

# RECORD WORLD

## Who In The World: Blue Oyster Cult

### HITS OF THE WEEK

#### SINGLES

**JOHN WILLIAMS, "THEME FROM 'CLOSE ENCOUNTERS OF THE THIRD KIND'"** (prod. by Barry White) (writers: toff) (writer: Williams) (Gold Horizon, BMI) (3:06). Williams' theme uses the original film sound effects, and relies more on orchestra than on synthesizer. The five tones are picked up and improvised on by a variety of instruments. Arista 0300.

**MECO, "THEME FROM CLOSE ENCOUNTERS"** (prod. by Meco Monardo, Tony Bongiovi & Harold Wheeler) (writer: Williams) (Gold Horizon, BMI) (2:59). Meco's treatment of the five-tone theme, like his number one "Star Wars" rendition, blends a variety of instruments and motifs in an interesting and amusing disco blend. Millennium 608 (Casablanca).

**BARRY WHITE, "PLAYING YOUR GAME, BABY"** (prod. by Barry White) (writers: Johnson-Hudman) (Sa-Vette, BMI) (3:35). White's "It's Ecstasy When You Lay Down Next To Me" unveiled a new style for the Maestro, and brought him back atop the charts; this follow-up, a rather subdued ballad, pursues his new success. 20th Century 2361.

**TED NUGENT, "HOME BOUND"** (prod. by Lew Futterman, Tom Werman & Cliff Davies) (writer: Nugent) (Magicland, ASCAP) (3:14). The rock wild man's latest single is a rock 'n' roll instrumental that shows the Ventures' influence on him. It has a Bolero-like break that adds to its appeal, and should send it chartward. Epic 8-50493.

#### SLEEPERS

**EDDIE MONEY, "BABY HOLD ON"** (prod. by Bruce Botnick) (writers: Money-Lyon Grajonca, BMI) (3:03). The single debut of a talented and promising rock singer is a melodic, mid-tempo rock 'n' roll song with a good hook and a resemblance to '65-'66 Beatles songs that probably isn't an accident. It shows pop potential. Columbia 3-10663.

**DAVID OLIVER, "FRIENDS & STRANGERS"** (prod. by Wayne Henderson) (writers: Jeffreys - Oliver - Robinson) (Jeffix / At Home/Fizz, ASCAP) (3:33). Oliver's vocal similarity to Smokey Robinson surely won't hurt his chances, and the light, melodic style of this single reinforces the likeness. Both r&b and pop stations should respond. Mercury 73973.

**DAVID BROMBERG BAND, "I WANT TO GO HOME"** (prod. by Jim Price) (writer: Bromberg) (Sweet Jelly Roll, ASCAP) (3:06). Bromberg's latest single is a blend of Chicago and New Orleans r&b styles, with a bright, brass-filled arrangement. His humor is still apparent, and this single could represent his pop radio breakthrough. Fantasy 812.

**ENCHANTMENT, "IT'S YOU THAT I NEED"** (prod. by Michael Stokes) (writers: Stokes-Lanier) (Desert Moon/Willow Girl, BMI/Desert Rain/Sky Tower, ASCAP) (3:50). This subdued, dream-like r&b ballad will remind many of the Stylistics; it builds nicely in the chorus, and should quickly take its place on r&b and pop playlists. Roadshow 1124 (UA).

#### ALBUMS

**JACKSON BROWNE, "RUNNING ON EMPTY."** The first time that we can recall a major artist releasing a live album of all new material, Browne's latest is more of a concept piece with tracks recorded on stage, in hotel rooms and on buses. A travel-weary theme surfaces in many of his original and borrowed songs. The title track is one of his best yet. Asylum 6E 113 (7.98).

**"CLOSE ENCOUNTERS OF THE THIRD KIND (ORIGINAL MOTION PICTURE SOUNDTRACK)." John Williams' eagerly anticipated soundtrack to this film should further the popularity and notoriety he achieved with his music from "Star Wars." With notes written by director Steven Spielberg, this package and especially the title track figures to be a popular item. Arista 9500 (7.98).**

**MECO, "ENCOUNTERS OF EVERY KIND."** Meco's follow-up to his platinum plus "Star Wars" is another instrumental concept lp with a disco slant. There are eight stops from the year 1,348,264 B.C. to 1979 A.D. when the producer covers John Williams' "Theme From Close Encounters of the Third Kind." Millennium MNLP 8004 (Casablanca) (7.98).

**JONI MITCHELL, "DON JUAN'S RECKLESS DAUGHTER."** Mitchell's last couple of albums have been experimental in that she is expanding the scope of her music and this two record set is no exception. Jaco Pastorius, Wayne Shorter, Airto, Glenn Frey, and Chaka Khan all make guest appearances and help to give Mitchell her unique appeal throughout. Asylum BB 701 (11.98).





# MECO

ENCOUNTERS OF EVERY KIND

on  
MILLENNIUM RECORDS

MNLP 8001



MNLP 8004



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Millennium  
RECORDS



# RECORD WORLD

## WEA Institutes New Management Concept; Looks To Augment Mktg. and Sales Network

By SAM SUTHERLAND

■ LOS ANGELES—Warner-Elektra-Atlantic Corp. is further extending its marketing profile through several key moves slated to go into effect on January 1. According to Vic Faraci, recently appointed executive vice president, the distributing giant is implementing a new field sales management concept that will provide an additional echelon of administrative supervision to augment the company's existing network of regional, branch and district mar-

keting and sales managers.

Coinciding with the unveiling of the first six field sales managers, who will be announced in the coming weeks, will be the opening of WEA's 21st district office. WEA has selected Hartford as headquarters for the new district, and will also be naming a new district sales manager to head that operation.

### Added Depth

Describing the field sales man-  
(Continued on page 57)

## Album Sales Index Reaches New High

By BARRY TAYLOR

■ The RW Album Sales Index continued to rocket, reaching its highest point ever last week as the 1977 Christmas buying season shapes up as one of the best ever with a variety of new albums by major artists and those entrenched at the top of The Album Chart continuing to hold their own. The top four remains the same as last  
(Continued on page 6)

## Chrysalis Execs:

## Rewards Outweigh Problems of Indie Status

By SAM SUTHERLAND

■ LOS ANGELES—Roster growth, staff expansion and every label's bottom line—an extension of the sales base—are cited by top management at Chrysalis Records as evidence of a successful first year in business as a U. S. independent record company. Nearly 16 months since officially entering the American marketplace with the label's first release to be

## Goody Enters Into Preliminary Agreement To Merge With Pickwick International

By DAVID MCGEE

■ NEW YORK—Sam Goody, Inc., New York's oldest retail record chain, has signed a preliminary agreement to merge with Pickwick International, Inc., a wholly-owned subsidiary of American Can Company, according to a joint announcement released last week. Shareholders of Goody will receive .1818 of a share of American common for each share of common stock of Goody, which has a current market value of \$4.8 million. Holders of about

53 percent of Goody's outstanding stock have signed an agreement with American to vote their shares in favor of the proposed merger. The merger is subject to further investigation by American and Pickwick, to the negotiation of a definitive Merger Agreement and to further approval by the boards of directors of American and Goody. The merger must be approved by two-thirds of the Goody shareholders.

The 28-store Goody chain (with outlets in New Jersey, Pennsylvania, Connecticut and North Carolina as well as New York) has increasingly felt the pressures of price wars instigated in Manhattan by the now-bankrupt Jimmy's Music World. Goody reported a deficit of \$411,000 in the nine months ended September 30 on  
(Continued on page 52)

## Davis To Deliver NARM Keynote Speech

■ NEW YORK — Clive Davis, president of Arista Records, will give the keynote address at the 20th Annual NARM Convention at its opening business session, Sunday, March 19 at the Hyatt Regency Hotel in New Orleans. Davis will speak on the convention theme: "Marketing Music."

The NARM 1978 Convention convenes on Saturday, March 18 and closes Wednesday, March 22 with the NARM Awards Banquet. Registration forms have been sent to all NARM member companies.

handled on an independent basis, label president Terry Ellis and Sal Licata, senior vice president, reviewed Chrysalis' growing pains and current priorities for continued growth.

Although final financial breakdowns haven't been publicly released yet, both Ellis and Licata minimized the chronic problems once considered traditional risks for the independent label, including payment delays, problems in marketing and promotion coordination, and lack of support from individual distributors. "I don't think we've had any major problems," Ellis told RW, "apart from hard work, coordination, and lack of sup-  
(Continued on page 53)

See pages 16 and 17 for highlights of recent RW New York gala. Photos by Richard E. Aaron.

## AGAC Sends Out Revised Writers Contract

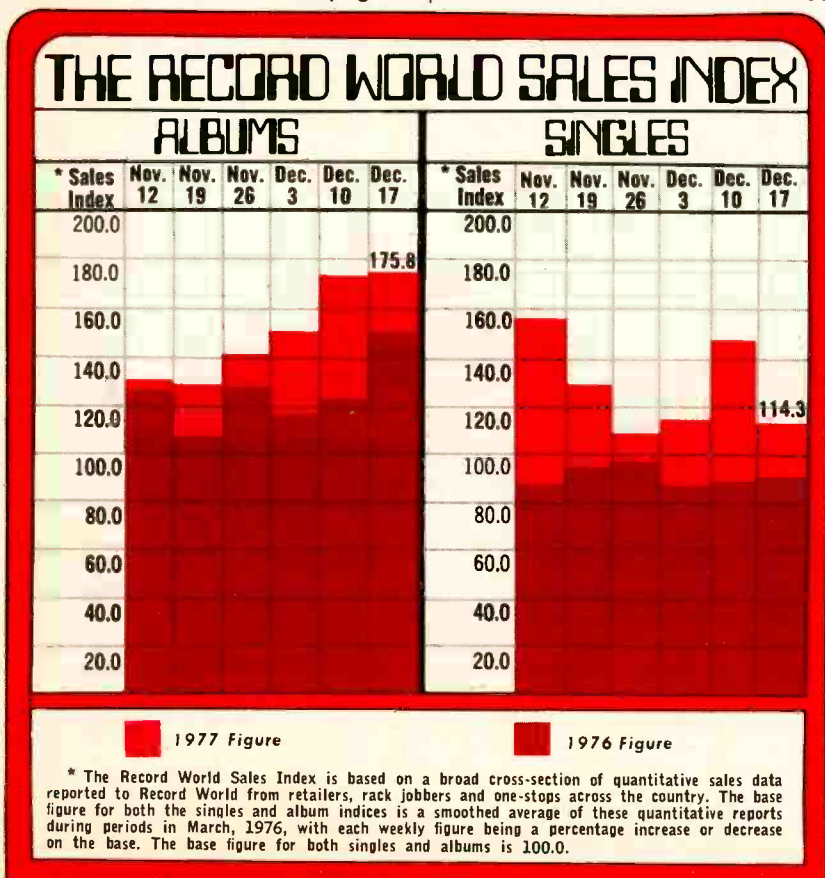
By PAT BAIRD

■ NEW YORK — The American Guild of Authors and Composers (AGAC) last week sent out sample copies of their revised Popular Songwriters Contract to approximately 400 publishing companies. The contract was revised for the first time since 1947 to reflect the changes in the new copyright law, set to go into effect Jan. 1, 1978.

The changes in the Guild contract were outlined by AGAC executive committee members Ervin Drake, president; Sheila Davis, executive vice president;

Leonard Whitcup, 1st vice president; Sheldon Harnick, secretary; Ken Jacobson, treasurer; attorney Alvin Deutsch and executive director Lewis Bachman.

The major changes in the standard agreement include: 1) that the term of contract is negotiable between the writer and publisher but, in line with the new copyright law, cannot exceed 40 years after execution or 35 years after the release of the initial sound recording;  
(Continued on page 20)





## Casablanca Sales Set Company High

■ LOS ANGELES — Casablanca Record and FilmWorks has announced record-breaking sales figures for the period of October 1 to November 30, the beginning of the new fiscal year for the firm. Gross revenues showed an increase of 107 percent over the same period last year, rising from \$7,494,000 to \$15,496,000. In the month of November, 1977 gross revenues exceeded \$10 million, the largest sales month in the company's history.

(Continued on page 46)

## Phonodisc Sales Reach New High

■ NEW YORK — John Frisoli, president of Phonodisc, has announced that November sales figures of \$25 million topped the distribution system's previous record high set in October.

Frisoli pointed out that some

(Continued on page 46)

## Atlantic Hosts Executive Conference

■ NEW YORK — Atlantic Records' highest ranking executives recently convened in Barbados for three days of meetings. The conference covered the entire spectrum of Atlantic's activities throughout the year, and formulated specific sales, promotion, and marketing strategies to take the label into its 30th anniversary year, 1978.

In attendance at the Barbados conference were: chairman Ahmet Ertegun, president Jerry Greenberg, executive vice president Sheldon Vogel, senior vice president/general manager Dave Glew, senior vice president of promotion Dick Kline, senior vice president/executive assistant to the president Michael Klennfner, vice president controller Mel Lewinter, vice president of recording and engineering Tom Dowd, vice president/director of music Arif Mardin, vice president/assistant to the chairman Noreen Woods, vice president/west coast general manager Bob Greenberg, vice president/director of special markets Hillery Johnson, vice

## RIAA Rebuts Broadcasters' Charges On Performance Royalty Proposal

By IRWIN B. ARIEFF

■ WASHINGTON — The Recording Industry Association of America has taken strong issue with broadcasters' criticism of a study on the economic impact of a proposed performance royalty for sound recordings. The RIAA rebuttal was made in the form of reply comments to the U.S. Copyright Office. The study generally concluded that a change in the copyright law to impose a performance royalty was warranted.

The RIAA statement dismissed broadcasters' contentions that the economic data relied upon by the Ruttenberg report should not be relied upon simply because it was not available to broadcasters for their verification; the data was gleaned from confidential Federal Communications Commission reports made available to the study's author at the request of the Copyright Office.

"Conspicuously absent from the broadcasters' comments is a reply to the suggestion made in the report that a study be conducted of a randomly selected number of stations," the RIAA said. "If the broadcasters are truly convinced that the conclusions reached by the study are incorrect, then they should have no objection to a more thorough investigation of the industry."

### Red Herrings

Broadcaster doubts that the performance royalty might not "encourage creativity and thus benefit the public welfare" were dismissed by the RIAA as "another of the broadcasters' red herrings." The issue the Copyright Office and the Congress should consider is not whether creativity would be encouraged, RIAA said, but "one of simple equity—fair compensation for the exploitation of another's creative work."

"No one knows for certain what would be the real-life result of the enactment of a performance royalty," the RIAA went on. "We do know it would be a step in the right direction... We do know that it would encourage the production of sound recordings in a way that does not now exist."

After evaluating all the comments, the Copyright Office is to report to the Congress by Jan. 3 its recommendations on the proposed royalty.

president/a&r director Jim Delehant, vice president/international manager Bob Kornheiser, and vice president/international operations Phil Carson.

With each of the aforementioned executives in attendance at every meeting that took place, the Barbados conference was able to cover a wide variety of areas. Primary concentration was on the specific roles of the departments represented—their in-

(Continued on page 46)

## RCA Management Maps '78 Strategy

■ PALM SPRINGS, CAL. — RCA Records sales and promotion executives from all over the country met here last week for two days of planning meetings covering the remainder of 1977 and the coming new year.

### Conferees

Spearheaded by Robert Sumner, division vice president, marketing operations, the meetings' agenda included discussions regarding the introduction and merchandising approaches to new artists' product, plans for

marketing major first quarter releases, sales and promotion incentives, and overall marketing concepts for the whole of 1978.

In attendance throughout the all day sessions were Mario DeFilippo, division vice president, commercial sales; Ray Anderson, division vice president, promotion; Arthur Martinez, division vice president, finance; and RCA home office staff from New York, Los Angeles, Nashville and Chicago, including Len Adelman, director, marketing and distribution services; Mike Abramson, director, national secondary promotion; Abe Amiri, director, credit & collection; Mike Becce, director, national singles promotion & administration; Jack Chudnoff, director, creative services; Joe Galante, director, national country & western promotion; Larry Gallagher, director of national accounts; Ray Harris, director, national r&b promotion; Tony Montgomery, manager, national singles sales; Frank O'Donnell,

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

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RECORD WORLD PUBLISHING CO., INC.  
VOL. 35, NO. 1589

RECORD WORLD DECEMBER 24, 1977

## Powerhouse Picks

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

● Dan Hill (20th Century) "Sometimes When We Touch."

● The explosive activity on this record continues as numerous primaries went with it this week. Top 10 sales are reported in Minneapolis in addition to other areas.





# YES VIRGINIA, THERE IS A SAM....



Dear Virginia,

I have just read your letter, in which you ask me if SAM really exists.

This world of ours has always had its share of negative people who like to complain and grumble and nay-say - people who can only see what is right before their eyes (and even then, only partially).

It's a problem as old as mankind itself.

Maybe that's why some folks say that SAM doesn't exist.

But you know, and I know, Virginia, that SAM is as real as a sunrise on Mom & Pop's Record Shop; as real as boosted retail sales; as real as the voices of ABC Records' artists and executives on the Celebrity Hotline. SAM is a spirit - a spirit within dedicated record industry professionals. SAM is an attitude, a way of getting problems solved, getting things accomplished. SAM has many faces, and they're all turned toward the retailer out there in the market place.

Yes, Virginia, hard-bitten cynics may scoff: But we, whose lives and whose profits have been touched by SAM - we know he exists.

And not just for you, Virginia, but also for South Dakota and Florida and New Mexico - and every other place in this land of ours where there's a record retailer hungry for person-to-person contact with ABC Records!

Seasons Greetings

to everyone in the music industry

from Sam and the whole ABC Records family.

abc Records



# Album Sales Soar As Holiday Season Nears Peak

## RSO Notches 3 Top 10 Singles

## Col Has 15 LPs in Top 100

By PAT BAIRD

■ As holiday sales started to peak the week before Christmas, Debby Boone (Warner/Curb) held onto the #1 singles spot for the 11th straight week and the Bee Gees (RSO) continued their current chart dominance, moving "How Deep Is Your Love" to #2 bullet.

Player (RSO) picked up heavy sales this week, taking the biggest jump in the top 10 to #5 bullet. Bob Welch (Capitol) also picked up significant sales for the #8 bullet slot. Rod Stewart (WB) also moved up five points to debut on the top of the chart at #10 bullet.

Rounding out the top 10 are: Crystal Gayle (UA) at #3; Linda Ronstadt (Asylum) at #4; LTD (A&M) staying at #6; Rita Coolidge (A&M) at #7 and Paul Nicholas (RSO) at #9.

The Gibb Brothers also accounted for two of the biggest moves in The Singles Chart this week: "Stayin' Alive," on the chart two weeks, moved 18 points to #42 bullet (the "Saturday Night Fever" soundtrack, which they composed, came on the album chart at #80 bullet), and Andy Gibb's single (RSO) moved 15 points to #45 bullet. The biggest jump this week was Dan Hill (20th Century), picking up good primary adds and sales to push it 21 points to the #30 bullet spot.

Other notable movers this week are Queen (Elektra), pick-

ing up increased play on both sides of the disc for a #17 bullet spot; Dolly Parton (RCA), #14 bullet, still #1 on The Country Singles Chart and picking up pop major markets; Earth, Wind & Fire (Col), #19 bullet and still #1 on the R&B Singles Chart; Billy Joel (Col), moving 13 spots to #29 bullet and continuing to pick up sales and good station moves; Chic (Atlantic), starting to move in the midwest, at #33 bullet, and Con Funk Shun (Mercury) at #50 bullet and moving into the top 10 on the R&B Singles chart.

Also registering strong moves are Foreigner (Atlantic), last week's Chartmaker, at #65 bullet; Tom Petty & The Heartbreakers (ABC), breaking out of the San Francisco market, at #71 bullet; Jay Ferguson (Asylum), breaking out of the secondaries, at #78 bullet, and Raydio (Arista), strong in Detroit, at #82 bullet pop and #33 bullet r&b.

This week's Chartmaker is John Williams' "Theme from 'Close Encounters of the Third Kind'" (Arista) at #74 bullet, making as appearance on the charts the same week the film is scheduled to open nationally. Also new this week are Johnny Rivers (Big Tree), #85 bullet; Commodores (Motown), #88 bullet; General Johnson (Arista), #95; Natalie Cole (Capitol), #97 and Lou Rawls (Phila. Intl.), #98.

(Continued from page 3)

week's listing with Fleetwood Mac (WB) on top again for its 30th week with increased retail activity adding to its rack strength and widening its lead over Ronstadt's "Simple Dreams" (Asylum). "Kiss Alive II" (Casablanca) and "Shaun Cassidy" (Warner-Curb), who is number one at the racks, remain at #3 and #4 respectively.

Earth, Wind & Fire's "All 'N All" (Columbia) continues to inch its way upward, moving to #5 bullet this week with continued retail success and burgeoning rack activity. Also bulleting in the top ten is Rod Stewart's "Foot Loose and Fancy Free" (WB) at #6, ELO's "Out Of The Blue" (Jet) at #8 and Shaun Cassidy's "Born Late" (Warner-Curb) at #9, the only new top 10 entry. Cassidy is now the only artist with two albums in the top ten and could conceivably have two lps in the top five in the foreseeable future.

Outside of the top ten, Neil Diamond (Columbia), Queen (Elektra), and Boz Scaggs (Columbia) continue their pace with bullets, picking up at the racks at #14, #15 and #16 respectively. Kansas (Kirshner), Foreigner (Atlantic) and Olivia Newton-John (MCA) continue to hold, remaining at #13, #19 and #20 respectively.

Styx' "The Grand Illusion" (A&M) had a good week, spurred

on by the success of their single, moving up to #26 bullet and picking up good retail sales again in its 22nd week of release. The same can be said for Billy Joel's "The Stranger" (Columbia), moving up three notches to #28 bullet with strong retail activity registered in the south and northeast.

Outside of the top forty, Natalie Cole's "Thankful" (Capitol) is at #43 bullet in its third week as it continues to push ahead with solid pop and r&b action. Paul Simon's "Greatest Hits, Etc." (Columbia) at #44 bullet is experiencing good retail sales and at #47 bullet is Aerosmith's "Draw the Line," the Chartmaker of the Week. The Aerosmith album, despite being released late in the holiday buying season, is shaping up as the group's latest success. The lp was shipped platinum and gives Columbia its 15th album in the top 100.

Also bulleting is Eric Clapton (RSO) at #51; War (MCA) at #52 with continued crossover acceptance which could make it one of their biggest lps in some time; ELP (Atlantic) at #58 and beginning to show at the racks; Bing Crosby (MCA), another big rack item at #64; Parliament (Casablanca) at #65; the Bar Kays (Mercury) at #68; the Bay City Rollers (Arista) at #73 and Bob James (Tappan Zee) at #74.

New in the top 100 are the original soundtrack to "Saturday Night Fever" (RSO) at #80 bullet on the strength of two bulleting singles by the Bee Gees, "Live at the Bijou" by Grover Washington, Jr. (Kudu) at #82 bullet, "The Story of 'Star Wars'" (20th Century) at #83 bullet, "Feelin' Bitchy" by Millie Jackson (Spring) at #96 and "Broken Blossom" by Bette Midler (Atlantic) at #100 bullet.

## Cream/Hi Sets Natl. Conference

■ LOS ANGELES—Paul Culberg, vice president, marketing, has announced the second semi-annual national Cream/Hi conference to take place in its Los Angeles office December 19-20.

Those attending will include the whole Memphis staff, all regional marketing personnel and the Memphis and New York publishing heads. Al Bennett, president of Cream Records, Inc., will oversee the entire conference.

## Bee Gees Hot On Singles Chart

By BARRY TAYLOR

■ NEW YORK—Material penned by the Bee Gees as a group or individual accounts for five placings on the Record World singles chart this week. Of the five, three were culled from the original soundtrack of "Saturday Night Fever" (RSO) which itself debuts on The Album Chart this week at #80 bullet. They are: "How Deep Is Your Love" at #2 bullet and "Stayin' Alive" at #42 bullet, both performed and written by the Bee Gees, and Tavares' version of the Barry-Maurice-Robin Gibb penned "More Than A Woman" which moves up to #45 on The R&B Chart. A fourth Bee Gees composition from the soundtrack, "If I Can't Have You," recorded by Yvonne Elliman, has just been released.

(Continued on page 57)

## REGIONAL BREAKOUTS

### Singles

#### East:

Wings (Capitol)  
Bee Gees (Stayin') (RSO)  
Peter Frampton (A&M)

#### South:

Donnie & Marie Osmond (Polydor)  
Lynyrd Skynyrd (MCA)

#### Midwest:

Billy Joel (Columbia)  
Bee Gees (Stayin') (RSO)  
John Denver (RCA)  
Donnie & Marie Osmond (Polydor)  
Lynyrd Skynyrd (MCA)

#### West:

Leif Garrett (Atlantic)  
Bee Gees (Stayin') (RSO)

### Albums

#### East:

Aerosmith (Columbia)  
Grover Washington, Jr. (Kudu)  
Bette Midler (Atlantic)  
Captain & Tennille (A&M)

#### South:

Aerosmith (Columbia)  
Grover Washington, Jr. (Kudu)  
Star Wars Story (20th Century)  
Captain & Tennille (A&M)  
Dan Hill (20th Century)

#### Midwest:

Aerosmith (Columbia)  
Grover Washington, Jr. (Kudu)  
Captain & Tennille (A&M)  
Roberta Flack (Atlantic)  
Dan Hill (20th Century)

#### West:

Aerosmith (Columbia)  
Saturday Night Fever (RSO)  
Grover Washington, Jr. (Kudu)  
Bette Midler (Atlantic)  
Roberta Flack (Atlantic)





ORIGINAL MOTION PICTURE SOUNDTRACK  
**CLOSE ENCOUNTERS**  
OF THE THIRD KIND  
Music by John Williams

# HEARING IS BELIEVING.

Music is the one language that can communicate an experience too awesome for words.  
And this original soundtrack album features all the astounding music from  
the most spectacular motion picture event of the year, "CLOSE ENCOUNTERS OF THE THIRD KIND."

"Breathtaking, stunning aural sensations —dazzling!" — *The New York Times*

"Composer John Williams deserves an Oscar for the most exciting and imaginative music  
heard on the screen this year." — *Rex Reed*

"A fantastic soundtrack!" — *After Dark*

"CLOSE ENCOUNTERS OF THE THIRD KIND"  
Music by John Williams on The Original Soundtrack Album  
(which includes a special bonus single of the original hit "Theme from Close Encounters Of The Third Kind")



On Arista Records and Tapes.



## RCA Sues To Block Presley Albums

By WALTER CAMPBELL

■ NASHVILLE—In its continuing effort to block commercial distribution of old Elvis Presley recordings by Shelby Singleton RW, Dec. 17), RCA Thursday (Dec. 15) filed another suit in chancery court here, this time to gain possession of all recordings by Presley which Singleton now has.

In the suit filed with chancellor C. Allen High, RCA seeks "that it recover a judgment for possession of all recording tapes and other recording material, or copies thereof, relating or pertaining to Elvis Presley, or embodying performances of Elvis Presley which were purchased by RCA from Sun Record Company, Inc." The suit was filed Thursday following a hearing the day before (Wednesday) on a previous lawsuit by RCA, Johnny Cash and Carl Perkins seeking a restraining order to block Singleton's planned release of two LPs featuring 1956 studio performances by Elvis Presley.

Cantrell heard attorney's arguments in a hearing on a temporary injunction requested by RCA, Perkins and Cash following the issuance of restraining order a week earlier. The suit seeks to block Singleton's planned release of "The Million Dollar Quartet, Volume 1," featuring Elvis Presley, Perkins, Cash and Jerry Lee Lewis, and "1955 Sun Days," featuring Presley, Cash, Lewis, Perkins, Roy Orbison and Charlie Rich.

RCA's attorney Frank Gorrell argued Wednesday that RCA has exclusive rights to all Presley recordings and that release of the lps "would be detrimental to the image of RCA and Elvis Presley." Stanley Chernau, Perkins' attorney, added that the recordings made at the Sun studios in Memphis were outtakes not

made with the intention of commercial release.

Citing the First Amendment, Harlan Dodson, argued that the recordings are biographical and stopping their release would be prior restraint. "The public created" Elvis Presley, Dodson contended, "and the public has got the right to have available to them, his recordings, his voice . . . and the right to hear this material."

Dodson also stated Singleton would release the material "on whatever grounds this court finds to be fair."

## A&MTaps Whiffen

■ LOS ANGELES—Bob Reitman, director of advertising and merchandising, A&M Records, has announced that Janice Whiffen has been appointed to the post of national advertising manager.



Janice Whiffen

Prior to joining A&M, Ms. Whiffen was advertising and merchandising manager for Arista Records. During her three year tenure at Arista, Ms. Whiffen also held the posts of assistant to the national sales manager and field coordinator.

She had previously been assistant national sales manager for Elektra/Asylum Records in New York.

## Columbia Pacts Jon Peters

■ NEW YORK—Bruce Lundvall, president, CBS Records has announced that Columbia Records and the Jon Peters Organization have signed an exclusive production and talent acquisition arrangement.

Under the agreement, Peters will bring new talent to the Columbia label, thereby building his own roster of artists.

Actively involved in the business management of Barbra Streisand's career for several years, Peters made his initial mark in the record industry as producer of Ms. Streisand's gold album "Butterfly." He played an integral part in the success of her most recent album "Superman."

In his capacity as producer of last year's "A Star Is Born,"



Bruce Lundvall, Jon Peters, Walter Yetnikoff

Peters oversaw the conception and execution of the global marketing of the film, its soundtrack album, and the paperback novel. Peters is currently producing the major motion picture "Eyes" starring Faye Dunaway, planned for fall release.

## Polydor Announces A&R Restructuring

■ NEW YORK—Polydor Incorporated has restructured and expanded its artists and repertoire department, it was announced by Irwin Steinberg, president.

Rick Stevens has been named vice president, artists and repertoire and Hal Yoergler has joined the company in Los Angeles as vice president, artists and repertoire west coast. Barry Oslander has been named national creative coordinator, artists and repertoire.

### Stevens

Stevens, most recently vice president, east coast a&r, will oversee all domestic a&r activities of Polydor and continue to actively pursue international acquisitions for the company.

Yoergler, a music industry veteran in publishing, management and production, will be responsible for aggressively pursuing acquisitions of new and established acts on the west

coast. Formerly the vice president, music publishing for ABC Records, Yoergler is most recently noted for having signed, developed and produced Peter McCann. Yoergler is also known for his productions of Osamu Kitajima for Island Records and Larry Norman and Suzanne Stevens for Capitol Records. He was previously the general professional manager of Capitol Records publishing wing, Beechwood Music, and director of that company's Woodcliffe Productions.

## A&M Institutes New Mktng. Region

■ LOS ANGELES — Bob Fead, senior vice president, marketing, A&M Records, has announced that A&M will have a new marketing region, effective January 1. The new south-central marketing region will encompass St. Louis, Dallas, Houston, New Orleans, Kansas City, Shreveport, Oklahoma City, and San Antonio. This brings the A&M marketing regions to five in number.

### Staff

Regional marketing director for the new region is Larry Hayes; regional promotion director is Nick Stearn; regional merchandising director is Geoffrey Schulman. The three A&M staffers will work out of Big State Distributors in the Dallas area.

## ICM Inks Sylvers

■ LOS ANGELES — The Sylvers, Capitol Records' family recording group, have signed with International Creative Management for worldwide booking representation, it was announced by Al Ross, president of Sylro Enterprises, Inc.

## Curb Honored at Coast Dinner



Mike Curb, head of Warner/Curb Records, was honored at a special dinner thrown by friends anxious to have Curb campaign for California's lieutenant-governorship. The dinner drew about 1000 government, civic and entertainment personalities and raised \$225,000. Shown at the event from left are: Mo Ostin, Warner Brothers Records chairman, with Curb; and Shaun Cassidy, his date Kimberly Beck, Curb, actress Kay Lenz and her husband David Cassidy, and Curb's fiancée Linda Dunphy.



**"In a real sense, I'm coming back home. Traditionally, A&M is a company that breaks new acts and I'm traditionally a person who looks for new acts — so it's a natural!"**

**W**e're happy to announce that Tommy LiPuma, producer of some of the most successful and unique acts in music, has now joined A&M.

Again.

After a short seven-and-a-half year absence and a couple of dozen hit albums under his belt, Tommy's finally back, as Vice President of A&M and Creative Director of

Horizon, the label that's looking to the creative and meaningful new music of the future.

**"I don't want either the label or myself to be stereotyped in any way. I'll have my eyes and ears open for everything!"**



**Gil Friesen**  
President

**Jerry Moss**  
Chairman of the Board

**Tommy LiPuma**

**Herb Alpert**  
Vice Chairman of the Board

**Kip Cohen**  
Vice President of A&R



**The best of Tommy LiPuma is on the horizon.**



## Phonogram Names Three Vice Presidents

■ CHICAGO — Irwin Steinberg, president of Phonogram, Inc./Mercury Records, has announced that Bill Haywood, Gerry Hoff, and Harry Losk have been elevated to vice presidents for the firm. Haywood has been named vice president/r&b product, Hoff has been appointed vice president/a&r, west, and Losk has been named vice president/national sales.

Haywood joined Mercury in September 1975 as national promotion director/r&b. In the past he has been program consultant for WOOK as well as music director and program director for WOL, both in Washington, D.C., and program director of WLEE in Richmond, among other radio jobs. While in Washington, Haywood did a series of programs on drug abuse for the Public Broadcasting System.

Hoff joined Phonogram in June of this year as west coast

a&r director. Prior to that, he was president of Threshold Records Ltd. in London (the Moody Blues label) from 1971. For five years Hoff was west coast a&r director for London Records in America. From 1964 and 1967 he was west coast promotion director for the firm. He has also worked as local promotion manager for London and Liberty labels.

Losk was appointed national sales manager for Mercury in December of 1975. Before that he was regional vice president for Transcontinental Distributing Corp. From 1964 through 1973, Losk was with Lieberman Enterprises as vice president of sales and marketing. He entered the record business as operations manager for Columbia Midwest Distributors. Losk has a master of arts degree in comparative literature and history from the University of Minnesota.



From left: Bill Haywood, Gerry Hoff, Harry Losk

## Mercury Signs Osmonds

■ CHICAGO — The recording activities of the Osmonds (Alan, Wayne, Merrill, and Jay) and Jimmy Osmond have been switched worldwide to Phonogram, Inc./Mercury Records from Polydor, Inc., it was announced by Charles Fach, executive vice president/general manager for Phonogram/Mercury; Lou Simon, executive vice president/general manager of Polydor; and Karl Engemann, director of recording activities for the Osmonds. Donny and Marie, both as individuals and as a duo, will remain with Polydor.

Details involving the switch of the Osmonds and Jimmy to Mercury were worked out between Fach and Simon.

Fach indicated that the first Mercury single from the Osmonds will be rush released, with an album, as yet untitled, due in January. The single and album will be their first new recordings in over a year.

The Osmonds have several television specials upcoming during the next year, which will be taped at the TV/recording studio complex the group owns in Provo, Utah.

## Sound Advice Expands

■ LOS ANGELES — Joel Fein, president of Sound Advice, Inc., has decided to expand his company's scope of operations to include consulting on motion pictures. They will begin their move to Los Angeles after completing the sound recording on "The Buddy Holly Story" which is now in production and due for 1978 release.

## Martin Gets Gold



Warner Bros. recording artist Steve Martin, following his sold out appearance at the Anaheim Convention Center, was joined by a bevy of cheery Warner Bros. vice presidents for the official "Let's Get Small" gold album award ceremony. Participants were (from left): director of business affairs David Berman; director of promotion Russ Thyret; Steve Martin; Ed Rosenblatt, director of sales and promotion; Lou Dennis, director of sales; and Bob Regehr, director of career development.

## Broadcasters Balk At Comm. Act Rewrite; Proposed Bill's Future Is In Question

By IRWIN B. ARIEFF

■ WASHINGTON — The broadcast advisory group to the House Commerce Subcommittee on Communications has informed the Subcommittee that it sees no need to make recommendations on how to change the Communications Act of 1934. The 15-member group, made up of representatives of the television and radio industries, met in Chicago Dec. 7-8 to discuss industry response to the Subcommittee's proposed Communications Act rewrite. After the meeting, the group wrote Subcommittee chairman Lionel Van Deerlin (D-Cal.) that such a rewrite is "neither necessary nor desirable" because—at least as far as broadcasting is concerned — the Act "is basically sound."

The group's decision not to submit recommendations — as the Subcommittee requested at a meeting in San Diego last

month—is considered a major setback to the Subcommittee's effort. Members tried to engage the broadcasters' cooperation in the Communications Act revision by proposing "swaps"—deals by which broadcasters might be willing to sacrifice certain industry advantages to gain others. Two swaps proposed by Subcommittee leaders involve dropping the fairness doctrine in return for broadcasters recognizing the right of the public to have "access" to station time, and giving broadcasters longer license terms in exchange for increased competition within the industry.

Despite the setback, Subcommittee members and staff were attempting to put the best possible face on the broadcasters' rebuff.

"Just because they didn't submit a list of goals doesn't mean they won't continue to work with us," Van Deerlin commented. "I just hope the bridges aren't burned." Staff members insisted the rewrite will go ahead, with or without broadcaster cooperation.

## Schwartz Bros. Reports Earnings, Sales Increase

■ WASHINGTON — Schwartz Brothers, Inc. has reported net income for the nine months ended October 31, 1977 increased to \$101,716 or \$.13 per share on sales of \$19,656,291 compared to \$59,711 or \$.08 per share on sales of \$16,224,738 in the first three quarters ended September 30, 1976. In the third quarter this year, net income increased to \$53,934 or \$.07 per share on sales of \$7,460,028 from \$28,563 or \$.04 per share on sales of \$5,688,209 in the third quarter last year.

James Schwartz, president, said that the increases in net income for the third quarter and nine months are attributable to higher volume in both the company's wholesale operations and its Harmony Hut retail chain. The wholesale operations were aided by the popularity of many new records distributed by the company and sales generated by the London Records line, which Schwartz began distributing this year. During the third quarter, the company signed a new three year union contract with its warehouse employees.

The Harmony Hut retail chain showed significant sales increases in its existing units and benefited from the newly opened stores in Rockaway, N.J. and Philadelphia.



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## House Subcommittee Hears Ratings Bias Complaints

By IRWIN B. ARIEFF

■ WASHINGTON — The House Communication's Subcommittee last week heard representatives of minority-owned stations and advertising agencies complain that broadcast ratings services underrate minority audiences. The low ratings, these representatives stated, cut into their profits and lower the market value of minority-owned stations.

Coming in for the most criticism during the half-day "discussions" on how the ratings and advertising industry practices affect minorities were the listening and viewing "diaries" relied upon by Arbitron and Nielsen in measuring audiences. "The diary system has proved to be most ineffective in terms of black households," stated Elliott Franks, president of the National Association of Black Owned Broadcast Station. He added that, even the diary information is supplemented with telephone interviews, black audiences tend to be under-rated because a large proportion of blacks tends to have unlisted phone numbers.

Rene Anselmo, president of the U.S. Spanish Television Network, said the same criticisms apply to the listening and viewing preferences of Spanish-speaking Americans, as well as to poor Americans in general. "I've read that 19 percent of the people in this country cannot read the instructions on a box of jello," Anselmo said. "I invite you to take a look at the instructions on those diaries." He also alleged that the Broadcast Rating Council, the industry's self-regulatory body, is slanted toward large broadcasting firms and biased against smaller companies, and that the rating services are biased against non-subscribing stations. "If there's a question about the ratings, the subscriber, I'm sure, is given the benefit of the doubt," he said.

Representatives of Arbitron, Nielsen and Pulse defended their

companies' practices. Edward Schillmoeller, Nielsen media division vice president for statistical research, said his firm makes a variety of special efforts to properly weigh blacks in surveys, such as paying them more for completing the diaries and sending them special instructions telling them of the importance of filling out the forms and diaries correctly. Rupert Ridgeway, Arbitron vice president for client research services, said his company's special "black procedures" include paying families who fill out diaries 50 cents "as a token of our appreciation" and making phone calls to black families to verify diary information. Pulse president Richard Roslow, on the other hand, said he uses no special techniques whatsoever for blacks.

Barbara Proctor, black president of Proctor & Gardner Ad-

vertising Agency, told the Subcommittee that a certain percentage of federal advertising expenditures should be allocated for minority-owned broadcasters and agencies. "There is a great deal of money in the federal government for advertising," she commented. "You wouldn't be able to guess where it comes from." For example, she noted, the Drug Enforcement Agency alone spends \$100 thousands annually for ads to sell cars seized by the agency following drug arrests.

Subcommittee chairman Lionel Van Deerlin (D-Cal.) said after the session that he's considering asking either the Federal Trade Commission or the General Accounting Office to investigate possible anticompetitive practices in the ratings services and allegations of discrimination against minorities in the allocation of federal advertising dollars.

## ABC Sets Special Markets Appointments

■ LOS ANGELES—In firming up ABC Records' special markets promotion staff, Bill Craig, national director of promotion, special markets, ABC, has announced several appointments.

Tricia Steel has been promoted to the position of general manager, special markets. Formerly an administrative assistant, she has worked for ABC for two years.

Sharon McClenton has been promoted to the position of national coordinator, special markets. McClenton has been with ABC three years.

In addition, Craig has appointed six people in the field. All will hold individual positions of regional promotion director, special markets.

Grace Spann will be responsible for covering New York and surrounding areas. Spann previously did independent promotion for several labels, including Phila. International.

Larry Farmer will cover the

midwest territory. He comes to ABC from RCA Records, where he did promotion.

John Hudson will cover the Michigan area. He previously did independent promotion out of Detroit.

Gloria Dalcour will cover the Louisiana area. Formerly, she was with All South distributors.

Kermit Payne will cover the Georgia and Florida area. Payne has an extensive background in radio.

Michael Williams will cover the Tennessee and South Carolina areas. He last worked for RCA Records, doing promotion.

All will report to Craig.

## Skynyrd Scores Platinum

■ LOS ANGELES — Lynyrd Skynyrd's album, "Street Survivors," has been certified platinum by the RIAA.

## Nicholas Nabs Gold



Paul Nicholas' RSO Records single, "Heaven On The 7th Floor," taken from his U.S. debut lp, "Paul Nicholas," was recently certified gold by the RIAA. The single is Nicholas' first in the United States after five successive hits in his native England. Pictured from left are: Al Coury, president, RSO Records; Nicholas; and Rich Fitzgerald, vice president, RSO promotion.

## Ariola Expands

■ LOS ANGELES—Ariola Records has undergone expansion, according to Scott Shannon, senior vice president and director of operations.

The promotion department has added six new people: Denise St. Louis has been named national secondary promotion director; Ken Rice has been named southern field promotion director based in Nashville; David Burd has been named midwest field promotion director, located in St. Louis. Clay Baxter has been appointed Cincinnati promotion person; Mary Perkins fills the position of Florida promotion person; and Gregg Feldman holds the position of northwest field promotion director.

A new merchandising staff has been created in which Rich Fazekas has been named national merchandising coordinator. Diana Bavier becomes the newly created position of national retail research person.

## Jobete Taps Gordy

■ NEW YORK—Robert L. Gordy, executive vice president of Jobete Music Company, Inc. and Jay S. Lowy, vice president and general manager of Jobete, have jointly announced the appointment of Roxanne Gordy as a professional manager for the firm, operating out of its New York office. She will report directly to Carl Griffin, Jobete's east coast director of professional activities.

Ms. Gordy most recently served at the Harry Fox Agency in New York, specializing in publisher's rights and rates. Her duties, according to Lowy, will encompass all aspects of Jobete's activities, including working with New York-based artists, advertising agencies, record label personnel and artists, record producers, film and TV producers.

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# New York, N.Y.

By DAVID MCGEE and BARRY TAYLOR

■ TELLING IT LIKE IT IS: Ever wonder what happened to good Christmas records? Well, despite what you may have read in The Coast column, they're still around, some in print, others rare collector's items that are worth searching for. Space prohibits comprehensive reviews of all our favorites, but the following records get New York, N.Y.'s highest rating and offer the listener an intriguing variety of sounds for the holidays.

**Elvis' Christmas Album** (Camden CAL-2428) and **Elvis Sings The Wonderful World of Christmas** (RCA LSP-4579)—Two classics from the King, the former complete with the legendary "Blue Christmas," the latter graced by Presley's tender renditions of "Holly Leaves and Christmas Trees" and "If I Get Home On Christmas Day" (one of his very best vocals), as well as his definitive performance of Charles Brown's "Merry Christmas, Baby."

**Phil Spector's Christmas Album** (WB SP-9103)—The ultimate rock and roll Christmas album. 'Nuf said.

**Someday At Christmas—Stevie Wonder** (Tamla 281)—Simply brilliant singing and playing. Anyone who doesn't take Christmas music seriously ought to listen to "Ave Maria" and "One Little Christmas Tree" then think it over. A collector's item from 1967.

**Merry Christmas: The Supremes** (Motown 638)—Harvey Fuqua's Spector-like production is the perfect embellishment for the Supremes' splendid vocals. Hidden treasure: "Little Bright Star," which very nearly outdoes anything on the Spector Christmas album and still sounds like a hit to us. A rare cutout, but relatively inexpensive if you can find it.

**Jackson 5 Christmas Album** (Motown MS 713)—Strikes a fine balance between the playful ("Frosty The Snowman") and the sentimental ("Have Yourself A Merry Little Christmas"), and adds an outstanding performance by Michael on "Give Love On Christmas Day." A readily-available cutout.

**Soul Christmas** (Atco SD 33-269)—A lost soul is someone who passes up a record on which **Otis Redding** sings "White Christmas" and **Joe Tex** "1-2-3" his way through "I'll Make Everyday Christmas." Technically deleted from the Atco catalogue, not nonetheless available if you ask the right people.

**The New Possibility** (Takoma C-1020) and **Christmas With John Fahey, Vol. II** (Takoma C-1045) are Fahey's eccentric offerings for the season. Both are joyous, as befits the time, and provocative, as befits the artist, whose primary theme throughout is the adulteration of Christmas as it was meant to be celebrated.

**A Charlie Brown Christmas** (Fantasy 8431)—Nothing like it anywhere. **Vince Guaraldi** fused classical, pop and jazz in writing the mellowest of scores for the Emmy Award-winning television show. Light and lyrical with boundless good humor, it is enough to make you believe in Santa Claus and man's inherent goodness.

**Merle Haggard's Christmas Present** (Capitol ST-11230)—Very nearly as fine a Christmas album as one could hope for. Half Haggard originals, half traditional carols, "Christmas Present" is notable both for its superior musicianship (The Strangers have rarely sounded more inspired) and for Haggard's soulful vocals. A must for any serious collector of Christmas records.

For lovers of mainstream Christmas music, we recommend three albums, all of which feature outstanding performances: **The Little Drummer Boy** by the **Harry Simeone Chorale** (Mistletoe MLF-1201)—No one has yet topped the Chorale's original version of the title song; **The Perry Como Christmas Album** (RCA ANL1-1929)—Warm and deeply felt performances throughout. Few vocalists can match Como's straight ahead interpretations; **A Christmas Festival** by **Arthur Fiedler and the Boston Pops** (Polydor 24-5004)—Superior sound recording. Lively and sensitive performances of material as diverse as **Bach's** "Shepherd's Pastorale" and **Johnny Marks'** "Rudolph The Red-Nosed Reindeer" make this record a perennial seasonal standout. Only **Leroy Anderson** has done "Sleighride" better, and he wrote the song.

For novelty seekers, there is always **The Ventures' Christmas Album** (Dolton BLP-2038) on which each Christmas song begins with the opening bars of another popular song. Example: "Hawaii Five-O" somehow segues into "Sleighride"; "Ticket To Ride" turns into "Rudolph The Red-Nosed Reindeer." Really. Hearing is believing. **Holiday For Teens—Paul and Paula** (Philips PH600-101)—A collector's item, strictly mainstream, but fun. **Peace—Rotary Connection** (Cadet Con-

(Continued on page 62)

## Kansas Platinum Presentation



Kirshner Records group Kansas were recently awarded double-platinum plaques for their album, "Leftoverture." The presentation was made in Chicago, where Kansas appeared for two nights before SRO crowds at The Amphitheatre. Kirshner Records is a CBS Associated Label. Pictured backstage are, from left: Budd Carr, manager; Don Kirshner, president of Kirshner Records; Rich Williams, Robby Steinhardt of Kansas; Don Van Gorp, midwest regional vice president, CBS Records; Herb Moelis, exec. VP and general manager, Kirshner Records; Tony Martell, vice president and general manager, CBS Associated Labels; Jim Scully, Chicago branch manager, CBS Records; Gerry Smallwood, Chicago local promotion manager, E/P/A; (bottom): Dave Hope and Steve Walsh of Kansas; Ron Alexenburg, senior vice president, Epic/Portrait/Associated Labels; Kerry Livgren of Kansas; Jeff Glixman, producer; and Phil Ehart of Kansas.

## Mecca Signs Six

■ NEW YORK—Mecca Artists has announced the signing of recording artists: Manchild (Chi-Sound); Mandrill (Arista); James Cotton (Buddah); Buddy Rich and his Orchestra; Kelly Smith; and Eddie Kendricks (Arista).

## NMPA Board Meetings

■ NEW YORK—In 1978, three meetings of the board of directors of NMPA are scheduled for Los Angeles, one in Nashville and one in Atlanta in addition to the four meetings which will take place in New York.

### Membership Meetings

In conjunction with these new schedules, it is planned that a one-day membership meeting, similar to the recent Copyright Workshop/Forums, will be held in New York, Nashville and Los Angeles to coincide with a board meeting.

## ABC Taps Hausfater

■ NEW YORK—Don Biederman, vice president of legal affairs/administration, ABC Records, has announced the appointment of Jere Hausfater to the position of staff attorney, ABC.

### Background

Prior to going to law school, Hausfater was an administrative assistant to Dr. George Butler and Ed Levine at Blue Note Records. He also held several positions related to marketing, sales, and promotion at United Artists Records.

## Teitelbaum to Vornado

■ NEW YORK—Vornado Inc. of Garfield, New Jersey has announced Jeff Teitelbaum as its new merchandise manager in the records and tape departments. Teitelbaum was previously merchandise manager for Jimmy's Music World and, prior to that, lp buyer for Sam Goody Inc.

