU AGAIN	Milton Okun	(Cherry Lane, ASCAP)	49
HOW DEEP IS YOUR LOVE	Prod. by group, Karl Richardson & Albhy Galuten	(Stigwood/Unichappell, BMI)	16
I GO CRAZY	Paul Davis	(Web IV, BMI)	27
IF YOU'RE NOT BACK IN LOVE BY MONDAY	Millie Jackson & Brad Shapiro	(Tree, BMI)	69
I LOVE YOU	Giorgio Moroder & Pete Bellotte	(Ric's BMI)	38
ISN'T IT TIME	Ron Nevison	(Jacon/X-ray, BMI)	79
IT'S YOU THAT I NEED	Michael Stokes	(Desert Moon/Willow Girl, BMI)	89
IT'S SO EASY	Peter Asher	(MPL Comm., BMI)	44
JACK AND JILL	Ray Parker Jr.	(Raydiola, ASCAP)	45
JUST THE WAY YOU ARE	Phil Ramone	(Joelsongs, BMI)	5
LADY LOVE	Sherman Marshall, Jack Faith, Von Gray	(Mighty Three, BMI)	64
LAY DOWN	SALLY Glyn Johns	(Stigwood/Unichappell, BMI)	58
LET IT GO, LET IT FLOW	Dave Mason & Ron Nevison	(Dave Mason, BMI)	84
LET'S FOOL AROUND	General Johnson	(Music in General)	77
LONG, LONG WAY FROM HOME	John Sinclair & Gary Lyons	(Somerset/Evansongs/WB/Mud Drum, ASCAP)	34
(LOVE IS) THICKER THAN WATER	Barry Gibb, Albhy Galuten & Karl Richardson	(Stigwood/Andy G. bb/Jaye/Hugh & Barbara Gibb/Unichappell, BMI)	26
LOVELY DAY	Bill Withers & Clarence McDonald	(Golden Withers/Chappell BMI)	36
MIND BENDER	Buddy Bule	(No Exit, BMI)	75
MY WAY	Felton Jarvis & Elvis Presley	(Spanka, BMI)	88
NATIVE NEW YORKER	Sandy Linzer	(Featherbed/Desiderata/Unichappell, BMI)	25
NOBODY DOES IT BETTER	Richard Perry	(United Artists, ASCAP/Unart, BMI)	85
OOH BOY	Norman Whitfield	(May Twelfth Warner-Tamerlane, BMI)	47
OUR LOVE	Chuck Jackson & Marvin Yancy	(Jay's Ent/Chappell, ASCAP)	60
PEG GARY KATZ	(ABC/Dunhill, BMI)		37
POINT OF KNOW RETURN	Jeff Glixman	(Don Kirshner, BMI)	21
REACH FOR IT	George Duke	(Mycenae, ASCAP)	63
RUNAROUND	SUE Michael Lloyd	(Rost Enterprise/Schwartz, ASCAP)	31
SECOND AVENUE	Nick Jameson	(Ackee & Dustin, ASCAP)	92
SEND IN THE CLOWNS	Arif Mardin	(Beautiful, ASCAP)	90
SENTIMENTAL LADY	Lindsey Buckingham & Christine McVie	(Warner Bros., ASCAP)	19
SERPENTINE FIRE	Maurice White	(Artwork, ASCAP)	12
SHE'S NOT THERE	Devadip Carlos Santana & Tom Coster	(Al Gallico, BMI)	87
SHORT PEOPLE	Lenny Waronker & Russ Titelman	(Hightree, BMI)	3
SHOUT IT OUT LOUD	Prod. by Group & Eddie Kramer	(Kiss/Cafe Americana, ASCAP/All By Myself, BMI)	70
SLIP SLIDIN' AWAY	Paul Simon & Phil Ramone	(Paul Simon, BMI)	15
SOMEBODY'S GOTTA WIN, SOMEBODY'S GOTTA LOSE	Frederick Knight	(Every Knight, BMI)	97
SOMETIMES WHEN WE TOUCH	Mathew McCauley & Fred Mullin	(Welbeck, ASCAP/ATV/Mann/Well Songs, BMI)	11
STAYIN' ALIVE	The Bee Gees, Karl Richardson & Albhy Galuten	(Stigwood/Unichappell, BMI)	7
STREET CORNER SERENADE	Gary Lyons	(Muscadine/Xaigon/Yo Mama's, BMI)	33
SWEET MUSIC MAN	Larry Butler & Kenny Rogers	(Jolly Rogers, ASCAP)	61
TAKE ME TO THE KAPTIN	Bruce Fairbairn	(Squamish/Corinth, BMI)	96
THE LONELIEST MAN ON THE MOON	Joe Porter	(Unart, BMI)	68
THE NAME OF THE GAME	Benny Andersson & Bjorn Ulvaeus	(Countless Songs, BMI)	59
THE NEXT HUNDRED YEARS	Joel Diamond	(Silver Blue, ASCAP)	55
THE WAY I FEEL TONIGHT	Harry Masline	(Rosewater/Careers, BMI)	30
THE WAY YOU DO THE THINGS YOU DO	David Anderle	(Jobete, ASCAP)	62
THEME FROM "CLOSE ENCOUNTERS OF THE THIRD KIND"	John Williams & Rick Chertoff	(Gold Horizon, BMI)	28
THEME FROM CLOSE ENCOUNTERS	Meco Monardo, Tony Bongiovi & Harold Wheeler	(Gold Horizon, BMI)	39
THUNDER ISLAND	Bill Szymczyk	(Painless, ASCAP)	41
TOO HOT TA TROT	James Carmichael & Group	(Jobete/Commodores Ent., ASCAP)	57
TRIED TO LOVE	Peter Frampton	(Almo/Fram-Dee, ASCAP)	54
TURN TO STONE	Jeff Lynn	(Unart/Jet BMI)	10
WAS DOG A DOUGHNUT	(Colgems-EMI, ASCAP)		80
WE ARE THE CHAMPIONS	Queen	(Queen Music Ltd.)	1
WE'RE ALL ALONE	David Anderle	(Boz Scaggs, ASCAP)	50
WHAT'S YOUR NAME	Producer not listed	(Duchess/Get Loose, BMI)	32
WHICH WAY IS UP	Mark Davis	(Warner-Tamerlane/May 12th/Duchess, BMI)	99
WITH PEN IN HAND	Tommy Crouch, Gerald Stephenson, James Stroud	(Unart, BMI)	98
WRAP YOUR ARMS AROUND ME	Casey/Finch	(Sherlyn/Harrick, BMI)	78
YOU CAN'T TURN ME OFF (IN THE MIDDLE OF TURNING ME ON)	Kent Washburn	(Jobete, ASCAP)	43
YOU LIGHT UP MY LIFE	Joe Brooks	(Big Hill, ASCAP)	8
YOU MAKE ME CRAZY	Carter	(Big Bang, BMI)	83
YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH (HOT SUMMER NIGHT)	Todd Rundgren	(E.B. Marks/Neverland/Peg, BMI)	91
YOU'RE IN MY HEART (THE FINAL ACCLAIM)	Tom Dowd	(Riva, ASCAP)	4
(YOU'RE MY) SOUL & INSPIRATION	Michael Lloyd & Mike Curb	(Screen Gems, EMI, BMI)	48
YOUR SMILING FACE	Peter Asher	(Country Road, BMI)	81

UA Presents 'Hall of Fame Awards'

■ PALM SPRINGS — Promotion, merchandising and sales staff, along with independent distributor reps, were among the winners of special "Hall of Fame Awards" announced during United Artists Records' three day gathering here.

The awards ceremony followed a Friday (6) luncheon hosted by a dais including president Artie Mogull; Gordon Bossin, VP, marketing; Stan Monteiro, VP, promotion/artist development; Larry Cohen, VP, merchandising; Eddie Levine, VP, general manager, Blue Note Records; Marcy Doherty, national singles promotion director; Roger Lifeset, national album promotion director; and Danny Alvino, national sales director. All were among award presenters, along with several other execs.

Most of the awards were conferred on promotion reps at the regional and national levels, headed by individual r&b, country, FM and pop awards won by Bill Magness, Jack Satter, Steve Evanoff and Walter Paas, respectively. Other promo staffers winning awards included Bill Kornreich, presented with a special press relations award; Dick Smith, who received a special artist development award; and Marcy Doherty, named winner of the Silver Tongue Devil

award first conferred by Stan Monteiro while he headed Epic's promotion force, prior to joining UA.

Special awards outside the promotion realm were topped by Mogull's presentation of a plaque to Electric Light Orchestra leader Jeff Lynne, who flew to the presentation to accept it. Mogull himself was honored with a special plaque of "Mogullisms," which VP Bossin explained were familiar (if often scatological) remarks by the label chief. In a similar vein, Danny Alvino conferred by Platinum R.A. Award on Universal Distributors, along with the Most Creative Chargeback Award, won by M.S. Distributing.

In a more serious vein, Frank Sperrazzo was named best merchandising rep by VP, merchan-

dising, Larry Cohen, while Alvino named Ken Sawyer as Best Regional Sales Manager.

Prizes included plaques and watches, with two of the winners garnering cruise vacations in addition, following a lottery conducted at the luncheon.

Arista Releases Set

■ NEW YORK — Arista Records has scheduled nine albums for release in the early part of January. Set for release are: "Heaven Help The Fool," by the Grateful Dead's Bob Weir; the original cast of album "Beatlemania"; "Raydio"; Garnet Mimms' "Garnet Mimms Has It All"; Harvey Mason's "Funk In A Mason Jar"; the Headhunters' "Straight From The Gate"; the Pets' "Wet Behind The Ears"; and Nova's "Wings of Love."

Clarke Visits Intersong in N. Y.



Intersong Music writer/artist Allan Clarke, lead singer and writer for the Hollies, visited the New York offices of Intersong and Chappell last week. The lp, which will be released in early spring, was produced by Spencer Proffer. A single from the album—"I Don't Know When I'm Beat"—will be released at the end of January. Shown above are (from left, seated): Cristina Vila of Intersong Music, Allan Clarke (from left, second row): Chappell senior vice president Irwin Schuster, Chappell president Irwin Robinson and vice president, creative, Frank Military

Polygram Restructuring

(Continued from page 4)

ord divisions. Through this move Phonogram International and Polydor International under the management of Pieter R. Schellevis and Dr. Werner Vogelsang respectively will be able to concentrate more on the creation, development and exploitation of repertoire, according to the announcement.

Polygram executive vice president Kurt Kinkele and the Polygram CIE vice presidents Pieter R. Schellevis and Werner Vogelsang will form the management of the newly created unit Polygram Record Operations.

Another important measure is renaming a number of companies which are now called either Polydor or Phonogram as Polygram. This will take place in the forthcoming months in 19 countries: Argentina, Australia, Brazil, Canada, Denmark, Ghana, Greece, Hong Kong, India, Ireland, Italy, Kenya, Mexico, New Zealand, Nigeria, Portugal, Singapore, Spain and Venezuela.

Coen Solleveld, Polygram's president, sees these measures as "an important step towards an artist oriented organization, geared to promote our ever growing artist roster internationally to the fullest possible extent."

Polygram Promotions (Continued from page 4)

of Polygram Corporation, USA.

Bliersbach joined Siemens 26 years ago and has since worked in several foreign territories. He was previously involved in the Asian market during his tenure with Siemens India Ltd. He will now supervise and coordinate the activities of the group in Japan, Hong Kong, Singapore and Malaysia.

The appointments of Dr. Hix and Vogelsang enlarges the Group's management committee to eight. Other members are Coen Solleveld, president, executive vice presidents Johannes van der Velden, Kurt Kinkele and Dick van Amstel, and vice presidents George Meyerstein-Maigret and Pieter R. Schellevis.



J. Dieter Bliersbach, Dr. Werner Vogelsang, Dr. Wolfgang Hix

CBS Promotes Bernardo

■ NEW YORK — Richard Mack, vice president, national promotion, black music marketing, CBS Records, has announced the appointment of Mike Bernardo to the position of northeast regional promotion and marketing manager.

Ms. Bernardo will be responsible for the promotion and marketing of all black product for Columbia, Epic and Associated Labels in the northeast region and will report directly to Richard Mack.

Mike Bernardo is the first woman at CBS Records to become a regional promotion marketing manager. She joined CBS Records in January, 1976 as local promotion manager. Prior to this she was vice president of Buddy Scott Productions for seven years. Prior to this she was the national promotion director for James Brown Records.

Salsoul Completes Best Year Ever

■ NEW YORK — "The rapidly growing Salsoul Record Corporation has just completed its most rewarding year in its three year existence," according to Salsoul president Joe Cayre, "and to ensure continued growth we are beefing up our promotion department in an all-out effort for artistic development and expansion."

Cayre announced that Steve Shulman, previously a promotion vice president at Gregor Records and Colossus Records, has been named national promotion director at Salsoul.

King Ro, a former performer and disc jockey as well as an r&b promotion veteran, has been appointed national promotion director/r&b. Janet Williams has been named national promotion manager/r&b. She most recently handled public relations for Natalie Cole.

Jeff Ray has been appointed secondary promotion manager.

Headliners Inks Twelve

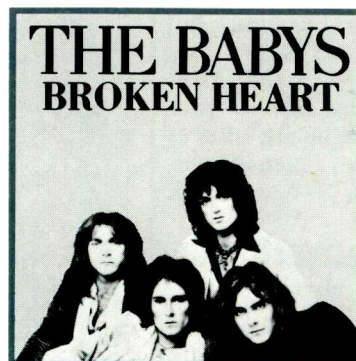
■ NEW YORK — Headliners Talent Agency, Inc. has added 12 artists to its roster.

Signed for exclusive representation are Slave, Ritchie Havens, Melanie, Wild Cherry, The Paul Winter Consort, The Brecker Brothers, David Sanborn, Fairport Convention, James Cotton, Norman Connors, Pharoah Sanders and Phyllis Hyman.

ZZ Certified Gold

■ ZZ Top's "Best Of ZZ Top" lp (London) has been certified gold by the RIAA.

FROM
THE
BABYS
**SILVER
DREAMS**
THE
NEW
SINGLE



Record World December 31, 1977
"The Babys Live up to Expectations"
"... All of the band members
were playing hard and well ...
Tony Brock's keyboard rendition
of 'Silver Dreams' was a
standout moment in
the concert ..." Remember.
The dream is a reality.
"Silver Dreams" is the new single
from The Babys second album,
"Broken Heart."
Produced by Ron Nevison



Chrysalis
records and tapes
CHS 2201 • CHR 1150

JANUARY 21, 1978



THE SINGLES CHART

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

JAN. 21	JAN. 14		WKS. ON CHART
1	1	WE ARE THE CHAMPIONS/ WE WILL ROCK YOU QUEEN Elektra 45441 (2nd Week)	14
2	2	BABY COME BACK PLAYER/RSO 870	17
3	8	SHORT PEOPLE RANDY NEWMAN/Warner Bros. 8492	11
4	4	YOU'RE IN MY HEART (THE FINAL ACCLAIM) ROD STEWART/Warner Bros. 8475	13
5	6	JUST THE WAY YOU ARE BILLY JOEL/Columbia 3 10646	11
6	7	HERE YOU COME AGAIN DOLLY PARTON/RCA 11123	15
7	18	STAYIN' ALIVE BEE GEES/RSO 885	7
8	3	YOU LIGHT UP MY LIFE DEBBY BOONE/Warner/Curb 8446 (WB)	22
9	9	COME SAIL AWAY STYX/A&M 1977	16
10	13	TURN TO STONE ELO/Jet JT 1099 (UA)	10
11	14	SOMETIMES WHEN WE TOUCH DAN HILL/20th Century 2355	9
12	12	SERPENTINE FIRE EARTH, WIND & FIRE/Columbia 3 10625	15
13	15	DESIREE NEIL DIAMOND/Columbia 3 10657	8
14	17	HEY DEANIE SHAUN CASSIDY/Warner/Curb 8488 (WB)	11
15	11	SLIP SLIDIN' AWAY PAUL SIMON/Columbia 3 10630	15
16	5	HOW DEEP IS YOUR LOVE BEE GEES/RSO 882	17
17	10	BLUE BAYOU LINDA RONSTADT/Asylum 45431	19
18	21	DANCE, DANCE, DANCE (YOWSAH, YOWSAH, YOWSAH) CHIC/Atlantic 3435	10
19	16	SENTIMENTAL LADY BOB WELCH/Capitol 4479	16
20	19	DON'T IT MAKE MY BROWN EYES BLUE CRYSTAL GAYLE/ United Artists 1016	26
21	23	POINT OF KNOW RETURN KANSAS/Kirshner 4273 (CBS)	12
22	27	EMOTION SAMANTHA SANG/Private Stock 178	11
23	28	FFUN CON FUNK SHUN /Mercury 73959	10
24	26	DON'T LET ME BE MISUNDERSTOOD SANTA ESMERALDA/ Casablanca 902	11
25	25	NATIVE NEW YORKER ODYSSEY/RCA 11129	13
26	30	(LOVE IS) THICKER THAN WATER ANDY GIBB/RSO 883	13
27	31	I GO CRAZY PAUL DAVIS/Bang 733	22
28	32	THEME FROM "CLOSE ENCOUNTERS OF THE THIRD KIND" JOHN WILLIAMS/Arista 0300	5
29	20	(EVERY TIME I TURN AROUND) BACK IN LOVE AGAIN LTD/A&M 1974	16
30	22	THE WAY I FEEL TONIGHT BAY CITY ROLLERS/Arista 0272	14
31	24	RUNAROUND SUE LEIF GARRETT/Atlantic 3440	11
32	36	WHAT'S YOUR NAME LYNRYD SKYNYRD/MCA 40918	8
33	39	STREET CORNER SERENADE WET WILLIE/Epic 8 50478	10
34	42	LONG, LONG WAY FROM HOME FOREIGNER/Atlantic 3439	6
35	40	EASY TO LOVE LEO SAYER/Warner Bros. 8502	8
36	41	LOVELY DAY BILL WITHERS/Columbia 3 10627	10
37	43	PEG STEELY DAN/ABC 12320	9
38	46	I LOVE YOU DONNA SUMMER/Casablanca 907	6
39	51	THEME FROM "CLOSE ENCOUNTERS" MECO/Millennium 608 (Casablanca)	4
40	34	HEAVEN ON THE SEVENTH FLOOR PAUL NICHOLAS/ RSO 878	23
41	48	THUNDER ISLAND JAY FERGUSON/Asylum 45444	6
42	49	FALLING LeBLANC & CARR/Big Tree 1600 (Atlantic)	8
43	29	YOU CAN'T TURN ME OFF (IN THE MIDDLE OF TURNING ME ON) HIGH INERGY/Gordy 7155 (Motown)	18
44	38	IT'S SO EASY LINDA RONSTADT/Asylum 45433	16
45	55	JACK & JILL RAYDIO/Arista 0283	6
46	53	BREAKDOWN TOM PETTY & THE HEARTBREAKERS/Shelter 62008 (ABC)	7
47	47	OOH BOY ROSE ROYCE/Whitfield 8491 (WB)	11
48	50	(YOU'RE MY) SOUL & INSPIRATION DONNY & MARIE/ Polydor 14439	11
49	45	HOW CAN I LEAVE YOU AGAIN JOHN DENVER/ RCA 11036	8



50	33	WE'RE ALL ALONE RITA COOLIDGE/A&M 1965	20
51	63	HAPPY ANNIVERSARY LITTLE RIVER BAND/Harvest 424 (Capitol)	4
52	62	ALWAYS AND FOREVER HEATWAVE/Epic 8 50490	4
53	59	CURIOUS MIND (UM, UM, UM, UM, UM, UM) JOHNNY RIVERS/Big Tree 16106 (Atlantic)	5
54	54	TRIED TO LOVE PETER FRAMPTON/A&M 1988	7
55	57	THE NEXT HUNDRED YEARS AL MARTINO/Capitol 4508	8
56	67	GALAXY WAR /MCA 40820	6
57	66	TOO HOT TA TROT COMMODORES/Motown 1432	5
58	65	LAY DOWN SALLY ERIC CLAPTON/RSO 886	4
59	81	THE NAME OF THE GAME ABBA/Atlantic 3449	2
60	86	OUR LOVE NATALIE COLE/Capitol 4509	5
61	69	SWEET MUSIC MAN KENNY ROGERS/United Artists 1095	4

CHARTMAKER OF THE WEEK

62	—	THE WAY YOU DO THE THINGS YOU DO RITA COOLIDGE A&M 2004	1
63	60	REACH FOR IT GEORGE DUKE/Epic 8 50463	10
64	76	LADY LOVE LOU RAWLS/Phila. Intl. ZS8 3634 (CBS)	5
65	97	COCOMOTION EL COCO/AVI 147S	2
66	35	GIRLS' SCHOOL/MULL OF KINTYRE WINGS/Capitol 8747	10
67	74	GOODBYE GIRL DAVID GATES/Elektra 45450	6
68	70	THE LONELIEST MAN ON THE MOON DAVID CASTLE/ Parachute 505 (Casablanca)	6
69	37	IF YOU'RE NOT BACK IN LOVE BY MONDAY MILLIE JACKSON/Spring 175 (Polydor)	14
70	79	SHOUT IT OUT LOUD KISS/Casablanca 906	4
71	75	BELLE AL GREEN/Hi 77505 (Cream)	4
72	44	GETTIN' READY FOR LOVE DIANA ROSS/Motown 1427	12
73	71	AS STEVIE WONDER/Tamla 54291 (Motown)	11
74	58	DON'T LET IT SHOW ALAN PARSONS PROJECT/Arista 0288	8
75	78	MIND BENDER STILLWATER/Capricorn 0280	6
76	68	DON'T ASK MY NEIGHBORS EMOTIONS/Columbia 3 10622	14
77	80	LET'S FOOL AROUND GENERAL JOHNSON/Arista 0264	5
78	52	WRAP YOUR ARMS AROUND ME KC & THE SUNSHINE BAND/T.K. 1022	9
79	61	ISN'T IT TIME THE BABYS/Chrysalis 2173	17
80	73	WAS DOG A DOUGHNUT CAT STEVENS/A&M 1971	11
81	77	YOUR SMILING FACE JAMES TAYLOR/Columbia 3 10602	21
82	56	BOOGIE NIGHTS HEATWAVE/Epic 8 50370	26
83	87	YOU MAKE ME CRAZY SAMMY HAGAR/Capitol 4502	4
84	93	LET IT GO, LET IT FLOW DAVE MASON/Columbia 3 10662	2
85	83	NOBODY DOES IT BETTER CARLY SIMON/Elektra 45413	27
86	—	COME GO WITH ME POCKETS/Columbia 3 10632	1
87	85	SHE'S NOT THERE SANTANA/Columbia 3 10616	16
88	72	MY WAY ELVIS PRESLEY/RCA 11165	11
89	—	IT'S YOU THAT I NEED ENCHANTMENT/Roadshow 1124 (UA)	1
90	89	SEND IN THE CLOWNS JUDY COLLINS/Elektra 45076	18
91	90	YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH (HOT SUMMER NIGHT) MEATLOAF/Epic/Cleveland Intl. 8 50467	12
92	96	SECOND AVENUE TIM MOORE/Asylum 45427	2
93	—	EVERYBODY LOVES A RAIN SONG B. J. THOMAS/ MCA 7085	1
94	—	CRAZY ON YOU HEART /Mushroom 7021	1
95	88	HEAVEN'S JUST A SIN AWAY THE KENDALLS/Ovation 1103	14
96	—	TAKE ME TO THE KAPTIN PRISM/Ariola America 7678 (Capitol)	1
97	92	SOMEBODY'S GOTTA WIN, SOMEBODY'S GOTTA LOSE CONTROLLERS/Juana 3414 (T.K.)	9
98	—	WITH PEN IN HAND DOROTHY MOORE/Malaco 1047 (T.K.)	1
99	—	WHICH WAY IS UP STARGARD/MCA 40825	1
100	100	HARD TIMES BOZ SCAGGS/Columbia 3 10606	15



FLASHMAKER



CATS ON THE COAST
SEA LEVEL
Capricorn

MOST ADDED:

- CATS ON THE COAST—Sea Level—Capricorn
- INFINITY—Journey—Col
- WHITE HOT—Angel—Casablanca
- ENDLESS WIRE—Gordon Lightfoot—WB
- WILLIE ALEXANDER & BOOM BOOM BAND—MCA
- ALIENS—Horslips—DJM
- DUO GLIDE—Sanford & Townsend—WB
- GEORGE THOROGOOD & DESTROYERS—Rounder

WNEW-FM/NEW YORK

- ADDS:**
- ALL FOR A REASON—Alessi—A&M
 - ENDLESS WIRE—Gordon Lightfoot—WB
 - FREE SAILIN'—Hoyt Axton—MCA
 - GEORGE THOROGOOD & DESTROYERS—Rounder
 - HERB ALPERT-HUGH MASEKELA—Horizon
 - QUARTER MOON IN A TEN CENT TOWN—Emmylou Harris—WB
 - SHIRLEY ALSTON SINGS THE SHIRELLES GREATEST HITS—Strawberry
 - STAR WARS/CLOSE ENCOUNTERS—Richard "Groove" Holmes—Versatile
 - THE HOMETOWN BAND—A&M
 - WHITE HOT—Angel—Casablanca

HEAVY ACTION (airplay in descending order):

- RUNNING ON EMPTY—Jackson Browne—Asylum
- MY AIM IS TRUE—Elvis Costello—Col
- THE STRANGER—Billy Joel—Col
- MONKEY ISLAND—Geils—Atlantic
- LOVE ON THE WIRE—Clover—Mercury
- BAT OUT OF HELL—Meat Loaf—Epic/Cleveland Intl.
- OUT OF THE BLUE—ELO—Jet
- AJA—Steely Dan—ABC
- BOOK OF DREAMS—Steve Miller Band—Capitol
- DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum

WBCN-FM/BOSTON

- ADDS:**
- ADJOINING SUITES—Aztec Two-Step—RCA
 - ALIENS—Horslips—DJM
 - CATS ON THE COAST—Sea Level—Capricorn
 - WILLIE ALEXANDER & BOOM BOOM BAND—MCA

HEAVY ACTION (airplay in descending order):

- RUNNING ON EMPTY—Jackson Browne—Asylum
- MY AIM IS TRUE—Elvis Costello—Col
- DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
- TERRAPIN STATION—Grateful Dead—Arista
- FRENCH KISS—Bob Welch—Capitol
- SHOW SOME EMOTION—Joan Armatrading—A&M
- THE BELLE ALBUM—Al Green—Hi
- SLOWHAND—Eric Clapton—RSO
- ALL 'N ALL—Earth, Wind & Fire—Col
- THE STRANGER—Billy Joel—Col

WLIR-FM/LONG ISLAND

- ADDS:**
- ALL FOR A REASON—Alessi—A&M
 - ATTENTION SHOPPERS—Starz—Capitol
 - CATS ON THE COAST—Sea Level—Capricorn
 - LEVEL HEADED—Sweet—Capitol
 - WONDERFUL WORLD (single)—Art Garfunkel—Col

HEAVY ACTION (airplay in descending order):

- ALL FOR A REASON—Alessi—A&M
- RUNNING ON EMPTY—Jackson Browne—Asylum
- EDDIE MONEY—Col
- MY AIM IS TRUE—Elvis Costello—Col
- THE STRANGER—Billy Joel—Col
- AJA—Steely Dan—ABC
- SLOWHAND—Eric Clapton—RSO
- OUT OF THE BLUE—ELO—Jet
- BAT OUT OF HELL—Meat Loaf—Epic/Cleveland Intl.
- STREET SURVIVORS—Lynyrd Skynyrd—MCA

WCOZ-FM/BOSTON

- ADDS:**
- CATS ON THE COAST—Sea Level—Capricorn
 - HERE YOU COME AGAIN—Dolly Parton—RCA
 - SATURDAY NIGHT FEVER (soundtrack)—Various Artists—RSO
 - WILLIE ALEXANDER & BOOM BOOM BAND—MCA

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

- RUNNING ON EMPTY—Jackson Browne—Asylum

- OUT OF THE BLUE—ELO—Jet
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- NEWS OF THE WORLD—Queen—Elektra
- FRENCH KISS—Bob Welch—Capitol
- AJA—Steely Dan—ABC
- RUMOURS—Fleetwood Mac—WB
- THE STRANGER—Billy Joel—Col
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- STREET SURVIVORS—Lynyrd Skynyrd—MCA

WPLR-FM/NEW HAVEN

- ADDS:**
- WHITE HOT—Angel—Casablanca

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

- AJA—Steely Dan—ABC
- STREET SURVIVORS—Lynyrd Skynyrd—MCA
- RUNNING ON EMPTY—Jackson Browne—Asylum
- NEWS OF THE WORLD—Queen—Elektra
- THE STRANGER—Billy Joel—Col
- DRAW THE LINE—Aerosmith—Col
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- CATS ON THE COAST—Sea Level—Capricorn
- MY AIM IS TRUE—Elvis Costello—Col

WCMF-FM/ROCHESTER

- ADDS:**
- THE BILLIE HAYS BAND—MCA
 - WILLIE ALEXANDER & BOOM BOOM BAND—MCA

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

- ALIENS—Horslips—DJM
- RUNNING ON EMPTY—Jackson Browne—Asylum
- MY AIM IS TRUE—Elvis Costello—Col
- YOUNG MEN GONE WEST—City Boy—Mercury
- MANORISMS—Wet Willie—Epic
- LOVE ON THE WIRE—Clover—Mercury
- SLOWHAND—Eric Clapton—RSO
- 2-4-6-8 MOTORWAY (single)—Tom Robinson Band—EMI (import)
- WONDERFUL WORLD (single)—Art Garfunkel—Col
- FANDANGO—RCA

WIOQ-FM/PHILADELPHIA

- ADDS:**
- CATS ON THE COAST—Sea Level—Capricorn
 - INFINITY—Journey—Col
 - LEVEL HEADED—Sweet—Capitol
 - WHITE HOT—Angel—Casablanca
 - WILLIE ALEXANDER & BOOM BOOM BAND—MCA
 - WONDERFUL WORLD (single)—Art Garfunkel—Col

HEAVY ACTION (airplay, phones in descending order):

- DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
- I ROBOT—Alan Parsons Project—Arista
- TALKING HEADS: 77—Sire
- GEORGE THOROGOOD & DESTROYERS—Rounder
- EDDIE MONEY—Col
- RUNNING ON EMPTY—Jackson Browne—Asylum
- MY AIM IS TRUE—Elvis Costello—Col
- BABY GRAND—Arista
- IT TAKES ONE TO KNOW ONE—Detective—Swan Song
- POINT OF KNOW RETURN—Kansas—Kirshner

WYDD-FM/PITTSBURGH

- ADDS:**
- DUO GLIDE—Sanford & Townsend—WB
 - INFINITY—Journey—Col

HEAVY ACTION (airplay in descending order):

- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- OUT OF THE BLUE—ELO—Jet
- NEWS OF THE WORLD—Queen—Elektra
- SLOWHAND—Eric Clapton—RSO
- POINT OF KNOW RETURN—Kansas—Kirshner
- DOWN TWO THEN LEFT—Boz Scaggs—Col
- RUNNING ON EMPTY—Jackson Browne—Asylum
- FRENCH KISS—Bob Welch—Capitol
- DECADE—Neil Young—Reprise
- AJA—Steely Dan—ABC

WKLS-FM/ATLANTA

- ADDS:**
- RICK DANKO—Arista

HEAVY ACTION (airplay, sales, phones):

- AJA—Steely Dan—ABC
- NEWS OF THE WORLD—Queen—Elektra
- OUT OF THE BLUE—ELO—Jet
- RUMOURS—Fleetwood Mac—WB
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- SLOWHAND—Eric Clapton—RSO
- STREET SURVIVORS—Lynyrd Skynyrd—MCA

WORJ-FM/ORLANDO

- ADDS:**
- COWBOY—Capricorn

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

- OUT OF THE BLUE—ELO—Jet
- DOWN TWO THEN LEFT—Boz Scaggs—Col
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- POINT OF KNOW RETURN—Kansas—Kirshner
- RUNNING ON EMPTY—Jackson Browne—Asylum
- DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum

WQSR-FM/TAMPA

- ADDS:**
- ALIENS—Horslips—DJM
 - CAN'T WE JUST SIT DOWN (single)—Linda Lewis—Arista
 - CATS ON THE COAST—Sea Level—Capricorn
 - FIRST SERVE—Danny Toan—Embryo
 - GEORGE THOROGOOD & DESTROYERS—Rounder
 - PURPLE CRUSH—Alexander Harvey—Buddah
 - THE BELLE ALBUM—Al Green—Hi
 - THE SCRATCH BAND (bp)—Big Sound
 - TROUBLE—United Artists

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

- DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
- MY AIM IS TRUE—Elvis Costello—Col
- RUNNING ON EMPTY—Jackson Browne—Asylum
- DOWN TWO THEN LEFT—Boz Scaggs—Col
- AJA—Steely Dan—ABC
- MOONFLOWER—Santana—Col
- OUT OF THE BLUE—ELO—Jet
- ALL 'N ALL—Earth, Wind & Fire—Col
- STREET SURVIVORS—Lynyrd Skynyrd—MCA
- FRENCH KISS—Bob Welch—Capitol

WCOL-FM/COLUMBUS

- ADDS:**
- CATS ON THE COAST—Sea Level—Capricorn

HEAVY ACTION (airplay, sales):

- AJA—Steely Dan—ABC
- BROKEN HEART—The Babys—Chrysalis
- DOWN TWO THEN LEFT—Boz Scaggs—Col
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- NEWS OF THE WORLD—Queen—Elektra
- OUT OF THE BLUE—ELO—Jet
- RUNNING ON EMPTY—Jackson Browne—Asylum
- SECONDS OUT—Genesis—Atlantic
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- STREET SURVIVORS—Lynyrd Skynyrd—MCA

WABX-FM/DETROIT

- ADDS:**
- CATS ON THE COAST—Sea Level—Capricorn
 - PARADISE (single)—Sanford & Townsend—WB

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

- NEWS OF THE WORLD—Queen—Elektra
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- OUT OF THE BLUE—ELO—Jet
- AJA—Steely Dan—ABC
- STREET SURVIVORS—Lynyrd Skynyrd—MCA
- THE STRANGER—Billy Joel—Col

CHECK IT OUT!



**WHAT WE CAN'T SHOW YOU,
YOU OUGHT TO KNOW.**

**AN ALL-STAR BASH LED BY ONE OF THE
INDISPUTABLE GREATS OF ENGLISH ROCK.**

PUTTIN' ON THE STYLE
LONNIE DONEGAN'S RETURN
ON UNITED ARTISTS RECORDS AND TAPES



THE FM AIRPLAY REPORT

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

TOP AIRPLAY



RUNNING ON EMPTY
JACKSON BROWNE
Asylum

MOST AIRPLAY:

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

WXRT-FM/CHICAGO

- ADDS:**
- CATS ON THE COAST—Sea Level—Capricorn
- HEAVY ACTION (airplay, sales, phones in descending order):**
- AJA—Steely Dan—ABC
 - RUNNING ON EMPTY—Jackson Browne—Asylum
 - STREET SURVIVORS—Lynyrd Skynyrd—MCA
 - OUT OF THE BLUE—ELO—Jet
 - LITTLE CRIMINALS—Randy Newman—WB
 - MY AIM IS TRUE—Elvis Costello—Col
 - IN COLOR—Cheap Trick—Epic
 - FOOT LOOSE & FANCY FREE—Rod Stewart—WB
 - SPECTRES—Blue Oyster Cult—Col
 - LIVIN' ON THE FAULT LINE—Doobie Brothers—WB

KSHE-FM/ST. LOUIS

- ADDS:**
- ALIENS—Horslips—DJM
 - INFINITY—Journey—Col
 - OPEN FIRE—Ronnie Montrose—WB
 - WHITE HOT—Angel—Casablanca
- HEAVY ACTION (airplay, sales, phones in descending order):**
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
 - RUNNING ON EMPTY—Jackson Browne—Asylum
 - SLOWHAND—Eric Clapton—RSO

- OUT OF THE BLUE—ELO—Jet
- NEWS OF THE WORLD—Queen—Elektra
- POINT OF KNOW RETURN—Kansas—Kirshner
- STREET SURVIVORS—Lynyrd Skynyrd—MCA
- TOUCH & GONE—Gary Wright—WB
- MOONFLOWER—Santana—Col
- AJA—Steely Dan—ABC

WKDF-FM/NASHVILLE

- ADDS:**
- CATS ON THE COAST—Sea Level—Capricorn
 - DUO GLIDE—Sanford & Townsend—WB
 - ENDLESS WIRE—Gordon Lightfoot—WB
 - GEORGE THOROGOOD & DESTROYERS—Rounder
 - OPEN FIRE—Ronnie Montrose—WB

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

- THE STRANGER—Billy Joel—Col
- AJA—Steely Dan—ABC
- LITTLE CRIMINALS—Randy Newman—WB
- STREET SURVIVORS—Lynyrd Skynyrd—MCA
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- SLOWHAND—Eric Clapton—RSO
- DOWN TWO THEN LEFT—Boz Scaggs—Col
- RUNNING ON EMPTY—Jackson Browne—Asylum
- DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum

WQFM-FM/MILWAUKEE

- ADDS:**
- CATS ON THE COAST—Sea Level—Capricorn
 - EDDIE MONEY—Col
 - EXCITABLE BOY—Warren Zevon—Asylum
 - INFINITY—Journey—Col
 - MANORISMS—Wet Willie—Epic
 - WHITE HOT—Angel—Casablanca

HEAVY ACTION (airplay in descending order):

- RUNNING ON EMPTY—Jackson Browne—Asylum
- NEWS OF THE WORLD—Queen—Elektra
- POINT OF KNOW RETURN—Kansas—Kirshner
- GRAND ILLUSION—Styx—A&M
- THE STRANGER—Billy Joel—Col
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- DOWN TWO THEN LEFT—Boz Scaggs—Col
- OUT OF THE BLUE—ELO—Jet
- FRENCH KISS—Bob Welch—Capitol
- DRAW THE LINE—Aerosmith—Col

CHUM-FM/TORONTO

- ADDS:**
- BAT OUT OF HELL—Meat Loaf—Epic/Cleveland Intl.
 - BLUE LIGHTS IN THE BASEMENT—Roberta Flack—Atlantic
 - DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
 - ENDLESS WIRE—Gordon Lightfoot—WB

- GALAXY—War—MCA
- ROCK & ROLL MACHINE—Triumph—Attic

HEAVY ACTION (airplay in descending order):

- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- THE STRANGER—Billy Joel—Col
- RUMOURS—Fleetwood Mac—WB
- LITTLE CRIMINALS—Randy Newman—WB
- AJA—Steely Dan—ABC
- A FAREWELL TO KINGS—Rush—Mercury
- ALL 'N ALL—Earth, Wind & Fire—Col
- RUNNING ON EMPTY—Jackson Browne—Asylum
- STREET SURVIVORS—Lynyrd Skynyrd—MCA
- SIMPLE DREAMS—Linda Ronstadt—Asylum

KLOL-FM/HOUSTON

- HEAVY ACTION (airplay in descending order):**
- RUNNING ON EMPTY—Jackson Browne—Asylum
 - AJA—Steely Dan—ABC
 - DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
 - I ROBOT—Alan Parsons Project—Arista
 - TERENCE BOYLAN—Asylum
 - OUT OF THE BLUE—ELO—Jet
 - THE STRANGER—Billy Joel—Col
 - SLOWHAND—Eric Clapton—RSO
 - SHOW SOME EMOTION—Joan Armatrading—A&M
 - LIVIN' ON THE FAULT LINE—Doobie Brothers—WB

KPFT-FM/HOUSTON

- ADDS:**
- ALL 'N ALL—Earth, Wind & Fire—Col
 - CATS ON THE COAST—Sea Level—Capricorn
 - I CRY, I SMILE—Narada Michael Walden—Atlantic
 - MONTREUX JAZZ FESTIVAL—Various Artists—Pablo
 - MULTIPLICATION—Eric Gale—Col
 - 96 DEGREES IN THE SHADE—Third World—Island

HEAVY ACTION (airplay):

- AJA—Steely Dan—ABC
- COWBOY—Capricorn
- CSN—Crosby, Stills & Nash—Atlantic
- GLENDA GRIFFITH—Ariola
- INTERGALACTIC TOURING BAND—Passport
- KISS ALIVE II—Casablanca
- LOVE YOU LIVE—Rolling Stones—Rolling Stones
- PUTTING IT STRAIGHT—Pat Travers—Polydor
- ROUGH MIX—Townshend/Lane—MCA
- SHOW SOME EMOTION—Joan Armatrading—A&M

KZEW-FM/DALLAS

- ADDS:**
- CATS ON THE COAST—Sea Level—Capricorn
 - MENAGERIE—Bill Withers—Col
 - STAYIN' ALIVE (single)—Bee Gees—RSO

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

- NEWS OF THE WORLD—Queen—Elektra
- DOWN TWO THEN LEFT—Boz Scaggs—Col
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- OUT OF THE BLUE—ELO—Jet
- ALL 'N ALL—Earth, Wind & Fire—Col
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- RUNNING ON EMPTY—Jackson Browne—Asylum
- THE STRANGER—Billy Joel—Col
- STREET SURVIVORS—Lynyrd Skynyrd—MCA
- GREATEST HITS, ETC.—Paul Simon—Col

KGB-FM/SAN DIEGO

- ADDS:**
- LET IT FLOW (single)—Dave Mason—Col
 - THE MOTORS—Virgin

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

- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- NEWS OF THE WORLD—Queen—Elektra
- RUNNING ON EMPTY—Jackson Browne—Asylum
- DRAW THE LINE—Aerosmith—Col
- OUT OF THE BLUE—ELO—Jet
- AJA—Steely Dan—ABC
- LITTLE CRIMINALS—Randy Newman—WB

KWST-FM/LOS ANGELES

- ADDS:**
- CATS ON THE COAST—Sea Level—Capricorn
 - INFINITY—Journey—Col
 - PLAYER—RSO

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

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

KZAP-FM/SACRAMENTO

- ADDS:**
- INFINITY—Journey—Col
 - YOU REALLY GOT ME (single)—Van Halen—WB

HEAVY ACTION (airplay in descending order):

- RUNNING ON EMPTY—Jackson Browne—Asylum
- CATS ON THE COAST—Sea Level—Capricorn
- MY AIM IS TRUE—Elvis Costello—Col

DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum

- LISTEN NOW—Phil Manzanera/801—Polydor (import)
- DOWN TWO THEN LEFT—Boz Scaggs—Col
- LOVE ON THE WIRE—Clover—Mercury
- ALL 'N ALL—Earth, Wind & Fire—Col
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- RICK DANKO—Arista

KSAN-FM/SAN FRANCISCO

- ADDS:**
- THIS IS THE MODERN WORLD—The Jam—Polydor

HEAVY ACTION (airplay in descending order):

- MY AIM IS TRUE—Elvis Costello—Col
- SPECTRES—Blue Oyster Cult—Col
- RUNNING ON EMPTY—Jackson Browne—Asylum
- YACHTLESS—Tyla Gang—Beserkley (import)
- DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
- EDDIE MONEY—Col
- NEVER MIND THE BOLLOCKS—Sex Pistols—WB
- ROCKET TO RUSSIA—Ramones—Sire
- NEWS OF THE WORLD—Queen—Elektra
- STICK TO ME—Graham Parker—Mercury

KZAM-FM/SEATTLE

- ADDS:**
- BEEN GONE TOO LONG—Lonesome Sundown—Joliet
 - CATS ON THE COAST—Sea Level—Capricorn
 - DUO GLIDE—Sanford & Townsend—WB
 - ENDLESS WIRE—Gordon Lightfoot—WB
 - I'M READY—Muddy Waters—Blue Sky
 - QUARTER MOON IN A TEN CENT TOWN—Emmylou Harris—WB
 - SKIDUM SKIDUM DOO-WAH—One Hand Clapping—One Hand Clapping
 - WATERSHIP DOWN—Bo Hansson—Sire

HEAVY ACTION (airplay):

- AJA—Steely Dan—ABC
- LITTLE CRIMINALS—Randy Newman—WB
- 96 DEGREES IN THE SHADE—Third World—Island
- ROUGH MIX—Townshend/Lane—MCA
- RUNNING ON EMPTY—Jackson Browne—Asylum
- SHOW SOME EMOTION—Joan Armatrading—A&M
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- SLOWHAND—Eric Clapton—RSO
- STORM FORCE TEN—Steeleye Span—Chrysalis (import)
- THE STRANGER—Billy Joel—Col

Record World Presents



**Spotlight
on
Germany**

**In Conjunction with
the 12th Annual MIDEM Convention**

January 21, 1978

THE WIMMOG TEAM



EMI ELECTROLA GERMANY

Spotlight on Germany

West German Record Scene:

What a Difference a Decade Makes

■ What a difference a decade makes.

