Who In The World: Blue Oyster Cult

HITS OF THE WEEK

SINGLES

JOHN WILLIAMS, "THEME FROM 'CLOSE ENCOUNTERS OF THE THIRD KIND'" (prod. by Jim Price) (writer: Williams) (Gold Horizon, BMI) (3:06). Williams' theme uses the original film sound effects, and relies more on orchestration 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 Michael Stokes-Lanier) (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) (Gold Horizon, BMI) (3:50). This subdued ballad, pursues his new success. Fantasy 812.

DAVID OLIVER, "FRIENDS & STRANGERS" (prod. by Wayne Henderson) (writers: Jeffries - Oliver - Robinson) (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 7-31793.

DAVID BROMBEG 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 819.

ENCHANTMENT, "IT'S YOU THAT I NEED" (prod. by Michael Stokes) (writers: Stokes-Lanier) (Desert Moon/Willow Girl, BMI/Desert Rain/Sky Tower, ASCAP) (3:56). 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 busses. A travel-weary theme surounds in many of his original and borrowed songs. The title track is one of his best yet. Asylum 6E 1113 (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 "Star Wars" is another instrumental concept lp with a disco slant. There are eight stops from the year 3,149,296 B.C. to 1979 A.D. when the producer covers John Williams' "Theme From Close Encounters of the Third Kind." Millennium MPL 8004 (Casablanca) (7.98).

JONI MITCHELL, "DON JUAN'S RECKLESS DAUGHTER." Mitchell's latest single is a concept album of an ongoing story; no exception. Jaco Pastorius, Wayne Shorter, Airtor, 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

DISTRIBUTED BY CASABLANCA RECORD AND FILMWORKS, INC.
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 Can 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 (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.

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; Leon Waite, 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)
RIAA Rebuts Broadcasters' Charges On Performance Royalty Proposal

By IRWIN B. ARIEFF

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, they should have raised objection to a more thorough investigation of the industry."

Red Herrings

"Broadcasters 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.

RCA Management Maps '78 Strategy

PALM SPRINGS, CAL. — RCA Records 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.

Conferences

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 De Filippo, 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, vice president, marketing and distribution services; Mike Abramson, director, national secondary promotion; Abe Amiri, director, credit & collection; Mike Beecie, director, national singles promotion & administration; Jack Chudnoff, director, creative services; Joe Galante, director, national country & western promotion; Larry Galagher, director of national accounts; Ray Harris, director, national r&b promotion; Tony Montgomery, manager, national singles sales; Frank O'Donnell; (Continued on page 50)
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 hungering for personal contact with ABC Records!

Seasons Greetings to everyone in the music industry from Sam and the whole ABC Records family.
Chart Analysis

Album Sales Soar As Holiday Season Nears Peak

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. Planet (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), picking 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 #30 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 (Atco), 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 an appearance on the chart, the same week the film is scheduled to open nationally. Also new this week are Johnny Rivers (Big Tree), #85 bullet; Commodores (Motown), #86 bullet; General Johnson (Arista) #95; Natalie Cole (Capitol) #97 and Lou Rawls (Phil. 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 shaping its lead over Ronstadt's "Simple Dreams" (A&M), "Kiss Alive II" (Casablanca) and "Shawn Cassidy" (Warner-Curb), who is number one at the racks, remain at #3 and #4 respectively.

Last week: 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 boluting in the top ten is Rod Stewart's "Foot Loose and Fancy Free" (WB) at #6, ELO's "Out Of The Blue" (let) at #8 and Shaun Cassidy's "Born Alive" (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 B oz Scagg's (Columbia) continue their pace with bullet pop and #33 bullet r&b.

Also bulleting for the week are Captain & Tennille (A&M) at #10 bullet; Bette Midler (Atlantic) at #9; Aerosmith (Columbia) at #80 bullet from the success of their single, "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.

Regional Breakouts

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 placements 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 debutts 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. 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)

Cream/Hi Sets Natl. Conference

Los Angeles—Paul Cullberg, 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.
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")

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, 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 Hays, 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 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 has got the right to hear this material.”

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

A&M Taps Whifffen

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.

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.

A&M Institutes New Mkng. 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.

Columbia Pacts Jon Peters

NEW YORK—Bruce Lundvoll, president, CBS Records 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 Barbara 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,” 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.

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 100 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 Dumphry.
"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!"

We'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!"

The best of Tommy LiPuma is on the horizon.
CHICAGO — Irwin Steinberg, president of Phonogram, Inc./Mercury Records, has announced that Bill Haywood, Gerry Hoff, and Harry Losk have been named vice president/a&r director. Prior to that, he was president of Threskill 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.