## Ho, Ho, Ho



Despite the unusually warm weather in Southern California, Santa Claus left the colder climes of his North Pole habitat recently to present a special early gift to the music-loving community of Los Angeles—the hot-off-the-presses new single from Atlantic recording group Foreigner, "Long, Long Way From Home." Santa (a.k.a. Atlantic west coast a&r director John David Kalodner), is seen here with RW marketing director Christy Wright and RW VP west coast manager Spence Berland.



Last week (8) Record World hosted a party at The U.S. Steakhouse in New York to honor their recently realigned market research department. Among the more than 750 guests present were, top row, from left: Record World publisher Bob Austin; Walter Yetnikoff, president CBS Records Group; Mike Sigman, RW vice president and managing editor, and Tommy Mattola of Champion Entertainment; Lou Reed, RW editor-in-chief Sid Parnes, Arista Records president Clive Davis and Sigman; Austin, Atlantic Records president Jerry Greenberg, Benny Andersson of ABBA and Michael Klenfner of Atlantic; CBS Records Division president Bruce Lundvall and Sigman; RCA Records president Louis Coultolenc, Vicki Sue Robinson, Mel Ilberman of RCA and manager Ted Harles; Parnes, RW marketing director Christy Wright, Epic senior vice president Ron Alexenburg and Austin; Austin with Private Stock president Larry Uttal.

Second row, from left: Joe Cohen, executive VP of NARM with Don Kirshner; Stew Cohen of Warner Bros., Barry Taylor of RW, RW research director Mike Vallone, Ken Puvogel of WB, Ed Rosenblatt of WB and Worthy Patterson of Casablanca; Christy Wright with Rolling Stones Records president Earl McGrath; Billy Meshel of Arista Music and Larry Fogel of April/Blackwood Music; RW's Stan Soifer with Lou Simon of Polydor; Stan Soifer, RW associate research director Doree Berg, Bill Garcia of 99X, Doug Morris of Big Tree Records, surrounding Christy Wright; Mike Sigman, Marty Scott of Passport Records, and Bob Feiden of Arista.

Third row: WWRL's MD Gerri Shannon and RW's Mike Vallone; VP of Warner Communications Bob Rolontz, Dave Marsh of Rolling Stone, Mike Sigman, Doree Berg, Famous Amos and Werner Roth of the N.Y. Cosmos; Mike Vallone with Bob Pittman of WNBC-AM; Mike Sigman, Dick Kline of Atlantic, Atlantic president Jerry Greenberg, Roxy Myzal of 99X, Tom Cossie, Bill Garcia and Vince Faraci of Atlantic; Bill Aucoin of Aucoin Management, Mike Sigman and Roberta Skopp of The Press Office; Fay Rosen of CAM, Jim Massey of Private Stock, Victor Benedetto of CAM, Samantha Sang, Samantha's manager Bill May, Mike Sigman, Private Stock's Jody Uttal; Benny Anderson of ABBA, RW's publisher Bob Austin, Cleveland Intl.'s Steve Popovich, and Atlantic's senior VP Mike Klenfner.

Fourth row, from left: 20th's Lenny Beer and Toni Profera, Mike Vallone, David Carrico (Private Stock); Pat Baird, Mike Vallone, WNEW-FM's Tom Morrera; Ira Rothstein of El-Roy Enterprises and WPLJ's Pat St. John; WNEW-FM's Dave Herman with Doree Berg; Irv Biegel of Millennium Records and Irwin Robinson, president of Chappell Music; Sheryl Feuerstein, director of publicity, Phonogram Records with Irwin Schuster, senior VP, Chappell Music, RW's Stan Soifer and Irwin Robinson; Norman Rubin, Irwin Schuster, Bill May, Joe Pellegrino, general manager, Screen Gems east coast, Samantha Sang, Victor Benedetto, VP of C.A.M.-USA, Artie Simon, promotion director of CAM; Ray D'Ariano with Juggy Gayles.

Row five, from left: Gregg Geller of Columbia and Jim Jeffries of Epic Records with Vallone; Sigman, William Guest of The Pips, Ray D'Ariano and Ruben Rodriguez of Casablanca, Edward Patten of The Pips, Sid Seidenberg, RW associate editor Howard Levitt and Lance Bogart of Casablanca; Joshua Blardo of Private Stock, Roxy Myzal of 99X, Chuck Dembrak and Tom Cossie; Neil McIntyre of WPIX-FM with Sigman; Blardo and Bev Bevan of Electric Light Orchestra; RW disco editor Vince Aletti and West End artist Michelle; Carmen LaRosa of DJM and Soifer.

Sixth row, from left: Lenny Petze of Epic and Ed Hynes of Columbia; RW's Sophia Midas, Pete Gidion of Epic, Kathy Schenker of Capitol; Wanda Ramos of WBLS-FM, Doree Berg, Christy Wright, Morris Baumstein, Jim Dunning of Rolling Stone and Mike Vallone; Mike Vallone, Doree Berg, Roxy Myzal, Christy Wright, Tunc Erim of Atlantic, Mike Sigman, Tom Cossie and Mike Klenfner; Mel Ilberman of RCA Records, Doree Berg, Vicki Sue Robinson and Bill Quateman; Mike Klenfner and Elliot Goldman of Arista; Ron Farber and Rich Totoian of A&M, Marshall Blonstein of Ode and Christy Wright.

Seventh row, from left: Mike Sigman, Columbia's Bob Sherwood and Howard Levitt; Morris Baumstein, Linda Barton (CBS) and Steve Popovich (Cleveland Intl.); Tom Werman (Epic) and Mike Sigman; NARM executive VP Joe Cohen and Columbia president Bruce Lundvall; Ace Adams of the Daily News with RW publisher Bob Austin; Jimmy Zisson (A&M); with Mike Vallone: Mr. and Mrs. George Lee (MCA), Tommy Mottola and Howard Levitt.



# A Record World Party To Remember



RECORD WORLD  
CONGRATULATES  
MIKE VALLONE  
CHRISTY WRIGHT  
DOREE BERG



# THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

■ **WE GAVE AT THE OFFICE, BUT WE CAN GIVE AGAIN:** The annual Studio Instrumental Rental Christmas party, held Friday (16) at the SIR spread in Hollywood, was a benefit for Greenpeace, the whale protecting outfit. The whole industry was invited to attend; no admission was charged, but a donation was requested, and attendees were treated to workouts by mimes, magicians, musicians, tightrope walkers and more. **William Shatner**, who's been touting the conservationists' cause for some time, was named celebrity spokesman for Greenpeace. This is a worthy one, folks, as anyone who saw even five minutes of the recent program about the incredible humpback whales will certainly attest.

**EAT THESE WORDS, SUCKER:** Breakfasting with a label president at the Polo Lounge recently, the Entertainment Company's **Charles Koppelman** was asked how he keeps his weight down. "It's simple," said Koppelman, hoisting a forkful of cheese Danish, "I don't have any returns to eat." . . . **Paul Mooney** will play the great **Sam Cooke** in "The **Buddy Holly** Story," says **Fred Bauer**, the film's producer. Mooney was head writer for the short-lived **Richard Pryor** show on the tube, and is featured with Pryor in "Which Way is Up?" . . . **Tim Hauser** of the **Manhattan Transfer** was given a surprise party for his birthday not long ago. Among those attending the bash at El Privado—the whole thing was apparently "a total shock" for Hauser—were actress **Debralee Scott**, Atlantic's **Bob Greenberg** and **Tony Mandich**, WEA's **Dave Franco**, photog **Suze Randall**, **Ian Whitcomb**, **Toni Basil**, etc. etc. They even flew in Hauser's girlfriend from the east as part of the surprise.

**VIDIOT'S DELIGHT:** The state of pop music on prime time television is indeed a sorry one, if most of the shows that have been on this year are any indication. It's true, as our New York counterparts pointed out last week, that the recent **Paul Simon** and **Bette Midler** specials, if not exactly inspired, were at least a fairly uncompromising representation of the artists' talents and philosophies; **Simon's** music carried his show, but a few of the comedic touches, like a goofy tape of a group of dolphins imitating the **Bee Gees**, were also very good indeed. But the fact is that most of these programs are travesties that cheapen the very spirit they allegedly represent. Rock and roll is supposed to be irreverent, fun and most of all an alternative to the homogenized glamor consciousness that prevails on TV. And it has long since proven itself a legitimate industry—raking in as many or more bucks than the other entertainment businesses, and money is the ultimate criterion, after all—so for that reason alone it should be able to command the respect to do what it wants, where and how it wants to. But these programs, like the awful Heisman Trophy "sports" show, often choose to present that authentic rock and roll spirit in prime time, where programming must be geared to the lowest common denominator so as to render it palatable to everyone. In any case, what's needed is a serious re-assessment of the manner in which this material is presented.

**MISCELLANY:** When **Dolly Parton** appeared on "The Tonight Show" December 14, it marked her third such appearance of the year; the latest was prompted by the amount of mail received by NBC the last time she was on . . . **Boz Scaggs** was almost grounded—literally—in the hot tourist spot of Oxford, Mississippi, when he giggered at the University of Miss. there recently. Apparently the kid who was sent out to pick up the luggage from Scaggs' plane shortly after its arrival got a little too enthusiastic, and he ended up driving his truck into the wing of the church, thereby disabling both truck and wing. Boz wasn't stuck, though; manager **Irv Azoff** arranged for another plan right away . . . A new San Francisco group called **The Seven Deadly Sins** has a line-up that looks mighty interesting: guitarist **John Cippolina** (who was with **Quicksilver** in its ground-breaking days), **Pete Sears** of the **Jefferson Starship**, drummers **Joey Covington** and **Spencer Dryden**, **Nick Gravenites** (a real veteran of the Frisco scene and possessor of some fine pipes), **Jarrett Washington** and **Billy Roberts** (he wrote "Hey Joe," for Chrissake). They've been gigging regularly at the Old Waldorf up there . . . Sea Level's **Chuck Leavell** was recently voted most promising new instrumentalist in Performance magazine's readers' poll. Leavell will be producing **Duke Jupiter** (who?) for Mercury soon . . . December 10 marked the 10th anniversary of the great **Otis Redding's** death, and some of his friends and relatives held a memorial service at the Big O Ranch near Round Oak, Georgia (he's buried at the ranch) . . . **Dixie Dregs** have begun work on their second album at Chateau Studios in L.A.,

(Continued on page 62)

## E/A Signs Joe Cocker



Joe Cocker has signed a recording contract with Elektra/Asylum Records, according to E/A president Steve Wax. Pictured at E/A's Los Angeles offices (from left) are: Michael Lang, Cocker's manager; Cocker; Joe Smith, E/A chairman; Steve Wax, E/A president; and Mike Rosenfeld, Cocker's attorney.

## FBI Arrests Two

■ **EL PASO** — Two men were arrested by FBI agents on charges of copyright law violations as they were loading allegedly counterfeit 8-track tapes onto a truck said to be bound for Mexico.

David Vargas Acuna, 25, of El Paso, was freed on a \$5,000 personal recognizance bond. Benito Segovia-Alvarado, 23, of Juarez, Mexico, was held in lieu of \$2,500 bail.

Acuna reportedly told FBI agents he was going to sell the tapes in Juarez. Segovia allegedly said he was going to be paid between \$2.50 and \$5.00 for each box of tapes he delivered across the border.

In June, 1976, FBI agents seized 500 illegally duplicated tapes from Acuna's business, the Los Angeles Sales Co. of El Paso, and warned Acuna he was violating Federal Copyright Laws.

Special agent Tom Kirsche said the counterfeiting of the tapes, as well as the labels and packages, was usually done in Los Angeles at a cost of about 50 cents per tape.

## CBS Promotes Kemp

■ **NEW YORK** — Frank Mooney, southwest regional vice president, CBS Records, has announced the appointment of Patty Kemp to the position of singles records coordinator for the Dallas and Houston markets, CBS Records.

In her new position, Ms. Kemp will be responsible for sales and promotion of single records in the two markets.

Ms. Kemp has worked for CBS since September 1975 as regional promotion secretary for the southwest region.

## WEA Promotes Two

■ **LOS ANGELES** — Irwin Goldstein, vice president and director of national credit for the Warner - Elektra - Atlantic Corp., has announced the appointment of Michael McLeod as assistant director of national credit.

At the same time, Peter Stocke, WEA's Philadelphia regional branch manager, announced the appointment of James Jackson to the post of regional credit manager for the Philadelphia Branch, replacing McLeod.

McLeod is a six-year veteran of the record industry. Prior to joining WEA, he was a regional credit manager for London Records. For the past year he has been WEA's Philadelphia regional branch manager. McLeod will be headquartered in Burbank.

Jackson had been a branch credit manager for six years with a national sales finance company prior to his joining WEA six months ago.

## Allen Prepares UA LP



Writer, director/actor and comic Woody Allen was pictured recently with producer Steve Tyrell, going over material for Allen's upcoming 2-lp set on United Artists Records. The album, entitled "Woody Allen, Stand-Up Comic," features the best of Allen's previously recorded work as a stand-up comedian. The set is compiled and edited by Woody Allen and Steve Tyrell and is due for release in mid-January.

### RADIO STATION POSITION AVAILABLE

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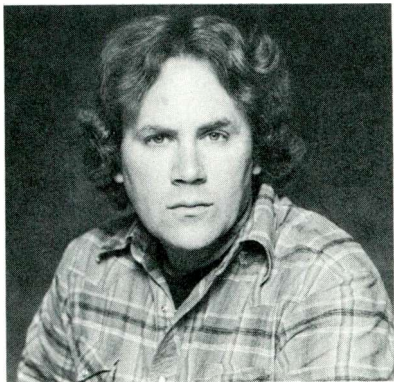




### Kip Cohen on the Philosophy of A&R at A&M

By SAM SUTHERLAND

■ Since joining A&M Records in July of 1973 as vice president in charge of a&r, Kip Cohen has done more than just sign new acts. Apart from continuing the label's traditionally selective signing strategy, Cohen has expanded and realigned A&M's a&r capability on both coasts, helped oversee the development of the separate Horizon jazz catalogue, and, in the past year, augmented the company's input of independently produced masters through two key production pacts with Bobby Martin and David Kersh-



Kip Cohen

enbaum respectively. A native New Yorker, Cohen was already well-known to the industry before entering label posts, due to his tenure as director of the Fillmore East for Bill Graham. A background in theatre enabled Cohen to broaden the concert production style for rock; when he was subsequently tapped by Clive Davis to join Columbia Records as VP, a&r, that same familiarity with a wider range of media enabled him to supervise not only pop and rock repertoire but other areas as well, including classical music. In the following interview, Cohen discusses his experiences at both companies, and focuses on A&M's creative development over the past four years and the a&r strategy behind it.

**Record World:** While many industry executives have known you since your involvement in the direction of the Fillmore East, label personnel first became aware of you in a&r through your appointment at CBS. Exactly how long were you there?

**Kip Cohen:** I was there for 2½ years. And when Clive Davis left, I sensed a certain amount of—shall I be kind and say flux? I was very fond of Clive, and close to him personally. But simultaneously, Chuck Kaye, who had been here, running both a&r and publishing, decided to retire. So the call came from here asking whether I'd be interested, and I was. It just all came together. I stayed with CBS through their July convention in San Francisco, and then was the first officer to resign after Clive's departure.

**RW:** At the time you left CBS, their involvement in a large in-house production base was tapering off, and they were increasingly involved with independents. Is that correct?

**Cohen:** No, not really, that was earlier. During the bulk of my stay there, there were just a few staff producers. But the trend was to independents because we seemed to find that we could make better marriages of artist with producer that way. Besides, to this day artists seem somehow prejudiced against staff producers in some respects. It's just a little bit too neat for them.

**RW:** When you arrived at A&M, how was the a&r department structured?

**Cohen:** The major transition that I had to make—beside taking the New York boy out of New York, and putting him in California, which was traumatic enough—was that I went through a period of many, many months before I perceived the structure here. There were several reasons.

One, that I was traumatized. Two, that I had come from a very formal, visible structure at CBS. And, lastly, the structure that exists here—which I'm still not sure I can put into words, particularly as it pertains to a&r—was very solid but very intangible. It existed on levels that I wasn't looking at, so it perplexed me a great deal at the beginning. Needless to say, Jerry [Moss] and Herb [Alpert] played strong roles in a&r, but there was also Jeff Barry, who was here as a producer, and David Anderle was then, and is now, here as a producer. People like the Carpenters had offices, yet obviously were not in any sense staff producers. Nonetheless, they were making their own records and situated here physically. There was also a staff of four young a&r men working here, several of whom produced, and several of whom didn't.

**RW:** Apart from roster size and that intangible structure you first

encountered, what musical style, if any, did you see in existence at A&M?

**Cohen:** Well, people on the outside always talk about the A&M style, and I had those impressions too. I find that they are not real clear in people's minds. But certain words always crop up, a certain prestige, a certain classiness, a certain independence, a certain lifestyle. I remember when I had lunch with Gil Friesen, very early on, I asked him, "What do you do that gives people this tremendous sense of how terrific this label is, because you don't publish figures. You don't really hype the company in the trades, where the major companies do that in order to please stockholders. Why is it that we all have this strong but vague impression of exactly what A&M is all about?"

And he said, "Because we rarely talk about what we do. All of it is directly related to what the artist does, and you rarely hear about how many records we have on the charts. We just don't chase that kind of publicity, so whatever impression you have is a result from what we don't say about ourselves." And I stood back and realized that was probably very true.

**RW:** Are you saying, then, that there aren't really any specific musical boundaries? That those guidelines are also more evolutionary than deliberate?

There is far more fun in starting from  
ground zero with an unknown; when  
that breaks through, it's simply a lot  
more fun.

**Cohen:** Right. It wasn't confining. I mean, I love certain things that were not here when I arrived: there was little jazz here at that time, and a substantial amount of it at CBS; there were no classics at all, and I had overseen that at CBS. A&M wasn't really involved in soundtracks, spoken word and children's music, for example.

But what was here was simply, apart from the fact that this is a very personal label, a specific sense of quality. I'm talking now about the artists who approach us. There isn't an enormous need here to sign name artists who one knows will sell a certain number of records in order to produce a net profit at the end of a given quarter. That wasn't here at all. I found no budgets. I found no profit pledges. I found no obligation to produce anything just for the sake of a sale, and that was a terrific relief. So what you're left with is simply the musical career judgment: is this artist musically valid, good, important? Does he or she do something really well, something worth recording? Those are very pleasurable criteria with which to sign artists.

Secondly, there's what I call a sort of gambling spirit, which is more involved with the signing of brand new, unknown talent, as opposed to the sort of statistical decision-making that many of the major labels make, for very understandable reasons, in signing a known artist. There is far more fun in starting from ground zero with the Brothers Johnson or Joan Armatrading or the Captain & Tennille where you're working with an unknown; when that breaks through, it's simply a lot more fun.

**RW:** That sensibility seems to parallel the label's record for respecting a somewhat longer term commitment to many acts, like Rita Coolidge, Supertramp and other label acts who cut many records before making dramatic, quantum sales jumps. Did you find you had a lot of trimming to do on the roster, or did you shy away from that?

**Cohen:** No, we didn't really trim. You know, trimming rosters is something that a&r men and certainly record company presidents do with some regularity at most labels, but it's an intentional move. I know all the materials that one looks at in those meetings, the roster, the sales, what's called for in the specific contract, what the royalty rate is; in those situations at other companies, again, it's a rather statistical decision: "Yes, she's a terrific girl, the manager's nice, and we've had a nice time making records and going to her concerts, but let's face it, we're in the hole for \$400 thousand and she hasn't sold X

(Continued on page 41)



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# DISCO FILE TOP 20

DECEMBER 24, 1977

1. **ACT 1/ACT 2/ACT 4**  
DONNA SUMMER—Casablanca (lp medleys)
2. **SUPERNATURE/GIVE ME LOVE**  
CERRONE—Cotillion (lp medleys)
3. **DANCE, DANCE, DANCE/EVERYBODY DANCE**  
CHIC—Atlantic (lp cuts)
4. **THE NIGHT THE LIGHTS WENT OUT/PEOPLE OF THE WORLD, RISE/LOVE PER HOUR**  
TRAMMPS—Atlantic (lp cuts)
5. **TWO HOT FOR LOVE**  
THP ORCHESTRA—Butterfly (lp cut)
6. **ON FIRE**  
T CONNECTION—TK (disco disc)
7. **WHAT'S YOUR NAME, WHAT'S YOUR NUMBER**  
ANDREA TRUE CONNECTION—Buddah (disco disc)
8. **MOONBOOTS**  
ORS—Salsoul (disco disc)
9. **KISS ME**  
GEORGE McCRAE—TK (disco disc)
10. **LE SPANK**  
LE PAMPLEMOUSSE—AVI (disco disc)
11. **MANHATTAN LOVE SONG**  
KING ERRISSON—Westbound (lp cut)
12. **NATIVE NEW YORKER**  
ODYSSEY—RCA (disco disc)
13. **DISCO DANCE/CAN'T YOU FEEL IT/MAGIC LOVE**  
MICHELE—West End (lp cuts)
14. **DON'T LET ME BE MISUNDERSTOOD**  
SANTA ESMERALDA—Casablanca (lp cut)
15. **MOONLIGHT LOVIN'**  
ISAAC HAYES—Polydor (lp cut)
16. **THE OTHER SIDE OF MIDNIGHT/I KNOW THAT HE KNOWS/HEARTACHE**  
MARSHA HUNT—Aves (import lp cuts)
17. **JOHNNY, JOHNNY PLEASE COME HOME**  
CLAUDJA BARRY—Salsoul (lp cut)
18. **RISKY CHANGES/DANCE LITTLE DREAMER**  
BIONIC BOOGIE—Polydor (lp cuts)
19. **I GOT TO HAVE YOUR LOVE/THERE'S FIRE DOWN BELOW**  
FANTASTIC FOUR—Westbound (lp cuts)
20. **YOUR LOVE IS SO GOOD FOR ME**  
DIANA ROSS—Motown (lp cut)

## Mercury Taps Sotet

CHICAGO — Jim Sotet has joined Phonogram, Inc./Mercury Records as national secondary promotion manager, it was announced jointly by Jules Abramson, senior vice president/marketing, and Jim Taylor, national promotion director.

Sotet joins the Mercury staff after three years at WABX-FM in Detroit, where he served as music director. Prior to that he was program director for three years at WCMF in Rochester.

## Motown Announces Album Release

LOS ANGELES—Motown Records has announced the release of several new albums in December. Included among these new packages are: "Star Dancing" by the Fifth Dimension; individual lps by Eddie Kendricks and Dave Ruffin entitled "Eddie Kendricks . . . At His Best" and David Ruffin . . . At His Best," recording artists Fresh debut with their lp "Feelin' Fresh."

Also debuting for Motown is the 21st Creation with an lp entitled "Break Thru." Rounding out the releases for January is Fantasy Hill's "First Step."

# DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

With new releases dwindling down to a precious few in these final days of the record biz countdown to Christmas, this is a great time to go back and give a second chance to some records that might have gotten lost in the frantic shuffle of the past few months (some suggestions: Freda Payne's "Love Magnet," the disco disc remix of "Shame" by Evelyn "Champagne" King, Leo Sayer's disco disc version of "Thunder in My Heart," "If You Feel Like Dancin'" by Al Hudson & the Soul Partners and two cuts from the Eli's **Second Coming** album: "Heavenly" and "Why Don'tcha"). But we're not entirely without some last-minute surprises this week and these three records should boost your holiday spirits: Peter Brown's "Fantasy Love Affair" album (Drive) is not at all what one would expect after the serious funk of "Do You Wanna Get Funky With Me?" but it's all the more exciting for the way it overturns our expectations and then satisfies them in a completely different style. What Brown and producer Cory Wade have come up with is a near-perfect blend of pop sounds, drawing upon some of the richest rock influences of the last decade (including the Beatles and Crosby, Stills & Nash) and revitalizing them with a fresh funk approach: progressive rock meets progressive soul in a brilliant synthesis. After several days of almost constant playing, I've fallen for every cut here—each one has its own special feel and the overall range is marvelous—but two stand out immediately for dancing. The best is "Dance With Me" (5:18), a percolating, easy groove with vibrant vocals first from Brown, then

(Continued on page 48)

## Discotheque Hit Parade

(Listings are in alphabetical order, by title)

### THE LIGHT CO./HOUSTON

- DJ: Ken Smith
- DANCE, DANCE, DANCE**—Chic—Atlantic (disco disc)
- KEEP IT UP**—Olympic Runners—London (disco disc)
- KISS ME**—George McCrae—TK (disco disc)
- LE SPANK**—Le Pamplemousse—AVI (disco disc)
- MANHATTAN LOVE SONG**—King Errisson—Westbound (lp cut)
- NATIVE NEW YORKER**—Odyssey—RCA (disco disc)
- ONCE UPON A TIME/FASTER AND FASTER TO NOWHERE/NOW I NEED YOU/WORKING THE MIDNIGHT SHIFT**—Donna Summer—Casablanca (lp cuts)
- SUPERNATURE/GIVE ME LOVE**—Cerrone—Cotillion (lp medleys)
- TWO HOT FOR LOVE**—THP Orchestra—Butterfly (lp cut)
- WHAT'S YOUR NAME, WHAT'S YOUR NUMBER**—Andrea True Connection—Buddah (disco disc)

### SHEPARD'S/NEW YORK

- DJ: Jeff Baugh
- ACT 4/IF YOU GOT IT FLAUNT IT**—Donna Summer—Casablanca (lp medley/lp cut)
- DANCE, DANCE, DANCE/EVERYBODY DANCE**—Chic—Atlantic (lp cuts)
- DANCE AND LEAVE IT ALL BEHIND YOU/COSMIC TRAVELLER**—Sumeria—Raal (import lp cuts)
- I KNOW THAT HE KNOWS/HEARTACHE/THE OTHER SIDE OF MIDNIGHT**—Marsha Hunt—Aves (import lp cuts)
- JOHNNY, JOHNNY PLEASE COME HOME**—Claudia Barry—Salsoul (lp cut)
- LOVE BUG/SWEETS FOR MY SWEET**—Tina Charles—CBS (import disco disc)
- MIDNIGHT FLIGHT TO YOUR LOVE/SINCE I FOUND LOVE**—The Pips—Casablanca (lp cuts)
- RISKY CHANGES/DANCE LITTLE DREAMER**—Bionic Boogie—Polydor (lp cuts)
- SHAME**—Evelyn "Champagne" King—RCA (disco disc)
- WHICH WAY IS UP?**—Stargard—MCA (disco disc)

### BAREFOOT BOY/NEW YORK

- DJ: Tony Smith
- ACT 1/ACT 2/ACT 4**—Donna Summer—Casablanca (lp medleys)
- DANCE WITH ME/YOU SHOULD DO IT**—Peter Brown—Drive (lp cuts)
- GIVE ME LOVE/SUPERNATURE**—Cerrone—Cotillion (lp medleys)
- GOD HELP THOSE (WHO HELP THEMSELVES)/LOVE CONNECTION**—The Dells—Mercury (lp cuts)
- I'M HERE AGAIN**—Thelma Houston—Tamla (lp cut)
- JOHNNY, JOHNNY PLEASE COME HOME/LOVE MACHINE/TAKE IT EASY**—Claudia Barry—Salsoul (lp cuts)
- PHILADELPHIA CLASSICS**—Various Artists—Phila. Intl. (entire lp)
- RISKY CHANGES/DON'T LOSE THAT NUMBER/DANCE LITTLE DREAMER**—Bionic Boogie—Polydor (lp cuts)
- TWO HOT FOR LOVE**—THP Orchestra—Butterfly (lp cut)
- YOU LIKE IT, WE LOVE IT/JUST LAYING IT DOWN**—Southroad Connection—Mahogany (disco disc)

### WHIMSEY'S/BOSTON

- DJ: John Luongo
- ACT 1/ACT 2/ACT 4**—Donna Summer—Casablanca (lp medleys)
- CAN'T YOU FEEL IT**—Michele—West End (lp cut)
- COME GO WITH ME**—Pockets—Columbia (lp cut)
- EVERYBODY DANCE/DANCE, DANCE, DANCE**—Chic—Atlantic (lp cuts)
- GALAXY**—War—MCA (lp cut)
- GIVE ME LOVE/SUPERNATURE**—Cerrone—Cotillion (lp medleys)
- LOVE PER HOUR/THE NIGHT THE LIGHTS WENT OUT/PEOPLE OF THE WORLD, RISE**—Trammps—Atlantic (lp cuts)
- MANHATTAN LOVE SONG/SAL SOUL SISTER**—King Errisson—Westbound (lp cuts)
- ON FIRE**—T Connection—TK (disco disc)
- TWO HOT FOR LOVE**—THP Orchestra—Butterfly (lp cut)

## Arista Promotes Boylan

NEW YORK — Bob Scerbo, director of manufacturing and purchasing for Arista Records, has announced the appointment of Susan Boylan to the position of Arista tape manager. Her responsibilities in this position include the supervision and management of pre-production on all Arista tape releases.

### Background

Ms. Boylan has been with Arista for two years, and prior to this promotion was the label's lp catalogue manager.

## AGAC Distributes New Writers Contract

(Continued from page 3)

2) Sheet music royalties will now be figured on a percentage of the wholesale price and not a fixed amount per copy;

3) The contract requires that a publisher cause a commercial sound recording of the composition within one year after execution, or one and a half year if the publisher pays the writer and additional \$250 for the extra six months. The original contract outlined that this primary obligation could be fulfilled by securing sheet music on the composition;

4) If an audit is undertaken, the publisher must pay the cost of the examination if it is found that the writer is owed five per cent or more of the sum shown on the royalty statement;

5) Ownership of derivative works will end with the termination or expiration of the original contract;

6) AGAC no longer requires a countersignature on the contract but urges members to send copies of any contract to the AGAC office;

7) If a dispute between a writer and publisher occurs, only one mutually agreed upon arbitrator will be required instead of three;

8) When a record company owns the publishing company to which the composition is assigned, the writer is given the privilege of examining the books of the record company if royalty payments are disputed.

### Reflects New Law

According to Drake, the new contract should make publishers "more open" to the AGAC contract because it reflects the basic changes in the copyright law. He explained that the 4000 AGAC members are free to negotiate any contract with a publisher but are encouraged to use the standard form.

### History

AGAC, started in 1931 as the Songwriters' Protective Association, has increased membership by one thousand in the past three years and currently has 1400 signatory publishers.





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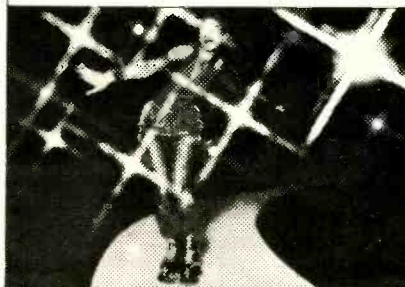


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**THE SALSOUL ORCHESTRA**  
Ease On Down Broadway



Claudja Barry available through London Records, Canada.  
The Salsoul Orchestra and Loleatta Holloway available through RCA, Canada.





# RADIO WORLD

## ABC Radio Spot Sales Will Fold; Rep Firm To Be Phased Out In '78

By MARC KIRKEBY

■ NEW YORK—ABC Radio Spot Sales is going out of business after seven years in operation. The rep company, which handles national sales for the seven ABC-owned FM stations and for 25 other FMs, will be "phased out gradually in the coming months," according to an ABC statement.

The company, originally named ABC FM Spot Sales, officially notified its client stations last week that it would be closing down, but told them it would allow "ample time" for them to find new representation. No exact termination date has been set.

### Reps Will Be Chosen

ABC says it is dissolving the rep company — which never showed a profit—because its stations can now be well represented by outside companies. "We really don't see that as our primary business," Michael Hauptman, senior vice president of ABC Radio, told *Record World* last week, "and the reason we

went into it in the first place was, frankly, that none of the independent reps would pay attention to us. There wasn't any money in it [FM] at that time."

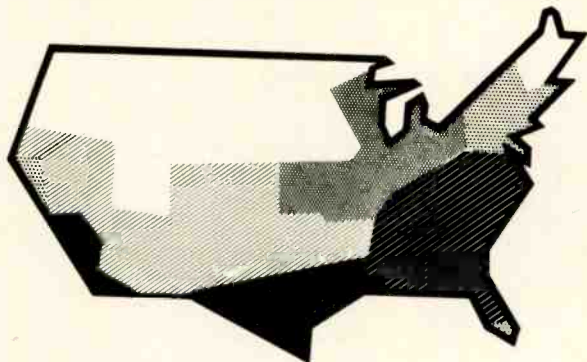
The company was expanded to handle outside stations, Hauptman said, simply "to amortize the cost of mounting a rep organization good enough for ABC's own stations." At its peak, ABC Radio Spot Sales handled about 35 stations. In the years since 1970, however, FM audiences have increased to almost match those of AM Radio, and national sales for FM have improved to the extent that, as Hauptman put it, "our stations are being pitched all the time."

ABC is now negotiating for outside representation of its seven owned stations. "It's not likely," Hauptman said, "to be one for all seven, but I wouldn't want to preclude that." ABC will use the last months of the spot sales company's life to place as many of its employees as possible within the corporation.

## Jim Elliot, WPGC

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

## THE RADIO MARKETPLACE Featuring Suggested Market Playlists



Dedicated To The Needs Of The Music/Record Industry

## AM ACTION

By CHRISTY WRIGHT

■ Dolly Parton (RCA). Really exploded this week with adds at WABC, KFRC, 96X, 99X, WLS, and KHJ. Top ten already on 13Q 9-8, WMET 15-10, KSLQ 7-3, KSTP 8-6, KLIF 14-7, WCAO 9-5, WGCL 10-3, KBEQ 7-6, KILT 5-4, and WLAC 2-2. It is on and moving up at WKBW 29-23, Y100 30-27, WRKO 26-18, WPGC 16-12, WCOL 20-15, WZZP 22-14, CKLW 26-22, KXOK 20-16, KCBQ 19-17, and WPEZ 12-11.

Queen (Elektra). Many radio people are saying that the combination of "We Will Rock You" and "We Are The Champions" is what is really making this record a hit. It was added this week at WKBW, WLS, KHJ, KCBQ, and KTLK. It's already number one at WRKO, WPGC, WZZP, WSAI, Q102, WGCL, WZUU, and KBEQ. Moving into the top ten at 13Q 10-6, WQXI 19-8, WDRQ 12-4, WMET 14-9, CKLW 8-6, WOKY 6-2, KSLQ 12-7, WTIK 11-6, WCAO 11-7, and WPEZ 15-9.



Queen

Along with upward chart movement at KFRC HB-28, 96X HB-29, Z93 30-20, WCOL 30-22, KXOK 22-17, WNOE HB-36, KRBE 22-12, WIFI 19-15, KILT 27-12, and 10Q 23-13.

### Earth, Wind & Fire (Columbia).

Great crossover acceptance from r&b with these stations adding this to their playlists; KFRC, WMAK, KXOK, KJR, WTIK, KHJ, WGCL, KBEQ, WCGO, and WAAY. Taking good jumps at 96X 3-2, WPGC 17-15, WHBQ 3-3, WLAC 22-13, Z93 17-14, WDRQ 4-3, KSLQ 20-17, KBEQ 27-21, 98Q HB-33, WAIR HB-34, WABB 15-9, BJ-105 37-21, WFLB 4-2, WSGA 26-22, WORD 25-21, and WLOF 26-23.

### Dan Hill (20th Century). The Power-



Johnny Rivers

house Pick this week. Along with additions and good jumps, it is already showing good sales. Adds this week at WKBW, WHBQ, WLAC, Z93, WCOL, KLIF, WGCL, and WAVZ. Moves at 13Q 29-25, WQXI 30-24, WMAK HB-33, CKLW 29-24, WOKY 36-33, KDWB 30-28, KSTP 18-14, WNOE 31-25, WTIK 34-25,

(Continued on page 59)

## Scott Muni Honored



At a recent reception held December 8 at New York's Giambelli's Restaurant, Scott Muni (second from right), program director of WNEW-FM, was honored as the recipient of the Tom Donohue Award for significant contribution to FM radio. The Donohue Award was a special feature of DIR Broadcasting's First Annual North American Rock Radio Awards, which was broadcast on November 24 on 250 stations throughout the U.S. and Canada. Pictured from left are Mel Karmazin, vice president and general manager of WNEW-FM; Varner Paulsen, vice president, administration, of Metromedia Radio; Bob Meyrowitz, president of DIR Broadcasting; Muni; George Duncan, president of Metromedia Radio; Peter Kauff, executive vice president of DIR Broadcasting.



**DR. PETER CARL GOLDMARK.**

**WITHOUT HIS CONTRIBUTIONS, OUR COMPANY AND OUR INDUSTRY  
WOULD NOT BE WHAT THEY ARE TODAY.  
BECAUSE OF HIS CONTRIBUTIONS, OUR WORLD IS A RICHER  
AND MORE REWARDING PLACE TO LIVE.**

**CBS RECORDS.**



**ALAN PRICE**—Jet 1119 (UA)

**I WANNA DANCE** (prod. by Alan Price)  
(writer: Price) (Jarrow)  
(3:35)

Price may want to dance, but this is no disco record: the tempo is faintly West Indian, light and rolling, with appropriate acoustic instrumentation.

**HOT**—Big Tree 16108 (Atlantic)

**YOU BROUGHT THE WOMAN OUT OF ME** (prod. by Clayton Ivey & Terry Woodford) (writers: Lambert-Potter) (ABC Dunhill, BMI) (3:17)

The lyrics of Hot's latest leave no doubt as to the meaning of the title, and the Harold Robbins air of the hero brings a certain drama to the story.

**ALBERT KING**—Tomato 10001

**LOVE SHOCK** (prod. by Don Davis) (writer: Willis) (Groovesville, BMI)  
(2:50)

King brings more of a modern soul sound to his blues on this single—the topic and the teasing backup vocalists lend a sensual touch to his performance.

**MAYNARD FERGUSON**—

Columbia 7 1152

**MARIA** (prod. by Jay Chattaway) (writers: Bernstein-Sondheim) (Schirmer/Chappell, ASCAP) (2:55)

Ferguson's reading of the "West Side Story" standard is rather introspective, and showcases his trumpet more than past records. Pop and MOR should respond.

**CARL CARLTON**—Mercury 73969

**YOU, YOU** (prod. by L. J. Reynolds) (writers: Reynolds-Brinson) (Relaxed/Get Bit, BMI/Tar, ASCAP) (4:00)

Carlton could recapture his "Everlasting Love" success with this slow but rhythmic ballad—the brass punctuates it well, the vocal is strong.

**FUNK MACHINE**—Drive 6263 (T.K.)

**OOOU FUNKY MUSIC** (prod. by Alex Sadkin & Cory Wade) (writer: Davis) (pub. not listed)  
(3:00)

To quote Prof. Higgins: What kind of word is that? The music, though, is hot, dance-tempo stuff with a good vocal and top-quality production.

**DARTS**—United Artists 1125

**DADDY COOL/THE GIRL CAN'T HELP IT** (prod. by Richard Hartley & Tommy Boyce) (writers: Slay-Crewe-Troup) (Regent, BMI/Robbins, ASCAP)  
(2:28)

This top 10 U.K. hit has a rock 'n' roll nostalgia mood about it—it segues from one speedy rocker to the Little Richard classic. Energetic.

**ROBERTA KELLY**—Casablanca 908

**ZODIACS** (prod. by Giorgio Moroder & Pete Bellotte) (writers: same as prod.) (Ricks, BMI)  
(3:14)

A disco record designed to capitalize on the astrology boom, Kelly's single moves along energetically as she enumerates the dozen star signs.

**GENE PAGE**—Arista 0302

**CLOSE ENCOUNTERS OF THE THIRD KIND** (prod. by Gene & Billy Page) (writer: Williams) (Gold Horizon, BMI) (3:38)

Page's version of the Williams film theme is a dance-tempo instrumental with a variety of interesting instrumental effects. It should please disco-goers.

**ERIC CLAPTON**—RSO 886 (Polydor)

**LAY DOWN SALLY** (prod. by Glyn Johns) (writers: Clapton-Levy-Terry) (Stigwood/Unichappell, BMI) (3:20)

Clapton's guitar is the principal rhythm instrument on this infectious, restrained shuffle tune that has a "train song" mood about it.

**BUGATTI AND MUSKER**—Epic 8-50497

**STARRY NIGHT** (prod. by Geoffrey Haslam) (writers: Bugatti-Musker) (Chappell/Keyboard Pendulum, ASCAP) (3:14)

The King Musker Band's name has been altered slightly, but the sound—bright, slightly nostalgic New York-style pop—remains just as appealing.

**LENNY WELCH**—Big Tree 16107

(Atlantic)

**SIX MILLION DOLLAR WOMAN** (prod. by Lenny Welch) (writers: Welch-McCoy) (Figsbibow, BMI/TAC, ASCAP) (3:41)

The obvious title hook is the most prominent feature of Welch's single, but the gentle r&b ballad that employs the title has an appeal of its own.

**MANDRE**—Motown 1434

**KEEP TRYIN'** (prod. by Andre Lewis) (writers: Lewis-Maxayn) (Jobete, ASCAP)  
(3:30)

A Stevie Wonder air pervades Mandre's latest single, a mid-tempo space-funk composition that boasts a crisp brass section and an eerie, echoed vocal.

**THE DYNAMICS**—Columbia 3-10666

**WE FOUND LOVE** (prod. by A La Trace) (writer: Bowden) (Ernel/Red Door, BMI)  
(3:54)

A smooth-sounding love song that should appeal primarily to female listeners, the Dynamics' latest benefits from solid group vocals and production.

**CAROL CHANNING & JIMMY C.**

**NEWMAN**—Plantation 166  
**LOUISIANA CAJUN ROCK BAND** (prod. by Shelby S. Singleton, Jr.) (writer: Armand) (Singleton, BMI) (2:34)

Channing sings rock 'n' roll here, with Cajun touches provided by Newman and fiddler Rufus Thibodeaux. The effect is unusual and entertaining.

**BRUCE CHANNEL**—LeCam 1117

**A PRESLEY MEDLEY** (prod. by Maj. Bill Smith) (writers: various) (var., BMI)  
(2:55)

Five Presley standards are blended here, with a Jordanaire-like backup and an appropriate vocal by Channel, capturing much of these songs' appeal.

**CRAWLER**—Epic 8-50492

**WITHOUT YOU BABE** (prod. by Alan Callan & group) (writer: Wilson) (Blackwood, BMI)  
(3:30)

The second single from this re-formed British rock outfit rocks at mid-tempo, bears some similarity to a Bad Co. track, and should receive pop attention.

**MARLENA SHAW**—Columbia 3-10661

**DON'T ASK TO STAY UNTIL TOMORROW** (prod. by Bert deCoteaux) (writers: Connors-Kane) (Ensign, BMI/Famous, ASCAP) (3:28)

The theme from "Looking For Mr. Goodbar" could be Shaw's pop breakthrough—it's slow and moody, and should be right for top 40, MOR and r&b stations.

**TOMMY JAMES**—Fantasy 811

**LOVE IS GONNA FIND A WAY** (prod. by Jeff Barry) (writers: James-Cordell) (Big Seven, BMI) (3:58)

James' latest single takes him in a mel-lower direction than fans of his rocking past will expect; still, the song is effective and could hit.

**SOUTHROAD CONNECTION**—

Mahogany 1227-2

**YOU LIKE IT, WE LOVE IT** (prod. by Lionel Job) (writers: Job-Gillman) (Harrindur/Ensign, BMI)  
(3:40)

This single aims to promote an "I'm O.K., You're O.K." mood among dancers, using a simple, repeated lyric and brass and string improvisations.

**ROY HEAD**—ABC Dot 17722

**COME TO ME** (prod. by Jimmy Bowen) (writer: Gene Price) (Acoustic/Longstreet, BMI)  
(3:45)

Head's single is now bulleting in the country top 30, and its style seems to give it crossover chances. It's a goodbye song, but not a teary one.

**NICK JAMESON**—Bearsville 0322 (WB)

**IN THE BLUE** (prod. by Nick Jameson) (writer: Jameson) (Sea Of Keys, BMI)  
(3:30)

Jameson's southern-tinged vocal and lone-some subject matter recall some Leon Russell songs here—the loping tempo fits well with his topic.

**J. T. BROWN**—Mahogany 1177-1

**LIKE TAKING CANDY (FROM A BABY)** (prod. by Lionel Job) (writers: Burton-Mersey-McCoy) (Famous, ASCAP/Ensign, BMI)  
(3:40)

The r&b tempo here is not disco-hot, but still danceable, and the song and vocal have an easygoing quality that fits the rhythm quite well.

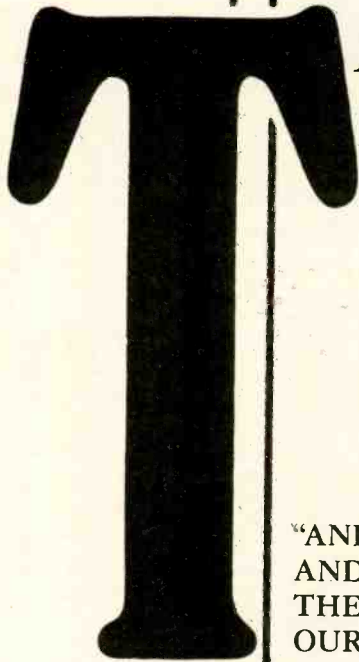
**CHESTNER GORDON**—Ju-Par 532

**YOU AND I (PT. I)** (prod. by Vernon Bullock & John Garrett) (writer: Bullock) (Lenise/Black Girl)  
(3:40)

Gorden's single is a melodic ballad that should appeal to both r&b and pop audiences—it's a love song that builds its effects nicely as it moves.



*To our friends,*



**THANK YOU**

*for your  
Understanding, Concern  
and  
Love, these past few weeks.  
Linda Grey*

“AND WHEN ONE OF US IS GONE  
AND ONE OF US IS LEFT TO CARRY ON,  
THEN REMEMBERING WILL HAVE TO DO,  
OUR MEMORIES ALONE WILL GET US THROUGH...”

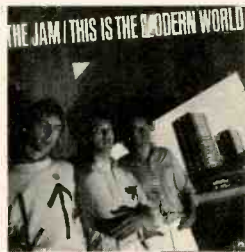


## Album Picks

### THIS IS THE MODERN WORLD

**THE JAM**—Polydor PD-1-6129 (7.98)

One of the U.K.'s better new wave outfits, the group has scored notable success there, but has yet to make commercial gains here. Their second lp still contains many reference points to the early Who, but the songs are getting better and the inclusion of "All Around the World" makes it a stronger lp.



### ON FIRE

**T-CONNECTION**—Dash 30008 (TK) (6.98)

This sextet specializes in high energy r&b and their recent successes speak well for them. Their percussive sound hits hard without having to rely on brass to bolster its impact on songs like the punchy title tune which moves along at a brisk pace for seven minutes.



### THE VERVE YEARS (1952-54)

**CHARLIE PARKER**—Verve VE-2-2523 (8.98)

The third (and final) volume of Parker's Verve recordings finds the saxophonist working with strings, voices, big band and small groups. The two record set includes many fine and memorable performances including "Autumn In New York," "Night and Day," "I Get A Kick Out Of You" and "In The Still Of the Night."



### VICTIM OF ROMANCE

**MICHELLE PHILLIPS**—A&M SP 4651 (7.98)

Phillips' first solo album was produced by the redoubtable Jack Nitzsche and the voice that graced numerous hits with the Mamas and Papas is in fine form. The title track is perhaps the most immediate, being reminiscent of the Phil Spector wall of sound, but the quieter moments are the ones where she excels.



### I AM A PHOTOGRAPH

**AMANDA LEAR**—Chrysalis CHR 1173 (7.98)

A celebrated actress and scenemaker throughout Europe, Lear makes her disc debut with a Munich produced album of disco styled material. Lear is a singer with a very unique sounding voice that cuts through the throbbing arrangements. The seven minute "Blood and Honey" is the lp's most commercial offering.



### PRANA PEOPLE

**Prelude PRL 12150 (6.98)**

The first album for basketball great Earl Monroe's Pretty Pearl Records production company is an uptempo tour-de-force of perky dance rhythms and unrelenting vocals. The quartet scores with the opener, "Pranian Man" and does not let up through "Is Your Life A Party," "Wishful Thinking" and "Disco-Mania."



### OFF ON AN ISLAND

**PAUL DELICATO**—AVI 6029 (6.98)

Delicato had several easy listening hits a couple of years back and his first album since then shows a definite sophistication in his vocals and arrangements. The medley of Alan O'Day's "Train Of Thought" and "Mystery Train" is the highlight but his easy going vocals make every song a winner.



## Import Reviews

### BEFORE AND AFTER SCIENCE

**BRIAN ENO**—Polydor 2302 071 (U.K.)

After his recent collaborations with Cluster, David Bowie and Robert Fripp, Eno has finally made the kind of album that will earn him the recognition he deserves in his own right. An impressive cast of musicians led by Phil Collins are employed to further his proclivities for a somewhat offbeat sound.



### THE DIODES

**Columbia PES 90441 (Canada)**

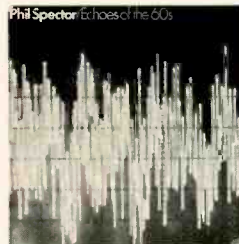
Canada's new wave entry was produced by Bob Gallo who has given the quartet a powerful but controlled sound and direction. Of note is the group's version of the Cyrkle's "Red Rubber Ball" and Barry Mann-Cynthia Weil's "Shapes Of Things To Come." In between these is a good deal of energy behind songs like "Time Damage" and "Behind Those Eyes."



### ECHOES OF THE 60's/PHIL SPECTOR

**VARIOUS ARTISTS**—Phil Spector 2307 013 (U.K.)

There have been numerous releases of compilation albums of Phil Spector productions in the U.K. over the past year but all seem to pale compared to these 20 selections on one lp. Some of the best music to come out of the early '60s has been collected here, with each song containing Spector's unique signature.



### LE DESERT NOIR

**MARKUSFELD**—Egg 900.528 (France)

Alain Markusfeld is a musician who we know very little about but his compositions which feature him on guitars, bass and piano are as sophisticated as they are varied. An Eastern influence keeps surfacing in electric and acoustic numbers but his tastes are eclectic enough to make this well recorded lp interesting.



### BREAKOUT

**DEAD END KIDS**—CBS 82254 (U.K.)

Under the aegis of pop maestro Barry Blue, this young outfit scored a top five hit in the U.K. with their re-make of the Honeycombs' "Have I The Right." Their album is comprised mainly of Blue originals, but covers of DC5 and Richie Valens material should connect with any pop aficionado.