Ten years ago, West Germany's music industry seemed to have a bad case of retarded development. But after the isolation of the 50s and the reticence of the 60s came the surge of the 70s.

The free world's third largest recording market is again the creative and economic center of continental Europe. The world's top artists record in Germany. Major concert artists make multiple stops in Germany. At last, German productions are scaling the world's record charts. Comments Ariola's Friedrich Schmidt, "Today, when you're offered product from Germany, you take more time to listen to it than ever before."

Not that this is such a revolutionary development. For years, the country produced great pop bands like James Last and Bert Kaempfert. Last in particular, with over 130 gold records, rates as one of the world's best-selling artists. DGG, Eurodisc, EMI, Teldec and RCA have filled their classical catalogues with superior productions from Berlin and Munich. The Berlin Philharmonic is a major contender in the 'best symphonic ensemble in the world' sweepstakes, while Gunther Schuller has called the Bavarian Radio Symphony the best band in Europe for modern music. Smaller labels like Rudolf Ruby's Harmonica Mundi have maintained a high standard of excellence for years.

That same excellence characterizes postwar German jazz productions. Perhaps because of the music's non-European roots, jazz and jazz musicians were well nurtured in clubs and on records. Jazz was studied, admired and analyzed to a greater degree than in the United States. A love of the music and respect for the musician pervades jazz recordings from Germany. Witness what Hans-Georg Brunner-Schwer has done with MPS or Manfred Eicher's achievement in making ECM the leading international small independent jazz label, setting new standards in artistic and production quality.

On the pop charts, there were occasional rumblings from central Europe (remember "Son of

GERMANY at a glance

Population: 62,000,000 (est.)

Capital: Bonn

Major Cities: Hamburg (1.7 mil.) Munich (1.3 mil.)
Cologne (1 mil.) Frankfurt (650,000)
Essen (685,000) Duesseldorf (675,000)
plus West Berlin (2 mil.)

Recording Sales (courtesy: Phonoverband)

	1976 (Units in Millions)	Compared to 1975	After Three Quarters 1977
Singles	39.1	+ 1%	+ 4%
Budget lp	33.1	+ 1%	+40%
Full price lp	38.4	+ 7%	+18%
Total lp	71.5	+ 4%	+27%
Budget cassette	15.1	+84%	+55%
Full price cassette ..	10.3	+18%	+13%
Total cassette	25.4	+50%	+30%
Total units	136.0	+ 9%	+19%

My Father" by Giorgio in 1972?). But the real breakthrough came with Silver Convention's "Fly Robin, Fly" from Michael Kunze, and Sylvester Levay in 1975. By proving that songs written and produced in Germany could hit the top of the charts, Kunz, Levay and Bob Reno broke the psychological barrier that had inhibited German productions. Giorgio Moroder, Pete Bellotte, and Donna Summer further demonstrated that the "Munich Sound" was not a freak but a very saleable musical commodity. The disco vein was further mined by Penny McLean, Munich Machine, Roberta Kelly and Claudja Barry. Frank Farian's group Boney M. conquered Europe for Hansa International. Rolf Soja provided RCA Germany with its first international smash, Baccara's million-selling "Yes Sir, I Can Boogie."

The new burst of success hasn't been limited to disco, of course. Klaus Doldinger's Passport surged onto world jazz charts. Rousing rock from Kraftwerk, Triumvirate and Kraan racked up substantial airplay and sales in foreign markets. Tina Rainford, Drafi Deutscher and CBS added a new accent to the US country charts. When Francis, Day and Hunter let it be known they were looking for management for their new group Lake, several of the biggest names in American personal management hopped a flight to Hamburg to make their pitch.

The German industry is now geared more than ever to international demand. As one publisher noted, "A good song is a good song, no matter where it comes from." This week, that theory will be put to the practical test at MIDEM.

Listening can be the key to success at MIDEM. Some have been better at it than others. "The English have learned to listen to German demos and hear through the unique German touches," remarks April Music's Volker Spielberg. One characteristic of songs made in Germany is bad English lyrics. "You can't really write good lyrics in a language unless you've lived with that language and think in it, too," opines Peter Kirsten of Global Music. Most publishers and even lyricists agree.

Many of the most successful "German" acts aren't so German after all. Mass immigration over the last few decades turned the country into a melting pot. Sylvester Levay comes from Hungary. Half of Lake is English. Moroder, Bellotte, Boney M. and Claudja Barry are from the international community. And while much of the stimulation for the initial breakthrough came from outside, subsequent momentum came from within. "Starting with the Beatles era," says Liselotte Bournemann of Francis, Day & Hunter, "young German composers started finding ways of producing

international music that's in demand around the world. The creative ability is there now."

Normally, one would expect management firms to spur on talent development. But the situation in Germany is not normal. It is not even sensible. Management is limited by law to a state employment agency and a few licensed managers. The average artist has to look out for himself. WEA managing director Siggi Loch and the Phonoverband are leading a drive to legalize private artist management.

Filling the void in artist development have been record companies and publishers. Publishers in particular do much more than print sheet music and collect royalties. They're promoting product and underwriting production, too. Most larger publishers now have their own record label for exploitation of company-grown talent.

German music companies descend on Cannes this week with their 1978 harvest, in search of realistic deals based on flexibility and trust. At recent MIDEMs, many Europeans feel some people have lost track of reality, looking for 90-10 splits on unproven material. If performance is more important than payoff for an artist, such deals can backfire. "We make clear from the beginning that in a collection deal, we handle financial paperwork, forward monies promptly and correctly, but nothing else," Volker Spielberg points out. "The only exception is with a cover. Where there's an attractive split on the cover, we'll work for the title."

Maximum flexibility between partners usually leads to maximum utilization and exploitation of a property. Take country music, for example. Peter Meisel: "Country music has been adaptable to Germany for years, but it needed a different sound. Steel guitar and other American elements don't work here. But the basic harmonies are very similar." Even the thrust of the lyrics come under the scalpel, according to Meisel. "In German, you need more words. Sometimes, you've got to change the whole idea of a text to adapt it to German tastes."

Spotlight on Germany

For Germany, Imports and Pirates Are Serious Issues

■ Under closed market conditions, one would assume that Germans get all of their recordings from record companies based in Germany. But much to the chagrin of the country's authors, publishers and record companies, Germany, like most of Europe, is a wide open market.

By some estimates, a staggering 30% of all records and tapes sold in West Germany and West Berlin are either imported or pirated. Even more alarming is the cassette situation. 100 million blank cassettes entered the private (recording) sector last year.

Imports can be divided into two types; supplemental and directly competitive. The supplementals, from sources including record company-owned import services and independents, broaden international catalogues by making available material that could not be pressed profitably in Germany. Jazz, rock and the classics benefit from this kind of import.

Uncontrollable competitive imports results from free trade within the European Economic Community. The strong German mark acts as a magnet for pressings from England, whose pound is somewhat less solid than the rock of Gibraltar. The director of the German Phonographic Industry Association (Phonoverband), Dr. Norbert Thurow, observes, "Since 1970, the value of the pound in West Germany, and the cost of English imports here, has been cut in half. It's hard to compete in the face of that kind of competition."

RCA's Hans-Georg Baum thinks that in some department stores, exports take up to one quarter of rack space. Rudi Wolpert of CBS comments, "I figure I could sell 20 percent more international pop product if there were no imports."

What can be done to limit imports from within the EEC? Nothing. The German Phonoverband explored possible solutions without success. So record companies found ways to coexist with imports.

"With releases, we must be at least concurrent with England, if possible earlier," explains Ariola's Friedrich Schmidt. "At Ariola, when we released the new ELO and Uriah Heep albums, we flew people to England to get the art-

work as early as possible, so we can get the product on the market as quickly as possible with as few delays as possible. Equally important, we must react through price flexibility. We are forced in many cases to reduce our prices to the level of direct imports. That means higher sales but lower profits."

A further price equalization factor could be more stringent royalty licensing. Dr. Thurow: "It seems that imports from the United Kingdom have been assessed the rate of 6¼ percent based on the English sales price. GEMA isn't coming close to catching all the imports and saying, 'You are selling product here at a certain price. We are due an 8% mechanical royalty. You have paid part in England, now we want the difference.' That could mean 30 to 40 pfennigs (about 15 US cents) per album, which, as a difference in wholesale price, is a big competitive advantage over domestic pressings." GEMA has won several court tests of its right to this additional royalty, but policing the import flow is an impossible task for the society.

Although less of a factor in total sales, piracy is a greater challenge to the industry than imports. Dr. Thurow estimates that pirated records and tapes (most

from Italy, Holland or Germany) account for up to 100 million marks in annual sales, or three to five percent of the German market. Making the task challenging is the basically favorable legal situation.

In addition to the Geneva Anti-Piracy Convention, German copyright law allows for a jail term of up to one year for offenders. Since last January, the German justice ministry has ordered its state attorneys to crack down on prosecution of illegal record and tape importers. Unfortunately, the police can round up law breakers because they can't spot pirated product. That places much of the burden on the industry.

Reward Offered

"We have to find out where the recording came from and be able to determine which ones are actually illegal," remarks Friedrich E. Wottawa of EMI Electrola. "At EMI, we are developing a system of cover art details whereby dealers can quickly identify pirate discs. We have also hired personnel to work with our sales representatives in tracking down contraband recordings." In seeking support from dealers, K-Tel's Jens R. Boldt offered a substantial reward for information leading to the conviction of pirates. Nobody has yet claimed the money.

RCA Surpasses Its Goals

■ 1977 was the most successful year in RCA Germany's young history. The label more than doubled its turnover from the previous year, this without including the impact of Elvis Presley's sudden death on his record sales, since the RCA fiscal year ended last September. Even RCA's most optimistic sales targets were exceeded by one third, with all indicators still on the rise.

The most notable example of RCA Germany's distribution and public relations work was the breaking of the Baccara single, "Yes Sir, I Can Boogie." Within a few weeks, the title was on top of the charts, and earned the vocal duo a gold record due in large part to RCA's coordination of television appearances, press stories and contacts with retailers and jukebox operators.

RCA has concentrated on selective public relations work to stimulate demand. Managing director Hans-Georg Baum opposes what

he calls the "Watering Can" principle. "We do not intend to release everything that might be offered in the hope that it might emerge some day on its own," he said. "In distribution, it was not and is not the aim of RCA to push goods on the trade through special deals, but to arrange for demand and supply it at customary terms. In the future, RCA will concentrate on essentials, keeping expansion of the catalogue within reasonable bounds. Nevertheless there will be a certain amount of experimentation."

RCA Germany's domestic catalogue contains several new established best sellers. The Anthony Ventura Orchestra, for example, with over 500,000 units sold, or the rock group, Scorpions, which, like Baccara, has achieved international success among the best sellers of foreign RCA companies. Talent development is also a

(Continued on page 20)

The Phonoverband reports that in the first eleven months of 1977, there were about 20 piracy indictments in Germany and four convictions, the harshest sentence being a commuted nine month jail term (in a case involving the seizure of 15,000 Udo Juergens K-Tel cassettes). Combating internationally organized piracy unilaterally in Germany can only have limited success because, as Dr. Thurow notes, "You can cut off one head of a seven-headed dragon only in the hope that another two or three heads will not grow back."

'Official Robbery'

Dwarfing imports and piracy in its impact on the West German music industry is home cassette dubbing. Hundreds of thousands of cassette recorders are sold in Germany each year, plus over 100 million blank cassettes. These cassettes are mostly used to tape music, either from the radio or from borrowed recordings. Comments composer/producer/publisher Ralph Siegel, "It's our biggest problem, the official robbery of copyrights, personal property, from authors, publishers and record companies."

Unfortunately, this "robbery" is also legal under West German law. "In Germany," explains Dr. Thurow, "we're the only ones in the world with a license fee imposed on recording machines to cover eventual use of the machines for private copying. It's just that the amount of the license is completely inadequate." ZPU collections from sales of recording equipment average out to about 20 pfennigs (9¢) per blank cassette (an extrapolated figure). Each full price pre-recorded tape brings about 20 times that in royalty. Even budget pre-recorded cassettes yield two marks (90¢).

Germany's IFPI group is working on the situation, asserts group president Richard Busch of Polydor/DGG. "IFPI is trying to adapt the existing copyright law to the present circumstances with a small tax on each blank cassette designed to be used for home recording of music from records, tape or broadcasts." Busch hopes for an eventual royalty of about one mark (45¢) per cassette. But nobody foresees a change in the law during the current legislative period, which runs to 1979.

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Spotlight on Germany

GEMA Dominates German Performing Rights

■ Efficiency, plus a touch of mystery, are the hallmarks of Germany's two musical performing rights organizations. GEMA (Gesellschaft fuer Musikalische Aufuehrungs-und Mechanische Verwiefaeltigungsrechte) represents the interests of composers, lyricists and publishers, while GVL (Gesellschaft zur Verwertung von Leistungsschutzrechten mbh) distributes certain royalties to record companies and musicians. There are few major complaints with either organization, although few people fully understand how these agencies operate. In the case of GVL, most members, when questioned, can't explain how the amount on their annual check was calculated.

A law providing the legal basis for German performance rights royalties took effect in 1901. In 1903, composer Richard Strauss founded two pioneering societies, GDT and AMA. A competing performance right society, GEMA, was established in 1915. GDT and GEMA merged in 1933 to become STAGMA, which at first controlled only performance rights but later assumed mechanical responsibilities as well. After World War II, the Allied powers ordered another name change, back to GEMA.

GEMA now has exclusive administrative responsibility for all German and foreign musical copyrights within the Federal Republic of Germany and West Berlin. (Copyrights expire 70 years after the death of the author). GEMA is, therefore, in effect a monopoly, although German law authorizes competition in the performing rights field.

In 1976, GEMA collected a record total of approximately \$125 million from record companies, broadcast stations, sheet music publishers, movie houses, concert promoters, bars and jukeboxes. Generally speaking, GEMA royalty rates are as high, or higher, than most other major markets. Royalty calculations are based on a complex tariff system and negotiated contract agreements which vary according to source. Record companies, for example, pay 8%, based on wholesale price plus 32%. GEMA also has a minimum requirement on mechanical payments of about one mark per record or tape, a provision that hits budget producers and budget importers especially hard.

Additionally, about \$6 million is collected annually from tape recorder manufacturers by an organization called ZPU. By German law, individuals may dub recordings from various sources for private use, a right granted in exchange for payment of a small licensing fee imposed on recorders at the time of purchase. This licensing fee, which amounts to a royalty, is 5% of the wholesale cost of the recorder. If a cassette recorder is sold as part of a compact system or radio recorder, the manufacturer calculates wholesale cost of the recorder section alone for application of the tax. From a 300 mark radio recorder, ZPU might collect three marks. ZPU income is distributed to GEMA (42%), to GVL (42%) and to VG WORT (16%, for non musical recordings).

A small part of GEMA's income comes from foreign sources (about 8% in 1976). The German society is a member of BIEM, the International performance rights association. In the United States, GEMA works closely with ASCAP and BMI, using AMRA instead of the Harry Fox Agency for American mechanical collection.

Low Overhead

GEMA claims it keeps overhead costs lower than most similar organizations, though there have been complaints from publishers about the method of imposing administrative charges. Publishers are not charged an administrative fee on performance royalties, but the society takes 15% off the top of mechanicals. That means that if a German sub-publisher signs an 85/15 contract, and GEMA takes 15% off the top, the sub-publisher is left with less than the collection agency.

The society gets high marks from most members for its administrative and accounting performance. April's Volker Spielberg asserts, "With GEMA, there's no possibility of concealing from an author or original publisher the proper payments, because they're sent directly or detailed in GEMA statements." Peter Meisel offers a dissenting opinion: "GEMA account statements have gotten less precise, come later, with more errors lately, making more work for us and making our international partners dissatisfied."

Distribution of the GEMA bounty is reasonably simple.

There are two basic distribution plans: for performance and broadcast royalties, composer, lyricist and publisher each receive one third; for mechanicals, composer and lyricist each get one quarter, the publisher takes one half.

This scheme came under attack recently, when three composers challenged the mechanical plan, requesting a change along the lines of the performance scheme. Further, the three composers tested the legality of publisher membership in GEMA. The German patent office, handling the complaint, rejected out of hand the possibility of publisher eviction from GEMA, while ordering that the society reconsider its mechanical distribution plan within the next three years.

The main reason the composers went to a federal agency for the changes rather than raising the questions within GEMA seems to be the nature of the GEMA voting system. Each membership category of the society (composers, lyricists and publishers) votes as a unit on any fundamental changes in GEMA operations. If two-thirds of one unit rejects a proposal, the proposal is automatically vetoed. Thus, since the publishers would obviously blackball motions against their membership or reduction of their royalty share, the three composers went to a "higher court."

Publisher reaction to the challenge has been sharp. Melodie der Welt's Johann Michel fears that a reduced publisher mechanical cut would limit representation of German authors abroad because of necessarily less favorable terms. Andreas Budde foresees a possibly reduced publishers commitment to talent and author development. Lawyer/publisher Alfred Schacht wants a more flexible distribution scheme, but not what the three composers had in mind. "Through contractual kickbacks, many composers are already getting more than 50%. But in certain cases, the investment of a publisher in new talent justifies the publisher getting more than 50%." UFA's Dr. Joe Bamberger: "Distribution of royalty fees between author and publisher is a matter to be settled by author and publisher, not by a patent office and not by GEMA."

Voting privileges in GEMA belong to the society's 1,300 full

members. To become a full member, an applicant must be accepted by the board of directors and must have held assistant membership for five years, drawing certain royalties throughout that period. Auxiliary membership, giving limited privileges, is available to composers, lyricists or publishers who have only a license contract association with GEMA. Total combined membership is nearing 9,000.

Two important points for foreigners dealing with GEMA: the minimum length of contract and the share given covering lyricists. Like most European performing rights societies, GEMA recommends 10 year sub-publishing contracts and requires a minimum of three years. Until recently, enforcement was sloppy, although now, GEMA seems to be paying more attention to contract life. The catch on cover texts is that the cover lyricists gets a one quarter cut of the sub-publishing share on both the cover version and the original. This policy, which seemed fair in a closed German market 25 years ago, has publishers chafing at the collar today, leading some companies to actually discourage German covers in some cases.

Overall, the membership seems overwhelmingly satisfied with GEMA. As Intersong's Wolfgang Kretschmer put it, "the basic operation of GEMA is so exemplary, so correct among world performing rights societies that there's no need for change." Or, as Ralph Siegel says, "GEMA is the most efficient performing rights society in the world, representing publishers and authors better than any other."

While GEMA is familiar to most foreign publishers, GVL remains virtually unknown, both at home and abroad. This unique institution among world musical royalty agencies could be a model for the proposed collection and distribution of performing royalties in the United States and other countries.

GVL was founded by the German Orchestra Union (DOV) and Germany's IFPI group in 1966 when the revised copyright law took effect. Its goal was to collect royalties for 'neighboring rights' on behalf of performing artists and recording companies. The sources, then as now, were broad-

(Continued on page 18)

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Spotlight on Germany

The Meisel Group: 12 Years of Success

■ Since their father, Will Meisel, was a famous and successful composer and publisher in Germany, Peter and Thomas Meisel grew up with an ever-growing awareness of music, and in the early 1960s they founded a publishing company and named it Intro. Both brothers being very conscious of the growing importance of pop music, they decided to produce their own and immediately the Meisel recordings acquired a reputation for success.

In 1964 Peter and Thomas Meisel founded their own record company, Hansa, and on this label they started working on their own recordings and on foreign masters.

Hans Blume is the managing director for the Hansa label. Trudy Meisel became the international manager for the record and publishing division of the Meisel Companies and is responsible for all international deals, sales and acquisitions. In recent months, Trudy has been communicating between the head office in Berlin and Hansa's London office, which has been set into operation in order to exploit English talent, top producers,



Managing director of the Meisel Group Companies Trudy Meisel and Peter Meisel.

arrangers etc. with the goal to even further expand the international market.

The first million seller on the Hansa label was Nini Rosso with "Il Silenzio." Other big hits came from The Hollies, Elton John, France's Grand Prix winner Severine, Charles Jerome and most recently Space ("Magic Fly").

Hansa's German producers are looking more and more toward the international market and consequently Hansa is now releasing more English language recordings than at any time before. Our Frankfurt-based producer, Frank Farian, has created several inter-

national hits with Boney M. ("Daddy Cool," "Ma Baker," "Bel-fast"). Then there is Gilla ("Help, Help") and the new group Eruption, which is set for big international success. There has been tremendous reaction also from the recordings of Hansa producers Charles Orioux and Ingo Cramer with their group Jumbo ("Sexy Lady" and lp "City Girls") and their female duo Sugar & Candy. Other international successful names from the Hansa roster are Renee Harris, Roni Hill, Sandy Kane and French Love.

All the above mentioned re-

cordings and artists received a tremendous response during the 1977 MIDEM Festival in Cannes. Trudy Meisel is also the international representative of the Oasis catalogue, which includes all Donna Summer product, Giorgio Moroder, Roberta Kelly, Munich Machine and Tray.

It should be emphasized that in the last 12 years the Meisel Group of Companies has developed into the largest independent record production company in Germany. Many producers have joined Peter and Thomas Meisel, both as partners in the publishing field and as producers for the Hansa label.

On a publishing basis the Meisel Group handles such well-known catalogues as Northern Songs/ATV, Kirshner Entertainment Corp., Planetary Music, Hall-Clement Music, Sweet City Music, All Seasons Music, New Seasons Music, Average Music, Ahab Music, Brougham Hall Music, House of Gold Music, Kiss Songs, Perren-Vibes Music, Pure Songs, Briarpatch Music, Bron Associated Publishers, State Music, Ladysmith Music and Heath Levy Music.

Metronome Growing

■ Annual growth of over 30 percent in the last few years has brought Metronome Records an ever increasing share of the German market. According to managing director Rudolf Gassner, Metronome's secret of success has been "intensified a&r, completely new marketing concepts and an aggressive distribution network, combining to do the best possible work on our repertoire."

The most recent example of Metronome's coordinated marketing strategy is Roger Whittaker's tour of central Europe, which started this past weekend with the first of 90 concerts. Massive advertising and in-store promotion has been prepared. For Whittaker, the move to Metronome has paid off. After several years of only fair sales, Whittaker has sold over two million recordings on Metronome.

"We work for our other international partners with the same kind of enthusiasm and intensity," says marketing and a&r chief Klaus Ebert. Among the label's other catalogues are Bar-

(Continued on page 20)

Teldec: A Music Industry Giant

■ Teldec, which is jointly owned by German AEG-Telefunken and British Decca, ranks among the large record companies in West Germany since its foundation more than 27 years ago.

It is interesting that one out of five records and tapes manufactured in Germany is made in Teldec's factory in Nortori, 50 miles north of Hamburg. The pressing plant, with its daily capacity of 60,000 singles, 110,000 albums and 35,000 cassettes is one of the most modern in Europe, known for its excellent quality throughout the world. Various U.S. companies engaged in direct-to-disc records have their records pressed in Teldec's factory.

Apart from dealing with wholesalers and rack-jobbers which are directly supplied from the factory, Teldec's sales operation is run by four distribution centres with 45 salesmen covering around 4000 dealers selling a catalogue of 3000 items, 15 percent of it being classical repertoire, 25 per-

cent folk and brass band music, and 60 percent come from foreign sources. The annual sales in 1977 will give Teldec a market share of nine percent.

A note must be given to the two year old Teldec Import Service. Its young and small team gained a satisfactory share of the company's turnover, buying records from all parts of the world and selling them directly to the shops. Sales of Cat Stevens' "View From The Top," a 2-lp set, were so good that Decca decided to honor them with a gold record.

A solid backbone through all the years have been long term licensing agreements, and no wonder that Teldec always looks for possible new contracts with major companies. 1977 was a year of good label acquisitions, starting with Salsoul early in the year, followed by GRT/Janus, Storyville, Buddah, and later with Stiff from England and Beserkley from the States. 1978 certainly will be another year of intense search for new international label deals.

Another important factor is Teldec's domestic production of pop and contemporary music, including artists like Peter Maffay, Udo Lindenberg, La Dusseldorf and Duesenberg. Hungarian born Maffay steadily increases his popularity via records and concerts, and his album sales average between one and two hundred thousand units. Also very important is organist Klaus Wunderlich with annual sales of half million units worldwide. On the classical side Teldec is fortunate to represent Decca's wealthy opera catalogue, numerous high quality symphony recordings and artists like Georg Solti, the Chicago Symphony Orchestra and the Vienna Philharmonic Orchestra to name just a few. Also, the domestically produced Telefunken line "Das Alte Werk" is of great international importance, being exported to all parts of the world. Teldec's sales of classical music represent a share of 15 percent of the total classical business in Germany.

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Spotlight on Germany

An Award-Winning Year for EMI Electrola

■ EMI Electrola, the largest EMI recording company in continental Europe, celebrated its 25th anniversary in Cologne last year as one of the leaders of the German music industry. Truly a high performance company, EMI Electrola cornered a dominant share of 1977 singles and chart action plus more of the German Record Academy's prestigious annual awards than any other company, including two of the three grand prizes.

Says managing director Friedrich E. Wottawa, "Our broad international repertoire, successful in-house productions of German artists and well-planned marketing and sales policies have led to EMI Electrola's position today as the leader in Germany with a 22 percent share of the market."

A highlight of last year's international release was Stevie Wonder's "Songs In The Key Of Life," named best international pop album of the year. Major marketing campaigns were launched for the entire Motown catalogue and for Cliff Richard, who toured last fall. Special sales pushes for Thelma Houston, Glen Campbell, the Alan Parsons Project, Bob Seger, King Harry, Gilbert Becaud, Mink de Ville and Barry Manilow stimulated demand for those artists' product. Winning numerous polls as group of the year was Smokie, which also collected a pair of platinum discs. Due shortly for another major tour are the Bay City Rollers, still first in the hearts of German teens. Motown, Arista and RAK are among the international independent labels signing

license agreements with EMI Electrola.

In the rock music field, EMI Electrola shows a particularly strong hand: the Beatles, Pink Floyd, Deep Purple and Elton John are joined by the biggest names in German rock. Can Kraan, Eloy, Triumvirat and Kraftwerk have won a wide following in both Europe and the rest of the world.

A constellation of stars delivers hit after hit for the German-speaking market. Heino, Howard Cendpendale and Peggy March all appeared on the TV Hitparade's special 100th show. Katja Ebstein, Catarina Valente, Adamo and Olivia Molina have had tremendous success recently. Hugo Strasser, Horst Jankowski and Paul Kuhn continue to give EMI Electrola a solid base in the dance market, too.

The EMI roster of world famous classical artists brings Herbert von Karajan, Anneliese Rothenberger, Daniel Barenboim and Dietrich Fischer-Dieskau to Electrola. Acquired last year after dissolution of BASF's recording activities was the renowned harmonia mundi label.

Further strengthening EMI's position in the German market is Electrola affiliate Crystal Records, set up last August under Dr. Bernhard Krajewski as successor to the budget Music for Pleasure line.

Crystal releases a wide spectrum of major EMI international and domestic artists on its budget labels, but is also making a name for itself in the full price field



Peggy March

through several already charted German singles plus international names like Gilbert O'Sullivan. Additionally, Crystal distributes the Magnet label from England.

Television Leader

EMI Electrola has been a leader in the production of television shows for the German market through its EMI Electrola TV Programm company in Cologne. Another in-house subsidiary provides the most modern high-capacity pressing facilities in Europe, able to manufacture 60,000 singles, 130,000 albums and 35,000 cassettes daily. For product that can't be profitably pressed in country, Electrola has its own import service.

Looking ahead to the next five years, managing director Wottawa sees a 6-8 percent annual expansion of the German market, together with a slight improvement in EMI Electrola's current share of that market. "We'll develop our repertoire, sign new talent and look for further license deals with international partners," he says. But since greater quantities of recordings have been moving lately without much increase in profits due to parallel import pressure on prices and unstable exchange rates, Wottawa sees a greater challenge: "The key to our expansion will be achieving a healthy relationship between higher volume and net sales."

Siegel Companies Look Forward To 1978

■ The Siegel Music Companies, comprised of Siegel publishing, Jupiter Records and Olympia Music Productions, look back on a great 1977, with plenty of hits coming their way: "Black Is Black," "The Boys - From Liverpool," "Rock & Roll Love Letter," "Run Back," "Life Is Music," "Cold As Ice," "L'oiseau et L'Enfant," "Fly Away Pretty Flamingo," "Barfuss durch den Sommer," "Bilitis," "Dance Bunny - Honey, Dance" and many others. The outlook is for an equally successful 1978.

Led by president/producer/author Ralph Siegel and general manager/producer Werner Schueler, quite a delegation will make

the journey to MIDEM, handling the group's international products.

MIDEM, international birthplace of Silver Convention, could well turn out to be the launching ground for products such as the new group called That Thing, produced by Silver Convention co-founder Sylvester Levay, or Linda G. Thompson, one of the original Silver Convention members now out on her own, or Martin Griffiths, produced by Werner Schueler.

Karl-Heinz Klempnow, head of Jupiter International, has a number of newcomers to the label: Norma Green and Germany-based singer Dee D. Jackson.

Also, productions featuring singers such as Penny McLean (produced by Michael Kunze), Geff Harrison, John Kincade, Jeff Spencer, David Christie, Jerry Rix, Ramona Wulf, Zomby Wolf and the Kelly Brown Family, to name only a few are part of the Siegel group's activities in the past months.

Head of publishing Joachim Neubauer reports great contacts and deals with partners in the U.K. and all important countries on the European continent, not to mention deals made with U.K. partners Arista, Muscle Shoals, Casablanca, Midland International, Gold Hill Music and Owe-

par. Olympia Studios, with possibly the most up-to-date Harrison desk in West Germany, has an around-the-clock schedule. There, Ralph Siegel and Werner Schueler develop their production ideas for Demis Roussos, Etta Cameron, Peggy March, Peter Alexander, Chris Roberts, Roberto Blanco, Juergen Drews, Martin Mann and Roy Etzel. Many freelance producers such as Michael Kunze, Reiner Pietsch and Michael Holm, work there, too.

Ralph Siegel proudly announces the company's relocation to a beautiful mansion in Munich, saying "We are moving in more ways than one! Recently, we have expanded our staff to 40."

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Spotlight on Germany

1977-Another Record Year for DGG

■ This seasonal selling period is the best in the history of Deutsche Grammophon Gesellschaft. It is obvious that 1977 will be another record year for DGG. The label will probably increase its turnover in 1977 over the previous year by 17 percent, although the final figures are not yet disclosed. This exceeds the total market increase and means a market share increase, too. The company's objectives, such as exploitation of the existing catalogue to the fullest extent, the acquisition of new international labels and the successful launching of local talents, which are vital for a company, have been fully achieved. From a marketing point of view, all DGG's music consumer-oriented concepts have been a success.

TV-promoted records play a major part in DGG's business today. Through 1977, the company launched four very successful campaigns which sold close to two million pieces. The projects with the "James Last Orchestra" and the "Fischer Choirs" were particularly successful and sold close to 1.2 million units.

The music scene in Germany is very much international. It is more difficult today to achieve potential sales with local artists

than ever. Roy Black, who has been on the DGG roster for years, made a sensational come-back this year. Also, Daliah Lavi and Tony Holiday (who had his breakthrough) made chart-entry this year.

One of DGG's most rewarding achievements in 1977 was the signing of Gunter Gabriel as both a singer and producer.

In another area, DGG confirmed its leading position in the children-and-youth-repertoire category through the famous TV-series of "Biene Maja," "Kimba, the White Lion," "Pinocchio" and others. "Biene Maja" alone sold over two million copies.

The established acts such as ABBA, the Hollies, Rubettes, Bee Gees, Barclay James Harvest, Golden Earring, Long Tall Ernie—to mention a few—built a solid international basis for DGG. Furthermore, DGG acquired "Carriere," the hit label from France, and had three hits in a row with Sheila and Belle Epoque. "Oxygene," the sensational new sound from France by Jean-Michel Jarre, was also extremely successful and entered the charts.

The most outstanding event in the classical field was the release of the nine Beethoven symphonies, conducted by Herbert Von

Karajan. More than 55,000 boxes have already been sold. In addition to Herbert Von Karajan and the Berlin Philharmonic Orchestra, the fantastic recordings of Bernstein, Boehm, Ozawa, Barenboim, Kleiber, Pollini, Berman, Vienna Philharmonic Orchestra, Boston Symphony Orchestra, and a galaxy of other artists strengthened DGG's position as market leader.

The growth rate of DGG's mu-

sic cassette business, which increased by 31 percent, is far exceeding that of the total market.

Outlook

The outlook for next year is bright, and DGG looks forward to a continuous healthy growth rate of about 10 percent. Problems such as rising costs, piracy, and blank tapes will linger on. Next year DGG will celebrate its 80th anniversary, another exciting challenge.

Disco Queen



Disco Queen Donna Summer is pictured with her producer, Giorgio Moroder, himself a popular artist on Oasis Records.

CBS Germany Enjoys a Platinum 1977

■ Despite import, piracy and blank tape problems affecting the entire German market, CBS Records Germany had a platinum year in 1977. Not only were platinum discs representing sales of over 500,000 awarded to Simon and Garfunkel and Santana for their greatest hits sets, CBS also reached third place in chart share of the "Musikmarkt" album charts. The trade magazine "musik - informationen" named CBS artists Costa Cordalis singer of the year, Ricky King instrumentalist of the year and Vicky Leandros female singer of the year (Tina Rainford placed second).

Growth

Explains marketing and sales director Gerhard L. Maurer, "Continuous growth is achieved only when there's outstanding marketing for our product. From our centrally located headquarters in Frankfurt, in coordination with promotion offices in Berlin, Hamburg, Cologne and Munich, we're

launching innovative marketing and promotion campaigns." Recent special efforts were devoted to German folk music, Texas rock, the Summer '77 Cassette and power pack rock featuring Kansas, Boz Scaggs, Ted Nugent, Heart, Lake and Aerosmith.

CBS Germany is especially proud of its domestic artist roster, including Costa Cordalis, Vicky Leandros, Lake, Tina Rainford and Ricky King. "Thirty percent of our turnover is done with local product," remarks a&r director Jochen Leuschner. "In the near future, we hope to get an even split of half international, half national."

With "Silver Bird," Rainford became the first German female singer ever to make the U.S. charts. Guitarist Ricky King won the Golden Europa award. Lake copped the prestigious German Record Award as new group of the year. CBS stars Costa Cordalis and Vicky Leandros are two of the few German artists who are major concert attractions.

Twenty CBS artists were touring last fall, including multi-talented Edo Zanki, on the road with Leo Sayer. CBS's distribution and license agreement with A&M got off to a fast start when Supertramp toured Germany and two of their albums broke into the top 15. From Italy come super sellers by Raffaella Carrà and Umberto Tozzi.

1977's success wasn't accidental, says Maurer. "We've been working harder, planning with more determination and long range goals."

What's ahead for 1978? "We'll continue to employ the consumer marketing concepts that made such a mark in 1977, but further intensified, searching for new ways," he says. Already, late last year after the close of the CBS fiscal year, a massive national radio spot campaign for the new Neil Diamond album helped move more than 100,000 units for the first four weeks. Targeted consumer advertising succeeded

in accelerating sales of the Santana "Moonflower" set to 100,000 in a month. Similar results were achieved for Kansas. Now radio spots are in preparation to support the new Boston release. For the first time ever, CBS Germany will get into the TV marketing field this year. Regional tests have found a very receptive audience.

After sensational success in the United States, Lake is heading back to Hamburg's Ruessl studio for its second album. Jim Guercio will handle the final mix at Caribou. Then, Lake hits the road for a tour of Germany. Also set for coming recording sessions is Vicky Leandros.

It looks like an exciting concert season ahead, with Kris Kristofferson, Rita Coolidge, Billy Swan, Blue Oyster Cult, Kansas, Sailor and Boston on the way.

"Our goals for 1978 are high," says marketing and sales chief Maurer, "but I'm sure that we'll (Continued on page 18)

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Spotlight on Germany

Domestic Growth Keys Ariola Eurodisc's Year

■ Continued domestic growth, coupled with aggressive international expansion, marked Ariola Eurodisc's business last year. For 1978, the company's 20th anniversary year, managing directors Monti Lueftner and Friedel Schmidt promise more of the same.

"Chart analysis by the trade paper Musikmarkt for 1977 showed Ariola in first place for singles share, second for albums," notes Lueftner. "Overall, we expect to have a 25 percent boost in sales last year over 1976. In fact, every fourth single bought in Germany last year was distributed by Ariola!"

Since 1958, the company's methodical and aggressive artist and repertoire program, together with optimal distribution and promotion organization, quickly boosted Ariola to a leading position in the German-speaking market. In 1969, Munich became location of the Ariola headquarters and the affiliated Arabella music publishing. Distribution offices are located in Hamburg, Frankfurt and Guetersloh.

Many of the firms biggest pop hits are on the Ariola label, home



Ariola artist Udo Juergens is shown collecting some of his fan mail. Pictured (from left): Ariola managing director Friedel Schmidt, Juergens, Postman Walter Spahr, Ariola managing director Monti Lueftner and a Zurich Postman.

of such stars as Mireille Mathieu, Peter Alexander, Lena Valaitis, Michael Holm, Udo Juergens and Rex Gildo. Equally important to the company's success are re-releases on independent labels distributed by Ariola, such as the Meisel Group's Hansa Records (Boney M., Space, Guenther Gabriel and Frank Zander, who was just named male vocalist of the year by a leading trade) and Ralph Siegel's Jupiter Records (Silver Convention, Penny McLean and Chris Roberts).

Ariola also has many of the biggest names in international music through license deals with such labels as ABC, Island, Bronze and United Artists. Through extra promotion and television appearances, the careers of artists like Kenny Rogers, John Paul Young, Electric Light Orchestra, Billie Jo Spears, Don Williams and Bob Marley were greatly stimulated.

Marketing and Distribution

Creative marketing concepts and blanket distribution insure maximum exposure for an artist's

recorded product, as shown by series like "Pop Chronik" and "The Story Of Rock 'n Roll." Radio and TV advertising has made the "Super 20" series a tremendous hit with both the public and retailers. "Super 20" is now issued in both international and domestic samplers, supplemented with greatest hit compilations called "Golden Super 20."

While Ariola harvested the pop field, Eurodisc was mining music in a classical vein. Not only the standard repertoire, but also in the operetta catalogue has Eurodisc become known for quality recordings by discriminating collectors throughout Europe and even (through imports) in the United States. The offerings are broadened by contracts with Melodja from the U.S.S.R. and Supraphon of Czechoslovakia.

In the last few years, Ariola has expanded to major world markets like Austria, Spain, France, Benelux, Switzerland, the United States and most recently Mexico and Great Britain. This network of Ariola companies is providing a rich supply of international hits from artists like Mary MacGregor, Amanda Lear and Champagne.

UFA: An Attractive Alternative

■ The UFA music publishing companies, including Wiener Boheme, Dreiklang-Dreimasken-Buehnen, Ufaton, Bavariaton and Discoton look back on a long, distinguished tradition in pop and light music. Last year, these companies grew considerably through acquisition of new catalogues.

Exclusive administration deals with Abi Ofarim (producer of Margot Werner and Igal Bashan) and Joachim Heider (Katja Ebstein, Michael Schanze and others) brought two top producers into the UFA organization. Sub-publishing agreements were renewed or inaugurated with Virgin Music (Tangerine Dream, Mike Oldfield), Everblue Music, Satril Music (Sandpipers), Mike Stewart's Interworld Music, Squamish/Corinth, Sparta Florida Music (Sintara soundtracks), Glen Campbell, Steeleye Span, Moody Blues, Tony Hiller Music and Walt Disney/Wonderland Music. Disney Productions' "The Rescuers" premiered last month in German, while "Pete's Dragon" is due this year.

UFA director Dr. Joe Bamber-

ger is optimistic about the future: "We've assembled a specialized team of publishing professionals capable of progressive new ideas such as computerized administration. For both our current partners and prospective clients, UFA offers an attractive alternative in German publishing."



Elton John with EMJ Electrola managing director Friedrich E. Wottowa.

Slezak Group Reports Strong Year

■ Paced by the popularity of Roger Whittaker, 1977 was another year for outstanding performance by the Rudolf Slezak group record and publishing companies. Whittaker, whose Tembo music publishing is affiliated with Slezak, secured yet another gold record last year for his Aves release "Best of Roger Whittaker, Vol. 1." Last year's enormously popular Whittaker concert tour of Germany, Austria and Switzerland will be repeated in the next few months (it started last weekend, continuing through May).

For Aves records, a highlight of the past year was the award of the German Record Prize to the King's Singers. The prize, in addition to concert and television appearances, has established the group's fine reputation. They, too, will be touring this year. New to Aves is Ralph McTell, the singer/songwriter responsible for "Streets Of London." The label's repertoire has been broadened with the addition of blues and jazz repertoire, such as James Booker, Acker Bilk and Chris

Barber plus Roosevelt Sykes and Sonny Terry & Brownie McGhee. Other interesting new product includes local artists Tine Kemp and Uwe Friedrichsen, also an album of original Yugoslavian folk material.

On the publishing side of the Slezak house, Schmolzi & Slezak music just concluded an agreement with Rod Stewart's Riva Music, including material by the new wave's The Clash. Another new acquisition is Chi Coltrane's Trane Music. Together with Say Yes Music, S&S publishes songs from the new Marsha Hunt album, produced in Munich by Pete Bellotte. Several singles were produced with top Japanese star Kenji Sawada.

Publishing rights to most of Juergen Korduletsch's internationally popular Loppipop Records productions from Munich are handled by Lambda music, including Claudja Barry's "The Girl Most Likely," Ronnie Jones and the rock group Amon Duul II's lp "Almost Alive." From Britain come new wave groups like The

(Continued on page 21)



CBS Germany



We're Growing In Many Ways.

Meet CBS Germany—an important, active part of the international music family. As everyone knows, the European market has been expanding by leaps and bounds. And we're right in the center of it.

People like Neil Diamond, Paul Simon, Leonard Cohen and Bob Dylan are superstars here as well as in America. Groups like Heart and Boston regularly burn up the charts. Chicago® and Santana are so popular that their recent Nuremberg concert drew 60,000 enthusiastic fans.

We also develop lots of our own great talent. Lake, born here, has quickly become an incredible worldwide suc-

cess, and Tina Rainford, a local *fräulein* from Hamburg, now appears at the CMA Convention with Johnny Cash. Vicki Leandros, another home-grown talent, is currently riding high on charts all over Europe.

Other international stars, from here and other European countries, are thriving in CBS Germany. Acts like Sailor, Zanki, Ricky King, Tina Charles and Costa Cordalis are the up-and-coming stars of the future.

In short, CBS Schallplatten is a vital and dynamic link in a global music network—developing and promoting all the talent that the world has to offer.

CBS Germany.
Part of a family that plays together.

Piano Courtesy Of Steinway

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Spotlight on Germany

'Music Festival' Keys WEA's Success

■ Two gold record for the Eagles' "Hotel California" and Fleetwood Mac's "Rumours" in 1977 were milestones in the young history of WEA Musik Deutschland. The company reported an 18 percent jump in sales, making 1977 the best year ever.

The key to last year's success was a completely new concept in concert tours, the "WEA Music Festival," presenting an attractive and varied selection of top acts including the Eagles, Fleetwood Mac, Linda Ronstadt, George Benson and the Manhattan Transfer. Live appearances were backed up with intensive marketing and merchandising. As the concluding event of the WEA Music Festival last November, over 100,000 fans in 11 cities saw Yes on tour.