Mercury Signs Osmonds

CHICAGO — The recording activities of the Osmonds (Alan, Wayne, Merrill, and Jay) and Jimmy Osmond have been switched worldwide to Phonogram/Mercury 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 tape 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.
EXPLODING!

“MULL OF KINTYRE”

#1 Single In The U.K.!

Over 1,200,000 Records Sold - And It’s Spreading Throughout The World!

WINGS
WASHINGTON - The House Sub-Committee last week heard representatives of minority-owned stations and advertising agencies complain that broadcast ratings services undervalue minority audiences. The low ratings, these representa-tives 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 Elliot Franks, president of the National Association of Black Owned Broadcast Station. He added that, even when special instructions were sent with interview letters, black audiences tend to be under-rated because a large proportion of blacks tend 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 to poor and American 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 Schilmoeller, Nielsen media di-rection 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 re-search 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 techiques whatsoever for blacks.

Barbara Proctor, black president of Proctor & Gardner Ad-vertising Agency, told the Sub-committee that a certain percent-age 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 Ac-counting Office to investigate possible anticompetitive practices in the ratings services and alle-gations 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 an-ounced 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 ap-pointed 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 Sky-nyrd’s album, “Street Survivors,” has been certified platinum by the RIAA.

Nicholas Nabs Gold

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; Mark Selmer fills the position of Florida promotion person; and Greg 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 re-search person.

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Her time is now. Long acclaimed throughout our industry as the singers’ singer, her new album is dramatic proof of that special distinction. Her voice has heart, soul, extraordinary power and versatility. She begins a European tour in January. Now the world will know the amazing artistry that is Cissy Houston.

She chose Private Stock Records because we are a very special reserve of record industry professionals. We know how to generate worldwide excitement for our artists. We’re a close-working team that provides the highly creative and personalized support every artist’s career deserves. Something’s happening at Private Stock... and it's our artists!

Our artists also star on ERT Tapes.
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Cissy Houston. We’re her Private Stock.
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, countless others believing collectibles 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 (Cameron 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" themes. A collector's item from 1967.

Merry Christmas: The Supremes (Motown 63B)—Harvey Fuqua's Spector-like production is the perfect embellishment for the Supremes' splendid vocals. Hidden treasure: "Never to Fall Apart," 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" in his way through "I'll Make Everyday Christmas." Technically deleted from the Atco catalogue, nontheless available if you ask the right people.

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The New Possibility (Takoma C-1020) and Christmas With John Fahey, Vol. II (Takoma C-1045)—Fahey's eccentric offerings for the season. Both are joyous, as befits the time, and

Mecca Signs Six

NEW YORK—Mecca Artists has announced the signing of recording artists: Manchild (Chico 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 merchandising manager in the records and tape departments. Teitelbaum was previously merchandising 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 Spencer Berland.
Last week (9) 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 Austen; Walter Vallone, 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 Farnes, Arista Records president Clive Davis and Sigman; Austin, Atlantic Records president Jerry Greenberg; Benny Anderson of ABBA and Michael Klenfner of Atlantic; CBS Records Division president Bruce Lundvall and Sigman; RCA Records president Louis Courttoine, Vicki Sue Robinson, Mel Iberman of RCA and manager Ted Harlow, Farnes, RW marketing director Christy Wright, Epic senior vice president Ron Alexenburg and Austin; Atlantic, Atlantic president Jerry Greenberg, Roxy Myzal of 99X, Doug Morris of Big Tree Records, surrounding Christy Wright; Mike Sigman, Marty Scott of Passport Records, and Bob Feiden of Arista.

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 Pogovol of WB, Ed Rosenblatt of WB and Worthy Patterson of Casablanca; Christy Wright with Rolling Stones Record Executive, president East Records, Juggy Gayles; Ray D’Ariano with Juggy Gayles.

Uttal; Benny Anderson of ABBA, RW’s publisher Bob Austin, Sang, Samantha’s manager Bill May, Mike Sigman, Private Stock’s Jody Utall, Beny Anderson of ABB, RW’s publisher Bob Austin, Cleveland Int’!s Steve Papovich, and Atlantic’s senior VP Mike Klenfner.

Third row: WWLW’s MD Giori Shannon and RW’s Mike Vallone; VP of Warner Communications Bob Rolontz, Dave Marsh of Rolling Stone, Mike Sigman, Dore 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 Ivan Jurevich, Barry Myzal of WB, Tom Cash, Bill Garcia and Vince Faraci of Atlantic; Bill Aucoin of Aucoin Management, Jim Dunning and WNEW-FM’s Dave Herman with Dore Berg; Irv Biggel of Millennium Records and Irwin Robinson, president of Chappell Music; Sheryl Feuerstein, director of publicity, Phonogram Records with Vallone; Sigman, William Guest of The Pips, Ray D’Ariano and Ray D’Ariano with Juggy Gayles.