### LIVE

**THE BEATLES REVIVAL BAND**—Telefunken 6.23179 (Germany)

The second album from this German group was recorded live in Frankfurt and unlike its predecessor, the vocals are sung in English. The group gets very close to the originals on Lennon and McCartney's "Hey Jude," "Eight Days A Week," "It Won't Be Long" and "Day Tripper."



### ZEITGEIST

**TONY COE**—EMI 3207 (U.K.)


"Zeitgeist" is a concept that originated during the 19th century German idealist movement and inspired the recording of this lp last year. Tony Coe composed the music and Jill Robin the poetry on this fusion work that touches on jazz, classical and chamber music, and the avant-garde.





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# 101 THE SINGLES CHART 150

DECEMBER 24, 1977

DEC. 24	DEC. 17		
101	101	STILL THE LOVIN' IS FUN	B.J. THOMAS/MCA 40812 (Home Sweet Home, BMI)
102	104	CRYING IN MY SLEEP	ART GARFUNKEL/Columbia 3 10608 (Canopy, ASCAP)
103	102	IT AIN'T LOVE	TOM POWER/Big Tree BT 16103 (Atlantic) (Topo, ASCAP)
104	107	KICK IT OUT HEART	Portarit 6 70010 (Wilsongs, ASCAP)
105	106	HIDE YOUR LOVE	SILVERADO/RCA 11075 (Silver, BMI)
106	110	CRAZY ON YOU HEART	Mushroom M 7021 (Andorra, ASCAP)
107	111	MISS BROADWAY BELLE	EPOQUE/Shadybrook 1040 (Prim Linea-S.D.R.M., ASCAP)
108	105	SAN FRANCISCO (YOU'VE GOT ME)	VILLAGE PEOPLE/Casablanca NB 896 (Can't Stop, BMI)
109	109	IN A LIFETIME TEMPTATIONS	Atlantic 3436 (Burba East/Dajoye/Golden Fleece, BMI)
110	118	NEVER MY LOVE	ADDRISI BROS./Buddah 587 (Arista) (Warner/Tamerlane, BMI)
111	108	ANY WAY YOU WANT ME	SYLVERS/Capitol 4493 (Rose, ASCAP)
112	—	GOD ONLY KNOWS	MARILYN SCOTT/Big Tree DT 16105 (Atlantic) (Irving/BMI)
113	120	COME GO WITH ME	POCKETS/Columbia 3 10632 (Verdangle/Pocket, BMI)
114	132	SWEET MUSIC MAN	KENNY ROGERS/UA 1095 (Jolly Rogers/ASCAP)
115	117	SOLDIER OF FORTUNE	ALAN O'DAY/Pacific 003 (WB, ASCAP)
116	114	I GOT TO HAVE YOUR LOVE	FANTASTIC FOUR/Westbound 55403 (Atlantic) (Bridgeport, BMI)
117	103	YOU CAN'T DANCE	RICK NELSON/Epic 8 50458 (April, ASCAP)
118	123	UNTIL NOW	BOBBY ARVON/First Artists 1 50423 (Mercury) (Colgems-EMI/First Artists, ASCAP)
119	116	DON'T BE AFRAID	RONNIE DYSON/Columbia 3 10599 (Jay's/Chappell, ASCAP)
120	137	TAKE THIS JOB AND SHOVE IT	JOHNNY PAYCHECK/Epic 8 50469 (Blackwood/Content, BMI)
121	122	KISS ME (THE WAY I LIKE IT)	GEORGE McCRAE/T.K. 1024 (Sherlyn, BMI)
122	113	JUST FOR YOUR LOVE	MEMPHIS HORNS/RCA PB 11064 (Penneford, ASCAP)
123	126	DO DO WAP IS STRONG	CURTIS MAYFIELD/Curtom 0131 (WB) (Short Eyes/Mayfield, BMI)
124	115	ROLLIN' WITH THE FLOW	CHARLIE RICH/Epic 8 50392 (Algee, BMI/Canopy, ASCAP)
125	138	CELEBRATE ME HOME	KENNY LOGGINS/Columbia 3 10652 (Milk Money, ASCAP)
126	134	WHEN A CHILD IS BORN	JOHNNY MATHIS/Columbia 3 10640 (Jon Mat/Beechwood, BMI)
127	112	AIN'T NO SMOKE WITHOUT FIRE	KING MUSKER/Epic 8 50429 (Blackwood, BMI)
128	131	WHAT I DID FOR LOVE	INNER CITY JAM BAND/Bareback 535 (American Compass, ASCAP/Wren, BMI)
129	119	I WANT YOU CHEAP TRICK	Epic 8 50435 (Abbott, BMI)
130	139	BOATS AGAINST THE CURRENT	ERIC CARMEN/Arista 0295 (Cam, BMI)
131	—	25TH OF LAST DECEMBER	ROBERTA FLACK/Atlantic 3441 (Sky Forest, BMI)
132	140	ON FIRE	T-CONNECTION/Dash 5041 (T.K.) (Sherlyn/Decibel, BMI)
133	—	MAHNA, MAHNA MUPPETS	Arista 0290 (Lorna, PRS)
134	141	CHOOSING YOU	LENNY WILLIAMS/ABC 12289 (Len-Lon, BMI)
135	144	HAPPY ANNIVERSARY	LITTLE RIVER BAND/Harvest 4524 (Capitol) (Australian Tumbleweed, BMI)
136	142	DON'T CHANGE	DARYL HALL & JOHN OATES/RCA 11181 (Hot-Cha/Unichappell, BMI)
137	136	FUNKY MONKEY	MANDRILL/Arista 2074 (Mandrill, ASCAP)
138	143	ROCKAWAY BEACH	RAMONES/Sire 1008 (WB) (Bleu Disque/Taco Tunes, ASCAP)
139	135	YOU DON'T HAVE TO SAY	YOU LOVE ME FLOATERS/ABC 12314 (Miller, ASCAP)
140	128	HEROES	DAVID BOWIE/RCA 11121 (Bewlay Bros./Fleur/EG, BMI)
141	127	HEAVEN ON EARTH (SO FINE)	SPINNERS/Atlantic 3425 (Mighty Three, BMI)
142	146	NOTHIN' BUT A HEARTACHE	DOOBIE BROTHERS/Warner Bros. 8500 (Snug, BMI)
143	—	GOD MUST HAVE BLESSED AMERICA	GLEN CAMPBELL/Capitol 4515 (Warner-Tamerlane/Marsaint, BMI)
144	121	KEEP YOUR HANDS ON THE WHEEL	RAM JAM/Epic 8 50451 (Adbredor, ASCAP)
145	—	SOFT & EASY	BLACKBYRDS/Fantasy 809 (Blackbyrd, BMI)
146	133	CAN'T WAIT	PIPER/A&M 1969 (Songs of the Knight/Bonass, BMI)
147	—	WITH PEN IN HAND	DOROTHY MOORE/Malaco 1047 (T.K.) (Unart, BMI)
148	148	EAST BOUND AND DOWN	JERRY REED/RCA 11056 (Duchess, Victor, BMI)
149	—	YOU MAKE ME CRAZY	SAMMY HAGAR/Capitol 4502 (Big Bang, BMI)
150	—	BABY, BABY MY LOVE'S ALL FOR YOU	DENIECE WILLIAMS/Columbia 3 10648 (Verdangle/Kee-Drick, BMI)

# ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

AS Stevie Wonder (Jobete/Black Bull, ASCAP)	55	LET'S FOOL AROUND	General Johnson (Music In General)	95
BABY COME BACK (Dennis Lambert & Brian Potter (Touch of Gold/Crowbeck/Stigwood, BMI)	5	LONG, LONG WAY FROM HOME	John Sinclair & Gary Lyons (Somerset/Evansongs/WB/Mud Drum, ASCAP)	65
BABY, WHAT A BIG SURPRISE	James William Guercio (Polish Prince, ASCAP)	(LOVE IS) THICKER THAN WATER	Barry Gibb, Alby Galuten & Karl Richardson (Stigwood/Andy Gibb/Jaye/Hugh & Barbara Gibb/Unichappell, EMI)	45
BEST OF MY LOVE	Maurice White (Sagfire, BMI/Steelchest, ASCAP)	LOVELY DAY	Bill Withers & Clarence McDonald (Golden Withers/Chappell BMI)	53
BLOAT ON	Lou Adler (ABC/Dunhill/Woodsongs, BMI)	MIND BENDER	Buddy Buie (No Exit, BMI)	86
BLUE BAYOU	Peter Asher (Acuff-Rose, BMI)	MOONDANCE	Van Morrison (WB, ASCAP/Caledonia Soul, BMI)	94
BOOGIE NIGHTS	Barry Blue (Rondor/Almo, ASCAP)	MY WAY	Felton Jarvis & Elvis Presley (Spanka, BMI)	37
BREAKDOWN	Denny Cordell (Skyhill, BMI)	NATIVE NEW YORKER	Sandy Linzer (Featherbed/Desiderata/Unichappell, BMI)	31
CALLING OCCUPANTS OF INTER-PLANETARY CRAFT	Richard Carpenter (Welbeck, ASCAP)	NOBODY DOES IT BETTER	Richard Perry (United Artists, ASCAP/Unart, BMI)	38
COME SAIL AWAY	Prod. by group (Almo/Stygian Songs, ASCAP)	OOH BOY	Norman Whitfield (May Twelfth Warner-Tamerlane, BMI)	60
CURIOUS MIND (UM, UM, UM, UM, UM)	Johnny Rivers (Warner-Tamerlane, BMI)	OUR LOVE	Chuck Jackson & Marvin Yancy (Jay's Ent/Chappell, ASCAP)	97
DANCE, DANCE, DANCE (YOWSAH YOWSAH, YOWSAH)	Nile Rodgers, Kenny Lehman, Bernard Edwards (Cotillion/Kreimers, BMI)	PEG GARY KATZ	(ABC/Dunhill, BMI)	66
DAYBREAK	Ron Dante & Barry Manilow (Kamakazi/Angeldust, BMI)	POINT OF KNOW RETURN	Jeff Glixman (Don Kirshner, BMI)	20
DESIREE	Bob Gaudio (Stonebridge, ASCAP)	REACH FOR IT	George Duke (Mycenae, ASCAP)	61
DON'T ASK MY NEIGHBORS	Maurice White (Unichappell, BMI)	RUNAROUND	SUE Michael Lloyd (Rost Enterprise/Schwartz, ASCAP)	25
DON'T IT MAKE MY BROWN EYES BLUE	Allen Reynolds (United Artists, ASCAP)	SAD EYES	Skip Korte (Starrin, BMI)	89
DON'T LET IT SHOW	Alan Parsons (Woolfsongs, BMI)	SEND IN THE CLOWNS	Arif Mardin (Beautiful, ASCAP)	48
DON'T LET ME BE MISUNDERSTOOD	Nicholas Skoosky & Jean Manuel de Scarano (Ben E. Benjamin, ASCAP)	SEND IT	Nickolas Ashford & Valerie Simpson (Nic-O-Val, ASCAP)	84
DON'T LET THE FLAME BURN OUT	Jim Ed Norman (Halwill/Plain & Simple, ASCAP)	SENTIMENTAL LADY	Lindsey Buckingham & Christine McVie (Warner Bros., ASCAP)	8
DRAW THE LINE	Jack Douglas & Aerosmith (Daksel/Vindaloo/Song & Dance, BMI)	SERPENTINE FIRE	Maurice White (Artwork, ASCAP)	19
EASY TO LOVE	Richard Perry (Albert Hammond/Longmanor/Chrysalis, ASCAP)	SHE'S NOT THERE	Devadip Carlos Santana & Tom Coster (Al Gallico, BMI)	—
EMOTION	Barry Gibb, Alby Galuten & Karl Richardson (Barry Gibb/Fiamm/Stigwood/Unichappell, BMI)	SHORT PEOPLE	Lenny Waronker & Russ Titleman (Hightree, BMI)	24
(EVERY TIME I TURN AROUND) BACK IN LOVE AGAIN	Bobby Martin (Iceman, BMI)	SLIP SLIDIN'	AWAY Paul Simon & Phil Ramone (Paul Simon, BMI)	21
FALLING	Pete Carr (Carhorn, BMI/Music Mill, ASCAP)	SOMEBODY'S GOTTA WIN, SOMEBODY'S GOTTA LOSE	Frederick Knight (Every Knight, BMI)	92
FFUN	Skip Scarborough (Val-le Joe, BMI)	SOMETIMES WHEN WE TOUCH	Mathew Welbeck, ASCAP/ATV/Mann/Well Songs, BMI)	30
GALAXY	Jerry Goldstein (Far Out, ASCAP)	STAR WARS THEME/CANTINA BAND	Meco Monardo, Harold Wheeler & Tony Bongiovi (Fox Fanfare, BMI)	72
GETTIN' READY FOR LOVE	Richard Perry (Braitree/Snow/Golde's Gold, BMI)	STAYIN' ALIVE	The Bee Gees, Karl Richardson and Alby Galuten (Stigwood/Unichappell, BMI)	42
GIRL'S SCHOOL	Paul McCartney (ATV, BMI)	STREET CORNER SERENADE	Gary Lyons (Muscadine/Xaigon/Yo Mama's BMI)	51
GONE TOO FAR	Kyle Lehning (Dawn Breaker/Cold Zinc, BMI)	SWING TOWN	Steve Miller (Sailor, ASCAP)	22
GOODBYE GIRL	David Gates (WB/Kipahulu, ASCAP)	THAT'S ROCK 'N' ROLL	Michael Lloyd (C.A.M.-U.S.A., BMI)	100
GRANDMOTHER'S SONG	William F. McEwen (Colorado, ASCAP)	THEME FROM "CLOSE ENCOUNTERS OF THE THIRD KIND"	John Williams & Rick Chertoff (Gold Horizon, BMI)	74
HARD TIMES	Joe Wissert (Boz Scaggs, ASCAP)	THE NEXT HUNDRED YEARS	Joel Diamond (Silver Blue, ASCAP)	75
HEAVEN ON THE SEVENTH FLOOR	Christopher Neil (Keyboard Pendulum/Chappell, ASCAP)	THE WAY I FEEL TONIGHT	Harry Maslin (Rosewater/Careers, BMI)	27
HEAVEN'S JUST A SIN AWAY	Brian Fisher (Norville, SESAC)	THUNDER ISLAND	Bill Szymczyk (Painless, ASCAP)	78
HERE YOU COME AGAIN	Gary Klein (Screen Gems-EMI/Summerhill, BMI)	TOO HOT TA TROT	James Carmichael & Group (Jobete/ Commodores Ent., ASCAP)	88
HEY DEANIE	Michael Lloyd (CAM, BMI)	TRIED TO LOVE	Peter Frampton (Almo/Fram-Dee, ASCAP)	67
HOW CAN I LEAVE YOU AGAIN	Milton Okun (Cherry Lane, ASCAP)	TURN TO STONE	Jeff Lynne (Unart/Jet, BMI)	23
HOW DEEP IS YOUR LOVE	Prod. by group, Karl Richardson & Alby Galuten (Stigwood/Unichappell, BMI)	WAS DOG A DOUGHNUT	(Colgems-EMI, ASCAP)	70
I FEEL LOVE	Giorgio Moroder & Peter Bellote (Rick's, BMI/Sunday, ASCAP)	WE ARE THE CHAMPIONS	Queen (Queen)	17
I GO CRAZY	Paul Davis (Web IV, BMI)	WE JUST DISAGREE	Dave Mason & R. Nevison (Blackwood/Bruiser, BMI)	80
I HONESTLY LOVE YOU	John Farrar (Irving/Woolnough/Broadside, BMI)	WE'RE ALL ALONE	David Anderle (Boz Scaggs, ASCAP)	7
IF IT DON'T FIT, DON'T FORCE IT	Larry Farrow (Funks Bump, BMI)	WHAT'S YOUR NAME	Producer not listed (Duchess/Get Loose, BMI)	63
IF THAT'S HOW NATURE MADE HIM	Al Galleon/Easy Listening, ASCAP)	WRAP YOUR ARMS AROUND ME	Casey/Finch (Sherlyn/Harrick, BMI)	54
IF YOU'RE NOT BACK IN LOVE BY MONDAY	Millie Jackson & Brad Shapiro (Tree B, BMI)	YOU CAN'T TURN ME OFF (IN THE MIDDLE OF TURNING ME ON)	Kent Washburn (Jobete, ASCAP)	12
I LOVE YOU	Giorgio Moroder & Pete Bellote (Rick's, BMI)	YOU LIGHT UP MY LIFE	Joe Brooks (Big Hill, ASCAP)	1
ISN'T IT TIME	Ron Nevison (Jacon/X-Ray, BMI)	YOU MAKE LOVIN FUN	Fleetwood Mac (Gentoo, BMI)	18
IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME	Barry White (Sa-Vette, BMI)	YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH (HOT SUMMER NIGHT)	Todd Rundgren (E.B. Marks/Neverland/Peg, BMI)	73
IT'S SO EASY	Peter Asher (MPL Comm., BMI)	YOU'RE IN MY HEART (THE FINAL ACCLAIM)	Tom Dowd (Riva, ASCAP)	10
JACK AND JILL	Ray Parker Jr. (Raydiola, ASCAP)	(YOU'RE MY) SOUL & INSPIRATION	Michael Lloyd & Mike Curb (Screen Gems, EMI, BMI)	62
JUST THE WAY YOU ARE	Phil Ramone (Joelsongs, BMI)	YOUR SMILING FACE	Peter Asher (Country Road, BMI)	40
KEEP IT COMIN' LOVE	H.W. Casey & R. Finch (Sherlyn/Harrick, BMI)			
LADY LOVE	Sherman Marshall, Jack Faith, Von Gray (Mighty Three, BMI)			



# THE SINGLES CHART

TITLE, ARTIST, Label, Number, (Distributing Label)  
DEC. 24 DEC. 17

WKS. ON CHART

<b>1</b>	<b>1</b>	<b>YOU LIGHT UP MY LIFE</b> DEBBY BOONE Warner/Curb WBS 8446 (WB) (11th Week)		<b>18</b>
<b>2</b>	4	<b>HOW DEEP IS YOUR LOVE</b> BEE GEES/RSO 882 (Polydor)		13
<b>3</b>	2	<b>DON'T IT MAKE MY BROWN EYES BLUE</b> CRYSTAL GAYLE/ United Artists 1016		22
<b>4</b>	3	<b>BLUE BAYOU</b> LINDA RONSTADT/Asylum 45431		15
<b>5</b>	10	<b>BABY COME BACK</b> PLAYER/RSO 879 (Polydor)		13
<b>6</b>	6	<b>(EVERY TIME I TURN AROUND) BACK IN LOVE AGAIN</b> LTD/A&M 1974		15
<b>7</b>	5	<b>WE'RE ALL ALONE</b> RITA COOLIDGE/A&M 1965		16
<b>8</b>	9	<b>SENTIMENTAL LADY</b> BOB WELCH/Capitol 4479		12
<b>9</b>	8	<b>HEAVEN ON THE SEVENTH FLOOR</b> PAUL NICHOLAS/ RSO 878 (Polydor)		19
<b>10</b>	15	<b>YOU'RE IN MY HEART (THE FINAL ACCLAIM)</b> ROD STEWART/Warner Bros. 8475		9
<b>11</b>	7	<b>BOOGIE NIGHTS</b> HEATWAVE/Epic 8 50370		22
<b>12</b>	13	<b>YOU CAN'T TURN ME OFF (IN THE MIDDLE OF TURNING ME ON)</b> HIGH INERGY/Gordy 7155 (Motown)		14
<b>13</b>	14	<b>IT'S SO EASY</b> LINDA RONSTADT/Asylum 45433		12
<b>14</b>	20	<b>HERE YOU COME AGAIN</b> DOLLY PARTON/RCA 11123		11
<b>15</b>	18	<b>COME SAIL AWAY</b> STYX/A&M 1977		12
<b>16</b>	11	<b>ISN'T IT TIME</b> THE BABYS/Chrysalis 2173		13
<b>17</b>	22	<b>WE ARE THE CHAMPIONS/WE WILL ROCK YOU</b> QUEEN/ Elektra 45441		10
<b>18</b>	12	<b>YOU MAKE LOVING FUN</b> FLEETWOOD MAC/Warner Bros. 8483		10
<b>19</b>	25	<b>SERPENTINE FIRE</b> EARTH, WIND & FIRE/Columbia 3 10625		11
<b>20</b>	23	<b>POINT OF KNOW RETURN</b> KANSAS/Kirshner 4273 (CBS)		8
<b>21</b>	24	<b>SLIP SLIDIN' AWAY</b> PAUL SIMON/Columbia 3 10630		11
<b>22</b>	16	<b>SWINGTOWN</b> STEVE MILLER BAND/Capitol 4496		11
<b>23</b>	26	<b>TURN TO STONE</b> ELO/Jet JT 1099 (UA)		6
<b>24</b>	27	<b>SHORT PEOPLE</b> RANDY NEWMAN/Warner Bros. 8492		7
<b>25</b>	29	<b>RUNAROUND</b> SUE LEIF GARRETT/Atlantic 3440		7
<b>26</b>	30	<b>HEY DEANIE</b> SHAUN CASSIDY/Warner/Curb 8488 (WB)		7
<b>27</b>	31	<b>THE WAY I FEEL TONIGHT</b> BAY CITY ROLLERS/Arista 0272		10
<b>28</b>	32	<b>DESIREE</b> NEIL DIAMOND/Columbia 3 10657		4
<b>29</b>	42	<b>JUST THE WAY YOU ARE</b> BILLY JOEL/Columbia 3 10646		7
<b>30</b>	51	<b>SOMETIMES WHEN WE TOUCH</b> DAN HILL/20th Century 2355		5
<b>31</b>	35	<b>NATIVE NEW YORKER</b> ODYSSEY/RCA 11129		9
<b>32</b>	37	<b>DON'T LET ME BE MISUNDERSTOOD</b> SANTA ESMERALDA/ Casablanca 902		7
<b>33</b>	43	<b>DANCE, DANCE, DANCE (YOWSAH, YOWSAH, YOWSAH)</b> CHIC/Atlantic 3435		6
<b>34</b>	39	<b>IF YOU'RE NOT BACK IN LOVE BY MONDAY</b> MILLIE JACKSON/Spring 175 (Polydor)		10
<b>35</b>	36	<b>I GO CRAZY</b> PAUL DAVIS/Bang 733		18
<b>36</b>	41	<b>GIRLS' SCHOOL/MULL OF KINTYRE</b> WINGS/Capitol 8747		6
<b>37</b>	38	<b>MY WAY</b> ELVIS PRESLEY/RCA 11165		7
<b>38</b>	17	<b>NOBODY DOES IT BETTER</b> CARLY SIMON/Elektra 45413		23
<b>39</b>	19	<b>BABY, WHAT A BIG SURPRISE</b> CHICAGO/Columbia 3 10620		13
<b>40</b>	21	<b>YOUR SMILING FACE</b> JAMES TAYLOR/Columbia 3 10602		17
<b>41</b>	46	<b>EMOTION</b> SAMANTHA SANG/Private Stock 178		7
<b>42</b>	60	<b>STAYIN' ALIVE</b> BEE GEES/RSO 885 (Polydor)		3
<b>43</b>	33	<b>SHE'S NOT THERE</b> SANTANA/Columbia 3 10616		12
<b>44</b>	49	<b>GETTIN' READY FOR LOVE</b> DIANA ROSS/Motown 1427		8
<b>45</b>	50	<b>(LOVE IS) THICKER THAN WATER</b> ANDY GIBB/RSO 883 (Polydor)		9
<b>46</b>	44	<b>DON'T ASK MY NEIGHBORS</b> EMOTIONS/Columbia 3 10622		10
<b>47</b>	28	<b>IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME</b> BARRY WHITE/20th Century 2350		17
<b>48</b>	48	<b>SEND IN THE CLOWNS</b> JUDY COLLINS/Elektra 45076		14
<b>49</b>	40	<b>CALLING OCCUPANTS OF INTERPLANETARY CRAFT</b> CARPENTERS/A&M 1978		12
<b>50</b>	58	<b>FFUN CON FUNK</b> SHUN/Mercury 73959		6

<b>51</b>	59	<b>STREET CORNER SERENADE</b> WET WILLIE/Epic 8 50478		6
<b>52</b>	52	<b>HEAVEN'S JUST A SIN AWAY</b> THE KENDALLS/Ovation 1103		10
<b>53</b>	62	<b>LOVELY DAY</b> BILL WITHERS/Columbia 3 10627		6
<b>54</b>	57	<b>WRAP YOUR ARMS AROUND ME</b> KC & THE SUNSHINE BAND/T.K. 1022		5
<b>55</b>	55	<b>AS STEVIE WONDER</b> /Tamla 54291 (Motown)		7
<b>56</b>	63	<b>HOW CAN I LEAVE YOU AGAIN</b> JOHN DENVER/RCA 11036		4
<b>57</b>	34	<b>I FEEL LOVE</b> DONNA SUMMER/Casablanca 884		21
<b>58</b>	56	<b>BLOAT ON CHEECH &amp; CHONG</b> /Epic/Ode 50471		8
<b>59</b>	66	<b>EASY TO LOVE</b> LEO SAYER/Warner Bros. 8502		4
<b>60</b>	69	<b>OOH BOY</b> ROSE ROYCE/Whitfield 8491 (WB)		7
<b>61</b>	65	<b>REACH FOR IT</b> GEORGE DUKE/Epic 8 50463		6
<b>62</b>	70	<b>(YOU'RE MY) SOUL &amp; INSPIRATION</b> DONNY & MARIE/ Polydor 14439		7
<b>63</b>	71	<b>WHAT'S YOUR NAME</b> LYNRYD SKYNYRD/MCA 40918		4
<b>64</b>	61	<b>I HONESTLY LOVE YOU</b> OLIVIA NEWTON-JOHN/MCA 40811		7
<b>65</b>	77	<b>LONG, LONG WAY FROM HOME</b> FOREIGNER/Atlantic 3439		2
<b>66</b>	75	<b>PEG STEELY</b> DAN/ABC 12320		5
<b>67</b>	74	<b>TRIED TO LOVE</b> PETER FRAMPTON/A&M 1988		3
<b>68</b>	76	<b>DON'T LET IT SHOW</b> ALAN PARSONS PROJECT/Arista 0288		4
<b>69</b>	78	<b>FALLING</b> LeBLANC & CARR/Big Tree 1600 (Atlantic)		4
<b>70</b>	72	<b>WAS DOG A DOUGHNUT</b> CAT STEVENS/A&M 1971		7
<b>71</b>	79	<b>BREAKDOWN</b> TOM PETTY & THE HEARTBREAKERS/ Shelter 62008 (ABC)		3
<b>72</b>	54	<b>"STAR WARS" THEME/CANTINA BAND</b> MECO/ Millennium 604 (Casablanca)		22
<b>73</b>	73	<b>YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH (HOT SUMMER NIGHT)</b> MEATLOAF/Epic/Cleveland Intl. 8 50467		8

**CHARTMAKER OF THE WEEK**

<b>74</b>	—	<b>THEME FROM "CLOSE ENCOUNTERS OF THE THIRD KIND"</b> JOHN WILLIAMS Arista 0300		1
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<b>75</b>	80	<b>THE NEXT HUNDRED YEARS</b> AL MARTINO/Capitol 4508		4
<b>76</b>	68	<b>GRANDMOTHER'S SONG</b> STEVE MARTIN/Warner Bros. 8503		5
<b>77</b>	45	<b>GONE TOO FAR ENGLAND</b> DAN & JOHN FORD COLEY/ Big Tree 16102 (Atlantic)		13
<b>78</b>	87	<b>THUNDER ISLAND</b> JAY FERGUSON/Asylum 45444		2
<b>79</b>	88	<b>I LOVE YOU</b> DONNA SUMMER/Casablanca 907		2
<b>80</b>	47	<b>WE JUST DISAGREE</b> DAVE MASON/Columbia 3 10575		17
<b>81</b>	82	<b>IF IT DON'T FIT DON'T FORCE IT</b> KELLE PATTERSON/ Shadybrook 1041		6
<b>82</b>	98	<b>JACK &amp; JILL</b> RAYDIO/Arista 0283		2
<b>83</b>	92	<b>GOODBYE GIRL</b> DAVID GATES/Elektra 45450		2
<b>84</b>	81	<b>SEND IT</b> ASHFORD & SIMPSON/Warner Bros. 8453		12
<b>85</b>	—	<b>CURIOUS MIND (UM, UM, UM, UM, UM)</b> JOHNNY RIVERS/Big Tree 16106 (Atlantic)		1
<b>86</b>	95	<b>MIND BENDER</b> STILLWATER/Capricorn 0280		2
<b>87</b>	91	<b>DON'T LET THE FLAME BURN OUT</b> JACKIE DeSHANNON/ Amherst 725		4
<b>88</b>	—	<b>TOO HOT TA TROT</b> COMMODORES/Motown 1432		1
<b>89</b>	84	<b>SAD EYES</b> BROOKLYN DREAMS/Millennium 606 (Casablanca)		6
<b>90</b>	90	<b>IF THAT'S HOW NATURE MADE HIM</b> HELEN GRAYCO/ The Number One Record Company 001		5
<b>91</b>	—	<b>LET'S FOOL AROUND</b> GENERAL JOHNSON/Arista 0264		1
<b>92</b>	94	<b>SOMEBODY'S GOTTA WIN, SOMEBODY'S GOTTA LOSE</b> CONTROLLERS/Juana 3414 (T.K.)		5
<b>93</b>	53	<b>KEEP IT COMIN' LOVE</b> KC & THE SUNSHINE BAND/ T.K. 1023		27
<b>94</b>	96	<b>MOONDANCE</b> VAN MORRISON/Warner Bros. 8450		8
<b>95</b>	99	<b>GALAXY WAR</b> /MCA 40820		2
<b>96</b>	89	<b>HARD TIMES</b> BOZ SCAGGS/Columbia 3 10606		11
<b>97</b>	—	<b>OUR LOVE</b> NATALIE COLE/Capitol 4509		1
<b>98</b>	—	<b>LADY LOVE</b> LOU RAWLS/Phila. Intl. ZS8 3634 (CBS)		1
<b>99</b>	93	<b>BEST OF MY LOVE</b> EMOTIONS/Columbia 3 10544		28
<b>100</b>	83	<b>THAT'S ROCK 'N' ROLL</b> SHAUN CASSIDY/Warner/Curb 8423 (WB)		22



**FLASHMAKER**



**RUNNING ON EMPTY**  
JACKSON BROWNE  
Asylum

**MOST ADDED:**

- RUNNING ON EMPTY**—Jackson Browne—Asylum
- DON JUAN'S RECKLESS DAUGHTER**—Joni Mitchell—Asylum
- SUPERTRAMP**—A&M
- LIVE & LET LIVE**—10cc—Mercury
- IT TAKES ONE TO KNOW ONE**—Detective—Swan Song
- DRAW THE LINE**—Aerosmith—Col
- MAMA LET HIM PLAY**—Doucette—Mushroom
- ROOMFUL OF BLUES**—Island
- BLUE LIGHTS IN THE BASEMENT**—Roberta Flack—Atlantic
- LIFE ON THE LINE**—The Rods—Island
- PUTTING IT STRAIGHT**—Pat Travers—Polydor
- TROUBLE**—UA

**WNEW-FM/NEW YORK**

- ADDS:**
- ALL 'N ALL**—Earth, Wind & Fire—Col
  - ROOMFUL OF BLUES**—Island
  - SUPERTRAMP**—A&M
  - THIS IS THE MODERN WORLD**—The Jam—Polydor
- HEAVY ACTION (airplay in descending order):**
- RUNNING ON EMPTY**—Jackson Browne—Asylum
  - DON JUAN'S RECKLESS DAUGHTER**—Joni Mitchell—Asylum
  - OUT OF THE BLUE**—ELO—Jet
  - WORKS VOL. II**—Emerson, Lake & Palmer—Atlantic
  - DOWN TWO THEN LEFT**—Boz Scaggs—Col
  - MY AIM IS TRUE**—Elvis Costello—Col
  - MANORISMS**—Wet Willie—Epic
  - BAT OUT OF HELL**—Meat Loaf—Epic/Cleveland Intl.
  - FOOT LOOSE & FANCY FREE**—Rod Stewart—WB
  - THE MUPPET SHOW**—Arista

**WBCN-FM/BOSTON**

- ADDS:**
- AT LAST**—The Pips—Casablanca
  - DON JUAN'S RECKLESS DAUGHTER**—Joni Mitchell—Asylum
  - PUTTING IT STRAIGHT**—Pat Travers—Polydor
  - ROCKETS**—RCA
  - ROOMFUL OF BLUES**—Island

- RUNNING ON EMPTY**—Jackson Browne—Asylum
  - SUICIDE**—Red Star
  - TREASURE**—Epic
- HEAVY ACTION (airplay in descending order):**
- DON JUAN'S RECKLESS DAUGHTER**—Joni Mitchell—Asylum
  - THE BELLE ALBUM**—Al Green—Hi
  - ALL 'N ALL**—Earth, Wind & Fire—Col
  - AJA**—Steely Dan—ABC
  - SLOWHAND**—Eric Clapton—RSO
  - LITTLE CRIMINALS**—Randy Newman—WB
  - LITTLE QUEEN**—Heart—Portrait
  - DRAW THE LINE**—Aerosmith—Col
  - RUNNING ON EMPTY**—Jackson Browne—Asylum
  - MY AIM IS TRUE**—Elvis Costello—Col

**WLIR-FM/LONG ISLAND**

- ADDS:**
- BLUE LIGHTS IN THE BASEMENT**—Roberta Flack—Atlantic
  - DON JUAN'S RECKLESS DAUGHTER**—Joni Mitchell—Asylum
  - JOE COCKER'S GREATEST HITS**—A&M
  - LOVE ON THE WIRE**—Clover—Mercury
  - ROOMFUL OF BLUES**—Island
  - RUNNING ON EMPTY**—Jackson Browne—Asylum
  - SUPERTRAMP**—A&M
  - THE BEST OF ARLO GUTHRIE**—WB
  - THE BEST OF MARTIN MULL**—Capricorn
  - THE BEST OF ZZ TOP**—London
- HEAVY ACTION (airplay in descending order):**
- DON JUAN'S RECKLESS DAUGHTER**—Joni Mitchell—Asylum
  - RUNNING ON EMPTY**—Jackson Browne—Asylum
  - EDDIE MONEY**—Col
  - MY AIM IS TRUE**—Elvis Costello—Col
  - AJA**—Steely Dan—ABC
  - SLOWHAND**—Eric Clapton—RSO
  - TOM PETTY & HEARTBREAKERS**—Shelter
  - THE STRANGER**—Billy Joel—Col
  - OUT OF THE BLUE**—ELO—Jet
  - ROUGH MIX**—Townshend/Lane—MCA

**WBAB-FM/LONG ISLAND**

- ADDS:**
- DON JUAN'S RECKLESS DAUGHTER**—Joni Mitchell—Asylum
  - FATHER CHRISTMAS (single)**—Kinks—Arista
  - RUNNING ON EMPTY**—Jackson Browne—Asylum
  - SUPERTRAMP**—A&M
- HEAVY ACTION (airplay in descending order):**
- AJA**—Steely Dan—ABC
  - OUT OF THE BLUE**—ELO—Jet
  - LIVIN' ON THE FAULT LINE**—Doobie Brothers—WB
  - SLOWHAND**—Eric Clapton—RSO
  - WORKS VOL. II**—Emerson, Lake & Palmer—Atlantic
  - OOPS! WRONG PLANET**—Utopia—Bearsville
  - FOOT LOOSE & FANCY FREE**—Rod Stewart—WB
  - HEROES**—David Bowie—RCA
  - FRENCH KISS**—Bob Welch—Capitol
  - INTERGALACTIC TOURING BAND**—Passport

**WBLM-FM/MAINE**

- ADDS:**
- BABY GRAND**—Arista
  - DON JUAN'S RECKLESS DAUGHTER**—Joni Mitchell—Asylum
  - DRAW THE LINE**—Aerosmith—Col
  - IT TAKES ONE TO KNOW ONE**—Detective—Swan Song
  - LIVE & LET LIVE**—10cc—Mercury
  - MAMA LET HIM PLAY**—Doucette—Mushroom
  - MY AIM IS TRUE**—Elvis Costello—Col
  - PUTTING IT STRAIGHT**—Pat Travers—Polydor
  - RICK WAKEMAN'S CRIMINAL RECORD**—A&M
  - RUNNING ON EMPTY**—Jackson Browne—Asylum
- HEAVY ACTION (airplay in descending order):**
- COWBOY**—Capricorn
  - THE STRANGER**—Billy Joel—Col
  - ALL 'N ALL**—Earth, Wind & Fire—Col
  - MANORISMS**—Wet Willie—Epic
  - PEARL**—London
  - DOWN TWO THEN LEFT**—Boz Scaggs—Col
  - NEWS OF THE WORLD**—Queen—Elektra
  - DON'T LOOK DOWN**—Ozark Mt. Daredevils—A&M
  - MOONFLOWER**—Santana—Col
  - THE JOY**—Fantasy

**WCMF-FM/ROCHESTER**

- ADDS:**
- AIR SUPPLY**—Col
  - DON JUAN'S RECKLESS DAUGHTER**—Joni Mitchell—Asylum
  - DRAW THE LINE**—Aerosmith—Col
  - IT TAKES ONE TO KNOW ONE**—Detective—Swan Song
  - LIFE ON THE LINE**—The Rods—Island
  - LIVE & LET LIVE**—10cc—Mercury
  - LONGER FUSE**—Dan Hill—20th Century
  - LOVE ON THE WIRE**—Clover—Mercury
- HEAVY ACTION (airplay, sales, phones in descending order):**
- STREET SURVIVORS**—Lynyrd Skynyrd—RCA
  - PUTTING IT STRAIGHT**—Pat Travers—Polydor
  - RAIN DANCES**—Camel—Janus
  - BOOK OF INVASIONS**—Horslips—DJM
  - SHOW SOME EMOTION**—Joan Armatrading—A&M
  - GRAND ILLUSION**—Styx—A&M
  - MANORISMS**—Wet Willie—Epic
  - SLOWHAND**—Eric Clapton—RSO
  - PLAYER**—RSO
  - YOU'RE THE ONLY DANCER**—Jackie DeShannon—Amherst

**WYDD-FM/PITTSBURGH**

- ADDS:**
- CAUGHT IN THE ACT**—Steve Gibbons Band—MCA
  - DON JUAN'S RECKLESS DAUGHTER**—Joni Mitchell—Asylum
  - LIVE & LET LIVE**—10cc—Mercury
  - RUNNING ON EMPTY**—Jackson Browne—Asylum
- HEAVY ACTION (airplay in descending order):**
- OUT OF THE BLUE**—ELO—Jet
  - FOOT LOOSE & FANCY FREE**—Rod Stewart—WB
  - SLOWHAND**—Eric Clapton—RSO
  - POINT OF KNOW RETURN**—Kansas—Kirshner
  - SPECTRES**—Blue Oyster Cult—Col
  - STREET SURVIVORS**—Lynyrd Skynyrd—MCA

- NEWS OF THE WORLD**—Queen—Elektra
- DOWN TWO THEN LEFT**—Boz Scaggs—Col
- SIMPLE DREAMS**—Linda Ronstadt—Asylum
- AJA**—Steely Dan—ABC

**WHFS-FM/WASHINGTON**

- ADDS:**
- DON JUAN'S RECKLESS DAUGHTER**—Joni Mitchell—Asylum
  - FINALLY IN THE LIGHTS**—Augie Meyers—Texas ReCord
  - FIRST MEDITATIONS**—John Coltrane—ABC/Impulse
  - LIVE AT THE BIJOU**—Grover Washington Jr.—Kudu
  - ROOMFUL OF BLUES**—Island
  - RUNNING ON EMPTY**—Jackson Browne—Asylum
  - THE BELLE ALBUM**—Al Green—Hi
  - THE STORY OF STAR WARS**—20th Century
  - TO DADDY (single)**—Emmylou Harris—WB
- HEAVY ACTION (airplay in descending order):**
- SHOW SOME EMOTION**—Joan Armatrading—A&M
  - RICK DANKO**—Arista
  - MY AIM IS TRUE**—Elvis Costello—Col
  - STREET SURVIVORS**—Lynyrd Skynyrd—MCA
  - LEVON HELM & RCO ALL-STARS**—ABC
  - THE PLAYER NOT THE GAME**—Jess Roden—Island
  - SPECIALS LIT**—Lamont Cranston Band—Shadow
  - DECADE**—Neil Young—Reprise
  - LITTLE CRIMINALS**—Randy Newman—WB
  - EDDIE MONEY**—Col

**WQDR-FM/RALEIGH**

- ADDS:**
- DON JUAN'S RECKLESS DAUGHTER**—Joni Mitchell—Asylum
  - INTERGALACTIC TOURING BAND**—Passport
  - LIVE & LET LIVE**—10cc—Mercury
  - RUNNING ON EMPTY**—Jackson Browne—Asylum
  - TIGHTROPE**—Steve Khan—Tappan Zee
  - TWO THE HARD WAY**—Allman & Woman—WB
- HEAVY ACTION (airplay, sales, phones in descending order):**
- SIMPLE DREAMS**—Linda Ronstadt—Asylum
  - DOWN TWO THEN LEFT**—Boz Scaggs—Col
  - ALL 'N ALL**—Earth, Wind & Fire—Col
  - MOONFLOWER**—Santana—Col
  - AJA**—Steely Dan—ABC
  - STREET SURVIVORS**—Lynyrd Skynyrd—MCA
  - POINT OF KNOW RETURN**—Kansas—Kirshner
  - OUT OF THE BLUE**—ELO—Jet
  - LITTLE CRIMINALS**—Randy Newman—WB
  - FOOT LOOSE & FANCY FREE**—Rod Stewart—WB

**WQSR-FM/TAMPA**

- ADDS:**
- BLUE LIGHTS IN THE BASEMENT**—Roberta Flack—Atlantic
  - COME TO ME**—Juice Newton—Capitol
  - LIFE ON THE LINE**—The Rods—Island
  - LIVE & LET LIVE**—10cc—Mercury
  - LONGER FUSE**—Dan Hill—20th Century
  - REACH FOR IT**—George Duke—Epic
  - SUPERTRAMP**—A&M
  - THE MOTORS**—Virgin
  - TIGHTROPE**—Steve Khan—Tappan Zee
  - TREASURE**—Epic
- HEAVY ACTION (airplay, sales, phones in descending order):**
- DOWN TWO THEN LEFT**—Boz Scaggs—Col
  - AJA**—Steely Dan—ABC
  - STREET SURVIVORS**—Lynyrd Skynyrd—MCA
  - OUT OF THE BLUE**—ELO—Jet
  - MY AIM IS TRUE**—Elvis Costello—Col
  - MOONFLOWER**—Santana—Col
  - SLOWHAND**—Eric Clapton—RSO
  - KARLA BONOFF**—Col
  - IN CITY DREAMS**—Robin Trower—Chrysalis
  - SECONDS OUT**—Genesis—Atlantic

**WAIV-FM/JACKSONVILLE**

- ADDS:**
- BLUE LIGHTS IN THE BASEMENT**—Roberta Flack—Atlantic
  - DON JUAN'S RECKLESS DAUGHTER**—Joni Mitchell—Asylum
  - FOOT LOOSE & FANCY FREE**—Rod Stewart—WB
  - RUNNING ON EMPTY**—Jackson Browne—Asylum



# **SAVE ME, SAVE ME!**

**(Only Network can help)**

Have no fear, Network's new single is here!  
"Save Me, Save Me" was written by Barry Gibb  
8-50489 and Bee Gees' producer Albhy Galuten and  
produced by Barry, Albhy, and Karl  
Richardson. And it's certainly safe to say  
that Network will make it a big hit.



**"SAVE ME, SAVE ME"  
THE NEW SINGLE  
FROM NETWORK.  
ON EPIC RECORDS.**

Produced by Albhy Galuten  
Karl Richardson and Barry Gibb  
Management and Direction  
Tommy Motirol



# 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



**OUT OF THE BLUE**  
ELO  
Jet

### MOST AIRPLAY:

- OUT OF THE BLUE—ELO—Jet
- AJA—Steely Dan—ABC
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- SLOWHAND—Eric Clapton—RSO
- NEWS OF THE WORLD—Queen—Elektra
- STREET SURVIVORS—Lynyrd Skynyrd—MCA
- MY AIM IS TRUE—Elvis Costello—Col
- POINT OF KNOW RETURN—Kansas—Kirshner
- MOONFLOWER—Santana—Col
- DOWN TWO THEN LEFT—Boz Scaggs—Col

### WMMS-FM/CLEVELAND

- ADDS:**
- A PAUPER IN PARADISE—Gino Vannelli—A&M
  - DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
  - MELODIES—Jan Hammer Group—Nemperor
  - RUNNING ON EMPTY—Jackson Browne—Asylum
  - THE SCRATCH BAND (bp)—Big Sound
  - TROUBLE—UA
- HEAVY ACTION (airplay, sales in descending order):**
- NEWS OF THE WORLD—Queen—Elektra
  - DRAW THE LINE—Aerosmith—Col
  - FRENCH KISS—Bob Welch—Capitol
  - OUT OF THE BLUE—ELO—Jet
  - BAT OUT OF HELL—Meat Loaf—Epic/Cleveland Intl.
  - SLOWHAND—Eric Clapton—RSO
  - FOOT LOOSE & FANCY FREE—Rod Stewart—WB
  - DOWN TWO THEN LEFT—Boz Scaggs—Col
  - SECONDS OUT—Genesis—Atlantic
  - AJA—Steely Dan—ABC

### MT05-FM/CLEVELAND

- ADDS:**
- DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
  - EDDIE MONEY—Col
  - IT TAKES ONE TO KNOW ONE—Detective—Swan Song
  - RICK DANKO—Arista
  - RUNNING ON EMPTY—Jackson Browne—Asylum
  - THUNDER ISLAND—Jay Ferguson—Asylum
- HEAVY ACTION (airplay, sales, phones in descending order):**
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB

- OUT OF THE BLUE—ELO—Jet
- AJA—Steely Dan—ABC
- SIMPLE DREAMS—Linda Ronstadt
- NEWS OF THE WORLD—Queen—Elektra
- FRENCH KISS—Bob Welch—Capitol
- KISS ALIVE II—Casablanca
- DOWN TWO THEN LEFT—Boz Scaggs—Col
- BOOK OF DREAMS—Steve Miller Band—Capitol
- DRAW THE LINE—Aerosmith—Col

### WWW-FM/DETROIT

- ADDS:**
- DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
  - RUNNING ON EMPTY—Jackson Browne—Asylum
  - TOM PETTY & HEARTBREAKERS—Shelter

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

- NEWS OF THE WORLD—Queen—Elektra
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- OUT OF THE BLUE—ELO—Jet
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- AJA—Steely Dan—ABC
- RUMOURS—Fleetwood Mac—WB
- I ROBOT—Alan Parsons Project—Arista
- POINT OF KNOW RETURN—Kansas—Kirshner
- WORKS VOL. II—Emerson, Lake & Palmer—Atlantic
- CHICAGO XI—Col

### WXRT-FM/CHICAGO

- ADDS:**
- ALL IN THE NAME OF LOVE—John Hartford—Flying Fish
  - LIFE ON THE LINE—The Rods—Island
  - PUNK ROCK CHRISTMAS (single)—Ravers—Zombie
  - RENAISSANCE CHRISTMAS CELEBRATION (classical)—Waverly Consort—Col
  - SUPERTRAMP—A&M
  - THAT'S NOT FUNNY—National Lampoon

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

- MY AIM IS TRUE—Elvis Costello—Col
- POINT OF KNOW RETURN—Kansas—Kirshner
- AJA—Steely Dan—ABC
- NEWS OF THE WORLD—Queen—Elektra
- SECONDS OUT—Genesis—Atlantic
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- IN COLOR—Cheap Trick—Epic
- OUT OF THE BLUE—ELO—Jet
- LITTLE CRIMINALS—Randy Newman—WB

### KSHE-FM/ST. LOUIS

- ADDS:**
- RICK DANKO—Arista
  - SUPERTRAMP—A&M
  - TROUBLE—UA
- HEAVY ACTION (airplay, sales, phones in descending order):**
- OUT OF THE BLUE—ELO—Jet
  - POINT OF KNOW RETURN—Kansas—Kirshner
  - FOOT LOOSE & FANCY FREE—Rod Stewart—WB
  - SLOWHAND—Eric Clapton—RSO
  - AJA—Steely Dan—ABC
  - MOONFLOWER—Santana—Col

- STREET SURVIVORS—Lynyrd Skynyrd—MCA
- NEWS OF THE WORLD—Queen—Elektra
- IT TAKES ONE TO KNOW ONE—Detective—Swan Song
- DRAW THE LINE—Aerosmith—Col

### WZMF-FM/MILWAUKEE

- ADDS:**
- ANOTHER TRIP TO EARTH—Gabriel Boudage—Dharma
  - DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
  - IT TAKES ONE TO KNOW ONE—Detective—Swan Song
  - RUNNING ON EMPTY—Jackson Browne—Asylum
  - SUPERTRAMP—A&M

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

- GRAND ILLUSION—Styx—A&M
- POINT OF KNOW RETURN—Kansas—Kirshner
- NEWS OF THE WORLD—Queen—Elektra
- I ROBOT—Alan Parsons Project—Arista
- RUMOURS—Fleetwood Mac—WB
- WORKS VOL. II—Emerson, Lake & Palmer—Atlantic
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- OUT OF THE BLUE—ELO—Jet
- SLOWHAND—Eric Clapton—RSO
- A PAUPER IN PARADISE—Gino Vannelli—A&M

### KQRS-FM/MINNEAPOLIS

- ADDS:**
- CONSEQUENCES—Lol Creme & Kevin Godley—Mercury
  - DRAW THE LINE—Aerosmith—Col
  - LIVE & LET LIVE—10cc—Mercury
  - MAMA LET HIM PLAY—Doucette—Mushroom
  - RHYTHM & SPACE—Judd—ASI
  - THE EARLY YEARS—Al Stewart—Janus
  - THE PLAYER NOT THE GAME—Jess Roden—Island

### HEAVY ACTION (airplay):

- AJA—Steely Dan—ABC
- DRAW THE LINE—Aerosmith—Col
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- FRENCH KISS—Bob Welch—Capitol
- MOONFLOWER—Santana—Col
- NEWS OF THE WORLD—Queen—Elektra
- OUT OF THE BLUE—ELO—Jet
- POINT OF KNOW RETURN—Kansas—Kirshner
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- STREET SURVIVORS—Lynyrd Skynyrd—MCA

### KZEW-FM/DALLAS

- ADDS:**
- INTERGALACTIC TOURING BAND—Passport
  - METRO—Sire
  - PURPLE CRUSH—Alexander Harvey—Buddah
- HEAVY ACTION (airplay, sales, phones in descending order):**
- SIMPLE DREAMS—Linda Ronstadt—Asylum
  - FOOT LOOSE & FANCY FREE—Rod Stewart—WB
  - ALL 'N ALL—Earth, Wind & Fire—Col
  - OUT OF THE BLUE—ELO—Jet

- MOONFLOWER—Santana—Col
- NEWS OF THE WORLD—Queen—Elektra
- FRENCH KISS—Bob Welch—Capitol
- DOWN TWO THEN LEFT—Boz Scaggs—Col
- STREET SURVIVORS—Lynyrd Skynyrd—MCA
- AJA—Steely Dan—ABC

### KPFT-FM/HOUSTON

- ADDS:**
- ALMANAC—Benny Maupin—Improvvised Artists
  - ANOTHER TRIP TO EARTH—Gabriel Boudage—Dharma
  - DRAW THE LINE—Aerosmith—Col
  - FUNK BEYOND THE CALL OF DUTY—Johnny Guitar Watson—DJM
  - LIVE & LET LIVE—10cc—Mercury
  - SUPERTRAMP—A&M
  - WINNING COMBINATION—Donny & Marie Osmond—Polydor

### HEAVY ACTION (airplay):

- GALAXY—War—MCA
- GLENDA GRIFFITH—Ariola America
- INTERGALACTIC TOURING BAND—Passport
- LISTEN NOW—Phil Manzanera/801—Polydor (import)
- 96 DEGREES IN THE SHADE—Third World—Island
- OUT OF THE BLUE—ELO—Jet
- RICK DANKO—Arista
- WINDOW OF A CHILD—Seawind—CTI
- WORKS VOL. II—Emerson, Lake & Palmer—Atlantic
- YOU CAN'T GO HOME—Chet Baker—Horizon

### KBPI-FM/DENVER

- ADDS:**
- PLAYER—RSO
  - RUNNING ON EMPTY—Jackson Browne—Asylum
  - THE STRANGER—Billy Joel—Col
- HEAVY ACTION (airplay, sales, phones in descending order):**
- OUT OF THE BLUE—ELO—Jet
  - FOOT LOOSE & FANCY FREE—Rod Stewart—WB
  - FRENCH KISS—Bob Welch—Capitol
  - AJA—Steely Dan—ABC
  - THE STRANGER—Billy Joel—Col

### WNOE-FM/NEW ORLEANS

- ADDS:**
- BROKEN BLOSSOM—Bette Midler—Atlantic
  - IT TAKES ONE TO KNOW ONE—Detective—Swan Song
  - MAMA LET HIM PLAY—Doucette—Mushroom
  - MUSICAL CHAIRS—Sammy Hagar—Capitol
  - THE EARLY YEARS—Al Stewart—Janus
  - TROUBLE—UA

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

- MY AIM IS TRUE—Elvis Costello—Col
- THE STRANGER—Billy Joel—Col
- DRAW THE LINE—Aerosmith—Col
- OUT OF THE BLUE—ELO—Jet
- KISS ALIVE II—Casablanca
- LITTLE CRIMINALS—Randy Newman—WB
- LEVON HELM & RCO ALL-STARS—ABC
- HEROES—David Bowie—RCA
- LONGER FUSE—Dan Hill—20th Century
- WORKS VOL. II—Emerson, Lake & Palmer—Atlantic

### KOME-FM/SAN JOSE

- ADDS:**
- DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
  - DRAW THE LINE—Aerosmith—Col
  - GLENDA GRIFFITH—Ariola America
  - IT TAKES ONE TO KNOW ONE—Detective—Swan Song
  - LIVE & LET LIVE—10cc—Mercury
  - MAMA LET HIM PLAY—Doucette—Mushroom
  - NEVER MIND THE BOLLOCKS—Sex Pistols—WB
  - DON'T LOOK DOWN—Ozark Mt. Daredevils—A&M
  - ROCKET TO RUSSIA—Ramones—Sire
  - RUNNING ON EMPTY—Jackson Browne—Asylum

### HEAVY ACTION (airplay, sales):

- AJA—Steely Dan—ABC
- EDDIE MONEY—Col
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- FRENCH KISS—Bob Welch—Capitol
- MY AIM IS TRUE—Elvis Costello—Col
- OUT OF THE BLUE—ELO—Jet
- POINT OF KNOW RETURN—Kansas—Kirshner
- SECONDS OUT—Genesis—Atlantic
- SLOWHAND—Eric Clapton—RSO
- STREET SURVIVORS—Lynyrd Skynyrd—MCA

### KWST-FM/LOS ANGELES

- ADDS:**
- LEVON HELM & RCO ALL-STARS—ABC
  - PUTTING IT STRAIGHT—Pat Travers—Polydor
  - RUNNING ON EMPTY—Jackson Browne—Asylum

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

- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- STREET SURVIVORS—Lynyrd Skynyrd—MCA
- NEWS OF THE WORLD—Queen—Elektra
- OUT OF THE BLUE—ELO—Jet
- POINT OF KNOW RETURN—Kansas—Kirshner
- SLOWHAND—Eric Clapton—RSO
- LITTLE CRIMINALS—Randy Newman—WB
- SPECTRES—Blue Oyster Cult—Col
- MOONFLOWER—Santana—Col

### KSAN-FM/SAN FRANCISCO

- ADDS:**
- DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
  - RUNNING ON EMPTY—Jackson Browne—Asylum
  - HEROES—David Bowie—RCA
  - EDDIE MONEY—Col
  - MUSICAL CHAIRS—Sammy Hagar—Capitol
  - STICK TO ME—Graham Parker—Mercury
  - MY AIM IS TRUE—Elvis Costello—Col
  - DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
  - ROCKET TO RUSSIA—Ramones—Sire
  - SPECTRES—Blue Oyster Cult—Col
  - FATHER CHRISTMAS (single)—Kinks—Arista



# ODYSSEY

Takin' the heart of the city  
to the hearts of the people via TV.