Through targeted advertising campaigns in trade publications, music magazines and newspapers, Al Jarreau and Shaun Cassidy

were launched in Germany, then broken around the world. Incidentally, Bravo, by far Germany's biggest fan magazine, awarded Cassidy its "Golden Otto" as most popular artist of the year. The same publication gave its "Silver Otto" to Juergen Drews, whose cover of Eddie Rabbitt's "Rocky Mountain Music" became one of last summer's biggest hits. Another Stateside song, "Crossfire," turned into a double hit for The Bellamy Brothers in English and for Hoffmann & Hoffmann in German. Hoffmann and Hoffmann are Global Music artists on the GMG/Atlantic label.

Leif Garrett

Following Shaun Cassidy into the top ranks of teeny stars, Leif Garrett celebrated his sixteenth birthday in Germany with reporters and young fans. Garrett's version of "Surfin' USA" has caught a wave of popularity to the top of the current singles charts.

Klaus Doldinger extended his long association with WEA Germany last fall. Doldinger's new Passport formation has been putting the finishing touches on a new album between frequent concert appearances. Former Passport drummer Curt Cress has assembled another outstanding jazz rock group called Snowball, with another Passport veteran Kristian Schultze on keyboards and Munich's top studio bass player Dave King. A further national act with international potential is Supermax, who also extended with WEA last year.

Four WEA artists were honored with the 1977 German Record Award: Al Jarreau, Leon Redbone, Ry Cooder and the Golden 11 Orchestra, which has just released its second album of songs from the '20s and '30s.

Last year, for the first time, German television broadcast a live rock concert through the night. And WEA was there, with Linda Ronstadt and Ry Cooder on tape plus Little Feat live on stage. An estimated 20 million viewers tuned in.

New Talent

WEA is also building audiences for new talent like Stefan Hallberg, Lisa Salzer, Luftschiff and Peter Harder. Lucifer's Friend was strengthened by the addition of former Colosseum lead singer Michael Starrs.

Magazine Music Makes Its Move

■ Hamburg publisher Magazine Music is just six years old, but it rates as one of the best known in Germany, Austria and Switzerland. Magazine is a subsidiary of Gruner+J, publisher of national magazine Stern, Brigitte and others. Magazine started with the copyright to "Un canto a Galicia," written and sung by Julio Iglesias, which was his first big success, selling over one million copies. Since then, Iglesias has become an exclusive Magazine author. The company also acts as agent for the Notas Magicas titles from Madrid.

Magazine now holds title to over 3000 songs, from world famous artists like Baccara, Etta Cameron, Cerrone, Chocolate Dalida, Dead End Kids, Focus, Billy Ocean, Tamango and Henry Valentino. Since 1976, Magazine has had Miki Dallon's Pilot catalogue, with artists like Spaghetti Head and the Outlaws.

Last March, Xanadu Publishing was funded by Magazine and producer/composer Peter Orloff. The company also has a catalogue of folklore producing considerable revenue every year. Bruemmel's latest project is production of recorded musicals for children.

"Yes Sir, I Can Boogie" and "Sorry, I'm a Lady," sung by Baccara, composed by Rolf Soja and published by Magazine, were #1 in Germany in 1977. These original Magazine Music titles are published worldwide, with over 43 cover versions in West Germany alone.

Silver Convention in the Studio



Silver Convention composer/producer Michael Kunze is pictured at Sigma Sound Studios in Philadelphia during the group's recording sessions late last year. Pictured (from left): John Davis, Kunze, Don Renaldo.

Oasis—Disco Power

■ Munich's Oasis Records is very small, very specialized and very, very successful. Almost exclusively producing disco material for the international market, Oasis recordings have topped the charts in the United States and throughout Europe.

Founded just two years ago, Oasis product is distributed in the German speaking territories by Ariola-Eurodisc, promoted by Hansa Music in Berlin. Last fall, the label debuted in England through GTO Records. The first three Oasis singles in the U.K. hit the charts: Giorgio's "From Here To Eternity," "Get On The Funk Train" by Munich Machine and "Zodiac Lady" from Roberta Kelly.

Oasis can rightly claim to have played a major role in popularizing the "Munich disco sound" around the world, through records like the three English hits and through productions by the team of Giorgio Moroder and Pete Bellotte, who produced and wrote Donna Summer's biggest hits.

Although very busy with Donna and other projects, Bellotte is now working on a new Trax album with drummer Keith Forsey. Other new material is coming from Dino Solera and Speed Limit (Oasis's only German act).

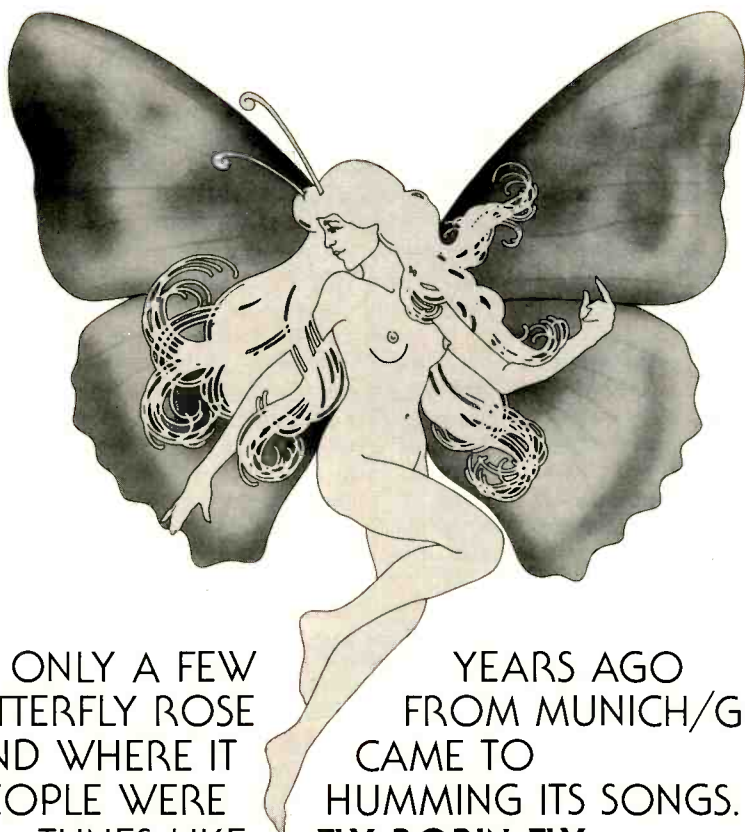
"We only have a few artists," says Oasis's George Naschke, "but we give them our complete attention and support. Last year was our most successful ever. This policy is really paying off."

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Spotlight on Germany

April Moves For Publishing Growth

■ Now entering its 13th year, and the first under new manager Volker Spielberg, April Musikverlag has been steadily improving its position as one of Germany's leading publishers. Based on singles chart action, one survey showed April as the fifth most successful publisher for part of 1977.

There were several changes in April's organization last year. First came Spielberg's appointment as general manager and international director, then the naming of Eddy Bachinger to head national activities and production, and finally the move of April from Frankfurt to Hamburg. Why Hamburg? "We wanted to

find creative new authors to sign and work closely with," explains Volker Spielberg. "And that's exactly what we've done. We've signed three writers exclusively to us. Their songs are placed and will be released soon. We will concentrate much more on production because we feel that being a publisher today demands this investment as well."

Mr. Mellow

Late last year, April acquired sub-publishing rights to Mr. Mellow Music for Germany/Austria/Switzerland. Carol Woods, Barbara Pennington, L. J. Johnson and others have had tremendous success with Ian Levine titles from this catalogue.

New Wave will also be a mainstay of April. A three year deal has been signed with Chiswick Records' Rockin' Music publishing. This is an example of increased emphasis on acquisition of international catalogues, together with more careful exploitation of already existing catalogues.

New Ideas

"We're an aggressive publishing company run by young people to whom music and the people behind it means more than just doing a job," adds Spielberg. "We have plans to go new and if necessary unusual ways. We are wide open to meet and make friends to work on new ideas."

Gerig Pubberies Stay on Top

■ For over 30 years, the Hans Gerig music publishing companies have been leaders in popular and classical music publishing, production and music publications. As an example of this stature, Dr. Hans Gerig serves as chairman of the German music publishers association, as honor member of GEMA and as member of the administrative advisory council of SISAC. Heinz Korn of Gerig leads the German lyricists association.

The Gerig organization has published hundreds of world hits over the years, from "Strangers In The Night" and "A Whiter

Shade Of Pale" to "Car Wash" and "Don't Cry For Me, Argentina" (named last year's top single by a leading trade in Germany). Producers like Heinz Gietz, Kurt Felz and Hans Bertram work with leading names in the market such as Peter Alexander, Catarina Valente, Roy Black, Cindy & Bert and the Fischer Choir.

A reputation for successful and reliable cooperation has attracted numerous international catalogues to Gerig, including Essex-TRO, MCA, Mam, Eaton and Curci, representing artists like the Rolling Stones, The Who, Roxy Music, Shel Silverstein, Engelbert Hum-

perdinck and others.

Soundtracks

Behind this significant performance in hit music, Gerig has built up one of the broadest back catalogues in Germany. This repertoire includes scores from film, theater and television ("Jesus Christ Superstar," "Tommy," "Kojak" and "Upstairs, Downstairs").

Gerig general manager Erwin Boche comments, "Last year was one of our most successful ever. We look confidently ahead to 1978 with numerous plans, including the further development of Essex Music Productions."

CBS (Continued from page 12)

be able to meet them. Why? Because we have the right artists,

the right product and the right team."



Lake receives German Record Award as best new group of 1977. Also pictured: CBS managing director Rudi Wolpert (far left), CBS sales & marketing chief Gerhard L. Maurer (third from right), CBS a&r director Jochen Leuschner (Far Right).

Melodie der Welt Exhibits Winning Ways

■ In the 26 years since he founded Melodie der Welt in Frankfurt, Johann Michel has built up one of the largest music publishing organizations in central Europe, comprising seven publishing companies and dozens of major international catalogues.

MDW began as a subsidiary of Josef Weinberger, the famous Viennese publisher of Johann Strauss and Gustav Mahler. Numerous early successes resulted from work with Karl Goetz, Vico Torriani and Henry Mayer. By 1960, Michel took over a couple of major foreigner catalogues, Francis, Day & Hunter and United Artists. Both have since established their own German publishing affiliates, but the steady flow of big international catalogues to MDW has never stopped.

Represented Catalogues

Now, Melodie der Welt represents the following companies in Germany: Bourne, Tree Nashville, Blue Seas/Jac, Levine/Brown, Boca/Raton, Kaiser, Island, RAK, Chinnichap, McCartney, Martin Coulter, Gale, Red Bus, Compass and Michael Jary.

Among the new additions last year were Famous Music, the group Santana, chansonnier Gilbert Becaud, Panache Music from England (Nazareth, Alex Harvey Band) and late last year, Udo Jürgens.

GEMA (Continued from page 6)

cast stations, discos, jukeboxes and ZPU (for private copying).

GVL negotiates contracts with broadcasters, receiving income directly. GEMA adds a 20% surcharge to the royalty due from discos, jukeboxes and bars, passing on this 20% to GVL.

In 1976, GVL distributed about 26 million marks (\$10 million) to recording companies and artists. All performers, pop and classical, German or foreign citizenship, are eligible for these payments provided their permanent residence is in West Germany or West Berlin. A few American singers and session musicians in Germany receive over \$10,000 annually from GVL. There is no membership as such; 200 companies and 17,000 artists have signed contracts empowering the society to collect royalties on their behalf.

The artist distribution scheme is based on reports made by the

artists themselves. The more a performer earns from recording contracts, advances, and broadcast appearances, the more income from GVL, up to a point. To avoid making the rich even richer, earnings are credited on a diminishing returns scale that stops at DM 400,000 annually. Distribution to record companies is computed through radio playlists, by label. Payout comes once a year.

The German Patent Office has supervisory jurisdiction over both GVL and GEMA. Responsible for GVL operations are the managing directors of IFPI and DOV. Every two years, there is a sparsely attended general meeting of GVL. More importantly, the GVL advisory board, including artists and record companies (artists have the majority vote), oversees the society on behalf of the contracting parties.

telex-no. 378

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jrb:rm

to all our friends in the recording industry

midem 1978 appears the right opportunity to again say thank you to all our partners in the recording industry, who have contributed making the last six months a huge success story.

Let's continue working together as partners in widening the market by giving the consumer a top quality produkt, ensuring our mutual success.

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(Managing Director)

KUNO DREYSSE
(National Production
and Exploitation)

JÜRGEN TEGGE
(Special Projects)

MICHAEL KÖNIG
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Spotlight on Germany

Chappell-Germany Expands

■ HAMBURG—Chappell has successfully expanded its artist roster recently with German acts that have great international potential.

The first group to break out was Randy Pie, which recorded its last album "Fast Forward" in Hollywood with top producer Spencer Proffer. Polydor and Chappell offices in Germany and the US provided financial and promotional support for the Randy Pie project. Also rated highly is Duesenberg, whose outstanding critical reviews and fine record sales point to international success. Duesenberg hits like "California" and "Pasadena" have been released by record companies around the world. "California" has already been covered by two other new acts from Chappell: Marc de Ville and the dynamic male duo Candy.

Chappell is a leader in the jazz rock field, too, featuring Europe's

top jazz rock big band Peter Herbolzheimer's Rhythm Combination & Brass (RC&B). Listen to the new Polydor RC&B album "Touchdown"—you'll hear how effectively the styles of jazz and rock can be merged. From Hamburg comes To Be, a jazz rock formation with a Latin accent. Their first recordings established them as one of Germany's top potential jazz exports.

Dozens of top international catalogues are also handled by Chappell. In the last two years, Sailor has taken Germany by storm with one hit after another and a couple of highly successful tours. Superstars like the Bee Gees, Eric Clapton and Jack Bruce are in the RSO catalogue. From the United States, Lowery brought the Atlanta Rhythm Section, Starbuck, Tommy Roe and Joe South to Chappell's international department. Judging by German sales figures, the big

winner of last year's Eurovision Song Contest was Lynsey de Paul and Mike Moran's "Rock Bottom," released with tremendous success in both the English original and in a German cover by the same artists.

1977 was also the year in which Bob Seger broke through in Germany. Equally popular as an artist and as a composer of songs for other acts to cover is Gordon Lightfoot, whose Early Morning and Moose catalogues are mainstays of Chappell. Always first with the funkiest, Chappell represents the Ohio Players, Wild Cherry, Earth, Wind and Fire, and many others. Last but not least, there's also the vast repertoire of standards and evergreens that Chappell has always been famous for.

Roba Rides High

■ Roba's climb into the top ranks of German publishers has been surprisingly fast. Rolf Baierle, who founded Roba in 1972, notes, "One of the leading trade magazines now lists us as the fourth most successful publisher in Germany, based on singles chart entries."

Roba got started with "Radar Love," then worked Dutch copyrights like the Pussycat singles "Mississippi," "Smile" and "George" into the German top 20. Later, Baierle acquired subpublishing rights to the Chrysalis catalogue, playing a key role in the breaking of David Dundas ("Jeans On") and Leo Sayer in Germany.

Recent additions to the Roba repertoire include Rosy and Andres, George Baker, the Dubliners from Ireland, Cliff Richard's "My Kind Of Life" from England, and French material through Disques Carrere (Sheila and Belle Epoque) as well as top German copyrights by Howard Carpendale and Erik Silvester.

RCA (Continued from page 4)

major concern of RCA, having broadened the careers of actor and chanson singer Klaus Hoffman and Gitte and Lolita. David Bowie's popularity is growing rapidly, as are his record sales. Other international stars like Bonnie Tyler, Oliver Onions and Laurent Voulzy have established German followings.

Budde Builds Broad Success

■ 1977 started for the Budde companies with two major tours. Udo Lindenberg and his Panic Orchestra and Al Jarreau (international artist of the year award winner) had sold out concerts throughout Germany. Fine chart action was achieved for Ritchie Blackmore and Al Stewart, whose "Year of the Cat" got heavy airplay on German stations. A general sub-publishing agreement for David Bowie material was signed last year, while France's Jean-Claude Borelly and Richard Clayderman plus Drupi of Italy joined the Rolf Budde organization. Through Dick James Music, Budde acquired rights to Intune Music and also Arrgee Music, Roger Greenaway's new company.

On the national side of the Budde house, Gaby Baginsky continued her string of hit singles. Telefunken released the new Udo Lindenberg album (a tour is scheduled for early this year). Major tours by Budde artists included Joan Baez and Leonard Cohen. In the next few

(Continued on page 24)

Metronome

(Continued from page 8)

clay (France), Dischi Ricordi (Italy), Sonet and Transatlantic (Great Britain), Amadeo (Australia), CTI and MCA (U.S.A.) plus Aves and MPS domestic productions. Adds Ebert, "I think that now, when someone thinks of Metronome, he has a good idea of our style and ability with advertising, marketing and promotion."

Through stubborn persistence, Metronome has succeeded in establishing two specialized labels. Brain Records is a leader in domestic rock production, having sold a total of over one million albums. The Nature label is reserved for softer sounds, including the German-speaking country group Truck Stop.

April, one of Germany's most aggressive, progressive publishers has moved to Hamburg, where most of the record companies are and where we can do the most for our partners. Here we can get involved in innovative production.

At MIDEM contact: Volker Spielberg

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Spotlight on Germany

The Hits Keep Coming For Intersong

■ Standing out among the internationally successful Intersong writers, producers and performers in 1977 was exclusively signed Drafi Deutscher. His composition/production "Silver Bird" with Tina Rainford first broke into the top 10 in Germany, then landed on the RW Country Singles Chart, earning Deutscher an ASCAP Country Music Award. His "Be My Boogie Woogie Baby" for Mr. Walkie Talkie was released in 14 countries, entering charts throughout Europe. In Germany, Peggy March currently has a hit with Deutscher's "Fly Away Pretty Flamingo."

After many years of continental top hits, CBS's Vicky Leandros flew to Los Angeles last year for sessions with Kim Fowley, aimed at the American market. A couple of chart-toppers came to Intersong from France. Both the single "Don't Let Me Be Misunderstood" and the album "Santa Esmeralda" by Leroy Gomez were among

1977's biggest and fastest sellers. "Oxygene" by Jean Michel Jarre was another monster hit.

For the first time, Fleetwood Mac penetrated the German charts in 1977, achieving good positions and great sales with the "Rumours" album and the singles "Dreams" and "Go Your Own Way." Genesis founder Peter Gabriel also established himself with "Solbury Hill." The American new wave band Blondie switched to Chrysalis, came to Germany for an impressive promotion tour and made a couple of important national TV appearances. Due out shortly is a new release by veteran German rocker Inga Rumpf, recorded in London with former members of Joe Cocker's Grease Band.

There has been a tremendous boom in Germany on everything concerning Elvis Presley. To satisfy the demand of sheet music dealers, Intersong printed several folios.

In 1978, managing director Wolfgang Kretschmar promises to "keep expanding and activating the production side and looking for new ways of exploitation nationally and internationally. Our efforts and attention are also directed to acquisition of international catalogues and the signing of domestic writers and performers."

Slezak Group

(Continued from page 14)

Jam and The Jolt through And Son Music.

Rudolf Slezak music secured rights to Freddy Fender's Crazy Cajun catalogue. Local talent with tremendous potential like Wolfgang Michels (recently produced in California) also dot the roster. Managing director Rudi Slezak says chances look good for exploitation in German of the David Soul hit "Silver Lady," published by RGS music.

Bellaphon Brings Out The Best in Germany

■ It started 17 years ago, when Branko Zivanovic founded Bellaphon. Success came quickly through a contract with Fantasy Records, bringing with it Creedence Clearwater Revival. At the same time, the Flippers' one of Germany's most successful bands, was being formed.

Major expansion in 1970 saw the build-up of Bacillus, the German rock label with groups like Nektar, Omeza and King Ping Meh. Zivanovic opened Bellaphon branches in Austria in 1972, in Switzerland in 1974.

Meanwhile, the Bellaphon Import Service became established, supplying retail outlets with a wide variety of product from abroad, including labels like Fantasy, Prestige, Milestone, Roulette, Bang, Vogue, Musidisc, Penny Farthing and Charly. "We use the Import Service as an adjunct to

(Continued on page 24)

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This Company Hits

Spotlight on Germany

Music Unserer Zeit Makes Great Strides

■ The trend toward international music in Germany helped Music Unserer Zeit make great strides in 1977. Disco marches on, to the beat of MUZ copyrights like Van McCoy's "Soul Cha Cha" (over six months on the charts last year). The company acquired rights to the hottest new wave group, the Sex Pistols, through its Warner Bros. Music affiliation. Other Warner Bros. Music artists published by MUZ are the Eagles, whose "Hotel California" album and title track single earned gold records in Germany last year. Other international stars include the George Baker Selection, Rod Stewart, Yes and Glen Campbell's "Southern Nights." Among the new acquisitions are Tessa (Emmylou Harris) and Quackenbush (Carly Simon).

Domestically, Juergen Drews has become one of the true stars of German pop music. His latest release is the German cover of Alan O'Day's "Undercover Angel." Klaus Doldinger continues

to produce jazz rock of international caliber, last year's "Iguacu" just being the latest example. Evergreens also play a key role in MUZ's success. In 1977, Boney M. had a worldwide bestseller with Cole Porter's "Love For Sale." Oldies like "Sittin' On The Dock Of The Bay" and "Mr. Bojangles" have been aggressively exploited.

This month brings major expansion for Musik Unserer Zeit. After many years of successful cooperation with Rolf Budde Music Publishing, MUZ and Neue Welt publishing will go independent. Promotion is expanding under John Holl to provide maximum contact with the media. Colin Hall joins the team to oversee administrative responsibilities. General manager Ed Heine notes, "In 1978, we'll see ongoing upward development of MUZ reach new levels. Our policy of close cooperation between publisher, writer, artist and record company will continue to provide maximum results for all involved."

Hit-Producing Catalogues Keep Intercord Strong

■ Highlight of the 1977 concert season was Neil Diamond's highly successful tour through central Europe. Also last year, Rudi Petry and Edition Accord again extended their relationship with the Diamond catalogue Prophet-Stonebridge Music, an association started in 1969. For Glen Campbell, "Sunflower" became a super hit, as did the German cover by Martin Mann. Other consistent hit-producing catalogues are Heart's Delight (Disco Tex, Bob Crewe), Beechwood - Glenwood (Mink de Ville, French Kiss and others), Saturday and Al Gallico publishing.

Among Edition Accord's top European acts last year were Pussycat and Cats from Holland, Daniel Sentacruz Ensemble and La Bottega Dell'Arte of Italy, Spain's Los Diablos and Santabarbara, plus Nicolas Peyrac, Alain David and the artists of Jean

Kluger. On the German market, Accord had one single hit after another from top artists like Adam & Eve, Christian Anders, Karel Gott, Heino, Mike Kennedy, Martin Mann, Peggy March, Monica Morell, Gavin du Porter and Ireen Sheer.

Comments general manager Petry, "We had a great collection of successful original and subpublishing copyrights last year, for most of which we've secured cover versions. We print orchestrations of important copyrights and distribute them to musicians and orchestras, providing considerable performance income. The outlook for this year is definitely good. We have many potential hits already recorded, and we note the positive trend that more and more companies and individuals are considering us for their German representation."

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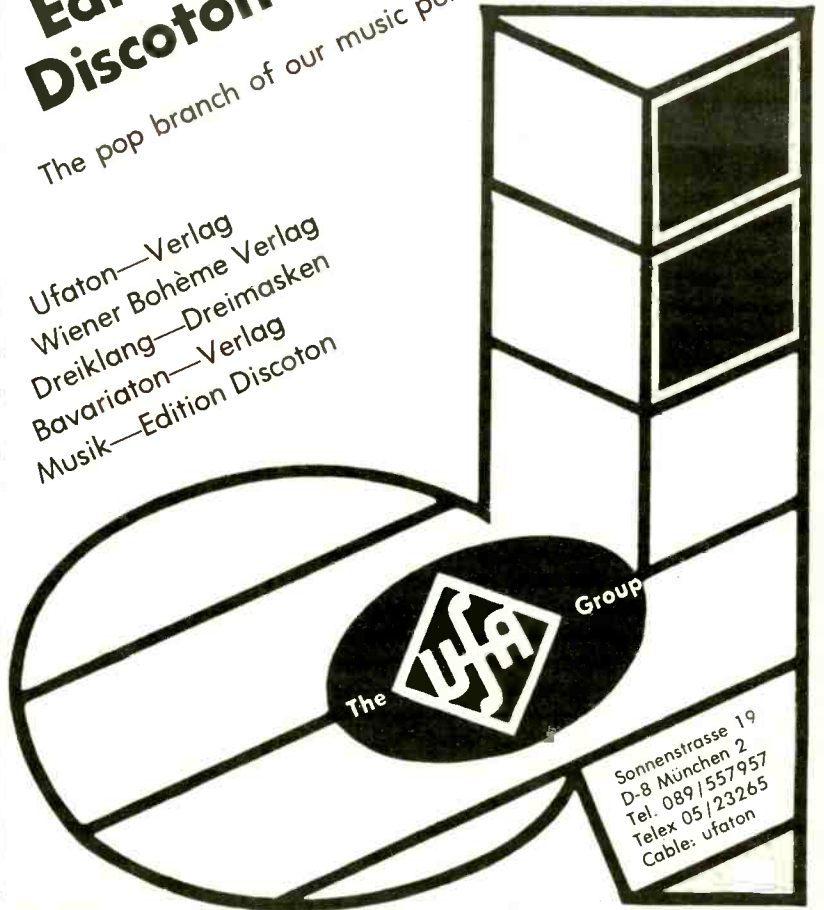
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Spotlight on Germany

Global Music Group Has Best Year Ever

■ The Global Music Group, founded by Peter Kirsten in 1967, consists of Global Musikverlag (formerly Altus Musikverlag), various affiliated publishing companies, Globe Art (artist management), and GMG Records. 1977 was the most successful year for the companies in their ten-year history.

The 1977 survey in Germany's leading trade paper, Musikmarkt, of 15 Munich-based publishing companies had the Global Music Group at the #1 position among all competitors. Chart entries on the publishing side during 1977 were with the following artists: Beatles, Bee Gees, Boney M., Glen Campbell, Tina Charles, Chicago, Peter Frampton, Heart, Heatwave, Hoffmann & Hoffmann, Ricky King, Mike Krueger, James Last, Mary MacGregor, Steve Miller, Nana Mouskouri, Alan Parsons, Cliff Richard, Demis Roussos, Leo Sayer, Simon & Garfunkel, Paul Simon, Rod Stewart, Donna Summer, Supertramp, Uriah Heep and others.

GMG Records, distributed by

WEA, also continued the success story with notable product from Donna Summer, Hoffmann & Hoffmann and a group called Wishful Thinking. All these acts had sales figures close to and above 100,000 units. Donna Summer's single, "I Feel Love," went well above 300,000.

GMG Records and affiliated publishing companies of the Global Music Group have new local and international product by new and established artists ready to be released in January and February of 1978. The international product will be made available to licensees around the world at MIDEM and features such artists as Joy Fleming (co-produced by Sylvester Levay, Pete Bellote and Peter Kirsten), Hoffman & Hoffmann, Jimmy Patrick, Mick Jackson, Linda Martinez, David Moreland, Zanki and Christina Harrison.

The only big aim of the Global Music Group for 1978 is to break an artist in the United States followed by the rest of the world.

Rainbow Branches Out

■ Now in its fourth year, Rainbow Records and Concerts in Frankfurt started as a record distributor and has branched out into concert promotion. Budget product and cutouts are the specialty of Rainbow, dealing directly with wholesalers and rack jobbers to keep overhead down but make service as fast and personalized as possible.

Tour Coordination

As a promoter, Rainbow started by handling local organization for national tours. The firm coordinated successful Frankfurt appearances by Harry Belafonte, Frank Zappa, Wishbone Ash, Herbie Hancock and Jose Feliciano, among others. Meanwhile, Rainbow expanded into promotion of German and European tours for artists like J.J. Cale. This year, special emphasis will be put on management of Curt Cress's new jazz rock group Snowball. Snowball tours in March, simultaneous with release of the first WEA album.

Managing director Datty Ruth isn't content with just successful distribution/tour promotion/management, though. "Next," he says, "we're getting into publishing."

Butterfly Soars Through Kunze's Creativity

■ For many people, the name Michael Kunze is synonymous with the famous "Munich Sound" that has carried German productions to the top of singles charts around the world. Michael Kunze is the man behind Butterfly.

Even before international breakthroughs, Kunze and Butterfly conquered the domestic market with their first artist, Peter Maffay, whose "Du" sold a million copies in late 1960s. Kunze achieved similar results for Michael Schanze with "Ich hab dich lieb."

By 1974, Butterfly had set its sights on the international market. Said Kunze, "We realized that there's a certain international style of music which travels to all territories. Silver Convention was our first truly international act." "Fly Robin Fly" came soon after, then "Get Up And Boogie" and Penny McLean's "Lady Bump."

Two years ago, Butterfly opened a New York affiliate, Rosalba, as a freelance production company. Last year, Kunze produced Herbie Mann's "Bird In A Silver Cage" and Sister Sledge's "Together" for Atlantic and Cottillion respectively. Butterfly also produces Renee Harris for Hansa

UA Musik Shows Steady Growth

■ United Artists Musik in Munich celebrated its 10th anniversary last year, having expanded steadily. UA's Metric Verlag, started in 1967, was followed by United Artists Verlag in 1970 and Big 3 in 1974. From this foundation of popular evergreens, managing director Gaby Richt has acquired numerous international copyrights and produced several domestic acts.

Special emphasis was put on exploitation of film music last year, including the scores of "Rocky," "New York, New York" and the James Bond film, "The Spy Who Loved Me." German stars like Hildegard Knef and James Last were among the artists covering these titles.

Popular TV and show star Michael Schanze was launched through UA productions in the early '70s. Last year, Silver Convention co-founders Michael Kunze and Sylvester Levay produced the group Love Generation for UA. United Artists Musik's "San Francisco '69" was a big hit recently in South Africa. Arcade

brought out sampler albums devoted to Fats Domino and Glenn Miller, including predominantly UA material.

Now, Shelia & B. Devotion are preparing to climb the German charts again with their version of "Singing In The Rain."

Bellaphon

(Continued from page 21)

our catalogue deals," explains Zivanovic. "Even if we don't press every unit in a licensed catalogue, about 90 percent of the recordings in that catalogue will be available here, many through import."

The Import Service is especially strong in jazz, with qualified personnel to place product where it will sell. Import labels include Enja, Free Music Productions, Birth, Compendium, Four Leaf and Steeplechase.

In 1976, Zivanovic signed a contract with Casablanca. Then, last year, came the famous "Beatles Live at the Star Club" album, followed by a contract with Honey Bee. Last May, Bellaphon took over much of the BASF catalogue, including about 800 titles, mostly in the classics and German repertoire.

With a solid foundation acquired from BASF, Bellaphon's classical department was started last year, filling a void in the expanding company.

Dierks Studios Soar

■ One of Germany's top rock groups and winner of the German Pop-Poll, the Hannoverian "New-Wave" band Scorpions is well on the way to international success.

The group, produced by Dieter Dierks in his studios in Stommeln, starts on a worldwide tour in January in Japan and goes on to Australia and New Zealand, followed by six weeks in the States.

Scorpions have sold, from their last lp "Virgin Killer," more than 120,000 copies and are being promoted very heavily with their new album, "Taken by Force," from the RCA label.

Another international act coming from the Dierks Studios are Boomtown Rats. The first lp by the English punk group went straight into the English charts. "Looking After No. 1" has been up to no. 9 in England and is no. 1 in a poll by Playboy in Germany. At the present the group is touring in the States.

International in Berlin.

Explaining company philosophy, Kunze comments: "We have been very selective with our artists and we keep the company small, effective and creative. We gladly work for other companies if they ask us to produce an artist we believe in. There's much more talent around than there are dedicated producers to work with them."

"We're also very interested in new talent, authors, arrangers and producers like Sylvester Levay, Ernest Clinton, Benjamin Mason and Stefan Klinkhammer. In the future, we'll continue to serve the international audience, giving young and vibrant music to the world, crossing all borders."

Budde

(Continued from page 20)

months, Kris Kristofferson, Rita Coolidge, Billy Swan and perhaps even Bob Dylan will be welcomed in Germany by Budde Publishing.

1977's major development was inauguration of the company's own record label, Safari Records. First product came from the Chanter Sisters and Glen Hughes, former Deep Purple member.

Spotlight on Germany

FDH Begins Booming 50th

■ If 1978 goes as well as 1977 for Francis, Day & Hunter, the company will be able to celebrate a spectacular 50th anniversary. Francis, Day & Hunter is a publisher that believes in the importance of discovering and developing talent, both authors and artists, for the international market. Witness the group Lake, whose debut album last year was released in almost every world market and entered the RW Album Chart. After touring the United States and Canada, Lake's future looks promising. Another name from the FDH talent roster is Zanki. His first album, supported by a European tour with Leo Sayer, is earning accolades in most territories.

Last year, FDH acquired rights to several major catalogues, including Screen Gems-EMI Music Inc., Colgems-EMI Music, Inc., Black Bull Music, Big Pig Music Ltd., Rolling Stones, Kipahulu Music and Orange Pub. Ltd. Rep-

resenting EMI Music Publishing Ltd. in Germany, general manager Liselotte Bornemann's team exploits many of the old Francis, Day & Hunter Ltd., B. Feldman & Co. and Robbins Music Ltd. catalogues in addition to St. Annes Music Ltd., 20th Century Music, Jobete Music and Rocket Music. Last year, there were two major hits from the Australian J. Albert & Son catalog. Stevie Wonder's "Songs In The Key Of Life," Winner of the Grand Prize of the German Phono Academy, became a best seller. From St. Annes Music come 10cc, Gismo and now Barclay James Harvest. Other major artists in the FDH repertoire include Carole King, the Commodores, David Gates and Bread.

Top hits last year included "Africa Man" (UK), "Standing In The Rain" (Australia), "Somebody To Love" (UK), "Down Deep Inside" (USA) plus Lake.

Media Investment Keeps K-Tel on Top

■ "With annual advertising expenditures of over \$10 million and an extraordinary record of having every release achieving a top position in the charts, K-Tel International is the unchallenged number one in the leading TV merchandiser in West Germany," says Jens R. Boldt, K-Tel's managing director in Frankfurt. Its media investment puts K-Tel in the top 25 advertisers of any kind in the country, with impressive sales for its media money.

Although TV merchandised records are now released by many major German recording companies, K-Tel does not consider itself a competitor, rather a partner. Notes Boldt, "We're a marketing company only. Our objective is to create additional sales by broadening the market, promoting artists to a wider public through heavy media support." In Germany, K-Tel budgets between \$500 thousand and \$1 million in advertising on every release. As Boldt remarks, "On the one hand, for the record companies, we mean a guaranteed income depending on the level of sales. But for us, it's a

very high risk investment."

Last summer, K-Tel's "Disco Fever" was released, quickly amassing sales in excess of one million units. That was followed by the Anthony Ventura Orchestra, soft instrumental music which found a surprisingly large audience (750,000 units in two months). K-Tel also issued a set of German traditional songs which sold over 500,000 copies.

After four years of price reductions, K-Tel last year reversed the unprofitable trend and raised prices 10 percent to about \$10 per unit. This month, a further price restructuring will boost cassette list to about \$11.

In summarizing his company's accomplishments in the last few years, Boldt says, "K-Tel has found its place in the German music market."

Cyclus Music Hits Top Ten

■ Chart-storming titles like "I'm Your Boogie Man," "Tarzan ist wieder da," "Verde" and "Orzowe" made 1977 a notable year for Cyclus Music Publishing. According to chart placement, Cyclus is in the nation's ten most successful publishers.

"Our excellent relationship with German record companies and independent producers has been a key to our success," says Peter A. Ingwersen, Cyclus general manager. "We're also in close contact with foreign publishers and authors. We plan to intensify our efforts this year toward building international contacts and acquiring important copyrights and catalogues."

Recently acquired are Salsoul, Sherlyn (TK Records), Keca (Jim Weatherly) and Quincy Jones' Kidada. As a part of the international RCA publishing organization, all RCA copyrights are handled for German-speaking territories. In this respect, the Italian and Spanish repertoire has been particularly effective in West Germany. A recent signing is Fernando Arbex to an exclusive author/producer contract.

Joining Ingwersen on the Cyclus team in Hamburg are Waltraud Thiede (local repertoire), Angela Bernhardt (international repertoire), Christa Lasezki (promotion), Ulrike Schoen (copyrights) and Annegret Quintus-Winther (statements).

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<p>14 Smile W. Theusslen, W. Theusslen, Roba Pussycat EMI (EMI Electrola) - 1 C 009-25 520 1. Woche</p>	<p>41 Ein altes Lied W. Theusslen, J. Möringer, Roba Pussycat EMI (EMI Electrola) - 1 C 009-25 537 1. Woche</p>
<p>1 Jeans On Dundas, Greenway, Roba David Dundas Chrysalis (Phonogram) - 6155 087 12. Woche</p>	<p>18 Unter dem Schottenrock ist gar nichts H. O. Haak, P. Kosterweg, J. Elgraf, F. Coetzel, Roba Nico Haak Philo (Phonogram) - 6012 663 4. Woche</p>
<p>46 Gypsy Girl Roudot, Fess, Verboven, v. Look, v. Wijk, New Dayglow Music Ferrari Crytal - 008 EMD 98 863 1. Woche</p>	<p>22 Rock And Roll Star M. Duster, W. Tes, Roba Champagne Ardie - 17 483 AT 12. 13. 8. Woche</p>
<p>12 You Make Me Feel Like Dancing L. Sever, P. Paris, Global/Roba Leo Sayer Chrysalis (Phonogram) - 6156 075 9. Woche</p>	<p>7 Georgie W. Theusslen, W. Theusslen, Roba Music Pussycat EMI (EMI Electrola) - 1 C 009-25 361 7. Woche</p>
<p>14 Sweet Love H. Fass, H. Fass, Roba Music Ferrari emdec (Crytal) - 008 EMD 97 844 8. Woche</p>	<p>23 How Much Love L. Sayer, Mann, Roba, F., D. & H. Leo Sayer Chrysalis (Phonogram) - 6156 081 28. 40. 8. Woche</p>
<p>31 Mississippi (dt.sch.) W. Theusslen, Chamboose, Roba Music Pussycat EMI (EMI Electrola) - 1 C 009-25 371 4. 25. 8. Woche</p>	<p>42 Monza H. Fass, H. Fass, Roba Ferrari emdec (Crytal) - 008 EMD 98 110 9. Woche</p>
<p>10 I Remember Elvis Presley E. Osment, D. Simon, Columbia, Roba Danny Mirror (EMI Electrola) - 1 C 009-99 538 14. 24. 1. Woche</p>	<p>21 Monza H. Fass, Roba Music Ferrari EM/Emdec 008 EMD 98 111 1. Woche</p>
<p>14 Love Me Baby W. Theusslen, P. Paris, P. Paris, Copperman, Megawatt/Roba Sheila & B. Devotion Carrera/Polydor (DGG) 2040 177 23. 29. 1. Woche</p>	<p>43 Draußen vor der Tür H. Fass, Roba Music Nena Mouskouri Philo 60422 1. Woche</p>
<p>21 Do You Remember A. Hatters, A. Britton, New Long Tall Ernie & The Shakers Polydor (DGG) 2040 173 25. 40. 1. Woche</p>	<p>49 I Believe In You Hatten, Marungkas, Roba Roy & Andre Kaskelium (Telecord) - 612 008 1. Woche</p>
<p>25 You Made Me Believe In Magic Les Boudes, Les Boudes, Roba Bay City Rollers Arista (EMI Electrola) 1 C 009-26 424 28. 28. 3. Woche</p>	<p>16 Solang die Sonne scheint (228) - H (Roba, Paris, Roba Music) Franky Quinn Polydor 3041 1. Woche</p>
<p>37 Disco Bouzouki J. Hager, J. Hager, Roba Bouzouki Disco Decca (Telecord) 8 12 118 1. Woche</p>	

Intercord Enjoys Best Year Ever

■ "1977 was the best year in our history," says Intercord marketing director Ingo Kleinhammer, "with sales increases in domestic, import and special catalogues."

Last year's highlight was the new Reinhard Mey album, which sold over 100,000 units. Mey is just completing a 70 date, 95% sold out concert tour of central Europe. Singer/songwriter Stephan Sulke received the German Record Award in 1977, his latest album reaching top sales in Germany and landing on the Dutch charts. Famous names to join the Intercord roster last year included best-selling singer/comedian Willem, top Dutch singer Liesbeth List and the great Haens'che Weiss Quintet.

One of Intercord's strengths is its repertoire of Irish folk music. The Dubliners brought out two new albums in 1977, sales of which were boosted on a 21 concert SRO tour. There's fresh new material from Clannad, DeDannann and the Furey Family, plus the very popular "Irish Folk Festival" samplers.

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1. Dezember 1977

1 20	Ti Amo G. Bigazzi, U. Tozzi, F. Jay, Melodi/Sugar Howard Carpendale EMI (EMI Electrola) - 1 C 006-32 080	11 9 5	Im Wagen vor mir H. Blum, H. Blum, Magazine Music Henry Valentino + Uschi Crystal - 006 CRY 32 2423
2 1 1	Bellast D. Fischer, J. Meek, J. Billybury, Far/Intro Boney M. Ariola Int. (Ariola) - 11 537 AT	12 12 14	From Here To Eternity G. Moroder, P. Bonetto, Say Yes/Intro Giorgio Oasis (Ariola) - 11 539 AT
3 2 8	Tanze Samba mit mir Pace, Bracardi, T. Holiday, A.B.R./Sugar Tony Holiday Polydor (DGG) - 2041 917	13	Danielle H. Conrad, Horn-Bernges, S. F. Th... Bernhard Brink Hansa (Ariola) - 11 261 AT
4 3 2	Queen Of China-Town A. Mon... Amadea Lee Ariola - 11 366 AT	14 16 19	Don Pedro (Ein Kübchen in Ehren...) C. Cordalis, B. Fray, Cocorda Costa Cordalis CBS - 5656
5 4 4	Mußt du jetzt gerade gehen, Lucille R. Bowling, M. Holm, Intro M... Ariola - 11 333 AT	15 11 15	Eine Mark für Charly P. O... Wenck... Ariola - 17 799 AT
6 5 3	Sorry, I'm A Lady R. Soja, F. Dostal, Magazine Baccara RCA - PB 5555	16	Strohblumen N. D... Martin... Ariola - 11 333 AT
7	Wann liegen wir uns wieder in den Armen, Barbara R. Siegen, B. Meridian/Siegel Chris Roberts Jupiter (Ariola) - 11 401 AT	17 6 6	I Feel Love D. Summer, G. Moroder, P. Bellotte, Say Yes/Intro Donna Summer MG/Atlantic (WEA) - ATL 10 963
8	Das bißchen Haushalt... sagt mein Mann H. Mayer, H. Bradtke, Melodie der Welt Johanna von Koczian Philips (Phonogram) - 6003 628	18 10 7	Yes Sir, I Can Boogie R. Soja, F. Dostal, Magazine Baccara RCA - PB 5526
9 8 12	Fly Away Pretty Flamingo J. Goldbird, J. Goldbird, Intersong Peggy March EMI (EMI Electrola) - 1 C 006-32 498	19 13 9	Love Dreamer Chr. Anders, Power-Team, Accord Christian Anders Chrander (EMI Electrola) - 1 C 006-32 409
10	Sieben Fässer Wein Ascot, M... Roland... Hansa (Ariola) - 11 363 AT	20 15 10	Ma Baker F. Farin, Pagan, F. Jay, Far/Intro Boney M. Ariola Int. (Ariola) - 11 888 AT

musik-informationen
AUTOMATEN-MARKT

vom 16. November 1977 (Nr. 22)

aktuelle 50

1 	2 	3 	4 	5
6 	15 	24 	33 	42
7 	16 	25 	34 	43
8 	17 	26 	35 	44
9 	18 	27 	36 	45
10 	19 	28 	37 	46
11 	20 	29 	38 	47
12 	21 	30 	39 	48
13 	22 	31 	40 	49
14 	23 	32 	41 	50

Der Musikmarkt
14. November 1977
TOP 50
Single-Bestseller

1 	26
2 	27
3 	28
4 	29
5 	30
6 	31
7 	32
8 	33
9 	34
10 	35
11 	36
12 	37
13 	38
14 	39
15 	40
16 	41
17 	42
18 	43
19 	44
20 	45
21 	46
22 	47
23 	48
24 	49
25 	50

SINGLE-WARTELISTE

● Baby, What A Big Surprise	● Life In The Fast Lane
● Can't Turn Me On	● Sieh, der Wein
● Fallin' In Love In Summertime	● Sh... cover
● From A... cover	● Valid... cover
● I Just Want To Be Your Everything	● We Are The Champions

Our success is visible



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Spain

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Switzerland

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Ariola-Benelux N.V. Bruxelles
Belgium

Ariola-Eurodisc Ltd. London
United Kingdom

Your Partner For World-Wide Music Action

Zadoc Begins Second Semester With Expanded Course Selection

By ALAN WOLMARK

■ NEW YORK—A second semester of music business courses at the New York-based Zadoc Institute for Practical Learning, Inc. will begin on February 10 with an expanded selection of 14 courses.