Fourth row, from left: 20th’s Lenny Beer and Toni Profera, Mike Vallone, David Carrico (Private Stock); Pat Bad, Mike Vallone, WNEW-FM’s Tom McCourt, Ira Rappaport, Pete Parnes, VP of East Records; WNEW-FM’s Dave Herman with Dore Berg; Irv Biggel of Millionaire 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 Schuster; Norman Rubin, Irwin Schuster, president of Chappell Music; Sheryl Feuerstein, director of publicity, Phonogram Records with Vallone; Sigman, William Guest of The Pips, Ray D’Ariano and Ray D’Ariano with Juggy Gayles.

Row five, from left: Gregg Seller of Columbia and Jim Jeffreys 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 Seldenberg, RW associate editor Howard Levitt and Lance Bogart of Casablanca; Stan Seidenberg, RW’s Sophia Mids, Pete Gition of Epic, Kathy Schanzer of Capitol; Wanda Ramos of WBLS-FM, Doree Berg, Christy Wright, Morris Baustein, Jim Dunning of Rolling Stone and Mike Vallone, Mike’s wife, Mary; Doree Berg, Ross Myzal, Christy Wright, Tunc Erin of Atlantic, Mike Sigman, Tom Cash, and WNEW-FM’s Dave Herman with Dore Berg; Irv Biggel of Millennium Records and Irwin Robinson, president of Chappell Music; Sheryl Feuerstein, director of publicity, Phonogram Records with Irwin Schuster, senior VP, Chappell Music; WNEW-FM’s Dave Herman with Dore Berg; Irv Biggel of Millionaire 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 Schuster; Norman Rubin, Irwin Schuster, president of Chappell Music; Sheryl Feuerstein, director of publicity, Phonogram Records with Vallone; Sigman, William Guest of The Pips, Ray D’Ariano and Ray D’Ariano with Juggy Gayles.

Sixth row, from left: Lenny Petze of Epic and Ed Hynes of Columbia; RW’s Sophia Mids, Pete Gition of Epic, Kathy Schanzer of Capitol; Wanda Ramos of WBLS-FM, Doree Berg, Christy Wright, Morris Baustein, Jim Dunning of Rolling Stone and Mike Vallone, Mike’s wife, Mary; Doree Berg, Ross Myzal, Christy Wright, Tunc Erin of Atlantic, Mike Sigman, Tom Cash, and WNEW-FM’s Dave Herman with Dore Berg; Irv Biggel of Millionaire Records and Irwin Robinson, president of Chappell Music; Sheryl Feuerstein, director of publicity, Phonogram Records with Irwin Schuster, senior VP, Chappell Music; WNEW-FM’s Dave Herman with Dore Berg; Irv Biggel of Millionaire Records and Irwin Robinson, president of Chappell Music; Sheryl Feuerstein, director of publicity, Phonogram Records with Vallone; Sigman, William Guest of The Pips, Ray D’Ariano and Ray D’Ariano with Juggy Gayles.

Seven row, from left: Mike Sigman, Columbia’s Bob Sherwood and Howard Levitt; Morris Baustein, Linda Barton (CBS) and Steve Pogorich (Mercury). Left: Tom Cash; Right: Tunc Erin of Atlantic, Mike Sigman; Tom Cash and WNEW-FM’s Dave Herman with Dore Berg; Irv Biggel of Millionaire Records and Irwin Robinson, president of Chappell Music; Sheryl Feuerstein, director of publicity, Phonogram Records with Vallone; Sigman, William Guest of The Pips, Ray D’Ariano and Ray D’Ariano with Juggy Gayles.

Seventh row, from left: Mike Sigman, Columbia’s Bob Sherwood and Howard Levitt; Morris Baustein, Linda Barton (CBS) and Steve Pogorich (Mercury). Left: Tom Cash; Right: Tunc Erin of Atlantic, Mike Sigman; Tom Cash and WNEW-FM’s Dave Herman with Dore Berg; Irv Biggel of Millionaire Records and Irwin Robinson, president of Chappell Music; Sheryl Feuerstein, director of publicity, Phonogram Records with Vallone; Sigman, William Guest of The Pips, Ray D’Ariano and Ray D’Ariano with Juggy Gayles.
A Record World Party To Remember

RECORD WORLD CONGRATULATES MIKE VALLONE CHRISTY WRIGHT DOREE BERG
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-Avardo, 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 Kinsche said the counterfeiting of the tapes, as well as the labels and packaging, was usually done in Los Angeles at a cost of about 50 cents per tape.