Featuring their big smash single

## "Native New Yorker"

on the

**Mike Douglas Show** Dec. 15th

**Dick Clark Show** Jan. 7th

**Dinah Shore Show** Jan. 20th

**Merv Griffin Show** Jan. 24th

**Soul Train** Jan. 28th



Management and Direction:  
**Tommy Mottola**

Produced by Sandy Linzer and Charlie Calello





# OUR BULLETS MEAN BUSINESS!

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

*Our Bullets mean business!*

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

*You can count on us because we count on facts.*



## RECORD WORLD

THE MARKETING SOURCE FOR THE PROFESSIONALS



# THE RADIO MARKET

## Record World Suggested Mar

Based on airplay and sales in similar behavioral a

### Stations:

#### RW I

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

#### RW II

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

#### RW III

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

### Tendency:

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

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

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

#### Last This Week: Week:

3	1	Player
2	2	Bee Gees (Deep)
1	3	Debbie Boone
4	4	Linda Ronstadt (Blue)
7	5	Bob Welch
6	6	Fleetwood Mac
8	7	LTD
12	8	Queen (both)
14	9	Rod Stewart
11	10	Odyssey
16	11	Randy Newman
13	12	Shaun Cassidy
9	13	Crystal Gayle
10	14	Paul Nicholas
24	15	Billy Joel
17	16	Leif Garrett
15	17	Linda Ronstadt (Easy)
23	18	Dolly Parton
21	19	ELO
20	20	High Inergy
26	21	Chic
25	22	Santa Esmeralda
18	23	The Babys
19	24	James Taylor
Add	25	Samantha Sang
Ex	26	Neil Diamond
Ex	27	Bay City Rollers
AP	28	Styx

Adds: Bee Gees (Alive)  
 Lynyrd Skynyrd  
 Jay Ferguson

Extras: Dan Hill  
 Kansas  
 Earth, Wind & Fire

LP Cuts: None

Also Possible: Wings  
 Andy Gibb  
 Foreigner  
 Bill Withers  
 John Denver

#### Last This Week: Week:

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

Adds: Bee Gees (Alive)  
 Johnny Rivers  
 John Williams  
 Chic

Extras: Con Funk Shun  
 Wet Willie  
 Bill Withers  
 Jay Ferguson  
 Donna Summer

LP Cuts: None

Also Possible: Andy Gibb  
 Santa Esmeralda  
 Millie Jackson  
 John Denver

#### Last This Week: Week:

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

Adds: Raydio  
 Chic

Extras: Santa Esmeralda  
 Dan Hill

LP Cuts: None

Also Possible: Alan Parsons Project  
 Diana Ross  
 Bee Gees (Alive)  
 Andy Gibb

### Hottest:

#### Rock 'n' Roll:

Queen (Both)

#### Adult:

Dan Hill

#### R&B Crossovers:

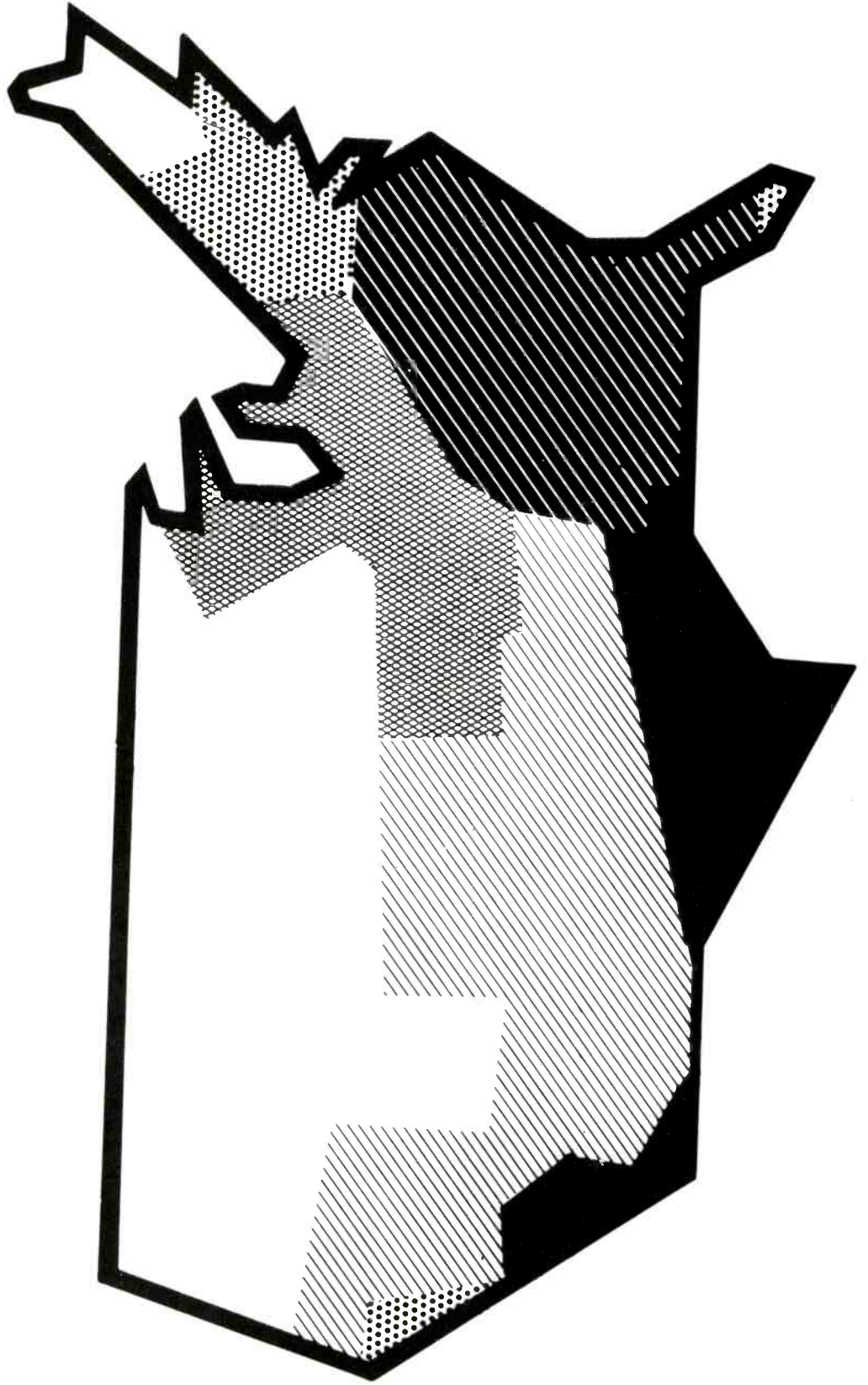
Con Funk Shun



December 24, 1977  
Pullout Section

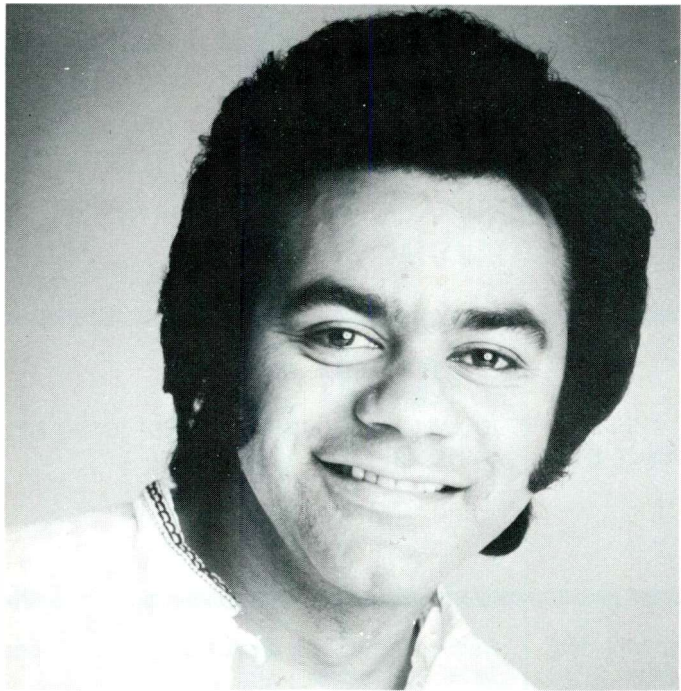
# RECORD WORLD THE RADIO MARKETPLACE

Featuring Suggested Market Playlists





# JOHNNY MATHIS



## "WHEN A CHILD IS BORN"

Columbia 3-10447

*Yours For The Season  
AND INTO  
The New Year*

### Early Acceptance on: (Seasonal Rotation)

K100	KSTN	WIP
KEYN	WGCL	WHDH
	WIFI	

**KHJ - HB-28 (Full Play)**

*The Perfect Song For The Holidays  
The Definitive Song For All Seasons*



on COLUMBIA RECORDS

# CALL-OUTS

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

## Stations Contributing This Week:

WCOL, WDRQ, WEAQ, WHBQ, WIFI, WNBC, WRKO, WSAI, WZZP, KDWB, KFRC, KLIF, KSLQ, KSTP, KTLK, 96X, Y100

## Overall Demographics:

Bee Gees (How)	Fleetwood Mac
Debby Boone	Linda Ronstadt (Blue)
Chicago	Player
James Taylor	Crystal Gayle

The Bee Gees have really come on to grab a share of the top spot with Debby Boone who continues her overall strength. A notch below is Chicago. Here the gap widens a bit with James Taylor, Fleetwood Mac, Linda Ronstadt (Blue) and Player tied on the third level. Fleetwood Mac continues to hold its own while James Taylor, Ronstadt and Player have all shown an upward trend in activity. Crystal Gayle follows one level below.

## Teen:

### Male

Steve Miller  
Heatwave  
Queen (Champions)  
Rita Coolidge  
Bee Gees (How)  
Fleetwood Mac

Steve Miller is the sole leader of this demo. Heatwave, which refuses to fall off, and Queen (Champions) are a close second. (Queen (Rock) has also started to show, though not heavily.) Rita Coolidge, the Bee Gees and Fleetwood Mac are a tight third.

### Female

Bee Gees (How)  
Rita Coolidge  
Chicago  
Debby Boone  
Steve Miller  
Heatwave

The Bee Gees jumped to number one with an impressive showing. Rita Coolidge is a solid runner up. Chicago, which maintains its popularity and Debby Boone are tied with Steve Miller and Heatwave a level lower.

## Adult:

### Male

James Taylor  
Fleetwood Mac  
Paul Simon  
Chicago  
Johnny Rivers  
Bob Welch  
Debby Boone

James Taylor broke to the top. Fleetwood Mac still popular here. Paul Simon, Chicago, Johnny Rivers, Bob Welch and Debby Boone are grouped together back of Fleetwood Mac.

### Female

Debby Boone  
Bee Gees (How)  
James Taylor  
Crystal Gayle  
Rita Coolidge  
Bob Welch

Debby Boone out-distances the rest by a wide spread. The Bee Gees a convincing runner-up. James Taylor, still looking good a level below. Crystal Gayle, Rita Coolidge and Bob Welch all share the final plateau.

## Stayability:

FIREFALL still pulling male and female adults. JOHNNY RIVERS maintains a hold with females (18+) as does BARRY MANILOW. FLEETWOOD MAC (Don't) shows with male and female teens. HEATWAVE shows no sign of losing it with male teens and FOREIGNER is pulling phones in the same category. SANTANA a favorite of males (18+) along with DAVE MASON. STEVE MILLER (Jungle) showed among males (teen and 18+).

## Breaking:

With females (18+) is DOLLY PARTON. JOHN DENVER is showing with female teens. BILLY JOEL is pulling males and females (teens and 18+). NEIL DIAMOND showing with 18+ males and females. WINGS (Girls) picking up teens.

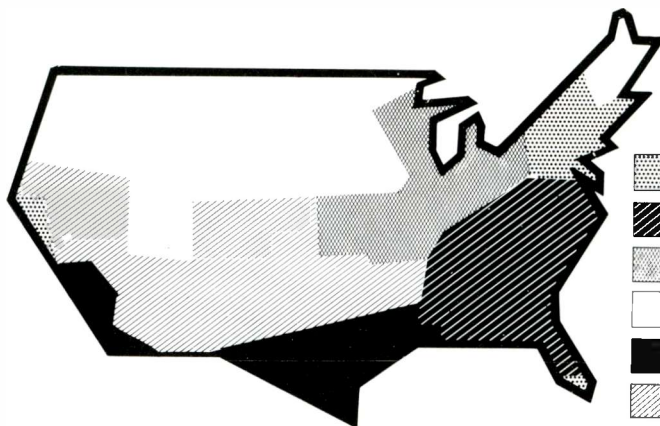
## Early Acceptance on:

DAN HILL with male and female adults and female teens. FLEETWOOD MAC (Second Hand News) pulling males (teens and 18+) and females (18+). Queen (Rock) pulled male and female teens.



# TPLACE ket Playlists

reas.



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

## Stations:

### RW IV

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

### RW V

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

### RW VI

KAAY KAKC KLIF KLUE KRIZ KNUS KTLK  
KXXK Z97

## Tendency:

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

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

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

### Last Week: This Week:

3	1	Linda Ronstadt (Blue)
8	2	Player
16	3	Paul Simon
9	4	Linda Ronstadt (Easy)
2	5	Bee Gees (Deep)
6	6	Bob Welch
4	7	Fleetwood Mac
1	8	Debby Boone
13	9	James Taylor
7	10	Chicago
11	11	Steve Miller
Ex	12	Dolly Parton
Ex	13	Bay City Rollers
10	14	The Babys
19	15	Billy Joel
17	16	Styx
14	17	Carpenters
21	18	ELO
AP	19	Randy Newman
20	20	Paul Davis
15	21	Santana
25	22	Dan Hill
24	23	Neil Diamond
5	24	Crystal Gayle
Add	25	Santa Esmeralda
Ex	26	Wings

Adds: Bee Gees (Alive)  
Andy Gibb

Extras: Samantha Sang  
John Denver  
Queen (both)  
Steely Dan  
Kansas

LP Cuts: None

Also Possible: Leif Garrett  
Donny & Marie  
Tom Petty  
Wings (Mull)

### Last Week: This Week:

1	1	Bee Gees
15	2	Rod Stewart
9	3	Randy Newman
11	4	Player
2	5	Linda Ronstadt (Blue)
5	6	Fleetwood Mac
14	7	LTD
10	8	Bob Welch
12	9	ELO
3	10	Crystal Gayle
4	11	Debby Boone
20	12	High Inergy
21	13	Shaun Cassidy
22	14	Neil Diamond
25	15	Santa Esmeralda
16	16	James Taylor
6	17	Chicago
13	18	The Babys
19	19	Leif Garrett
24	20	Andy Gibb
23	21	Styx
17	22	Linda Ronstadt (Easy)
18	23	Santana
Ex	24	Queen
Ex	25	Dan Hill

Adds: Billy Joel  
John Williams  
Earth, Wind & Fire  
Little River Band

Extras: Bee Gees (Alive)  
Bay City Rollers  
Wings  
Samantha Sang

LP Cuts: None

Also Possible: Lynyrd Skynyrd  
Tom Petty  
Kansas  
Dolly Parton  
Steely Dan

### Last Week: This Week:

1	1	Bee Gees (Deep)
5	2	Player
3	3	Bob Welch
17	4	Rod Stewart
19	5	LTD
11	6	Linda Ronstadt (Easy)
12	7	Dolly Parton
4	8	Fleetwood Mac
14	9	ELO
9	10	The Babys
2	11	Linda Ronstadt (Blue)
6	12	Debby Boone
13	13	James Taylor
7	14	Steve Miller
15	15	Santana
8	16	Chicago
20	17	Santa Esmeralda
Add	18	Randy Newman
Ex	19	Paul Simon
Ex	20	Styx
—	21	Kansas

Adds: Billy Joel  
Dan Hill

Extras: Neil Diamond  
Samantha Sang  
Steely Dan

LP Cuts: None

Also Possible: John Denver  
Wings

## Hottest:

Country Crossovers: Dolly Parton

Teen: None

LP Cuts: None



# WE'VE GOT AN ERUPTION!



*THUNDER ISLAND (E-45444) The explosive new single  
from JAY FERGUSON'S album, THUNDER ISLAND (7E-1115).  
On Asylum 𐄂*

PRODUCED BY BILL SZYMZYK FOR PANDORA PRODUCTIONS





*You asked for it!*

*LEO SAYER'S*  
*"Easy To Love"*  
(WBS 8502)

*The single solution.*

*Produced by Richard Perry*

*From the album THUNDER IN MY HEART*  
(BSK 3089)



on Warner Bros. records & tapes.



# Dialogue (Continued from page 18)

number of records. Let's let this one expire, or tell her we just don't want to make the next one, or work out some kind of deal to let her go."

Many companies go through the process, and we don't do that. But we don't do that because we also don't have that other meeting to acquire X number of artists for the purpose of creating Y amount of profit. So I think one comes first and the other follows. I haven't been involved in what I would call a trimming process since I've been here. What does happen is that someone notifies us that a contract is coming up for renewal and then we have to examine a lot of factors before deciding to continue with the artist.

**RW:** Then it's on an artist-by-artist basis, rather than a periodic roster analysis.

**Cohen:** It's calendared in accordance with how the contract works. And there the decision obviously has something to do with how successful we've been with the artist. But it may also be that gut instinct that says, "Hey, it hasn't happened for two albums, and we don't have to do a third, since the contract doesn't require it. But come on, one slight different approach: a couple of outside songs, so-and-so coming in to produce. Let's give it that one more shot."

**RW:** That would seem to be the case for several roster acts that came through dramatically for you this year.

**Cohen:** We're having that wonderful situation now with Rita Coolidge, and we've also seen that happen for Pablo Cruise. Rita has been here for many albums, for many years; and it's the third Pablo Cruise album we've released. Albums are selling, catalogue is selling. Those were very grass roots signings at the time, and we've stuck through that period of time.

**RW:** Do those "gut instincts" ever seem to fly in the face of sales tallies? Is there ever pressure to adhere more closely to dollars?

**Cohen:** There might have been a time, for instance, where one might have looked askance at certain artists on this label from a strictly dollar standpoint. They'd say, "well, look, it's not happening, so let's let it go."

But this company, to my delight, has had an experience with artists who we've discontinued recording going on to other labels and reaping success that is very, very nil. In other words, very few people who haven't happened here have gone on somewhere else and happened. We've stuck with the project long enough to find out whether it was there or not.

The other thing that surprised me was that I had been persuaded by CBS and the branch system that a company would sell by virtue of its size, by virtue of power. I hadn't read big sales figures here before actually coming, since they aren't published, and because I hadn't read a lot of hype, I still believed that the large label's claim that, given the same album, the same single, and the same chart position, they could sell X percent more records. I believe the figure is 15 percent, the figure used during the "speech made to the prospective artist."

**RW:** And you found that to be misleading?

**Cohen:** I came here suspecting that a company dealing at that time exclusively with independents would be selling certain artists in a

certain bracket. And once I became privy to the printouts, during that month before I came out here, I was real surprised. At that time, artists who one would have assumed were nowhere nearly as solidly established in album sales as I discovered they were, were selling very, very well.

I frankly don't accept the myth of the branch system having that kind of power anymore. I've learned to perceive that the concentrated effort of a lot of good people on an artist, an album, a tour, can do every bit as well, without that "power" that comes from owning your own branches.

**RW:** Your roster size probably assists this. Did you find that the shift to a more modest number of acts, as is the case at A&M, enabled you to spend more time with each project and see each in higher relief?

**Cohen:** Right. When he was head of CBS, Clive used to describe his function as that of a juggler, and that the game was to see how many balls you could keep up in the air at the same time. You lost if you dropped some of the balls. And frankly, you can't juggle that many balls, you have to drop some. Artists refer to it as "getting buried," "getting lost," or similar words, and it's true. Of course, a lot of artists don't have it and probably should get lost. But you just can't do it that way.

At A&M I've always found it to be a situation where roughly the number of artists was the figure we could deal with, without having to juggle. And obviously Herb and Jerry determined that long ago.

**RW:** Turning to your own responsibilities, how does this affect your direction of A&M's a&r effort? You've already noted a lack of rigid structure.

**Cohen:** My training is both musical and theatrical, from live concert production and the rest of it. Although I consider myself rather skilled as an administrator, I don't consider that my function and purpose here. I'm not burdened by the size of the company, in terms of paper work or having to make meeting after meeting after meeting. I come from a background that includes experiences in the theatre and summer stock. I like it better that I can open my door and shout at someone across the lot, and accomplish something in a very convivial, team spirit instead of having to sit in a board room with 40 people looking at financial pictures and being asked a lot of questions by people who don't understand what records are all about.

I've never had a secretary here, for instance, who takes dictation. And it hasn't been a burden at all. We laugh about it a lot, and it would be nice to have that sort of capability, but, really, I simply don't have to do those things.

**RW:** What about the size of your staff? It's been increased over the past year or so.

**Cohen:** Yes, we've increased the staff size, but not because those balls we're getting out of hand or there were too many to juggle, necessarily. We just felt we could better handle what was here by providing added depth. Several moves have happened, perhaps the most interesting of them Jerry's move up to the title of chairman early this year. Having turned over the day-to-day operations to Gil Friesen, Jerry's being allowed a luxury I'm sure he's wanted for a long time, whereby he can now spend a great deal more time in the actual record-making process; he's now more involved in working with producers, selecting material, overseeing the quality of the record and how it's being made.

Then, over a year ago, we hired John Anthony, the English producer, to be our a&r director in New York, giving us a capability we haven't had there before. Although he's been very busy during the past year with studio projects, he's still functioning in a very important talent base where we hadn't had a&r representation.

I have a good staff here, but I've supplemented it further. Again, I'm trying to avoid that juggling game altogether. We brought in Mark Spector, who was formerly director of contemporary a&r at Columbia, to be director of west coast a&r here. That, in addition to the role Herb has always played, and Jerry's added freedom to become more involved, and John's presence in New York, gives us complete capability in that area, I think.

**RW:** How is this added depth in a&r ability designed to simplify that juggling process?

**Cohen:** We've always had a reputation for letting the artist make the kind of records they want, and I will always grant that right when I feel the artist can do it well on his own. We've had terrific success with that. But I don't think anyone should be surprised when someone hands you a test pressing or a cassette of the new album. That's a terrible time to start being constructively critical of what an artist has done.

*(Continued on page 52)*

## MCA Inks Alexander & Boom Boom Band



Willie Alexander and The Boom Boom Band have signed with MCA Records, according to the label's president, J. K. Maitland. Willie "Loco" Alexander and The Boom Boom Band will release their first lp product on MCA in January. Pictured at the signing are: (seated) Dennis Rosencrantz, vice president; a&r for MCA; Willie; Stan Bly, MCA vice president of promotion; Charlie McKenzie, Willie's manager; Craig Leon, producer; (standing) Severin Grossman, bass; Billy Loosigian, guitar; David McClean, drums.



# The A/C Report

(A Weekly Report on Adult/Contemporary Playlist Additions)

## Most Adds

**CURIOUS MIND**—Johnny Rivers—Big Tree (6)  
**CELEBRATE ME HOME**—Kenny Loggins—Col (4)  
**DESIREE**—Neil Diamond—Col (4)  
**GOODBYE GIRL**—David Gates—Elektra (4)  
**IT'S JUST ANOTHER NEW YEAR'S EVE**—Barry Manilow—Arista (4)  
**25TH OF LAST DECEMBER**—Roberta Flack—Atlantic (4)

## WHDH/BOSTON

**BABY COME BACK**—Player—RSO  
**DESIREE**—Neil Diamond—Col

## WSAR/FALL RIVER

**GOODBYE GIRL**—David Gates—Elektra  
**JUST THE WAY YOU ARE**—Billy Joel—Col  
**SHORT PEOPLE**—Randy Newman—WB  
**25TH OF LAST DECEMBER**—Roberta Flack—Atlantic

## WIP/PHILADELPHIA

**CURIOUS MIND**—Johnny Rivers—Big Tree

## WMAL/WASHINGTON

**SWINGTOWN**—Steve Miller Band—Capitol

## WKBC-FM/WINSTON-SALEM

**CELEBRATE ME HOME**—Kenny Loggins—Col  
**I LOVE YOU**—Donna Summer—Casablanca  
**SOMETIMES WHEN WE TOUCH**—Dan Hill—20th Cent.

## WSM/NASHVILLE

**BOATS AGAINST THE CURRENT**—Eric Carmen—Arista  
**CELEBRATE ME HOME**—Kenny Loggins—Col  
**CURIOUS MIND**—Johnny Rivers—Big Tree  
**EMOTION**—Samantha Sang—Private Stock  
**IT'S JUST ANOTHER NEW YEAR'S EVE**—Barry Manilow—Arista  
**NEVER MY LOVE**—Addrissi Bros.—Buddah

## WJBO/BATON ROUGE

**CELEBRATE ME HOME**—Kenny Loggins—Col  
**SOMETIMES WHEN WE TOUCH**—Dan Hill—20th Cent.  
**WURLITZER PRIZE**—Waylon Jennings—RCA

## WFTL/FT. LAUDERDALE

**GOODBYE GIRL**—David Gates—Elektra  
**25TH OF LAST DECEMBER**—Roberta Flack—Atlantic

## WGAR/CLEVELAND

**COME SAIL AWAY**—Styx—A&M (p.m.)  
**DON'T LET ME BE MISUNDERSTOOD**—Santa Esmeralda—Casablanca (p.m.)  
**GETTIN' READY FOR LOVE**—Diana Ross—Motown

## WLW/CINCINNATI

**IF I CAN'T HAVE YOU**—Yvonne Elliman—RSO  
**SOMETIMES WHEN WE TOUCH**—Dan Hill—20th Cent.

## WCCO-FM/MINNEAPOLIS

**CELEBRATE ME HOME**—Kenny Loggins—Col  
**CURIOUS MIND**—Johnny Rivers—Big Tree  
**IF I CAN'T HAVE YOU**—Yvonne Elliman—RSO  
**STORYBOOK CHILDREN (DAYBREAK)**—Bette Midler—Atlantic  
**25TH OF LAST DECEMBER**—Roberta Flack—Atlantic

## WTMJ/MILWAUKEE

**LOVELY DAY**—Bill Withers—Col  
**LOVELY LADY**—Lou Rawls—Phila. Intl.  
**NEVER MY LOVE**—Addrissi Bros.—Buddah

## KULF/HOUSTON

**DESIREE**—Neil Diamond—Col  
**JUST THE WAY YOU ARE**—Billy Joel—Col

## KMOX/ST. LOUIS

**CANDLE ON THE WATER**—Helen Reddy—Capitol  
**I LOVE YOU MORE EACH DAY**—Pierce Arrow—Col  
**IT'S JUST ANOTHER NEW YEAR'S EVE**—Barry Manilow—Arista  
**MR. WRONG**—Starland Vocal Band—Windsong  
**NAME OF THE GAME**—ABBA—Atlantic

## KMBZ/KANSAS CITY

**A NIGHT TO REMEMBER**—Engelbert Humperdinck—Epic  
**CANDLE ON THE WATER**—Helen Reddy—Capitol  
**CURIOUS MIND**—Johnny Rivers—Big Tree  
**I CAN SEE CLEARLY NOW**—Ray Charles—Atlantic  
**NAME OF THE GAME**—ABBA—Atlantic  
**NEVER MY LOVE**—Addrissi Bros.—Buddah  
**THE BULL**—Mike Theodore Orch.—Westbound

## KOY/PHOENIX

**CURIOUS MIND**—Johnny Rivers—Big Tree  
**DESIREE**—Neil Diamond—Col  
**EMOTION**—Samantha Sang—Private Stock  
**GOODBYE GIRL**—David Gates—Elektra  
**IT'S JUST ANOTHER NEW YEAR'S EVE**—Barry Manilow—Arista  
**THE NEXT HUNDRED YEARS**—Al Martino—Capitol  
**WHAT A DIFFERENCE YOU'VE MADE IN MY LIFE**—Ronnie Milsap—RCA

## KIIS/LOS ANGELES

**DESIREE**—Neil Diamond—Col

## KVI/SEATTLE

**EMOTION**—Samantha Sang—Private Stock  
**GRANDMOTHER'S SONG**—Steve Martin—WB  
**(YOU'RE MY) SOUL & INSPIRATION**—Donny & Marie—Polydor

Also reporting this week: WIOD, WBZ, WNEW, WBAL, WMPS, 23 station reporting.

# COPY WRITES

(A Report on the Music Publishing Scene)

By PAT BAIRD

■ This week's RW Singles Chart reflects an ever-growing trend: the huge commercial success of film music or music used in films.

As everyone must know by now, **Debbie Boone's** "You Light Up My Life" (Warner/Curb) is from the film of the same title. Another main theme, "Close Encounters of the Third Kind" by **John Williams** on Arista, is this week's Chartmaker only a few days after release. Meanwhile, **Meco's** version on Millennium Records was released within hours of the original and the two should be competing for chart spots in weeks to come.

The **Bee Gees'** "Stayin' Alive" was one of the songs written for "Saturday Night Fever" and another of their songs in the film, "How Deep Is Your Love," is listed this week at #2 bullet. **David Gates'** "Goodbye Girl" (Elektra) is the title song from **Neil Simon's** new film. Still on the charts are **Carly Simon's** "Nobody Does It Better" (Elektra) from "The Spy Who Loved Me" and **Meco's** "Star Wars Theme" (Millennium) that hit #1 several months back.

It was only a few years ago that writers and publishers were complaining of the difficulties of including contemporary commercial music in film tracks. Thanks to the success of such records as "The Sting," "The Way We Were" and "Love Theme from 'A Star Is Born,'" cross acceptance of such music has become commonplace and seems to be growing stronger each month.

**INTERNATIONAL:** According to the JTA Daily News Bulletin, official Cairo radio recently aired a song by a Jewish composer **Issachar Miron**, the first time since the 1950s. "Ufi Ruach" (Blow Gentle Breeze) by the Israeli composer and poet **Aharon Ashman** was broadcast after President **Anwar Sadat's** address to the Egyptian Parliament announcing the forthcoming Cairo conference and introed as a song of "Peace." Miron, who now lives in New York, was once the music deputy director in Israel's Ministry of Education and Culture. His other famous composition, "Tzena, Tzena, Tzena," was banned from Cairo radio in the '50s when it was learned the composer was a Jew.

**LAMBERT REDUX:** **Lanny Lambert**, until recently professional manager at Sunbury/Dunbar, has been named east coast professional manager at Interworld. He was named to the post by **Eddie Lambert**, who recently exited Haven Records to join Interworld on the west coast.

**MORE CHANGES:** **Lou Ragusa**, vice president of CBS International, music publishing, and **Joe Cohen**, manager at the same company, are leaving their positions to join **Stan Vincent's** new Paradise/Voyage Records. **Lenny Kalikow**, who's been a consultant to Big Three Music, is rumored to be doing the same . . . **Rick Shoemaker** has been promoted to vice president, professional activities, at ABC/Dunhill. Shoemaker was general professional manager.

**COVERS:** **Phyllis Hyman's** new album, due on Buddah in Feb. or March, will include two songs by **Mark Radice**. Radice, just 19, had his first cover at age 11. He's published by Desert Rain Music Ltd. (ASCAP) . . . The year-old Dillco Music Inc., Nashville, has two songs on the new **Lorraine Johnson** album (Prelude), "My Sweet Baby" and "Just For The Moment."

**ITEM OF THE WEEK:** **Charles Koppelman**, president of The Entertainment Company, is spending his spare time coaching his son's basketball team. We hear he owns 50 percent of the ball. What?

**SIGNED:** **Mark Reale** and **Guy Speranza** of the group **Riot, J. Gordon** and **Christian Valor** to Anacrusis/Bandora. The company also made international deals recently with Intersong/U.K., Chappell/Italy, Phonogram/Italy, Peer-Southern/South America and Anagon/Holland.

**SEARCHIN':** **Freddy Hart's** self-penned single "The Search" (Capitol) is being used by HEW to promote their "National Network of Runaways." The song, about a father's search for his daughter, is being used to call attention to the National Runaway Switchboard number (1-800-621-4000) set up to help runaways get in touch with their parents. Copies of the single are being distributed to HEW employees involved in the project.

**WATCH OUT FOR:** The **J. Howard Duff Band**, seen recently just down the street from Asbury Park's infamous Stone Pony and getting lots of street talk.

**CONFIDENTIAL TO C.G.:** How could we have forgotten the life of any party? Keep your hat and streamers out for next time.



## SALESMAN OF THE WEEK



**DRAW THE LINE**  
AEROSMITH  
Col

### TOP SALES

- DRAW THE LINE**—Aerosmith—Col
- DOWN TWO THEN LEFT**—Boz Scaggs—Col

### ABC/NATIONAL

- COMMODORES LIVE**—Motown
- DOWN TWO THEN LEFT**—Boz Scaggs—Col
- GREATEST HITS**—Bay City Rollers—Arista
- GREATEST HITS**—Captain & Tennille—A&M
- GREATEST HITS, ETC.**—Paul Simon—Col
- MUPPET SHOW**—Arista
- NEWS OF THE WORLD**—Queen—Elektra
- SATURDAY NIGHT FEVER**—RSO (Soundtrack)
- TURNIN' ON**—High Inergy—Gordy
- WORKS, VOL. II**—Emerson, Lake & Palmer—Atlantic

### CAMELOT/NATIONAL

- ALL 'N ALL**—Earth, Wind & Fire—Col
- BORN LATE**—Shaun Cassidy—Warner/Curb
- FOOT LOOSE & FANCY FREE**—Rod Stewart—WB
- GREATEST HITS**—Bay City Rollers—Arista
- I'M GLAD YOU'RE HERE WITH ME TONIGHT**—Neil Diamond—Col
- KISS ALIVE II**—Casablanca
- LEIF GARRETT**—Atlantic
- NEWS OF THE WORLD**—Queen—Elektra
- ONCE UPON A TIME**—Donna Summer—Casablanca
- OUT OF THE BLUE**—ELO—Jet

### HANDLEMAN/NATIONAL

- BEST OF ZZ TOP**—London
- COMMODORES LIVE**—Motown
- FOOT LOOSE & FANCY FREE**—Rod Stewart—WB
- GREATEST HITS**—Captain & Tennille—A&M
- LEIF GARRETT**—Atlantic
- MUPPET SHOW**—Arista
- OUT OF THE BLUE**—ELO—Jet
- STORY OF STAR WARS**—20th Century
- TURNIN' ON**—High Inergy—Gordy
- WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL**—Lou Rawls—Phila. Intl.

### KORVETTES/NATIONAL

- BROKEN BLOSSOM**—Bette Midler—Atlantic
- CHIC**—Atlantic
- GRAND ILLUSION**—Styx—A&M
- GREATEST HITS**—Captain & Tennille—A&M
- LITTLE CRIMINALS**—Randy Newman—WB
- LOOKING BACK**—Stevie Wonder—Motown
- ONCE UPON A TIME**—Donna Summer—Casablanca
- TURNIN' ON**—High Inergy—Gordy
- WE MUST BELIEVE IN MAGIC**—Crystal Gayle—UA
- WORKS, VOL. II**—Emerson, Lake & Palmer—Atlantic

### MUSICLAND/NATIONAL

- BEST OF ZZ TOP**—London
- DOWN TWO THEN LEFT**—Boz Scaggs—Col
- GREATEST HITS**—Captain & Tennille—A&M
- MUPPET SHOW**—Arista
- OUT OF THE BLUE**—ELO—Jet
- SATURDAY NIGHT FEVER**—RSO (Soundtrack)
- SLOWHAND**—Eric Clapton—RSO
- STORY OF STAR WARS**—20th Century
- SUNSHINE**—Emotions—Stax
- WORKS, VOL. II**—Emerson, Lake & Palmer—Atlantic

### RECORD BAR/NATIONAL

- CHIC**—Big Tree
- DRAW THE LINE**—Aerosmith—Col
- LEIF GARRETT**—Atlantic
- LIVE**—10cc—Mercury
- LIVE AT THE BIJOU**—Grover Washington Jr.—Kudu
- LONGER FUSE**—Dan Hill—20th Century
- MENAGERIE**—Bil Withers—Col
- OUTSIDE HELP**—Johnny Rivers—Big Tree
- STORY OF STAR WARS**—20th Century
- THE HOBBIT**—Disneyland

### RECORD WORLD-TSS STORES/NEW YORK

- ALL 'N ALL**—Earth, Wind & Fire—Col
- BORN LATE**—Shaun Cassidy—Warner/Curb
- DOWN TWO THEN LEFT**—Boz Scaggs—Col
- DRAW THE LINE**—Aerosmith—Col
- HERE YOU COME AGAIN**—Dolly Parton—RCA
- IT IS TIME FOR PETER ALLEN**—A&M
- KISS ALIVE II**—Casablanca
- LEIF GARRETT**—Atlantic
- SLOWHAND**—Eric Clapton—RSO
- THE JOY**—Toni Brown & Terry Garthwaite—Fantasy

### SAM GOODY/EAST COAST

- AJA**—Steeley Dan—ABC
- GREATEST HITS**—Captain & Tennille—A&M
- GREATEST HITS, ETC.**—Paul Simon—Col
- I'M GLAD YOU'RE HERE WITH ME TONIGHT**—Neil Diamond—Col
- I WANT TO LIVE**—John Denver—RCA
- LOVE SONGS**—Beatles—Capitol
- NEWS OF THE WORLD**—Queen—Elektra
- OUT OF THE BLUE**—ELO—Jet
- THE STRANGER**—Billy Joel—Col
- WORKS, VOL. II**—Emerson, Lake & Palmer—Atlantic

### CUTLER'S/NEW HAVEN

- ACTION**—Blackbyrds—Fantasy
- ALL 'N ALL**—Earth, Wind & Fire—Col
- DOWN TWO THEN LEFT**—Boz Scaggs—Col
- DRAW THE LINE**—Aerosmith—Col
- FUNKENTELECHY VS. THE PLACEBO SYNDROME**—Parliament—Casablanca
- LOVE SONGS**—Beatles—Capitol
- NEWS OF THE WORLD**—Queen—Elektra
- PORTFOLIO**—Grace Jones—Island
- THANKFUL**—Natalie Cole—Capitol
- THE STRANGER**—Billy Joel—Col

### FOR THE RECORD/BALTIMORE

- ALL 'N ALL**—Earth, Wind & Fire—Col
- FUNKENTELECHY VS. THE PLACEBO SYNDROME**—Parliament—Casablanca
- GALAXY**—War—MCA
- LIVE AT THE BIJOU**—Grover Washington Jr.—Kudu
- MR. MEAN**—Ohio Players—Mercury
- NEWS OF THE WORLD**—Queen—Elektra
- ON FIRE**—T Connection—Dash
- STORY OF STAR WARS**—20th Century
- THANKFUL**—Natalie Cole—Capitol
- THE BELLE ALBUM**—Al Green—Hi

### RECORD TAPE & COLLECTOR/BALTIMORE

- DOWN TWO THEN LEFT**—Boz Scaggs—Col
- DRAW THE LINE**—Aerosmith—Col
- GALAXY**—War—MCA
- GREATEST HITS, ETC.**—Paul Simon—Col
- I'M GLAD YOU'RE HERE WITH ME TONIGHT**—Neil Diamond—Col
- LIVE AT THE BIJOU**—Grover Washington Jr.—Kudu
- SPECTRES**—Blue Oyster Cult—Col
- STORY OF STAR WARS**—20th Century
- THANKFUL**—Natalie Cole—Capitol
- WINDOW OF A CHILD**—Seawind—CTI

### WAXIE MAXIE/WASH., D.C.

- ALL 'N ALL**—Earth, Wind & Fire—Col
- FUNKENTELECHY VS. THE PLACEBO SYNDROME**—Parliament—Casablanca
- GALAXY**—War—MCA
- HARDNESS OF THE WORLD**—Slave—Cotillion
- HERE TO TEMPT YOU**—Temptations—Atlantic
- HERE YOU COME AGAIN**—Dolly Parton—RCA
- LOOKING BACK**—Stevie Wonder—Motown
- SUNSHINE**—Emotions—Stax
- THANKFUL**—Natalie Cole—Capitol
- THE BELLE ALBUM**—Al Green—Hi

### NATL. RECORD MART/MIDWEST

- ALL 'N ALL**—Earth, Wind & Fire—Col
- DOWN TWO THEN LEFT**—Boz Scaggs—Col
- FUNKENTELECHY VS. THE PLACEBO SYNDROME**—Parliament—Casablanca
- GREATEST HITS**—Bay City Rollers—Arista
- GREATEST HITS, ETC.**—Paul Simon—Col
- I'M GLAD YOU'RE HERE WITH ME TONIGHT**—Neil Diamond—Col
- LIVE AT THE BIJOU**—Grover Washington Jr.—Kudu
- OUT OF THE BLUE**—ELO—Jet
- SECONDS OUT**—Genesis—Atlantic
- SLOWHAND**—Eric Clapton—RSO

### RECORD REVOLUTION/CLEVELAND

- BLUE LIGHTS IN THE BASEMENT**—Roberta Flack—Atlantic
- BROKEN BLOSSOM**—Bette Midler—Atlantic
- CRIMINAL RECORD**—Rick Wakeman—A&M
- DRAW THE LINE**—Aerosmith—Col
- LIVE AT THE BIJOU**—Grover Washington Jr.—Kudu
- MY AIM IS TRUE**—Elvis Costello—Col
- NO HITS, FOUR ERRORS**—Martin Mull—Capricorn
- PUTTING IT STRAIGHT**—Pat Travers—Polydor
- RICK DANKO**—Arista
- THE BELLE ALBUM**—Al Green—Hi

### MUSIC STOP/DETROIT

- BROKEN BLOSSOM**—Bette Midler—Atlantic
- COMMODORES LIVE**—Motown
- DAVID CASTLE**—Parachute
- DRAW THE LINE**—Aerosmith—Col
- I'M GLAD YOU'RE HERE WITH ME TONIGHT**—Neil Diamond—Col
- LONGER FUSE**—Dan Hill—20th Century
- NEWS OF THE WORLD**—Queen—Elektra
- STORY OF STAR WARS**—20th Century
- THANKFUL**—Natalie Cole—Capitol
- WORKS, VOL. II**—Emerson, Lake & Palmer—Atlantic

### ROSE RECORDS/CHICAGO

- BORN LATE**—Shaun Cassidy—Warner/Curb
- BROKEN BLOSSOM**—Bette Midler—Atlantic
- DOWN TWO THEN LEFT**—Boz Scaggs—Col
- FEELS SO GOOD**—Chuck Mangione—A&M
- GREATEST HITS, ETC.**—Paul Simon—Col
- NEWS OF THE WORLD**—Queen—Elektra
- POINT OF KNOW RETURN**—Kansas—Kirshner
- STORY OF STAR WARS**—20th Century
- THANKFUL**—Natalie Cole—Capitol
- WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL**—Lou Rawls—Phila. Intl.