The school, founded last fall by musician/teacher Ronald Zalkind "to fill the need for a practical how-to-do-it school dealing with all aspects of developing careers in the music business," enrolled 340 people for its first semester of nine courses. Many of those courses, taught by a battery of returning lecturers such as producer Tony Bongiovi (Meco's "Star Wars"), concert producer Howard Stein, Zalkind and Record Hunter owner Jay Sonin, will be offered again for the spring semester with the addition of some to round out the curriculum.

Fall courses open for enrollment this semester concentrate on contracts, concert production, record production, career opportunities and record retailing. New courses include studies on the copyright laws, publishing, punk rock and personal management. Writer Toby Goldstein, lawyers Arthur Indursky and Allen Grubman, and singer/songwriter

Richie Havens are among those augmenting the school's faculty this spring. The course "Career Opportunity Potpourri" will be taught by a series of seven guest lecturers including Record World's vice president/managing editor Mike Sigman and WPLJ-FM (N.Y.) disc jockey Pat St. John.

Most Zadoc courses meet weekly for seven 1½ hour sessions and commence in either February or April. In addition to the industry figures teaching, courses utilize seminars, workshops and closed-circuit television screenings of shows specially prepared by Zadoc.

Registration fees range from \$25 to \$140 depending on the course format. All classes are held at the Jonah B. Wise Community House, 123 East 55th Street, N.Y.C. and registration for some courses will continue until March 23. For further information Zadoc's phone number is (212) 695-0705.

'Close Encounters' Gold

■ NEW YORK — Arista Records' original soundtrack album of "Close Encounters of the Third Kind" has been certified gold by the RIAA.

Journey to L.A.



Columbia recording artists Journey recently visited Los Angeles to present their latest album, "Infinity," to key radio, press and accounts. Pictured (from left) are Don Ellis, national vice president, a&r, Columbia Records; Bob Garland (back), local promotion manager, Los Angeles, Columbia Records; Gregg Rolie, Journey; Warren Williams, regional promotion manager, west coast, Columbia Records; Michael Dilbeck, director, a&r, west coast, Columbia Records; Paul Rappaport, regional album promotion manager, west coast, Columbia Records; and Aynsley Dunbar, Journey.

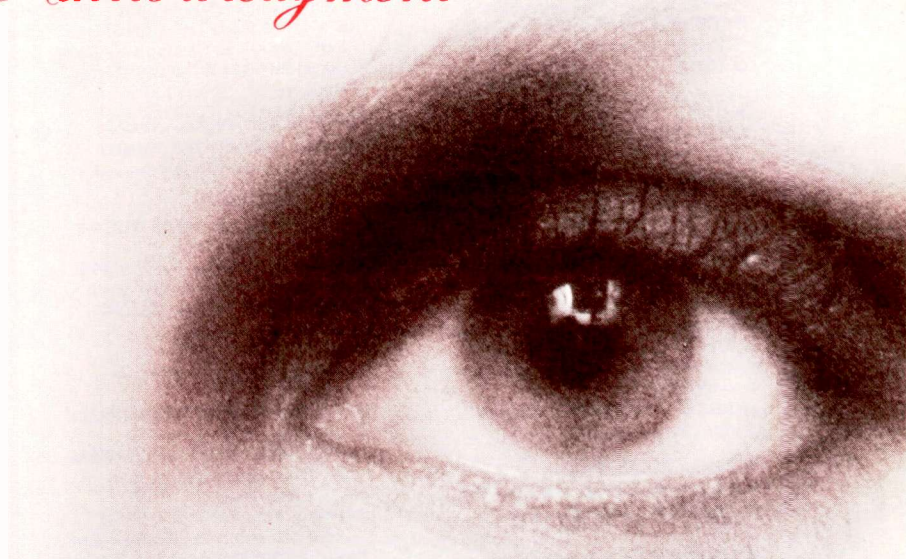
Mushroom at MIDEM

■ LOS ANGELES — Ian Warner, vice president of a&r and international operations for Mushroom Records, will attend the MIDEM Convention to negotiate for the release outside of the U.S. and Canada of Mushroom records.

Heads Touring Europe

■ NEW YORK — Sire recording group Talking Heads has just commenced its first headline tour of Europe, which will include dates in Holland, Germany, Belgium and England. The group plans to begin recording its second album upon returning to the States in February.

Recognition & Acknowledgment



Advertising Creativity

THE RECORD WORLD ANNUAL ADVERTISING AWARDS/1977

final deadline for entries... January 20, 1978.

The A/C Report

(A Weekly Report on Adult/Contemporary Playlist Additions)

Most Adds

BEFORE MY HEART FINDS OUT
—Gene Cotton—Ariola (10)

EVERYBODY LOVES A RAIN SONG—B.J. Thomas—MCA (10)

THE WAY YOU DO THE THINGS YOU DO—Rita Coolidge—A&M (10)

WALK RIGHT BACK—Anne Murray—Capitol (8)

MY REASON TO BE IS YOU—Marilyn McCoo & Billy Davis Jr.—ABC (5)

CURIOUS MIND (UM, UM, UM, UM, UM, UM)—Johnny Rivers—Big Tree (4)

THEME FROM 'CLOSE ENCOUNTERS OF THE THIRD KIND'—John Williams—Arista (4)

WNEW/NEW YORK

EVERYBODY LOVES A RAIN SONG—B.J. Thomas—MCA

IF I CAN'T HAVE YOU—Yvonne Elliman—RSO

WALK RIGHT BACK—Anne Murray—Capitol

WONDERFUL WORLD—Art Garfunkel with James Taylor & Paul Simon—Col

WIP/PHILADELPHIA

THE NAME OF THE GAME—ABBA—Atlantic

WBAL/BALTIMORE

BEFORE MY HEART FINDS OUT—Gene Cotton—Ariola

DO I LOVE YOU (YES IN EVERY WAY)—Donna Fargo—WB

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

EVERYBODY LOVES A RAIN SONG—B.J. Thomas—MCA

ROCKIN' IN THE CRADLE OF LOVE—Rocky & Chyann—Windsong

SILVER DREAMS—The Babys—Chrysalis

SO LONG—Firefall—Atlantic

WMAL/WASHINGTON

GOODBYE GIRL—David Gates—Elektra

THEME FROM 'CLOSE ENCOUNTERS OF THE THIRD KIND'—John Williams—Arista

WSM/NASHVILLE

MY REASON TO BE IS YOU—McCoo & Davis—ABC

UNTIL NOW—Bobby Arvon—First Artists

WALK RIGHT BACK—Anne Murray—Capitol

WOMAN TO WOMAN—Barbara Mandrell—ABC/Dot

WMPS/MEMPHIS

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

GOODBYE GIRL—Rose Royce—Whitfield

UNTIL NOW—Bobby Arvon—First Artists

WSB/ATLANTA

BEFORE MY HEART FINDS OUT—Gene Cotton—Ariola

EVERYBODY LOVES A RAIN SONG—B.J. Thomas—MCA

NOTHING LIKE YOUR LOVING IN THE MORNING—Jay Arthur—Warner/Curb

THE WAY YOU DO THE THINGS YOU DO—Rita Coolidge—A&M

WALK RIGHT BACK—Anne Murray—Capitol

WFTL/FT. LAUDERDALE

BEFORE MY HEART FINDS OUT—Gene Cotton—Ariola

EVERYBODY LOVES A RAIN SONG—B.J. Thomas—MCA

GIRL YOU MAKE IT HAPPEN—Perry Como—RCA

MR. WRONG—Starland Vocal Band—Windsong

MY REASON TO BE IS YOU—McCoo & Davis—ABC

WALK RIGHT BACK—Anne Murray—Capitol

WJBO/BATON ROUGE

EVERYBODY LOVES A RAIN SONG—B.J. Thomas—MCA

WGAR/CLEVELAND

NATIVE NEW YORKER—Odyssey—RCA

PEG—Steely Dan—ABC

THEME FROM 'CLOSE ENCOUNTERS'—Meco—Millennium (extra)

THEME FROM 'CLOSE ENCOUNTERS OF THE THIRD KIND'—John Williams—Arista

WLW/CINCINNATI

SWEET MUSIC MAN—Kenny Rogers—UA

THEME FROM 'CLOSE ENCOUNTERS'—Meco—Millennium

WCCO-FM/MINNEAPOLIS

BEFORE MY HEART FINDS OUT—Gene Cotton—Ariola

EVERYBODY LOVES A RAIN SONG—B.J. Thomas—MCA

FALLING—LeBlanc & Carr—Big Tree (re-add)

MY REASON TO BE IS YOU—McCoo & Davis—ABC

THE WAY YOU DO THE THINGS YOU DO—Rita Coolidge—A&M

THINK SNOW—Northern Light—Glacier (local)

KMBZ/KANSAS CITY

EVERYBODY LOVES A RAIN SONG—B.J. Thomas—MCA

MY REASON TO BE IS YOU—McCoo & Davis—ABC

SO LONG—Firefall—Atlantic

THE WAY YOU DO THE THINGS YOU DO—Rita Coolidge—A&M

WALK RIGHT BACK—Anne Murray—Capitol

KSFO/SAN FRANCISCO

THE WAY YOU DO THE THINGS YOU DO—Rita Coolidge—A&M

KPNW/EUGENE

BEFORE MY HEART FINDS OUT—Gene Cotton—Ariola

EVERYBODY LOVES A RAIN SONG—Mark James—Private Stock

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

STORYBOOK CHILDREN (DAYBREAK)—Bette Midler—Atlantic

THEME FROM 'CLOSE ENCOUNTERS'—Meco—Millennium

THEME FROM 'CLOSE ENCOUNTERS OF THE THIRD KIND'—John Williams—Arista

THE WAY YOU DO THE THINGS YOU DO—Rita Coolidge—A&M

WALK RIGHT BACK—Anne Murray—Capitol

KVI/SEATTLE

EVERYBODY LOVES A RAIN SONG—B.J. Thomas—MCA

THEME FROM 'CLOSE ENCOUNTERS OF THE THIRD KIND'—John Williams—Arista

THE NEXT HUNDRED YEARS—Al Martino—Capitol

Also reporting this week: WTMJ, WSAR, WKBC-FM, WHDH, WCCO, KMOX, KOY, KIIS
24 stations reporting

COPY WRITES

(A Report on the Music Publishing Scene)

By PAT BAIRD

■ Knowledge Industry Publications has released a 200-page report compiled by Paula Dranov titled "The Music Publishing Business, 1978-1983" with the hefty price tag of \$450 per copy (\$395 if you subscribe to the company's newsletter).

The book is largely a profile of the music publishing operation but includes 17 specific company profiles, spotting Warner Brothers Music as the industry's largest with \$20 million annual revenues.

It estimates the total industry size at \$490 million in 1976 with actual publisher receipts at \$220 million. Total growth through 1983 is projected at 30 per cent with additional publisher revenues via the new Copyright Law estimated at \$10 million.

For more information on the report contact editor-in-chief Efrem Sigel at phone: (914) 694-8686.

VINYL IS HEAVIER THAN ACETATE: The names Ed Sanford and John Townsend should be familiar to any accustomed to seeing piles of demos crossing their desk. After writing together for a number of years, their debut album released last year on Warner Brothers produced the hit "Smoke From A Distant Fire" and more than healthy album sales figures. Their new album, "Duo-Glide," was released this week and opens with the "Smoke"-esque "Paradise," cut a few years back by Ted Neely and apparently destined to be the first single. The first album was produced by Jerry Wexler and this one was produced and engineered by John Haeny, who seems to have captured the same brilliance and energy as the Wexler-produced disc. Guest appearances are made by Steve Cropper, Richard Torrance and Herb Pedersen. Sanford and Townsend are published by Gandharva Publishing and Edzactly Music.

MORE DISC: Another well-placed songwriter, Alexander Harvey has a new album out on Buddah, "Purple Crush." The crafty album jacket gives the first indication that Harvey has moved a good deal to the left of country music and one cut, "Hotlanta Lady," sounds more like "Leader of the Pack" than it does "Delta Dawn." It was produced by Lew Merenstein and Harvey's published by Preshus Music . . . As is their custom, The Manhattan Transfer's new album "Pastiche" is a collection of cover records. This time, however, the "A" side is devoted to the older tunes by such writers as Cole Porter, Duke Ellington and Arthur Schwartz while the "B" side covers such contemporary writers as Rupert Holmes, David Batteau & John Klemmer, Gerry Goffin & Barry Goldberg ("It's Not The Spotlight" again), the Addisi Brothers and Holland-Dozier-Holland. It's out this week on Atlantic.

HAPPY: E. B. Marks Music just released a folio on the debut Meatloaf album "Bat Out Of Hell" (\$6.98). Meatloaf and writer Jim Steinman were camped out at the Marks office for a year before the album was released. Also at Marks, Barry Bergman reports that Lloyd Price will cut four Vanda & Young songs on his next album and "I Love You In My Life" by Jimbo is being shipped this week by T.K. It was written by Paul and Alan Polnick . . . Geri Duryea at April/Blackwood, L.A., reports that Capitol just shipped "You Saved Me" by Canadian Susanne Stevens. It was written by A/B writer Paul Nauman.

FLIX: C.A.M.-U.S.A. has acquired this music rights in the western hemisphere to the film "Padre Padrone." The score is by Egisto Macchi . . . Charles Fox and Norman Gimbel are writing the theme for Paramount's "Foul Play." Gimbel will also do the lyrics to the theme for First Artists' "Straight Time" with music by David Shrire . . . LEGIT: Freddy Bienstock Enterprises will publish the score to Jule Styne's new musical "The Bar Mitzvah Boy." The musical is based in the BBC television special of the same name and will be produced by Peter Witt.

SIGNINGS: Billy Thorpe (Arista Music) has signed with WEA International with a domestic deal to be announced soon. The album will be produced in L.A. by Spencer Proffer. Meanwhile, Thorpe's song "Midnight Dancing" has been cut by The Osmonds and looks like the next single . . . N.J. group Trigger now officially signed to Casablanca . . . Writer/pianist Bob Lenox has signed with Stan Vincent's Mega Talent . . . Barry Hirschberg has signed his first song to Warner Brothers Music, "Cryin' Shame," co-written with Lee Shapiro of the 4 Seasons.

MOVIN': Fermata International Melodies, Inc. and Bendig Music Corp. has moved to larger quarters at 6290 Sunset Blvd., Suite 916, Hollywood. The telephone number remains the same. The company is headed by Enrique Lebendiger and Debora Frenkiel.

THE RETAIL REPORT

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

SALESMAKER OF THE WEEK



SATURDAY NIGHT FEVER
RSO
(Soundtrack)

TOP SALES

- SATURDAY NIGHT FEVER**—RSO (Soundtrack)
- CLOSE ENCOUNTERS OF THE THIRD KIND**—Arista (Soundtrack)
- RUNNING ON EMPTY**—Jackson Browne—Asylum
- THE STRANGER**—Billy Joel—Col

ABC/NATIONAL

- CLOSE ENCOUNTERS OF THE THIRD KIND**—Arista (Soundtrack)
- COMMODORES LIVE**—Motown
- ENCOUNTERS OF EVERY KIND**—Meco—Millennium
- GRAND ILLUSION**—Styx—A&M
- LONGER FUSE**—Dan Hill—20th Century
- LOOKING BACK**—Stevie Wonder—Motown
- PLAYER**—RSO
- RUNNING ON EMPTY**—Jackson Browne—Asylum
- STORY OF STAR WARS**—20th Century
- WINNING COMBINATION**—Donny & Marie Osmond—Polydor

CAMELOT/NATIONAL

- CLOSE ENCOUNTERS OF THE THIRD KIND**—Arista (Soundtrack)
- DRAW THE LINE**—Aerosmith—Col
- ENCOUNTERS OF EVERY KIND**—Meco—Millennium
- FOOT LOOSE & FANCY FREE**—Rod Stewart—WB
- KISS ALIVE II**—Casablanca
- LEIF GARRETT**—Atlantic
- LIVE AT THE BIJOU**—Grover Washington Jr.—Kudu
- NEWS OF THE WORLD**—Queen—Elektra
- SATURDAY NIGHT FEVER**—RSO (Soundtrack)
- THE STRANGER**—Billy Joel—Col

HANDLEMAN/NATIONAL

- BAT OUT OF HELL**—Meatloaf—Epic/Cleveland Intl.
- CLOSE ENCOUNTERS OF THE THIRD KIND**—Arista (Soundtrack)
- FOOT LOOSE & FANCY FREE**—Rod Stewart—WB
- GRAND ILLUSION**—Styx—A&M
- HAVANA CANDY**—Patti Austin—CTI
- OUT OF THE BLUE**—ELO—Jet
- PLAYER**—RSO
- RUNNING ON EMPTY**—Jackson Browne—Asylum
- SATURDAY NIGHT FEVER**—RSO (Soundtrack)
- WINNING COMBINATION**—Donny & Marie Osmond—Polydor

KORVETTES/NATIONAL

- BAT OUT OF HELL**—Meatloaf—Epic/Cleveland Intl.
- BROKEN BLOSSOM**—Bette Midler—Atlantic
- CLOSE ENCOUNTERS OF THE THIRD KIND**—Arista (Soundtrack)
- DON JUAN'S RECKLESS DAUGHTER**—Joni Mitchell—Asylum
- ENCOUNTERS OF EVERY KIND**—Meco—Millennium
- FUNKENTELECHY VS. THE PLACEBO SYNDROME**—Parliament—Casablanca
- GALAXY**—War—MCA
- HERE AT LAST . . . BEE GEES LIVE**—RSO

- LEIF GARRETT**—Atlantic
- LOOKING BACK**—Stevie Wonder—Motown

MUSICLAND/NATIONAL

- CLOSE ENCOUNTERS OF THE THIRD KIND**—Arista (Soundtrack)
- FUNK BEYOND THE CALL OF DUTY**—Johnny Guitar Watson—DJM
- GALAXY**—War—MCA
- LIVE AT THE BIJOU**—Grover Washington Jr.—Kudu
- LONGER FUSE**—Dan Hill—20th Century
- PLAYER**—RSO
- RUNNING ON EMPTY**—Jackson Browne—Asylum
- SATURDAY NIGHT FEVER**—RSO (Soundtrack)
- SINGER OF SONGS TELLER OF TALES**—Paul Davis—Bang
- WINNING COMBINATION**—Donny & Marie Osmond—Polydor

RECORD BAR/NATIONAL

- ENCOUNTERS OF EVERY KIND**—Meco—Millennium
- LEIF GARRETT**—Atlantic
- LITTLE CRIMINALS**—Randy Newman—WB
- LIVE AT THE BIJOU**—Grover Washington Jr.—Kudu
- MY AIM IS TRUE**—Elvis Costello—Col
- ONCE UPON A DREAM**—Enchantment—Roadshow
- PLAYER**—RSO
- RUNNING ON EMPTY**—Jackson Browne—Asylum
- SATURDAY NIGHT FEVER**—RSO (Soundtrack)
- THUNDER ISLAND**—Jay Ferguson—Asylum

SAM GOODY/NATIONAL

- CHIC**—Atlantic
- CLOSE ENCOUNTERS OF THE THIRD KIND**—Arista (Soundtrack)
- ENCOUNTERS OF EVERY KIND**—Millennium
- FRENCH KISS**—Bob Welch—Capitol
- GRAND ILLUSION**—Styx—A&M
- HERE YOU COME AGAIN**—Dolly Parton—RCA
- LITTLE CRIMINALS**—Randy Newman—WB
- RUNNING ON EMPTY**—Jackson Browne—Asylum
- SATURDAY NIGHT FEVER**—RSO (Soundtrack)
- THE STRANGER**—Billy Joel—Col

TWO GUYS/EAST COAST

- BOOK OF DREAMS**—Steve Miller Band—Capitol
- BORN LATE**—Shaun Cassidy—Warner/Curb
- CLOSE ENCOUNTERS OF THE THIRD KIND**—Arista (Soundtrack)
- DRAW THE LINE**—Aerosmith—Col
- FOOT LOOSE & FANCY FREE**—Rod Stewart—WB
- GRAND ILLUSION**—Styx—A&M
- OUT OF THE BLUE**—ELO—Jet
- SATURDAY NIGHT FEVER**—RSO (Soundtrack)
- STREET SURVIVORS**—Lynyrd Skynyrd—MCA
- THE STRANGER**—Billy Joel—Col

STRAWBERRIES/BOSTON

- BAT OUT OF HELL**—Meatloaf—Epic/Cleveland Intl.
- CATS ON THE COAST**—Sea Level—Capricorn
- CLAUDJA**—Claudia Berry—Salsoul
- ENCOUNTERS OF EVERY KIND**—Meco—Millennium
- MENAGERIE**—Bill Withers—Col
- ONCE UPON A DREAM**—Enchantment—Roadshow
- PEACOCKS**—Stan Getz—Col
- PORTRAIT OF MELBA**—Melba Moore—Arista
- SATURDAY NIGHT FEVER**—RSO (Soundtrack)
- SUNSHINE**—Emotions—Stax

FOR THE RECORD/

BALTIMORE

- BLUE LIGHTS IN THE BASEMENT**—Roberta Flack—Atlantic
- FUNKENTELECHY VS. THE PLACEBO SYNDROME**—Parliament—Casablanca
- HARDNESS OF THE WORLD**—Slave—Cotillion
- HAVANA CANDY**—Patti Austin—CTI
- RUNNING ON EMPTY**—Jackson Browne—Asylum

- SATURDAY NIGHT FEVER**—RSO (Soundtrack)
- SONGBIRD**—Deniece Williams—Col
- THE STRANGER**—Billy Joel—Col
- TRUE TO LIFE**—Ray Charles—Atlantic
- WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL**—Lou Rawls—Phila. Intl.

WAXIE MAXIE/ WASH., D.C.

- BLUE LIGHTS IN THE BASEMENT**—Roberta Flack—Atlantic
- CLOSE ENCOUNTERS OF THE THIRD KIND**—Arista (Soundtrack)
- FANTASY LOVE AFFAIR**—Peter Brown—Drive
- FUNKENTELECHY VS. THE PLACEBO SYNDROME**—Parliament—Casablanca
- GALAXY**—War—MCA
- HARDNESS OF THE WORLD**—Slave—Cotillion
- HERE YOU COME AGAIN**—Dolly Parton—RCA
- LIVE AT THE BIJOU**—Grover Washington Jr.—Kudu
- SATURDAY NIGHT FEVER**—RSO (Soundtrack)
- WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL**—Lou Rawls—Phila. Intl.

FATHER'S & SUN'S/ MIDWEST

- CLOSE ENCOUNTERS OF THE THIRD KIND**—Arista (Soundtrack)
- ENCOUNTERS OF EVERY KIND**—Meco—Millennium
- HARDNESS OF THE WORLD**—Slave—Cotillion
- LITTLE CRIMINALS**—Randy Newman—WB
- LONGER FUSE**—Dan Hill—20th Century
- LOVE CONNECTION**—Dells—Mercury
- PAUPER IN PARADISE**—Gino Vannelli—A&M
- SATURDAY NIGHT FEVER**—RSO (Soundtrack)
- SECRETS**—Con Funk Shun—Mercury
- THE STRANGER**—Billy Joel—Col

NATL. RECORD MART/ MIDWEST

- CLOSE ENCOUNTERS OF THE THIRD KIND**—Arista (Soundtrack)
- DON JUAN'S RECKLESS DAUGHTER**—Joni Mitchell—Asylum
- LEIF GARRETT**—Atlantic
- LONGER FUSE**—Dan Hill—20th Century
- LOOKING BACK**—Stevie Wonder—Motown
- MR. MEAN**—Ohio Players—Mercury
- RUNNING ON EMPTY**—Jackson Browne—Asylum
- SATURDAY NIGHT FEVER**—RSO (Soundtrack)
- STORY OF STAR WARS**—20th Century
- THANKFUL**—Natalie Cole—Capitol

RADIO DOCTORS/ MILWAUKEE

- ACTION**—Blackbyrds—Fantasy
- FEELIN' BITCHY**—Millie Jackson—Spring
- LITTLE CRIMINALS**—Randy Newman—WB
- LIVE AT THE BIJOU**—Grover Washington Jr.—Kudu
- ONCE UPON A DREAM**—Enchantment—Roadshow
- SATURDAY NIGHT FEVER**—RSO (Soundtrack)
- STREET SURVIVORS**—Lynyrd Skynyrd—MCA
- TEN YEARS OF GOLD**—Kenny Rogers—UA
- THE STRANGER**—Billy Joel—Col
- WORKS, VOL. II**—Emerson, Lake & Palmer—Atlantic

LIEBERMAN/ MINNEAPOLIS

- AJA**—Steely Dan—ABC
- ALL 'N ALL**—Earth, Wind & Fire—Col
- DOWN TWO THEN LEFT**—Boz Scaggs—Col
- DRAW THE LINE**—Aerosmith—Col
- GRAND ILLUSION**—Styx—A&M
- NEWS IN THE WORLD**—Queen—Elektra

- RUNNING ON EMPTY**—Jackson Browne—Asylum
- SLOWHAND**—Eric Clapton—RSO
- STREET SURVIVORS**—Lynyrd Skynyrd—MCA
- THE STRANGER**—Billy Joel—Col

POPLAR TUNES/MEMPHIS

- CLOSE ENCOUNTERS OF THE THIRD KIND**—Arista (Soundtrack)
- GRAND ILLUSION**—Styx—A&M
- LONGER FUSE**—Dan Hill—20th Century
- MR. MEAN**—Ohio Players—Mercury
- RUNNING ON EMPTY**—Jackson Browne—Asylum
- SATURDAY NIGHT FEVER**—RSO (Soundtrack)
- SLOWHAND**—Eric Clapton—RSO
- 10 YEARS OF GOLD**—Kenny Rogers—UA
- THANKFUL**—Natalie Cole—Capitol
- THE STRANGER**—Billy Joel—Col

TAPE CITY/NEW ORLEANS

- BLUE LIGHTS IN THE BASEMENT**—Roberta Flack—Atlantic
- GOIN' PLACES**—Michael Henderson—Buddah
- JAMERICAN MAN**—David Oliver—Mercury
- KISS ALIVE II**—Casablanca
- LIVE AT THE BIJOU**—Grover Washington Jr.—Kudu
- MENAGERIE**—Bill Withers—Col
- RUNNING ON EMPTY**—Jackson Browne—Asylum
- SATURDAY NIGHT FEVER**—RSO (Soundtrack)
- SOMETHING TO LOVE**—LTD—A&M
- THE STRANGER**—Billy Joel—Col

SOUND TOWN/DALLAS

- BROKEN HEART**—The Babys—Chrysalis
- CLOSE ENCOUNTERS OF THE THIRD KIND**—Arista (Soundtrack)
- GOIN' BANANAS**—Side Effect—Fantasy
- LIEF GARRETT**—Atlantic
- LEVON HELM & THE RCO ALL-STARS**—ABC
- LONGER FUSE**—Dan Hill—20th Century
- PLAYER**—RSO
- SINGER OF SONGS, TELLER OF TALES**—Paul Davis—Bang
- SOMETHING TO LOVE**—LTD—A&M
- TOM PETTY & THE HEARTBREAKERS**—Shelter

INDEPENDENT RECORDS/ DENVER

- CHIC**—Atlantic
- CHOOSING YOU**—Lenny Williams—ABC
- CLOSE ENCOUNTERS OF THE THIRD KIND**—Arista (Soundtrack)
- DON'T LET ME BE MISUNDERSTOOD**—Santa Esmeralda—Casablanca
- ENCOUNTERS OF EVERY KIND**—Meco—Millennium
- FINALE**—Loggins & Messina—Col
- FLYIN' HIGH ON YOUR LOVE**—Bar Kays—Mercury
- LONGER FUSE**—Dan Hill—20th Century
- PLAYER**—RSO
- PUTTIN' IT STRAIGHT**—Pat Travers—Polydor

CIRCLES/ARIZONA

- CATS ON THE COAST**—Sea Level—Capricorn
- CHIC**—Atlantic
- CLOSE ENCOUNTERS OF THE THIRD KIND**—Arista (Soundtrack)
- GOIN' BANANAS**—Side Effect—Fantasy
- INNER VOICES**—McCoy Tyner—Milestone
- LOOKING BACK**—Stevie Wonder—Motown
- LOVE CONNECTION**—Dells—Mercury
- ON FIRE**—T-Connection—Dash
- SATURDAY NIGHT FEVER**—RSO (Soundtrack)
- WINNING COMBINATION**—Donny & Marie Osmond—Polydor

ODYSSEY/SOUTHWEST & WEST

- BILL SUMMERS**—Prestige
- BROKEN BLOSSOM**—Bette Midler—Atlantic

- CATS ON THE COAST**—Sea Level—Capricorn
- COCOMOTION**—El Coco—AVI
- DON'T LET ME BE MISUNDERSTOOD**—Santa Esmeralda—Casablanca
- DRAW THE LINE**—Aerosmith—Col
- ENCOUNTERS OF EVERY KIND**—Meco—Millennium
- LEIF GARRETT**—Atlantic
- LONGER FUSE**—Dan Hill—20th Century
- MY AIM IS TRUE**—Elvis Costello—Col

LICORICE PIZZA/ LOS ANGELES

- CATS ON THE COAST**—Sea Level—Capricorn
- FOOT LOOSE & FANCY FREE**—Rod Stewart—WB
- GRAND ILLUSION**—Styx—A&M
- LONGER FUSE**—Dan Hill—20th Century
- MY AIM IS TRUE**—Elvis Costello—Col
- NEWS OF THE WORLD**—Queen—Elektra
- PLAYER**—RSO
- RUNNING ON EMPTY**—Jackson Browne—Asylum
- SATURDAY NIGHT FEVER**—RSO (Soundtrack)
- THE STRANGER**—Billy Joel—Col

MUSIC PLUS/LOS ANGELES

- CATS ON THE COAST**—Sea Level—Capricorn
- CLOSE ENCOUNTERS OF THE THIRD KIND**—Arista (Soundtrack)
- EDDIE MONEY**—Col
- HAVANA CANDY**—Patti Austin—CTI
- LEIF GARRETT**—Atlantic
- LOVE TRANSFUSION**—Rockets—Tartoise
- PAUPER IN PARADISE**—Gino Vannelli—A&M
- SUNSHINE**—Emotions—Stax
- THANKFUL**—Natalie Cole—Capitol
- THE STRANGER**—Billy Joel—Col

TOWER/LOS ANGELES

- FRENCH KISS**—Bob Welch—Capitol
- GALAXY**—War—MCA
- HAVANA CANDY**—Patti Austin—CTI
- HEADS**—Bob James—Col
- LE SPANK**—Le Pamplemousse—AVI
- LIVE AT THE BIJOU**—Grover Washington Jr.—Kudu
- NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS**—WB
- OXYGENE**—Jean-Michel Jarre—Polydor
- PAUPER IN PARADISE**—Gino Vannelli—A&M
- SPINNERS 8**—Atlantic

EUCALYPTUS RECORDS/ NORTHWEST

- BLUE LIGHTS IN THE BASEMENT**—Roberta Flack—Atlantic
- DRAW THE LINE**—Aerosmith—Col
- FUNK BEYOND THE CALL OF DUTY**—Johnny Guitar Watson—DJM
- I'M GLAD YOU'RE HERE WITH ME TONIGHT**—Neil Diamond—Col
- ONCE UPON A DREAM**—Enchantment—Roadshow
- REACH FOR IT**—George Duke—Epic
- RICK DANKO**—Arista
- SATURDAY NIGHT FEVER**—RSO (Soundtrack)
- SUNSHINE**—Emotions—Stax
- WINDOW OF A CHILD**—Sea Wind—CTI

EVERYBODY'S RECORDS/ NORTHWEST

- FRENCH KISS**—Bob Welch—Capitol
- GEORGE THOROGOOD & THE DESTROYERS**—Rounder
- LIVE AT THE BIJOU**—Grover Washington Jr.—Kudu
- MY AIM IS TRUE**—Elvis Costello—Col
- RUNNING ON EMPTY**—Jackson Browne—Asylum
- SATURDAY NIGHT FEVER**—RSO (Soundtrack)
- SLOWHAND**—Eric Clapton—RSO
- SWEET TALKIN' JONES**—Rain
- THE STRANGER**—Billy Joel—Col
- TOM PETTY & THE HEARTBREAKERS**—Shelter



THE ALBUM CHART

PRICE CODE

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

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

JAN. 21	JAN. 14		WEEK ON CHART	
1	5	SATURDAY NIGHT FEVER BEE GEES AND VARIOUS ARTISTS RSO RS2 4001	5	J
2	1	RUMOURS FLEETWOOD MAC/Warner Bros. BSK 3010	48	G
3	2	SIMPLE DREAMS LINDA RONSTADT/Asylum 6E 194	19	G
4	3	SHAUN CASSIDY /Warner/Curb BS 3067 (WB)	30	F
5	6	FOOT LOOSE & FANCY FREE ROD STEWART/Warner Bros. BSK 3092	10	G
6	4	KISS ALIVE II /Casablanca NBLP 7076	10	I
7	8	NEWS OF THE WORLD QUEEN/Elektra 6E 112	9	G
8	9	DRAW THE LINE AEROSMITH/Columbia JC 34856	5	G
9	10	RUNNING ON EMPTY JACKSON BROWNE/Asylum 6E 113	4	G
10	7	ALL 'N ALL EARTH, WIND & FIRE /Columbia JC 34905	8	G
11	11	BORN LATE SHAUN CASSIDY/Warner/Curb BSK 3126 (WB)	9	G
12	13	I'M GLAD YOU'RE HERE WITH ME TONIGHT NEIL DIAMOND/Columbia JC 34990	9	G
13	12	OUT OF THE BLUE ELO/Jet JTLA 823 L2 (UA)	9	I
14	14	DOWN TWO THEN LEFT BOZ SCAGGS/Columbia JC 34729	3	G
15	16	POINT OF KNOW RETURN KANSAS/Kirshner JZ 34929 (CBS)	14	G
16	18	THE GRAND ILLUSION STYX/A&M 4637	26	G
17	19	THE STRANGER BILLY JOEL/Columbia JC 34987	16	G
18	17	FOREIGNER /Atlantic SD 19109	43	G
19	15	STAR WARS (ORIGINAL SOUNDTRACK) /20th Century 2T 541	32	H
20	20	STREET SURVIVORS LYNRYD SKYNYRD/MCA 3029	12	G
21	21	THE STORY OF STAR WARS (FROM THE ORIGINAL SOUNDTRACK) /20th Century T 550	5	G
22	34	CLOSE ENCOUNTERS OF THE THIRD KIND (ORIGINAL MOTION PICTURE SOUNDTRACK) /Arista 9500	4	G
23	22	COMMODORES LIVE /Motown M9 894A2	12	I
24	26	GREATEST HITS, ETC. PAUL SIMON/Columbia JC 35032	9	G
25	28	DON JUAN'S RECKLESS DAUGHTER JONI MITCHELL/Asylum 6E 701	4	G
26	23	YOU LIGHT UP MY LIFE DEBBY BOONE/Warner/Curb BS 3118 (WB)	13	F
27	32	LITTLE CRIMINALS RANDY NEWMAN/Warner Bros. BSK 3079	14	G
28	30	THANKFUL NATALIE COLE/Capitol SW 11708	7	G
29	33	SLOWHAND ERIC CLAPTON/RSO RS 1 3030 (Polydor)	9	G
30	31	BOOK OF DREAMS STEVE MILLER BAND/Capitol SO 11630	35	G
31	35	GALAXY WAR /MCA 3030	8	G
32	36	FUNKENTELECHY VS THE PLACEBO SYNDROME PARLIAMENT/Casablanca NBLP 7034	6	G
33	27	LET'S GET SMALL STEVE MARTIN/Warner Bros. BSK 3090	17	G
34	24	ELVIS IN CONCERT ELVIS PRESLEY/RCA APL2 2537	14	K
35	29	IN FULL BLOOM ROSE ROYCE/Whitfield WH 3074 (WB)	22	F
36	25	AJA STEELY DAN/ABC AB 1006	16	G
37	42	LEIF GARRETT /Atlantic SD 19152	4	G
38	37	OLIVIA NEWTON-JOHN'S GREATEST HITS /MCA 3028	12	G
39	38	BOSTON /Epic 34188	69	G
40	40	BARRY MANILOW LIVE /Arista 8500	34	I
41	39	FRENCH KISS BOB WELCH/Capitol ST 11663	16	F
42	54	LIVE AT THE BIJOU GROVER WASHINGTON, JR./Kudu KUX 3637 (Motown)	5	G
43	44	LOVE SONGS THE BEATLES/Capitol SKBL 11711	12	G
44	46	LOOKING BACK STEVIE WONDER/Motown M 804LP3	4	I
45	43	REACH FOR IT GEORGE DUKE/Epic PE 34883	12	F
46	41	I ROBOT ALAN PARSONS PROJECT/Arista 7002	29	G
47	45	GREATEST HITS, VOL. II ELTON JOHN/MCA 3027	15	G
48	49	HOTEL CALIFORNIA EAGLES/Asylum 6E 103	57	G
49	50	WORKS, VOL. II EMERSON, LAKE & PALMER/Atlantic SD 19147	8	G
50	47	I WANT TO LIVE JOHN DENVER/RCA AFL1 2521	8	G
51	53	ONCE UPON A TIME DONNA SUMMER/Casablanca NBLP 7078	9	I



52	52	FLYING HIGH ON YOUR LOVE BAR KAYS/Mercury SRM 1 5004	8	F
53	55	GREATEST HITS BAY CITY ROLLERS/Arista AB 4158	6	G
54	48	TURNIN' ON HIGH INERGY/Gordy G6 978S1 (Motown)	12	F
55	72	LONGER FUSE DAN HILL/20th Century T 547	4	G
56	51	BROKEN HEART THE BABYS/Chrysalis CHR 1150	11	G
57	57	MOONFLOWER SANTANA/Columbia C2 34914	13	H
58	56	MOODY BLUE ELVIS PRESLEY/RCA AFL1 2428	28	G
59	59	A PAUPER IN PARADISE GINO VANNELLI/A&M SP 4664	11	G
60	62	HEADS BOB JAMES/Columbia JC 34896	8	G
61	61	BARRY WHITE SINGS FOR SOMEONE YOU LOVE/ 20th Century T 543	19	G
62	67	HERE YOU COME AGAIN DOLLY PARTON/RCA APL1 2544	8	G
63	58	YOU LIGHT UP MY LIFE (ORIGINAL SOUNDTRACK) /Arista AB 4159	14	G
64	63	FOGHAT LIVE /Bearsville BRK 6971 (WB)	20	G
65	68	SECRETS CON FUNK SHUN/Mercury SRM 1 1180	8	G
66	78	CHIC /Atlantic SD 19153	3	G
67	60	WE MUST BELIEVE IN MAGIC CRYSTAL GAYLE/ United Artists LA771 G	13	G
68	71	PART 3 KC & THE SUNSHINE BAND/T.K. 605	37	G
69	82	MY AIM IS TRUE ELVIS COSTELLO/Columbia JC 34037	2	G
70	87	BLUE LIGHTS IN THE BASEMENT ROBERTA FLACK/Atlantic SD 19149	2	G
71	74	CAPTAIN & TENNILLE'S GREATEST HITS /A&M SP 4667	4	G
72	70	KARLA BONOFF /Columbia PC 34762	16	F
73	65	ANYTIME . . . ANYWHERE RITA COOLIDGE/A&M SP 4616	37	G
74	95	ENCOUNTERS OF EVERY KIND MECO/Millennium MNLP 8004 (Casablanca)	2	G
75	76	GREATEST HITS LINDA RONSTADT/Asylum 6E 106	11	F
76	77	THE BELLE ALBUM AL GREEN/Hi HLP 6004 (Cream)	4	G

CHARTMAKER OF THE WEEK

77	101	PLAYER RSO 1 3026	1	G
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78	80	FEELIN' BITCHY MILLIE JACKSON/Spring SP 1 6715 (Polydor)	5	F
79	81	BROKEN BLOSSOM BETTE MIDLER/Atlantic SD 19151	5	F
80	66	TOO HOT TO HANDLE HEATWAVE/Epic PE 34761	24	F
81	86	HERE AT LAST—BEE GEES LIVE /RSO 2 3901	34	I
82	79	COMMODORES /Motown M7 884R1	43	G
83	69	SECONDS OUT GENESIS/Atlantic SD 2 9002	7	G
84	92	MR. MEAN OHIO PLAYERS/Mercury SRM 1 3707	2	G
85	89	DON'T LET ME BE MISUNDERSTOOD SANTA ESMERALDA/ Casablanca NBLP 7080	4	G
86	88	I'M IN YOU PETER FRAMPTON/A&M SP 4704	32	G
87	91	BAT OUT OF HELL MEATLOAF/Epic/Cleveland Intl. PE 34974	6	G
88	90	A FANTASY LOVE AFFAIR PETER BROWN/Drive DR 104 (T.K.)	2	G
89	73	THEIR GREATEST HITS: 1971-1975 EAGLES/Asylum 6E 105	99	G
90	100	WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL LOU RAWLS/ Phila. Intl. JZ 35036 (CBS)	2	G
91	93	THE MUPPET SHOW /Arista AB 4152	3	G
92	64	BING CROSBY'S GREATEST HITS /MCA 3031	8	G
93	94	RICK DANKO /Arista AB 4141	4	G
94	75	CHICAGO XI /Columbia JC 34860	17	G
95	99	FUNK BEYOND THE CALL OF DUTY JOHNNY GUITAR WATSON/DJM DJLPA 714 (Amherst)	2	G
96	85	COME GO WITH US POCKETS/Columbia PC 34879	16	F
97	96	FEELS SO GOOD CHUCK MANGIONE/A&M SP 4658	12	G
98	112	MENAGERIE BILL WITHERS/Columbia JC 34904	1	G
99	84	ELVIS' GOLDEN RECORDS, VOL. I ELVIS PRESLEY/RCA LSP 1707	20	F
100	106	JT JAMES TAYLOR /Columbia PC 34811	26	G