WEA Promotes Two

**LOS ANGELES** — Inir 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 is compiled due to be headquartered a serious re-consideration of the manner in which this material is presented.

MISCELLANY: When Dolly Parton appeared on "The Tonight Show" last time she was on ..., Party 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.

E/A Signs Joe Cocker

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

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.

FBI Promotes Two

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Writer, director/actor and comic Woody Allen is compiled due to be headquartered a serious re-consideration of the manner in which this material is presented.
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 Karp, 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 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 a 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 they 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. 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 overweening of CBS. A&M wasn't really involved in soundtrack, the 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 terrific, a girl's manager's nice, and we've had a nice time making records and going on 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)
DENISE DOES IT ALL!

Denise LaSalle is one lady who really knows how to express herself. Not only is she a hit songwriter and producer, but she's also one helluva performer.

When it comes to a Denise LaSalle album, she does it all.

Denise LaSalle knows what's what, what she wants to say, and just how to say it. And she says it all in her new album, "THE BITCH IS BAD"! AB-1027

And we do mean BAD!

On ABC Records

Contains The Hit Single "LOVE ME RIGHT"!

AB-12312
## DISCO FILE

**December 24, 1977**

### 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 singles by Eddie Kendricks and David 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."
Wishes To Thank

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THE WINNER’S CIRCLE

THE SALSOUl ORCHESTRA
International Orchestra of the Year

CLAUDJA BARRY
Most Promising International Female Vocalist

LOLEATTA HOLLOWAY
International 12” Disco Mix of the Year

FUTURE GOLD
January ’78 Release

THE SALSOUl ORCHESTRA
Ease On Down Broadway

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

Salsoul and Gold Mind Records • Manufactured and Marketed by Caytronics Corporation • A Cayre Industries Company, 240 Madison Avenue, New York, N.Y. 10016
American Broadcasting Company Radio Spot Sales Will Fold; Rep Firm To Be Phased Out In '78

By MARC KIRKEMY

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 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.

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The Radio Marketplace

Featuring Suggested Market Playlists

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."

AM ACTION

By CHRISTY WRIGHT

Dolly Parton (RCA). Really exploded this week with adds at WABC, KFRC, 96X, 99X, WLS, and KJH. Top ten already on L49 9-8, WMST 15-10, KSLQ 7-3, KSTP 8-6, KLIF 14-7, WCAC 9-5, WGLL 10-5, KREO 7-6, KLIT 5-4, and WLAC 2-2. It is on and moving up at WKWB 29-23, Y100 30-27, WRKO 26-18, WPCC 16-12, WCOL 20-15, WZZP 22-14, CKLW 26-22, XK00 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 WKWB, WLS, KJH, KBQ, and KLTK. It's already number one at WRKO, WPCC, WZZP, WSAX, Q102, WGLL, KUBU, and KREO. Moving into the top ten at L49 10-6, WQX1 19-8, WDRQ 12-4, WMET 14-9, CKLW 8-8, WOKY 6-2, KSLQ 12-7, WTX1 11-6, WCAO 11-7, and WPEZ 15-9.

Along with upward chart movement at KFRC HB-28, 96X HB-29, Z93 30-20, WCOL 30-22, XK00 22-17, WNOE HB-36, KREO 22-12, WFFI 19-15, KILT 27-12, and IOQ 23-13.

Earth, Wind & Fire (Columbia). Great crossover acceptance from r&b with these stations adding this to their playlists; KFRC, WMAM, KX00, KJH, KTIX, KKHJ, WCOL, KBEQ, WQCO, and WAZY. Taking good jumps at 96X 3-2, WPCC 17-15, WBQ 3-3, WLAQ 22-13, Z93 17-14, WDRQ 4-3, KSLQ 20-17, KREO 27-21, 98Q HB-33, WAIR HB-34, WADD 15-9, BJ-105 37-21, WFLB 4-2, WSGA 26-22, WPW 25-21, and WLOF 26-23.

Dan Hill (20th Century). The Power house Pick this week. Along with additions and good jumps, it is already showing good sales. Adds this week at WKBW, WBOB, WLAQ, Z93, WCOL, KBEQ, WQCO, and WAZY. Making good jumps at 96X 3-2, WPCC 17-15, WBQ 3-3, WLAQ 22-13, Z93 17-14, WDRQ 4-3, KSLQ 20-17, KREO 27-21, 98Q HB-33, WAIR HB-34, WADD 15-9, BJ-105 37-21, WFLB 4-2, WSGA 26-22, WPW 25-21, and WLOF 26-23.