### RADIO DOCTORS/MILWAUKEE

- BLUE LIGHTS IN THE BASEMENT**—Roberta Flack—Atlantic
- BROKEN BLOSSOM**—Bette Midler—Atlantic
- COLLECTOR'S ITEMS**—O'Jays—Phila. Intl.
- DISCO 9000**—Johnnie Taylor—Col (Soundtrack)
- FUNKENTELECHY VS. THE PLACEBO SYNDROME**—Parliament—Casablanca
- HARDNESS OF THE WORLD**—Slave—Cotillion
- LIVE AT THE BIJOU**—Grover Washington Jr.—Kudu
- LOOKING BACK**—Stevie Wonder—Motown
- MR. MEAN**—Ohio Players—Mercury
- THE STRANGER**—Billy Joel—Col

### LIEBERMAN/MINNEAPOLIS

- ALL 'N ALL**—Earth, Wind & Fire—Col
- DOWN TWO THEN LEFT**—Boz Scaggs—Col
- DRAW THE LINE**—Aerosmith—Col
- I ROBOT**—Alan Parsons Project—Arista
- MIDNIGHT WIND**—Charlie Daniels Band—Epic
- NEWS OF THE WORLD**—Queen—Elektra
- RECKLESS ABANDON**—David Bromberg Band—Fantasy
- RICK DANKO**—Arista
- SLOWHAND**—Eric Clapton—RSO
- STILLWATER**—Capricorn

### DISCOUNT RECORDS/ST. LOUIS

- BLUE LIGHTS IN THE BASEMENT**—Roberta Flack—Atlantic
- DRAW THE LINE**—Aerosmith—Col
- FUNKENTELECHY VS. THE PLACEBO SYNDROME**—Parliament—Casablanca
- HARDNESS OF THE WORLD**—Slave—Cotillion
- LONGER FUSE**—Dan Hill—20th Century
- MAGIC**—Billy Cobham—Col
- MUPPET SHOW**—Arista
- SATURDAY NIGHT FEVER**—RSO (Soundtrack)
- THANKFUL**—Natalie Cole—Capitol
- TRAMMPS III**—Atlantic

### TURTLE'S/ATLANTA

- ACTION**—Blackbyrds—Fantasy
- DOWN TWO THEN LEFT**—Boz Scaggs—Col
- I'M GLAD YOU'RE HERE WITH ME TONIGHT**—Neil Diamond—Col
- KARLA BONOFF**—Col
- LITTLE CRIMINALS**—Randy Newman—WB
- LONGER FUSE**—Dan Hill—20th Century
- MANORISMS**—Wet Willie—Epic
- OLIVIA NEWTON-JOHN'S GREATEST HITS**—MCA
- RICK DANKO**—Arista
- WE ARE ONE**—Mandrill—Arista

### MUSHROOM/NEW ORLEANS

- ALL 'N ALL**—Earth, Wind & Fire—Col
- DON'T LET ME BE MISUNDERSTOOD**—Santa Esmeralda—Casablanca
- GREATEST HITS, ETC.**—Paul Simon—Col

- JAMERICAN MAN**—David Oliver—Mercury
- LIVE AT THE BIJOU**—Grover Washington Jr.—Kudu
- MULTIPLICATION**—Eric Gale—Col
- SECONDS OUT**—Genesis—Atlantic
- SUNSHINE**—Emotions—Stax
- THANKFUL**—Natalie Cole—Capitol
- TURNIN' ON**—High Inergy—Gordy

### INDEPENDENT RECORDS/DENVER

- BEST OF JOAN BAEZ**—A&M
- BROKEN BLOSSOM**—Bette Midler—Atlantic
- DRAW THE LINE**—Aerosmith—Col
- GEORGE THOROGOOD & THE DESTROYERS**—Rounder
- GOIN' BANANAS**—Side Effect—Fantasy
- LEIF GARRETT**—Atlantic
- ODYSSEY**—RCA
- OUT OF THE BLUE**—ELO—Jet
- SLOWHAND**—Eric Clapton—RSO
- THE BELLE ALBUM**—Al Green—Hi

### CIRCLES/ARIZONA

- BROKEN BLOSSOM**—Bette Midler—Atlantic
- DISCO 9000**—Johnnie Taylor—Col (Soundtrack)
- DRAW THE LINE**—Aerosmith—Col
- FUNKENTELECHY VS. THE PLACEBO SYNDROME**—Parliament—Casablanca
- GREATEST HITS**—Bay City Rollers—Arista
- HARDNESS OF THE WORLD**—Slave—Cotillion
- LIVE AT THE BIJOU**—Grover Washington Jr.—Kudu
- RICK DANKO**—Arista
- SATURDAY NIGHT FEVER**—RSO (Soundtrack)
- THE BELLE ALBUM**—Al Green—Hi

### LICORICE PIZZA/LOS ANGELES

- ALL 'N ALL**—Earth, Wind & Fire—Col
- DOWN TWO THEN LEFT**—Boz Scaggs—Col
- DRAW THE LINE**—Aerosmith—Col
- FOOT LOOSE & FANCY FREE**—Rod Stewart—WB
- FRENCH KISS**—Bob Welch—Capitol
- I'M GLAD YOU'RE HERE WITH ME TONIGHT**—Neil Diamond—Col
- KISS ALIVE II**—Casablanca
- OUT OF THE BLUE**—ELO—Jet
- SHOW SOME EMOTION**—Joan Armatrading—A&M
- STREET SURVIVORS**—Lynyrd Skynyrd—MCA

### TOWER/LOS ANGELES

- BABY GRAND**—Arista
- BLUE LIGHTS IN THE BASEMENT**—Roberta Flack—Atlantic
- COWBOY**—Capricorn
- DRAW THE LINE**—Aerosmith—Col
- FUNK BEYOND THE CALL OF DUTY**—Johnny Guitar Watson—DJM
- LIVE AT THE BIJOU**—Grover Washington Jr.—Kudu
- SATURDAY NIGHT FEVER**—RSO (Soundtrack)
- TAKES ONE TO KNOW ONE**—Detective—Swan Song
- TWO HOT FOR LOVE**—THP Orchestra—Butterfly
- WINDOW OF A CHILD**—Seawind—CTI

### EUCALYPTUS RECORDS/NORTHWEST

- DRAW THE LINE**—Aerosmith—Col
- FOREIGNER**—Atlantic
- HEADS**—Bob James—Col
- FRENCH KISS**—Bob Welch—Capitol
- MY AIM IS TRUE**—Elvis Costello—Col
- OXYGENE**—Jean Michel Jarre—Polydor
- SATURDAY NIGHT FEVER**—RSO (Soundtrack)
- SECRETS**—Con Funk Shun—Mercury
- THANKFUL**—Natalie Cole—Capitol
- THE BELLE ALBUM**—Al Green—Hi



# 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)  
 DEC. 24 DEC. 17



				WKS. ON CHART	
1	1	<b>RUMOURS</b> FLEETWOOD MAC Warner Bros. BSK 3010 (30th Week)		44	G
2	2	<b>SIMPLE DREAMS</b> LINDA RONSTADT/Asylum 6E 104	15	G	
3	3	<b>KISS ALIVE II</b> KISS/Casablanca NBLP 7076	6	I	
4	4	<b>SHAUN CASSIDY</b> /Warner/Curb BS 3067 (WB)	26	F	
5	6	<b>ALL 'N ALL EARTH, WIND &amp; FIRE</b> /Columbia JC 34905	4	G	
6	9	<b>FOOT LOOSE &amp; FANCY FREE</b> ROD STEWART/Warner Bros. BSK 3092	6	G	
7	5	<b>COMMODORES LIVE</b> /Motown M9 894A2	8	I	
8	10	<b>OUT OF THE BLUE</b> ELO/Jet JTLA 823 L2 (UA)	5	I	
9	14	<b>BORN LATE</b> SHAUN CASSIDY/Warner/Curb BSK 3126 (WB)	6	G	
10	7	<b>ELVIS IN CONCERT</b> ELVIS PRESLEY/RCA APL2 2537	10	K	
11	8	<b>STREET SURVIVORS</b> LYNRYD SKYNYRD/MCA 3029	8	G	
12	11	<b>STAR WARS (ORIGINAL SOUNDTRACK)</b> /20th Century 2T 541	28	H	
13	13	<b>POINT OF KNOW RETURN</b> KANSAS/Kirshner JZ 34929 (CBS)	10	G	
14	18	<b>I'M GLAD YOU'RE HERE WITH ME TONIGHT</b> NEIL DIAMOND/Columbia JC 34990	5	G	
15	25	<b>NEWS OF THE WORLD</b> QUEEN/Elektra 6E 112	5	G	
16	22	<b>DOWN TWO THEN LEFT</b> BOZ SCAGGS/Columbia JC 34729	4	G	
17	15	<b>YOU LIGHT UP MY LIFE</b> DEBBY BOONE/Warner/Curb BS 3118 (WB)	9	F	
18	12	<b>AJA STEELY DAN</b> /ABC AB 1006	12	G	
19	19	<b>FOREIGNER</b> /Atlantic SD 19109	29	G	
20	20	<b>OLIVIA NEWTON-JOHN'S GREATEST HITS</b> /MCA 3028	8	G	
21	21	<b>IN FULL BLOOM</b> ROSE ROYCE/Whitfield WH 3074 (WB)	18	F	
22	17	<b>GREATEST HITS, VOL. II</b> ELTON JOHN/MCA 3027	11	G	
23	23	<b>FRENCH KISS</b> BOB WELCH/Capitol ST 11663	12	F	
24	16	<b>YOU LIGHT UP MY LIFE (ORIGINAL SOUNDTRACK)</b> Arista AB 4159	10	G	
25	27	<b>BOOK OF DREAMS</b> STEVE MILLER BAND/Capitol SO 11630	31	G	
26	29	<b>THE GRAND ILLUSION</b> STYX/A&M 4637	22	G	
27	24	<b>MOODY BLUE</b> ELVIS PRESLEY/RCA AFL1 2428	24	G	
28	31	<b>THE STRANGER</b> BILLY JOEL/Columbia JC 34987	12	G	
29	30	<b>BOSTON</b> /Epic 34188	65	G	
30	26	<b>LET'S GET SMALL</b> STEVE MARTIN/Warner Bros. BSK 3090	13	G	
31	28	<b>MOONFLOWER</b> SANTANA/Columbia C2 34914	9	H	
32	36	<b>REACH FOR IT</b> GEORGE DUKE/Epic PE 34883	8	F	
33	35	<b>I ROBOT</b> ALAN PARSONS PROJECT/Arista 7002	25	G	
34	33	<b>BARRY MANILOW LIVE</b> /Arista 8500	30	I	
35	40	<b>TURNIN' ON HIGH INERGY</b> /Gordy G6 978S1 (Motown)	8	F	
36	37	<b>A PAUPER IN PARADISE</b> GINO VANNELLI/A&M SP 4664	7	G	
37	38	<b>LOVE SONGS</b> THE BEATLES/Capitol SKBL 11711	8	G	
38	34	<b>WE MUST BELIEVE IN MAGIC</b> CRYSTAL GAYLE/ United Artists LA771 G	9	G	
39	32	<b>BARRY WHITE SINGS FOR SOMEONE YOU LOVE</b> 20th Century T 543	15	G	
40	43	<b>LITTLE CRIMINALS</b> RANDY NEWMAN/Warner Bros. BSK 3079	10	G	
41	39	<b>FOGHAT LIVE</b> FOGHAT/Bearsville BRK 6971 (WB)	16	G	
42	42	<b>TOO HOT TO HANDLE</b> HEATWAVE/Epic PE 34761	20	F	
43	61	<b>THANKFUL</b> NATALIE COLE/Capitol SW 11708	3	G	
44	51	<b>GREATEST HITS, ETC.</b> PAUL SIMON/Columbia JC 35032	5	G	
45	41	<b>ANYTIME . . . ANYWHERE</b> RITA COOLIDGE/A&M SP 4616	33	G	
46	49	<b>HOTEL CALIFORNIA</b> EAGLES/Asylum 6E 103	53	G	

48	45	<b>CHICAGO XI</b> /Columbia JC 34860	13	G	
49	50	<b>THEIR GREATEST HITS: 1971-1975</b> EAGLES/Asylum 6E 105 95	95	G	
50	48	<b>FEELS SO GOOD</b> CHUCK MANGIONE/A&M SP 4658	8	G	
51	65	<b>SLOWHAND</b> ERIC CLAPTON/RSO RS 1 3030 (Polydor)	5	G	
52	59	<b>GALAXY WAR</b> /MCA 3030	4	G	
53	52	<b>SHOW SOME EMOTION</b> JOAN ARMATRADING/A&M SP 4663	9	G	
54	54	<b>ACTION</b> BLACKBYRDS/Fantasy F 9535	13	G	
55	44	<b>ODYSSEY</b> /RCA APL1 2204	9	F	
56	47	<b>WELCOME TO MY WORLD</b> ELVIS PRESLEY/RCA APL1 2274	17	F	
57	62	<b>I WANT TO LIVE</b> JOHN DENVER/RCA AFL1 2521	4	G	
58	64	<b>WORKS, VOL. II</b> EMERSON, LAKE & PALMER/Atlantic SD 19147	4	G	
59	58	<b>ELVIS' GOLDEN RECORDS, VOL. I</b> ELVIS PRESLEY/RCA LSP 1707	16	F	
60	60	<b>KARLA BONOFF</b> /Columbia PC 34762	12	F	
61	46	<b>SOMETHING TO LOVE</b> LTD/A&M 4646	21	G	
62	63	<b>BROKEN HEART</b> THE BABYS/Chrysalis CHR 1150	7	G	
63	55	<b>COMMODORES</b> /Motown M7 884R1	39	G	
64	73	<b>BING CROSBY'S GREATEST HITS</b> /MCA 3031	4	G	
65	83	<b>FUNKENTELECHY VS THE PLACEBO SYNDROME</b> PARLIAMENT/Casablanca NBLP 7084	2	G	
66	70	<b>ONCE UPON A TIME</b> DONNA SUMMER/Casablanca NBLP 70782	5	I	
67	56	<b>SPECTRES</b> BLUE OYSTER CULT/Columbia JC 35019	8	G	
68	75	<b>FLYING HIGH ON YOUR LOVE</b> BAR KAYS/Mercury SRM 1 5004	4	F	
69	57	<b>CSN CROSBY, STILLS &amp; NASH</b> /Atlantic SD 19104	25	G	
70	66	<b>BRASS CONSTRUCTION III</b> /United Artists LA775 H	7	G	
71	72	<b>DECADE</b> NEIL YOUNG/Reprise 3RS 2217 (WB)	6	I	
72	71	<b>COME GO WITH US</b> POCKETS/Columbia PC 34879	12	F	
73	90	<b>GREATEST HITS</b> BAY CITY ROLLERS/Arista AB 4158	2	G	
74	80	<b>HEADS</b> BOB JAMES/Tappan Zee JC 34896 (CBS)	4	G	
75	79	<b>SECONDS OUT</b> GENESIS/Atlantic SD 2 9002	3	G	
76	67	<b>HERE AT LAST—BEE GEES LIVE</b> BEE GEES/RSO 2 3901 (Polydor)	30	I	
77	53	<b>HEROES</b> DAVID BOWIE/RCA AFL1 2522	7	G	
78	82	<b>SECRETS</b> CON FUNK SHUN/Mercury SRM 1 1180	4	G	
79	69	<b>JT JAMES TAYLOR</b> /Columbia JC 34811	25	G	
80	110	<b>SATURDAY NIGHT FEVER (ORIGINAL SOUNDTRACK)</b> VARIOUS ARTISTS/RSO RS2 4001 (Polydor)	1	G	
81	84	<b>PART 3</b> KC & THE SUNSHINE BAND/T.K. 605	33	G	
82	131	<b>LIVE AT THE BIJOU</b> GROVER WASHINGTON, JR./ Kudu KUX 3637 (Motown)	1	G	
83	122	<b>THE STORY OF STAR WARS (FROM THE ORIGINAL SOUNDTRACK)</b> /20th Century T 550	1	G	
84	87	<b>GREATEST HITS</b> LINDA RONSTADT/Asylum 6E 106	7	F	
85	85	<b>LET IT FLOW</b> DAVE MASON/Columbia PC 34680	7	F	
86	68	<b>BABY IT'S ME</b> DIANA ROSS/Motown M7 890R1	12	G	
87	78	<b>PASSAGE</b> CARPENTERS/A&M SP 4703	11	G	
88	74	<b>CAT SCRATCH FEVER</b> TED NUGENT/Epic 34700	28	G	
89	91	<b>HERE YOU COME AGAIN</b> DOLLY PARTON/RCA APL1 2544	4	G	
90	68	<b>ONE MORE FROM THE ROAD</b> LYNRYD SKYNYRD/MCA 2 8016	6	F	
91	88	<b>RUBY, RUBY</b> GATO BARBIERI/A&M SP 4655	6	G	
92	77	<b>LIVIN' ON THE FAULT LINE</b> DOOBIE BROTHERS/ Warner Bros. BSK 3045	16	G	
93	93	<b>WE ARE ONE</b> MANDRILL/Arista AB 4144	5	G	
94	98	<b>BAT OUT OF HELL</b> MEATLOAF/Epic/Cleveland Intl. PE 34974	2	G	
95	81	<b>REJOICE</b> THE EMOTIONS/Columbia PC 34762	27	F	
96	101	<b>FEELIN' BITCHY</b> MILLIE JACKSON/Spring SP 16715 (Polydor)	1	F	
97	94	<b>LOVE YOU LIVE</b> ROLLING STONES/Rolling Stones COC 2 9001 (Atlantic)	12	I	
98	86	<b>STAR WARS AND OTHER GALACTIC FUNK</b> MECO/ Millennium MNLP 8001 (Casablanca)	18	F	
99	89	<b>BRICK</b> /Bang BLP 409	16	G	
100	123	<b>BROKEN BLOSSOM</b> BETTE MIDLER/Atlantic SD 19151	1	F	

CHARTMAKER OF THE WEEK

47 — **DRAW THE LINE**  
AEROSMITH  
Columbia JC 34856



1 G



# 151-200 ALBUM CHART

- 151 NEW VINTAGE MAYNARD  
FERGUSON/Columbia JC 34903
- 152 MAGIC BILLY COBHAM/Columbia  
JC 34939
- 153 12 GREATEST HITS NEIL DIAMOND/  
MCA 2106
- 154 HERE TO TEMPT YOU TEMPTATIONS/  
Atlantic SD 19143
- 155 DREAMBOAT ANNIE HEART/  
Mushroom MRS 5005
- 156 LOOKING FOR MR. GOODBAR  
VARIOUS ARTISTS/Columbia  
JS 35029
- 157 NEVER MIND THE BOLLOCKS HERE'S  
THE SEX PISTOLS SEX PISTOLS/  
Warner/Virgin BSK 3147
- 158 MONTEUX SUMMIT VARIOUS  
ARTISTS/Columbia JC 35005
- 159 WINDOW OF A CHILD SEA WIND/  
CTI 7 5007
- 160 TOM PETTY AND THE  
HEARTBREAKERS/ABC SR 52006
- 161 EDDIE MONEY/Columbia PC 34909
- 162 DON'T LOOK DOWN OZARK  
MOUNTAIN DAREDEVILS/A&M  
SP 4662
- 163 CRIMINAL RECORD RICK WAKEMAN/  
A&M SP 4660
- 164 TOUCH AND GONE GARY WRIGHT/  
Warner Bros. BSK 3137
- 165 MANORISMS WET WILLIE/Epic JE  
34983
- 166 LIVE & LET LIVE 10cc/Mercury  
SRM 2 8600
- 167 HEAVEN'S JUST A SIN AWAY  
KENDALLS/Ovation OV 1719
- 168 THE SPINNERS/Atlantic SD 19146
- 169 ONLY THE STRONG SURVIVE BILLY  
PAUL/Phila. Intl. PZ 34923 (CBS)
- 170 THE TRAMMPS III/Atlantic SD 19148
- 171 IT TAKES ONE TO KNOW ONE  
DETECTIVE/Swan Song SS 8504  
(Atlantic)
- 172 THE OSMONDS GREATEST HITS/  
Kolob PD 2 9005 (Polydor)
- 173 ELVIS AS RECORDED LIVE AT  
MADISON SQUARE GARDEN ELVIS  
PRESLEY/RCA LSP 4776
- 174 RECKLESS ABANDON THE DAVID  
BROMBERG BAND/Fantasy F  
9540

- 175 ON STAGE LILY TOMLIN/Arista AB  
4142
- 176 LEVON HELM & THE RICO ALL-STARS  
ABC AA 1017
- 177 PETE'S DRAGON (ORIGINAL  
SOUNDTRACK)/Capitol SW 11704
- 178 OUTSIDE HELP JOHNNY RIVERS/Big  
Tree BT 7 6004 (Atlantic)
- 179 REPEAT—THE BEST OF JETHRO TULL  
VOL. II/Chrysalis CHK 1135 (WB)
- 180 MAXIMUM STIMULATION THE JIMMY  
CASTOR BUNCH/Atlantic SD 1911
- 181 AMERICA LIVE/Warner Bros. BSK  
3136
- 182 LIFE ON THE LINE EDDIE & THE HOT  
RODS/Island 1LPS 9509
- 183 THE EARLY YEARS AL STEWART/  
Janus 2JX 7026
- 184 ROCKET TO RUSSIA RAMONES/Sire  
SR 6042 (WB)
- 185 DISCO 9000 (ORIGINAL  
SOUNDTRACK) JOHNNIE  
TAYLOR/Columbia PS 35004
- 186 YOU'RE THE ONLY DANCER JACKIE  
DeSHANNON/Amherst AMH 1010
- 187 MULTIPLICATION ERIC GALE/  
Columbia JC 34938
- 188 COWBOY/Capricorn CPN 0194
- 189 PUTTING IT STRAIGHT PAT TRAVERS/  
Polydor PD 1 6121
- 190 THE BEST OF JOAN C. BAEZ/  
A&M SP 4668
- 191 THE ALICE COOPER SHOW/Warner  
Bros. BSK 3138
- 192 COLLECTOR'S ITEM O'JAYS/Phila.  
Intl. PZG 35024
- 193 IN CONTROL CONTROLLERS/Juana  
200-001 (T.K.)
- 194 NEW HORIZON ISAAC HAYES/  
Polydor PD 1 6120
- 195 CHASING RAINBOWS JANE OLIVOR/  
Columbia PC 34917
- 196 GREATEST HITS CHICAGO/Columbia  
PC 33900
- 197 CASTLE IN THE SKY DAVID CASTLE/  
Parachute RPLP 9002  
(Casablanca)
- 198 SINGER OF SONGS, TELLER OF TALES  
PAUL DAVIS/Bang 410
- 199 LIVESTOCK BRAND X/Passport PB  
9824 (Arista)
- 200 TERENCE BOYLAN/Asylum 7E 1091

## ALBUM CROSS REFERENCE

AEROSMITH	47	KC & THE SUNSHINE BAND	81
JOAN ARMATRADING	53	KISS	3, 128
ASHFORD & SIMPSON	107	RAMSEY LEWIS	135
PATTI AUSTIN	117	LOGGINS & MESSINA	147
THE BABYS	62	LTD	61
GATO BARBIERI	91	LYNYRD SKYNYRD	11, 90
BAR KAYS	68	MANDRILL	93
BAY CITY ROLLERS	73	CHUCK MANGIONE	50
BEATLES	37	BARRY MANILOW	34
BEE GEES	76	STEVE MARTIN	30
BLACKBYRDS	54	DAVE MASON	85
BLUE OYSTER CULT	67	MEATLOAF	94
KARLA BONOFF	60	MECO	98
DEBBY BOONE	17	BETTE MIDLER	100
BOSTON	29	STEVE MILLER BAND	25
DAVID BOWIE	77	NAZARETH	118
BRASS CONSTRUCTION	70	RANDY NEWMAN	40
TONI BROWNE & TERRY GARTHWAITE	133	OLIVIA NEWTON-JOHN	20
CAMEL	149	TED NUGENT	88
CAPTAIN & TENNILLE	106	ODYSSEY	55
CARPENTERS	87	OHIO PLAYERS	139
SHAUN CASSIDY	4, 9	ORIGINAL SOUNDTRACK:	
RAY CHARLES	132	SATURDAY NIGHT FEVER	80
CHEAP TRICK	150	STAR WARS	12
CHICAGO	48	YOU LIGHT UP MY LIFE	24
CHIC	129	GRAHAM PARKER & THE RUMOUR	144
ERIC CLAPTON	51	PARLIAMENT	65
JOE COCKER	148	ALAN PARSON PROJECT	33
NATALIE COLE	43	DOLLY PARTON	89
COMMODORES	7, 63	PLAYER	146
CON FUNK SHUN	78	POCKETS	72
RITA COOLIDGE	45	JEAN-LUC PONTY	116
ELVIS COSTELLO	134	ELVIS PRESLEY	10, 27, 56, 59, 114, 140
BING CROSBY	64	QUEEN	15
CROSBY/NASH	69	LOU RAWLS	124
CROSBY, STILLS & NASH	111	ROLLING STONES	97
RICK DANKO	105	LINDA RONSTADT	2, 84
JOHN DENVER	57	DIANA ROSS	86
NEIL DIAMOND	14, 143	ROSE ROYCE	21
DOOBIE BROTHERS	92	SANTA ESMERALDA	101
GEORGE DUKE	32	SANTANA	31
EAGLES	46, 49	BOZ SCAGGS	16
EARTH, WIND & FIRE	5	SIDE EFFECT	142
ELECTRIC LIGHT ORCHESTRA	8	PAUL SIMON	44
EMERSON, LAKE & PALMER	58	SLAVE	136
EMOTIONS	95, 181	PHOEBE SNOW	121
FIREBALL	109	STEELEY DAN	18
ROBERTA FLACK	125	ROD STEWART	126
FLEETWOOD MAC	1, 119	BARBRA STREISAND	122
FOGHAT	41	STYX	26
FOREIGNER	19	DONNA SUMMER	66
PETER FRAMPTON	102	JAMES TAYLOR	79
CRYSTAL GAYLE	38	THE MUPPET SHOW	126
LEIF GARRETT	127	THE STORY OF STAR WARS	83
GENESIS	75	PETER TOWNSHEND/RONNIE LANE	145
AL GREEN	138	ROBIN TROWER	120
HEART	112	DWIGHT TWILLEY	108
HEATWAVE	42	GINO VANNELLI	36
HIGH INERGY	35	V.S.O.P.	123
DAN HILL	130	GROVER WASHINGTON, JR.	82
THELMA HOUSTON	110	WAR	52
MILLIE JACKSON	96	JOHNNY GUITAR WATSON	113
BOB JAMES	74	BOB WELCH	23
JEAN-MICHEL JARRE	103	BARRY WHITE	39
BILLY JOEL	28	DENIECE WILLIAMS	104
ELTON JOHN	22	BILL WITHERS	141
KANSAS	13	STEVIE WONDER	131
		NEIL YOUNG	71
		ZZ TOP	115

# 101 THE ALBUM CHART 150

DECEMBER 24, 1977

- | DEC. 24 | DEC. 17 |  |
|---------|---------|--|
| 101     | 108     | DON'T LET ME BE MISUNDERSTOOD SANTA ESMERALDA/<br>Casablanca NBLP 7080           |
| 102     | 102     | I'M IN YOU PETER FRAMPTON/A&M SP 4704  |
| 103     | 104     | OXYGENE JEAN-MICHEL JARRE/Polydor PD 6112  |
| 104     | 97      | SONG BIRD DENIECE WILLIAMS/Columbia JC 34911                                     |
| 105     | 115     | RICK DANKO/Arista AB 4141  |
| 106     | 132     | CAPTAIN & TENNILLE'S GREATEST HITS/A&M SP 4667                                   |
| 107     | 107     | SEND IT ASHFORD & SIMPSON/Warner Bros. BS 3088                                   |
| 108     | 92      | TWILLEY DON'T MIND DWIGHT TWILLEY/Arista AB 4140                                 |
| 109     | 106     | LUNA SEA FIREFALL/Atlantic SD 19101  |
| 110     | 99      | THE DEVIL IN ME THELMA HOUSTON/Tamla T7 358R1<br>(Motown)                        |
| 111     | 100     | LIVE CROSBY/NASH/ABC AA 1042   |
| 112     | 95      | LITTLE QUEEN HEART/Portrait JR 34799   |
| 113     | 119     | FUNK BEYOND THE CALL OF DUTY JOHNNY GUITAR WATSON/<br>DJM DJLPA 714 (Amherst)    |
| 114     | 124     | ALOHA FROM HAWAII VIA SATELLITE ELVIS PRESLEY/<br>RCA LSP 3758                   |
| 115     | 117     | THE BEST OF ZZ TOP/London PS 706   |
| 116     | 103     | ENIGMATIC OCEAN JEAN-LUC PONTY/Atlantic SD 19100                                 |
| 117     | 118     | HAVANA CANDY PATTI AUSTIN/CTI 7 5006   |
| 118     | 105     | EXPECT NO MERCY NAZARETH/A&M SP 4666   |
| 119     | 112     | FLEETWOOD MAC/Reprise MSK 2281 (WB)  |
| 120     | 96      | IN CITY DREAMS ROBIN TROWER/Chrysalis CHR 1148                                   |
| 121     | 109     | NEVER LETTING GO PHOEBE SNOW/Columbia JC 34875                                   |
| 122     | 111     | STREISAND SUPERMAN BARBRA STREISAND/Columbia JC 34830                            |
| 123     | 120     | THE QUINTET V.S.O.P./Columbia C2 34976   |
| 124     | 128     | WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL LOU RAWLS/<br>Phila. Intl. JZ 35036 (CBS) |
| 125     | —       | BLUE LIGHTS IN THE BASEMENT ROBERTA FLACK/Atlantic 3411                          |
| 126     | 142     | THE MUPPET SHOW/Arista AB 4152   |
| 127     | —       | LEIF GARRETT/Atlantic SD 19152   |
| 128     | 136     | LOVE GUN KISS/Casablanca NBLP 7051   |
| 129     | 135     | CHIC/Atlantic SD 19153   |
| 130     | —       | LONGER FUSE DAN HILL/20th Century T 547  |
| 131     | —       | LOOKING BACK STEVIE WONDER/Motown M 804LP3                                       |
| 132     | 134     | TRUE TO LIFE RAY CHARLES/Atlantic SD 19142                                       |
| 133     | 138     | THE JOY TONI BROWNE & TERRY GARTHWAITE/Fantasy F 9538                            |
| 134     | 144     | MY AIM IS TRUE ELVIS COSTELLO/Columbia JC 34037                                  |
| 135     | 140     | TEQUILA MOCKINGBIRD RAMSEY LEWIS/Columbia JC 35018                               |
| 136     | —       | THE HARDNESS OF THE WORLD SLAVE/Cotillion SD 5201<br>(Atlantic)                  |
| 137     | —       | SUNSHINE EMOTIONS/Stax STX 4100 (Fantasy)  |
| 138     | —       | THE BELLE ALBUM AL GREEN/Hi HLP 6004 (Cream)                                     |
| 139     | —       | MR. MEAN OHIO PLAYERS/Mercury SRM 1 3707   |
| 140     | 137     | HOW GREAT THOU ART ELVIS PRESLEY/RCA LSP 3758                                    |
| 141     | 146     | MENAGERIE BILL WITHERS/Columbia JC 34903   |
| 142     | —       | GOIN' BANANAS SIDE EFFECT/Fantasy F 9537   |
| 143     | 143     | LOVE AT THE GREEK NEIL DIAMOND/Columbia KC 2 34402                               |
| 144     | 125     | STICK TO ME GRAHAM PARKER AND THE RUMOUR/<br>SRM 1 3706                          |
| 145     | 116     | ROUGH MIX PETER TOWNSHEND/RONNIE LANE/MCA 2295                                   |
| 146     | 151     | PLAYER/RSO 1 3026 (Polydor)  |
| 147     | 113     | FINALE LOGGINS & MESSINA/Columbia J6 34167                                       |
| 148     | 130     | JOE COCKER'S GREATEST HITS/A&M SP 4670   |
| 149     | 114     | RAIN DANCES CAMEL/Janus JXS 7035   |
| 150     | 141     | IN COLOR CHEAP TRICK/Epic PE 34884   |



# SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK:** Personal Pick: "Playing Your Game, Baby" — Barry White (20th Century). White brings out the melodic atmosphere which has garnered him many million sellers. This is no different.

**DEDE'S DITTIES TO WATCH:** "Something's Wrong" — Carl Carlton (Mercury); "Keep Tryin'" — Mandre (Motown);

"Six Million Dollar Woman" — Lenny Welch (Big Tree).

Banners will be flying in Los Angeles on December 29th when Mayor Bradley makes the presentation of a proclamation to George and Louis Johnson declaring this day "Brothers Johnson Day." In conjunction with this, Brothers Johnson and radio station KKTT-AM will party in the parks; six parks will be designated to hold a disco scene in mobile discos. KKTT will broadcast from a helicopter hovering over the grounds. A city-wide food drive is scheduled along with a Christmas party, which is entitled "The Brothers Johnson Christmas Party At The Forum." The concert will be broadcast live via satellite.

Mike Frisby of WDIA-AM (Memphis) would like to have an announcer that is teen oriented with a creative personality. Please send tapes to P.O. Box 12045, Memphis, Tenn. No phone calls please.

From radio to promotion! This is the transition Donny Brooks has made. Brooks is now national promotion representative for JuPar Records in Detroit.

The New Year is about to arrive! With that announcement we are pleased to relay that the first testimonial of the new year will be that of Sonny Jim Kesley, to be held the 27th of January at the Regency Hyatt in Washington, D.C.

Looking for a radio announcer? Riley Wynn, formerly with WTOY-AM (Roanoke), is available for employment. He has a third phone. Please call (703) 389-5443 or after 4 at (703) 362-2368.



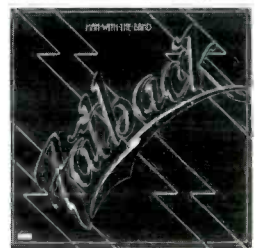
The Temptations recently appeared at the Bottom Line as part of a cross-country tour. Shown backstage at the club are from left: Temptations manager Sidney A. Seidenberg; William Guest of the Pips; Temptation Louis Price; Bubba Knight of the Pips; Atlantic's director of press information/special markets Simo Doe; music director Benjamin Wright; group valet Ossie Irving; Temptation Melvin Franklin; Richard Street; Atlantic's vice president/director of special markets Hillery Johnson; Edward Patten of the Pips; Glenn Leonard of the Temptations and his cousin; and Van McCoy.

## R&B PICKS OF THE WEEK

**SINGLE** **ALBERT KING, "LOVE SHOCK"** (Groovesville, BMI). From the depths of the blues hall comes a totally rhythmic sound done for the benefit of all blues lovers. The quality of the guitar playing adds to the sound. Should create strong sales surge and garner chart action. Tomato TM 10001.

**SLEEPER** **WINDY CITY, "SPANK"** (Sifo Music/Gemigo Publishing, BMI). "Spank" is a type of dance, following the lyrical concept. This one should insure their success with Carl Davis at the helm. Creativity is evident. Chi-Sound CH-XW 1107.

**ALBUM** **FATBACK, "MAN WITH THE BAND."** Fatback has regrouped with new members to create an atmosphere of solid music. A group of young men and women have an aura which surrounds their music. Tracks within the eye-catching jacket include "The Man With The Band," "Mile High" and "Midnight Freak." Spring 2391 314 (Polydor).



## CBS Promotes Sims and Eason

■ **NEW YORK**—LeBaron Taylor, vice president, CBS Records, has announced the appointment of Eddie Sims and Don Eason to the positions of directors of national promotion, black music marketing for Columbia and Epic/Portrait/Associated Labels, respectively.

### Duties

In their new positions, Sims and Eason will be responsible for directing and coordinating national promotion activities for black music marketing artists on Columbia and Epic/Portrait/Associated labels. They will recommend promotion strategies and functionally direct the black music marketing field promotion staff on all Columbia and E/P/A

product. They will also work closely with label marketing vice presidents, national sales staff, regional vice presidents and branch managers to achieve maximum sales impact on all black CBS Records product.

### Backgrounds

Sims came to CBS Records in 1974 as a local promotion manager for the Los Angeles market. Prior to joining CBS, he worked as national promotion manager for Cayman Music.

Prior to joining CBS Records in 1976, Eason was director of national promotion for ABC Records in Los Angeles. Most recently, he was regional promotion and marketing manager in the midwest region.

Both Sims and Eason will report directly to Richard Mack, vice president of national promotion, black music marketing.

## Atlantic Meetings

(Continued from page 4)

Internal structuring, priorities, and interrelationships, as well as general outlines for expansion next year, to be announced in the months ahead.

### Discussions

Several discussions on the agenda also centered on Atlantic's working relationship with the WEA Corporation in the U.S. and around the world, including a review of sales on product released to-date; a review of the objectives of the company's local, regional, and national sales and promotion structure in terms of field and home-office procedures, and advertising planning.

Within the Atlantic organization, discussions focused on such areas as advertising, merchandising, publicity, artist relations, and international affairs.

## Lionel Hampton Bows New Jazz Label

■ **NEW YORK**—Lionel Hampton will launch his newly-created "Who's Who In Jazz" label with a 12-album series featuring such all-stars as Buddy Rich, Dexter Gordon, Woody Herman, Charles Mingus, Teddy Wilson, Gerry Mulligan, Marty Napoleon and the Louis Armstrong alumni, Earl Fatha Hines, Cozy Cole and others, which will be on the market in late December, 1977.

## Phonodisc Sales

(Continued from page 4)

of the high points in the company's sales pattern were the three Rush (Mercury) albums certified gold in one week, the Bee Gee's "Live" album (RSO) and "Kiss Alive II" (Casablanca) which were certified platinum, and other gold albums picked up by Andy Gibb, the "Saturday Night Fever" soundtrack (RSO), Meco (Millennium) and Donna Summer (Casablanca).

## Casablanca Sales

(Continued from page 4)

pany's history. These figures represent domestic sales.

### Gold Grows

Casablanca ended its 1977 fiscal year with a total of four platinum albums, nine gold albums and three gold singles spearheaded by the continued success of Kiss, Donna Summer and Parliament and the rapid growth of distributed labels, Millennium and Parachute.

In addition to the above revenues are the grosses of the FilmWorks division whose first release in association with Columbia Pictures, "The Deep," is the largest grossing film in Columbia's history. "The Deep" also set a film industry record for opening weekend box office.



**STILL GOING STRONG!**  
**COMPLAMENTS**  
**“Falling in Love”**

DK4565

**WATCH OUT FOR**  
**TOMMY**  
**SANDS**

**BRUNSWICK**

**DAKAR**





# THE R&B SINGLES CHART

DECEMBER 24, 1977

DEC. 24	DEC. 17	
1	1	<b>SERPENTINE FIRE</b> EARTH, WIND & FIRE/Columbia 3 10625
2	3	<b>REACH FOR IT</b> GEORGE DUKE/Epic 8 50463
3	2	<b>YOU CAN'T TURN ME OFF (IN THE MIDDLE OF TURNING ME ON)</b> HIGH INERGY/Gordy 7155 (Motown)
4	5	<b>NATIVE NEW YORKER ODYSSEY</b> /RCA 11129
5	4	<b>(EVERYTIME I TURN AROUND) BACK IN LOVE AGAIN</b> LTD/A&M 1974
6	7	<b>SOMEBODY'S GOTTA WIN, SOMEBODY'S GOTTA LOSE</b> CONTROLLERS/Juana 3414 (T.K.)
7	9	<b>DANCE, DANCE, DANCE (YOWSAH, YOWSAH, YOWSAH)</b> CHIC/Atlantic 3435
8	6	<b>IF YOU'RE NOT BACK IN LOVE BY MONDAY</b> MILLIE JACKSON/Spring 175 (Polydor)
9	12	<b>LOVELY DAY</b> BILL WITHERS/Columbia 3 10627
10	13	<b>FFUN CON FUNK SHUN</b> /Mercury 73949
11	8	<b>IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME</b> BARRY WHITE/20th Century TC 2350
12	10	<b>DUSIC</b> BRICK/Bang 734
13	14	<b>IF IT DON'T FIT, DON'T FORCE IT</b> KELLE PATTERSON/Shadybrook SB 45 1041
14	22	<b>OUR LOVE</b> NATALIE COLE/Capitol 4509
15	21	<b>OOH BOY</b> ROSE ROYCE/Whitfield WHL 8491 (WB)
16	11	<b>GOIN' PLACES</b> JACKSONS/Epic 8 50454
17	15	<b>DON'T ASK MY NEIGHBORS</b> EMOTIONS/Columbia 3 10622
18	16	<b>SEND IT</b> ASHFORD & SIMPSON/Warner Bros. 8453
19	17	<b>DO YOUR DANCE (PART I)</b> ROSE ROYCE/Whitfield WHI 8440 (WB)
20	18	<b>BOOGIE NIGHTS</b> HEATWAVE/Epic 8 50370
21	19	<b>KEEP IT COMIN' LOVE</b> KC & THE SUNSHINE BAND/T.K. 1023
22	24	<b>GETTIN' READY FOR LOVE</b> DIANA ROSS/Motown M 1427F
23	20	<b>DO YOU WANNA GET FUNKY WITH ME</b> PETER BROWN/Drive 6258 (T.K.)
24	29	<b>BELLE</b> AL GREEN/Hi 77505 (Cream)
25	23	<b>I'M HERE AGAIN</b> THELMA HOUSTON/Tamla T 54287 (Motown)
26	27	<b>SORRY DOESN'T ALWAYS MAKE IT RIGHT</b> GLADYS KNIGHT & THE PIPS/Buddah 584 (Arista)
27	31	<b>COME GO WITH ME</b> POCKETS/Columbia 3 10632
28	32	<b>BOP GUN (ENDANGERED SPECIES)</b> PARLIAMENT/Casablanca NB 900
29	35	<b>GALAXY</b> WAR/MCA 40820
30	26	<b>BRICK HOUSE</b> COMMODORES/Motown M 1425F
31	25	<b>ANY WAY YOU WANT ME</b> SYLVERS/Capitol 4493
32	33	<b>IN A LIFETIME</b> TEMPTATIONS/Atlantic 3436
33	39	<b>JACK &amp; JILL</b> RAYDIO/Arista 0283
34	28	<b>"STAR WARS" THEME/ CANTINA BAND</b> MECO/Millennium MN 604 (Casablanca)
35	40	<b>ON FIRE</b> T-CONNECTION/Dash 5041 (T.K.)
36	38	<b>KISS ME (THE WAY I LIKE IT)</b> GEORGE McCRAE/T.K. 1024
37	30	<b>DO DO WAP IS STRONG</b> CURTIS MAYFIELD/Curtom CMS 0131 (WB)
38	34	<b>I GOT TO HAVE YOUR LOVE</b> FANTASTIC FOUR/Westbound 55403 (Atlantic)
39	36	<b>YOU DON'T HAVE TO SAY YOU LOVE ME</b> FLOATERS/ABC 12314
40	55	<b>TOO HOT TA TROT</b> COMMODORES/Motown 1432
41	45	<b>SHOUTING OUT LOVE</b> EMOTIONS/Stax STX 3200 (Fantasy)
42	52	<b>BABY, BABY MY LOVE'S ALL FOR YOU</b> DENIECE WILLIAMS/Columbia 3 10648
43	48	<b>COCOMOTION</b> EL COCO/AVI 147 5
44	53	<b>WITH PEN IN MIND</b> DOROTHY MOORE/Malaco 1047 (T.K.)
45	47	<b>MORE THAN A WOMAN</b> TAVARES/Capitol 4500
46	51	<b>WRAP YOUR ARMS AROUND ME</b> KC & THE SUNSHINE BAND/T.K. 1022
47	44	<b>WHAT I DID FOR LOVE</b> INNER CITY JAM BAND/Bareback 535
48	50	<b>CHEATERS NEVER WIN</b> LOVE COMMITTEE/Gold Mind GM 4003 (Salsoul)
49	49	<b>TAKE ME AS I AM</b> PHILLIPE WYNNE/Atlantic 44227
50	54	<b>WIDE STRIDE</b> BILLY PRESTON/A&M 1980
51	62	<b>SOFT AND EASY</b> BLACKBYRDS/Fantasy 809
52	65	<b>SPANK YOUR BLANK BLANK</b> MORRIS JEFFERSON/Parachute 504 (Casablanca)
53	67	<b>WHICH WAY IS UP</b> STARGARD/MCA 40825
54	60	<b>I LOVE YOU</b> DONNA SUMMER/Casablanca 907
55	61	<b>DON'T TAKE AWAY YOUR LOVE</b> HODGES, JAMES & SMITH/London 5N 260
56	56	<b>EASY COMIN' OUT</b> WILLIAM BELL/Mercury 73961
57	63	<b>25TH OF LAST DECEMBER</b> ROBERTA FLACK/Atlantic 3441
58	64	<b>DANCE TO THE MUSIC</b> MUSCLE SHOALS HORNS/Ariola America 7674 (Capitol)
59	59	<b>LOVE HAVING YOU AROUND</b> FIRST CHOICE/Gold Mind 4009 (Salsoul)
60	66	<b>LOVE ME RIGHT</b> DENISE LaSALLE/ABC 12312
61	—	<b>IF YOU DON'T GIVE A DOGONE ABOUT IT</b> JAMES BROWN/Polydor PD 14438
62	68	<b>YOU AND I, PT. I</b> LIVING PROOF/Ju-Par 532
63	69	<b>LE SPANK</b> LePAMPLEMOUSE/AVI Avis 153
64	70	<b>BABY COME BACK</b> PLAYER/RSO RS 829 (Polydor)
65	—	<b>ALWAYS AND FOREVER</b> HEATWAVE/Epic 8-50490
66	—	<b>LADY LOVE</b> LOU RAWLS/Phila. Intl. 8 3634 (CB)
67	—	<b>WHEN THE LIGHTS WENT OUT</b> TRAMMPS/Atlantic 3442
68	—	<b>PLAYING YOUR GAME, BABY</b> BARRY WHITE/20th Century TC 2361
69	75	<b>I CAN SEE CLEARLY NOW</b> RAY CHARLES/Atlantic/Crossover 3443
70	—	<b>STANDING RIGHT HERE</b> MELBA MOORE/Buddah 589 (Arista)
71	72	<b>WAS DOG A DOUGHNUT</b> CAT STEVENS/A&M 1971
72	75	<b>CHOOSING YOU</b> LENNY WILLIAMS/ABC 12289
73	—	<b>IT'S YOU THAT I NEED</b> ENCHANTMENT/Roadshow RSWX 1124 (UA)
74	—	<b>SHOUT IT OUT</b> BT EXPRESS/Columbia 3 10649
75	—	<b>EMOTION</b> SAMANTHA SANG/Private Stock 178

## Disco File (Continued from page 20)

from Brown and **Betty Wright**, a delightful, inspired combination of voices that turns the song into a TK Klassic—and a sure disco-to-pop crossover. "You Should Do It" has a similar feeling and an irresistible bounce but the skipping synthesizer and the light-hearted approach to the vocals (with Betty Wright and **Wildflower** providing an especially fine interlude here, too) recall **Stevie Wonder** at his most playful. Another possibility: the throbbing, utterly haunting "For Your Love," for slower moments. Brown, who wrote and arranged all the cuts, also plays the bulk of the instruments throughout—synthesizers, electric and acoustic piano, drums, timbales and other percussion—as well as singing all lead vocals; on several cuts he is the only musician. Surely it's too soon to make any other Stevie Wonder comparisons, but it's been a long time since I've come across a performer so obviously, prodigiously talented — Peter Brown is definitely the man to watch right now. By the way, the phenomenal "Do You Wanna Get Funky With Me?" is, of course, included here in a compressed 9:13 version that joins it with the "Burning Love Breakdown."

The two other favorites this week are disco discs—first, the record Tony Smith, DJ from New York's Barefoot Boy, called to rave about this week (it immediately went on his top 10 list, too): a sensational off-the-wall funk piece called "You Like It, We Love It" by **Southroad Connection** (Mahogany Records, 1697 Broadway, New York). This one sounds like **B.T. Express** in the old days: hard-pounding bass, chanted vocals from a mixed group, hot breaks, stunning strings and synthesizer; but so much more unpredictable than B.T. or the other funk outfits that it trips you out. The flip side, "Just Laying It Down," is equally good—an instrumental with "Star Wars" accents and an "Inside America" feel that is one of the best wild party cuts to come out this year; a freak masterpiece that deserves comparison with the insanity of "Music" by **Montreal Sound**. Should help steam up the dance floors this winter. Both sides approach eight minutes in length and were produced, co-written and co-arranged by **Lionel Job**, another new name to pick up on. DJ Ratael Charres did the disco mix. The final essential 12-inch this week is the long version (7:00) of **Stargard's** "Theme Song From 'Which Way Is Up'" (MCA), the song everyone is touting as the new "Car Wash." Though there are places where the new track could have been tightened up some, it certainly satisfies the need for more of this spirited record than was available on the single: more drive, more vocals (including some fine chants), more complexity, more jivey synthesizer, more fun. Don't ignore this one.

## R&B REGIONAL BREAKOUTS

### Singles

- East:**  
**Stargard** (MCA)  
**Living Proof** (Ju-Par)  
**Heatwave** (Epic)  
**Ray Charles** (Atlantic)
- South:**  
**Denise LaSalle** (ABC)  
**Player** (RSO)  
**Heatwave** (Epic)
- Midwest:**  
**Blackbyrds** (Fantasy)  
**Morris Jefferson** (Parachute)  
**James Brown** (Polydor)  
**Heatwave** (Epic)  
**Lou-Rawls** (Phila. Intl.)  
**Ray Charles** (Atlantic)

- West:**  
**Stargard** (MCA)  
**Living Proof** (Ju-Par)  
**Ray Charles** (Atlantic)

- East:**  
**Ohio Players** (Mercury)  
**Slave** (Cotillion)

- South:**  
**Ohio Players** (Mercury)  
**Ray Charles** (Atlantic)

- Midwest:**  
**Ohio Players** (Mercury)

- West:**  
**Side Effect** (Fantasy)





# THE R&B LP CHART

DECEMBER 24, 1977

- 1. ALL 'N ALL**  
EARTH, WIND & FIRE/Columbia JC 34905
- 2. COMMODORES LIVE**  
Motown M9 894A2
- 3. IN FULL BLOOM**  
ROSE ROYCE/Whitfield WH 3074 (WB)
- 4. REACH FOR IT**  
GEORGE DUKE/Epic JE 34883
- 5. FEELIN' BITCHY**  
MILLIE JACKSON/Spring SP 1 6715 (Polydor)
- 6. TOO HOT TO HANDLE**  
HEATWAVE/Epic JE 34761
- 7. THANKFUL**  
NATALIE COLE/Capitol SW 11708
- 8. TURNIN' ON**  
HIGH INERGY/Gordy G6 78S1 (Motown)
- 9. SOMETHING TO LOVE**  
LTD/A&M SP 4646
- 10. FLYING HIGH ON YOUR LOVE**  
BAR KAYS/Mercury SRM 1 5004
- 11. GALAXY**  
WAR/MCA 3030
- 12. SECRETS**  
CON FUNK SHUN/Mercury SRM 1 1180
- 13. ONCE UPON A TIME**  
DONNA SUMMER/Casablanca NBLP 70782
- 14. BARRY WHITE SINGS FOR SOMEONE YOU LOVE**  
BARRRY WHITE/20th Century T 543
- 15. MENAGERIE**  
BILL WITHERS/Columbia JC 34903
- 16. FUNKENTELECHY VS. THE PLACEBO SYNDROME**  
PARLIAMENT/Casablanca NBLP 7084
- 17. BRICK**  
Bang BLP 409
- 18. ODYSSEY**  
RCA APL1 2204
- 19. BRASS CONSTRUCTION III**  
United Artists LA775 H
- 20. WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL**  
LOU RAWLS/Phila. Intl. JZ 34036 (CBS)
- 21. FUNK BEYOND THE CALL OF DUTY**  
JOHNNY GUITAR WATSON/DJM DJLPA 7 (Amherst)
- 22. ACTION**  
BLACKBYRDS/Fantasy F 9535
- 23. REJOICE**  
EMOTIONS/Columbia PC 34762
- 24. HERE TO TEMPT YOU**  
TEMPTATIONS/Atlantic SD 19143
- 25. BABY IT'S ME**  
DIANA ROSS/Motown M 7890R1
- 26. COME GO WITH US**  
POCKETS/Columbia PC 34879
- 27. WE ARE ONE**  
MANDRILL/Arista AB 4144
- 28. MR. MEAN**  
OHIO PLAYERS/Mercury SRM 1 3707
- 29. THE SPINNERS**  
Atlantic SD 19146
- 30. PATTI LABELLE**  
Epic PE 34847
- 31. THE HARDNESS OF THE WORLD**  
SLAVE/Cotillion SD 5201 (Atlantic)
- 32. DON'T LET ME BE MISUNDERSTOOD**  
SANTA ESMERALDA starring LeROY GOMEZ/Casablanca NBLP 7080
- 33. SEND IT**  
ASHFORD & SIMPSON/Warner Bros. BS 3088
- 34. CHIC**  
Atlantic SD 19153
- 35. TRAMMPS III**  
Atlantic SD 19148
- 36. SONG BIRD**  
DENIECE WILLIAMS/Columbia JC 34911
- 37. GOIN' BANANAS**  
SIDE EFFECT/Fantasy F 9537
- 38. SATURDAY NIGHT FEVER**  
VARIOUS ARTISTS/RSC/R2 4001 (Polydor)
- 39. COMMODORES**  
Motown M7884R1
- 40. TRUE TO LIFE**  
RAY CHARLES/Atlantic SD1 9142

RECORD WORLD DECEMBER 24, 1977



# JAZZ

By ROBERT PALMER

Two brand-new jazz labels debuted during the past two weeks, and an original, under-rated and criminally under-recorded saxophonist is featured on both of them. **Byard Lancaster**, a Philadelphia musician who gets around on alto and tenor saxophones with equal facility and who recorded a fine album of his own for Atlantic's Vortex subsidiary in the '60s, is featured with drummer **Sunny Murray's** group on "Charred Earth," the first release from the Kharma label of 165 William Street, New York, N.Y. 10038. Although the sound on the first side of the album is substandard, the music carries it, and the second side is an exceptionally strong and moving performance, much better than the Murray tracks on the recent "Wildflowers" albums. The second Kharma album is "Doctor Too-Much" by tenor saxophonist **Frank Lowe**, fronting a group with both **Olu Dara** and **Leo Smith** on trumpets and the wonderful **Phillip Wilson** on drums. Again, the sound needs improving, but the music is fine, and one wishes Kharma success. As for Byard Lancaster, his album "Exodus" is the first release on the new Philly Jazz label. It's a fine album, with singing work from Lancaster on Coltrane's "Mr. P.C." and on the title track, which is the movie theme "Exodus." (In the past, Lancaster has reworked "Misty" and "Over The Rainbow.") The album is \$5.00 from Philly Jazz, Inc., P.O. Box 8167, Philadelphia, Pennsylvania 19101.