151-200 ALBUM CHART

- 151 **MAGIC BILLY COBHAM**/Columbia JC 34939
- 152 **HERE TO TEMPT YOU TEMPTATIONS**/Atlantic SD 19143
- 153 **INNER VOICES** McCOY TYNER/Milestone M 9079
- 154 **TOM PETTY AND THE HEARTBREAKERS**/ABC SR 52006
- 155 **RECKLESS ABANDON** THE DAVID BROMBERG BAND/Fantasy F 9540
- 156 **PETE'S DRAGON** (ORIGINAL SOUNDTRACK)/Capitol SW 11704
- 157 **MONTREUX SUMMIT** VARIOUS ARTISTS/Columbia JC 35005
- 158 **DREAMBOAT ANNIE HEART**/Mushroom MRS 5005
- 159 **THE SPINNERS**/Atlantic SD 19146
- 160 **TOUCH AND GONE** GARY WRIGHT/Warner Bros. BSK 3137
- 161 **LIVE & LET LIVE** 10cc/Mercury SRM 2 8600
- 162 **NEW VINTAGE** MAYNARD FERGUSON/Columbia JC 34903
- 163 **JAMERICAN MAN** DAVID OLIVOR/Mercury SRM 1 1183
- 164 **IT TAKES ONE TO KNOW ONE** DETECTIVE/Swan Song SS 8504 (Atlantic)
- 165 **LEVON HELM & THE RCO ALL-STARS**/ABC AA 1017
- 166 **NEW HORIZON** ISAAC HAYES/Polydor PD 16120
- 167 **THE TRAMMPS III**/Atlantic SD 19148
- 168 **A STAR IS BORN** (ORIGINAL SOUNDTRACK)/Columbia JS 34403
- 169 **OUTSIDE HELP** JOHNNY RIVERS/Big Tree BT 7 6004 (Atlantic)
- 170 **LE SPANK LE PAMPLEMOUSSE**/AVI AVI 6032
- 171 **COWBOY**/Capricorn CPN 0194 (Phonodisc)
- 172 **ON FIRE** T CONNECTION/Dash 30008 (T.K.)
- 173 **MANORISMS** WET WILLIE/Epic JE 34983
- 174 **ROCKET TO RUSSIA** RAMONES/Sire SR 6042 (WB)
- 175 **LOVE CONNECTION** THE DELLS/Mercury SRM 1 3711
- 176 **LIFE ON THE LINE** EDDIE & THE HOT RODS/Island ILPS 9509
- 177 **ELOISE** ELOISE LAWS/ABC AB 12313
- 178 **MULTIPLICATION** ERIC GALE/Columbia JC 34938
- 179 **SINGER OF SONGS-TELLER OF TALES** PAUL DAVIS/Bang BLP 410
- 180 **PORTRAIT OF MELBA** MELBA MOORE/Buddah BDS 5695
- 181 **10 YEARS OF GOLD** KENNY ROGERS/United Artists LA835 H
- 182 **TWO HOT FOR LOVE** THP ORCHESTRA/Butterfly FLY 005
- 183 **THE BEST OF JOAN C. BAEZ**/A&M SP 4668
- 184 **ALONE AGAIN** BILL EVANS/Fantasy F 9542
- 185 **LIVE AT MUNICH** THAD JONES/MEL LEWIS/Horizon SP 724 (A&M)
- 186 **THUNDER ISLAND** JAY FERGUSON/Asylum 7E 1115
- 187 **CAYENNE** BILL SUMMERS/Milestone P 10103
- 188 **PORTFOLIO** GRACE JONES/Island ILPS 9470
- 189 **CASTLE IN THE SKY** DAVID CASTLE/Parachute RPLP 9002 (Casablanca)
- 190 **SO EARLY IN THE SPRING** JUDY COLLINS/Elektra 8E 6002
- 191 **TIGHTROPE** STEVE KHAN/Columbia JC 34857
- 192 **LIVE AT THE ROYAL FESTIVAL HALL** GLEN CAMPBELL/Capitol SWBC 11707
- 193 **TAKE THIS JOB AND SHOVE IT** JOHNNY PAYCHECK/Epic KE 35045
- 194 **IT IS TIME FOR PETER ALLEN**/A&M SP 3706
- 195 **COCOMOTION** EL COCO/AVI AVI6012
- 196 **SOUTH'S GREATEST HITS** VARIOUS ARTISTS/Capricorn CPN 0187
- 197 **12 GREATEST HITS** NEIL DIAMOND/MCA 2106
- 198 **MAMA LET HIM PLAY** DOUCETTE/Mushroom MRS 5009
- 199 **BIONIC BOOGIE**/Polydor PD 1 6123
- 200 **TALKING HEADS '77**/Sire SR 6036 (WB)

101 THE ALBUM CHART 150

JANUARY 21, 1978

- | JAN. 21 | JAN. 14 | | |
|------------|---------|---|--|
| 101 | 97 | ODYSSEY/RCA APL1 2204 | |
| 102 | 102 | OXYGENE JEAN-MICHEL JARRE/Polydor PD 1 6112 | |
| 103 | 104 | THE BEST OF ZZ TOP/London PS 706 | |
| 104 | 114 | SUNSHINE EMOTIONS/Stax STX 4100 (Fantasy) | |
| 105 | 120 | WINNING COMBINATION DONNY & MARIE/Polydor PD 1 6127 | |
| 106 | 83 | SHOW SOME EMOTION JOAN ARMATRADE/A&M SP 4663 | |
| 107 | 109 | SOMETHING TO LOVE LTD/A&M 4646 | |
| 108 | 103 | ACTION BLACKBYRDS/Fantasy F 9535 | |
| 109 | 111 | WINDOW OF A CHILD SEA WIND/CTI 5007 | |
| 110 | 113 | BRICK/Bang BLP 409 | |
| 111 | 115 | LOVE GUN KISS/Casablanca NBLP 7051 | |
| 112 | 124 | THE HARDNESS OF THE WORLD SLAVE/Cotillion SD 5201 (Atlantic) | |
| 113 | 118 | TEQUILA MOCKINGBIRD RAMSEY LEWIS/Columbia JC 34018 | |
| 114 | 98 | WELCOME TO MY WORLD ELVIS PRESLEY/RCA APL1 2274 | |
| 115 | 107 | CAT SCRATCH FEVER TED NUGENT/Epic 34700 | |
| 116 | 108 | DECADE NEIL YOUNG/Reprise 3RS 2217 (WB) | |
| 117 | — | CATS ON THE COAST SEA LEVEL/Capricorn CPN 0198 (Phonodisc) | |
| 118 | 105 | STAR WARS AND OTHER GALACTIC FUNK MECO/Millennium MNLP 8001 (Casablanca) | |
| 119 | 122 | TRUE TO LIFE RAY CHARLES/Atlantic SD 19142 | |
| 120 | 121 | SEND IT ASHFORD & SIMPSON/Warner Bros. BS 3088 | |
| 121 | 128 | GOIN' BANANAS SIDE EFFECT/Fantasy F 9537 | |
| 122 | 125 | THE JOY TONI BROWNE & TERRY GARTHWAITE/Fantasy F 9538 | |
| 123 | 110 | BABY IT'S ME DIANA ROSS/Motown M7 890R1 | |
| 124 | 126 | EDDIE MONEY/Columbia PC 34909 | |
| 125 | 117 | SPECTRES BLUE OYSTER CULT/Columbia JC 34019 | |
| 126 | 119 | RUBY, RUBY GATO BARBIERI/A&M SP 4655 | |
| 127 | — | NEVER MIND THE BOLLOCKS HERE'S THE SEX PISTOLS SEX PISTOLS/Warner/Virgin BSK 3147 | |
| 128 | 144 | HAVANA CANDY PATTI AUSTIN/CTI 7 5006 | |
| 129 | 127 | LET IT FLOW DAVE MASON/Columbia PC 34680 | |
| 130 | 134 | THE FORCE KOOL & THE GANG/De-Lite DSR 9501 (Mercury) | |
| 131 | 136 | THIS ONE'S FOR YOU BARRY MANILOW/Arista AL 4090 | |
| 132 | 131 | LITTLE QUEEN HEART/Portrait JR 34799 | |
| 133 | — | ONCE UPON A DREAM ENCHANTMENT/Roadshow RS LA811 G (U.A.) | |
| 134 | 123 | BRASS CONSTRUCTION III/United Artists LA775 H | |
| 135 | 129 | PASSAGE CARPENTERS/A&M SP 4703 | |
| 136 | 137 | JOE COCKER'S GREATEST HITS/A&M SP 4670 | |
| 137 | 141 | SONG BIRD DENIECE WILLIAMS/Columbia JC 34911 | |
| 138 | 138 | FLEETWOOD MAC/Reprise MSK 2281 (WB) | |
| 139 | 116 | HEROES DAVID BOWIE/RCA AFL1 2522 | |
| 140 | 133 | CSN CROSBY, STILLS & NASH/Atlantic SD 19104 | |
| 141 | — | SILK DEGREES BOZ SCAGGS/Columbia PC 33920 | |
| 142 | 140 | LIVIN' ON THE FAULT LINE DOOBIE BROTHERS/Warner Bros. BSK 3045 | |
| 143 | 142 | LUNA SEA FIREFALL/Atlantic SD 19101 | |
| 144 | 143 | LOVE YOU LIVE ROLLING STONES/Rolling Stones COC 2 9001 (Atlantic) | |
| 145 | 132 | ONE MORE FROM THE ROAD LYNRYD SKYNYRD/MCA 2 8016 | |
| 146 | — | PUTTING IT STRAIGHT PAT TRAVERS/Polydor PD 1 6121 | |
| 147 | 145 | ENIGMATIC OCEAN JEAN-LUC PONTY/Atlantic SD 19100 | |
| 148 | 139 | REJOICE THE EMOTIONS/Columbia PC 34762 | |
| 149 | 130 | ALOHA FROM HAWAII VIA SATELLITE ELVIS PRESLEY/RCA LSP 3758 | |
| 150 | 135 | WE ARE ONE MANDRILL/Arista AB 4144 | |

ALBUM CROSS REFERENCE

AEROSMITH	8	KANSAS	15
JOAN ARMATRADE	106	KC & THE SUNSHINE BAND	68
ASHFORD & SIMPSON	120	KISS	6, 111
PATTI AUSTIN	128	RAMSEY LEWIS	113
THE BABYS	56	LTD	107
GATO BARBIERI	126	LYNYRD SKYNYRD	20, 145
BAR KAYS	52	MANDRILL	150
BAY CITY ROLLERS	53	CHUCK MANGIONE	97
BEATLES	43	BARRY MANILOW	40
BEE GEES	81	STEVE MARTIN	33
BLACKBYRDS	108	DAVE MASON	129
BLUE OYSTER CULT	125	MEATLOAF	87
KARLA BONOFF	72	MECO	99, 118
DEBBY BOONE	26	BETTE MIDLER	79
BOSTON	39	STEVE MILLER BAND	30
DAVID BOWIE	139	JONI MITCHELL	25
BRASS CONSTRUCTION	134	RANDY NEWMAN	27
BRICK	110	OLIVIA NEWTON-JOHN	38
JACKSON BROWNE	9	TED NUGENT	115
TONI BROWNE & TERRY GARTHWAITE	122	ODYSSEY	101
CAPTAIN & TENNILLE	71	OHIO PLAYERS	84
CARPENTERS	135	ORIGINAL SOUNDTRACK:	
SHAUN CASSIDY	4, 11	CLOSE ENCOUNTERS OF THE	
RAY CHARLES	119	THIRD KIND	22
CHICAGO	94	SATURDAY NIGHT FEVER	1
CHIC	66	STAR WARS	19
ERIC CLAPTON	29	YOU LIGHT UP MY LIFE	63
JOE COCKER	136	PARLIAMENT	32
NATALIE COLE	28	ALAN PARSONS PROJECT	46
COMMODORES	23, 82	DOLLY PARTON	62
CON FUNK SHUN	65	PLAYER	77
RITA COOLIDGE	73	POCKETS	96
ELVIS COSTELLO	69	JEAN-LUC PONTY	147
BING CROSBY	92	ELVIS PRESLEY	34, 58, 99, 114, 149
CROSBY, STILLS & NASH	140	QUEEN	7
RICK DANKO	93	LOU RAWLS	90
JOHN DENVER	50	ROLLING STONES	144
NEIL DIAMOND	12	LINDA RONSTADT	3, 75
DONNY AND MARIE	105	DIANA ROSS	123
DOOBIE BROTHERS	142	ROSE ROYCE	35
GEORGE DUKE	45	SANTA ESPERALDA	85
EAGLES	48, 89	SANTANA	57
EARTH, WIND & FIRE	10	BOZ SCAGGS	14
ELECTRIC LIGHT ORCHESTRA	13	SEA LEVEL	117
EMERSON, LAKE & PALMER	49	SEA WIND	109
EMOTIONS	104, 148	SIDE EFFECT	121
FIREBALL	143	PAUL SIMON	24
ROBERTA FLACK	70	SLAVE	112
FLEETWOOD MAC	2, 138	STEELY DAN	36
FOGHAT	64	ROD STEWART	5
FOREIGNER	18	STYX	16
PETER FRAMPTON	86	DONNA SUMMER	51
CRYSTAL GAYLE	67	JAMES TAYLOR	100
LEIF GARRETT	37	THE MUPPET SHOW	91
GENESIS	83	THE STORY OF STAR WARS	21
AL GREEN	76	GINO VANNELLI	59
HEART	132	GROVER WASHINGTON, JR.	42
HEATWAVE	80	WAR	31
HIGH INERGY	54	JOHNNY GUITAR WATSON	95
DAN HILL	55	BOB WELCH	41
MILLIE JACKSON	78	BARRY WHITE	61
BOB JAMES	60	DENIECE WILLIAMS	137
JEAN-MICHEL JARRE	102	BILL WITHERS	98
BILLY JOEL	17	STEVIE WONDER	44
ELTON JOHN	47	NEIL YOUNG	116
		ZZ TOP	103

'Saturday Night Fever' (Continued from page 3)

successor, the second Bee Gees track pulled, "Stayin' Alive," entered that region.

"Stayin' Alive" hits a bulleted seven from 18 on last week's Singles Chart, a jump underscoring the rapid sales buildup behind the album. "The number jumps are phenomenal everywhere," confirmed Al Coury, label president. "It looks even stronger than 'How Deep Is My Love,' and that record has been simply enormous."

With two other singles from the album (Yvonne Elliman's "If I Can't Have You," now being re-serviced, and Tavares' Capitol single, "More Than A Woman") in release and the feature itself having entered its second phase in a rapid playing buildup that brings the total number of theatres to over 1200, the two-disc package is shaping up as a probable breakthrough in soundtrack sales.

According to Coury, the timing between the album's initial release and the film's nationwide opening was designed to build audience awareness for the movie through the Bee Gees' already potent airplay and sales presence. As first reported in *RW* on Dec. 3, '77, RSO readied four singles prior to the lp's release, with "How Deep Is My Love" unveiled prior to the album with the Tavares cut, and the second Bee Gees song and the Elliman single then drawn at the time of the album's release.

"It's coming out exactly as we planned it," Coury said, "in that the incredible popularity of the film is now repaying the exposure the album brought. But the sales are exceeding our expectations by far. At this point, our average daily sales are restrained only by our production capacity."

Thus, Coury noted, the label is playing a frantic if lucrative game of catch-up; "The first million units we'd sold, we cleared out before the holidays. We had an inventory of 750,000 units that then sold out in four days. We thought we had built up enough of a cushion to keep the supply in line with demand, but we are now over two million units shipped, well over, and we're projecting that we'll be in excess of three million by the end of this month." Coury forecasts the set will reach six million units in 90 days.

Coury says that virtually every available press—over 140 facilities nationally, including CRP and PRC plants, most of them running around-the-clock—is pressing up orders, but daily tallies are still forcing a 300,000 to 400,000 unit sales backlog. Last week's sales were typical of the momentum, he added, with 171,000

units ordered on Monday, and 165,000 units on Tuesday. Single-day tallies have risen as high as 250,000 pieces.

"The soundtrack is the offspring of the Bee Gees," he continued, "so what we did was give the film division everything they wanted. They wanted impact in front, and we gave it to them in the form of a top five single prior to the release, along with a strong album. That situation is reversed now, with the movie and its own intensive promotional campaign enhancing our sales. With the millions in advertising and publicity being spent by Paramount being added to the thousands we've already spent for the records, the mutual effect has been staggering: last week, for example, was the biggest box office gross the studio has shown since its block-busters like 'King Kong,' 'Love Story' and 'The Godfather,' despite the fact that the holiday season—traditionally one of the heaviest box office periods—was already over, and there was bad weather keeping audiences home in much of the country."

Huge Gross

The feature reportedly grossed in excess of \$26 million in its first 25 days of release—a figure Coury says is now closer to \$30 million. "They're setting box office history, while we're hopefully setting soundtrack history," he concluded.

Underscoring that projection is the broad crossover potential the initial singles are displaying, with airplay now spanning r&b, adult contemporary, pop and AOR formats. The lp is rising on the r&b side, reaching 10 on this week's *RW* R&B LP Chart; Coury also an-

ticipates heightened action for the Tavares single and Elliman's re-serviced record, the latter already picking up new stations as a result of the film's momentum. A third Bee Gees single is already being prepped, Coury notes. "Night Rovers" is already pulling tremendous play as an album track," he reports. "After I analyze the charts and see what the position is for 'Stayin' Alive,' if we're assured another release won't affect 'Stayin' Alive's strength at the top, we'll go with it."

Label's MIDEM Push

With RSO already experiencing its broadest single and album chart presence since its formation over five years ago, the "Saturday Night Fever" package will be one of several priorities at MIDEM. Domestically, the label has three other lps climbing the *RW* Album Chart, including "Player," this week's Chartmaker at a bulleted 77, Eric Clapton's "Slowhand," and the Bee Gees' live "Here At Last" in addition to the two Bee Gees singles, current singles by Andy Gibb and Clapton are both bulleted in this week's chart, while Player remains locked into the top five with its initial single release, "Baby Come Back," which also jumped from 41 to a bulleted 29 on this week's *R&B* Singles Chart.

With European release for "Saturday Night Fever" still to come, Coury says MIDEM will prove a major launching site for the act there, coming on the heels of the Bee Gees' largest European singles sales since the late '60s for "How Deep Is My Love." The film is being screened at MIDEM, the first time a film will be shown at the meet.

Capitol Inks 'Crash'



Don Zimmermann, president and chief operating officer of Capitol Records, has announced the signing of a recording agreement with Billy "Crash" Craddock. Craddock's first Capitol release is scheduled for late January. Pictured at the signing are (seated, from left): Billy "Crash" Craddock and Don Zimmermann, Capitol Records. Standing (from left) are: Ed Keeley, Capitol's national country promotion manager; Dan Davis, Capitol's vice president, creative services/merchandising & advertising/press & artists relations; Rupert Perry, Capitol's vice president, a&r; Dale Morris, Craddock's manager and producer; Frank Jones, Capitol's vice president, country division; Vince Cosgrave, Capitol's director, country A&R marketing; and Bob Young, Capitol's vice president, business affairs.

WEA Promotes Thomas

■ BOSTON—Donald E. Dumont, WEA's Boston regional branch manager, has announced that effective in late January, Wayne Thomas will be taking over the position of Boston branch marketing coordinator from Mike Fontecchio, who has been promoted to sales manager of WEA's new Hartford sales office.

Prior to starting in the Boston WEA warehouse in October, 1973, Thomas had been the manager of Soundwave Records in Pittsburgh. He was advanced to the promotion control room at WEA, then to inventory clerk, to junior salesman and to full-fledged salesman in June, 1976.

New Direction Taps Mousari

■ LOS ANGELES—Kevin Hunter, president of New Direction Management, has announced the appointment of Ellen Mousari to the position of record company coordinator.

Mousari's responsibilities in this capacity include coordination of record promotion, marketing, merchandising and sales.

Prior to joining New Direction Mgmt. Mousari was at Ariola Records, where she was national secondaries coordinator. She was also with ABC Records where she was an executive secretary to the vice president of corporate relations.

Phonogram/Mercury Sets Album Release

■ CHICAGO — Jules Abramson, senior vice president of marketing for Phonogram/Mercury Records, has announced the January 16 release of seven albums.

Scheduled for release on the Mercury label are "On My Way" by Hamilton Bohannon and "The Best of Jerry Lewis—Volume II." The Crown Heights Affair "Do It Your Way" and Frankie Avalon's "You're My Life" will be re-released by De-Lite under their new distribution arrangement with the company. A new album by the Kay Gees will also be out on De-Lite.

"Under the Eye" by Dennis Linde and "Home Again" by Bob Morrison will be released under the Monument logo.

Gordon Sets European Tour

■ NEW YORK — Private Stock Records has announced the first major European tour by recording artist Robert Gordon. The tour, which includes TV appearances, coincides with the release of Gordon's second album, entitled "Fresh Fish Special."

WCI Sales Milestones *(Continued from page 3)*

ternational, exceeded even the substantial rates of gain achieved in 1976. In putting these two years back-to-back the WCI Record Group has increased its revenues by nearly 70 percent since 1975; this includes a two-year domestic sales gain of approximately 60 percent and a near-doubling of WEA International's volume.

Album Awards

The performance of WCI's three domestic labels is reflected in their total of 71 RIAA gold and platinum awards during 1977. Collectively, Warner, Elektra / Asylum, Atlantic and their distributed labels earned 54 gold awards, 40 for albums and 14 for singles. The 17 platinum certifications include 16 for albums, and 1 platinum single, Debby Boone's "You Light Up My Life," which has sold more than 3 million copies to date.

Any examination of the achievements of individual WCI artists must begin with the industry's two largest selling lps in 1977. Fleetwood Mac, whose "Rumours" album remained at the top of the industry charts for a record 32 weeks of 1977, has sold to date over eight million copies domestically, with an additional two million sold overseas. The Eagles also had phenomenal success during the year, as their "Hotel California" album—released late in 1976—achieved total album sales of nearly six million copies in the U.S. and more than two million overseas. Their "Greatest Hits" collection, issued early in 1976, sold well throughout 1977.

Four Platinum Debuts

One of the many achievements by WCI's Record Group during 1977 was the release of four debut albums that earned platinum awards. Foreigner is already double platinum, with sales con-

tinuing at a high level. Shaun Cassidy had lp/tape sales of more than two million units with his first release ever, and has followed up this initial achievement with a second album, "Born Late," that is already approaching the double platinum level in just two months. Debby Boone, in addition to the platinum single of the same title, went well over the 1,000,000 mark with the album "You Light Up My Life." Rose Royce, whose album "In Full Bloom" was its Warner Bros. debut, also went platinum.

Stalwart Stars

A number of established WCI artists reached new levels of recognition in 1977. Linda Ronstadt had two platinum albums, and her latest release, "Simple Dreams," is well over the two million mark. Rod Stewart's popularity continued to increase, as "Foot Loose and Fancy Free" in short order climbed toward the top of the charts, with sales well in excess of 1,000,000 copies and rising. Crosby, Stills & Nash's double platinum "CSN" album expanded still further the enduring audience for their music. Jackson Browne, whose album "Pretender" went platinum in early 1977, has a new release, "Running On Empty," which has already achieved platinum status. The most recent Queen album, "News of the World," exceeded the one million mark in just two months and is currently among the top 10 charted albums. George Benson's "In Flight" became his second platinum lp for Warner Bros. Foghat earned its second platinum album and Leo Sayer his first in 1977.

Successful New Careers

In addition to the four debut platinum records already mentioned, 1977 saw many new WCI artists launch their careers with

signal initial successes. These include Firefall, whose gold album "Luna Sea" was a fitting follow-up to their successful first release last year. Slave achieved gold record status with its first release, and its new album is off to a strong start. Steve Martin's "Let's Get Small" was the comedy smash of 1977 and is fast approaching the platinum level. Alan O'Day had a number 1 single in "Undercover Angel," his first release for Pacific Records, the Warner Bros. Music label distributed by Atlantic. Other artists with successful first releases for various WCI labels include AC-DC, Cerrone, Chic, C. J. & Company, Detective, Jay Ferguson, Peter Gabriel, Leif Garrett, The Ramones, Carole Bayer Sager, the Sanford-Townsend Band, England's much-heralded Sex Pistols, Stuff, and Undisputed Truth.

A large number of established artists repeated past successes in 1977. Among these, all of whom notched gold album awards last year, are ABBA, Average White Band, Bad Company, Bootsie's Rubber Band, Bread, George Carlin, Doobie Bros., Emerson, Lake & Palmer, Gordon Lightfoot, George Harrison, Manfred Mann's Earth Band, Montrose, Van Morrison, Rolling Stones, Marshall Tucker Band, Yes and Neil Young.

Trans-Atlantic Pacts With International

■ LOS ANGELES—Trans-Atlantic Enterprises has signed an exclusive music publishing deal with Interworld Music Group on six films, it was announced by Trans-Atlantic president Robert D. Kline and Interworld president Mike Stewart.

The six films, all co-executive produced by Kline and Trans-Atlantic vice president Preston Fischer, were shot entirely on location in Sydney, Australia by Trans-Atlantic, in association with the Australian Broadcasting Commission. The films are a production of GGB KG, for presentation by Trans-Atlantic, and will be made available shortly for theatrical and television release outside of Australia.

CBS Ups Tompkins

■ NEW YORK — Richard Mack, vice president, national promotion, black music marketing, has announced the appointment of Garcia (T.C.) Tompkins to the position of midwest regional promotion marketing manager, black music marketing.

Tompkins joined CBS Records in 1977 as local promotion marketing manager in Chicago. Previously he was southwestern regional promo mgr. for Capitol.

State Signs Bazoomis



State Music, the publishing arm of State Records, has signed a songwriting agreement with new wave band The Bazoomis. The group is managed by Howard Rose, manager of the now-defunct new wave venue The Roxy, and his partner Ray Cousins. Pictured from left are Ray Cousins, Annette Barrett (State Music international manager), Tim Christodoulou and Metin Kamil of The Bazoomis, State Music Deputy managing director Brian Oliver, John Christoforou and Mick Toldi of The Bazoomis, and Howard Rose.



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MIDEM '78

MIDEM '78 Expects Unprecedented Turnout

By ALAN WOLMARK

■ NEW YORK — 1978's MIDEM will continue to exhibit the steady growth the annual week-long convention has enjoyed in recent years, John Nathan, MIDEM's U.S. representative, told *Record World* last week.

12th Annual Event

Figures thus far available indicate that MIDEM's 12th anniversary at Cannes, France will once again set a precedent as the largest in its history. Well in excess of 1000 firms from over 50 countries will be represented. U.S. contingencies will form the biggest piece of the pie with close to 200 companies to be in attendance. This is the second consecutive year that American companies will represent such a considerable portion, illustrating "the increasing credibility and recognition MIDEM is gaining. After all, 50 percent of the music business exists outside of the U.S. A fact very important to U.S.

First Timers

Throng to MIDEM

■ NEW YORK—The unprecedented growth of U.S. representation at MIDEM in recent years, as the annual meet has gotten further recognition as an essential aspect of the industry, is being significantly fueled by numerous first timers planning to attend MIDEM '78.

U.S. Firms

A number of publishers and record labels with major 1977 hits will be first timers this year as well as ambitious others. U.S. firms amongst the nearly three dozen new to MIDEM include: Cleveland International, Great American Gramophone Company, Butterfly, Prelude, Parachute, Labert-Potter Music, CTI, Arista Music Publishing, Amherst, Mighty Three Music and Berkley which is currently looking for a new American distributor.

Other firms new to MIDEM are Pierce Arrow, President, Dynamo, Silver Bee, Strawberry, Dr. Hook Organization, Tree Music, Fist-O-Funk, Bug Music, Paradise, Biograph, Versatile, Red Star, Tomato, Same/Old Town, Cream, Interworld Music Group and Steady.

publishers and record labels," said Nathan explaining the rapid and significant growth of American interest.

95% Return Pattern

Companies which come to MIDEM have registered a 95 percent return pattern which Nathan attributes to the fact that "feedback from MIDEM is always good. It's impossible to go and not come back with anything. MIDEM reflects the pulse of the industry."

In addition to reflecting the state of the industry, Nathan continued, "MIDEM strives to offer the best possible framework and facilities to facilitate business. MIDEM's theme is vague and all-embracing. It helps by providing a platform for international business." MIDEM is the medium by which barriers that restrict international business during the year are broken down.

1977 Highlights

Last year's meet, celebrating the 100th anniversary of recorded sound, closed with a 15 to 20 percent increase in business transactions and was highlighted by a major breakthrough on the international music business scene. EMI Music Publishing completed the first ever deal with Russia for U.K. rights to all

non-classical Soviet material. This accomplishment followed on the heels of the previous year's negotiations which led to the first U.S. tour by a Russian music group. A major objective of MIDEM, according to Nathan, is to "accelerate the development of the recording and publishing business internationally."

Outlook

International concerns expected to dominate this year's meet include the continued importance of the worldwide disco scene, a route by which many European acts such as Love & Kisses and Santa Esmeralda have made inroads into the lucrative American market, and the prospects for new wave music in the coming year. Punk rock has already significantly affected the European market and, now that it is knocking on America's door, this new scene is generating much international interest.

International Forum

the international market and most companies and nations attending are expanding their representations. Large increases in representatives from Japan (spearheaded by an effort from the Watanabe family), Africa and

Latin and South America are expected as well as an increase in smaller U.S. firms. Nathan calls MIDEM a very practical approach for "all seriously involved in this industry. It's a tremendously convenient time and money saver and no doubt it has developed cross-pollination in the business."

'Fringe Industries' Participate at MIDEM

■ NEW YORK — Contributing to MIDEM's extensive growth in the past 12 years has been an expanding number of what John Nathan, MIDEM's U.S. representative, terms "fringe industries," or industries other than record labels and publishers.

Expansion

Nathan says, "We're aiming at MIDEM's overall expansion in types of companies—the growth in attendance of non-traditional companies like management firms, law firms, recording studios, accessory and hardware firms, etc.

Law Firms

As the U.S. representation at the meet has increased, so proportionately has the amount of attending law firms which will be up to 60 or 70 for MIDEM's 12th anniversary beginning on January 20.

Although MIDEM began as very much a business event, its reputation has caught the general public's attention and even the New York newspaper, the Daily News, will have a representative present this year. Many "fringe industries" have also discovered the potential of the annual meet for making contacts for further business ventures.

First Timers

Leading the list of first timers in these categories are the Daily News, Kendun Recorders, Panacea Management, Jim Halsey, Barry Imhoff (makers of album cover mirrors), Pacifica (makers of belt buckles), Roxie Entertainment, Kessler - Grass Management, and Shape, Symmetry & Sun of Maine (makers of tape duplicating hardware) among others.

1978 MIDEM AGENDA

- | | |
|------------|---|
| January 20 | Opening Day Cocktail Party with a Disco Theme |
| January 21 | FIDOF Gala (International Organization of Festival Organizers)
Italian Artists Gala Sponsored by David Zard
International Lawyers Meeting |
| January 22 | Evening Concerts with Blood, Sweat and Tears and Lionel Hampton |
| January 23 | Gala of Japanese Artists Sponsored by the Watanabe Organization
Europe #1 Special Broadcast
Screening of "Abba — The Movie" |
| January 24 | Russian Gala
Variety Club Dinner with Michele LeGrand and Jerry Lewis
Special Screening of "Saturday Night Fever" |
| January 25 | Gala Performance by George Benson
Gala of German Pop and Rock Artists |
| January 26 | Closing Day |

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GERMANY

By JIM SAMPSON

■ MUNICH—The entire West German music industry heads for Cannes this week, a bigger delegation than ever before. Attendance at MIDEM has long been mandatory for publishers with international interests. Among record companies, only CBS is holding back, sending only marketing chief **Gerhard L. Maurer**.

West Germany's concert business will be well represented at MIDEM, reflecting both the prosperity of major promoters and their desire to work more closely with recording companies. Until the '70s, this country was conspicuously absent from many major continental tour itineraries. Now, that's changed. "In 1977, we had more concerts and higher attendances than ever before," observes **Fritz Rau**, who's been in the business professionally since 1964. Working closely with the artist and his management, Rau put together **Neil Diamond's** triumphal march through central Europe last year, as well as the extraordinary Labor Day Open Air Weekend with **Santana, Chicago, Rory Gallagher, Thin Lizzy, Udo Lindenberg** and **Lake**, which drew 85,000 paying fans. Rau points to close cooperation with artist, management and record company plus realistic ticket prices (DM 100 top, DM 50 mean are absolute maximum) as prerequisites for concert success. And only a handful of top international acts could afford to charge the maximum for tickets. Many feel the **Frank Sinatra** tour was guaranteed disaster by the absurdly high prices.

Other highlights of the '77 season were **Marcel Avram** and **Marek Lieberberg's Pink Floyd, Genesis** and **Yes** tours for MaMa Concerts and **Harry Belafonte** for Sunrise. Lipmann & Rau and WEA Germany helped break **Al Jarreau, Manhattan Transfer, George Benson, Fleetwood Mac** and the **Eagles** through the WEA Musik Festival series of tours.

The petition calling for legalization of private artist management in West Germany has finally been delivered to Chancellor **Helmut Schmidt**. A couple of terrorist-related national emergencies forced cancellation of previous appointments. The importance of this move cannot be overestimated. By limiting private artist management and leaving the job to an understaffed, unmotivated state agency, the
(Continued on page 82)

CANADA

By ROBERT CHARLES-DUNNE

■ TORONTO — YOU WON'T GET ME, I'M A PART OF THE UNION: The biggest and yet least reported news recently is of a semi-political nature. The leaders of French Canadian bands **Harmonium** and **Beau Dommage** have publicly stated their intention to organize a Quebec provincial musicians' union. The Quebec Music Workers' Movement is viewed as an alternative to the AF of M in the province, which some musicians feel is not fulfilling its mandate or paying enough attention to the specific needs of the Quebecois musician due to its American affiliations. Both **Harmonium** and **Beau Dommage** have experienced success across the rest of Canada, among the first French Canadian acts to successfully cross the language barrier. Within the province of Quebec, both acts have achieved superstar status and have sold literally hundreds of thousands of albums in Quebec alone. Since "national unity" has become a big political issue here (to politicians more than the voters), it will be interesting to watch for an English Canadian backlash.

LET SOME AIR INTO THIS ROOM: The UK/European success of **Jean Michel Jarre's "Oxygene"** album was slow in being duplicated here, but has been achieved, partly due to an effectively silly promotional scheme. Polydor rep **Jean Marie Heimrath** filled several thousand blue "Oxygene" balloons with helium around the corner from CILQ-FM's 30th story offices. With the help of friends, the balloons were given enough slack to reach the 30th floor, at which point Heimrath took to the elevator and presented the station with the album. Quipped the Polydor rep: "For once the sky was really blue." Similarly, CHUM-FM PD **Warren Cosford** arrived at his office one morning to find it filled knee-deep with the same balloons.

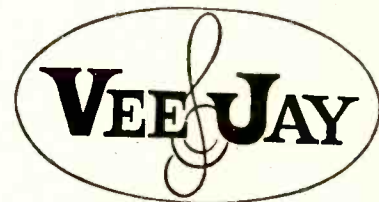
MORE FORGOTTEN BOYS? Vancouver new wavers **Joey Shithead & The Skulls** packed in their hometown several months ago to seek fame/cash/name-in-lights in Toronto, only to realize too late that people here like **Fleetwood Mac** better than **The Clash** as well. Always planning ahead, the band is now intent upon selling its equipment to raise funds for a move to the U.K. where things must be better, according to **The Skull's Simon Warner**. Any chance you'll stay, Simon? "You know anybody with a lot of money?"

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ENGLAND

By PHILIP PALMER

■ LONDON—It has now been confirmed that **Cliff Busby** is the new managing director of United Artists Records, replacing **Martin Davis**, who left in November to form Radar Records with another former UA staffer, **Andrew Lauder**. Busby's elevation from the general manager's post was announced by **L. Joseph Bos**, chairman of the board of Margi, the parent company of UA Records. Busby, celebrating his 27th year in the industry, is an EMI veteran. Busby commented, "I have no doubt that the company's current performance is a result of the hard work and dedication shown by the staff, and I see no reason why the company should not continue to improve its market share in the coming months."

Punk rock received the thumbs down from a large section of the public in the second annual British Pop and Rock Awards published by the Daily Mirror newspaper. Six of the 15 sections in the poll were open to punk rock performers, but punk bands only figured in one, New Wave, which was won by the **Stranglers**. Runners-up were the **Tom Robinson Band** and **The Jam**. The best British pop single was "When I Need You" by **Leo Sayer**, who was also named "The Outstanding Personality of the Year." Other award winners included **Paul McCartney** (Outstanding Contribution to British Music), **Queen** (Best Rock Band), **ELO** (Best Pop Group), and in the Top Country Music Personality section, **Glen Campbell** came first, followed by fellow Americans **Dolly Parton** and **Kenny Rogers**.

L. G. Wood, a main board director of EMI, and group director-music, was awarded the CBE (Commander of the British Empire) in the Queen's New Year's Honours List . . . Signed by State Music's **Brian Oliver**, the **Bazoomis**, a new wave band.

After one year as general manager of Pye Records, **Robin Taylor** has resigned from the company. Taylor's departure was announced in a short press release issued by Pye Records. At press time Taylor was unavailable for comment, although it is understood he will be amongst the Pye Record contingent at MIDEM. Taylor, who will announce his future plans shortly, was originally with Satbel Records and Teal Records in South Africa . . . Essex Music Group managing director **David Platz** has entered into a licensing agreement with Pye Records for the U.K. and Ireland for the Electric and Cube labels. The new deal takes effect immediately and Electric has a current chart hit with **Gordon Gilstrap's** "Heart Song." Included in the deal is an album, "Perilous Journey," as well as product from **Marian Montgomery**, **Richard Rodney Bennett**, **John Williams**, **Rupert Hine** and **Quantum Jump**. Back catalogue on Cube includes records by **Joe Cocker**, **Procol Harum**, **T. Rex** and **Joan Armatrading**.

David Courtney and **Tony Meehan**, who have an exclusive production deal with Ariola Records, have signed a worldwide deal with **Steve Ellis**, former lead singer with **Love Affair** and **Widowmaker**. Ellis' debut release on Ariola, penned by Courtney, is "Rag and Bone," scheduled for January 20th release. An album currently in production, will be released in May . . . Metrosound Audio Products have been named U.K. distributors for the range of direct cut records produced by Crystal Clear Records of San Francisco. Apart from four records which are in limited circulation, new releases include **Peter Nero's** "The Wiz" and a virtuoso organ recital by **Virgil Fox**.

One of Italy's leading singers, composers, arrangers and guitarists, **Lucio Battisti** is to be the subject of an intensive promotion and marketing campaign by RCA Records during 1978 with the intention of breaking him in the U.K. Battisti, who has six million album sales to his credit in Italy, is launched here with a single, "To Feel In Love," followed by an album, "Images," scheduled for a February release. RCA's main promotional tool will be extensive commercial radio advertising for the album and single. Battisti will be recording his next album in England during February and March and will be available for activities while in the U.K.

Sire Execs to Europe

■ NEW YORK — Seymour Stein, managing director of Sire Records, together with that company's international manager, Ellen Zucker, and artist development chief, Ken Kushnick, embark Wednesday (18) on a two week tour of Europe which will include six days at MIDEM as well as stop-overs in Paris, Amsterdam, Baarn, Hamburg, London and Milan.

ASCAP at MIDEM

■ NEW YORK — Managing director Paul Marks, director of membership Paul Adler, head of the foreign department Arnold Gurwitch and London-based Lawrence Ross, who represents the American Society of Composers, Authors and Publishers in the United Kingdom, will attend the international MIDEM meeting in Cannes for ASCAP.

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MIDEM - JAN. 19-26, 1978
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Harvey Averde
President

The Big Freeze

(Continued from page 3)

day was a good day, and Wednesday was pretty much back to normal." Although fairly sanguine about the conditions at the time, Brooks expressed the fear that another storm—predicted for the weekend—would do the real damage, since it would hit at the same time the store had its advertising and promotions for new product breaking in the local media.

In neighboring North Canton, Ohio, Lou Garrett of Stark Record and Tape Service (the Camelot retail stores) reported only "a little" slowdown in business at the chain's northern stores.

At Lieberman Enterprises in Minneapolis, business was down slightly, but "basically that's a typical January dropoff before 'new releases come out,'" according to Brett Lehmann. "People here are used to cold weather and they adjust to it. It's been 20 and 25 below zero at night and 10 below zero during the day. But as long as the car starts in the morning everything's okay. It's really nothing out of the ordinary. The biggest problem now is getting more copies of 'Saturday Night Fever' from Phonodisc. Otherwise things are actually better than they usually are at this time of year."

Despite a wind chill factor of minus 50 degrees in Milwaukee, sales at the 1812 Overture stores there remain up considerably over the same period last year. "The last couple of weeks, in fact, have been real strong ones for us, even though this is traditionally a slow time of year," said buyer Jim Howard. "During the Christmas season we had two or three days of heavy snow and winds, and business slowed down then. But it picked up right away again."

The Hawk Blows

Although the city has yet to experience a heavy snow this winter, Chicago retailers felt a pinch early last week due to the extreme cold—forty below with the wind chill factor. Jim Rose of Rose Records reported business off 20 percent over a normal day on Tuesday. At five Sounds Good stores (owned by Rose), store-wide sales kept business up and, Rose added, "the figures are very encouraging. Monday and Tuesday they were doing as well as they did last year. They hadn't shown an increase, but the stores were holding their own despite everything."

Rod Linnum of the Music Stop chain in Detroit was blunt in his assessment of the weather's effect on business: "It's killing us. That's it exactly." The percentage of the dropoff in sales was 19.2 percent, said Linnum, "and we have

every reason to believe that's due to the weather.

"We've had a few inches of snow, and 10 below temperatures combined with the fact that the chemicals that they're putting on the roads aren't working. So the snow is just now being plowed off the roads. All our stores have been open, but there's been so few customers we've just told employees to close early and go home."

Although Buffalo, the hardest hit city last year, has made some headlines lately following heavy snowstorms, business has held steady. Schools were closed during the early part of the last week, but all the roads in town are passable—a combination which no doubt contributed to a pickup in retail sales at the Cavages chain. "We've had nothing outrageous as far as the weather,"

said Cavages' buyer John Grandoni. "It's just very cold now. There's been no blizzards. Just the usual bad weather."

"It's been extremely cold, windy and really lousy," remarked Jason Cutler of Cutler's in New Haven, Connecticut. "We were running way ahead in sales, but the weather's affected business to the point where we're back to 'go' again. The last three or four days have not been good ones. We're just plodding through. We really need some warm weather. No one's on the streets now."

New York City was hit by snow and ice storms early in the week, which made footing treacherous. But by Wednesday the danger had passed. Even at the height of the storm, though, retailers said business remained strong.

Feeling Their Oates



RCA recording artists Daryl Hall and John Oates played Chicago recently on their just-completed United States tour. During a break in the action, Oates stopped in at that city's radio station WLS. He is seen here with WLS' John Landecker (left) and RCA's Chicago promotion representative Vicki Leben (center).

Maranatha Names Shaw National Sales Director

■ LOS ANGELES—Charlie Shaw has been appointed director of national sales for Maranatha Music, according to an announcement from the Christian record and concert ministry.

Background

A veteran of retail record marketing, Shaw worked with Tower Records for 13 years, including six years as manager of the chain's largest store on Sunset Boulevard in Los Angeles.

Shaw will be responsible for U.S. distribution of records and tapes for Maranatha, dealing directly with the company's sub-distributors and supervising the national sales force.

WEA Names Kelley Houston Sales Mgr.

■ LOS ANGELES—Tom Sims, Dallas regional branch manager for the Warner-Elektra-Atlantic Corp., has announced the appointment of Larry Kelley as sales manager of the Houston region.

Prior to his joining WEA as a sales representative, Kelley was a store manager for Budget Records and Tapes in Denver and Houston, a wholesale buyer for United Records Distributors in Houston, a member of the merchandising and sales staff of ABC Records, and a promotion representative for Elektra Records.

Kelley will work closely with Paul Sheffield, Dallas regional sales manager, and report directly to Sims.

RIAA Awards

(Continued from page 3)

55 singles and 149 albums/tapes.

Platinum certifications rose more than 75 percent to a total of 71 given to three singles and 68 albums/tapes, compared with 1976 certifications to four singles and 37 albums. Only recordings issued on or after January 1, 1976 are eligible for platinum record award certification.

Requirements

The certification requirement for a gold record award single is a minimum sale of one million copies; for a long-playing record album and/or its counterparts on pre-recorded tape, 500,000 copies.

The requirement for platinum record award certification is two million copies for a single, one million copies for a long-playing record album and/or its counterparts on pre-recorded tape.

All certifications involve an audit of the record company's books by an independent firm of certified public accountants to determine that the sales criteria have been achieved. Any company in the industry may apply for certification whether or not it is a member of RIAA.

RW TV Project

(Continued from page 3)

with four television and movie star hosts.

The show's format will be based on *Record World's* "special salutes" to various recording artists over the past few years, such as The Bee Gees, Elton John, Fleetwood Mac, Neil Sedaka, Paul Anka, Tony Orlando, KC & The Sunshine Band, The Who, Quincy Jones, and others. The end result will be a combined total of approximately 12 special salutes over the two-hour period, shot totally on location with the artists, whether they are performing, recording, rehearsing or simply relaxing.

The artists will also be interviewed in-depth by the show's hosts, and will perform their current hits.

Plans call for some of the artists who have been saluted by the magazine to appear on the show, with other artists who have yet to be saluted. "The Record World—A Special Salute" may become a perennial special, with the possibility of a weekly series spinoff.

LRB Gets Gold

■ LOS ANGELES—Harvest recording artists Little River Band (distributed in the United States by Capitol Records) have received gold record certification from the RIAA.