Johnny Rivers

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 Donahue 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 Foulkes, vice president, administration, of Metromedia Radio; Bob Meyrowitz, president of DIR Broadcasting; Muni; George Duncan, president of Metromedia Radio; Peter Kaufl, executive vice president of DIR Broadcasting.

(Continued on page 59)
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.
**SINGLE PICKS**

**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 Clapton 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 1152
MARIA (prod. by Jay Chattaway) (writer: 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.

**DARYL**—United Artists 1125
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) (2:45)
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. Its should please disco-goers.

**ERIC CLAPTON**—RSO 886 (Polydor)
LAY DOWN SALLY (prod. by Glyn Johns) (writers: Clapton-Lew-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
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-McKay) (Figuokibow, 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-Moaxay) (Jubilee, 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) (Ernkel/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 Shelley S. Singleton, Jr.) (writer: Armand) (Singleton, BMI) (2:54)
Channing sings rock ‘n’ roll, with Cajun touches provided by Newman and fiddler Butus Thibodeaux. The effect is unusual and entertaining.

**BRUCE CHANNEL**—LeCom 1117
APRESS ME MEDLEY (prod. by Maj. Bill Smith) (writers: various) (Ivar, 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 Rest DeCoteaux) (writers: Corners-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 mellow direction than fans of his rocking past will expect; still, the song is effective and could hit.

**SOUTHRoad CONNECTION**—Mahogany 1272-2
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 bubbling 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 lonesome 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-McCay) (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.

**CHESTER GORDON**—Ju-Par 532
YOU AND I (PT. I) (prod. by Vernon Bullock & John Garrett) (writer: Bullock) (Jeness/Black Girl) (3:40)
Gordon’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..."
The third (and final) volume of Parker's "The Verve Years (1952-54)". 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.

On Fire - T-Connection - Desi 20008 (TX) (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.

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 PR 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, "Pranani Man" and does not let up through "It's 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.
Start every week with a healthy serving of nourishing information to fortify you for the challenges of the marketplace. Our reports are prepared with the most uncompromising standards of integrity and professionalism. There are other trade reports available, produced to be bulky and filling rather than meeting our exacting nutritional requirements. Don't compromise, look for the Record World seal.

RECORD WORLD SUPERMARKETING

WE DELIVER! New York: (212) 765-5020 • Los Angeles: (213) 465-6126 • Nashville: (615) 329-1111
### ALPHABETICAL LISTING

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<td>Barry White</td>
<td>Isn't It Time</td>
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<td>Don McLean</td>
<td>Next To Me</td>
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<td>Elkie Brooks</td>
<td>I've Been Love</td>
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<td>You Make Loving Fun</td>
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<td>Garth Brook</td>
<td>Sold Me</td>
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<td>I've Got To Have Your Love</td>
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<td>What I Did For Love</td>
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<td>Janis Joplin</td>
<td>Try (To Get Close To You)</td>
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<td>Kenny Loggins</td>
<td>Celebrate Me Home</td>
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<td>Les McKeever</td>
<td>Rollin' With The Flow</td>
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<td>Michael McDonald</td>
<td>I Keep It Comin'</td>
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<td>Neil Diamond</td>
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<td>Sammy Davis Jr</td>
<td>Leaving You</td>
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<td>Tanya Tucker</td>
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<tr>
<td>Uriah Heep</td>
<td>I Feel Alright</td>
<td>Atlantic</td>
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</table>

### THE SINGLES CHART 150

- **December 24, 1977**

#### DECEMBER 24, 1977

- **#101** STILL THE LOVIN' IS FUN by B.J. Thomas/MCA 40812 (Home Sweet Home, BMI)
- **#102** CRYING IN MY SLEEP by ART GARFUNKEL/Columbia 3 10608 (Duchess, Victor, BMI)
- **#103** I'LL ALWAYS LOVE YOU by Billy Joel/Capitol 3 10644 (Mighty Three, BMI)
- **#104** COME AND TELL ME by Dionne Warwick/Atlantic 3425 (Mighty Three, BMI)
- **#105** I'M YOUR LITTLE GIRL by The Osmonds/Sterling 55046 (WB, ASCAP)
- **#106** MIGHTY LOVE by Gloria Gaynor/Big Tree DT 16105 (Atlantic)
- **#107** LOVER by Johnny Mathis/Reprise 11056 (WB, ASCAP)
- **#108** SUNDAY by Dionne Warwick/Stax 11056 (WB, ASCAP)
- **#109** I CAN'T HELP MYSELF by Four Tops/Capitol 3 10608 (Mighty Three, BMI)
- **#110** YOUR LOVE by Paul McCartney/Love Records 6021 (WB, ASCAP)
- **#111** COME AND TELL ME by Dionne Warwick/Atlantic 3425 (Mighty Three, BMI)
- **#112** IF I'M LONESOME BY THE TIME THE SUN GOES DOWN by Lefty Frizzell/Capitol 3 10608 (Mighty Three, BMI)
- **#113** I'M IN LOVE by Gloria Gaynor/Big Tree DT 16105 (Atlantic)
- **#114** SINGIN' THE BLUES by B.B. King/Capitol 3 10608 (Mighty Three, BMI)
- **#115** COME AND TELL ME by Dionne Warwick/Atlantic 3425 (Mighty Three, BMI)
- **#116** I'M YOUR LITTLE GIRL by The Osmonds/Sterling 55046 (WB, ASCAP)
- **#117** COME AND TELL ME by Dionne Warwick/Atlantic 3425 (Mighty Three, BMI)
- **#118** I CAN'T HELP MYSELF by Four Tops/Capitol 3 10608 (Mighty Three, BMI)
- **#119** YOUR LOVE by Paul McCartney/Love Records 6021 (WB, ASCAP)
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### THE SINGLES CHART