There are two gems among the new A&M Horizon releases. With creative director John Snyder forming his own Artist House enterprise, one wonders what will happen to the Horizon series, which has been one of the finest domestic jazz ventures of recent years. In any event, the gems are "The Golden Number," another volume of duets by bassist **Charlie Haden** and friends, and "Enchance," the first album as a leader by drummer **Billy Hart**. These are dynamite records. The Haden features **Ornette Coleman** (on trumpet this time), **Don Cherry**, **Archie Shepp** and the late pianist **Hampton Hawes**. And Hart brings together a truly all-star band, with **Dewey Redman** and **Oliver Lake** on reeds, **Eddie Henderson** and **Hannibal Marvin Peterson** on trumpets, **Don Pullen** on piano, and either **David Holland** or **Buster Williams** on bass. The music is adventurous but never obscure. Also new from Horizon is "You Can't Go Home Again" by trumpeter **Chet Baker**, with the likes of **Tony Williams**, **Paul Desmond** and **Richard Beirach** among the supporting cast, and "Thad Jones & Mel Lewis Live in Munich," with their roaring big band, of course.

Speaking of **Ornette Coleman**, Improvising Artists, Inc. (26 Jane Street, New York, N.Y. 10014) has released "Coleman Classics, Volume One," a second volume of recordings from Los Angeles' Hillcrest Club, made in 1958. Pianist **Paul Bley** was leading the band, but the other four men became the original Ornette Coleman quartet shortly thereafter. Get this album while you can, along with its companion volume, "Paul Bley Live at the Hillcrest Club," already released by Inner City. These recordings will be as important in years to come as the wire recordings from Minton's, where bebop was born . . . Speaking of Inner City, the company has released a smoking quartet date by tenor saxophonist **Dexter Gordon**, leased from the Danish Steeplechase label. "Bouncin' with Dex" is top-drawer Gordon, and that's saying a lot.

**GOOD BLUES NEWS:** "Robert Jr. Lockwood Does 12" on Trix is a hot, jumping versatile band album from the man who was Robert Johnson's stepson. There are fine reworking of Johnson material here, but there are also some cooking jazzy numbers, including a stunning "Red Top." This should follow Alligator's **Son Seals** album of a few months back onto FM playlists . . . Mamlash has released "Bullfrog Blues," a pre-war country blues reissue featuring **Sam Butler** a.k.a. **Bo Weavil Jackson**, **Buddy Boy Hawkins** and **William Harris**, three mysterious but captivating artists.

Muse has released five new albums. One, "Alone Together," finds New York disc jockey **Jonathan Schwartz** singing the songs of his father, **Arthur Schwartz**. This is jazz? But wait. Jonathan's support includes **Harold Mabern**, **Buster Williams**, **Beny Riley**, **Jack Wilkins** and **Marvin Stamm**: jazz all the way. The rest of the Muse releases are "Beggars and Stealers," a **Robin Kenyatta** album drawn mostly from a 1969 concert with **Alphonse Mouzon** on drums; "Soul Village" by pianist **Walter Bishop, Jr.** with help from **Gerry Niewood** and **Randy Brecker**; "Smokin'" by organist **Charles Earland**, with some fine saxophone work from **Dave Schnitter** and **George Coleman**; and "New York Afternoon" by alto saxophonist **Richie Cole**.



# THE JAZZ LP CHART

DECEMBER 24, 1977

- 1. REACH FOR IT**  
GEORGE DUKE/Epic JE 34882
- 2. HEADS**  
BOB JAMES/Tappan Zee JC 34896 (CBS)
- 3. FEELS SO GOOD**  
CHUCK MANGIONE/A&M SP 4658
- 4. ENIGMATIC OCEAN**  
JEAN-LUC PONTY/Atlantic SD 19110
- 5. ACTION**  
BLACKBYRDS/Fantasy F 9535
- 6. LIVE AT THE BIJOU**  
GROVER WASHINGTON, JR./Kudu KUX 3637 (Motown)
- 7. RUBY, RUBY**  
GATO BARBIERI/A&M SP 4655
- 8. MAGIC**  
BILLY COBHAM/Columbia JC 34939
- 9. TEQUILA MOCKINGBIRD**  
RAMSEY LEWIS/Columbia JC 35018
- 10. NEW VINTAGE**  
MAYNARD FERGUSON/Columbia JC 34971
- 11. BLOW IT OUT**  
TOM SCOTT/Epic/Ode BL 34966
- 12. LIFELINE**  
ROY AYERS UBIQUITY/Polydor PD 1 6108
- 13. TRUE TO LIFE**  
RAY CHARLES/Atlantic SD 19142
- 14. NIGHTWINGS**  
STANLEY TURRENTINE/Fantasy F 9534
- 15. THE QUINTET**  
V.S.O.P./Columbia C2 34976
- 16. HAVANA CANDY**  
PATTI AUSTIN/CTI 7 5006
- 17. MONTREUX SUMMIT, VOL. I**  
VARIOUS ARTISTS/Columbia JG 35005
- 18. MULTIPLICATION**  
ERIC GALE/Columbia JC 34939
- 19. BRIDGES**  
GIL SCOTT-HERON & BRIAN JACKSON/Arista ABC 4147
- 20. FREE AS THE WIND**  
CRUSADERS/ABC Blue Thumb BT 6029
- 21. LIFESTYLE (LIVING AND LOVING)**  
JOHN KLEMMER/ABC 1007
- 22. SPELLBOUND**  
ALPHONSO JOHNSON/Epic JE 34869
- 23. SOPHISTICATED GIANT**  
DEXTER GORDON/Columbia JC 34989
- 24. SKY ISLANDS**  
CALDERA/Capitol 11658
- 25. LOOK TO THE RAINBOW (AL JARREAU LIVE IN EUROPE)**  
Warner Bros. 2BZ 3052
- 26. OXYGENE**  
JEAN-MICHEL JARRE/Polydor PD 6112
- 27. BYABLUE**  
KEITH JARRETT/ABC Impulse AS 9331
- 28. BUNDLE OF JOY**  
FREDDIE HUBBARD/Columbia JC 34902
- 29. BREEZIN'**  
GEORGE BENSON/Warner Bros. BSK 311N
- 30. ONE OF A KIND**  
DAVE GRUSIN/Polydor PD 16118
- 31. INNER VOICES**  
MCCOY TYNER/Fantasy 9079
- 32. TIGHTROPE**  
STEVE KHAN/Columbia JC 34857
- 33. I CRY, I SMILE**  
NARADA MICHAEL WALDEN/Atlantic SD 19141
- 34. MANHATTAN SPECIAL**  
TERUO NAKAMURA & THE RISING SUN/Polydor PD 1 6119
- 35. PICCOLO**  
RON CARTER QUARTET/Milestone M 55004
- 36. LIVE IN MUNICH**  
THAD JONES & MEL LEWIS/Horizon SP 724 (A&M)
- 37. PHANTAZIA**  
NOEL POINTER/Blue Note BN LA336 H (UA)
- 38. FRIENDS AND STRANGERS**  
RONNIE LAWS/Blue Note BN LA730 H (UA)
- 39. WINDOW OF A CHILD**  
SEA WIND/CTI 7 5007
- 40. CAPE TOWN FRINGE**  
DOLLAR BRAND/Chiaroscuro/CR 2004



## Who In The World:

### BOC Shows a Different Side

■ NEW YORK—With last year's "Agents of Fortune," Blue Oyster Cult finally hurdled the one obstacle that had stood in the way of total artistic and commercial success: image.

BOC — keyboardist/guitarist Allen Lanier, lead guitarist Donald "Buck Dharma" Roeser, vocalist/guitarist Eric Bloom, bassist Joe Bouchard and drummer Albert Bouchard—began life in the late '60s as the Soft White Underbelly. That name was later changed to the Stalk Forrest Group, and then, after landing a contract with Columbia, to Blue Oyster Cult.

The group's first album, "Blue Oyster Cult," was released in 1972 to great acclaim from those critics who valued the band members for their technical proficiency as well as for their wit and intelligence. By singing of motorcycle gang riots, outer space exploration, folk mythology and drug traffic murders, BOC revealed itself from the outset to be a highly individual outfit, with both decibel and intellectual appeal.

"Tyranny Mutation" further delineated the band's pre-occupation with the macabre, and by the time "Secret Treaties" was released in 1974, some people had begun to confuse the band's image with its nature.

A live album, "On Your Feet or On Your Knees," signalled the end of the first phase of the band's career. Eager to develop material that would better expose each band member's distinct personality, BOC took a few months off from its traditionally heavy touring schedule and set off to make another studio album. "Agents of Fortune," which gave BOC its first hit single in "Don't Fear The Reaper," proved to be the most successful BOC album to

date. The band had gambled, and won, by moving its image to the background and spotlighting the musician's individual contributions.

"Agents" embraced the same mixture of strong vocals and music and the same lyrical proclivity toward the wilder sides of the imagination. But the context had shifted. As Lanier put it: "It's not the five guys standing under a banner any more. It's the five of us out front, with the banner up and behind us."

BOC's latest release, "Spectres," continues the group's movement toward less centralized and conceptual albums. "On 'Agents,'" says Albert Bouchard, "we started to show a different side of us. And we succeeded. Basically we're getting less self-conscious about our music."

(Cover photo credit: John Storm/Seeing Eye Dog.)

### RCA Meetings

national sales operations manager; Niles Siegel, director, national album promotion; Dave Wheeler, manager, national country sales; Karen Williams, manager, national adult contemporary promotion and trade paper liaison.

#### Regional Managers

Regional promotion managers included John Betancourt, east; Eddie Mascola, east central; Alan Meis, north central; and Dave Lonaco, west. Regional sales directors present were Bill Graham, western region; Charlie Hall, east central region; Fred Love, north central region; Warner Pagliari, west central region; and Bill Reilly, eastern region.

Keynoting the meetings was

### Hall & Oates Contest Winners



RCA Records artists Daryl Hall and John Oates played Dallas on their recent national tour. To promote their current gold record, "Beauty On A Back Street," RCA arranged a "Be The Beauty Backstage" contest along with a dealer window display competition in the city. The winners met Daryl and John after their show. Shown here (from left) are: (front) Mike Pack, RCA regional album specialist; display winner Marsha Hawkins, manager of the Melody Shop; John Oates; "Beauty" winner Nancy Goden; and Daryl Hall; (rear) RCA Dallas promotion man John Ryland, a friend, and Cat Simon, KUF radio personality.

### Speakers Set for Gospel Radio Meet

■ NASHVILLE — The steering committee for the Sixth Annual Gospel Radio Seminar, to be held at the Airport Hilton in Nashville, May 5-6, has announced two of its speakers for the event, Billy Ray Hearn,

president of Sparrow Records, and Derrick Johnson, founder and director of Re'Generation.

Registration for the seminar is \$40 for broadcasters and \$60 for the industry. This fee includes the banquet and show and all activities of the seminar for all those registered with additional banquet tickets available for \$15 each. For further information, contact the Gospel Radio Seminar, P.O. Box 22912, Nashville, Tennessee 37202.

### Arista Names Gottlieb Production Serv. Mgr.

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

In her new capacity, Ms. Gottlieb will be responsible for all aspects of album pre-production and coordination of Arista product components in preparation for release. In addition to these duties, she will oversee the activities of the production department along with Scerbo, including singles production and catalogue.

Prior to this position, Ms. Gottlieb served as Arista's new lp production manager. She has been with the company since 1971.

### Blue Bows Firm

■ LOS ANGELES—Richard Blue has announced the formation of Out Of The Blue Productions, a production-publishing firm.

Although Blue's first major signing won't be announced until the New Year, Out Of The Blue has retained entertainment attorney Jay Cooper for legal counsel and Norm Winter Associates for national publicity services.

(Continued from page 4)

an address by Summer in which he stressed "a feeling of new pride based on the good year in '77 which will provide a solid momentum for a strong 1978."

The meetings were chaired by DeFilippo, who delivered a commentary and slide presentation that covered singles and albums chart activity over the past two years, a review of album releases in '77, a comprehensive analysis of RCA sales performance and progress in the year, advertising thrust and marketing concepts for developing new product awareness in the field.

#### New Product

Speaking on promotion, Anderson touched on new as well as "now" product, and played cuts from a number of artists to be introduced by RCA during next year's first quarter. He also stressed current opportunity projects, including Dolly Parton, Odyssey, Elvis Presley, John Denver, Ronnie Milsap, Daryl Hall & John Oates, David Bowie and The Memphis Horns.

An entertaining feature of the business meetings was the appearance there of Odyssey, RCA's new group who made the special trip to Palm Springs to thank the sales and promotion personnel for bringing home "Native New Yorker" and their debut album on the label. Odyssey was on the west coast for a series of television tapings and two weeks of radio, press and in-store promotions in Los Angeles.

### WB Signs Etta James



Etta James has been signed to a long-term exclusive worldwide Warner Bros. recording contract. Her first album for the company, currently in production in Los Angeles, is being produced by newly appointed Warner Bros. senior vice president Jerry Wexler. Pictured are Etta with Warner Bros. board chairman and president Mo Ostin (left) and vice president and director of business affairs David Berman.





# CLASSICAL



## CLASSICAL RETAIL REPORT

DECEMBER 24, 1977

### CLASSIC OF THE WEEK



**BEETHOVEN  
COMPLETE SYMPHONIES**  
KARAJAN  
DG

### BEST SELLERS OF THE WEEK

- BEETHOVEN: COMPLETE SYMPHONIES**—Karajan—DG
- BACH: BRANDENBURG CONCERTOS**—Leonhardt—ABC
- CHARPENTIER: LOUISE**—Sills, Gedda, Van Dam, Maazel—Angel
- DONIZETTI: L'ELISIR D'AMORE**—Cotrubas, Domingo, Evans, Pritchard—Columbia
- VERDI: REQUIEM**—Price, Baker, Luchetti, Van Dam, Solti—RCA
- TCHAIKOVSKY: SYMPHONY NO. 6**—Solti—London

### KORVETTES/U.S.

- BEETHOVEN: COMPLETE SYMPHONIES**—DG
- CHARPENTIER: LOUISE**—Angel
- DONIZETTI: L'ELISIR D'AMORE**—Columbia
- GREATEST HITS OF 1720**—Columbia
- OFFENBACH: LA PERICHOLE**—Crespin, Vanzo, Plasson—RCA
- LUCIANO PAVAROTTI SINGS O HOLY NIGHT**—London
- PUCCINI: EDGAR**—Scotto, Bergonzi, Queler—Columbia
- TCHAIKOVSKY: SYMPHONY NO. 6**—Solti—London
- VERDI: REQUIEM**—RCA
- WHITE CHRISTMAS**—Morman Tabernacle Choir—Columbia

### SAM GOODY/EAST COAST

- BACH: BRANDENBURG CONCERTOS**—ABC
- BEETHOVEN: COMPLETE SYMPHONIES**—DG
- DONIZETTI: LUCIA DI LAMMERMOOR**—Caballe, Carreras, Lopez-Cobos—Philips
- VERDI: REQUIEM**—RCA
- GERSHWIN ON BROADWAY**—Thomas—Columbia
- GREATEST HITS OF 1720**—Columbia
- MUSSORGSKY: BORIS GODUNOV**—Talvela, Gedda, Semkow—Angel
- PUCCINI: EDGAR**—Scotto, Bergonzi, Queler—Columbia
- RACHMANINOFF: PIANO CONCERTO NO. 3**—Berman, Abbado—Columbia
- VERDI: REQUIEM**—RCA
- VERDI: IL TROVATORE**—Sutherland, Horne, Pavarotti, Bonyngue—London

### RECORD WORLD/TSS/ LONG ISLAND

- ALBINONI: BAROQUE TRUMPET CONCERTOS**—Andre—RCA
- BACH: BRANDENBURG CONCERTOS**—Leonhardt—ABC
- BEETHOVEN: COMPLETE SYMPHONIES**—DG
- CHARPENTIER: LOUISE**—Angel
- DONIZETTI: LUCIA DI LAMMERMOOR**—Caballe, Carreras, Lopez-Cobos—Philips
- MOZART: SERENADES**—Zukerman—Columbia
- POULENC: GLORIA**—Blegen, Bernstein—Columbia
- RAVEL: BOLERO**—Solti—London
- SIBELIUS: SYMPHONY NO. 2**—Previn—Angel
- VERDI: REQUIEM**—RCA

### RECORD & TAPE COLLECTORS/ BALTIMORE

- BACH: BRANDENBURG CONCERTOS**—ABC
- BEETHOVEN: COMPLETE SYMPHONIES**—DG
- CHARPENTIER: LOUISE**—Angel
- CHOPIN, VOL. II**—Ashkenazy—London
- DONIZETTI: L'ELISIR D'AMORE**—Columbia
- HANDEL: MESSIAH**—Leppard—RCA
- POULENC: GLORIA**—Blegen, Bernstein—Columbia
- TCHAIKOVSKI: THE NUTCRACKER**—Dorati—Philips
- TCHAIKOVSKY SYMPHONY NO. 6**—Solti—London
- VIVALDI: GLORIA**—Muti—Angel

### ROSE DISCOUNT/CHICAGO

- BEETHOVEN: COMPLETE SYMPHONIES**—DG
- CHARPENTIER: LOUISE**—Angel
- PRESENTING MARIA CHIARA IN VERISMO OPERA**—London
- DONIZETTI: LUCIA DI LAMMERMOOR**—Caballe, Carreras, Lopez-Cobos—Philips
- MAHLER: SYMPHONY NO. 9**—Giulini—DG
- LUCIANO PAVAROTTI SINGS O HOLY NIGHT**—London
- RUSSIAN ORCHESTRAL FAVORITIES**—Barenboim—DG
- TCHAIKOVSKY: SYMPHONY NO. 6**—London
- VERDI: REQUIEM**—RCA

### TOWER RECORDS/ SAN FRANCISCO

- BACH: BRANDENBURG CONCERTOS**—ABC
- BEETHOVEN: COMPLETE SYMPHONIES**—DG
- DONIZETTI: L'ELISIR D'AMORE**—Columbia
- DURUFLE: REQUIEM**—Te Kanawa, Davis—Columbia
- GUILANI: GUITAR CONCERTOS**—Romeross—Philips
- MENDELSSOHN OCTET**—Cleveland, Tokyo Quartets—RCA
- RODRIGO: CONCIERTO**—Romero, Previn—Angel
- SIBELIUS: COMPLETE SYMPHONIES**—Davis—Philips
- TCHAIKOVSKY: SYMPHONY NO. 6**—Solti—London
- VIVALDI: GLORIA**—Blegen, Muti—Angel

## An Elixir from Columbia

By SPEIGHT JENKINS

NEW YORK—It is hard to imagine a better operatic Christmas present of a current recording than Columbia's new *L'Elisir d'Amore*. The Donizetti opera, one of the most delightful in repertory, is given a lyrical performance filled with fun. Italian comic operas have as a rule travelled less well through the years than their dramatic brethren, a fact true of all comedy everywhere. What makes people laugh tends to differ more radically from one generation to the next than what makes them cry. In terms of American popularity, in fact, the only completely successful comic opera is Rossini's *Barber of Seville*. Performed anywhere under any conditions, audiences attend. There are two other works, however, somewhat less popular and both by Donizetti that have made the grade: *L'Elisir d'Amore* and *Don Pasquale*.

*Pasquale*, a retelling of the familiar story of the old man taken

for a ride by a young girl, is straightforwardly comic and appears ever so often in the repertories of most large American companies. *L'Elisir d'Amore* is a more frequent visitor, probably because it has a great many elements not strictly laughable. All the way through one knows that Adina is probably drawn to Nemorino, but he acts the fool and is indeed so ridiculous at times that she almost loses her patience. Yet his duping by the medicine man-quack can get some sympathy from anyone but the hardest heart. Indeed, from the very first moment he appears onstage, a few minutes after the opera opens, he is hopelessly lovesick, and his every move is to further what seems to him an often impossible quest for Adina's hand.

But the crux of the opera, the reason that audiences often regard *L'Elisir* as something more than a comic romp, takes place just before the finale. All the

(Continued on page 57)

## The Greatest Hits of 1720 Is Your Biggest Seller

Special Low Price

### GREATEST HITS OF 1720

**PACHELBEL: CANON**

**MOURET: RONDEAU**

(Theme From Masterpiece Theatre)

**ALBINONI: ADAGIO**

**BACH: AIR (For The G String)**

**HANDEL:**

**SARABANDE From Suite No. 11**

(Theme From Barry Lyndon)

**Philharmonia Virtuosi  
of New York  
Richard Kapp  
CONDUCTOR**

MX 34544

Specially Priced on  
Columbia Masterworks





# Goody-Pickwick Intl.

(Continued from page 3)

sales of \$35.6 million. In the comparable period of 1976, the company had a deficit of \$483,000 on sales of \$31,512,000. Recently, though, the chain was coming out of its slump. During the third quarter of 1977 it earned \$100,000 after taxes, compared with a \$97,000 deficit in the comparable 1976 period. Sales rose to \$22 million from \$10.6 million in the comparable period of 1976.

American entered the music industry on June 7, 1977 when it acquired Pickwick.

Commenting on the Sam Goody transaction, C. Charles Smith, president of Pickwick said: "We look at the acquisition of Sam Goody as a significant step in establishing our retail organization in an important market where we have not previously had strong representation. The Sam Goody name is known throughout the world and has become synonymous with knowledgeable and comprehensive record retailing."

## Perpetuate Company

In an interview with the New York Times last week, Sam Goody said that he had agreed to the merger "so that the company would perpetuate itself and grow." Goody will remain as a consultant with the company if the transaction is approved by shareholders of both companies. As part of the Pickwick organization, Goody will continue to be operated under its present management.

Although New York City retailers expressed surprise with the merger, several said, upon reflection, that American Can's entry into the Manhattan marketplace could be a plus for Goody's competitors.

Jay Sonin of Record Hunter said the merger would be "great" for his store. "Now that I think

about it, I love the deal. I don't think it's going to do anything to the New York market. If a person wants to buy a record he'll still be able to get what he wants where he wants to buy it. If Goody's is run the way Pickwick has been run it'll be great for me. I think consumers will find more records out of stock in Goody's stores, and it'll just be that much more business for me. The bigger you get the more control you lose."

A similar reaction was voiced by Ben Karol who, with Goody's apparent departure, becomes New York City's major multi-store, independent retailer. Karol too feels that in this case, big is bad. "We are still involved personally in our stores," Karol explained, "still involved emotionally, and now our number one competitor, who used to operate more or less the same way we do, is going over to a big national corporation. If they operate this place the way they operate everything else, it'll certainly become very impersonal, completely automated, run by numbers and machines. That means we'll be the only multi-store operation that has a human touch. I think it's great."

"As far as this merger harming the independent record dealer," said Sy Bondy, of Bondy's Record Shop, "I can't see it, unless American Can expands the chain. What harms the independent record dealer more than anything else is the distributors not having merchandise. A big chain store buys a lot of records and gets the bulk of the product. The name of this game is to get the latest releases as quick as possible. The stores that do that are the ones that do the big business. So, we won't get hurt unless Goody's expands a lot more."

# Joel at Nassau Coliseum



Columbia recording artist Billy Joel returned to his home turf after a 3-month 52-city nationwide tour, and performed to capacity crowds at New York's Nassau Coliseum. Joel has been touring in support of his latest just-certified gold album, "The Stranger," and the single, "Just The Way You Are." Pictured backstage are, from left: Vincent Romeo, vice president, artist development, CBS Records International; Mickey Eichner, vice president, east coast a&r, Columbia Records; Sean Small; Elizabeth Joel, manager; Walter Yetnikoff, president, CBS/Records Group; Joel; Bob Sherwood, vice president, national promotion, Columbia Records; and Phil Ramone, producer.

# Dialogue

(Continued from page 41)

What we're seeking now, and I think we've developed a capability for, is being so integrated into the process of making a record that we are, as I see it, performing the same role creative people had 20 or 30 years ago. I'm talking of when the studio system was in effect, as opposed to the current film distribution system in which totally independent work is being brought in and sold to distributors.

**RW:** In that sense, you seem to be reviving the concept of staff production, although with less of an emphasis on actual line producers.

**Cohen:** Staff producers are something that you can deal with on sort of a one-to-one basis. There are people who come along who we would very much like to be here. It's not that they can automatically bring in acts, or anything of that nature; it's just that we respect their work. We'd like to have them making records for us. We'd like to have them make a few records on the outside if they want to, too, but we like to be able to say they're here. And we've started making steps in that direction.

**RW:** You're talking now of Bobby Martin and David Kershenbaum, who have both pacted with the label this year as producers. Even if these are special cases, rather than part of an a&r strategy to bring in producers, they do constitute a significant increase in in-house production capability.

**Cohen:** Aside from the fact that, in John Anthony, David Anderle, Bobby Martin and David Kershenbaum we have four really first-rate producers making records for us, the advantage is that we have access to their time that you don't have with someone else. I have some producers who are very good, very close personal friends. We talk all the time. And it's been four-and-a-half years since they made a record for a company I worked for, it's nine months before they're available to even consider doing something else for us now. It's real hard.

But I don't think the answer is to hire 17 staff producers and have everybody waiting around. For one thing, it encourages the signing of a lot of talent, which isn't necessarily in the company's best interests. It's just like everything else, there's no rule about it here. If all of a sudden someone said, "Hey, I'd be delighted to do that," we'd probably take him on if we wanted him. But we have those kind of relationships; it's never a fixed thing. We had a period where Ken Scott, who's one of the best producers in the world, made, I think, four albums in a row. He was here all the time, recording Supertramp and The Tubes, and he did David Batteau's album for us and another lp that wasn't for the label but which he recorded here in our studios. It felt like family, and it was terrific. Had it developed into something else, which we would be delighted to have, it would be fine.

David Kershenbaum has had a string like that, leading up to his new arrangement with us. It feels like family, and that relationship has led to something more formal, and that's fine, too.

**RW:** These new production arrangements will likely broaden the label's style. The Martin signing in particular seems to be aimed to further strengthening A&M's presence in contemporary black music, which has been building steadily over the past few years.

**Cohen:** Yes. But whereas the decision to deal with black music at the majors has often been a very logical business decision, in which certain deals are made and certain associations with producers arranged to bring in that needed revenue, here it was more a simple case of a certain joy I think all of us started to feel about certain areas of popular black music that have been evolving.

# Frampton Australian Platinum



A&M's Peter Frampton received Australian platinum awards on the set where he is filming "Sgt. Pepper's Lonely Hearts Club Band." These awards represent four Australian platinum awards for both A&M releases "Frampton Comes Alive" and "I'm In You." Presenting the awards to Peter Frampton and John Doumanian (Bandana Enterprises) are, from left: John Doumanian; Gill Robert, international public relations director of Festival Records in Australia; Peter Frampton; Jack Losmann, A&M Records international marketing director; and Allan Hely, managing director of Festival Records in Australia.



# Chrysalis Execs Review Indie Problems and Rewards

(Continued from page 3)

We've put a company together, but we've done that before; who knows, we may even do it again at some point. But the only problem, I think, has been having your artists ask, 'Do you know what you're doing by going independent?'

The latter worry isn't shared by Ellis, a vocal advocate of independent distribution at last spring's NARM convention who agrees with Licata that none of the supposed pitfalls of independent set-ups have yet to snarl label operations. The real story, they stress, has been maintaining a smooth rate of growth and adhering to a conservative release policy that began with their initial lp release last September—the only titles to be shipped during the entire last quarter of 1976. While that approach has been maintained, Ellis says that roster growth has since brought them into a more consistently paced annual release calendar.

"We started in the mid-summer," Ellis said of the initial organization of Chrysalis' U. S. operation, "and there were about 15 people on staff at that point. When we started in September, we had around 40 people, and we have perhaps 55 working here now." In addition to that steady but slow staff growth, Ellis says all costs have been kept in line. "We have a healthy overhead that enables us to really support product, but by no means an excessive one. Everyone here has stretched a little bit during that first year—working longer hours, and working harder to insure that we're really covering the bases."

While marketing, promotion, advertising and publicity are all fully administered from the company's Sunset Strip offices, Ellis does see continued staff expansion. "There are certain areas where we don't currently have a staff where I'd like to enter," Ellis noted. "We don't have our own inhouse creative and art people at present. We use an outside agency for those things, but I would prefer to have that done inhouse. We have control, certainly, but it would be better if we had more people in-house who would be involved with originating graphic ideas." At present, Ellis says much of that responsibility ends up on his own desk.

"We are fairly well committed to an expansion program," he notes when queried on future growth. "I think we just have to expand to the point where I have the level of staff where it's comfortable, and I know we can regulate and control our product

in the market as effectively as possible."

Roster growth has also been a feature of operations. According to Ellis, the current stable of around 30 acts represents a significant rate of growth that he views as another indication of overall health. The larger stable has helped the company shift to a more consistent release schedule than in the first months of operation. "For the first time, we've got what we think is a full roster, and a full release schedule for the next year," he explained. "I don't think we've ever been in a position to look ahead and see a full schedule." While longer gaps between releases proved beneficial during the first months, Ellis says the steadier diet of new product will help both Chrysalis and its distributors achieve a more stable operating style.

Among more recent signings have been Blondie and a young instrumental act, Auracle, that has been cutting its debut lp for the label here with producer Tom Macero. Blondie is generally viewed as a new wave act, and Auracle's emphasis on jazz-based virtuosity will likely carry label promotion efforts further into jazz, but Ellis cautions against interpreting those signings as part of an a&r plan designed to systematically extend Chrysalis' repertoire into other market areas.

"It's not really a plan at all," he commented. "We've always signed artists that move us, that we really like. As far as Auracle is concerned, there was certainly no specific decision to sign a quote jazz unquote act. Somebody called us up and asked us to see them, we did, and we loved them; happily, they were available and elected to sign with us.

"We're cautious about getting into areas where we don't have much experience. We were offered another progressive jazz project, involving a lot of major names. I'm simply not quite sure what I would do with that; it would be irresponsible of me to sign an artist where I'm not sure of their market." Auracle, he says, is "jazz-flavored, but a lot closer to the sort of project we're accustomed to dealing with. They're young, bright players who don't really think of themselves exclusively as a jazz group; in fact, I think they're a little nervous about being overly characterized that way."

Ellis says that he and co-founder Chris Wright, who runs the English arm of the company, are equally wary of new wave and punk categorization. Ellis believes the new wave band-

wagon, while helping draw attention to deserving new artists, "is already having a negative consequence" because of the number of new acts trying to associate themselves with the phenomenon, thus further diffusing any really coherent sense of musical style.

Like Ellis, Sal Licata cites continued sales strength for Jethro Tull and Robin Trower as the company's pre-existing sales base, and points to sales breakthrough for younger acts, led by The Babys and UFO, as key successes. Developing those younger acts and sustaining established acts' sales has relied on what Licata described as a more realistic marketing stance with distributors designed to build up steady reorder patterns and consistent sales levels, rather than display heavy i.o.'s through extended sales programs.

Earning distributors' mutual respect and support has been approached two through different approaches to priority acts, one "high-profile," the other be sustained over longer selling lower-keyed and designed to periods. Ellis had cited The Babys campaign as a high-visibility that program that involved steep advertising and promotion outlays in an effort to launch the act quickly, culminating in the current album and single gains for the group's second lp; UFO, Frankie Miller and other label artists are typical of the second strategy, which anticipates a more gradual buildup in sales momentum and thus entails longer-term planning which keeps individual costs somewhat lower for a given period.

"We've proved that we can spend money as dramatically as anyone," Licata commented on the former stance as demonstrated with The Babys, "and that we can break a new act with it. That's always been a major marketing weapon for the major labels. The real key is obviously not sheer budget size, but whether you're spending at the right place, at the right time, which the majors clearly know how to do." While he admits that his company's total advertising and marketing budget, although matching the majors in percentage of overall operating costs, is necessarily smaller than his branch-structured rivals, Licata says that Chrysalis' smaller roster and independent status more than offset the imbalance in spending power. "The majors can't really afford to stay with a newer act as long, because they have to do bigger volume. But we can stay with those acts, providing we don't release too much other product."

Expediting a smooth billing situation has been what Licata calls a staple of his dealings. "We don't use unrealistic monthly quotas that we're forced to meet through unwise programs. The emphasis is on making realistic forecasts; if it seems short, we know we can make it back the following month," he notes. While he declines detailing exact terms in release programs, Licata does point out that he avoids extended dating privileges and large blanket discounts as regular incentives, since resulting heavy initial orders too often backfire by stalling subsequent reorders and generating returns.

The approach has resulted in a profitable first year, Licata says, despite the expected start-up costs that a new label operation incurs. "We showed an exceptional first year profit," he reported, "although I still didn't hit my original forecast right on the head." Although the discrepancy was slight, Licata stresses that accurate forecasting and precise sales monitoring are both current priorities, with a revised computer run one of the key weapons to date. By developing a more detailed print-out that enables him to track sales in all configurations, individual distributors' performance and spending behavior, and other cost factors, Licata says he has been able to develop a more accurate profile of sales progress for both his own staff and their distributing associates. "I can tell them where they're at with us at all times, because I've tried to put together a format where all those key factors are visible."

## Atlantic Ups Kayen

■ NEW YORK — Barbara Kayen, former pop singles promotion coordinator for Atlantic Records in New York, has been promoted to the newly-created post of assistant to the director of national secondary promotion, according to an announcement by senior vice president of promotion Dick Kline.

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## Record World en Venezuela

By MANOLO OLALQUIAGA

■ La televisión venezolana celebró sus Bodas de Plata el pasado 22 de noviembre. Al arribar a sus 25 años de fructífera labor, el Canal de TV del Estado realizó una programación especial recordando sus grandes éxitos en 25 años y realizó un magnífico show donde intervinieron destacadas figuras de los canales privados. El canal más antiguo es, precisamente, el del Estado, que en el país tiene dos frecuencias: una ligera y una de mayor contenido cultural. Su primer Director fue **José Luis Sarzalejo** y el actual es el escrito. Pedro Berroeta.

La estupenda y siempre muy popular **Olga Guillot** ha venido a Caracas a celebrar sus 30 años de incesante labor artística. Ha realizado exitosas presentaciones en la Boite del hotel Tamanaco, que han tenido un gran marco de público, al que está acostumbrada Olga de Cuba.

Gran revuelvo y consternación provocó en el país la presencia del ex Senador **Leonardo Montiel Ortega** en un capítulo de la telenovela "TV Confidencial" que se transmite en el horario nocturno del canal 2. El ex senador hizo una escena de amor calificada por muchos de pornográfica con una bella actriz de esa Planta. El canal 2 lanzó esa novela al aire para competir en rating con la del 4 que está muy bien en sintonía. El ex senador fué llamado a declarar, incluso, al Sindicato de radio y TV, organismo que ha estado debatiendo el problema largo tiempo sin llegar a un acuerdo uniforme.

El locutor y cantante nicaragüense **Carlos Mejía Godoy** es uno de los más populares de Venezuela en estos instantes gracias al disco que grabó en España titulado "Son tus perjúmenes mujer." El disco que hizo con la CBS llegó rápidamente al número 1 en Caracas y ya se perfila como gran éxito el nuevo tema que lanza el mismo cantante con su grupo **Los de Palacaguina** titulado "Clodomiro, el ñajo."

Dos ejecutivos de RCA internacional han visitado a su filial venezolana: **Helcio Carmo**, Gerente brasileño para toda latinoamérica y **Miriam von Schrebler**, ejecutiva de ese sello en Madrid. Esta última anda vendiendo la serie de TV "Heidi" que transmitirá en este país el canal 4 de TV. Carmo por su parte viene a Caracas varias veces al año a chequear el funcionamiento de ese sello que tiene entre sus grandes vendedores al azteca a **Juan Gabriel**.

Diciembre es más de gaitas en Venezuela. El característico sonido y ritmo del estado Zulia se apodera de todo el país y hace vibrar a oriollos y extranjeros que viven en esta tierra amable. Entre los más populares de este año se cuentan la gaita "Caracas" de Rincón Morales grabada para Velvet y "La moza" de Maracaibo 15 realizada para el sello Fonográfica del Caribe.

De los discos nacionales, el éxito más impactante de finales de temporada es el de **Rudy Marquez**: "Juro por mi vida," original del español **Manuel Alejandro**. En veinte días se encumbró en el primer puesto de popularidad. **Rudy Marquez** graba para el sello Top Hits, del grupo de La Discoteca.

Dos visitas en un año a Venezuela es síntoma inequívoco de éxito: lo tiene en el país el italo-chileno **Paolo Salvatore** quien a comienzos de año pegó el disco "Carolina" del autor chileno **Luis Miguel Silva** y en noviembre impactó con "Buenas días, amor" del español **Juan Carlos Calderón**. Las dos veces ha actuado para Venevisión.

Defraudó la canción venezolana que fué al Festival de la OTI en España. Un tema de corte político compuesto por **Esteban Ballesté**, con música del argentino **Hernán Ríos** llevó al fracaso al cantante **Hector José**. Con la canción "Iberoamerica toda," **Hector José** consiguió el peor lugar que ha obtenido una representación venezolana en ese certamen internacional que este año ganó Nicaragua con la canción "Quincho barrilete" de **Carlos Mejía Godoy** cantada por **Guayo González**. El año anterior en Acapulco, Venezuela quedó a un punto de la ganadora **Maria Ostiz** de España, con **Las 4 Monedas** defendiendo los colores del país.

Mucho ojo tuvo Chuto Navarro, Gerente de Promus, al seleccionar el poutpourri de fin de año que grabó la cantante de esa compañía (y esposa suya en la vida real), **Nancy Ramos**. Navarro escogió los temas que más se oyen en diciembre en todas las radios y realizó un mosaico que ya apunta para los primeros lugares: incluye "Ven a mi casa esta Navidad" de **Luis Aguilé**; "El año viejo" de **Tony Camargo**; "La Navidad de Billo"; "Faltan 5 pa'las doce" de **Zavarece y Oropeza** y "Feliz Navidad" de **Feliciano**. ¡Será un gran éxito de ventas hasta el 31 de diciembre!

## DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



Adolfo Pino



Roberto Ruiz Lavín



Titti Soto

■ Grandes expresiones de afecto y simpatía recibí durante mi recorrido por California, visitando estaciones radiales, sellos grabadores, distribuidores y promotores. El área está en franco proceso de crecimiento y expansión, si bien es cierto que el día en que todos los involucrados sigan una dirección planeada, el mercado latino de ese territorio indicará todavía mayor auge. Las pugnas normales entre distribuidores sigue presente, pero en menor escala. Según parece, todo el mundo

está creciendo mental y comercialmente. El proceso radial está en su apogeo. Es fácil encontrar los discjockeys duchos y entendidos profundamente en las programaciones internacionales, y no tan solo en la muy popular otrora de música típicamente Méjicana. Es cierto que las presiones a que se le someten a los programadores y discjockeys es fuerte en las áreas cercanas a enormes conglomerados latinos, tales como Los Angeles y San Francisco, sin embargo, en la mayoría de las estaciones radiales situadas lejos de los perímetros fáciles de alcanzar, la queja era siempre el mal, poco o ningún servicio recibido de los sellos latinos, ya sea en muestras recibidas por correo o por la visita de promotores especializados. Por lo visto, muy poca gente se toma el trabajo de invertir horas en carreteras,

tratando de llegar con sus producciones a allí donde más falta pueden hacer. Muchas de las estaciones reciben sus muestras de Méjico o las adquieren allá, a través de visitas de los propios programadores o de amigos que realizan esa función residentes en Méjico. He visto y oído gente de radio en California, mucho más serias, dedicadas y profesionales, que en ninguna otra parte de Estados Unidos. Lo hacen por devoción y profesionalismo, contando a veces, con los elementales ingredientes para lograrlo. Los territorios de California y Texas son, quizás los de más amplio conglomerado latino en población, sin embargo, son los que generalmente menos atención reciben de las empresas grabadores. Son territorios enormes y de alto poder adquisitivo, pero para ganarlos, hay que trabajar, y por lo visto, no todo el mundo está dispuesto a hacerlo. Por supuesto, hay excepciones . . . pero muy contadas . . . Yo, por mi parte, lamento no haber podido visitar a todo el mundo en la zona, pero en cinco días no es posible hacer más. Mil perdones a todos los buenos amigos, que aun queriendo, me fué imposible visitar.

**Ricardo Kleinman**, influyente personaje y notable productor de discos de Argentina, acaba de sufrir un infarto cardiaco en Buenos Aires. A pesar de su gravedad, se espera que Ricardo se recupere en varias semanas, debido a su juventud y fuerte constitución física. Desde el fondo de nuestro corazones en **Record World**, le deseamos a nuestro ex-corresponsal en la Argentina, la más pronta de las recuperaciones.

Consultado **Adolfo Pino** de RCA Regional (Brasil) sobre posibles cambios de algunos licenciados del producto RCA en Latinoamérica, me contestó: "No se están considerando estos planes en nuestro futuro inmediato, ni habrán cambios en ninguna de nuestras actuales licenciadas RCA, por la satisfacción que hemos recibido, ante la gran labor que actualmente están desarrollando cada una de ellas a nuestro favor, en cada uno de sus territorios." . . . **Karl J. Kurz, Jr.**, Vicepresidente de la División de RCA Records, International, acaba de anunciar el nombramiento de



(Continued on page 55)



# LATIN AMERICAN HIT PARADE

## Tacoma, Wash.

By KTOY (MARIO BRIONES)

1. LLANTO, DOLOR Y TRISTEZA  
LOS FELINOS/Musart
2. EL POETA APRENDIZ  
WILKINS/Velvet
3. GUATEQUE DE CHOMBO  
GRACIELA Y MARIO/Coco
4. DOS TARDES DE MI VIDA  
RIGO TOVAR/Mericana
5. DE QUERERTE ASI  
LOS HERMANOS ARRIAGADA/Audiorama
6. LA CANCION DEL TE QUIERO  
CARLOS TORRES VILA/Microfon
7. POR CULPA DEL REFERENDUM  
JOVENES DEL HIERRO/Jaguar
8. ALGUIEN  
LA ILUSION/Pega
9. MI UNICO CAMINO  
LOS MUECAS/Caytronics
10. VAGANDO OLVIDARE  
LOS LASSER/Epsilon

## Fresno, Cal.

By KXEX (ANTONIO RABAGO)

1. HOMBRE  
NAPOLEON
2. A PESAR DE TODO  
VICENTE FERNANDEZ
3. VIDA MIA  
IRENE RIVAS
4. AY MAMACITA  
COSTA CHICA
5. TU  
JOSE LUIS
6. LA HUERFANITA  
BYANCA CASARES
7. ROSITA DE OLIVO/A MICHOACAN  
LOS HUMILDES
8. UN HIJO EN FEBRERO  
ALDO MONGES
9. TE LO JURO POR DIOS  
CHAYITO VALDEZ
10. PAJARILLO  
NAPOLEON

## Chicago (Salsa)

By WOJO (J. MONTENEGRO)

1. ANAISAOO  
ANGEL CANALES/TR
2. SWEET LUCY  
RAUL DE SOUZA/Capitol
3. NEGRO CHOMBO  
TOMMY OLIVENCIA/Inca
4. PREPARADO  
RICARDO MARRERO/Vaya
5. LILY BABY  
MANOLIN GONZALEZ/TR
6. DONNA LEE/A GOZAR BAILAR  
LIBRE/Salsoul
7. EL TAQUITO MILITAR  
FRANFERRER/Guanin
8. YERBA BRAVA  
PACHECO/Fania
9. LINDA CHICANA  
PETE & SHEILA/Fantasy
10. EN BUENAVENTURA  
JOE QUIJANO/Cesta Nueva

## Phoenix

By KIFN (JOE D. ALVARADO)

1. CORAZON NO LLORES  
CHELO/Musart
2. AY MAMACITA  
COSTA CHICA/Fama
3. PREGONES  
SONORA VERACRUZ/Gas
4. CUANDO VUELVAS A MEXICO  
RENE & RENE/ARV
5. DOS ACORDEONES  
VALENTINA LEYVA/Caytronics
6. LUZ DE LUNA  
ALBERTO VAZQUEZ/Gas
7. DE LO QUE TE HAS PERDIDO  
MARCO A. MUNIZ/Arcano
8. DAME UN BESO Y DIME ADIOS  
YNDIO/Phillips
9. QUE TE HAS CREIDO  
LOS SOBRINOS DEL JUEZ/Audio Latino
10. CORAZON QUE TE PIERDES  
MAGDA FRANCO/Discos Rex

## San Antonio

By KCOR (JOSE R. BRIONES)

1. SIEMPRE EN MI MENTE  
JUAN GABRIEL/Arcano
2. GAVILAN O PALOMA  
JOSE JOSE/Pronto
3. TE EXTRANO MUCHO  
LOS SIMBOLOS/Musart
4. MEJOR ME VOY  
CHELO/Musart
5. REGRESA YA  
LOS BABYS/Peerless
6. JUGUETE CARO  
ALPHA/Ariola
7. PAJARILLO  
NAPOLEON/Raff
8. AQUEL INMENSO AMOR  
GRUPO MIRAMAR/Safari
9. ME GUSTA  
MARIO QUINTERO/Orfeon
10. TE TUVE Y TE PERDI  
LOS BUKIS/Pronto

## San Francisco

By KBRG (OSCAR MUNOZ)

1. HOMBRE  
NAPOLEON
2. ERES TODA UNA MUJER  
RAUL VALE
3. QUINCHE BARRILETE  
EDUARDO GONZALEZ
4. CON EL VIENTO A TU FAVOR  
CAMILO SESTO
5. ES TU AMOR  
EYDIE GORME-DANNY RIVERA
6. CORAZON NO LLORES  
CHELO
7. A PAPA  
CELIA CRUZ/WILLIE COLON
8. ME QUEDE LLORANDO  
DEBORA
9. ABRAZAME, DECIDETE  
YNDIO
10. SOY UN TRUHAN, SOY UN SENOR  
JULIO IGLESIAS

## Puerto Rico

By WTRR (MAELO)

1. LA JUMA  
CONJUNTO QUISQUEYA/Liznel
2. EL BRUJO  
LOS VIRTUOSOS/Discolor
3. DESCALZO Y A PIE  
LOS GONZALEZ/Flor-Mex
4. AMAR Y QUERER  
JOSE JOSE/Pronto
5. COMO NO CREER EN DIOS  
WILKINS/Velvet
6. CON EL VIENTO A TU FAVOR  
CAMILO SESTO/Pronto
7. PUN PUN CATALU/USTED ABUSO  
CELIA Y WILLIE/Vaya
8. OLVIDA HERMANO Y CANTA  
KATRASKA/Mas
9. SIEMPRE EN MI MENTE  
JUAN GABRIEL/Arcano
10. JUAN EN LA CIUDAD  
RICHIE Y BOBBY/Vaya

## Panama

By R.P.C.

1. EN ESTOS MOMENTOS Y A ESTAS HORAS  
MARIO ECHEVERRIA
2. STAR WAR THEME  
MILLENNIUM
3. DEJAME DAR  
JOSELES
4. THEME FROM THE DEEP  
DONNA SUMMER
5. CISNE CUELLO NEGRO  
BASILIO
6. I NEVER THOUGHT I'D FALL IN LOVE WITH YOU  
BARRY WHITE
7. ADIOS  
TONY LANDA
8. SI ME DEJAS NO VALE  
JULIO IGLESIAS
9. PARA DECIR ADIOS  
E. GORME/D. RIVERA
10. MERRY CHRISTMAS ALL  
SALSOL ORCHESTRA

## Nuestro Rincon (Continued from page 54)

José M. Vias, Jr. como Director del Depto. de Planeamientos de Operaciones Internacional. Carol A. House ha sido nombrada gerente de la Administración de contratos internacional y Richard M. Schwartz ha sido nombrado, gerente de los Servicios de mercadotecnia internacionales. ¡Saludos y felicitaciones a los involucrados! . . . Según parece, recaerá en el sello Velvet, la distribución del producto de Polydor International y Pronogram International (latino) en Estados Unidos y Puerto Rico.