Thin Lizzy Gets Gold



While Thin Lizzy was in the midst of a British tour, Mike Gormley, public relations consultant for the Polygram Record Group, was attending meetings in Germany. The two factions met in Birmingham, England, where Gormley presented the group with a gold record for U.S. sales of their Mercury album, "Jailbreak." Seen on stage during a post concert party are, from left: Thin Lizzy's Scott Gorham, Brian Robertson, and Phil Lynott; Gormley; and Lizzy's Brian Downey.

Chrysalis Ups Rundquist

■ LOS ANGELES — Russ Shaw, vice president of artist development & publicity for Chrysalis Records, has announced the promotion of Cristy Rundquist to the position of west coast manager of artist development.

In her new capacity, Ms. Rundquist is responsible for coordinating video and film projects, press parties and the handling of all photography related to Chrysalis Records. Prior to her promotion, Ms. Rundquist served as artist development coordinator for one and a half years. As west coast manager of artist development, Rundquist will report to Shaw.

London Names McEwen

(Continued from page 4) needs a new approach to an old problem," McEwen said.

No Ivory Towers

McEwen also said that if the industry expects him to apply the successful techniques he has developed in the classical division to London's pop line, he is equally likely to apply pop marketing and promotion methods to classical product.

"One of the mistakes classical people have made has been one of adopting an ivory-tower attitude—not getting into the business on all levels," McEwen said.

Grammy Nominations

(Continued from page 4) mental Performance: Bill Conti, Maynard Ferguson, Barry DeVorzon, the London Symphony Orchestra and Meco. Nominated for Best Producer of the Year are Peter Asher; The Bee Gees, Albhy Galuten & Karl Richardson; Kenneth Gamble & Leon Huff; Richard Perry, and Bill Szymczyk.

Among the classical artists, recordings by Sir George Solti have received five nominations, while the Houston Grand Opera's recording of "Porgy and Bess," and Carlo Maria Giulini conducting the Chicago Symphony Orchestra through Mahler's Ninth Symphony, each garnered three citations.

Dolly Parton was also nominated for Best Country Vocal Performance, Female, along with Barbara Mandrell, Crystal Gayle, Emmylou Harris and Janie Fricke. Male performance nominees are Larry Gatlin, Waylon Jennings, Ronnie Milsap, Kenny Rogers and Jerry Jeff Walker. In the r&b field, previous winners Natalie Cole and Aretha Franklin are joined by Thelma Houston, Diana Ross and Dorothy Moore,

while among the men, former winners B.B. King and Lou Rawls were nominated along with Marvin Gaye, Joe Tex and Johnny Guitar Watson. Among the jazz artists, Phil Woods and the late John Coltrane have been nominated twice both for their individual contributions and those with their respective groups. Recordings associated with motion picture and television scores were also cited, "Star Wars" five times, "Rocky," "Roots" and "A Star Is Born" four times.

The 51 categories include nominations from 77 different record labels.

Final ballots are being mailed this week to all active voting members in the academy's seven chapters. Results will be announced during this year's two-hour television special, the Grammy Awards Show, Thursday, Feb. 23 (CBS-TV), broadcast from The Shrine Auditorium, Los Angeles. The show will also include inductees in the Recording Academy Hall of Fame for recordings released prior to the inception of the Grammy Awards.

Disco File

(Continued from page 18)

are few passages of sustained clarity to compare with the memorable "Cherchez la Femme" (or "I'll Play the Fool" or "Sour and Sweet"). Taking all this into account, "King Penett" is still an extraordinarily rich and rewarding album—not the disco extravaganza we'd hoped for, perhaps, but something quite special and original. It takes time, but eventually all the songs click into place in your head (reading the lyrics helps because otherwise much of the nuance and delightful word play is lost in the delivery) and the album takes hold. For the disco audience, the highlights are "Mister Love" (4:33), a jumping big-band number sliced with raucous horns that revives the mood of a '40s dance hall and sounds like a hopped-up "Sour and Sweet" and "The Gigolo and I" (4:36), which leans more toward the feel of "Cherchez la Femme," contains a number of French verses (in which the singer explains why she pays for a companion), and ends up a crazy rumba tribute to Manhattan. Neither are as persuasive as dance records as the Band's earlier material, but both grow on the listener rather irresistibly. Clearly however, an album of such complexity, wit and intelligence cannot stand or fall on the effectiveness of its disco cuts. Even if "King Penett" won't light up the dance floors with the brilliance of its predecessor, the album deserves (and demands) time, patience and an adventurous spirit before any judgment is made. Tune in next week for second thoughts.

A much glossier vision of the '40s is available on **Tuxedo Junction**, the new **Michael Lewis and Laurin Rinder** production for Butterfly Records. Though I have never been a big fan of pop vocals from that period or disco remakes of same, this collection—including classics like "Chatanooga Choo Choo," "Moonlight Serenade" and "Tuxedo Junction"—succeeds admirably, not really transcending the genre except for passages, but certainly enlivening and illuminating it. All the cuts save one are vocals featuring a close-harmony female trio that sounds terribly authentic if a little too homogenized and reddi-whipped for my taste. The feeling here is slick, brassy, innocently care-free and the pace is bright and snappy. "Chatanooga Choo Choo" (7:15) is perhaps the most fun; "Moonlight Serenade" (5:45) the most attractive; and "Volga Boatman" (6:07), the only instrumental, the most inventive and different. All the tracks have fine, often unexpected breaks that give them a fresh slant, like the tight percussion change in "Moonlight Serenade" and the instrumental segment that follows (high quality horns here and throughout). Personal pick: "Volga Boatman." But all the tracks work nicely (aside from those already mentioned, try "Foxtrot") and Lewis & Rinder's interpretations prove this is still highly delectable pop music. As usual, Butterfly's packaging is something special and Tuxedo Junction is pressed on clear, golden yellow vinyl.

Two excellent disco disc remixes are now available: **Ripple's** "The Beat Goes On and On" (Salsoul), one of the season's hottest, happiest party records, expanded to seven minutes on "A Jim Burgess Mix" (the first such credit for the former 12 West DJ) that gives us more, more, more of the breaks and sharpens up the sound; and **War's** "Galaxy" (MCA), actually shorter than the lp version at 7:28 but minus the change-of-pace movement that made that track difficult to play in the clubs—this new mix (by Los Angeles DJ Manny Slali) smooths things out and adds a crackling drum break, making one of our favorite funk songs (those lyrics!) even more accessible. Both highly recommended, though only the former is available commercially.

A reminder: The invitation is still open to all DISCO FILE readers to send in your lists of 1977's Top 25 Disco Records. My own list was printed in *Record World's* year-end wrap-up issue (December 31), but to give everyone a chance, the readers' poll will continue through this month with the compiled results printed early in February. All American releases—albums, disco discs, singles—during the year 1977 are eligible (if you want, make a separate list of important imports) and the lists should be sent as soon as possible to me at Record World, 1700 Broadway, New York 10019.

Bloom Promotes Barte

■ NEW YORK — Helene Barte has been promoted to account director at The Howard Bloom Organization, Ltd.

Background

Ms. Barte was previously publicity coordinator at the organization and was director of publicity at the Acupuncture Information Center of N.Y.

DJM Names Arnovich National Promo Mgr.

■ NEW YORK — Carmen La Rosa, American general manager for DJM Records, has appointed Bill Arnovich as DJM Records' national promotion manager.

Arnovich will handle promotion for special projects and will coordinate with the promotion force of Amherst Records.

SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK:** Personal Pick: "Am I Losing You" — Manhattans (Columbia). This group will not let their fans down with this cut. Producer and arranger Bobby Martin put his magic touch in a strong single for this group.

DEDE'S DITTIES TO WATCH: "L-O-V-E U" — Brass Construction (UA); "Flash Light" — Parliament (Casablanca);

"Can't You Feel It" — Michele (West End).

Is the rise of the Apollo Theatre on its way? According to Bobby Schrifin, who once owned the theatre: "As it stands now it can flourish from time to time. Major problems that forced the closing have not been solved. They are as follows: 1. Too small, 2. Location requires the ability to charge low admission, 3. Cost of acts do not warrant bringing it together. However, the last show, Christmas week, grossed over \$140 thousand. The line-up was excellent to draw the audience to the area. The Apollo Theatre is not dead ... the support of the city government can restore this widely acclaimed house.

The Iceman cometh to Philadelphia: Jerry Butler, it is rumored, is going back to Philadelphia International Records where he had many hits. We are sure that Butler will be quite happy humming those tunes produced by Kenny Gamble and Leon Huff.

Product is needed at station WCVA-FM (Culpepper, Va.). This is a small station about 70 miles from the nation's capitol. They would like to obtain r&b product.

Motown Inks Gooding



Welcoming Cuba Gooding (seated) to Motown are (from left) Barney Ales, president of Motown Records; Dennis Lambert, producer-writer; Lee Young, Jr., vice president of business affairs; Mike Lushka, executive vice president, general manager-marketing; Kevin Wall, concert production; Iris Gordy, vice president of creative; and Berry Gordy IV, executive vice president of creative.

R&B PICKS OF THE WEEK

SINGLE THE JIMMY CASTOR BUNCH, "MAXIMUM STIMULATION" (Jimpire Music, Inc., BMI). A musical experience in which this group sets a moving, pulsating rhythm. A natural for the disco-oriented, the vocals are catchy with a lingering hook line. Atlantic 3455.



SLEEPER RANDY BROWN, "I'D RATHER HURT MYSELF (THAN TO HURT YOU)" (Irving Music, Inc., BMI). A slow, melodic tune that exhibits sensitivity. Lyrics are superb. Excellent vocalist with a brilliant horizon. Parachute RR 506.



ALBUM LUTHER INGRAM, "DO YOU LOVE SOMEBODY." Ingram's unique sound emerges, demonstrating his versatility. This lp is a sure way to catapult his career to new heights. When you listen to "How I Miss My Baby," you will be pleasantly surprised. Give it a listen! KoKo KOA 1302.



Mercury Taps Two

■ CHICAGO—Bill Haywood, vice president/r&b product for Phonogram, Inc./Mercury Records, has announced the appointment of Earlean Fisher and Marty Mack to regional r&b promotion posts.

Ms. Fisher, as east coast regional r&b promotion manager, will be based in New York City, but will also cover Boston, Philadelphia, Baltimore and Washington, D.C., as well as surrounding territories. In addition to Mercury album and singles, she will be working records from the Monument and De-Lite labels, which Mercury distributes. Ms. Fisher will report directly to Haywood.

Marty Mack joins Phonogram/Mercury as west coast regional r&b promotion manager, based in Los Angeles. He will cover the entire coastal region, as well as inland areas as far east as Denver. Mack's duties encompass the same areas as Ms. Fisher's, and he will also report to Haywood.

Chudnoff RCA VP

(Continued from page 8)

Prior to joining RCA Records in mid-1974 as director, creative services, Chudnoff was associated with Rudin and Roth Hosiery, Inc. for whom he designed packaging and handled all advertising. Before that, he served as director, creative services for the GRT Record Group and was, for twelve years, manager of graphic arts for Decca/MCA Records.

Germany

(Continued from page 78)

German government has stalled talent development here. It's a pathetic situation, without parallel in the free world. Last year, the record industry launched a campaign to open up the management field, raising the issue with Schmidt in Bonn during the recording centennial celebration. In the petition, over 200 artists, including Curt Jurgens, James Last and Klaus Doldinger, urged greater flexibility and consideration for private management. Now, the prestigious German Phono-Academy has assumed leadership in lobbying for a liberalization of management statutes and guidelines. Composer/producer Michael Kunze and WEA's Siggi Loch are among those who feel that until private management is made more available, German artists will be at a competitive disadvantage on the international market.

GMG/Atlantic out with a Donna Summer greatest hits package before the artist switched to Bellaphon/Casablanca on January 1 . . . K-Tel, Arcade, Ariola and Polystar/Phonogram releasing hit samples, but only Polystar has Leroy Gomez, West Germany's current best seller . . . Herbert von Karajan's new Beethoven symphony set is the classical multiple disc album here in years.

CBS Names Sellers Promo Services Mgr.

■ NEW YORK — Richard Mack, vice president, national promotion, black music marketing, has announced the appointment of Marie Sellers to the position of manager, promotional services.

Ms. Sellers joined CBS Records in 1974. Prior to this, she was administrative assistant at WCBS-TV. She most recently served at CBS Records as promotion coordinator.

Starr Sale?

(Continued from page 8)

In 1976, an investment by Starr's principal owners, Peter and Michael Starr, in a chain of Texas drive-in movie theaters proved highly unsuccessful and reportedly brought the company to the verge of bankruptcy. The Starrs have since sold their shares in the company.

At presstime last week, the Starr board had taken no action to sell any of the stations, and had not entertained any specific offers. Any such proposed sales would, of course, be subject to FCC approval.

Cream Inks Snail

■ LOS ANGELES — Hal Winn, vice president, a&r, has announced the signing of Snail to Cream Records. Snail is now in Los Angeles recording its first album at United-Western Studios.

Going Strong!

COMPLAMENTS
"Falling in Love"

DK4565

Barbara Acklin
And
The Chi-Lites
Are Coming Soon

BRUNSWICK

DAKAR



THE R&B SINGLES CHART

JANUARY 21, 1978

JAN. 21	JAN. 14	
1	5	FFUN CON FUNK SHUN/Mercury 73949
2	3	LOVELY DAY BILL WITHERS/Columbia 3 10627
3	4	DANCE, DANCE, DANCE (YOWSAH, YOWSAH, YOWSAH) CHIC/Atlantic 3435
4	6	OUR LOVE NATALIE COLE/Capitol 4509
5	2	SERPENTINE FIRE EARTH, WIND & FIRE/Columbia 3 10625
6	1	REACH FOR IT GEORGE DUKE/Epic 8 50463
7	7	YOU CAN'T TURN ME OFF (IN THE MIDDLE OF TURNING ME ON) HIGH INERGY/Gordy 7155 (Motown)
8	8	OOH BOY ROSE ROYCE/Whitfield WHL 8491 (WB)
9	11	GALAXY WAR/MCA 40820
10	14	JACK & JILL RAYDIO/Arista 0283

11	9	NATIVE NEW YORKER ODYSSEY/RCA 11129	43	28	DON'T ASK MY NEIGHBORS EMOTIONS/Columbia 3 10622
12	13	BELLE AL GREEN/Hi 77505 (Cream)	44	51	SHOUT IT OUT BT EXPRESS/Columbia 3 10649
13	17	TOO HOT TA TROT COMMODORES/Motown 1432	45	52	LET'S HAVE SOME FUN BAR KAYS/Mercury 73971
14	22	WITH PEN IN HAND DOROTHY MOORE/Malaco 1047 (T.K.)	46	47	IF YOU DON'T GIVE A DOGGONE ABOUT IT JAMES BROWN/Polydor PD 14438
15	23	WHICH WAY IS UP STARGARD/MCA 40825	47	49	DANCE TO THE MUSIC MUSCLE SHOALS HORNS/Ariola America 7674 (Capitol)
16	12	IF IT DON'T FIT, DON'T FORCE IT KELLE PATTERSON/Shadybrook SB 45 1041	48	20	DUSIC BRICK/Bang 734
17	10	(EVERYTIME I TURN AROUND) BACK IN LOVE AGAIN LTD/A&M 1974	49	54	LET ME PARTY WITH YOU BUNNY SIGLER/Gold Mind GM 4008 (Salsoul)
18	19	GETTIN' READY FOR LOVE DIANA ROSS/Motown M 1427F	50	55	PRECIOUS, PRECIOUS O.V. WRIGHT/Hi 77504 (Cream)
19	21	COME GO WITH ME POCKETS/Columbia 3 10632	51	32	DO YOU DANCE (PART I) ROSE ROYCE/Whitfield WHI 8440 (WB)
20	15	SOMEBODY'S GOTTA WIN, SOMEBODY'S GOTTA LOSE CONTROLLERS/Juana 3414 (T.K.)	52	48	SORRY DOESN'T ALWAYS MAKE IT RIGHT GLADYS KNIGHT & THE PIPS/Buddah 584 (Arista)
21	34	ALWAYS AND FOREVER HEATWAVE/Epic 8 50490	53	57	STANDING RIGHT HERE MELBA MOORE/Buddah 589 (Arista)
22	31	BABY, BABY MY LOVE'S ALL FOR YOU DENIECE WILLIAMS/Columbia 3 10648	54	50	IN A LIFETIME TEMPTATIONS/Atlantic 3436
23	24	SHOUTING OUT LOVE EMOTIONS/Stax STX 3200 (Fantasy)	55	63	THE MIGHTY ARMY NEW BIRTH/Warner Bros. 8499
24	25	ON FIRE T-CONNECTION/Dash 5041 (T.K.)	56	56	WHERE WERE YOU WHEN THE LIGHTS WENT OUT TRAMMPS/Atlantic 3442
25	16	IF YOU'RE NOT BACK IN LOVE BY MONDAY MILLIE JACKSON/Spring 175 (Polydor)	57	66	REACHING FOR THE SKY PEABO BRYSON/Capitol 4522
26	37	LOVE ME RIGHT DENISE LaSALLE/ABC 12312	58	60	IF YOU FEEL LIKE DANCIN' AL HUDSON & THE SOUL PARTNERS/ABC 12317
27	29	SPANK YOUR BLANK BLANK MORRIS JEFFERSON/Parachute 504 (Casablanca)	59	67	CLOSE ENCOUNTERS OF THE THIRD KIND GENE PAGE/Arista 0302
28	36	SOFT AND EASY BLACKBYRDS/Fantasy 809	60	—	BABY, YOU GOT MY NOSE OPEN HAROLD MELVIN & THE BLUE NOTES/ABC 12327
29	41	BABY COME BACK PLAYER/RSO RS 879	61	—	OUT OF THE GHETTO ISAAC HAYES/Polydor 14446
30	43	PLAYING YOUR GAME, BABY BARRY WHITE/20th Century TC 2361	62	62	ESPECIALLY FOR YOU MANCHILD/Chi-Sound CH XW 1112 (UA)
31	35	COCOMOTION EL COCO/AVI 147 S	63	69	FOR YOU LOVE, LOVE, LOVE JOE SIMON/Spring 178 (Polydor)
32	33	I LOVE YOU DONNA SUMMER/Casablanca 907	64	65	CHEATERS NEVER WIN LOVE COMMITTEE/Gold Mind GM 4003 (Salsoul)
33	39	YOU AND I, PT. I LIVING PROOF/Ju-Par 532	65	71	I CAN SEE CLEARLY NOW RAY CHARLES/Atlantic/Crossover 3443
34	18	IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME BARRY WHITE/20th Century TC 2350	66	68	THE END OF THE RAINBOW MCKINLEY MITCHELL/Chimneyville 10219 (T.K.)
35	44	AIN'T GONNA HURT NOBODY BRICK/Bang B 735	67	—	STAY BY MY SIDE BO KIRKLAND & RUTH DAVIS/Claridge 432
36	45	IT'S YOU THAT I NEED ENCHANTMENT/Roadshow RS XW1124 (UA)	68	—	GOOD LUCK CHARM (PART I) OHIO PLAYERS/Mercury 73977
37	42	LE SPANK LE PAMPLEMOUSE/AVI 153	69	70	WHAT YOU GONNA DO WILLIE HUTCH/Motown M 1433
38	46	LADY LOVE LOU RAWLS/Phila. Intl. 8 3634 (CBS)	70	73	ONLY THE STRONG SURVIVE BILLY PAUL/Phila. Intl. 8 3635 (CBS)
39	40	25TH OF LAST DECEMBER ROBERTA FLACK/Atlantic 3441	71	74	CALL MY JOB ALBERT KING/Tomato TM 10001
40	26	BOP GUN (ENDANGERED SPECIES) PARLIAMENT/Casablanca NB 900	72	72	CHOOSING YOU LENNY WILLIAMS/ABC 12289
41	38	WRAP YOUR ARMS AROUND ME KC & THE SUNSHINE BAND/T.K. 1022	73	—	PRIVATE PROPERTY DELLS/Mercury 73977
42	30	SEND IT ASHFORD & SIMPSON/Warner Bros. B453	74	—	L-O-V-E U BRASS CONSTRUCTION/United Artists XW1120
			75	—	DO YOU LOVE SOMEBODY LUTHER INGRAM/KOKO 728

The Coast (Continued from page 17)

the albums cut in England a while back by veteran bluesmen like Muddy Waters and the late Howlin' Wolf. The expected high calibre performances are turned in by guitarists Rory Gallagher, Ron Wood and Albert Lee, as well as Nicky Hopkins, Ringo Starr and others. But what's really ear-catching is the quality of the work coaxed by Donegan from the likes of Elton John (who's given more piano solos than he's had on his own last few albums), Leo Sayer (on harp), Procol Harum's Gary Brooker and Queen's Brian May (who hasn't been playing much blues lately, and it's apparent—but like everyone here, he's spirited and obviously enjoying himself). Check it out.

Also worth a listen is Bob Weir's second solo album away from the Grateful Dead (his first for Arista). Producer Keith Olsen, who handled the Dead's "Terrapin Station," is again on hand, and he, Weir and others have crafted a work that will likely startle a good many "good ole Grateful Deads"-heads, as did "Terrapin." Particularly nice is Weir's treatment of Little Feat's "Easy To Slip."

GIG TIME: Looks as if the new wave is breaking in L.A., and it's doing more than threatening to undermine a few ritzy palaces on the beach at Malibu (you had to be here to get that one). Zombie Records, the new Ariola subsidiary, held their "Zombie Night" at the Starwood last Monday (9), when the Sunset Bombers and the Heaters—who are getting a very good reaction around here—were the featured performers. Upcoming on January 19, 20 and 21 is "Week-end at the Whisky," presented by Greg Shaw's Bomp label-retail store-magazine conglomerate. Although the details we got were sketchy, we understand that the purpose of this affair will be "to acquaint people with the new wave scene and Bomp in particular," and The Fast, 20/20, the Zeros and the Zippers will be among the bands. Also promised are "various new wave celebrities," whatever that means. . . . Styx has apparently broken the record for fastest sell-out at the Long Beach Arena—tickets were gone in an hour and a half, and a second show was added January 29 to supplement the original January 27 date.

The HYPE AND THE MIGHTY—Like a lot of biz folk, we couldn't resist tuning in Edwin Newman's report on hype in promotion on NBC Reports last Tuesday (10), but even we were surprised by the extent to which Casablanca dominated the proceedings. Whether Newman and the show's producers bothered to explore the connections between the company's film and music divisions wasn't clear, but Kiss ("Hey, it's a living," concluded Gene Simmons) and Donna Summer, along with two film projects, "The Deep" and "T.G.I.F.," were covered along with interviews featuring Neil Bogart, Peter Guber, and Bill Aucoin. Given the sales tallies and box office receipts, it's hardly surprising that no one involved seemed that uncomfortable at Newman's use of the magic phrase. We only have one question: why wasn't Bonnie Simmons identified?

R&B REGIONAL BREAKOUTS

Singles

East:

Peabo Bryson (Capitol)
Isaac Hayes (Polydor)
Joe Simon (Spring)
Ray Charles (Atlantic)
Ohio Players (Mercury)

South:

Ray Charles (Atlantic)
Ohio Players (Mercury)

Midwest:

Peabo Bryson (Capitol)
Ray Charles (Atlantic)
Ohio Players (Mercury)

West:

Peabo Bryson (Capitol)
New Birth (Warner Bros.)

Albums

East:

Enchantment (Roadshow)
Grover Washington, Jr. (Kudu)
Dells (Mercury)

South:

Grover Washington, Jr. (Kudu)

Midwest:

Grover Washington, Jr. (Kudu)
Dells (Mercury)
El Coco (AVI)

West:

Meco (Millennium)

JANUARY 21, 1978

1. **ALL 'N ALL**
EARTH, WIND & FIRE/Columbia JC 34905
2. **FUNKENTELECHY VS. THE PLACEBO SYNDROME**
PARLIAMENT/Casablanca NBLP 7084
3. **COMMODORES LIVE**
Motown M9 984A2
4. **THANKFUL**
NATALIE COLE/Capitol SW 11708
5. **GALAXY**
WAR/MCA 3030
6. **IN FULL BLOOM**
ROSE ROYCE/Whitfield WH 3074 (WB)
7. **TOO HOT TO HANDLE**
HEATWAVE/Epic JE 34761
8. **MENAGERIE**
BILL WITHERS/Columbia JC 34903
9. **SECRETS**
CON FUNK SHUN/Mercury SRM 1 1180
10. **SATURDAY NIGHT FEVER**
BEE GEES & VARIOUS ARTISTS/RSO RS2 4001
11. **REACH FOR IT**
GEORGE DUKE/Epic JE 34883
12. **FLYING HIGH ON YOUR LOVE**
BAR KAYS/Mercury SRM 1 5004
13. **FEELIN' BITCHY**
MILLIE JACKSON/Spring SP 1 6715 (Polydor)
14. **BARRY WHITE SINGS FOR SOMEONE YOU LOVE**
20th Century T 543
15. **WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL**
LOU RAWLS/Phila. Intl. JZ 34036 (CBS)
16. **CHIC**
Atlantic SD 19153
17. **ONCE UPON A TIME**
DONNA SUMMER/Casablanca NBLP 70782
18. **MR. MEAN**
OHIO PLAYERS/Mercury SRM 1 3707
19. **THE HARDNESS OF THE WORLD**
SLAVE/Cotillion SD 5201 (Atlantic)
20. **BRICK**
Bang BLP 409
21. **BLUE LIGHTS IN THE BASEMENT**
ROBERTA FLACK/Atlantic SD 19149
22. **SOMETHING TO LOVE**
LTD/A&M SP 4646
23. **TURNIN' ON**
HIGH INERGY/Gordy G7 78S1 (Motown)
24. **FUNK BEYOND THE CALL OF DUTY**
JOHNNY GUITAR WATSON/DJM DJLPA7 (Amherst)
25. **THE BELLE ALBUM**
AL GREEN/Hi HLP 6004 (Cream)
26. **LOOKING BACK**
STEVIE WONDER/Motown M 804LP3
27. **ONCE UPON A DREAM**
ENCHANTMENT/Roadshow RS LA811 G (UA)
28. **FANTASY LOVE AFFAIR**
PETER BROWN/Drive 104 (T.K.)
29. **LIVE AT THE BIJOU**
GROVER WASHINGTON, JR./Kudu KUX 3637 (Motown)
30. **ACTION**
BLACKBYRDS/Fantasy F 9535
31. **SEND IT**
ASHFORD & SIMPSON/Warner Bros. BS 3088
32. **COME GO WITH US**
POCKETS/Columbia PC 34879
33. **NEW HORIZON**
ISAAC HAYES/Polydor PD 1 6120
34. **ENCOUNTERS OF EVERY KIND**
MECO/Millennium MNLP 8004 (Casablanca)
35. **LOVE CONNECTION**
DELLS/Mercury SRM 1 3711
36. **THE FORCE**
KOOL & THE GANG/De-Lite DSR 9501 (Mercury)
37. **SONG BIRD**
DENIECE WILLIAMS/Columbia JC 34911
38. **COCOMOTION**
EL COCO/AVI 6012
39. **ODYSSEY**
RCA APL1 2204
40. **BRASS CONSTRUCTION III**
United Artists LA775 H

By ROBERT PALMER

■ With the release of "I Hear Some Blues Downstairs" by guitarist and singer **Fenton Robinson**, Alligator Records (Box 11741, Chicago, Illinois 60611) confirms its preeminence among contemporary blues labels. It was evident that the company was going to be special almost from its beginning, but with the release of Robinson's "Somebody Loan Me a Dime," **Koko Taylor's** "I Got What It Takes," and especially **Son Seals' "Midnight Son,"** Alligator came into its own. "I Hear Some Blues" has the superb, punching sound and careful arrangements and tune selection that made "Midnight Son" such a blues milestone, and Robinson, a veteran of 20 years on the road and a criminally neglected modern bluesman, finally gets to show on a record what he can do. His vocals are strong and his guitar playing is strikingly original.

Arista has changed the packaging and format somewhat for its newest series of Savoy reissues, and the new packages are most attractive. But it's what's inside that counts, and the six new Savoy's are outstanding. "The Hunt" chronicles a Los Angeles marathon jam session of July 6, 1947, with tenor saxophonists **Dexter Gordon** and **Wardell Gray** given top billing and turning in marvelous solos and exchanges. "The Changing Face of Harlem Volume Two" continues Savoy's series of small group jazz sides from the 1940s, and it is hot. Among the many musicians featured, some of whom have tracks that are appearing here for the very first time, are **Nat Cole**, **Frankie Newton**, **Don Byas**, **Stuff Smith**, **Illinois Jacquet**, **Pete Brown** and **Hal Singer**.

"Have No Fear, **Big Joe Turner** Is Here" is the second volume in Savoy's "Roots of Rock and Roll" series. It collects a sterling bunch of tracks made by the great blues shouter for National Records between 1945 and 1947, with support from a distinguished cast that includes **Newton**, **Byas**, **Wild Bill Moore** and **Albert Ammons**. "Jazz Workshop" returns to the catalogue one of this writer's all-time favorite **Charles Mingus** albums, his first as a leader. Dating from 1954, the five tracks of Mingus' included (there are four more by pianist **Wally Cirillo**, with Mingus on bass) offer saxophone writing which is simply remarkable. **Teo Macero**, one of the reedmen on the date, once told us that he had rarely if ever played music this difficult. Yet the tunes all have warmth, swing, and Mingus' sense of form and balance in a fully developed state. The other new Savoy's, which suffer only by comparison, are "**Kenny Clarke** Meets the Detroit Jazzmen," who included **Pepper Adams** and **Paul Chambers**, and **Art Blakey's "Mirage,"** by the Messengers group that featured **Jackie McLean** and **Bill Hardman**.

Fantasy has released a new batch that is highlighted by **McCoy Tyner's "Inner Voices,"** a different and very lovely view of the pianist's music that involves a vocal chorus and horn section, composed and arranged by McCoy. Among the featured musicians are **Earl Klugh**, **Jon Faddis**, **Ron Carter** and **Jack DeJohnette**. The only musician featured on **Bill Evans' "Alone (Again)"** is the pianist, who is in fine form in this solo outing. And Percussionist **Bill Summers** of **Headhunters** fame has a new album with his band **Summers Heat**, appropriately titled "Cayenne."

ASF Honors Award Winners



The American Song Festival presented their top awards for its 4th Annual Song-writing Competition at a gala party in Los Angeles. Cash awards went to amateur and professional songwriters. Shown at the affair are, from left: (top) **Emmitt Jackson, Jr.**; **John Curtis Meyer**; **Shawna Harrington**; **Bernie Wayne**; **Marvin Moore**; **Betsy Bogart**; **Tom Benjamin**; and **Diane Lincoln**; (bottom) **Robert Byrne** and **Gary Griffin** (Professional Grand Prize winners); **Richard Brenckman** (Amateur Grand Prize winner); **Lowell K. Lo**; and **Franklyn Whitney**.

JANUARY 21, 1978

1. **LIVE AT THE BIJOU**
GROVER WASHINGTON, JR./Kudu KUX 3637 (Motown)
2. **REACH FOR IT**
GEORGE DUKE/Epic JE 34882
3. **HEADS**
BOB JAMES/Columbia JC 34896
4. **FEELS SO GOOD**
CHUCK MANGIONE/A&M SP 4658
5. **TEQUILA MOCKINGBIRD**
RAMSEY LEWIS/Columbia JC 35018
6. **ENIGMATIC OCEAN**
JEAN-LUC PONTY/Atlantic JC 19110
7. **ACTION**
BLACKBYRDS/Fantasy F 9535
8. **RUBY, RUBY**
GATO BARBIERI/A&M SP 4655
9. **HAVANA CANDY**
PATTI AUSTIN/CTI 7 5006
10. **INNER VOICES**
McCOY TYNER/Fantasy 9079
11. **TRUE TO LIFE**
RAY CHARLES/Atlantic SD 19142
12. **MULTIPLICATION**
ERIC GALE/Columbia JC 34939
13. **MONTREUX SUMMIT, VOL. 1**
VARIOUS ARTISTS/Columbia JG 35005
14. **THE QUINTET**
V.S.O.P./Columbia C2 34976
15. **MAGIC**
BILLY COBHAM/Columbia JC 34939
16. **BLOW IT OUT**
TOM SCOTT/Epic/Ode BL 34966
17. **NEW VINTAGE**
MAYNARD FERGUSON/Columbia JC 34971
18. **WINDOW OF A CHILD**
SEA WIND/CTI 7 5007
19. **SKY ISLANDS**
CALDERA/Capitol 11658
20. **LIFELINE**
ROY AYERS UBIBQUITY/Polydor PD 1 6108
21. **NIGHTWINGS**
STANLEY TURRENTINE/Fantasy F 9534
22. **BREEZIN'**
GEORGE BENSON/Warner Bros. BSK 3111
23. **TIGHTROPE**
STEVE KHAN/Columbia JC 34857
24. **LIFESTYLE (LIVING AND LOVING)**
JOHN KLEMMER/ABC 1007
25. **I CRY, I SMILE**
NARADA MICHAEL WALDEN/Atlantic SD 19141
26. **BRIDGES**
GIL SCOTT-HERON & BRIAN JACKSON/Arista ABC 4147
27. **CAPE TOWN FRINGE**
DOLLAR BRAND/Chiaroscuro CR 2004
28. **OXYGENE**
JEAN-MICHEL JARRE/Polydor PD 6112
29. **FREE AS THE WIND**
CRUSADERS/ABC Blue Thumb BT 6029
30. **LIVE IN MUNICH**
THAD JONES & MEL LEWIS/Horizon SP 724 (A&M)
31. **ONE OF A KIND**
DAVE GRUSIN/Polydor PD 1 6118
32. **SOPHISTICATED GIANT**
DEXTER GORDON/Columbia JC 34989
33. **LOOK AT THE RAINBOW (AL JARREAU LIVE IN EUROPE)**
Warner Bros. 2BZ 3052
34. **ALONE AGAIN**
BILL EVANS/Fantasy F 9542
35. **PHANTAZIA**
NOEL POINTER/Blue Note BN LA336 H (UA)
36. **BYABLU**
KEITH JARRETT/ABC Impulse AS 9331
37. **BUNDLE OF JOY**
FREDDIE HUBBARD/Columbia JC 34902
38. **BIRTH RECYCLE**
MONTUME/Third Street TSJ 100 (Universal)
39. **MISTER MAGIC**
GROVER WASHINGTON, JR./Kudu KUX 3637 (Motown)
40. **FRIENDS AND STRANGERS**
RONNIE LAWS/Blue Note BN LA730 H (UA)

Dialogue

(Continued from page 24)

now and staying home. And some of them just don't like it anymore.

RW: You also mentioned that the actual make-up of the crowds has changed—not just their ages, but the type of people.

Zappa: Well, this is true of all audiences, because audiences are a product of their environment. One important thing in the environment these days is chemicals, chemical alteration of the consciousness of the people in the audience. About ten years ago, you'd see audiences who were strongly influenced by LSD; today, you have a lot of people in the audience who are using angel dust, or beer, or whatever happens to be there. So these are things that change audiences and their ability to perceive what's going on.

RW: Why do you suppose more blacks and more women are coming to your gigs, as you suggested?

Zappa: Well, I think the blacks started coming at the point where there were some black musicians in the group. The women started coming when we had more cute people in the group. That's the way it goes.

RW: Do you think that your audiences, both for concerts and for records, are attracted to you more by the music itself or by the element of comedy they expect to hear?

Zappa: I'd love to show you a review I just saw for a concert we did in Philadelphia. The review ended with the statement that "if you can't laugh, then why go to a Zappa concert?" The guy was complaining that he didn't think we were funny enough; although he said that the music was real good, everybody was playing good, bla bla bla, the bottom line for that particular person was that I'm here to make everybody laugh. Well sure, I'm here to make as many people laugh as I can, but I do other things besides that. If you just want to come and laugh, that's great—I'll give that to you.

RW: Well, were that reviewer's comments an accurate reflection of the audience's reaction?

Zappa: No.

RW: What was the audience's reaction?

Zappa: I heard some laughs.

RW: Along the same lines, you're well known as one who neither reads nor puts much stock in the press that's written about you. What is it that you object to primarily about critics, reviewers and so on?

Zappa: There's one thing I just object to in general, and that's futility. There's so much going around, and I hate to be a party to it. I've said in other interviews elsewhere that there are two things wrong with this world—this is back when I had it reduced down to two—one, readers, and two, writers. In America, reading comprehension is amazingly low. The way in which an American reader de-codes and processes information off a printed page is frightening—they just can't read. And of course this isn't helped very much by the way in which writers write. There are so many people with access to a typewriter, which can be a very dangerous tool in the hands of the wrong kind of people. There are too many people who just decided, "Well, I'm gonna be a writer," and too many other people who said, "I'm gonna be a publisher." And since it's a free country, you have a proliferation of swill. It seems to me that it's just an exercise in futility to get involved in that.

RW: In your own writing, specifically in a piece you did for *Guitar Player* magazine last winter, you expressed your dislike for guitarists who play as many notes as they can as fast as possible, instead of a few long notes played with feeling; and you expressed your own admiration for players like B. B. King. Yet in your own playing, as I think you'd agree, there's a tendency towards lots of fast runs and plenty of notes. This seems to be what you yourself were criticizing.

Zappa: Well, first of all you have to understand that the main thing I'm concerned about is a link between what you mean and what you say. I think you're making good music if you say what you mean and play who you are. If I was B. B. King, I'm sure that I would play notes just like B. B. King; when I hear what he plays, I think it's coming from him as a person. I don't think he cares how many notes somebody else plays. It's not relevant to him—he's found his own musical identity, and he'll stand up there and play it, no matter what anyone else thinks about it.

That's the way I play. If I play a bunch of notes—and I also play long notes, too—that's the way I feel, that's who I am. What I'm trying to do at the point where I'm playing a solo is to take a piece of time and decorate it with notes that are relevant to the harmonic climate that's being laid down by the ensemble behind me. Sometimes, you take what you can get as far as accompaniment goes—you may have instructed them to play in the key of A minor, and

some of them are playing in A minor, but you might hear a bass note which is coming from another key some place. To some members of the audience, this is jazz. But to a modal enthusiast such as myself, this is heresy, and it makes me want to murder and commit vile deeds right there on stage. But the show must go on, and you keep playing.

RW: I'm getting back to your comments about audiences, after you played at UCLA's Pauley Pavilion in November, you were very critical of the audience there; yet you returned to play there on New Year's Eve.

Zappa: Don't get me wrong—I appreciate anyone who will come and see a concert of mine. But if you had to compare an audience from one location to another, I'll say it again, as I said before: the Pauley Pavilion audience was the singularly dullest audience that we've played to in the last three months on the road. That audience's response was probably a combination of three things: the amount of supervision in the hall, the attitude of all audiences in Los Angeles, and however they heard or related to what we were doing. I think the impression of the music was generally favorable, from the comments I heard after the show, but there was quite a bit of supervision in the hall. Yet even if it was festival seating, as they say, and they were jammed right up against the front of the stage, I don't think the response would have been the same as what you'd get in Cleveland or Chicago or New York City. People in L.A. are still waiting for the Beatles to get back together.

RW: Doesn't that view of L.A. audiences also extend to your opinions about the radio market here?

Zappa: I think that you can only draw conclusions about things that you have been exposed to—you can only have an opinion about something if you have had an example held up to you—and the narrow framework that the music on Los Angeles radio is squeezed into doesn't give the audience in this town a chance to hear as much interesting music as the people in the midwest get to hear. Los Angeles radio, especially considering how much of it there is, is some of the most boring radio in the country.

RW: You once described the sound of so-called "fusion" music—which some people might say is a form that you helped inspire, though not intentionally—as nothing more than "technique over a disco base." Why has this music become so popular?

Zappa: I don't feel responsible for it in any way. But I think that anything that you can give a label to will eventually find adherents, because that's just the way the American public is. For the people who like it, it's divine. Same way for the people who like country and western—it can do no wrong. If a certain kind of music appeals to your taste, there's no way that anyone will convince you that it's not the most wonderful thing that ever happened. I believe that everybody is entitled to experience that joy, in their own little way. It's not my idea of a good time, but it's got to be there for the people who want to enjoy it. ☺

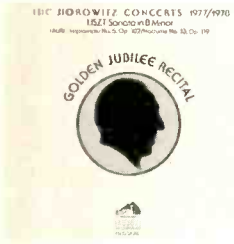
Carlin, MAC Pact



Carlin Music has signed an agreement with MAC Music to administer the MAC catalogue for America and the U.K. MAC is the publishing company recently formed by songwriter/producer Mike Hurst and his partner Chris Brough. Shown at the signing are (from left) Mike Hurst; Freddy Bienstock, Carlin president; Paul Rich, Carlin vice president; and Chris Brough.

CLASSICAL RETAIL REPORT

JANUARY 21, 1978
CLASSIC OF THE WEEK



**HOROWITZ
GOLDEN JUBILEE RECITAL**
RCA

BEST SELLERS OF THE WEEK

- HOROWITZ: GOLDEN JUBILEE RECITAL**—RCA
- BEETHOVEN: COMPLETE SYMPHONIES**—Karajan—DG
- CHARPENTIER: LOUISE**—Sills, Gedda, Van Dam, Rudel—Angel
- DONIZETTI: L'ELISIR D'AMORE**—Cotrubas, Domingo, Evans, Pritchard—Columbia
- JOAN SUTHERLAND-LUCIANO PAVAROTTI IN DUETS**—London

KORVETTES/U.S.

- BLOCH: SACRED SERVICE**—Abravanel—Angel
- CHARPENTIER: LOUISE**—Angel
- GERSHWIN ON BROADWAY**—Thomas—Columbia
- GREATEST HITS OF 1720**—Columbia
- HOROWITZ: GOLDEN JUBILEE RECITAL**—RCA
- PUCCINI: EDGAR**—Scotto, Bergonzi, Queler—Columbia
- STRAUSS: DIE FLEDERMAUS**—Janowitz, Wachter, Bohm—London
- TCHAIKOVSKY: NUTCRACKER SUITE**—Rozhdestvensky—Melodiya (Columbia)
- VERDI: REQUIEM**—Price, Baker, Luchetti, Van Dam, Solti—RCA
- VERDI: IL TROVATORE**—Sutherland, Pavarotti, Bonyngé—London

SAM GOODY/EAST COAST

- BEETHOVEN: COMPLETE SYMPHONIES**—Karajan—DG
- MARIA CALLAS: LA DIVINA**—Angel
- CHARPENTIER: LOUISE**—Angel
- DONIZETTI: L'ELISIR D'AMORE**—Columbia
- GERSHWIN ON BROADWAY**—Thomas—Columbia
- HOROWITZ: GOLDEN JUBILEE RECITAL**—RCA
- MUSSORGSKY: BORIS GODUNOV**—Talvela, Gedda, Semkow—Angel
- PUCCINI: EDGAR**—Scotto, Bergonzi, Queler—Columbia
- JOAN SUTHERLAND-LUCIANO PAVAROTTI IN DUETS**—London
- TCHAIKOVSKY: SYMPHONY NO. 6**—Solti—London

LAURY'S/CHICAGO

- BARTOK STRING QUARTET**—Guarneri—Angel
- BEETHOVEN: COMPLETE SYMPHONIES**—Karajan—DG

- BRAHMS: VIOLIN CONCERTO**—Perlman, Giulini—Angel
- BRUCKNER: SYMPHONY NO. 9**—Giulini—Angel
- LISZT: ANNEES DE PELERINAGE**—Berman—DG
- MUSSORGSKY: PICTURES AT AN EXHIBITION**—Giulini—DG
- RUSSIAN COLLECTION**—Barenboim—DG
- JOAN SUTHERLAND-LUCIANO PAVAROTTI IN DUETS**—London
- TCHAIKOVSKY: SYMPHONY NO. 6**—Solti—London
- VERDI: REQUIEM**—Price, Baker, Luchetti, Van Dam, Solti—RCA

RECORD AND TAPE COLLECTORS /BALTIMORE

- ADOLF BUSCH AND RUDOLPH SERKIN PLAY VIOLIN AND PIANO MUSIC**—Odyssey
- HOROWITZ: GOLDEN JUBILEE RECITAL**—RCA
- LISZT: FAUST SYMPHONY**—Bernstein—DG
- NONESUCH TREASURY OF AMERICANA**—Nonesuch
- RAVEL: BOLERO, LA VALSE**—Haitink—Philips
- STRAVINSKY: L'HISTOIRE DU SOLDAT**—London
- JOAN SUTHERLAND-LUCIANO PAVAROTTI IN DUETS**—London
- VERDI: SIMON BOCCANEGRA**—Freni, Carreras, Abbado—DG
- VIVALDI: GLORIA**—Muti—Angel

ODYSSEY RECORDS/ SAN FRANCISCO

- BACH: BRANDENBURG CONCERTOS**—Leonhardt—ABC (Seon)
- BRAHMS: VIOLIN CONCERTO**—Perlman, Giulini—Angel
- DEBUSSY: MARTYRDOM OF ST. SEBASTIAN**—Barenboim—DG
- DONIZETTI: L'ELISIR D'AMORE**—Cotrubas, Domingo, Evans, Pritchard—Columbia
- GOLDMARK: VIOLIN CONCERTO**—Perlman—Angel
- LISZT: FAUST SYMPHONY**—Bernstein—DG
- LISZT: TRANSCENDENTAL ETUDES**—Arrau—Philips
- MENDELSSOHN: OCTET**—Cleveland and Tokyo String Quartets—RCA
- OFFENBACH: LA PERICHOLE**—Crespin, Vanzo, Lombard—RCA
- VERDI: SIMON BOCCANEGRA**—Freni, Carreras, Abbado—DG

TOWER RECORDS/ SAN FRANCISCO

- BACH: BRANDENBURG CONCERTOS**—Leonhardt—ABC (Seon)
- BARTOK: THE MIRACULOUS MANDARIN**—Ozawa—DG
- BEETHOVEN: COMPLETE SYMPHONIES**—Karajan—DG
- CHARPENTIER: LOUISE**—Angel
- DANCE MUSIC THROUGH THE AGES**—Melkus—Archiv
- DONIZETTI: L'ELISIR D'AMORE**—Columbia
- HOROWITZ: GOLDEN JUBILEE RECITAL**—RCA
- LUCIANO PAVAROTTI SINGS O HOLY NIGHT**—London
- SIBELIUS: COMPLETE SYMPHONIES**—Davis—Philips
- TCHAIKOVSKY: SYMPHONY NO. 6**—Solti—London

London Records: 30 Years of Stars

By SPEIGHT JENKINS

(The following is the first in a two-part series).