Roberto Ruiz Lavin, conocida figura de la radio y televisión latinas, a través de sus funciones en el Circuito CMQ en Cuba, y sus actuales funciones en WQBA Radio de Miami y Tape Duplicators of Florida, está a punto de cerrar negociaciones como Director de una empresa radicada en Miami, relacionada con las industrias de radio, televisión y discos . . . Felicitaciones Ruiz Lavin! . . . Titti Sotto, creador de la "Pompa," ritmo que logró hace algunos años extrema popularidad en Puerto Rico, Miami y Nueva York, acaba de lanzar ahora su ritmo "Katalimbe," dirigido a las "discoteques." Este nuevo baile lanzado al mercado por Flamboyant Records de Puerto Rico, se realiza acompañando los pasos de baile con el movimiento de abunicos. ¡Saludos Titti! . . . Va tomando popularidad el grupo Manolin González & Tambora de Chicago, según me informa el amigo Juan Montenegro. Manolín fué Director Musical de Ismael Rivera y sus Cachimbos . . . Jerry Masucci por Los Angeles . . . Entrevistado con Osvaldo Venzor, ex-vicepresidente de Orfeon Records de Los Angeles, me aclara que no renunció a sus actividades en la empresa, sino más bien, a fuerte presión que le forzó a esa determinación. Me promete declaraciones que publicaremos próximamente . . . El amigo Guillermo Santiso está a cargo de las operaciones de Microfón, América, en el territorio de la costa oeste . . . Angel Rota con grandes planes a cargo de Orfeón Records de Estados Unidos . . . Conradito González me anunció grandes planes de Gas Records, en sus oficinas de Los Angeles . . . Y ahora . . . ¡Hasta la próxima!

I deeply appreciated the courtesy extended to me while visiting manufacturers, producers, distributors and radio stations in California. The area is moving ahead in spite of the fact that not everybody knows the way to go in a market that is growing constantly. Problems, envy and fights among distributors are present but on a minor scale, perhaps because of the fact that everybody is growing mentally and commercially speaking. Latin radio is going ahead through its own

(Continued on page 56)

## Record World en Miami

By RICKY CORREOSO

Raphael hizo tres presentaciones en esta ciudad, llenando todas sus presentaciones, casi en su totalidad. Raphael demostró una vez más, su resistencia, cantando más de 40 canciones en cada recital. Hasta esta ciudad llegan los comentarios desde Nueva York, donde la empresa que lo presentó tanto allá como aquí, sufrió grandes pérdidas, por falta de asistencia del público neoyorquino.

Hasta Miami también nos llegan los comentarios de la falta de profesionalismo por parte de la cantante Isadora de Colombia, por su actuación en el Festival De La Risa y La Canción que ofreció la empresa del Madison Square Garden de Nueva York, el pasado 2 de octubre.

Las emisoras WCMQ y FM-92, ofrecieron un concierto gratuito a sus oyentes el pasado 6 de noviembre, donde asistieron más de 12,000 personas. Entre los artistas que se presentaron: Rumba Tres, Basilio, el grupo local Alma, Emilio Jose, Ricardo Ceratto y Braulio. Este último presentándose sin haber traído nada nuevo desde la última presentación de él, el pasado mes de mayo, cuando las mismas emisoras presentaron un espectáculo similar. Basilio y Ricardo Ceratto fueron los artistas que más éxito tuvieron en este concierto. Para ambos era

la primera vez que se presentaban en esta ciudad.

Charanga '76 de paso por Miami para una presentación bailable en el Hotel Fountainebleau de la playa. Empresa Pickwick, que tiene a cargo la promoción y distribución del producto TR, ofreció un cocktail, celebrando la venida del grupo a Miami por primera vez.

Sonando mucho en la radio el tema "Tu" por Jose Luis, venezolano, que promete colocarse entre primeros lugares con este tema de Manuel Alejandro. Se anuncia la llegada a estas tierras de Oscar D'Leon con su Salsa Mayor. Su tema "Mata Siguaraya," está entre los primeros lugares en el gusto de los salseros cubanos aquí.

Carlos Maharbiz en nuevo Gerente de Microfon América para los Estados Unidos, se encuentra muy ocupado con el nuevo lanzamiento de Los Pasteles Verdes, ya que esta compañía obtuvo la licencia por parte de Infope sa del Perú.

Acaba de regresar Herman Kelly, procedente de Brasil, donde completó la grabación de su nuevo L.P. a un costo de más de \$40,000. Herman constituye parte del nuevo sonido de Miami, que rápidamente se mueve hacia otras

(Continued on page 56)





**HUGO LLERA AND HIS MIAMI  
ALL STARS**

**Libra ALIS 2002**

Con Enrique Navarro, Hector Fernández y Chamaco García en las partes vocales, Hugo Llera y sus Miami All Stars interpretan aquí temas de corte salsa, con ambiente de estudio (en vivo) entre cada corte. "El Baile del Sillón" (C. Menendez), "Shitman" (K. Llera), "Bandolera" (J. Bringués) y otras.

■ With Enrique Navarro, Hector Fernandez and Chamaco Garcia handling the vocals, Hugo Llera and his Miami All Stars offer a package of salsa from Miami. In every cut you can hear comments from all the musicians involved. "La Guadaña" (K. Llera), "Ay Bendito" (I. Morales), "A mi manera" (D.A.R.) and "El Baile del sillón."



**SI NO HAY MERENGUE LA FIESTA  
NO SIRVE**

**YOYITO CABRERA Y SU SUPER COMBO MANAGUA**  
—Mericana XMX 146

Con Yoyito, Willis y Ramiro en las partes vocales, el Super Combo Managuá interpreta aquí música salsera con su toque especial. "Si no hay merengue no hay na" (Y. Cabrera), "Dime quien eres" (Cabrera), "Candela" (Cabrera) y "La Burrita" (Herrera).

■ With Yoyito Cabrera, Willie and Ramiro in the vocals, Super Combo Managuá offers a very danceable salsa package in which merengue is present, as the title shows. "El Emigrante" (W. Cabrera), "Dame Chocolate" (Y. Cabrera), "Si No hay merengue no hay na."



**HOMBRE (PRIMER LUGAR FESTIVAL  
OTI 77-MEXICO)**

**NAPOLEON—Raff RF 9066**

En el tope de popularidad en Méjico Napoleón interpreta aquí el tema con el cual llevó el Primer Lugar de OTI en Méjico. Bello tema que merece mejor tratamiento. También muy bien en "Todo nada" (Napoleón), "Señor de edad" (Napoleón), "Volveré de nuevo" (Napoleón) y "Para tí siempre fuí niño" (Napoleón). Buenos arreglos!

■ Napoleon is at the top of popularity in Mexico. Here he performs the winner of Festival OTI 77-Mexico, "Hombre." Good arrangements and performances. "Tierra" (Napoleón), "Volveré de Nuevo" (Napoleón) and "Canción para una futura mama" (Napoleón).



**OH, EL AMOR**

**BARBARA Y DICK—International INT 921**

El excelente duo argentino Barbara y Dick interpretan aquí temas de corte muy comercial y contagioso. "Respirando" (Battisti-Mogol), "Oh el amor" (Lombardo-Sustaita-Ross), "Yo pescador del amor" (Verdaguer-Lacopetti) y "Adios se va" (Neron-Peram).

■ This excellent Argentinian duo, Barbara & Dick, perform a very commercial and catchy package that could sell nicely if promoted. "Respirando," "Por regalarte tu alegría así" (Sustaita-Ross), "Yo pescador del amor," "Yo vendo unos ojos Negros" (D.R.) and "Hay música en la vida" (Charden-Rivaso-Ross-Sustaita). Produced by Fabian Ross and Ricardo Kleinman.

**En Miami** (Continued from page 55)

áreas del país.

El último, Festival de la OTI, celebrado en Madrid, ha dejado a todo el mundo con la boca abier-

ta. Sinceramente no creemos que la canción ganadora, por parte de Nicaragua "Quincho Barrilete" fuera un tema festivalero.  
¡Hasta la próxima!!!

**Nuestro Rincon** (Continued from page 55)

efforts. Even though disc jockeys and program directors go through great pressure in heavily populated areas such as Los Angeles, San Francisco, etc., the great frustration comes when you can verify that radio stations located far away from those populated spots are poorly serviced by the Latin labels. Some of them are servicing the stations by mail (exceptional cases), a few are using promoters that usually do not show up at the stations at all and others are just ignoring the men of radio, which is very bad. It seems that not everybody wants to go through the big pain in the neck of travelling to distant areas in order to carry their deejay copies or only to say hello to the ones that are playing the records. Most of the radio stations are getting service from Mexico, direct from the Mexican labels, or travelling to that city in order to get the latest releases in that market. The area, densely populated by Mexicans and in which Mexican music such as ranchera and Chicano music was strongly aired in the past, is now showing a lot more of international programming on radio. Most of the program directors are up-to-date on what is happening in the Latin international market and are programming following that formula. They are working hard and very professionally and deserve the best of attention from all labels. Now it is very easy to verify that the west coast is the home for almost everyone of the Latin nationalities and music has to go that way, and radio stations, a public service, are getting the message.

**Ricardo Kleinman**, very popular radio and record personality and a top record producer, suffered a heart attack in Buenos Aires last week. Ricardo is expected to be out of the intensive care unit in several days, mainly due to his youth and physical fitness. We at **Record World** wish the best to our former correspondent in Argentina.

**Adolfo Pino**, president of RCA, Brazil and its regional offices, based also in Brazil, declared to this writer while visiting Brazil that: "We are not considering any changes in our licensees in Latin America since we are satisfied with the way they have been conducting our business affairs in their territories. A lot of rumors have been going back and forth, but as Pino said: "No change at all, they are deeply satisfied" . . . **Karl J. Kurz, Jr.**, division vice president, RCA Records International, has announced the organization of his New York office staff as follows: **Jose M. Vias**, was named director, international operations planning. **Richard M. Schwatz** was appointed manager, international marketing services, and **Carol A. House** was named manager, international contract administration . . . It seems that Velvet Records will carry the distribution of Polydor and Phonogram Latin product in the States and Puerto Rico from now on.

**Roberto Ruiz Lavin**, formerly with CMQ Radio in Cuba and now with WQBA Radio in Miami and Tape Duplicators of Florida, is involved in negotiations that will place him in a top position in a new enterprise related to radio, TV and records, which will be based in Miami. Congratulations Roberto! . . . **Titti Sotto**, which smashed several years ago with "La Pompa," was now released by Flamboyant Records in Puerto Rico with a new dance called "Katalimbe" . . . **Manolin Gonzalez & Tambora** is a new group from Chicago which is starting to gain popularity in other areas, as reported by **Juan Montenegro**. Manolin was musical director for **Ismael Rivera y sus Cachimbos** for several years.

**Hot 'Shot'**



RCA Records artist Bill Quateman, whose current album release is "Shot In The Dark," concluded an engagement at New York's Trax club recently where he was feted to a press and radio reception on opening night. Shown here congratulating the singer backstage are (from left): Quateman; Bruce Somerfeld, manager, pop a&r, RCA Records; RCA promotion person Dee Pienack; Bill Reilly, director, commercial sales, eastern region, RCA Records; Larry Palmacci, manager, product merchandising, RCA Records; Ron Schweizer, commercial sales representatives, RCA Records.



## WEA (Continued from page 3)

ager concept as one that will provide added depth to the company's local marketing presence, Faraci told *RW*, "We are adding an entire separate staff of field sales managers in all our branches. They're going to be spending their time doing just what their title suggests: they'll be in the field, working with our field staff, in order to maximize our contact with customers."

Faraci confirmed that the field sales managers and the new Hartford office are only part of a broader range of increased marketing involvement for the major branch operation first formed in 1971. Key priorities at present include continuing market research to be conducted both internally, on a market-by-market basis, and through outside studies, further refinement and enhancement of merchandising activities, and closer scrutiny of advertising dollars.

## An Elixir from Columbia (Continued from page 51)

complications of plot have been pretty much exhausted and the quack has even tried to sell his "elixir of love" to the canny Adina who has laughed at him. The audience is reasonably sure that she has finally settled on letting Nemorino know her true feelings, but he doesn't know it. And she is angry that he has accepted all the love of the village girls now that suddenly he is a rich man. One can imagine that the end of the opera could be accomplished by a duet between the two, exactly the duet that does happen.

First, however, Donizetti has a master stroke: he brings the tenor forward alone and gives us what makes the opera have a tear through its smile. Nemorino sings "Una furtiva lagrima," an aria expressing his heartfelt sadness over seeing Adina unhappy, and it suddenly raises the character of the whole opera. This is no longer a prototypical country bumpkin about to overcome difficulties by marrying his girl friend, it is suddenly a real man who expresses his feelings for the girl he loves. And when that man is Placido Domingo, as it is on Columbia's new recording, one has a major vocal experience.

In one of the best recorded performances to date, Domingo never makes Nemorino silly but as a real person misdirected and bemused by the impossible description of wine as a love potion. He builds his performance toward the perfectly phrased and colored "Una furtiva," and the whole is a masterpiece. In the opening aria, "Quanto è bella" he sounds a little heavy, but this passes fast. His duet with Adina and above all

Concurrent with the institution of the field sales concept and Hartford district is a newly-streamlined advertising accounting system that will consolidate the three WCI label's separate budgets and individual buys on a single master sheet. According to Skid Weiss, national director of advertising and artist relations, "What we're trying to do for '78 is make the administration of our advertising more efficient. We recognize that we simply have to be more responsive to the needs of our customers and the member labels, and in the past, with three separate funds to administer, we've imposed additional requirements on the customers."

As Faraci explained the move, the actual budgets will still be handled on a label-by-label basis; the key advantage to the new system will be the reduction of accounting records at the branch level, enabling both label and dis-

tributor to monitor spending more efficiently.

Regarding the new field sales managers, Faraci noted that this move, along with several other current priorities at the company, has been in the works since WEA's annual convention early this fall. "For the last three months, Mike Spence, our vice president and regional sales director based in Cleveland, has been testing the concept and developing it through his own branch," Faraci reported. "It's definitely working, so we're extending it throughout the company."

All of these measures are viewed by Faraci as consistent with a concept touted by the company's founder, the late Joel Friedman, since its inception. "We're constantly trying to decentralize our operation," Faraci explained. "We don't want to have to constantly direct our activities from here; we want our

people in the field to have the necessary knowledge and experience to deal with those problems as they happen."

While asserting that such measures do underscore WEA's intention of developing an increasingly aggressive marketing role, he is also quick to stress that WCI's long-term policy of observing a high degree of operational autonomy between its three labels is also unchanged. Thus, while he agrees the streamlined advertising accounting procedure reflects a move toward greater control and participation in all advertising at every level of WEA, "The basic structure has not changed. What has changed is that we have redefined those areas in advertising that WEA must continue to upgrade, especially as they pertain to co-operative dollars.

"We want to be, and are, more actively involved in creating advertising, deciding where to place it, and deciding when to run it . . . We are spending more and more advertising dollars each year as a result of general cost increases and, of course, increased revenues. Every year, we analyze that spending. This year, we've become more specific as to how we want to spend those dollars, and how we want to market our product in general.

"But we don't ever want to lose the identities of those three labels. That is something that remains unique about our organization."

While the new field sales management force won't be officially unveiled until after the new year, Faraci says that the appointments are in line with another long-term WEA practice, the development of new functions from existing staff. Citing the approach as a method of creating an internal "farm system" to train executives, Faraci said, "Some of the people involved are coming up from the ranks of our branch marketing coordinators, and some are coming from the sales area, and there are some promotion people involved as well."

## Bee Gees Hot

(Continued from page 6)

"Emotion" by Samantha Sang (Private Stock) at #41 and "Love Is Thicker Than Water" by Andy Gibb (RSO) at #45 are a couple of other Barry Gibb compositions which are also bulleted on The Singles Chart. The former, by the Australian songstress also placed on The R&B Chart this week at #75; the latter is shaping up as the successful follow-up to Andy Gibb's successful Barry Gibb-penned debut single, "I Just Want To Be Your Everything."

"Venti scudi," the duet with Belcore, stand as marvels of the tenor art.

Nemorino is often sung by a tenor with a lighter voice than Domingo's. This proves that any well-produced tenor in the proper style can make the role wonderful to hear. It must be added that Domingo has probably not ever sung this role onstage, or if so it was a long time ago. In that respect he is amazing. One would believe that he has performed Nemorino all his life, and on the basis of this recording it would be wonderful to see him do it on the stage, certainly the next season *L'Elisir* is planned by the Metropolitan.

John Pritchard conducts the opera with rollicking good humor and a fine feel for the pace of ensembles and duets. There is some choppiness in places, but overall it is a finely conducted, well put together recording. As Adina, Ileana Cotrubas does her best work so far on disco and in some way explains a little more why she is the toast of Europe. She has a lot of gaiety and sparkle in her voice; she sings everything as written and with ease, and there is quite a bit of the intelligent woman about her. Particularly delightful in the duet with Nemorino in the final scene and in the preceding one with Dulcamara she gives more than the standard part soubrette sound. It is musical singing, well delivered and interesting. As one must with an Adina, she seems to be an interesting and clever person.

Dr. Dulcamara, the quack medicine man, is in the practiced hands of Sir Geraint Evans. A

wonderful performer and more than adept with the Italian language, he creates a more Macchiavelian Dulcamara than one expects. To his performance there is little humor and a lot of hard dealing. This interpretation is present in Dulcamara, and it is handled brilliantly by the bass-baritone. I just don't find it the way to make the character most real in the situation as Donizetti seems to have seen him. Ingvar Wixell turns his large, expressive baritone on Belcore and has just the bravado needed for the role.

All in all, a real holiday treat. This is a sparkling *Elisir* led by Domingo, but full of felicities and good style from every performer.

In about as different a vein as possible, Columbia has also brought out a recording of Poulenc's *Gloria* with Leonard Bernstein conducting Judith Blegan, the N.Y. Philharmonic and the Westminster Choir. It is a radiant, exciting performance that is bound to excite almost any listener. Miss Blegan's voice, free and pure, soars with ease to fulfill Poulenc's sometimes almost flippant commands. Bernstein's rhythm is excellent, the pace is brisk and the Choir is superb. This is one of the most lyrical pieces of the Late French master, and though it has a few other recordings, it should be an even more popular work than it is. This recording should help in that regard. It shows everybody, including the Philharmonic, at his very best, and the combination of Miss Blegan and Bernstein is very special. When he is tuned into a singer, no one can support better, and he seems to like Miss Blegan very much indeed.



## ENGLAND

By PHILIP PALMER

■ LONDON—The year draws to a close and it's time to reflect on the happenings in the U.K. music industry. EMI, traditionally a market leader in singles and album charts, continued to have its wings clipped by the strengthening of the U.K. WEA and CBS operations and there can be no question that the new year will see an ever increasing battle between the two American owned record companies in the U.K. and international music markets . . . But there can be no question that the most important industry event was the emergence of punk rock. Street rock, punk rock or just plain simple rock 'n roll, call it what you will, the business was given a much needed shot in the arm. The **Sex Pistols** hiring and firing sagas from EMI and A&M made all companies take a long hard look at themselves, new ideas and executives emerged and punk gave birth to many small and successful labels. There was the usual round of musical chairs at managing director levels, record prices continued to rise, TV promoted albums accounted for a fair share of the overall market, the Germans invaded the U.K. via the Ariola and Hansa outfits, and on the publishing side, Chappell made considerable inroads into the singles charts, ATV Music scored an impressive 30 hit records while the indie Heath Levy Publishing House chalked up 20. The growing importance of American and international artists was reflected on a regular basis in the singles and album charts while the price war in the retail trade continued. It has been estimated that 80 percent of all retail outlets in the U.K. cut prices on top 50 album product.

And what will 1978 bring? Wait till next week.

Meanwhile—Phonogram's managing director **Ken Maliphant** has signed a production deal with **Phil Wainman's** Utopia Company for worldwide outside of North America and Japan. First releases will be by **Richard Myhill** and a new act, **The U.K. Upstarts** . . . MCA is rush releasing this week the cast album from **Harry Nilsson's** "The Point," which stars **Mickey Dolenz** and **Davy Jones** . . . Former **Traffic** drummer **Jim Capaldi** has been signed by Polydor . . . Disc jockey **Terry Wogan** debuts on Phonogram with a vocal version of "The Floral Dance."

## JAPAN

# コンフィデンス

IN CONJUNCTION WITH ORIGINAL CONFIDENCE, JAPAN'S LEADING MUSIC TRADE PUBLICATION

■ **Brenda Lee**, who is still quite popular in Japan, was here in August of this year to record an album strictly for the Japanese market. The lp, entitled "Just For You, Something Nice," was released by Victor Records on November 25. Included in the album are such standard hits in Japan as "Something," "Feelings," "This Masquerade" and "My Way" as well as two Japanese-language originals, "Dare" and "Aru Kigeki," written especially for Brenda by the Japanese team of **Daizo Sato** and **Keisuke Hama** . . . Trio Records is preparing to release a live recording of **Johnny Hartman** performance here in October with **Roland Hanna** on piano and **George Mraz** on bass. The recording was made at Sometime, a popular Tokyo jazz club, and the lp will be called "Johnny Hartman Live At Sometime."

A two-day extravaganza that took place at Tokyo's 50,000 seat Korakuen Baseball Stadium on December 10-11 was of interest to both music and sports fans in Japan. The Mirage Bowl, a contest between the football teams of Grambling State and Temple University, took place on Dec. 11, featuring the Grambling Marching Band during the half-time show. On Dec. 10, the Mirage Bowl Music Festival was held. Along with the **Downtown Boogie Woogie Band**, Japan's answer to **Sha Na Na**, and **Godiego**, **War** will be one of the featured attractions . . . CBS/Sony Records released a series of movie soundtracks on December 5. The 10 album series is called "Famous Soundtrack" (Continued on page 59)

## GERMANY

By JIM SAMPSON

■ MUNICH—There's joy in Frankfurt, and at Black Rock, after release of the CBS Germany annual report. Managing director **Rudi Wolpert** calls it the most successful ever in every respect, with a greatly improved chart share and a 20 percent increase in sales. About one third of CBS Germany's business is in domestic talent, the company having achieved substantial sales with **Vicky Leandros**, **Costa Cordails**, **Ricky King** and **Lake**. In its annual awards, one of the German trades, "m-i," named Leandros Female Singer of the Year, Cordails Singer of the Year and King Instrumentalist of 1977.

**Michael Kunze** returned to Munich for the holiday after sessions at Sigma Sound in Philadelphia. Working with members of **MFSB**, Kunze produced tracks for coming **Silver Convention**, **Penny McLean** and **Renee Harris** releases. Silver Convention now off on a world tour to Florida, Japan, Saudi Arabia and the Near East as soon as vocal sessions and mixing at Munich Union Studio are finished. Commenting on continued success of German productions internationally, Kunze thinks it's a matter of production quality. He notes the trend to domestic titles breaking big in Europe then flopping in America. Kunze says he spends a lot of time in the U.S. to stay in contact with American tastes and trends. His friend and former colleague, **Sylvester Levay**, has also been in Union studio lately wrapping up sessions with **Jerry Rix**. Levay's other new group, **That Thing**, a big hit at Musexpo for **Ralph Siegel**.

**David Bowie** back in Berlin for start of filming for "Just A Gigolo" with **Curt Jurgens** and **Kim Novak**. Set in pre-WWII Berlin, flick tells the story of a gigolo (Bowie) with lots of evergreens by **Stolz**, **Abraham**, **Irving Berlin** and other composers of the day. **Dr. Joe Bamberger's** UFA Publishing has world rights to the soundtrack of the \$3½ million production.

New Wave News: **Ed Heine's** Musik Unserer Zeit has picked up the **Sex Pistols** publishing through Warner Bros. Music in the U.K. **Volker Spielberg**, April's man about punk, calls his new Brussel group **Hubble Bubble** "sensational," and the best new band he's heard in several months (they're on WEA in many European countries).

A commercial and artistic triumph for **Al Jarreau** on tour. One concert date filmed and taped for a future TV special, **Dieter Dierks** (Continued on page 59)

## FRANCE

By GILLES PETARD

■ Phonogram produced a recording of the Bible in the form of a two album set, illustrating the Old and New Testaments. Assisted by 60 musicians, **Jeanne Manson** and **Demis Roussos** do the vocals. Three arrangers, including **Paul Buckmaster** (of **Elton John** fame), were responsible for the scores. The records are available in French and English versions. **Claude Lelouch** is to do a movie production of what promises to become one of the memorable rock operas.

**Veronique Sanson's** album "Hollywood" turned gold in less than a month. Songwriter and singer **Michel Jonasz** did a stint at the Théâtre de la Ville; the performance was recorded for a live lp. **Richard Anthony**, who had a string of smash hits in the early sixties, resurfaced on Warner Bros. with a version of **Fleetwood Mac's** "Don't Stop." **George Benson**, who is expected for MIDEM, will give a concert in Paris.

**Gilbert Bécaud**, who turned 50 this year, is still living up to his tag "Mr. 100,000 Volt" on his new live album, "Olympia 77." His stablemate **Julien Clerc** comes up with a triple lp culled from his show of last spring. **Etienne Roda-Gil**, noted lyricist for Clerc, made his talents available for **Claude François**.

**Sheila's** latest single is "Singing in the Rain" . . . A gold disc for **Marie-Paule Belle** (Polydor) who has been conspicuous in the charts these past few years. Polydor also seems to hold a sure winner with Argentinian singer-guitarist **Jairo**, who is wooed by TV and radio, and appearing at the Olympia . . . Pathé is releasing a double album by **Edith Piaf**, recorded in January, 1957 at Carnegie Hall . . . The **Emotions** are in Paris to promote their lp "Flowers."



## Phillips Visits WQXI-FM



Michelle Phillips (A&M) stopped by WQXI-FM during a recent promo stop in Atlanta. A&M recently released Phillips' first album for the label, "Victim Of Romance." Pictured at the WQXI studios (from left) are: (front) Jeff McCartney, music director; Michelle Phillips; and Don Benson, program director; (back) Peter Mollica, A&M national promotion; Johnny Shuler, A&M Atlanta promotion representative; and Don Tolle, A&M southern regional promotion.

## Germany (Continued from page 58)

handling the sound. Also passing through on tour, **Blondie**, attracting lots of media attention, especially for lead singer **Deborah Harry** who's being called the first lady of new wave. Blondie due back for German TV next month.

On the charts, **Leroy Gomez** has the undisputed hit of the season with the number one single "Don't Let Me Be Misunderstood" from the number one album "Santa Esmeralda" (sales so far about 400,000). Proving there's gold in them thar MOR, K-Tel's **Anthony Ventura Orchestra** set debuts on the album chart at 11.

We remember **Clara Bow**: radio censorship is an arbitrary thing in Germany, also something of a farce because one program of the station rejects a song that another service of the same station plays. **Willem's** novelty Christmas tune on Intercord is selling well despite a ban. So have many other releases, including **Carly Simon's** "Nobody Does It Better," banned in Bavaria when some genius figured out what "it" was.

## Japan (Continued from page 58)

Record Series" and consists of the soundtracks to: "West Side Story," "My Fair Lady," "The Bridge Over The River Kwai," "The Alamo," "The Guns of Navarone," "Is Paris Burning," "Lillies of the Field," "Porgy and Bess," "The Old Man and the Sea," "The Quiller Memorandum," "M.A.S.H.," and a special tribute to James Dean, including excerpts from "Giant," "East of Eden" and "Rebel Without A Cause."

The **Herbie Hancock-Chick Corea** Piano Duo world tour will make a stop in Tokyo on Feb. 15, 1977 under the joint auspices of the Yomiuri Daily News and Ai Music. CBS/Sony has tentative plans to record the concert for a future live album."

## JAPAN'S TOP 10

### Singles

1. **WANTED**  
PINK LADY—Victor
2. **WAKAREUTA**  
MIYUKI NAKAJIMA—Canyon
3. **SHIAWASE SHIBAI**  
JUNKO SAKURADA—Victor
4. **NIKUMIKIRENAI ROKUDENASHI**  
KENJI SAWADA—Polydor
5. **COSMOS**  
MOMOE YAMAGUCHI—CBS/Sony
6. **AI NO MEMORY**  
SHIGERU MATSUZAKI—Victor
7. **KAZE NO EKI**  
GORO NOGUCHI—Polydor
8. **NINGEN NO SHOHMEI**  
JOE YAMANAKA—Warner/Pioneer
9. **SHISYUKI**  
HIROMI IWASAKI—Victor
10. **BIIDORO KOIZAIKU**  
MIZUE TAKADA—Teichiku

### Albums

1. **OMOIKIRI KIZA NA JINSEI**  
KENJI SAWADA—Polydor
2. **DANRYU**  
SAYURI ISHIKAWA—Columbia
3. **NEWS OF THE WORLD**  
QUEEN—Warner/Pioneer
4. **BOHEMIA NO MORI KARA**  
IRUKA—Crown
5. **OHINARU HITO**  
TAKURO YOSHIDA—For Life
6. **UMIKAZE**  
KAZE—Crown
7. **SUPER LIVE NIHON BUDOKAN**  
EIKICHI YAZAWA—CBS/Sony
8. **BEST HIT ALBUM**  
SHIGERU MATSUZAKI—Victor
9. **OLIVIA NEWTON-JOHN'S GREATEST HITS**  
Toshiba/EMI
10. **THE WAY I FEEL TONIGHT**  
BAY CITY ROLLERS—Toshiba/EMI

## AVI Taps Costello

■ LOS ANGELES—Erin Costello has joined AVI Records as production manager for the west coast label, a subsidiary of American Variety International, it was announced by Ray Harris, AVI Records president.

Costello previously served in the same capacity for Polydor/MGM, as well as at Chelsea, where she was also assistant to the sales vice president. Previously she was a production assistant manager at Atlantic and an a&r coordinator for Elektra in New York.

## Nichols Joins ABC

■ LOS ANGELES—Lou Galliani, regional director of promotion and sales, west coast, ABC Records, and John Conner, branch manager, ABC, have announced the appointment of Paul Nichols to the position of sales manager, ABC. Nichols is based in the San Francisco Bay area.

Nichols will be responsible for calling on key accounts and coordinating sales efforts in Northern California.

## CBS Promotes Shimp

■ NEW YORK—Douglas Bisset, director, inventory and production planning, CBS Records, has announced the appointment of Steve Shimp to associate director, inventory planning for CBS Records.

In his new position, Shimp will be responsible for all aspects of inventory planning and liaison with CBS Records' marketing staffs. He will report directly to Bisset.

Shimp has worked in several capacities in inventory management since 1974. Prior to coming to New York, he worked in the order service department at CBS Records' Pitman plant.

## Block Exits DeLite

■ NEW YORK — Bernie Block, local promotion man for DeLite Records in the Baltimore/Washington area has left the company.

This is not to be confused with Bernie Block, director of marketing and sales for DeLite Records based in the home office in New York.

## All Star Session



CBS Records recently held a recording session showcase for the CBS All-Stars, a group comprised of Billy Cobham, Steve Khan, Tom Scott and Alphonso Johnson, each a solo recording artist in his own right, and keyboard player Mark Soskin. The session was the result of a four-week nationwide tour by the All-Stars. Artists, radio personalities, members of the press and company executives were on hand for this session which is scheduled to be released as an album sometime in the spring. Pictured at the Columbia 30th Street Studio in New York, where the event took place are, from left: (seated) engineer Don Puluse; Dr. George Butler, vice president, jazz/progressive a&r, Columbia Records; (standing) Jim Fishel, manager a&r, Columbia Records; Don Ellis, vice president national a&r, Columbia Records; Bruce Lundvall, president, CBS Records Division; and Billy Cobham.

## AM Action

(Continued from page 22)

KBEQ 30-27, 100 HB-29, 980 30-25, WGSV 26-19, WRFC 30-25, WCGO 28-19, and WGLF 32-28.

**Johnny Rivers** (Big Tree). "Curious Mind (Um, Um, Um, Um, Um, Um)". The Curtis Mayfield classic picks up some good airplay this week at WOKY, KCBQ, WPEZ, WAIR, WFRC, WANS, WBSR, and WFIL.

**John Williams** (Arista). "Theme from 'Close Encounters of the Third Kind'." There will be covers of this record, but the original soundtrack version is added this week at WQXI, KSTP, KFI, KILT, WAIR, WRFC, WSGN, WISE, and KAFY. This week's Chartmaker.

**Commodores** (Motown). "Too Hot Ta Trot." Already doing well on the r&b charts (#40 with a bullet), the promise of good crossover activity exists with adds this week at CKLW, WHBQ, 98Q, and WFLB.



# RECORD WORLD GOSPEL

## GMA Elects New Board Members

■ NASHVILLE — In conjunction with the Ninth Annual Dove Awards Ceremony, held November 29 in Nashville, the Gospel Music Association met to elect its new board of directors and officers for the coming year.

Presiding over the two-day conference were Gospel Music Association president John T. Benson, III and executive vice president Hal Spence, who will be serving their second year of two-year terms in 1978.

Elected officers included Lou Hildreth, treasurer, and Norman Odium, secretary, while Ed Shea was re-elected as chairman of the board.

Elected to one-year terms as vice presidents were Aaron Brown, Ron Coker, Frances Preston, J.G. Whittfield, Herman Harper, Meurice LeFevre, Stephen Speer, Carrol Stout,

Paul Olson, Wendy Bagwell and Charlie Monk.

Newly elected board members and the divisions they represent include Terry Blackwood, artists and musicians; Jesse Peterson, record companies; Pat Zondervan, publishers; Paul Stevens, radio and television; Paul Paino, talent agency artists' management; Jim Black, performing rights organizations; T.O. Tollett, merchandisers; Monte Nichols, church staff musician, Larry Beisel, church staff musician; Eric Aucoin, broadcast media; Larry Orrell, promoters; John Sturdivant, trade papers; Gordon Jensen, composers; and Arnold Ligon, public relations and advertising agencies. Mary Hillyard was elected to represent the associate membership while Bob Benson, Sr. was elected director-at-large.

## GME, Bee Jay Pact

■ NASHVILLE—GME Radio Productions of Nashville and Bee Jay Recording Studios of Orlando, Florida have announced a new distribution agreement for Bee Jay's "Artists Alive" live concert series, produced exclusively for radio broadcast. The monthly show features a one-hour, uninterrupted, unedited contemporary Christian concert as well as separate interviews with the artists. GME is to be the exclusive distributor of the national syndication as of January 1.

Eric T. Schabacker, president of Bee Jay Recording, is producer of the series. Schabacker produces "Artists Alive" at Bee Jay Studios with contemporary Christian artists before a small live audience, a sort of mini-concert. The radio listener then gets to participate as a part of that live audience. One of the objectives of the show is to allow the listener to become more fully acquainted with the artist personally.

## Crouch Visits RW



Andrae Crouch (right) stopped by the RW Nashville office following his November 14 concert appearance at the Grand Ole Opry House. While there he picked up his #1 award plaque from RW vice president John Sturdivant.

## Gospel Showcase Features Top Talent

■ NASHVILLE — The second Gospel Music Showcase was held Monday night, December 5, at the Advent Theater featuring the 21st Century Singers and Cynthia Clawson.

The showcases are sponsored by the Gospel Music Association in conjunction with the Tennessee Performing Arts Foundation to expose different types of gospel music to the public. After each performance, the audience also had an opportunity to meet the different entertainers.

This second showcase provided a rare opportunity to see some of the best talent in the gospel music industry. Cynthia Clawson, who records for Triangle Records, has made several guest appearances on popular Christian television shows as well as regular network shows, but the audience at the Advent Theater was still not prepared for the tremendous show she presented. She is truly astounding as an artist as well as a writer.

The 21st Century Singers combine the traditions of old-time Gospel music with the young sound of today's music. The group, who records for Nashboro, is one of gospel music's youngest groups, with each member under 25 years of age.

If the quality of talent maintains the standard of Cynthia Clawson and the 21st Century Singers, these special showcases can't help but be successful.

## 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

#### Have You Kissed Any Frogs Today?

Joe Reed  
House Top 706

#### MSG

The Michael Speck Group  
Voice Box 0177

#### I Will Not Accept Defeat

R. D. Dalton  
Promise 77080

#### Refreshing Sounds

The Singing Winebargers  
Promise 77010

#### Mister D. J.

Tony and Susan Alamo  
Alamo 253419

#### We Shall Rise

The Regals  
Promise 77090

### Soul & Spiritual

#### Phase 1

The J.C. White Singers  
Savoy 14467

#### Mama Prayed For Me

The Sensational Williams Brothers  
Savoy 14462

#### Songs of Deliverance

Gene Martin  
QCA 361

#### Happy In Jesus

Rev. Maceo Woods and the Christian Tabernacle Concert Choir  
Savoy 14463

#### Take Him At His Word

The Bible Radio Choir  
Savoy 14459

## Chalice Signs Emanuel



The first contract for Chalice Records, a recently formed division of Triangle Records, Inc. was signed with Emanuel, a young gospel music group from Dothan, Ala. Seated from left are Kathie White, Jerry White and Roger McNeil; standing from left are Bob Mulloy, producer; Don Sansbury and Mike Buchanan, group members; and Elwyn Raymer, vice president and general manager of Triangle Records.

# GOSPEL TIME

By VICKI BRANSON

■ The dates for the 1978 Christian Artists' Seminar have been set for July 30-August 5. The YMCA of the Rockies, Estes Park, Colo. has been reserved again for the '78 Seminar . . . Dogwood has completed production on their new lp for Lamb & Lion Records. Set for January release, the new lp is titled "Out In The Open."

John T. Benson III has been elected to the board of the Book Publishers of America . . . John Michael Talbot, Danny Taylor and the Channells will be appearing in concert on New Year's Day at the Harborfield High School auditorium in Greenlawn, New York. The concert is designed to fit into the schedule of those Long Island churches who have New Year's Eve services.

A New Song Christian Artist Agency has announced the signing of an 18 month exclusive booking agreement with Dick Slane, a gospel recording artist for Celebration Records, and a one year exclusive booking agreement with Don Francisco, a gospel recording artist for NewPax Records.



# CONTEMPORARY & INSPIRATIONAL GOSPEL

DECEMBER 24, 1977

1. **HOME WHERE I BELONG**  
B.J. THOMAS/Myrrh 6571 (Word)
2. **MIRROR**  
EVIE TORNUST/Word WSB 8735
3. **GENTLE MOMENTS**  
EVIE TORNUST/Word WST 8714
4. **ELVIS' FAVORITE GOSPEL SONGS**  
J.D. SUMNER & THE STAMPS/QCA 362
5. **FOR HIM WHO HAS EARS TO HEAR**  
KEITH GREEN/Sparrow 1015
6. **LIVE FROM NASHVILLE**  
JIMMY SWAGGART/Jim 126 (Word)
7. **HIS HAND IN MINE**  
ELVIS PRESLEY/RCA ANLI 1319
8. **HOW GREAT THOU ART**  
ELVIS PRESLEY/RCA LSP 3758
9. **COME ON RING THOSE BELLS**  
EVIE TORNUST/Word WST 8770
10. **DALLAS HOLM & PRAISE, LIVE**  
Greentree R 3441
11. **ALLELUIA**  
THE BILL GAITHER TRIO/Impact R 3408
12. **MY HEART CAN SING**  
THE BILL GAITHER TRIO/Impact R 3445
13. **JESTER IN THE KING'S COURT**  
MIKE WARNKE/Myrrh 6569 (Word)
14. **THIS IS NOT A DREAM**  
PAM MARK/Aslan 1003
15. **PRAISE II**  
THE MARANATHA SINGERS/Maranatha HS 026
16. **LADY**  
REBA/Greentree R3430
17. **BUST OUT LAFFIN'**  
WENDY BAGWELL & THE SUNLIGHTERS/  
Canaan CAS 9765 (Word)
18. **LET ME HAVE A DREAM**  
DANNIEBELLE/Sparrow 1016
19. **FAITH**  
THE CRUSE FAMILY/Canaan 9812
20. **WRITTEN ON THE WIND**  
CHUCK GIRARD/Good News 8106 (Word)
21. **LIVE! THE VERY BEST OF THE HAPPY GOODMAN FAMILY**  
HAPPY GOODMAN FAMILY/Canaan CAX 9816/2 (Word)
22. **SWEET COMFORT**  
SWEET COMFORT/Maranatha 033
23. **'SPECIALLY FOR SHEPHERDS**  
RALPH CARMICHAEL/Light LS 5725 (Word)
24. **MOMENTS FOR FOREVER**  
THE BILL GAITHER TRIO/Impact 2R 3457
25. **CORNERSTONE**  
THE SPEERS/HeartWarming R 3456
26. **MUSIC FROM MY SECOND BIRTH**  
BILL THEDFORD/Good News 8105 (Word)
27. **LOVE BROKE THRU**  
PHIL KAEGGY/New Song NS 002 (Word)
28. **PLAIN GEORGIA GOSPEL**  
WENDY BAGWELL & THE SUNLIGHTERS/  
Canaan 9810 (Word)
29. **ME AND MY OLD GUITAR**  
HONEYTREE/Myrrh MSB 6584 (Word)
30. **PRAISE, VOL. 1**  
THE MARANATHA SINGERS/Maranatha HS 008
31. **RAMBO COUNTRY**  
THE RAMBOS/HeartWarming R 3429
32. **LOVE SONG REUNION**  
LOVE SONG/Good News GNR 8104 (Word)
33. **THE NEW EARTH**  
JOHN MICHAEL TALBOT/Sparrow 1010
34. **THIS IS ANOTHER DAY**  
ANDRAE CROUCH/Light 5683 (Word)
35. **ON HEAVEN'S BRIGHT SHORE**  
THE INSPIRATIONS/Canaan 9806 (Word)
36. **SHOTGUN ANGEL**  
DANIEL AMOS/Maranatha 032
37. **SATAN'S BEEN PARALYZED**  
DAVID INGLES/Tempo S 447
38. **PRAISE BE TO JESUS**  
THE BILL GAITHER TRIO/Impact R 3408
39. **THE WORD**  
KENNETH COPELAND/Ken Copeland Productions KCP 1003
40. **LIVE IN CHATTANOOGA**  
THE KINGSMEN/HeartWarming R 3477

## Greetin' Anne Murray



Capitol recording artist Anne Murray's two-week stint at the Aladdin Hotel in Las Vegas showcased songs from her "Let's Keep It That Way" lp, to be released in January. Shown relaxing after the final Aladdin performance are, from left: Rupert Perry, Capitol's vice president, a&r; Bruce Wendell, Capitol's vice president, promotion; Ms. Murray; and Don Zimmermann, Capitol's president and chief operating officer.

# COUNTRY RADIO

By CHARLIE DOUGLAS

■ One of the long-time rockers, and one of the better ones in medium markets for a number of years, KNOE in Monroe, La. has decided to make the change to country. They'll switch as of January 2, 1978 under the PDship of **Bill Murvin**; **Gary McKenney**, asst. PD; and **Rob Williams**, MD. The 5 kw facility is non-directional at 540 and fairly well covers northeast central La. The station is in need of old and new product . . . The new line up at KWMT, Fort Dodge, is **P.J. Winn**, **Dale Eichor**, **Bob Wood** and **Dick Besser** on weekends. **Shannon Reed** left the station in October and has joined KTGA-FM in Fort Dodge, a rock station . . . KFGO, Fargo, is airing a series of vignettes offered and voiced by listeners. Under the title "Christmas Memories," the station invites listeners to submit past holiday experiences by mail and then selected stories are produced for airing and fit into the programming.

**Joe Lefresne**, MD at CFGM, Toronto, reports that the "People Tree" is back for the third year. Set up in an area shopping mall, the tree is decorated with donations from listeners. All proceeds go to the Salvation Army . . . WNRS, Ann Arbor, is running an album giveaway called the "December Album Avalanche" which probably fits in with the tremendous snowfall in most of the north area . . . A note from the Halsey publicity man **Leo Zabelin** says **M-M-M-Mel Tillis** will be on the "Gong Show," but doesn't say whether he'll be there as a judge or a c-c-c-contestant . . . WDAF, Kansas City, heading into Christmas with a \$1,000 prize in the "Take This Job And Shove It" contest. Somebody ought to come up with a "Take This Contest And Shove It" promo . . . Got a music list from an un-named station which contains an interesting typo error (?) listing **Waylon's "Wurliturd Prize"** in the top 10. Another station has a couple of errors: "May The Farce Be With You" and "When I Touch Her Thing." Must be the weather or else the printers are celebrating early.

**Ted LaVelle**, manager at WEIF in Wheeling, is in need of some air personalities. Contact him direct . . . WXOX in Bay City, Michigan has dropped live programming in favor of an automated format, still country but on tape. No plans yet announced by long-time pro **Dusty Rhodes**, who's been with the station for a couple of eons . . . **Ken Russell** now airing WFML Country from 7 p.m. 'til 2 a.m. on increased power. The station has upped to 50kw in Washington, Ind. He's in need of comedy material like **Bagwell**, **Wilson** etc.

Full-time country radio WKOL in Amsterdam, N. Y. must be setting some kind of record for getting back on the air: The station burned to the ground on Friday night, December 9, and was back on the air using borrowed equipment Monday morning (12). The problem is they need records, any and all that are available. Send to **Bernie Short**, WKOL, P.O. Box 3, Amsterdam, New York 12010.

Please forward all Country Radio information to **Charlie Douglas**, P.O. Box K, Picayune, Miss. 39466.

# SOUL & SPIRITUAL GOSPEL

DECEMBER 24, 1977

1. **LIVE AT CARNEGIE HALL**  
JAMES CLEVELAND/Savoy 7014 (Arista)
2. **FIRST LADY**  
SHIRLEY CAESAR/Roadshow RS 744 R (United Artists)
3. **LOVE ALIVE**  
WALTER HAWKINS & THE LOVE CENTER CHOIR/Light 5686 (Word)
4. **THE COMFORTER**  
EDWIN HAWKINS/Birthright BRS 4020 (Ranwood)
5. **JOY!**  
MILTON BRUNSON & THE THOMPSON COMMUNITY CHOIR/Creed 3078 (Nashboro)
6. **TONIGHT'S THE NIGHT**  
THE GOSPEL KEYNOTES/Nashboro 7187
7. **JESUS CHRIST IS THE WAY**  
WALTER HAWKINS/Light 5705 (Word)
8. **DON'T MAKE WAR**  
HARRISON JOHNSON/Creed 3080 (Nashboro)
9. **FROM AUGUSTA WITH LOVE**  
SWANEE QUINTET/Creed 3077 (Nashboro)
10. **RIDE THE SHIP TO ZION**  
THE GOSPEL KEYNOTES/Nashboro 7172
11. **I'M GOING TO SIT DOWN**  
ERNEST FRANKLIN/Jewel 0128
12. **THIS IS ANOTHER DAY**  
ANDRAE CROUCH/Light 5863 (Word)
13. **IT'S ALRIGHT NOW**  
JESSY DIXON/Light LS 5719 (Word)
14. **TRY BEING BORN AGAIN**  
THE SOUL SEARCHERS/Nashboro 7190
15. **HAVE YOU EVER HAD THE BUTS?**  
PROF. HAROLD BOGGS/Nashboro 7189
16. **HE'S STANDING BY**  
THE INSTITUTIONAL RADIO CHOIR OF BROOKLYN, N.Y./Savoy 14458 (Arista)
17. **DIFFERENT DRUMMER**  
RHANI HARRIS/Emprise 1001
18. **I WILL TRAVEL ON**  
THE ORIGINAL SOUL STIRRERS/HSE 14200
19. **JAMES CLEVELAND PRESENTS THE RUTH SCHOFIELD EDITION**  
Savoy 14445 (Arista)
20. **GOTTA FIND A BETTER HOME**  
THE ANGELIC GOSPEL SINGERS/  
Nashboro 7178
21. **SEE YOU IN THE RAPTURE**  
THE SENSATIONAL NIGHTINGALES/  
ABC/Peacock 59227
22. **I'M GOING ON**  
LOUISE McCORD/Savoy 1442 (Arista)
23. **STAND UP FOR JESUS**  
THE SAVANNAH COMMUNITY CHOIR WITH REV. ISAAC DOUGLAS/Creed 2306 (Nashboro)
24. **JESUS IS ON MY SIDE**  
SISTER LUCILLE POPE/Nashboro 7188
25. **WONDERFUL**  
EDWIN HAWKINS & THE EDWIN HAWKINS SINGERS/Birthright BRS 4005 (Ranwood)
26. **COME TOGETHER**  
VARIOUS ARTISTS/Creed 23079
27. **MEET THE ORIGINAL FIVE BLIND BOYS OF MISSISSIPPI**  
Jewel 0126
28. **HANG ON, HELP IS ON THE WAY**  
BISHOP BILLY ROBINSON AND THE GARDEN OF PRAYER CATHEDRAL CHOIR/Savoy 14432 (Arista)
29. **LET ME HAVE A DREAM**  
DANNIEBELLE/Sparrow 1016
30. **GOD WILL TAKE CARE OF HIS OWN**  
WILLIE BANKS AND THE MESSENGERS/  
HSE 1497
31. **MASTER MIND IS HE**  
BISHOP JEFF BANKS AND THE REVIVAL MASS CHOIR/Savoy 14444 (Arista)
32. **WHERE HAS HE GONE**  
REV. JOHNNY L. JONES/Jewel LPS 0132
33. **LOOK WHERE GOD HAS BROUGHT US**  
RODENA PRESTON AND THE VOICES OF FAITH/Birthright BRS 4012 (Ranwood)
34. **JESUS IS ALL YOU NEED**  
VOICES OF HOPE/Glori 1036
35. **THE SOUL AND SPIRIT CONCERT**  
REV. MACEO WOODS & CHRISTIAN TABERNACLE CHOIR/Savoy DBL 7001 (Arista)
36. **NOW & FOREVER**  
THE PILGRIM JUBILEE SINGERS/  
Nashboro 7181
37. **SOMEBODY LOVES ME**  
THE ANGELIC GOSPEL SINGERS/  
Nashboro 7088
38. **TAKE HIM AT HIS WORD**  
BIBLEWAY RADIO CHOIR/Savoy 14459
39. **HAPPY IN JESUS**  
REV. MACEO WOODS & CHRISTIAN TABERNACLE CHOIR/Savoy 14463 (Arista)
40. **MYRNA**  
MYRNA SUMMERS/Savoy 14446 (Arista)



## Brian & Brenda Promo



Rocket recording artists Brian and Brenda autograph copies of their album, "Supersonic Lover," for fans at a special appearance at Target Record Store in San Diego. The appearance, arranged in conjunction with XHRM radio in San Diego, also included a T-shirt giveaway.