NEW YORK—It all began back in 1947, with the Beethoven Violin Concerto. At least according to the master file at London, LLP-1 was devoted to that familiar piece of music. And though the violinist, Ossy Renardy, strikes few sparks in the memory today, the orchestra was the Amsterdam Concertgebouw conducted by Charles Munch. From then until the company's most recent bestseller, Alicia de Larrocha playing Granados' Goyescas, the company has always emphasized quality of repertory, consistency of star performers and especially fine sound.

One thing that makes London Records in the United States different from its colleague record companies is the amazing longevity of its executives. Since 1959 London vice president Terry McEwen has headed up the classical division of London in this country, and not only has he become one of the most familiar

faces in the whole music business with public, press and performers, but he has built a staff that is as steady as a rock. John Hurd was with the classical office on 57th Street before McEwen and Hans Boon came to the office in 1962. Richard Rollefson, the newcomer on the staff, has logged almost five years of achievement for London. Of long duration as well, has been the tenure of national promotion manager Richard Bungay (whose office is at the main London office downtown) and national sales manager John Harper, who calls San Francisco home base. It says a great deal for McEwen that he has welded his staff into a never-changing ensemble in a business where to work for anyone five years is amazing.

Consistency

But the consistency of executives at London is consistent with consistency of the product: the artists. All the classical record companies have some performers (Continued on page 91)

The First New Recording in Fifteen Years

3-RECORD SET

Renata Scotto
as
Adriana Lecouvreur
by *Francesco Cilea*
Elena Obraztsova
Placido Domingo Sherrill Milnes
James Levine
Philharmonia Orchestra



M3 34588

A Great New Performance with An All-Star Cast and Conductor



Record World en Washington

By ESTUARDO VALDEMAR

■ Exito rotundo de **Claudia** de Colombia y **Hugo del Carril** en el Kennedy Center de Washington.

Si Nueva York tiene su Madison Square Garden, Washington tiene el Capital Center, más moderno y lujoso. Si Nueva York tiene su Carnegie Hall, Washington tiene el Kennedy Center. Si **Claudia** triunfó en Nueva York, también lo hizo en Washington.

Pero vamos por pocos y a cucharadas a contarles lo que pasó en Washington. Se anunciaron dos fabulosas presentaciones al mismo tiempo, la primera para un martes (mala elección por que es a mitad de semana, como podrán darse cuenta mis queridos lectores) y la segunda presentación para un domingo. La primera en el Constitution Hall y la segunda en el Kennedy Center. La propaganda estaba alternada o sea se anunciaba la presentación en el Constitution Hall en el primer anuncio, y en el segundo en el Kennedy Center (segundo error) el público andaba mas confundido que payaso en velorio. Hasta el día de la presentación me llamaban a la radio preguntándome si era martes o domingo la presentación y si era el mismo espectáculo. Resultado mas adelante les cuento.

El espectáculo venía encabezado por **Conchita Piquer** y con el nombre de "Saludo a América" (que fué lo que hizo) secundado por **Conchin** . . . , además, según el anuncio, **Claudio** de Colombia, **Hugo del Carril**, etc., en el anuncio se dió más énfasis a las dos primeras que a **Claudia** y **Hugo**.

Hugo del Carril, no hay duda es una figura internacional y **Claudia** una cantante colombiana conocidísima en Venezuela, Panamá, Centro America y E.E.U.U., más hacia el sur no lo es tanto.

Si a mi me preguntan quién es a **Conchita Piquer**, con sinceridad tengo que admitir que no la recuerdo, pero mis amigos, de más edad, si la recuerdan y son grandes admiradores de ella. Me cuentan que fué una gran estrella y que se retiró hace 15 años. Sobre **Conchin**, tendría que decir sin haber escuchado a **Conchita Piquer**, que "De tal palo tal astilla" porque esta niña tiene una hermosa voz, muy melodiosa, pero por favor que no cante en inglés. Su acento español, su dulce voz son tan agradables al oído que dan ganas de seguir escuchándola toda la noche.

Pero bueno el resultado de todo el aparato promocional que se montó fué igual que en Miami hace unas semanas, al primer show solo acudieron 119 personas y que conste que el Constitution Hall tiene capacidad para 4 mil personas; 57 que pagan y el resto invitados. Es aquí donde los artistas demuestran su profesionalismo. **Conchita Piquer** demostró que sabe enfrentarse a cualquier adversidad, pasando por alto ese momento. **Hugo del Carril** dijo: "¿Que pasó, se fué el público? bueno no importa asi estamos en familia," y cantó como siempre lo ha hecho; en cambio **Claudia** demostró su disgusto, cantó tres canciones y se retiró. Esa fue la impresión que causó.

Para la segunda presentación o sea en el Kennedy Center, me pidieron que grabara el comercial, hice ciertos cambios dándole primero crédito a **Conchita Piquer** y luego a **Claudia** de Colombia y **Hugo del Carril** por que estos dos últimos son mas queridos aquí en Washington y mas conocidos, sobre todo porque sus discos son escuchados con frecuencia, especialmente los de **Claudia** que últimamente han tenido muchos éxitos. Se pasó solamente un día, me lo retiraron al siguiente día por las razones que ya Uds. se imaginan.

Conchin Piquer era la estrella del show, pero lamentablemente no es conocida en Washington, por no decir E.E.U.U., esto no quiere decir que no sea una verdadera estrella en Europa, y calidad le sobra, de todas maneras en el Kennedy Center, fué otro cantar. Según mis cálculos, acudieron alrededor de mil personas, la capacidad es para 2,700. Pero en comparación con las 119, es bastante ¿verdad? **Claudia** se lució en esta vez, cantó mas de lo programado, y allí fue donde se inició la lucha entre la que ofició de M.C. y **Claudia**, con el propósito de sacarla del escenario iba y arreglaba el micrófono y le pedía que terminase pero el público pedía más y **Claudia** complació a sus seguidores.

Cuando se habla de **Hugo del Carril**, uno inmediatamente piensa en los años 50, finales del 40, época de oro de la música Hispanoamericana y cuando leí que se presentaría en el Madison Square Garden me dije, ya debe andar con bastón o en silla de ruedas y cuando lo ví en el Ken-

(Continued on page 90)

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



Terminaron las gestiones a través de las cuales obtuvo Caytronics Corp. la distribución y derechos de prensaje del catalogo Movieplay de España. **Joe Cayre**, presidente de Cayre Industries anunció sus planes de comenzar la promoción de artistas de la etiqueta, entre los cuales se cuentan **Max B.**, **Juan Baptista Humet**, **María Jimenez** y **Pablo Abraira**. El álbum de **Pablo Abraira** "Gavilan o Paloma," previamente lanzado al mercado en Estados Unidos por el sello Alhambra, será también lanzado por Caytronics. Firmaron el acuerdo los señores **Manuel Sancho**, Gerente General de Movieplay y **Joe Cayre**, con la presencia de **Juan Cifuentes**, Gerente Internacional de la etiqueta española. Después de su asistencia a MIDEM, este año, **Joe Cayre** acudirá a la Entrega de Trofeos de Record World en Madrid, que se celebrará el día 28 de Enero en el "Salón Dos Castillas" del Hotel Meliá Castilla.



Jose Velez

El concierto "Salsa '78" que se presentará en el "Roberto Clemente Coliseum" de Puerto Rico, en Febrero 18, estará encabezado por el "Show de Willie Colon, en el cual se presentarán con la orquesta de Willie, los artistas que han estado relacionados con ella en el pasado, tales como **Celia Cruz**, **Hector Lavoe**, **Ruben Blades**, **Mon Rivera** y **Yomo Toro** . . . **Ismael Quintana** se presentó en el "Exodus Club" de Philadelphia, durante la "Despedida de Año" . . . **Danny Rivera** se presentará en el Civic Center de Hartford, Connecticut esta semana. El concierto será presentado via satelite a todo Puerto Rico . . . **José Velez** está recibiendo gran promoción en España a través del tema "Algo más." José obtuvo resonado éxito en sus presentaciones en el último programa televisivo español "Martes Fiesta" que acaba de salir del aire . . . Se presentará **Ray Conniff**, que acaba de grabar un album de temas latinos, actuará en el programa madrileño "300 Millones" próximamente . . . Amanecer 76, nueva rama española, me anuncia la salida al mercado de un long playing proveniente del sello Flamboyán de Puerto Rico, en el cual se han incluido los éxitos de **Alberto Cortez**, en la voz de la cantante boricua **Lucecita** . . . Firmó el sello Alhambra de Estados Unidos contrato de distribución y prensaje con el Palacio de la Musica de Venezuela, agregándose a su actual distribución, también venezolana, de Scorpios. Al mismo tiempo, anuncia Alhambra que comenzará de inmediato a lanzar grabaciones en Estados Unidos y Puerto Rico de los sellos Solex y London.



Sheila Hylton

La empresa Harry J. Records Inc., con base en Jamaica, ha abierto sus oficinas y sucursal en Miami, para atender la distribución de sus producciones "reggae" y otras de corte internacional. Entre los primeros artistas que la empresa ha comenzado a promocionar en Estados Unidos se cuenta **Sheila Hylton**, modelo y aza fata de la línea aérea Air Jamaica, con el tema "Letter from Miami" que comienza a oírse en Miami y Nueva York. **Harry J. Johnson** es presidente de la empresa . . . Se prepara en España una gran promoción a favor de **Paolo Salvatore**, cantante italo chileno que logró cierta repercusión internacional con su interpretación de "Buenos Días amor." El tema "Abrázame y quiénece" (R. Fogli-Scalzi-Amart) grabado por RCA en España, parece ser el tema escogido por su gran fuerza interpretativa e impresionante arreglo orquestal . . . Zaáro de España está dando fuertes pasos adelante. **Antonio Ortega** contrató a nombre de la firmá a uno de los más impresionantes genios musicales del momento. Se trata del juvenil violinista japonés (17 años) **Chou Liang Lin**, que grabará un long playing dedicado a "la Historia de la Música" y dedicado al "Primer Premio Concurso Internacional de Violín, Reina Sofia 1977"

(Continued on page 89)

LATIN AMERICAN HIT PARADE

San Francisco

By KBRG (OSCAR MUNOZ)

1. **QUINCHO BARRILETE**
EDUARDO GONZALEZ
2. **HOMBRE**
NAPOLEON
3. **ERES TODA UNA MUJER**
RAUL VALE
4. **SON TUS PERJUMENES MUJER**
LOS BISTURICES ARMONICOS
5. **CREDO**
LOS JOAO
6. **SOY SALSERO**
MACHITO
7. **AQUELLOS TIEMPOS**
LOS PASTELES VERDES
8. **SOY UN TRUHAN SOY UN SENOR**
JULIO IGLESIAS
9. **COMO NO CREER EN DIOS**
WILKINS
10. **BARRE BARRE BARRENDERO**
TRINI LOPEZ

Redlands, Cal.

By KCAL (FABIO RODRIGUEZ R.)

1. **HOMBRE**
NAPOLEON/Raff
2. **SEGUIRE MI CAMINO**
JULIO IGLESIAS/Alhambra
3. **SEGUIRE LLORANDO**
GRUPO MIRAMAR/Safari
4. **BUENOS DIAS, AMOR**
JOSE JOSE/Pronto
5. **NO ME PREGUNTES VERDADES**
ANGELICA MARIA/Pronto
6. **LA ROSA BLANCA**
HECTOR MENESES/Melody
7. **ESTA VIEJA CANCION DE AMOR**
ALVARA DAVILA/Microfon
8. **CONVENCEME**
LOS JINETES/Safari
9. **ME HACES FALTA . . . TE NECESITO**
YNDIO/Miami
10. **ACTOR**
JAVIER GONZALEZ/Delmar

New York

By RADIO JIT (MIKE CASINO)

1. **NO RENUNCIARE**
LOLITA
2. **JUAN DE LA CIUDAD**
RICKIE RAY
3. **EN EL PARQUE**
GRAN COMBO
4. **EL BORRACHO**
JOHNNY VENTURA
5. **EL NEGRO CHOMBO**
TOMMY OLIVENCIA
6. **A LA DERIVA**
FELITO FELIX
7. **GATO ENTRE MACUTO**
LUISITO MARTI
8. **POR UN POCO DE TU AMOR**
JULIO IGLESIAS
9. **TE VAS CON EL TIEMPO**
CHARANGA
10. **MUJER, MUJER**
ORQUESTA YAMBU

Miami

By WCMQ (HECTOR VIERA)

1. **LA GIOCONDA**
BASILIO
2. **TU ERES TODO PARA MI**
MIGUEL BOSE
3. **SUENOS**
PERLA
4. **NO ME PREGUNTES VERDADES**
ANGELICA MARIA
5. **SAMBA LADY**
JUAN PARDO
6. **TU, SOLAMENTE TU**
CAMILO SESTO
7. **NINA, NO DEBES TEMER**
DONALD
8. **AY, AMOR, SI TU QUISIERAS**
DANNY DANIEL
9. **SEGUIRE MI CAMINO**
JULIO IGLESIAS
10. **QUINCHO BARRILETE**
OLIVER Y LOS CHICOS

Argentina

By CENTRO CULTURAL

1. **UNA LAGRIMA Y UN RECUERDO**
GRUPO MIRAMAR/Microfon
2. **CARA DE GITANA**
DANIEL MAGAL/CBS
3. **AZUCAR, PIMIENTA Y SAL**
HECTOR VARELA/Microfon
4. **POR MUCHAS RAZONES TE QUIERO**
PALITO ORTEGA/RCA
5. **QUE PENSA ME DA**
DANNY DANIEL/Microfon
6. **MORIR AL LADO DE MI AMOR**
DEMIS ROUSSOS/Phonogram
7. **VESTIDA DE NOVIA**
POMADA/RCA
8. **MA BAKER**
BONEY M./RCA
9. **SIENTO AMOR**
DONNA SUMMER/Microfon
10. **TE JURO POR MI VIDA**
LOS LINCES/RCA

Spain

By JOSE CLIMENT

1. **LLAMARADA**
LORENZO SANTAMARIA/EMI Odeon
2. **POLVORA MOJADA**
PABLO ABRAIRA—Movieplay
3. **CREDO**
ELSA BAEZA/CBS
4. **ESO LE HA PASADO A TODOS**
JUAN PARDO/Ariola
5. **ANDALUCIA LA QUE DIVIERTE**
PEPE SUERO/Columbia
6. **SOLEDADES**
JOSE LUIS PERALES/Hispanvox
7. **SOY UN TRUHAN SOY UN SENOR**
JULIO IGLESIAS/Columbia
8. **MUY PRONTO HAY QUE TRIUNFAR**
ENRIQUE/Hispanvox
9. **LA ULTIMA VEZ**
TONY FRONTIERA/EMI-Odeon
10. **UN PASO MAS**
JUAN BAU/Novola

Mexico

By VILO ARIAS SILVA

1. **SON TUS PERJUMENES MUJER**
LOS ALVARADOS/Ariola
2. **ERES TODA UNA MUJER**
RAUL VALE/Melody
3. **HOMBRE**
NAPOLEON/Cisne Raff
4. **TARDE**
ROCIO DURCAL/Ariola
5. **MENTIRA**
HECTOR LAVOE/Fania
6. **POR UN JURAMENTO**
ANGEL RIOS/Accion
7. **MARIA JOSE**
JUAN GABRIEL/RCA
8. **CREDO**
LOS JOAO/Musart
9. **PALOMA BLANCA**
COSTA MAYOR/Polydor
10. **NO QUIERO PERDERTE**
LOS BABYS/Peerless

Venezuela

By MANOLO OLALQUIAGA

1. **YO SOY NAVIDAD**
NANCY RAMOS
2. **MOSAICO ELECTORAL**
PERUCHO CONDE
3. **TU**
JOSE LUIS RODRIGUEZ
4. **TELEFONO CARPINTERO**
LAS ARDILLITAS
5. **CISNE CUELLO NEGRO**
RUDY HERNANDEZ
6. **CARACAS**
RINCON MORALES
7. **DAMA PLATEADA**
DAVID SOUL
8. **EL TELEFONITO**
POPPY
9. **LA MOZA**
MARACAIBO 15
10. **CUAN PROFUNDO ES TU AMOR**
LOS BEE GEES

Nuestro Rincon (Continued from page 88)

que contiene obras de Cesar Franck, Manuel de Falla y Pablo Sarasate . . . Iniciará Perla, artista RCA Brasil, una gira por varios países de Latinoamérica y Estados Unidos. En este país visitará Los Angeles, (5 y 6 de Abril) Nueva York (7 y 9 de Abril) y Miami. (10 al 12 de Abril) Acompañará Henrique Gastaldello, Gerente de la Editora RCA de Brasil, a la intérprete . . . Y ahora . . . ¡Hasta la próxima!

Joe Cayre, president of Cayre Industries, has completed negotiations for the licensing agreement that grants Caytronics distribution rights on the entire catalogue of Spanish label Movieplay. Plans are under way to begin promoting a number of its leading acts, such as Max B., Juan Baptista Humet, María Jimenez and Pablo Abaira. The latter's album, "Gavilan o Paloma," previously released by Alhambra in the States, will be the first to be released under the Caytronic's aegis. The deal was signed by Manuel Sancho, Movieplay's general manager, with Joe Cayre and Juan Cifuentes, Movieplay's international manager. Joe Cayre will attend our "Gala Dinner/Awards" in Madrid (January 28) after attending MIDEM in Cannes. Our "Gala Dinner/Awards" will take place at Salon Dos Castillas, located at the Melia Castilla Hotel, Madrid.

The "Super Salsa '78 Concert" will take place at Roberto Clemente Coliseum in Puerto Rico on February 18th, and will be headed up by "The Willie Colon Show." It will star, along with Willie's orchestra, artists who have been associated with Willie in the past, such as Celia Cruz, Hector Lavoe, Ruben Blades, Mon Rivera and Yomo Toro . . . Ismael Quintana appeared at the Exodus Club in Philadelphia on New Year's Eve . . . Danny Rivera will appear this week at the Civic Center in Hartford, Conn. The concert will be shown via satellite throughout Puerto Rico . . . Joe Velez is enjoying promotion in Spain via "Algo más." Jose was a success while performing on the TV show "Martes Fiesta" aired in Madrid . . . Amanecer 76, a new label from Spain, will shortly release an album produced by Flamboyant Records, Puerto Rico, containing most of the hits of Alberto Cortés, sung by Puerto Rican singer Lucecita . . . Alhambra Distributing got the distribution rights in the States for Venezuelan labels Palacio de la Musica and Scorpios. They have also announced their immediate release in the States of recordings produced by Solex and London.

Harry J. Records, Inc., based in Jamaica, opened its branch in Miami in order to promote its productions of reggae, along with other inter-

(Continued on page 90)

Record World en Mexico

By VILO ARIAS SILVA

■ MEXICO — Después de recorrer las ciudades más importantes del medio discográfico del Estado de California, como son Los Angeles, Redlands, Bakersfield, Fresno, Modesto, Stockton, Lodi, Sacramento, Roseville, San Francisco, Burlingame, Santa Clara, San José, Salinas y Oxnard, llego a la conclusión que lo que realizan la gran mayoría de las empresas discográficas latinas de la costa oeste en la unión americana, es un juego en contra de las compañías extranjeras que toman para representarlas en ese mercado. Cuando se entablan conversaciones para cerrar un convenio de representación, el verso de siempre estriba en que la compañía establecida ó con oficinas en la costa oeste otorgará un eficiente servicio de distribución y promoción. Que el producto estará protegido, apoyado y tratado con el mejor de los cuidados; de tal forma, que el disquero hispano creyente de estas manifestaciones de solvencia profesional, entrega su catálogo, ignorando que su elenco vá a parar a manos que no van ni pueden cumplir con lo que están prometiendo, por que sencillamente no están capacitados para hacerlo.

En el terreno promocional, la respuesta que recibí de parte de cada uno de los caballerosos Directores Musicales que difunden en español, fué que las noveda-

des discográficas en aspectos generales no les llegan ni de casualidad y en el mejor de los casos, les llegan con muchos meses de atraso. La excepción a medias es Los Angeles, en donde están situadas todas las compañías discográficas, pero a pesar de esto, tambien existen gravísimas deficiencias en el terreno de promoción radial. Frecuentemente los Directores Musicales de las emisoras, tienen que conseguir sus muestras discográficas directamente del país de origen de donde proceden las grabaciones, por la cercanía comunmente son de México; pero cuando esto ocurre, llega la ya conocida llamada telefónica del disquero de California, pidiendo, suplicando, que la emisora no continúe difundiendo tal melodía por que no están en condiciones de lanzarla al mercado y por consiguiente el público que busca el disco no lo encuentra.

En las otras ciudades, el servicio para la promoción radial de parte de las empresas discográficas no existe, y menos aún se conoce a un promotor que lleve personalmente las muestras disqueras. Pero eso sí, existen los improvisados que se autotitulan disqueros y desprestigian al mercado de California, manifestando que "Los distribuidores de discos no pagan. Que los piratas y las

(Continued on page 90)



QUIERO TU VIDA
LUCIANA—EMI 6474

Con arreglos de Oscar Cardozo Ocampo, Juan Carlos de Mingo, Mauricio Cardozo Ocampo y Jorge Leone, Luciana encuentra marco apropiado para interpretar magistralmente, a su manera, "Un loco intento de valor" (Duarte-Blazquez), "La unica que amó" (Novarro-Rivas), "Solo a veces" (Trelles) y "Quiero tu vida" (Marquito-Bresan).

■ With arrangements by Cardozo Ocampo, de Mingo, M. Cardozo Ocampo and J. Leone, Luciana finds proper backing for superb and unique performances of "Un loco intento de valor," "Solo a veces" and "Quiero tu vida."



CANTA . . . PARA USTED
MARCO ANTONIO MUNIZ—Arcano DKL1 3392

Con arreglos de Ch. Ferrer, E. Orozco, E. Magallanes y L. Cárdenas, el popular Marco Antonio Muñiz interpreta temas de fuerza popular, entre los que se destacan "Para usted" (G. Trigo), "De lo que te has perdido" (Ramos-Sanchez), "Y le robamos un día" (Wilkins) y "Acariciame" (A. Jaen).

■ With arrangements by Ch. Ferrer, E. Orozco, E. Magallanes and L. Cardenas, the very popular Marco A. Muñiz performs a very commercial package. "La Sitiera" (R. Lopez), "Tú vives en mi pensamiento" (E. Torres) and "Anhelante" (J. Sifontes).



JERRY MASUCCI PRESENTS
SUPER SALSA SINGER—Fania JM 00509

Grandes temas muy exitosos incluidos en un long playing por primera vez, en sus interpretaciones originales. Salsa de la buena. "Mi debilidad" (I. Quintana), "Quimbara" (J. Cepeda), "Alma con Alma" (J. Marquez). Celia Cruz, Santos Colon, Adalberto Santiago, Cheo Feliciano, Lavoie, I. Rivera, Bobby Cruz y Pete Rodriguez.

■ Smash hits by top performers included in a single package. Great sales potential! "Ay Cariño" (F. Baena), "Pa' Bravo yo" (I. Miranda), "Sonido Bestial" (R. Ray -B. Cruz) and "Así se compone un son" (I. Miranda).



EXITOS LATINOS
RAY CONNIFF—Caytronics CYS 1502

Temas que venderán por siempre en interpretación del magistral Ray Conniff. Entre otro se cuentan "Cidade Maravilhosa" (A. Filho), "La Distancia" (R. Carlos-E. Carlos), "Cuando Calienta el sol" (M. Rigual-C. Rigual-C. A. Martinoli) y "Echame a mí la culpa" (J. A. Espinosa).

■ Latin tunes that will sell forever by the talented Ray Conniff and orchestra. Nice instrumentals. "El Progreso" (R. Carlos-E. Carlos), "Detalles" (R. Carlos-E. Carlos), "Jamás" (C. Blanes), "Abrazame" (R. Ferro-J. Iglesias), others.

En Washington (Continued from page 88)

ny Center comprobé que lo único que tiene de viejo es lapartida de nacimiento. **Hugo del Carril** es la salud en persona y quevoz potente y melodiosa. De esas voces que no necesitan de la tecnología moderna para que se

les escuche. Aplausos. **Conchin Piquer**, la estrella del espectáculo, no defraudó, en conclusión, fue un show que no contó con muchos números pero sí con grandes estrellas a quienes se les dió muy poco tiempo para complacer a sus admiradores.

En Mexico (Continued from page 89)

grabaciones piratas los tienen al borde de la quiebra. Que es una locura establecerse," pero ellos continúan en el negocio, por lo que saco la conclusión, que estos comentarios son simplemente para evitar que un sello extranjero se establezca y llegue a desubrirse la farsa. La realidad es solo una. Hay que trabajar y desquitar el dinero que se meten al bolsillo como consecuencia de los catálogos que representan. Hay que ser honestos con lo que ofrecen al firmarse un convenio de representación de marca. California es un mercado hermoso para el de-

sarrollo de la música y las empresas latinas; que desgraciadamente está en manos de advenedizos é improvisados que tratan de bloquear el acceso de otras empresas con comentarios infundados, protegiendo su ineptitud en unos casos y su deshonestidad profesional en otros. Los disqueros de hispanoamerica, deben pensarlo mucho para en el futuro renovar un contrato de representación, por que es una lástima, desperdiciar tan hermoso mercado y tan noble público consumidor . . . Y ahora ¡Hasta la próxima!

Nuestro Rincon (Continued from page 89)

national music forms. Following the success of reggae throughout the Caribbean and many European countries, Harry J. Records plans to extensively promote its productions in the States. Just released is a record by singer **Sheila Hylton**, model and air hostess with Air Jamaica, containing "Letter from Miami," which is starting to be noticed in Miami and New York. **Harry J. Johnson** is the president of the new branch . . . RCA is planning a superb promotion of **Paolo Salvatore** in Spain. Paolo smashed in several countries lately with "Buenos Dias Amor." Now they are going to promote this artist intensively via "Abrazame y Quiereme" . . . Zafiro of Spain is moving strongly in that country. They just signed Japanese musical genius (17 years old) **Chou Liang Lin**, who will record an album dedicated to the history of music' and honoring the 'first prize of International Contest of Violin, Queen Sofia 1977, containing themes by composers **Cesar Franck, Manuel de Falla and Pablo Sarasate** . . . **Perla** from the roster of RCA, Brazil, will tour several countries of Latin America and the States. She will visit for promotional purposes Los Angeles (April 5-6), New York (April 7-9) and Miami (April 10-12). **Henrique Gastaldello**, manager of the RCA Publishing Company of Brazil, will accompany the performer in her tour . . . And that's it for the time being! Stiff Records.

New York, N.Y. (Continued from page 21)

SEX PISTOLS COMINGS AND GOINGS: The **Lunch Chump** tells us that the **Sex Pistols** have been voted Best Punk Band of the Year in London by someone or something, we don't know who or what (how's that for asking the hard questions?). They won't, however, be invited to the awards ceremony, for fear that they might vomit on everyone and everything in sight.

The Pistols' bassist, **Sid Vicious**, was punched in the nose by a girl during the group's Fort Worth concert last week. Afterward, Vicious said he thought it was just a fan showing her appreciation. He is reported to have let his nose bleed profusely throughout the remainder of the concert.

CBS Dischi Inks Raffaella Cara



Raffaella Carra has recently been signed to CBS Dischi S.P.A. in Italy. Raffaella, who has enjoyed fame both in her native Italy and abroad, has just completed an album soon to be released by CBS Dischi. Raffaella has received gold records from Greece, Canada and Spain. Pictured at the signing, which took place at CBS Records International offices in Paris, are (from left): **Gianno Boncompagni**, producer; **Jacques Ferrari**, chief executive officer, CBS Dischi S.P.A.; **Raffaella Carra**; **Peter DeRougemont**, senior vice president, CBS Records International European operations; **Jeremy Pierce**, director, business affairs, CBS Records International European operations; **Alain Levy**, director marketing, CBS Records International European operations.

Rubinstein, Minor Bowing New Xeti Label

(Continued from page 3)

was not too happy that I'd left him behind, we talked about doing something," Rubinstein said of Xeti's gestation during the past half-year. "We've now formed that company, we're putting our artist roster together, and we're hiring a promotion and marketing force for the field. It is not a production company, but a full record company operation in which we intend to handle our own a&r, marketing, graphics, and so forth."

The label name, Rubinstein explained, is derived from ancient Egyptian hieroglyphics and is translated to mean "inscribed." Label designs being developed by Rod Dyer, who is currently supervising art direction for the label, are expected to incorporate the original hieroglyphics.

Distribution is also being

readied, although Rubinstein declined to detail the three different deals under final consideration. The actual distribution agreement will be unveiled during the pair's visit to MIDEM this week.

"We put the idea together before we ever talked to anyone about distribution," Rubinstein explained. "Then we started getting contacted by independent distributors, larger branch operations and independent labels about possible deals. We've since boiled down the possibilities regarding distribution and label financing to three offers."

Rubinstein expects to have a label staff of 12 to 14 "within a very short period of time, including a field promotion and marketing team. Minor adds that the latter staff is being designed from the ground up as a multi-

service team that will handle promotion, merchandising, marketing, advertising and publicity.

"We'll start working under a regional concept," Minor noted. "They'll be responsible for everything, from taking product into airplay situations to checking displays to overseeing sales and promotion. At this point in the industry, 'promotion' is really kind of a misnomer; a good promotion rep today isn't just concerned with radio, they're concerned with the whole process of readying the record and then supporting it in the market."

Rubinstein and Minor agree that the initial field promotion concept will be split into separate marketing and promotion operations once the label reaches a size that warrants it. For now, however, they expect



Jerry Rubinstein, Charlie Minor

to keep the operation at a compact size during its first months. The focal point for their current plans is clearly the development of a roster.

"We're not setting any timetable as to having X number of acts by a given date," Rubinstein said of their preliminary talent strategy. "We're not going to sign someone just because we need product. On the other hand, we've been talking about this project long enough that there are already a number of acts that we're looking very closely at." He added that Xeti expects to sign its first act shortly, but that signings will be made only after screening not only acts but management and bookings as well. "If we release eight albums during our first year, that will be a lot. If you find the right artist, but his management isn't really right, or the agency involved isn't adequate, than it's not enough. Nor are we looking for a hot single master, if there isn't a strong live act behind it. What we are looking for are total situations where everything falls into the right place."

That approach, Rubinstein adds, is expected to lead to the appointment of a separate a&r director early in the label's development, despite the duo's avowed intent of keeping the first year's output extremely selective. "It's not that Charley and I won't continue to be deeply involved in a&r," he explains. "But the biggest problem isn't finding new talent, it's setting a staff that will effectively follow through on finding it. There are likely hundreds of tapes being turned down that could point to successful acts. And of those demos that do lead to contracts, too often the albums that end up getting made lead to that deadly comment, 'I don't hear any singles.' I don't know how many times I've heard that said over the years, but we want to avoid that by having someone who'll be monitoring each project from the signing through every phase of production."

London: 30 Year's of Stars (Continued from page 89)

who are more or less associated with them; only London has a large number of performers who are automatically connected with that company in the public mind. Of today's stars, the names Joan Sutherland, Luciano Pavarotti, Sir George Solti, Zubin Mehta, Alicia de Larrocha and Vladimir Ashkenazy are known by all record buyers to be London artists, because they are almost 100 percent exclusive. McEwen believes in this concept, and he works hard to make each of these artists feel as though an exclusive arrangement with London is to their benefit. Actually, though such is only a matter of opinion, it helps both the company and the artist. For the artist, the public knows where to find them and as exclusive artists they have more leeway in repertory. As each exclusive artist has a wide public, these supporters associate London as the only company that gives them their favorites, so winning loyalty for records of less well-known performers. One can quickly list in one's head the artists such as Maria Callas, Arthur Rubinstein, Leontyne Price, Beverly Sills, and a few others who are intimately associated with their record companies. But the concept of exclusivity which is the case with this large group of London artists gives the company a profile in 1977 that is unique.

In London's master catalogue the first ten years (1947-57) do not have dates for the release of the records, and one can only hope that the order of records listed corresponds in some way to the dates they were made. Glancing through the files one finds that the second record (LLP-2) again used the talents of Maestro Munch, this time in a

repertory for so many years his alone, Berlioz. A large slice of *Les Troyens*, including "The Royal Hunt and Storm Sequence," must have delighted Francophiles at the time. The first singers to appear in London's listings were the German tenor Helge Roswaenge, the French soprano Janine Micheau and the American tenor Eugene Conley.

Conley was a big star in Italy in the late '40s, making a bigger splash there than when he came to the Metropolitan in the early '50s. The first complete opera to appear on a label that would become so associated with the lyric theater is the first in a sequence of Gilbert and Sullivan, *Trial by Jury*. And the performers as in almost all subsequent G&S issues were the D'Oyly Carte Company.

Coming up soon after came the first records by two of the great London stars: Renata Tebaldi and Hilde Gueden. Miss Tebaldi, whose career of more than 20 years was captured exclusively on London, was first heard in a recital disc that included Aida's "Ritorna Vincitor," Marguerite's two arias in Act II of *Faust*, Leonora's "Tacea la notte placida" from *Il Trovatore* and three Puccini arias: "Un bel di," "In quelle trine morbide" and "Vissi d'Arte." Miss Gueden, a Viennese-based soprano of Czech background, had a big career at the Metropolitan in the '50s and an even larger one in Vienna before and after. She was heard on many London records, the first of which was an Operetta Program, which of course included "Wien, Wien, nur du allein."

Pianist Wilhelm Kempff, still active today, appeared first in Brahms, and star conductors cropped up like so many bottles

of champagne: Ernest Ansermet, Eduard von Beinum, Clemens Krauss, Josef Krips, Erich Kleiber, Karl Boehm. Sir Georg Solti comes into the picture this early, the first numbered record being the Haydn No. 102 (As pianist in a recording of violin sonatas by Brahms, Beethoven and Mozart, Solti joined with violinist George Kulen Kamph at the very dawn of the label). The first operas were interesting: a *La Boheme*, still available, with Miss Tebaldi in rare and honeyed voice as Mimi and Miss Gueden as a coquettish Musetta; a complete *Fledermaus* with Miss Gueden as Rosalinda, Julius Patzak as Eisenstein and Krauss conducting. (There is some indication that *Fledermaus* was the first opera recorded; it definitely was the first opera recorded in Vienna after the war.) and Act II only of the famous and still loved *Die Meistersinger* recording with Miss Gueden again, as Eva, Paul Schaeffler as Sachs and Hans Knappertsbusch conducting.

The great Canadian contralto Kathleen Ferrier, her career quenched so early by cancer, was heard on London—in aria discs and in a memorable *Das Lied von der Erde* with Bruno Walter conducting. Britain, the home of London's parent, Decca Records, has been served by the classical department not only in many recordings of Elgar, Vaughan Williams, Purcell and Gilbert and Sullivan, but by a tremendous commitment to the works of Benjamin Britten. The company has issued almost all of the composer's operas, the first of which was *The Turn of the Screw* with Britten conducting a cast headed by Jennifer Vyvyan as the Governess and Peter Pears as Quint.

RECORD WORLD GOSPEL

Gospel Picks Of The Week

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

Contemporary & Inspirational

Gently Flowing Feeling
Albrecht, Roley & Moore
White Horse 1002

Flyaway
Nutshell
Myrrh MSB 6592

Out In The Open
Dogwood
Lamb & Lion LL 1035

Grammy Nominees Set

■ The National Academy of Recording Arts and Sciences (NARAS) has announced the nominees for the 20th Annual Grammy Awards. 1978 marks the first time NARAS will be giving Grammy awards in five gospel categories. For a complete listing of nominations see page 4.

CONTEMPORARY & INSPIRATIONAL GOSPEL

JANUARY 21, 1978

1. **HOME WHERE I BELONG**
B.J. THOMAS/Myrrh 6571 (Word)
2. **MIRROR**
EVIE TORNUQUIST/Word WSB 8735
3. **GENTLE MOMENTS**
EVIE TORNUQUIST/Word WST 8714
4. **FOR HIM WHO HAS EARS TO HEAR**
KEITH GREEN/Sparrow 1015
5. **ELVIS'S FAVORITE GOSPEL SONGS**
J.D. SUMNER & THE STAMPS/QCA 362
6. **COME ON RING THOSE BELLS**
EVIE TORNUQUIST/Word WST 8770
7. **DALLAS HOLM & PRAISE, LIVE**
Greentree R 3441
8. **JESTER IN THE KINGS COURT**
MIKE WARNKE/Myrrh 6569 (Word)
9. **MY HEART CAN SING**
THE BILL GAITHER TRIO/Impact R 3445
10. **PRaise II**
THE MARANATHA SINGERS/Maranatha HS 026
11. **LIVE FROM NASHVILLE**
JIMMY SWAGGART/Jim 126 (Word)
12. **HIS HAND IN MINE**
ELVIS PRESLEY/RCA ANLI 1319
13. **HOW GREAT THOU ART**
ELVIS PRESLEY/RCA LSP 3758
14. **ALLELUIA**
THE BILL GAITHER TRIO/Impact R 3408
15. **THIS IS NOT A DREAM**
PAM MARK/Aslan 1003
16. **WRITTEN ON THE WIND**
CHUCK GIRRARD/Good News 8106 (Word)
17. **LIVE! THE VERY BEST OF THE HAPPY GOODMAN FAMILY**
Canaan CAZ 816/2 (Word)
18. **SWEET COMFORT**
Maranatha HS 033

Gospel Truth

One Truth
Greentree R 3469

Peace In The Midst Of The Storm

Bridge
Impact R 3492

Lexicon Music Pacts With Johanna Bureau

■ CHICAGO — Lexicon Music's director of publications Carl Seal has announced that the company has granted permission to the Chicago-based Johanna Bureau for the Blind and Visually Handicapped, Inc. to transcribe the youth musical, "Tell It Like It Is," into braille.

19. **'SPECIALLY FOR SHEPHERDS**
RALPH CARMICHAEL/Light LS 5725 (Word)
20. **LADY**
REBA/Greentree R 3430
21. **MOMENTS FOR FOREVER**
THE BILL GAITHER TRIO/Impact R 3457
22. **BUST OUT LAFFIN'**
WENDY BAGWELL & THE SUNLITERS/
Canaan CAS 9765 (Word)
23. **LET ME HAVE A DREAM**
DANNIEBELLE/Sparrow 1016
24. **FAITH**
CRUSE FAMILY/Canaan 9812
25. **SHOTGUN ANGEL**
DANIEL AMOS/Maranatha 032
26. **SATAN'S BEEN PARALYZED**
DAVID INGLES/Tempo S 447
27. **ME AND MY OLD GUITAR**
NANCY HONEYTREE/Myrrh MSB 6584 (Word)
28. **NEW EARTH**
JOHN MICHAEL TALBOT/Sparrow 1010
29. **CORNERSTONE**
THE SPEERS/HeartWarming R 3456
30. **MUSIC FROM MY SECOND BIRTH**
BILI THEDFORD/Good News 8105 (Word)
31. **LIVE IN CHATTANOOGA**
THE KINGSMEN/HeartWarming R 3477
32. **PRAISE VOL. I**
THE MARANATHA SINGERS/Maranatha 008
33. **PLAIN GEORGIA GOSPEL**
WENDY BAGWELL & THE SUNLITERS/
Canaan 9810 (Word)
34. **LOVE BROKE THRU**
PHIL KAEGGY/New Song NS 002 (Word)
35. **LOVE SONG REUNION**
LOVE SONG/Good News GNR 8104
36. **THIS IS ANOTHER DAY**
ANDREA CROUCH/Light 5683 (Word)
37. **ON HEAVEN'S BRIGHT SHORE**
THE INSPIRATIONS/Canaan 9806 (Word)
38. **PRAISE BE TO JESUS**
THE BILL GAITHER TRIO/Impact R 3408
39. **IN CONCERT**
FLORIDA BOYS/Canaan 9814 (Word)
40. **JUST BECAUSE**
THE IMPERIALS/Impact 3390

GOSPEL TIME

By VICKI BRANSON

■ Albrecht, Roley and Moore's second album, titled "Gently Flowing Feeling," has been released by White Horse Records. The group was assisted on the album by Al Perkins, Stephen Alexandersen and John Michael Talbot. The first 10,000 copies of the album were pressed in pure white vinyl—the trademark of White Horse Records.

A Lamar Seago Family Fan Club has been initiated by David Wilson and Connie Morgan of Pittsville, Maryland. The club has petitioned the International Fan Club organization for sanction, and when granted, will announce a mailing address.

Ralph Carmichael, to celebrate Jesus' birth, this past Christmas season gave us the spectacular "Specially for Shepherds," and now in celebration of Christ's resurrection, he is bringing a moving Easter collection, "Easter Celebration." It contains several traditional Easter favorites as well as new works by some of the day's most gifted composers.

Greentree Records will be shipping new albums this month. They include: "The Lady Is A Child," by Reba, and "Tell 'Em Again," by Dallas Holm and Praise . . . The Benson Company has set the dates and place for its Annual Choir Directors Retreat. Dates are February 21-23; place: the Opryland Hotel. Dottie Rambo is currently working on a new children's musical which will be premiered at the retreat . . . Impact Records will soon release "Pilgrims Progress" by the Bill Gaither Trio. The lp is the first featuring Gary McSpadden, who replaces Danny Gaither in the trio.