### Light Signs Gunden

■ NASHVILLE — Light Records has announced the signing of Tami Chere Gunden to the label. The thirteen-year old from Bayport, Michigan has just released her first major lp, entitled "Keep Singin' That Love Song." The lp is a blend of contemporary and traditional gospel songs.

### Four From Butterfly

■ LOS ANGELES—Butterfly Records will release four albums in the next two weeks, headed by "Love," the debut of P.J. and Bobby, and also including "On Such A Winter's Day" by Sirocco, "Tuxedo Junction" by the group of the same name, and Blackwell's "Boogie Down."

## The Coast (Continued from page 15)

Ken Scott producing . . . Jack Wagner and Jim Christianson of Walt Disney Productions are working on the new Disney "Christmas on Parade Extravaganza" at International Automated Media . . . At Criteria in Miami: Pure Prairie League to begin work in January on their next, Mark Abraham producing; Andy Gibb making his second, Karl Richardson and Alby Galuten producing; and Detroit producer Michael Stokes will be very busy, what with projects for Tina Turner, Shirley Caesar and Keith Barrow. But what makes us really want to go to Criteria is the fact that Gary Katz, Steely Dan's producer, is there mixing the first album for the fabulous Root Boy Slim and the Sex Change Band. Watch out for these people; those who have seen them report that the husky Root Boy Slim is, ah, on his own level.

FURTHERMORE—At press time, we couldn't confirm reports that Bachman-Turner Overdrive had officially split, but we could dispell one rumor circulating that Randy Bachman and Burton Cummings were ready to form a new band, to be called the Guess Why . . . Meanwhile, seasonal wear-and-tear seems to be getting to everybody, including one director of artist development at an L.A. based label, who was overheard having a rather candid conversation in The Palm last week. Approached by another industry type, who remarked that the label exec had been at lunch "longer than anybody else in this joint," the tactfully identified career builder just muttered, "F--- it, the artists can develop themselves" . . . Meyrick Smith has left a post as professional manager at 20th Century Music to return to his first love, engineering and production. Smith, who started out cutting acetates, went on to a nine-year stint in publishing with other posts including Screen Gems, Chappell and BMI. In recent years, he's continued to keep a hand in, with engineering credits for Dee Clark and Paris preceding the decision to return to the console full-time. He can be reached at 874-3502 . . . Expect a highly-respected vp and a&r director for a major L. A.-based label to move further west in January—when he signs a production deal with CBS . . . Aside of The Week: Doug Haywood on Jackson Browne's new "Running On Empty" live documentary lp, who mutters during a simple Browne piano introduction, "Mozart at age two . . ."

## New York, N.Y. (Continued from page 14)

cept LPS 318)—for Minnie Riperton fans only. Merry Christmas, Brenda Lee (MCA 232)—What "Rockin' Around The Christmas Tree" on an lp? Here 'tis. White Christmas—Pat Boone (Dot DLP 3222)—You said it. For devoted fans, Merry Christmas from Jackie Wilson (Brunswick BL 754112) is a must, although the vocals aren't among his finest. If anyone finds a copy of Booker T. and the MG's Christmas Album, call us. We're in the market for it.

On the classical side, two records in particular stand out. Christmas Festival by the Vienna Choir Boys (RCA Red Seal PRL1-8020). If there is a Supreme Being, this record will put you one step closer to Him. The Choir Boys' singing is a model of dignity and devotion, but not at the expense of, yes, soul. These are performances that endure, that will haunt you in a beautiful way if you're any kind of feeling being at all.

A Nonesuch Christmas (Nonesuch H71232) is a primer in secular and non-secular Christmas music from the Baroque, Renaissance and Medieval periods. Among the composers represented herein with chorales and motets are Michael Praetorius (whose "Polychoral Christmas Music" album—Nonesuch H-71242—is also excellent), Heinrich Schutz, Giovanni Gabriel and Johann Sebastian Bach. "Haunting" is a most appropriate description of this album too, but even that adjective falls short of being totally accurate. Perhaps it was best described in Rolling Stone last year: "In this album, one finds the essence of the Christmas spirit."

And that is what we were after all the time. Bon natale.

Hate to say we told you so, but Elvis Costello's Bottom Line concert on Wednesday night confirmed our prediction of last April, that he is one of the most unique and compelling young performers of the year. After a rough but ultimately convincing set on Tuesday before a full house comprised in most part of CBS executives and field personnel, Elvis put on a show that matched anything we've seen this year. Criticisms have been levelled at him for relying so heavily on new, unrecorded and unfamiliar material, but after several exposures to songs like "Lipstick Vogue," "Lip Service," "You Belong To Me," "The Beat" and "Radio, Radio" (a song that may not surface until his third album), Elvis has proven to us that he is a vital, new talent with a bright future. We told you so.

STOP THE PRESSES: A party was thrown for El' last Thursday at the Ukrainian Restaurant and Ballroom where he took the stage once again. This time his sixty minute set was comprised of entirely new material which kept the joint hopping. With songs like those mentioned above, "There's No Action," "Crawling To the U.S.A.," "Chelsea" and "Dr. Luther's Assistant" he proved that the best has yet to come. A surprise one song appearance by Nick Lowe ("Heart Of The City") permanently endeared him to these columnists.

JOCKEY SHORTS: Dip Records has been forced to change its name, but we draw a blank on what they'll think of next . . . Stiff Records will be distributed by Arista in this country with its first release, Ian Dury's "New Boots and Panties" scheduled for late next month . . . It looks like Elvis Costello and Nick Lowe will be signed to Martin Davis and Andrew Lauder's new WEA distributed Radar Records label in Europe . . . Question: How do Atlantic executives celebrate a successful award winning night in Hollywood? Answer: By chowing down on some Big Macs, fries and cokes. How else? At least that was the way Jerry Greenberg, Bob Greenberg, Dickie Kline and others rounded out their evening prior to a flight back to New York when their limousines pulled in under the golden arches and Greenberg and co., still in tuxedos, ordered 30 Big Macs to go. Said startled McDonald's attendant, "What is this, a Fellini movie?"

HOW TO WIN MAN OF THE YEAR HONORS: Sammy Vargas, a dark horse, late entry into New York, N.Y.'s Man of the Year contest, appears to have sewn up the award with a final bold stroke last week. Out of nowhere, Monday afternoon, Vargas appeared at RW with vats, not plates, of Sylvia's fine food, which we've been raving about for so many weeks now. Vats, we say. Vats of collard greens, yams, pinto beans, rice, meatloaf, fried chicken, cornbread, biscuits, and, of course, the famed peach cobbler. D.M. in fact, chowed down mightily, and was reduced to a state of low moaning on a couch in the hall immediately outside the door of Nut Central. Howie "Ol' Ragarm" Levitt was quick to come to his aid, however, by offering his good friend a cold, greasy lambchop and/or a chocolate-covered burrito. D.M. regretfully declined, thank you. The ultimate compliment came from none other than Isaac Hayes, who happened to be visiting Nut Central at the time of the feast. After sampling yams, meatloaf and beans and rice, Hayes, on the phone to Sylvia herself, was heard to ask: "Did you do the burnin'?" Sylvia, we assume, answered in the affirmative, for Hayes' next words were, "Well, you burn good." And Vargas, quickly becoming a legend, for the third time in the last four weeks, cops Man of the Week honors.



## Exit/In To Move To Larger Quarters

By WALTER CAMPBELL

■ NASHVILLE — Exit/In, Nashville's primary "listening room," is moving from its present location on Elliston Place here, according to owners Nick Spiva and Vianda Hill.

The owners confirmed last week the move is being made to an unspecified facility in order to handle larger audiences. The new location will have a seating capacity of up to 500 people, a spokesman said, and an improved sound system.

The present facility has been the scene of a number of music showcases and was featured in Robert Altman's movie "Nashville." The club has been at its present site since its opening in 1970.

Since then it has gained national prominence with big-name acts regularly booked. The club has maintained regular dates

## Hall Named GM, Opryland Productions

■ NASHVILLE — David Hall has been named the new general manager of Opryland Productions, a television production company based in the Grand Ole Opry House. He was formerly Opryland's chief engineer. The announcement came from Tom Griscom, vice president of broadcasting for WSM, Inc., which owns Opryland Productions.

As general manager, Hall will direct all of the shows and activities of the production company, including national, syndicated and remote TV productions. Some of the TV specials that Opryland Productions has to its credit are Ann Margret's "Rhinestone Cowgirl," the annual CMA Awards Show, the Johnny Cash Christmas Special and the NBC "Today Show" in Nashville. "The Porter Wagoner Show," "That Nashville Music" and "Pop Goes the Country" are included among weekly shows produced by Opryland Productions.

known as "writers' nights" set aside for aspiring musical artists to have a chance to perform.

Spiva and Ms. Hill said an exact date has not been set for the move but that the present lease would go up for sale "very soon."

## CMA Taps Zimmerman As Membership Director

■ NASHVILLE — Jo Walker, executive director of the Country Music Association, has announced the appointment of Pam Zimmerman to the position of CMA membership director. Ms. Zimmerman was formerly membership assistant for the organization, in which capacity she designed and implemented the computer system which is now being used to facilitate membership mailings.

### Duties

Her new duties will include overall supervision of the membership department, the development of new membership benefits and initiation of new membership campaigns. She will also be working directly with radio stations and will handle all CMA organizational memberships.

## Maximum Visibility Pays off for Paycheck

By MARGIE BARNETT

■ NASHVILLE — "Take This Job And Shove It" — a feeling most everyone has experienced—is a song written by David Allen Coe and a record by Johnny Paycheck (Epic) that is creating a minor revolt across the country. Roy Wunsch, national director of sales and promotion for Epic and the CBS Associated Labels, coordinated a full-scale marketing campaign around the single and album to give Paycheck maximum visibility. RW talked with Wunsch regarding Epic's activities and objectives.

"John has been a recognized country artist with strong appeal for several years. What we are trying to do is pull him up to a new level of recognition. We had built up such a strong recognition level with him in the three or four months preceding with 'Slide Off Your Satin Sheets' and 'I'm The Only Hell (Mama Ever Raised)', that 'Take This Job And Shove It' was the opportunity to run with. We rolled the dice, committed ourselves to this project, and are doing everything we can to make it come together."

Glen Ferguson, Paycheck's manager, and Alan Lawler of Lavender-Blake developed a two month nation-wide tour for Pay-

check to correspond with the release of the single and album, "Take This Job And Shove It." According to Wunsch, "Most country artists' itineraries are in secondary markets. We've tried to spiral John out of those into the status of a major market artist."

### Support

Appearing in Seattle, Los Angeles, Detroit, St. Louis, Dallas and Houston, Paycheck's performances were backed with support dollars from Epic to involve an audience beyond the country limits. Radio station visits, major and secondary accounts tie-ins, printed features and reviews, television tapings and coverage and label-sponsored receptions were appropriately mixed to suit the acceptability level in each market. Radio and TV aided Epic's efforts to increase public

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## Mercury Ups McCollum

■ CHICAGO — Doyle McCollum has been promoted to the newly created position of assistant national country promotion manager for Phonogram, Inc./Mercury Records, it was announced jointly by Jules Abramson, senior vice president/marketing, and Frank Leffel, national promotion director/country, for the firm.

In his new position, McCollum will be responsible for country promotion in all parts of the United States. Additionally, he will be responsible for artist relations for Mercury acts. McCollum will be based in Mercury's Nashville office, and will report directly to Leffel.

### Background

McCollum joined Phonogram/Mercury in 1974 as southeast regional country promotion manager. Before that, he worked at Godwin Distributing in Atlanta for 14 years in various capacities, including operations manager.

## NASHVILLE REPORT

By RED O'DONNELL



■ Crystal Gayle, who got all that well-deserved ink in last week's issue of RW, appears on ABC-TV's "New Year's Rockin' Eve 1978" Saturday, Dec. 31. (I suppose you saw her Sunday night on Dean Martin's NBC "Christmas in California" special.) Here is how Crystal is rolling with the flow of her success: After I had written several favorable (what else?) items about her singing, we met for the first time. Timidly, she said: "I started to phone you several times to thank you—but I thought you would think it silly."

It's not official, but talk around here is that Johnny Cash's next CBS show will not be produced in Nashville. One reason: "just a change in scenery" . . . Remember Snooky Lanson of the Hit Parade series (radio & TV)? He now co-hosts a weekly Big Band music radio show

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## COUNTRY PICKS OF THE WEEK

SINGLE



PORTER WAGONER, "MOUNTAIN MUSIC" (Dolly Parton: Owepar, BMI). Porter has come through with a grass roots, down home country pickin' type cut that's sure to please programmers. The pickin' is outstanding, and vocals sound very familiar. RCA PB 11186.

SLEEPER



JERICO HARP, "IS IT REALLY LOVE AT ALL" (E. Anderson; Wind and Sand, ASCAP). An easy-paced, flowing ballad which should be aimed for a wide audience. Peter Yarrow's production influence shows through for a sophisticated but uncluttered sound. UA XW1121.

ALBUM

NARVEL FELTS, "NARVEL" Narvel lends his distinctive vocals to a variety of good programming tunes from his current single release, "Please," to a rousing rendition of "Runaway." Stand-out cut is definitely the classic "I Will," which would be a perfect single release. ABC Dot DO 2095.





# COUNTRY HOTLINE

By MARIE RATLIFF

## MOST ADDED CHART CONTENDERS

Cathy O'Shea — "Broken Dolls Need Love Too"

Don Drumm — "Bedroom Eyes"

Bob Luman — "A Christmas Tribute"

Mary Miller — "The Longest Walk"

Saskia & Serge — "Jambalaya"



R. C. Bannon

R. C. Bannon is catching fire with a lot of new action on "It Doesn't Matter Anymore." Chalk up KKYY, WRCP, KSOP, KLAK, KTCR, KAYO (#28), KTTS, WSDS.

Hank Williams, Jr.'s musical celebration of the fact that he's "Feelin' Better" grabs instant attention and airplay this week at KWKH, WMAD, KJJJ, WPNX, KSOP, KNIX, KTTS, WSDS, KLAK, KFDI, WTOD.

Don Drumm is stirring up excitement with his "Bedroom Eyes." It's already numbered at WMAQ (#35), spinning in Phoenix, Shreveport, Montgomery, Amarillo, Columbus, Wichita, Madison and Denver.

## Album Action: The Marty Robbins

LP continues strong with "Try A Little Tenderness" playing at WBAM and WSDS; "Harbor Lights" featured at WTOD. Mel Tillis' LP cut, "How Long Has It Been," spinning at WMNI; Crystal Gayle's cut, "I Wanna Come Back to You," playing at WPIK.



Zella Lehr

"Two Doors Down" is the place to be these days! It's an oft-played cut from the current Dolly Parton LP, and Katy Southern has a pop-flavored single; but the most played country cut is Zella Lehr's RCA release. Among the believers are WIRE, KIKK, KRMD, KFDI, WJQS, WSLC, WPIK, KYNN, KDJW, WSDS, KTTS, WMAD, KWKH.

Monster Movers; Mel Tillis, Margo Smith, Mary Kay Place, Barbara Mandrell, Cristy Lane.

Mary Miller is showing good action on "The Longest Walk" in Shreveport, Denver, Wichita, Amarillo, Columbus (Ga.), Roanoke and Ypsilanti.

Holland's hit act Saskia & Serge have their first U.S. release in the Hank Williams classic "Jambalaya." First week adds include WHOO, KIKK, WJQS, WSDS, KSOP, WIVK. Donna Fargo starting very strongly with "Do I Love You." Already on first week at KTCR, WIVK, WWVA, KFDI, WTSO.

## SURE SHOTS

Porter Wagoner — "Mountain Music"

## LEFT FIELDERS

Darrell McCall — "Down the Roads of Daddy's Dreams"

Jericho Harp — "Is It Really Love At All"

Wilma Burgess — "Once You Were Mine"

Jeannie Seely — "Take Me To Bed"

## AREA ACTION

Charlie Phillips — "Wild Side of Houston" (KDJW)

Charlee — "You Hum The Tune" (KRMD)

Bruce Channel — "Presley Medley" (KV00)

## Nashville Report *(Continued from page 63)*

on local station WAMB. Betimes he is employed by a billboard advertising firm and does some personal appearances as a singer. The pipes are still there.

The local independent Door Knob Records may be the only company with a dentist as an artist. Dr. Tom Butt of Wytheville, Va. was here last week for a session under direction of Gene Kennedy, president of the label. Why the unusual name of Door Knob? "It's because it is an open door operation," explains Kennedy.

Incidentally, Dr. Butt is a far better-than-fair singer. And no, he doesn't sing songs to extract teeth by!

Lest we forget: On Dec. 19, 1952 Hank Williams appeared on stage in Austin, Tex. It was his finale. Hank died 12 days later. (Official records show he was found dead in his car Jan. 1, 1953 near Oak Hill, West Va. The great songwriter-entertainer was born Sept. 23, 1923 at Georgiana, Ala.)

Bill Anderson and wife Becky have announced they expect an addition to their family. "The doctor tells me the date will be June 26," says Becky. Bill says: "With two beautiful daughters, Jenni (12) and Terri (16), already it is only natural that this time I'd like a son. Everybody is going around saying, 'Oh, can't you just imagine a little Bill? Do you reckon he will whisper?' All I can say is I just hope we have a normal healthy child and if it's not a boy, maybe it'll be a girl—who will grow up to be a lefthanded softball pitcher."

Monument recording artist Roy Orbison sings a medley of Elvis Presley hits at halftime of the Liberty Bowl football game Monday night in Memphis.

Funnyman A-1 insultor Don Rickles picked on the wrong would-be-victim last week in Las Vegas, when he asked a member of the audience to come on stage and then coyly invited him to sing.

The supposed "straight" man was Gary Buck of the Nashville Four *(Continued on page 65)*

## Johnny Paycheck *(Continued from page 63)*

awariness as KAYO and KOMO-TV (Seattle), WPLO and WXIA-TV (Atlanta) and WDEE (Detroit) broadcast the concert. Paycheck also made a guest appearance for the taping of the "Merv Griffin Show" in Los Angeles.

Two of the remaining major market dates include Cleveland, Ohio (Dec. 19) and Tulsa, Okla. (Dec. 31). Wunsch states that, "The future growth of this project really depends on the market acceptability of the record on all formats of radio; of course if that expands we will keep this up a little while."

From a radio standpoint Wunsch noted that "AOR, adult contemporary and top 40 are approaching the Paycheck record with somewhat of a novelty feel and are having fun with it on the air. This is creating enormous record sales which is great." Among the top 40 stations programming the record are WCGL (Cleveland), WQXI (Atlanta) and 10-Q (Los Angeles), along with several secondaries.

The public's response to the single is one identified by clenched fists and shouts of "shove it!" The crowds at Paycheck's concerts react strongly throughout the entire show, but they erupt when "Take This Job And Shove It" is performed. CBS's purpose behind the massive support campaign is to utilize the strong public reaction to maximize the impact of the song on Paycheck's career and record sales. However, Wunsch noted that they are sensitive to

Paycheck's getting tagged with the image of an activist. "The one thing that I don't think we really want to do is to give John an overall appeal of a strike activist," he said. "I can't stress that strongly enough. It's the image of this record, but the song is nothing more than a vehicle designed to bring John's talents forth to people who may not have recognized him in the past. It happens to be that he sang the song and believed in it and interpreted it in a very saleable manner that the public is responding to. He's a great country singer, and this is a part of the career development strategy on John as an artist. You can't get this much excitement normally from just another country ballad, no matter how good it is."

Paycheck is not necessarily a strike activist, but with a song like "Take This Job And Shove It" an artist can't help but influence and inspire the public as evidenced by this TWX message CBS/Nashville received December 9:

"To: Roy Wunsch, Larry Wall

First National Bank of the Black Hills in Rapid City, S.D. plays KTOQ Radio in the bank. Paycheck record was turned up full blast; construction crew working across the street on a hospital project in -11 temperatures and -50 wind chill heard it and walked off the job because their heaters were not working.

Regards,  
Sam Plocido"



# COUNTRY SINGLE PICKS

## COUNTRY SONG OF THE WEEK

**DARRELL McCALL**—Columbia 3 10653  
**DOWN THE ROADS OF DADDY'S DREAMS** (M. Sherrill/D. Goodman; High Ball Music, BMI)

An emotional delivery by McCall highlights this tale of the good ole days with Daddy. Production on the powerful, building bridge adds a plus and help insure this one instant adds.

**STARLAND VOCAL BAND**—Windsong JH 11168  
**MR. WRONG** (Bill Danoff/Gwen Davis/Jonathan Carroll; Cherry Lane/ Book One, ASCAP)

A slow, easy-paced ballad depicting the woes of a "better than nothing" lover, this one exhibits the potential to hit playlists in all markets. The overall sound is suited for anytime play.

**WILMA BURGESS**—RCA PB 11179  
**ONCE YOU WERE MINE** (Larry Gatlin; First Generation, BMI)  
 Written by Larry Gatlin, this tender, haunting ballad may be the one to put Wilma in her rightful place on the charts. Vocals are smooth and full of feeling, complementing both the song and production.

**JEANNIE SEELY**—Columbia 3 10664  
**TAKE ME TO BED** (H. Cochran/G. Martin; Tree, BMI)  
 A take-off on the old folk song "Don't Make Me Go To Bed and I'll Be Good," this song holds an entirely different message, just "Take Me To Bed and I'll Be Good."

**KEN SCOTT**—Phono P 2660  
**GEORGE JONES IS STILL THE BEST** (Ken Scott; Hitkit Music, BMI)  
 It's a little unusual to have a song paying tribute to an artist who is still very much alive and thriving, but Scott pulls it off with this medium-paced cut.

**BRUCE "HEY BABY" CHANNEL**—LeCam LC 1117  
**A PRESLEY MEDLEY** (writer not listed; pub. not listed)  
 This Elvis Presley eulogy, spoken with "Treat Me Like A Fool" in the background, is a tribute to "the king" with a different twist.

**JUNE SPAULDING**—Martin NR 8942 2  
**TEMPORARY HAPPINESS** (Chuck Howard; Pamper Music, BMI)  
 A familiar country music theme is handled well by June with this uncomplicated, forgiving ballad. Should see chart action soon.

**MIKE DOUGLAS**—Image 3032  
**HAPPY BIRTHDAY JESUS** (Lee Pockriss-Estelle Levitt; Emily Music/ American Wordways, ASCAP)  
 Douglas has put into words what many people who are anti-commercialists have been feeling for years in this let's-put-birthday-back-in-Christmas tune. Seasonal play is assured.

**GILBERT ORTEGA**—LRJ 1050  
**IS IT WRONG** (Warner McPherson, publisher not listed)  
 Well known for his handsome Indian jewelry, Ortega has shown that he is also a talented artist with this tune. Should see action early.

## Nashville Report *(Continued from page 66)*

Guys recording group. Buck instantly won over the Sahara Hotel crowd with a rendition of "Help Me Make It Through the Night."

Rickles promptly put an end to the gag by saying, "You're going over, fella. Go sit down."

Speaking of Vegas, **Loretta Lynn's** Dec. 27-Jan. 2 engagement at the Aladdin Hotel has been extended through Jan. 9.

**Dick Cavett**, who hosts a nightly interview show on the Public Broadcasting Service (PBS) network, will tape two shows at the Grand Ole Opry House Jan. 13. Guests will be associated with the Nashville music scene.

Memo to L.A. Dodgers fans: Manager **Tommy Lasorda** appears on the Jan. 21 telecast of "Hee Haw." Tommy trades quips with **George (Goobar) Lindsey**, but does no singing. "I leave the vocalizing to the biggies like Johnny Bench," kids Lasorda.



# THE COUNTRY ALBUM CHART

DECEMBER 24, 1977

DEC. 24	DEC. 17		WKS. ON CHART
1	1	ELVIS IN CONCERT ELVIS PRESLEY/RCA APL2 2587	9
2	5	SIMPLE DREAMS LINDA RONSTADT/Asylum 6E 106	15
3	3	HERE YOU COME AGAIN DOLLY PARTON/RCA APL1 2544	9
4	2	MOODY BLUE ELVIS PRESLEY/RCA AFL1 2428	24
5	11	OLIVIA'S GREATEST HITS OLIVIA NEWTON-JOHN/MCA 3028	7
6	4	WE MUST BELIEVE IN MAGIC CRYSTAL GAYLE/United Artists LA771 G	23
7	7	DAYTIME FRIENDS KENNY ROGERS/United Artists LA754 G	23
8	12	I WANT TO LIVE JOHN DENVER/RCA AFL1 2521	4
9	6	IT WAS ALMOST LIKE A SONG RONNIE MILSAP/RCA APL1 2439	16
10	10	OL' WAYLON WAYLON JENNINGS/RCA APL1 2317	32
11	8	YOU LIGHT UP MY LIFE DEBBY BOONE/Warner/Curb BS 3118	7
12	9	MY FAREWELL TO ELVIS MERLE HAGGARD/MCA 2314	7
13	13	HEAVEN'S JUST A SIN AWAY THE KENDALLS/Ovation OV 1719	16
14	17	ELVIS SINGS "THE WONDERFUL WORLD OF CHRISTMAS" ELVIS PRESLEY/RCA ANL1 1936	7
15	15	EASTBOUND AND DOWN JERRY REED/RCA APL1 2516	16
16	19	TAKE THIS JOB AND SHOVE IT JOHNNY PAYCHECK/Epic KE 35045	5
17	31	LIVE AT THE ROYAL FESTIVAL HALL GLEN CAMPBELL/Capitol SWBC 11707	3
18	18	COUNTRY BOY DON WILLIAMS/ABC Dot DO 2088	11
19	32	COUNTRY MEMORIES JERRY LEE LEWIS/Mercury SRM 1 5004	6
20	24	JUST FOR YOU JOHNNY RODRIGUEZ/Mercury SRM 1 5003	4
21	14	ROLLIN' WITH THE FLOW CHARLIE RICH/Epic PE 34891	12
22	42	KENNY ROGERS/United Artists LA689 G	59
23	16	TO LEFTY FROM WILLIE WILLIE NELSON/Columbia KC 34695	26
24	43	LINDA RONSTADT'S GREATEST HITS/Asylum 7E 1092	52
25	25	LOVES TROUBLED WATERS MEL TILLIS/MCA 2288	9
26	26	THAT'S THE WAY LOVE SHOULD BE DAVE & SUGAR/RCA APL1 2477	16
27	23	LOVE IS JUST A GAME LARRY GATLIN/Monument MG 7616	16
28	22	Y'ALL COME BACK SALOOM OAK RIDGE BOYS/ABC Dot DO 2993	11
29	39	COME A LITTLE BIT CLOSER JOHNNY DUNCAN/Columbia KC 35039	2
30	21	MIDNIGHT WIND CHARLIE DANIELS BAND/Epic PE 34770	9
31	29	CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT/ABC AB 990	44
32	47	SHAME ON ME DONNA FARGO/Warner Bros. BS 3087	9
33	36	HOW GREAT THOU ART ELVIS PRESLEY/RCA LSP 3758	16
34	34	ALOHA FROM HAWAII VIA SATELLITE ELVIS PRESLEY/RCA CPD2 2642	16
35	35	HANK WILLIAMS GREATEST HITS, VOL. II/MGM MG 2 5401	14
36	40	A MAN MUST CARRY ON JERRY JEFF WALKER/MCA 2 6003	31
37	51	ANYTIME ANYWHERE RITA COOLIDGE/A&M SP 4616	20
38	38	TATOO DAVID ALLAN COE/Columbia PC 34870	116
39	20	THE OUTLAWS WAYLON, WILLIE, TOMPALL & JESSI/RCA APL1 1312	99
40	28	SMOKEY AND THE BANDIT (ORIGINAL SOUNDTRACK)/MCA 2099	22
41	41	GEORGE & TAMMY'S GREATEST HITS GEORGE JONES AND TAMMY WYNETTE/Epic PE 34716	4
42	45	BEST OF DOLLY PARTON/RCA APL1 1117	82
43	27	GENE WATSON'S BEAUTIFUL COUNTRY/Capitol ST 11710	6
44	46	REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482	114
45	55	RAMBLIN' FEVER MERLE HAGGARD/MCA 2267	29
46	58	DON'T LET ME TOUCH YOU MARTY ROBBINS/Columbia KC 35040	2
47	33	AIMIN' TO PLEASE MARY KAY PLACE/Columbia PC 34908	5
48	56	ELVIS, A LEGENDARY PERFORMER, VOL. I ELVIS PRESLEY/RCA CPL1 0341	16
49	30	THE KING IS GONE RONNIE McDOWELL/Scorpion GRT 8021	10
50	62	WELCOME TO MY WORLD ELVIS PRESLEY/RCA APL1 2274	36
51	37	I'VE ALREADY LOVED YOU IN MY MIND CONWAY TWITTY/MCA 2293	19
52	57	ONE OF A KIND TAMMY WYNETTE/Epic PE 35044	4
53	53	WAYLON LIVE WAYLON JENNINGS/RCA APL1 1108	49
54	49	BEST OF FREDDY FENDER/ABC Dot DO 2079	32
55	61	LUXURY LINER EMMYLOU HARRIS/Warner Bros. BSK 3115	48
56	48	RONNIE MILSAP LIVE/RCA APL1 2043	54
57	52	SONGS OF KRISTOFFERSON KRIS KRISTOFFERSON/Columbia PZ 34687	33
58	63	THE COUNTRY AMERICA LOVES STATLER BROTHERS/Mercury SRM 1 1125	38
59	72	HIS HAND IN MINE ELVIS PRESLEY/RCA ANL1 1319	16
60	—	COWBOYS AIN'T SUPPOSED TO CRY MOE BANDY/Columbia PC 34874	12
61	60	THE WONDER OF IT ALL TOMPALL GLASER/ABC AB 1036	7
62	68	CRYSTAL CRYSTAL GAYLE/United Artists LA614 G	66
63	69	TILL THE END VERN GOSDIN/Elektra 7E 1112	22
64	67	LIVE/ TAKIN' THE STAGE PURE PRAIRIE LEAGUE/RCA CPL2 2404	13
65	74	BLUEST HEARTACHE KENNY DALE/Capitol ST 11673	14
66	64	GREATEST HITS, VOL. II MICKEY GILLEY/Playboy KZ 34881	4
67	—	BEST OF REX ALLEN, JR./Warner Bros. BS 3122	5
68	70	RABBITT EDDIE RABBITT/Elektra 7E 1105	29
69	54	A WORKING MAN CAN'T GET NOWHERE TODAY MERLE HAGGARD/Capitol ST 11593	13
70	44	BEST OF STATLER BROTHERS/Mercury SRM 1 1037	96
71	71	CAROLINA DREAMS MARSHALL TUCKER BAND/Capricorn CP 0180	39
72	50	IF YOU DON'T LOVE ME FREDDY FENDER/ABC Dot DO 2090	10
73	59	JOHN WESLEY RYLES/ABC Dot DO 2089	8
74	65	REDNECK MOTHERS VARIOUS/RCA APL1 2438	8
75	73	SOMEBODY LOVES YOU CRYSTAL GAYLE/United Artists LA543 G	79





# THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number	DEC. 24	DEC. 17	WKS. ON CHART
<b>1</b> <b>1</b> <b>HERE YOU COME AGAIN</b> DOLLY PARTON RCA PB 11123 (4th Week)			<b>11</b>
<b>2</b> <b>4</b> <b>I'M KNEE DEEP IN LOVING YOU</b> DAVE & SUGAR/ RCA PB 11141			<b>9</b>
<b>3</b> <b>5</b> <b>TAKE THIS JOB AND SHOVE IT</b> JOHNNY PAYCHECK/ Epic 8 50469			<b>8</b>
<b>4</b> <b>2</b> <b>YOU LIGHT UP MY LIFE</b> DEBBY BOONE/Warner Bros. WBS 8455			<b>10</b>
<b>5</b> <b>7</b> <b>GEORGIA KEEPS PULLING ON MY RING</b> CONWAY TWITTY/MCA 40805			<b>9</b>
<b>6</b> <b>8</b> <b>COME A LITTLE BIT CLOSER</b> JOHNNY DUNCAN (WITH JANIE FRICKE)/Columbia 3 10634			<b>9</b>
<b>7</b> <b>10</b> <b>MY WAY</b> ELVIS PRESLEY/RCA PB 11165			<b>6</b>
<b>8</b> <b>9</b> <b>DON'T LET ME TOUCH YOU</b> MARTY ROBBINS/Columbia 3 10629			<b>10</b>
<b>9</b> <b>12</b> <b>MIDDLE AGE CRAZY</b> JERRY LEE LEWIS/Mercury 55011			<b>9</b>
<b>10</b> <b>11</b> <b>SWEET MUSIC MAN</b> KENNY ROGERS/United Artists XW 1095			<b>10</b>
<b>11</b> <b>14</b> <b>CHAINS OF LOVE</b> MICKEY GILLEY/Playboy ZS8 5818			<b>8</b>
<b>12</b> <b>17</b> <b>WHAT A DIFFERENCE YOU'VE MADE IN MY LIFE</b> RONNIE MILSAP/RCA PB 11146			<b>6</b>
<b>13</b> <b>3</b> <b>BLUE BAYOU</b> LINDA RONSTADT/Asylum 45431			<b>15</b>
<b>14</b> <b>20</b> <b>LONELY STREET</b> REX ALLEN, JR./Warner Bros. WBS 8482			<b>7</b>
<b>15</b> <b>19</b> <b>SAVIN' THIS LOVE SONG JUST FOR YOU</b> JOHNNY RODRIGUEZ/Mercury 55012			<b>8</b>
<b>16</b> <b>15</b> <b>THE PAY PHONE</b> BOB LUMAN/Polydor PD 11431			<b>11</b>
<b>17</b> <b>23</b> <b>THE FIRST TIME</b> BILLY CRASH CRADDOCK/ABC Dot DO 17725			<b>7</b>
<b>18</b> <b>18</b> <b>MOTHER COUNTRY MUSIC</b> VERN GOSDIN/Elektra 45436			<b>10</b>
<b>19</b> <b>26</b> <b>COME TO ME</b> ROY HEAD/ABC Dot DO 17722			<b>11</b>
<b>20</b> <b>22</b> <b>I JUST WANT TO BE YOUR EVERYTHING</b> CONNIE SMITH/ Monument 231			<b>8</b>
<b>21</b> <b>27</b> <b>MISTER D.J.</b> T.G. SHEPPARD/Warner Bros. WBS 8490			<b>7</b>
<b>22</b> <b>30</b> <b>OUT OF MY HEAD AND BACK IN MY BED</b> LORETTA LYNN/ MCA 40832			<b>4</b>
<b>23</b> <b>24</b> <b>AGREE TO DISAGREE</b> LITTLE DAVID WILKINS/Playboy ZS8 5822			<b>10</b>
<b>24</b> <b>25</b> <b>IT SHOULD HAVE BEEN EASY</b> DOTTSY/RCA PB 11138			<b>9</b>
<b>25</b> <b>31</b> <b>TO DADDY</b> EMMYLOU HARRIS/Warner Bros. WBS 8498			<b>4</b>
<b>26</b> <b>32</b> <b>YOU'RE THE ONE</b> OAK RIDGE BOYS/ABC Dot DO 17732			<b>4</b>
<b>27</b> <b>29</b> <b>THINK ABOUT ME</b> FREDDY FENDER/ABC Dot DO 17730			<b>5</b>
<b>28</b> <b>33</b> <b>STANDARD LIE NUMBER ONE</b> STELLA PARTON/Elektra 45437			<b>7</b>
<b>29</b> <b>34</b> <b>SOMETHIN TO BRAG ABOUT</b> MARY KAY PLACE/ Columbia 3 10644			<b>6</b>
<b>30</b> <b>37</b> <b>MAY THE FORCE BE WITH YOU ALWAYS</b> TOM T. HALL/ RCA PB 11158			<b>4</b>
<b>31</b> <b>36</b> <b>BABY, LAST NIGHT MADE MY DAY</b> SUSIE ALLANSON/ Warner Bros. WBS 8473			<b>8</b>
<b>32</b> <b>6</b> <b>WURLITZER PRIZE/LOOKING FOR A FEELING</b> WAYLON JENNINGS/RCA PB 11118			<b>12</b>
<b>33</b> <b>38</b> <b>HOW CAN I LEAVE YOU AGAIN</b> JOHN DENVER/ RCA PB 11036			<b>5</b>
<b>34</b> <b>39</b> <b>SOME I WROTE</b> STATLER BROTHERS/Mercury 55013			<b>4</b>
<b>35</b> <b>40</b> <b>I'LL GET OVER YOU</b> NICK NIXON/Mercury 55010			<b>8</b>
<b>36</b> <b>41</b> <b>I'LL PROMISE YOU TOMORROW</b> JERRY WALLACE/ BMA (Wig) 7005			<b>7</b>
<b>37</b> <b>49</b> <b>I JUST WISH YOU WERE SOMEONE I LOVE</b> LARRY GATLIN/ Monument 45 234			<b>3</b>
<b>38</b> <b>43</b> <b>YOU AND ME ALONE</b> DAVID ROGERS/Republic 011			<b>5</b>
<b>39</b> <b>44</b> <b>HOLD TIGHT</b> KENNY STARR/MCA 40817			<b>6</b>
<b>40</b> <b>47</b> <b>I DON'T NEED A THING AT ALL</b> GENE WATSON/Capitol 4513			<b>4</b>
<b>41</b> <b>16</b> <b>EVERY DAY I HAVE TO CRY</b> SOME JOE STAMPLEY/ Epic 8 50453			<b>10</b>
<b>42</b> <b>13</b> <b>ONE OF A KIND</b> TAMMY WYNETTE/Epic 8 50450			<b>12</b>
<b>43</b> <b>53</b> <b>WE GOT LOVE</b> LYNN ANDERSON/Columbia 3 10650			<b>4</b>
<b>44</b> <b>21</b> <b>ABILENE</b> SONNY JAMES/Columbia 3 10628			<b>10</b>
<b>45</b> <b>45</b> <b>THE SEARCH</b> FREDDIE HART/Capitol 4498			<b>7</b>
<b>46</b> <b>28</b> <b>FROM GRACELAND TO THE PROMISED LAND</b> MERLE HAGGARD/MCA 40804			<b>12</b>
<b>47</b> <b>67</b> <b>DON'T BREAK THE HEART THAT LOVES YOU</b> MARGO SMITH/Warner Bros., WBS 8508			<b>2</b>



<b>48</b> <b>35</b> <b>SHE JUST LOVED THE CHEATIN' OUT OF ME</b> MOE BANDY/ Columbia 3 10619	<b>12</b>
<b>49</b> <b>58</b> <b>GOD MUST HAVE BLESSED AMERICA</b> GLEN CAMPBELL/ Capitol 4515	<b>4</b>
<b>50</b> <b>46</b> <b>RAYMOND'S PLACE</b> RAY GRIFF/Capitol 4492	<b>10</b>
<b>51</b> <b>63</b> <b>I PROMISED HER A RAINBOW</b> BOBBY BORCHERS/ Playboy ZS8 5823	<b>3</b>
<b>52</b> <b>42</b> <b>QUITS</b> GARY STEWART/RCA PB 11131	<b>10</b>
<b>53</b> <b>48</b> <b>ROSES FOR MAMA</b> C.W. McCALL/Polydor PD 14420	<b>15</b>
<b>54</b> <b>50</b> <b>PEANUT BUTTER</b> DICKEY LEE/RCA PB 11125	<b>11</b>
<b>55</b> <b>65</b> <b>WHAT KIND OF FOOL (DO YOU THINK I AM)</b> EDDIE MIDDLETON/Cleveland Intl./Epic 8 50481	<b>3</b>
<b>56</b> <b>52</b> <b>AFTER THE BALL</b> JOHNNY CASH/Columbia 3 10623	<b>10</b>
<b>57</b> <b>51</b> <b>FOOLS FALL IN LOVE</b> JACKY WARD/Mercury 55003	<b>16</b>
<b>58</b> <b>64</b> <b>STAR STUDED NIGHTS</b> ED BRUCE/Epic 8 50475	<b>5</b>
<b>59</b> <b>54</b> <b>MORE TO ME</b> CHARLEY PRIDE/RCA PB 11086	<b>15</b>
<b>60</b> <b>66</b> <b>WHAT A NIGHT</b> TOM JONES/Epic 8 50468	<b>6</b>

**CHARTMAKER OF THE WEEK**

<b>61</b> — <b>WHAT DID I PROMISE HER LAST NIGHT</b> MEL TILLIS MCA 40836	<b>1</b>
<b>62</b> <b>83</b> <b>SHAKE ME I RATTLE</b> CRISTY LANE/LS GRT 148	<b>2</b>
<b>63</b> — <b>WOMAN TO WOMAN</b> BARBARA MANDRELL/ABC Dot DO 17736	<b>1</b>
<b>64</b> <b>71</b> <b>GET DOWN COUNTRY MUSIC</b> BRUSH ARBOR/Monument 45 230	<b>6</b>
<b>65</b> <b>84</b> <b>ANGEL OF THE MORNING</b> MELBA MONTGOMERY/ United Artists XW1115	<b>3</b>
<b>66</b> <b>72</b> <b>WHEN I TOUCH HER THERE</b> JIM ED BROWN/RCA PB 11134	<b>5</b>
<b>67</b> <b>81</b> <b>ALWAYS LOVIN' HER MAN</b> DALE McBRIDE/Con Brio 127	<b>4</b>
<b>68</b> <b>82</b> <b>I'VE CRIED (THE BLUES RIGHT OUT OF MY EYES)</b> CRYSTAL GAYLE/MCA 40837	<b>3</b>
<b>69</b> <b>75</b> <b>I LIKE TO BE WITH YOU</b> RONNIE SESSIONS/MCA 40831	<b>3</b>
<b>70</b> <b>70</b> <b>SOON AS I TOUCHED HER</b> DORSEY BURNETTE/Calliope CAL5 8012	<b>7</b>
<b>71</b> <b>77</b> <b>PLEASE NARVEL</b> FELTS/ABC Dot DO 17731	<b>4</b>
<b>72</b> <b>68</b> <b>THE DEVIL AIN'T A LONELY WOMAN'S FRIEND</b> RED STEAGALL/ABC Dot DO 17726	<b>6</b>
<b>73</b> <b>79</b> <b>HE PICKED ME UP WHEN YOU LET ME DOWN</b> MARY LOU TURNER/MCA 40828	<b>4</b>
<b>74</b> <b>78</b> <b>LEONA</b> JOHNNY RUSSELL/RCA PB 11160	<b>3</b>
<b>75</b> <b>86</b> <b>GOD MADE LOVE</b> MEL McDANIEL/Capitol 4520	<b>2</b>
<b>76</b> <b>76</b> <b>APARTMENT</b> JOHNNY CARVER/ABC Dot DO 17729	<b>5</b>
<b>77</b> <b>74</b> <b>DO YOU WANNA MAKE LOVE</b> DAVID WILLS/ United Artists XW1097	<b>7</b>
<b>78</b> — <b>SHINE ON ME</b> JOHN WESLEY RYLES/ABC Dot DO 17733	<b>1</b>
<b>79</b> <b>73</b> <b>RINGGOLD GEORGIA</b> BILLY WALKER & BRENDA KAYE PERRY/MRC MR 105	<b>9</b>
<b>80</b> <b>88</b> <b>I'VE GOT A FEELIN' (SOMEBODY STEALIN')</b> JOHN ANDERSON/Warner Bros. WBS 8480	<b>4</b>
<b>81</b> <b>85</b> <b>I LOVE HOW YOU LOVE ME</b> JONI LEE/MCA 40826	<b>2</b>
<b>82</b> <b>80</b> <b>A GOOD WOMAN LIKES TO DRINK WITH THE BOYS</b> JIMMIE RODGERS/ScrimShaw 1313	<b>7</b>
<b>83</b> — <b>I LOVE YOU, I LOVE YOU, I LOVE YOU</b> RONNIE McDOWELL/ Scorpion GRT 149	<b>1</b>
<b>84</b> — <b>YOU KNOW WHAT</b> JERRY REED & SEIDINA/RCA PB 11164	<b>1</b>
<b>85</b> <b>91</b> <b>THROWIN' MEMORIES ON THE FIRE</b> CAL SMITH/MCA 40839	<b>2</b>
<b>86</b> <b>87</b> <b>GOTTA TRAVEL ON SHYLO</b> /Columbia 3 10647	<b>4</b>
<b>87</b> <b>90</b> <b>I'VE BEEN LOVED</b> CATES SISTERS/Caprice CA 2041	<b>2</b>
<b>88</b> <b>100</b> <b>IT DOESN'T MATTER ANYMORE</b> R.C. BANNON/Columbia 3 10655	<b>2</b>
<b>89</b> — <b>IT STARTED ALL OVER AGAIN</b> DAVID HOUSTON/ Gusto/Starday SD 172	<b>1</b>
<b>90</b> — <b>TWO DOORS DOWN</b> ZELLA LEHR/RCA PB 11174	<b>1</b>
<b>91</b> <b>94</b> <b>ANGELINE MUNDO</b> EARWOOD/True T 111	<b>3</b>
<b>92</b> — <b>FEELIN' BETTER</b> HANK WILLIAMS, JR./Warner Bros. WBS 8507	<b>1</b>
<b>93</b> — <b>IF I EVER COME BACK</b> PAL RAKES/Warner Bros. WBS 8506	<b>1</b>
<b>94</b> <b>97</b> <b>SOMETIMES I DO</b> ERNEST TUBB/1st Generation FGS 001	<b>3</b>
<b>95</b> — <b>FALL SOFTLY SNOW</b> JIM ED BROWN & HELEN CORNELIUS/ RCA PB 11162	<b>1</b>
<b>96</b> — <b>THE WRONG SIDE OF THE RAINBOW</b> JIM CHESTNUT/ ABC/Hickory AH 54021	<b>1</b>
<b>97</b> <b>99</b> <b>NYQUIL BLUES</b> ALVIN CROW/Polydor PD 14437	<b>2</b>
<b>98</b> <b>89</b> <b>THE WOMAN BEHIND THE WHEEL</b> RED SOVINE/Gusto/Starday SD 169	<b>5</b>
<b>99</b> <b>96</b> <b>ONE TO ONE</b> REBA McENTIRE/Mercury 55013	<b>3</b>
<b>100</b> <b>93</b> <b>DON'T LET MY LOVE STAND IN YOUR WAY</b> JIM GLASER/ MCA 40813	<b>3</b>





# MEL TILLIS

His new single

## "What Did I Promise Her Last Night"

MCA-40836

A most promising "cross-over" hit potential



From...



MCA-2288

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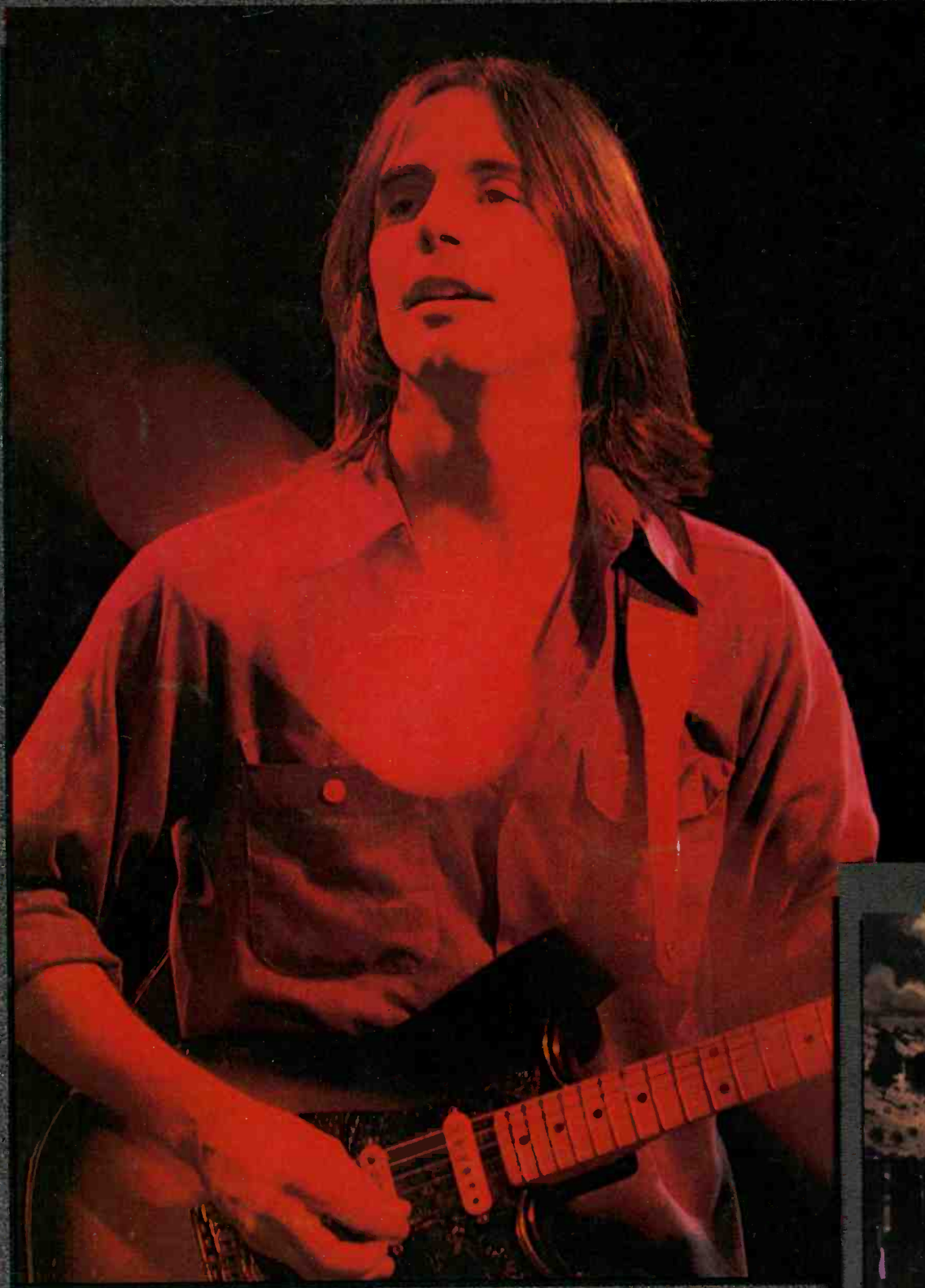


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Jan. 24—Mobile, Ala.  
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