SOUL & SPIRITUAL GOSPEL

JANUARY 21, 1978

1. **FIRST LADY**
SHIRLEY CAESAR/Roadshow RS 744 R (United Artists)
2. **LIVE AT CARNEGIE HALL**
JAMES CLEVELAND/Savoy 7014 (Arista)
3. **JOY!**
MILTON BRUNSON & THE THOMPSON COMMUNITY CHOIR/Creed 3078 (Nashboro)
4. **TONIGHT'S THE NIGHT**
THE GOSPEL KEYNOTES/Nashboro 7187
5. **LOVE ALIVE**
WALTER HAWKINS & LOVE CENTER CHOIR/Light 5685 (Word)
6. **THE COMFORTER**
EDWIN HAWKINS/Birtheright BRS 4020 (Ranwood)
7. **DON'T MAKE WAR**
HARRISON JOHNSON/Creed 3080 (Nashboro)
8. **THIS IS ANOTHER DAY**
ANDRAE CROUCH/Light 5863 (Word)
9. **JESUS CHRIST IS THE WAY**
WALTER HAWKINS/Light 5705 (Word)
10. **NOW & FOREVER**
THE PILGRIM JUBILEE SINGERS/
Nashboro 7181
11. **FROM AUGUSTA WITH LOVE**
SWANEE QUINTET/Creed 3077 (Nashboro)
12. **STAND UP FOR JESUS**
THE SAVANNAH COMMUNITY CHOIR WITH REV. ISAAC DOUGLAS/Creed 2306 (Nashboro)
13. **I'M GOING TO SIT DOWN**
ERNEST FRANKLIN/Jewel 0128
14. **TRY BEING BORN AGAIN**
THE SOUL SEARCHERS/Nashboro 7190
15. **RIDE THE SHIP TO ZION**
THE GOSPEL KEYNOTES/Nashboro 7172
16. **IT'S ALRIGHT NOW**
JESSY DIXON/Light LS 5719 (Word)
17. **HAVE YOU EVER HAD THE BUTS?**
PROF. HAROLD BOGGS/Nashboro 7189
18. **HE'S STANDING BY**
THE INSTITUTIONAL CHOIR OF BROOKLYN, N.Y./Savoy 14458 (Arista)
19. **DIFFERENT DRUMMER**
RHANI HARRIS/Emprise 1001
20. **TAKE HIM AT HIS WORD**
BIBLEWAY RADIO CHOIR/Savoy 14459 (Arista)
21. **HAPPY IN JESUS**
REV. MACEO WOODS & CHRISTIAN TABERNACLE CHOIR/Savoy 14463 (Arista)
22. **I WILL TRAVEL ON**
THE ORIGINAL SOUL STIRRERS/HSE 14200
23. **JAMES CLEVELAND PRESENTS**
THE RUTH SCHOFIELD EDITION/Savoy 14445 (Arista)
24. **GOTTA FIND A BETTER HOME**
THE ANGELIC GOSPEL SINGERS/
Nashboro 7178
25. **SEE YOU IN THE RAPTURE**
THE SENSATIONAL NIGHTENGALES/
ABC/Peacock 58227
26. **I'M GOING ON**
LOUISE McCORD/Savoy 1442 (Arista)
27. **LOOK WHERE GOD HAS BROUGHT US**
RODENA PRESTON AND THE VOICES OF FAITH/Birtheright BRS 4012 (Ranwood)
28. **LET ME HAVE A DREAM**
DANNIEBELLE/Sparrow 1016
29. **JESUS IS ON MY SIDE**
SISTER LUCILLE POPE/Nashboro 7188
30. **WONDERFUL**
EDWIN HAWKINS & THE EDWIN HAWKINS SINGERS/Birtheright BRS 400 (Ranwood)
31. **COME TOGETHER**
VARIOUS ARTISTS/Creed 23079
32. **MEET THE ORIGINAL FIVE BLIND BOYS OF MISSISSIPPI**
Jewel 0126
33. **MAMA PRAYED FOR ME**
THE SENSATIONAL WILLIAMS BROTHERS/Savoy 14462 (Arista)
34. **SPECIAL APPEARANCE**
ISAAC DOUGLAS/Creed 3081 (Nashboro)
35. **PHASE I**
J. C. WHITE/Savoy 14467 (Arista)
36. **THESE ARE THE DAYS**
DOROTHY LOVE COATES AND HER SINGERS/Savoy 14466 (Arista)
37. **LIVE AND DIRECT**
MIGHTY CLOUDS OF JOY/ABC/Peacock AB 1038
38. **HANG ON, HELP IS ON THE WAY**
BISHOP BILLY ROBINSON AND THE GARDEN OF PRAYER CATHEDRAL CHOIR/Savoy 14432 (Arista)
39. **WHERE HAS HE GONE**
REV. JOHNNY L. JONES/Jewel 1032
40. **JESUS IS ALL YOU NEED**
VOICES OF HOPE/Glori 1036

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Country, Pop Acts Finding Common Ground

By WALTER CAMPBELL & MARGIE BARNETT

■ NASHVILLE—As in all fields, the sound of country music has been changing steadily over the years. A review of the pop and country charts reveals an exchange of talent between the two fields. Pop acts are finding favor with a receptive country audience, and established country acts are broadening their appeal to capture a larger share of the total listening and buying public.

RW talked to several top producers, and the general consensus was that they are not aiming for a specific market. "When I go in to cut a record, I don't go in to cut a particular kind of record. I don't think about it being totally country, nor do I deliberately try to cut a crossover. I just want to cut the best record I can," stated Larry Butler, producer for Kenny Rogers, whose last three singles crossed to pop.

The entire image of country music has changed from "the hillbillies back in the sticks" to a polished, professional sound recognized and appreciated worldwide. "The transition in country music is going more toward the MOR approach, but I feel that whatever is good music will always sell and that's where we're headed. We're picking up more listeners and a greater audience. We're not defined geographically or economically anymore. I think country artists today can compete with any other act in the world," said Tom Collins, who produces Ronnie Milsap and Barbara Mandrell.

In the wake of Crystal Gayle's #2 pop, #1 country record, "Don't It Make My Brown Eyes Blue," her producer, Allen Reynolds, emphasized country's diversity. "I don't think country can be identified as a little stereotype area. Nor do I think the so-called country audience is after one tight little stereotype music;

they are not limited people. They don't like it served up on the same dish with the same flavoring all the time. There's no question that there is a growing sophistication with the audience and the musicians; they're into all kinds of music. Country is a broad musical sound that has always pulled in other kinds of music."

Reynolds believes an important contributing factor to country's improved sophisticated sound is that "the equipment is better now and Nashville's knowledge of recording techniques is much more advanced than it was a decade ago. I'm sure that my approach to making records in

(Continued on page 96)

NSA Balloting In Final Stages

■ NASHVILLE — The Nashville Songwriters Association is now in its final round of balloting, which enables its entire membership to select a total of 25 songwriters, who will receive a Songwriter Achievement Award in February.

At the same time, NSA members are also selecting a "Songwriter of the Year" as a result of the writer who receives the largest number of votes from his peers.

Confidential Tabulation

All ballots are being confidentially tabulated by the accounting firm of Peat, Marwick, Mitchell & Co., and results will not be revealed until February 14.

CBS Names Mitchell Nashville A&R Manager

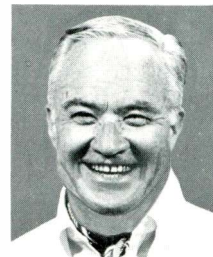
■ NASHVILLE — Billy Sherrill, vice president, a&r, CBS Records, Nashville, has announced the appointment of Emily Mitchell to the post of manager, a&r, CBS Records Nashville. Ms. Mitchell will report directly to Sherrill.

In her new a&r managerial capacity, Ms. Mitchell's areas of concentration will be artist relations and administration, to include the scheduling of singles and album recording sessions for signed artists and managing of departmental budgeting and expenditures.

Ms. Mitchell began her career with CBS Records in 1966 as an a&r staff assistant for Billy Sherrill in Nashville. Throughout the past eleven years Ms. Mitchell has remained with Sherrill in an a&r capacity.

NASHVILLE REPORT

By RED O'DONNELL



■ The fifth annual American Music Awards airs live tonight (Monday) on ABC-TV. List of finalists includes **Loretta Lynn** in three of the five country music categories. Loretta competes against younger sister **Crystal Gayle** (and **Dolly Parton**) for the Favorite Female Vocalist prize. On the "staff side" (as opposed to distaff) **Waylon Jennings** has also been nominated in three categories.

MCA's resident country rural humorist **Jerry Clower** collects caps. "It's my hobby," he said.

"I got about 200 of 'em that advertise everything from seeds to chemicals that will ward off mosquitoes. I started collecting them several years ago—and they just grew," Jerry explained. "Mama (his wife) has hinted if I get many more, I'm gonna have to build a separate room for 'em."

Clara (Mrs. Tommy) Butcher, 66-year-old mother of Loretta Lynn and Crystal Gayle, is (at this writing) recovering from serious surgery in an Indianapolis hospital. Loretta and Crystal are at her bedside. (Loretta canceled west coast TV tapings and Crystal postponed an album recording session to fly to Indianapolis!).

Tammy Wynette performed the past Saturday (14) in Charlotte, N. C., her first personal appearance since undergoing surgery Dec. 6 in Tucson, Ariz. She plans to do no more shows until next month. "I did it (the show) as a favor for longtime friend promoter **Paul Buck**," the singer said. "Originally I had planned to return to regular work this week, but have decided two more weeks of rest is what I need. Some days I feel real good; other days just so-so."

(Continued on page 95)

Grand Ole Opry Expands B'casts

■ NASHVILLE — The Grand Ole Opry will begin including two shows to be broadcast Friday nights during the summer season. WSM Radio's live country music show will change from one to two shows in order to accommodate larger audiences, according to Opry public relations director Jerry Strobel.

"The two Friday night shows (at 6:30 and 9:30 p.m.) will begin June 2 and a Friday matinee will begin June 23 with a matinee beginning on the following Sunday," Strobel said. "This year will be bigger than ever as far as tourists visiting Nashville."

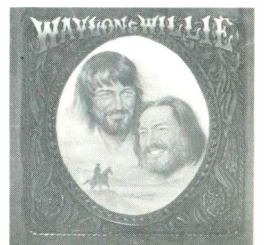
All the summer shows will last through August. The regularly scheduled summer Saturday matinees will last from March 28 until October 28. Last year's record-breaking attendance at the Opry was 844,943 reflecting a steadily growing audience since the show moved from the Ryman Auditorium in 1974.

COUNTRY PICKS OF THE WEEK

SINGLE **MOE BANDY**, "SOFT LIGHTS AND HARD COUNTRY MUSIC" (Prod.: Ray Baker) (Writer: S. D. Shafer) (Acuff-Rose, BMI) (2:50). This cut pretty much tells the story of a traditional country song. The pace is medium, but vocals and production are strong enough to make it move. Columbia 3-10671.

SLEEPER **CHARLIE WALKER**, "T FOR TEXAS" (Prod. Royce G. Clark) (Writer: J. Rodgers) (Peer International, BMI) (2:49). A country classic brought up to date. Rock and roll electric guitars combined with the traditional banjo and vocals make the difference. Plantation 168.

ALBUM **WAYLON JENNINGS & WILLIE NELSON**, "WAYLON & WILLIE." A sure winner, the songs are thoughtful while maintaining the Outlaw attitude. Most are consistent with both artists' past efforts with some interesting new angles, such as Waylon's version of Stevie Nicks' "Gold Dust Woman." RCA AFL1-2686.



Dropping The Dot



ABC/Dot Records became ABC Records at a recent name shortening ceremony at Richland Country Club in Nashville. The reception, hosted by ABC Records president Steve Diener and ABC Records Nashville operation president Jim Foglesong, was attended by more than 300 persons, including artists, industry executives and local dignitaries.

Nashville Report (Continued from page 94)

Jessica James became the mother of 6 lb. 4 oz. **Bruce Ryan Harris**, Jr. Dec. 21—the birthday of the father. (She checked out of the hospital Dec. 24, the first anniversary of their wedding.) Jessica is the daughter of Mr. & Mrs. **Conway Twitty** . . . The flu bug (Texas type) hit **Gene Autry** and **Freddy Fender**, forcing them to bow out of appearances on NBC-TV's 3-hour "50 Years of Country Music" special that was taped for the most part in Nashville and the Opry House.

Fender will be replaced by **Johnny Rodriguez**. In the case of Autry, the show's script will be re-written to include a film clip from his first movie, in which he sang "That Silver-Haired Daddy of Mine." (Autry has not performed on TV in 15 years.)

Birthdays this week: **Ronnie Milsap**, **Grady Martin**, **Bobby Goldsboro**, **Dolly Parton**, **Phil Everly**, **Stu Phillips**, **Slim Whitman**, **Mac Davis** and **Pam Dickinson**.

Mel Tillis heads to Orem, Utah later this month to tape an appearance on the **Donny & Marie Osmond** series. The program is expected to air in late March on ABC-TV . . . The **Twittybirds** band and road crew gifted boss **Conway Twitty** with a 1978 GMC Pacer, the front "license plate" on which reads: "It's Hard to Be Humble When You Drive the Best" . . . Another **Jerry Clower** item: He presented every high school library in his home state of Mississippi with a copy of his "Ain't Good God" best-seller. About 280, according to his manager **Tandy Rice**.

Hickory recording artist **Carl Smith** experienced beau coup problems in obtaining a passport for his April visit to England, where he'll appear on London's annual Wembley Festival. It seems that **Carl Milton Smith**, as he is known to all members of his family, is listed on Tennessee state records as Carl Richard Smith. He, with aid of a lawyer, eventually convinced the courts he actually is Carl M. Smith rather than Carl R. Smith . . . Capitol recording artist **Connie Cato** has resumed touring after two months hiatus, during which she gave birth to a son (**Josh**) and "became acquainted" with him. Josh, by the way, is traveling with Mom. Naturally it's his first road trip!

Veteran **Charlie Lamb**—he's done about everything there is to do in the country music business—cut nine commercials for an Evansville furniture company. The blurbs were in double talk, something in which Charlie the Lamb is a master. He's come up with a new singer—**Bobby Hood**, who also is a writer. "I have high hopes of Bobby becoming an important artist," says Charlie, ever the optimist!

Alabama-born Hood has been signed to a contract with Shelby Singleton's Plantation Records and his first release is "Southern Ladies Kind of Man."

Johnny Cash, **Jimmy Dean**, **Glen Campbell** and **Roy Clark** are among the country music performers signed to appear on "The Kraft 75th Anniversary Special" slated to air Tuesday, Jan. 24 on ABC-TV.

Singer-writer **Mickey Newbury** signed with ASCAP. The hot rumor here in cold, cold Nashville (this week, anyhow) is that Mickey and his family are moving back to Nashville from Portland, Ore., where they have been living for past the several years . . . Today marks the 30th anniversary of **Jack Guthrie's** death.

COUNTRY HOTLINE

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Kenny Dale — "Red Hot Memory"

Freddie Hart — "So Good, So Rare, So Fine"

Linda Cassady — "Little Teardrops"

Tommy Cash — "Take My Love To Rita"



Anne Murray

"Return To Me," a hit by Dean Martin in the '60s, surfaces again with a superb rendition by **Marty Robbins!** Where Dino featured an Italian chorus, Robbins eases into smooth Spanish. Give it a try, it's a programming treat! Already on KYNN, WTOD, WHK, WTSO, WWVA.

Waylon sets another record, this time with the able assistance of **Willie Nelson!** Their RCA duo, "Mammas Don't Let Your Babies Grow Up To Be Cowboys," charts nationally this week at an unprecedented # 40 on the Top 100 with 77 percent of reporting stations adding it the first week!



Colleen Peterson

Anne Murray scores strongly with her remake of the hit "Walk Right In." Instant adds at WPLO, KENR, KIKK, KCKC, KAYO, WRCP, WSLC, WIRE, WVOJ, WMNI, KJJJ, KLAK, WWVA, WMC, WBAP, WHK, WTOD, KRMD.

Don Drumm's "Bedroom Eyes" is coming alive after a couple of slow weeks — it explodes nationally with new action this week at KCKN, WDAF, KTCR, KNIX, WITL, WTSO, KWMT, WJQS, WSLC, KRMD, WRCP.

"It Started All Over Again" is starting to shape into a real race for **David Houston** and **Vern Gosdin!** Added to the Houston record this week are WWVA, KENR, KWMT, WMNI and KLAK; Gosdin charts nationally with new adds at WJJD, WINN, WMC, WRCP, WVOJ, WTSO, WQJS, WTOD.

Linda Cassady's "Little Teardrops" is starting to break in southwestern markets; ditto for **Tommy Cash's** "Take My Love To Rita."

Two versions of "Bucket to the South" are vying for airplay: **Ava Barber's** release on Ranwood is playing at WIVK, KLAK, KFDI, WTOD, KYNN; **Colleen Peterson's** Capitol version is added at WSDS.

Tom Bresh's "Smoth! Smoke! Smoke!" catching fire with action reported at KLAC, KYNN, KJJJ, KNIX, WRCP, WSDS, KDJW, WSLC, KFDI, KKYX, WBAP.

LP Action: **John Denver's** "Tradewinds" featured at KCKC; **Don Williams' "Look Around You"** playing at WSDA.

Kenny Dale's "Red Hot Memory" is warming up listeners at KENR, KIKK, KLAK, KCKC, KCKN, WRCP, WTOD, WIRE, WVOJ, KFDI, KJJJ.

SURE SHOTS

Don King — "Music Is My Woman"

Bill Anderson & Mary Lou Turner — "I'm Way Ahead Of You"

Moe Bandy — "Soft Lights and Hard Country Music"

LEFT FIELDERS

Charlie Walker — "T For Texas"

Linda Cassady — "Little Teardrops"

AREA ACTION

Tommy O'Day — "Mr. Sandman" (WVOJ, KYNN)

Billy Nash — "I Can't Help It" (KVOO)

Billy Don Burns — "Southern Lady" (WPNX, WJQS)

Baby John — "I Don't Want To Fall In Love Again" (KVOO, WSLC)

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

DON KING—Con Brio CBK 129

MUSIC IS MY WOMAN (Prod.: Bill Walker) (Writer: S. Summer)
(Con Brio, BMI) (2:50)

Clean production, strong vocals and good material all add up for this medium-paced single. Already gaining airplay, chart action should follow soon.

MARTY ROBBINS—Columbia 3-10673

RETURN TO ME (Prod.: Billy Sherrill) (Writers: C. Lombard/D. DiMinno)
(Southern, ASCAP) (2:55)

A mellow love song with one Spanish verse. The cut is consistent with Robbins' style and should prove successful.

BILL ANDERSON & MARY LOU TURNER—MCA 40852

I'M WAY AHEAD OF YOU (Prod.: Buddy Killen) (Writers: C. Putman/S.
Throckmorton) (Tree, BMI) (3:04)

Whisperin' Bill and Mary Lou continue their style of trading lyrics. A pleasant, mellow love song which should gain quick acceptance.

JOE EDDIE GOFF—RDS 2006

ONE LESS SET OF FOOTSTEPS (Prod.: Russ Reeder) (Writer: J. Croce)
(Blending Well/American Broadcasting, ASCAP) (2:48)

This country version of Jim Croce's pop hit works well both lyrically and musically. Upbeat tempo and a pleasant dobro are appealing.

B.J. THOMAS—MCA 40854

EVERYBODY LOVES A RAIN SONG (Prod.: Chips Moman) (Writers: M. James/
C. Moman) (Screen Gems-EMI/Baby Chick/Stratton House, BMI) (2:33)

A medium-paced cut with solid vocals and production. The song is well-suited for B.J. and has good crossover potential.

JIM REEVES—RCA 11187

YOU'RE THE ONLY THING (THAT'S HAPPENED TO ME) (Prod.: Bud Logan)
(Writer: J. Toombs) (Golden West Melodies, BMI) (2:12)

Slow and easy treatment of this love song is especially appealing for more traditional country audiences. Good for the season, too.

LINDA CASSADY—Cin/Kay 127

LITTLE TEARDROPS (ARE SMARTER THAN YOU THINK) (Prod.: Jim Foster)
(Writer: A. Allan) (Electric Mule/Sheri Kay, BMI) (2:36)

Vocals and production are the pluses for this cut. The medium-paced song fits well with Linda's uncomplicated style.

J.R. WILLIAMS—Boll Weevil 117

TWILIGHT TIME (Prod.: Bernie Vaughn & Billy Hall) (Writers: B. Ram/W.
Nevins/A. Dunn) (Porgie, BMI) (2:49)

A more traditional, medium-tempo song which is rendered well by Williams' smooth vocals, it should prove successful on the charts.

BOBBY HOOD—Plantation 169

COME ON IN (Prod.: Bobby Hood Sr.) (Writer: B. Hood Jr.) (Prize/Starcast,
ASCAP) (2:32)

The chorus of this easy-flowing song punctuates the melody well. Vocals and production are polished for success.

DUGG COLLINS—Sunshine Country 154

SOMEDAY I'D LIKE TO LOVE YOU WHEN YOU'RE MINE (Prod.: The General)
(Writers: L. Barnhill/J. B. Barnhill) (Songmaker, ASCAP) (2:46)

A slow, traditional country song, this cut should gain acceptance with the more pure country-oriented audience.

AVA BARBER—Ranwood 1083

BUCKET TO THE SOUTH (Prod.: Dean Kay & Mac Curtis) (Writer: G. Davies)
(Beechwood/Dickerson, BMI) (2:40)

Coinciding with another artist's release of the same song, this cut is more mellow but retains equal validity.

CHUBBY HOWARD—Golden Moon 002

ROSE CITY CHIMES (Prod.: Steve Lake & Tommy Mills) (Writer: B. Garrett)
(Brazos, BMI) (1:58)

An upbeat instrumental, this cut has an outstanding steel guitar with considerable jazz influence.

Scorpion, GRT Pact

■ SUNNYVALE, CAL. — A new agreement for manufacturing and worldwide distribution of Scorpion Records and tapes by GRT Records has been signed by the two companies, it has been announced by Dick Heard, vice president and general manager, GRT Records, and Slim Williamson, president, Scorpion Records.

The new three-year agreement covers all Scorpion product and artists.

MCA Promotes Habbaz

■ LOS ANGELES—Murray Habbaz has been promoted to sales manager of the Nashville branch for MCA Records, said Jeff Scheible, vice president/sales for the label.

Background

Habbaz joined MCA Records in 1973 as salesman in the Charlotte office, a position he held until this promotion.

Country Crossovers (Continued from page 94)

Nashville with country artists has been a lot more of a pop type of recording approach in that I took more time and paid a lot more attention to detail."

Gary Klein set out to "put a little spit and polish" on Dolly Parton's records and produced "Here You Come Again," which was a #1 country record and is currently #6 on RW's Singles Chart. Klein downplays the distinctions between country and pop. "In terms of country and pop you have to think broader, in terms of a universal language. Country people are no different than pop people. There are ex-

trêmes in any case, but mainstream pop music, which is what I consider Dolly's music to be, is meant to be liked by everybody. I just tried to make a great record with Dolly that I thought would be right for her and that people would like—all people. It is universal when pop people and country people like a record. That's been proven over the last three or four years with all these non-country artists so to speak on the country charts. It's just wide open, it's no longer country and it's no longer pop, it's just a fusion of music. We have so much music to listen to, that I think these things just happen. It's more evolutionary than revolutionary."

Tom Jones' "Say You'll Stay Until Tomorrow" and Mary MacGregor's "Torn Between Two Lovers" both hit the number one country spot, with Debby Boone, Engelbert Humperdinck and Jennifer Warnes also experiencing country chart success. Country-flavored rockers like the Charlie Daniels Band, the Marshall Tucker Band, the Eagles, Dr. Hook and Jimmy Buffett have, for the most part, found a second home with country listeners.

Linda Ronstadt, whose single "Blue Bayou" went #1 country, is described by her producer Peter Asher as "a rock singer with considerable country influence." "Linda will usually choose some songs that are countryish, and we will do them pretty country," said Asher, "but we're not aiming to 'make a country hit.' We just go in with a nice country song and try to do it right. I think of Linda's records as being purely rock and roll, but because of her style and the fact that a lot of country people like her, they turn into country records as well."

All agree that the barriers between country and pop are diminishing and seem to disappear in the rush of a "mainstream pop" hit. Paul Hornsby, producer for the Charlie Daniels Band and the Marshall Tucker Band, summed it up best. "A hit song is a hit song regardless of what category you want to put it in."

CMA Announces Radio Winners

■ NASHVILLE—Three radio stations have been recognized by the Country Music Association for their outstanding promotions of "October Is Country Music Month" at the local level. Winners were selected by a panel of judges after they reviewed special programs, contests and other promotions as sponsored by the stations to call attention to Country Music Month, during October.

Winners were chosen in three categories, according to market area populations. Winner for Category 1, stations with market areas of 50,000 or less, was WJIL Radio of Jacksonville, Illinois. The station winning in Category 2, with a market area of 50,000 to 500,000 people, was KSSS in Colorado Springs, Colorado. Winner in Category 3, with a market area of over 500,000 people, was station WCMS in Norfolk, Virginia.

Each station was also asked to submit a joke, which will be presented on a coming episode of "Hee Haw" by a station representative in the cornfield scene.

Winning stations receive transportation to Nashville and accommodations there for one station representative, plus the author and spouse of the cornfield joke. They will all stay for three days during October and attend the taping of "Hee Haw."

THE COUNTRY ALBUM CHART

JANUARY 21, 1978

JAN. 21	JAN. 14		WKS. ON CHART
1	1	SIMPLE DREAMS LINDA RONSTADT/Asylum 6E 106	19
2	3	HERE YOU COME AGAIN DOLLY PARTON/RCA APL1 2544	13
3	4	WE MUST BELIEVE IN MAGIC CRYSTAL GAYLE/United Artists LA771 G	27
4	2	ELVIS IN CONCERT ELVIS PRESLEY/RCA APL2 2587	13
5	10	DAYTIME FRIENDS KENNY ROGERS/United Artists LA754 G	27
6	13	I WANT TO LIVE JOHN DENVER/RCA AFL1 2521	8
7	11	OL' WAYLON WAYLON JENNINGS/RCA APL1 2317	36
8	5	IT WAS ALMOST LIKE A SONG RONNIE MILSAP/RCA APL1 2439	20
9	8	OLIVIA'S GREATEST HITS OLIVIA NEWTON-JOHN/MCA 3028	11
10	9	MY FAREWELL TO ELVIS MERLE HAGGARD/MCA 2314	11
11	12	HEAVEN'S JUST A SIN AWAY THE KENDALLS/Ovation OV 1719	20
12	14	TAKE THIS JOB AND SHOVE IT JOHNNY PAYCHECK/Epic KE 35045	9
13	7	YOU LIGHT UP MY LIFE DEBBY BOONE/Warner/Curb BS 3118	11
14	6	MOODY BLUE ELVIS PRESLEY/RCA AFL1 2428	28
15	16	LIVE AT THE ROYAL FESTIVAL HALL GLEN CAMPBELL/Capitol SWBC 11707	7
16	19	CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFET/ABC AB 990	48
17	30	THAT'S THE WAY LOVE SHOULD BE DAVE & SUGAR/RCA APL1 2477	20
18	17	Y'ALL COME BACK SALOON OAK RIDGE BOYS/ABC DO 2993	15
19	29	LOVE IS JUST A GAME LARRY GATLIN/Monument MG 7616	20
20	26	EASTBOUND AND DOWN JERRY REED/RCA APL1 2516	20
21	21	ONE OF A KIND TAMMY WYNETTE/Epic PE 35044	8
22	22	MIDNIGHT WIND CHARLIE DANIELS BAND/Epic PE 34770	13
23	32	HOOKIN' IT ROY CLARK/ABC DO 2099	4
24	15	HOW GREAT THOU ART ELVIS PRESLEY/RCA LSP 3758	20
25	41	KENNY ROGERS/United Artists LA689 G	63
26	40	JUST FOR YOU JOHNNY RODRIGUEZ/Mercury SRM 1 5003	8
27	35	ROAD SONGS HOYT AXTON/A&M SP 4669	3
28	31	TO LEFTY FROM WILLIE WILLIE NELSON/Columbia KC 34965	30
29	54	THE NEW SOUTH HANK WILLIAMS, JR./Warner Bros. BS 3127	2
30	42	AIMIN' TO PLEASE MARY KAY PLACE/Columbia PC 34908	9
31	38	LUXURY LINER EMMYLOU HARRIS/Warner Bros. BSK 3115	52
32	36	RAMBLIN' FEVER MERLE HAGGARD/MCA 2267	33
33	33	LINDA RONSTADT'S GREATEST HITS/Asylum 7E 1092	56
34	34	HIS HAND IN MINE ELVIS PRESLEY/RCA ANL1 1319	20
35	20	GEORGE & TAMMY'S GREATEST HITS GEORGE JONES & TAMMY WYNETTE/Epic PE 34716	8
36	46	THE OUTLAWS WAYLON, WILLIE, TOMPALL & JESSI/RCA APL1 1312	109
37	25	COUNTRY BOY DON WILLIAMS/ABC DO 2088	15
38	43	THE KING IS GONE RONNIE McDOWELL/Scorpion GRT 8021	14
39	37	BEST OF THE STATLER BROTHERS/Mercury SRM 1 1037	100
40	44	SONGS OF KRISTOFFERSON KRIS KRISTOFFERSON/Columbia PZ 34687	37
41	45	REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482	118
42	27	LOVES TROUBLED WATERS MEL TILLIS/MCA 2288	13
43	51	A MAN MUST CARRY ON JERRY JEFF WALKER/MCA 2 6003	35
44	28	DON'T LET ME TOUCH YOU MARTY ROBBINS/Columbia KC 35040	6
45	18	COME A LITTLE BIT CLOSER JOHNNY DUNCAN/Columbia KC 35039	6
46	47	BEST OF DOLLY PARTON/RCA APL1 1117	86
47	48	ANYTIME ANYWHERE RITA COOLIDGE/A&M SP 4616	24
48	66	CRYSTAL CRYSTAL GAYLE/United Artists LA614 G	70
49	60	BEFORE HIS TIME WILLIE NELSON/RCA APL1 2210	27
50	24	ELVIS' GOLDEN RECORDS ELVIS PRESLEY/RCA APL1 1707	13
51	53	RONNIE MILSAP LIVE/RCA APL1 2043	58
52	39	HANK WILLIAMS GREATEST HITS, VOL. II/MGM MG 2 5401	18
53	55	COUNTRY MEMORIES JERRY LEE LEWIS/Mercury SRM 1 5004	10
54	57	BEST OF FREDDY FENDER/ABC DO 2079	36
55	58	GENE WATSON'S BEAUTIFUL COUNTRY/Capitol ST 11710	10
56	59	THE COUNTRY AMERICA LOVES THE STATLER BROTHERS/Mercury SRM 1 1125	42
57	62	SHORT STORIES STATLER BROTHERS/Mercury SRM 1 5001	22
58	67	ALOHA FROM HAWAII VIA SATELLITE ELVIS PRESLEY/RCA CPD2 2642	20
59	63	TOM T. HALL'S GREATEST HITS, VOL. II/Mercury SRM 1 1044	3
60	—	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA835 H	1
61	56	TATTOO DAVID ALLAN COE/Columbia PC 34870	20
62	69	WAYLON LIVE WAYLON JENNINGS/RCA APL1 1108	53
63	—	RED SOVINE'S 16 GREATEST HITS/ Gusto/Starday SD 991 X	1
64	49	OLD TESTAMENT STATLER BROTHERS/Mercury SRM 1 1051	4
65	—	ROSES FOR MAMA C. W. McCALL/Polydor PD 1 6125	1
66	—	BEST OF REX REX ALLEN, JR./Warner Bros. BS 3122	7
67	23	GREATEST HITS, VOL. II MICKEY GILLEY/Playboy KZ 34881	8
68	61	SHAME ON ME DONNA FARGO/Warner Bros. BS 3087	13
69	70	SOMEBODY LOVES YOU CRYSTAL GAYLE/United Artists LA543 G	83
70	68	I'VE ALREADY LOVED YOU IN MY MIND CONWAY TWITTY/MCA 2293	23
71	75	THE WONDER OF IT ALL TOMPALL GLASER/ABC AB 1036	11
72	64	ROLLIN' WITH THE FLOW CHARLIE RICH/Epic PE 34891	11
73	50	NEW TESTAMENT STATLER BROTHERS/Mercury SRM 1 1052	4
74	52	ELVIS SINGS "THE WONDERFUL WORLD OF CHRISTMAS" ELVIS PRESLEY/RCA ANL1 1936	11
75	65	SMOKEY AND THE BANDIT (ORIGINAL SOUNDTRACK)/MCA 2099	26

THE HANK! NEW HANK!

The best new album of Bocephus ever made.

Featuring his new single "Feelin' Better" (WBS 8507).

HANK WILLIAMS, JR.
The New South
Includes Montgomery in the Rain
Feelin' Better/Once and for All

BS 3127

Produced by Richie Albright & Waylon Jennings.
A Warner-Curb production.

On Warner Bros. records & tapes.



THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number
 JAN. 21 JAN. 14

WKS. ON CHART

1	1	TAKE THIS JOB AND SHOVE IT JOHNNY PAYCHECK Epic 8 50469 (3rd Week)	12
2	3	WHAT A DIFFERENCE YOU'VE MADE IN MY LIFE RONNIE MILSAP/RCA PB 11146	10
3	2	MY WAY ELVIS PRESLEY/RCA PB 11165	10
4	4	MIDDLE AGE CRAZY JERRY LEE LEWIS/Mercury 55011	13
5	9	OUT OF MY HEAD AND BACK IN MY BED LORETTA LYNN/ MCA 40832	8
6	5	I'M KNEE DEEP IN LOVING YOU DAVE & SUGAR/ RCA PB 11141	13
7	6	HERE YOU COME AGAIN DOLLY PARTON/RCA PB 11123	15
8	8	LONELY STREET REX ALLEN, JR./Warner Bros WBS 8482	11
9	11	TO DADDY EMMYLOU HARRIS/Warner Bros. 8498	8
10	12	THE FIRST TIME BILLY CRASH CRADDOCK/ABC DO 17725	11
11	14	YOU'RE THE ONE OAK RIDGE BOYS/ABC DO 17732	8
12	13	COME TO ME ROY HEAD/ABC DO 17722	15
13	16	SOMETHING TO BRAG ABOUT MARY KAY PLACE/ Columbia 3 10644	10
14	17	MAY THE FORCE BE WITH YOU ALWAYS TOM T. HALL/ RCA PB 11158	8
15	15	I JUST WANT TO BE YOUR EVERYTHING CONNIE SMITH/ Monument 231	12
16	20	I JUST WISH YOU WERE SOMEONE I LOVE LARRY GATLIN/ Monument 45 234	7
17	25	DON'T BREAK THE HEART THAT LOVES YOU MARGO SMITH/Warner Bros. WBS 8508	6
18	19	STANDARD LIE NUMBER ONE STELLA PARTON/Elektra 45437	11
19	22	I DON'T NEED A THING AT ALL GENE WATSON/ Capitol 4513	8
20	24	SOME I WROTE STATLER BROTHERS/Mercury 55013	8
21	21	HOW CAN I LEAVE YOU AGAIN JOHN DENVER/ RCA PB 11036	9
22	23	THINK ABOUT ME FREDDY FENDER/ABC DO 17730	9
23	28	I PROMISED HER A RAINBOW BOBBY BORCHERS/ Playboy ZS8 5823	7
24	26	YOU AND ME ALONE DAVID ROGERS/Rpublic 011	9
25	30	WHAT DID I PROMISE HER LAST NIGHT MEL TILLIS/ MCA 40836	5
26	32	WOMAN TO WOMAN BARBARA MANDRELL/ ABC DO 17736	5
27	34	DO I LOVE YOU (YES IN EVERY WAY) DONNA FARGO/ Warner Bros. WBS 8509	4
28	31	HOLD TIGHT KENNY STARR/MCA 40817	10
29	29	WE GOT LOVE LYNN ANDERSON/Columbia 3 10650	8
30	37	ANGEL OF THE MORNING MELBA MONTGOMERY/ United Artists XW1115	8
31	7	COME A LITTLE BIT CLOSER JOHNNY DUNCAN (WITH JANIE FRICKE)/Columbia 3 10634	13
32	47	GOD MADE LOVE MEL McDANIEL/Capitol 4520	6
33	38	SHAKE ME I RATTLE CRISTY LANE/LS GRT 148	8
34	42	I LOVE YOU, I LOVE YOU, I LOVE YOU RONNIE McDOWELL/Scorpion GRT 149	5
35	36	GOD MUST HAVE BLESSED AMERICA GLEN CAMPBELL/ Capitol 4515	8
36	43	SHINE ON ME JOHN WESLEY RYLES/ABC DO 17733	5
37	46	YOU KNOW WHAT JERRY REED & SEIDINA/RCA PB 11164	5
38	41	WHAT KIND OF FOOL DO YOU THINK I AM EDDIE MIDDLETON/Cleveland, Int'l/Epic 8 50481	7
39	45	I'VE CRIED (THE BLUE RIGHT OUT OF MY EYES) CRYSTAL GAYLE/MCA 40837	7



CHARTMAKER OF THE WEEK

40	—	MAMMAS, DON'T LET YOUR BABIES GROW UP TO BE COWBOYS WAYLON & WILLIE RCA PB 11100	1
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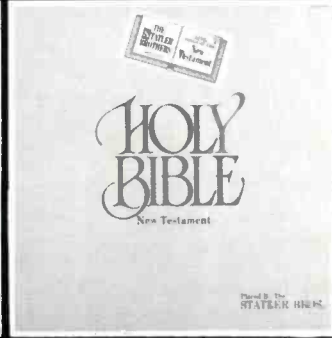
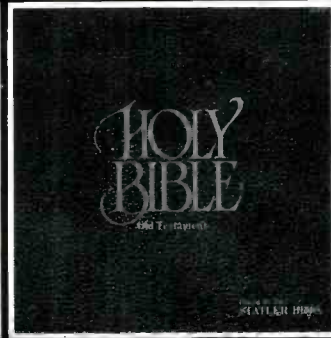
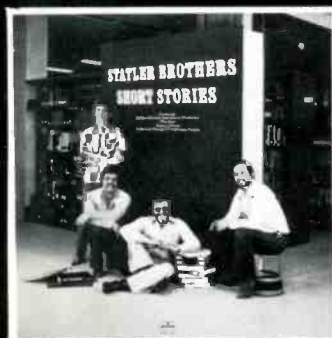
41	10	CHAINS OF LOVE MICKY GILLEY/Playboy ZS8 5818	12
42	49	PLEASE NARVEL FELTY/ABC DO 17731	8
43	50	ALWAYS LOVIN' HER MAN DALE McBRIDE/Con Grio 127	8
44	53	TWO DOORS DOWN ZELLA LEHR/RCA PB 11174	5

45	18	MISTER D. J. T. G. SHEPPARD /Warner Bros. WBS 8490	11
46	58	BARTENDER'S BLUES GEORGE JONES/Epic 8 50495	3
47	27	BABY, LAST NIGHT MADE MY DAY SUSIE ALLANSON/ Warner Bros. WBS 8473	12
48	51	I LIKE TO BE WITH YOU RONNIE SESSIONS/MCA 40831	8
49	33	SAVIN' THIS LOVE SONG JUST FOR YOU JOHNNY RODRIGUEZ/Mercury 55012	13
50	61	THE LONGEST WALK MARY K. MILLER/Inergi I 304	4
51	39	GEORGIA KEEPS PULLING ON MY RING CONWAY TWITTY/ MCA 40805	13
52	35	I'LL PROMISE YOU TOMORROW JERRY WALLACE/BMA (Wig) 7005	11
53	65	I'VE BEEN LOVED CATES SISTERS/Caprice CA 2041	6
54	40	I'LL GET OVER YOU NICK NIXON/Mercury 55010	12
55	63	RUNNIN' KIND MERLE HAGGARD/Capitol 4525	3
56	44	SWEET MUSIC MAN KENNY ROGERS/United Artists XW1095	14
57	48	DON'T LET ME TOUCH YOU MARTY ROBBINS/Columbia 3 10629	14
58	55	GET DOWN COUNTRY MUSIC BRUSH ARBOR/Monument 230	10
59	64	THROWIN' MEMORIES ON THE FIRE CAL SMITH/MCA 40839	6
60	62	I'VE GOT A FEELIN' (SOMEBODY STEALIN') JOHN ANDERSON/Warner Bros. WBS 8480	8
61	75	BEDROOM EYES DON DRUMM/Churchill CR 7704	4
62	72	IT DOESN'T MATTER ANYMORE R. C. BANNON/Columbia 3 10655	6
63	79	IF I HAD A CHEATING HEART MEL STREET/Polydor PD 14448	2
64	52	STAR STUDED NIGHTS ED BRUCE/Epic 8 50475	9
65	71	MOUNTAIN MUSIC PORTER WAGONER/RCA PB 11186	3
66	54	YOU LIGHT UP MY LIFE DEBBY BOONE/Warner/Curb WBS 8455	14
67	67	LEONA JOHNNY RUSSELL/RCA PB 11160	7
68	73	ANGELINE MUNDO EARWOOD/True T 111	7
69	84	LONELY HEARTS CLUB BILLIE JO SPEARS/United Artists XW1127	2
70	—	YES MA'AM TOMMY OVERSTREET/ABC DO 17737	1
71	77	IT STARTED ALL OVER AGAIN DAVID HOUSTON/ Gusto/Starday SD 172	5
72	56	BLUE BAYOU LINDA RONSTADT/Asylum 45431	19
73	83	IF I EVER COME BACK PAL RAKES/Warner Bros. WBS 8506	5
74	57	MOTHER COUNTRY MUSIC VERN GOSDIN/Elektra 45436	14
75	80	THE WRONG SIDE OF THE RAINBOW JIM CHESTNUT/ ABC/Hickory AH 54021	5
76	81	FEELIN' BETTER HANK WILLIAMS, JR./Warner Bros. WBS 8507	5
77	59	IT SHOULD HAVE BEEN EASY DOTTSY/RCA PB 11138	13
78	60	THE PAY PHONE BOB LUMAN/Polydor PD 11431	15
79	82	DOWN THE ROADS OF DADDY'S DREAMS DARRELL McCALL/Columbia 3 10653	3
80	66	AGREE TO DISAGREE LITTLE DAVID WILKINS/Playboy ZS8 5822	14
81	69	WURLITZER PRIZE/LOOKING FOR A FEELING WAYLON JENNINGS/RCA PB 11118	16
82	—	WALK RIGHT IN ANNE MURRAY/Capitol 4527	1
83	68	WHAT A NIGHT TOM JONES/Epic 8 50468	10
84	87	SOMETIMES I DO ERNEST TUBB/1st Generation FGS 001	7
85	70	ONE OF A KIND TAMMY WYNETTE/Epic 8 50450	16
86	94	AFRAID YOU'D COME BACK KENNY PRICE/MRC 1007	3
87	89	JAMBALAYA (ON THE BAYOU) SASKIA & SERGE/Hickory AH 54020	4
88	—	IT STARTED ALL OVER AGAIN VERN GOSDIN/Elektra 45411	1
89	98	YOU READ BETWEEN THE LINES BILLY PARKER/SCR SC 153	2
90	—	SMOKE! SMOKE! SMOKE! (THAT CIGARETTE) TOM BRESH/ABC DO 17738	1
91	91	BROKEN DOLLS NEED LOVE TOO CATHY O'SHEA/ MCA 40843	4
92	92	SOMETHING'S BURNING KATHY BARNES/Republic 012	4
93	95	MISSISSIPPI JACK PARIS/50 States (NSD) 57	3
94	96	DON'T LET THE FLAME BURN OUT RITA REMINGTON/ Plantation PL 167	2
95	85	GOTTA TRAVEL ON SHYLO/Columbia 3 10647	8
96	100	CRY, CRY DARLING GLEN BARBER/Groovy 103	2
97	74	EVERY DAY I HAVE TO CRY SOME JOE STAMPLEY/ Epic 8 50453	14
98	76	FROM GRACELAND TO THE PROMISED LAND MERLE HAGGARD/MCA 40804	16
99	86	I LOVE HOW YOU LOVE ME JONI LEE/MCA 40826	7
100	78	HE PICKED ME UP WHEN YOU LET ME DOWN MARY LOU TURNER/MCA 40828	8



Entertainers On an Off the Record!
The
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*Now with 5 albums and
 this smash single on the charts*
"SOME I WROTE" *Mercury 55013*



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GROUP OF THE YEAR '72,'73,'74,'75,'76,'77

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SEA LEVEL

Cats On The Coast



The musical tide has just rolled in with Randall Bramblett, Davis Causey and George Weaver joining ranks with Chuck Leavell, Jai Johanny Johanson, Jimmy Nalls and Lamar Williams to **EVOLUTIONIZE** the already successful **SEA LEVEL** on their newest LP, **Cats On The Coast.**

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THE COAST
EVOLUTIONARY
MUSIC ON
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for Outside Productions, Inc.



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