**December 24, 1977**

<table>
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<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Number</th>
<th>Weekly Position</th>
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<td>1</td>
<td><strong>YOU LIGHT UP MY LIFE</strong></td>
<td>Debby Boone</td>
<td>Warner/Curb WBS 8446 (WB)</td>
<td>11th Week</td>
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<td><strong>HOW DEEP IS YOUR LOVE</strong></td>
<td>Bee Gees/RSO 882</td>
<td>Polydor</td>
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<td>Crystal Gayle/United Artists 1016</td>
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<td>Linda Ronstadt/Asylum 45431</td>
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<td><strong>BABY COME BACK</strong></td>
<td>Player/RSO 879</td>
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<td><strong>EVERY TIME I TURN AROUND</strong></td>
<td>Back in Love Again LTD/A&amp;M 1974</td>
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<td><strong>WE'VE ALONE</strong></td>
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**CHARTMAKER OF THE WEEK**

**John Williams**

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<th>Number</th>
<th>Weekly Position</th>
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<td>(The Number One Record Company 001)</td>
<td><strong>THEME FROM &quot;CLOSE ENCOUNTERS OF THE THIRD KIND&quot;</strong></td>
<td>John Williams</td>
<td>Arista</td>
<td>3000</td>
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<td><strong>THE NEXT HUNDRED YEARS</strong></td>
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<td>Dave Mason/Columbia 3 10675</td>
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<td><strong>IF IT DON'T FIT DON'T FORCE IT</strong></td>
<td>Kellee Patterson/Whitfield 8491</td>
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<td><strong>(YOU'RE MY) SOUL &amp; INSPIRATION</strong></td>
<td>Donny &amp; Marie/Whitfield 8491</td>
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<td><strong>EASY TO LOVE</strong></td>
<td>Leo Sayer/Warner Bros. 8502</td>
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<td><strong>WHAT'S YOUR NAME</strong></td>
<td>Lynyrd Skynyrd/Tamla 54291</td>
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<tr>
<td><strong>REACH FOR IT</strong></td>
<td>George Duke/Epic 8 50463</td>
<td>8</td>
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</tr>
</tbody>
</table>

**PRODUCERS AND PUBLISHERS ON PAGE 28**

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Note: The chart includes a variety of popular songs from different artists and labels. The table format provides a clear view of the weekly positions for each song. The chart is a snapshot of the music scene from December 24, 1977.
Have no fear, Network's new single is here! "Save Me, Save Me" was written by Barry Gibb 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 Director
Tommy Montoya
TOP AIRPLAY

E STREET SURVIVORS-
Queen-Elektra

Rod Stewart-WB

A PAUPER IN PARADISE-Gino=
ELO

DOWN TWO THEN LEFT-Boz
FOOT LOOSE & FANCY FREE-
BAT OUT OF HELL-Meat Loaf-
OUT OF THE BLUE-ELO--Jet
FRENCH KISS-Bob Welch-Capitol
OUT OF THE BLUE-ELO--Jet
FRENCH KISS—Bob Welch—Capitol

JONI MITCHELL—Asylum

DON JUAN’S RECKLESS DAUGHTER—Jan Mitchell—Asylum

OUT OF THE BLUE—ELO—Jet

SUPERTRAMP—A&M

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

ADDS:

IT TAKES ONE TO KNOW ONE—
EDDIE MONEY—Col

DRAW THE LINE—Aerosmith—Col

SLOWHAND—Eric Clapton—RSO

POINT OF KNOW RETURN—
Kansai—Kirshner

MOONFLOWER—Santana—Col

BIG SOUND—Levi

E STREET SURVIVORS—Lynyrd Skynyrd—Elektra

NEWS OF THE WORLD—Queen—Elektra

IT TAKES ONE TO KNOW ONE—
Detective—Swan Song

DRAW THE LINE—Aerosmith—Col

WWW-FM/Detroit

ADDs:

OUT OF THE BLUE—ELO—Jet

A PAUPER IN PARADISE—Gino—Elektra

NEWS OF THE WORLD—Queen—Elektra

STREET SURVIVORS—Lynyrd Skynyrd—MCA

MY AIM IS TRUE—(Eris Castoro)—Col

POINT OF KNOW RETURN—
Kansai—Kirshner

MOONFLOWER—Santana—Col

BIG SOUND—Levi

OUT OF THE BLUE—ELO—Jet

SLOWHAND—Eric Clapton—RSO

A PAUPER IN PARADISE—Gino—Col

AKA—Steely Dan—ABC

NEWS OF THE WORLD—Queen—Elektra

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

ADDS:

DON JUAN’S RECKLESS DAUGHTER—Jan Mitchell—Asylum

OUT OF THE BLUE—ELO—Jet

FOOT LOOSE & FANCY FREE—
Arctic

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—Col

FOOT LOOSE & FANCY FREE—
Emerson, Lake & Palmer—Atlantic

YOU CAN’T GO HOME—Chet Baker—Horizon

KBPI-FM/Denver

ADDs:

PLAY—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—Capital

A PAUPER IN PARADISE—Gino—Col

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 ME PLAY—Doucette—Mushroom

RHYTHM & SPACE—Judd—Asi

THE EARLY YEARS—Al Stewart—lessness

THE PLAYER NOT THE GAME—
Jess Roden—Island

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

ADDs:

DON JUAN’S RECKLESS DAUGHTER—Jan Mitchell—Asylum

OUT OF THE BLUE—ELO—Jet

FOOT LOOSE & FANCY FREE—
Rod Stewart—WB

FRENCH KISS—Bob Welch—Capital

A PAUPER IN PARADISE—Gino—Col

THE STRANGER—Billy Joel—Col

KSEW-FM/Dallas

ADDs:

INTERGALACTIC TOURING BAND—Passport

METRO—Zire

PURPLE CRUSH—Alexander

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

SHAKESPEARE-Simon—Capitol

FOOT LOOSE & FANCY FREE—
Rod Stewart—WB

SLOWHAND—Eric Clapton—RSO

A PAUPER IN PARADISE—Gino—Col

MOONFLOWER—Santana—Col

KOME-FM/San Jose

ADDs:

DON JUAN’S RECKLESS DAUGHTER—Jan Mitchell—Asylum

DRAW THE LINE—Aerosmith—Col

GLENDA GRIFFITH—Anita America

IT TAKES ONE TO KNOW ONE—
Detective—Swan Song

LIVE & LET LIVE—OCT—Mercury

MAMA LET ME PLAY—Doucette—Mushroom

NEVER MIND THE BOLLOCKS—
Sex Pistols—WB

DON’T BE REAL—(Ozark Mr. Doodleville)—A&M

ROCKET TO RUSSIA—Ramones—

RUNNING ON EMPTY—Jackson Browne—Asylum

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

ADDs:

DON JUAN’S RECKLESS DAUGHTER—Jan Mitchell—Asylum

FRENCH KISS—Bob Welch—Capital

MY AIM IS TRUE—Eris Castoro—Col

OUT OF THE BLUE—ELO—Jet

POINT OF KNOW RETURN—
Kansai—Kirshner

SECOND 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

SLOWHAND—Eric Clapton—RSO

LEON HEART & RCO ALL-STARS—ABC

MUSICAL CHAIRS—Johnny Cash—Capitol

SLOWHAND—Eric Clapton—RSO

LITTLE CRIMINALS—Randy Newman—WB

SPECtRE—Blue Oyster Cult—Col

MOONFLOWER—Santana—Col

KZAN-FM/San Francisco

ADDs:

DON JUAN’S RECKLESS DAUGHTER—Jan Mitchell—Asylum

RUNNING ON EMPTY—Jackson Browne—Asylum

HEAVY ACTION (airplay in descending order)

RUNNING ON EMPTY—Jackson Browne—Asylum

HEROES—David Bowie—RCA

EDDIE MONEY—Col

MUSICAL CHAIRS—Johnny Cash—Capitol

STICK TO ME—Graham Parker—Mercury

MY AIM IS TRUE—Eris Castoro—Col

DON JUAN’S RECKLESS DAUGHTER—Jan Mitchell—Asylum

ROCKET TO RUSSIA—Ramones—

SIRE

SPECtRE—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

AmericanRadioHistory.Com
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
### Stations:

- **RW I**
  - WABC WAZV WBFB WBSR WCAO WCQG WDRC WFLF WIOO WKBW WPEZ WPYQ WPYQ FM WDAM WRKQ WTIC-FM WVBF KDON KFRC KYA KYNO Y100 13Q 14ZYQ 96X 99X

- **RW II**
  - WAAY WABB WAIR WAKY WANS WAUG WBBQ WBWR WCQG WFLB WGLF WGSV WBBQ WHHY WISE WLAC WLOF WMAK WORD WXWNC WRFC WRJZ WSGA WSGN BJ 105 98Q Z93 KXX/106 94Q

- **RW III**
  - WCOL WDRQ WLS WMET WNDE WOKY WSAI WZUU WZEP KBEQ KSLQ KXOK CKLW Q102

### Tendency:

- Strong R&B influence. Last on Country hits, strong retail influence, MOR potential.
- Early on product, strong sales influence from both R&B and Country records.
- Much exposure for Rock & Roll. R&B crossovers active. Late on Country product.

### Last Week:

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### This Week:

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</tbody>
</table>

### Adds:

- Bee Gees (Alive)
- Lynyrd Skynyrd
- Styx
- Dan Hill
- Kansas
- Earth, Wind & Fire

### Extras:

- Con Funk Shun
- Wet Willie
- Bill Withers
- Jay Ferguson
- Donna Summer

### LP Cuts:

- None

### Also Possible:

- Andy Gibb
- Foreigner
- Bill Withers
- John Denver
- Raydio
- Chic
- Santa Esmeralda
- Dan Hill
- 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
JOHNNY MATHIS

"WHEN A CHILD IS BORN"
Columbia 3-10447

Yours For The Season
AND INTO
The New Year

Early Acceptance on: (Seasonal Rotation)
KSTN
K100
WGCL
KEYN
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, WEAG, WHBQ, WIFI, WNBC, WRKO, WSAI, WZZP, KDWB, KFRC, KLIF, KSLQ, KSTP, KTLK, 9EX, 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

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

Female
Debby Boone
Bee Gees (How)
Paul Simon
Chicago
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 FOR-EIGNER 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.
### Stations:

**RW IV**
WEAQ WGUY WJQ WJON WOW WSPT
KWOB KEWI KFYR KGW KING KJR KKB
KGLS KKKL KLEO KSTP KTO Q KVOX

**RW V**
WNOE WTIX KAFY KCBQ KFI KHFI KHJ
KCLM-FM KILT KBNO-FM KRBE KSLY B100
K100 10Q

**RW VI**
KAAY KAKC KLIF KLUE KRL KRT
KTLK

### Tendency:

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

<table>
<thead>
<tr>
<th>Last Week</th>
<th>This Week</th>
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<tbody>
<tr>
<td>1</td>
<td>Linda Ronstadt (Blue)</td>
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<tr>
<td>2</td>
<td>Player</td>
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<td>3</td>
<td>Paul Simon</td>
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<td>Linda Ronstadt (Easy)</td>
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<td>Bee Gees (Deep)</td>
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<td>Bob Welch</td>
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<td>Fleetwood Mac</td>
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<td>Debby Boone</td>
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<td>James Taylor</td>
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<td>Santa Esmeralda</td>
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<tr>
<td>Ex</td>
<td>Wings</td>
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</table>

**Add:** Bee Gees (Alive)
**And Gibb**

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

**LP Cuts:** None

**Also Possible:**
- Leif Garrett
- Donna & Marie
- Tom Petty
- Wings (Mull)

### Pop & Country Influence:

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

<table>
<thead>
<tr>
<th>Last Week</th>
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<tr>
<td>1</td>
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<td>Player</td>
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<td>Linda Ronstadt (Blue)</td>
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<td>The Babys</td>
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<td>19</td>
<td>Leif Garrett</td>
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<td>Andy Gibb</td>
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<td>21</td>
<td>Styx</td>
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<td>Linda Ronstadt (Easy)</td>
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<td>23</td>
<td>Santana</td>
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<td>24</td>
<td>Queen</td>
</tr>
<tr>
<td>25</td>
<td>Dan Hill</td>
</tr>
</tbody>
</table>

**Add:**
- Billy Joel
- Dan Hall

**Extras:**
- Neil Diamond
- Samantha Sang
- Steely Dan

**LP Cuts:** None

**Also Possible:**
- John Denver
- Wings

### Racked Area:

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

<table>
<thead>
<tr>
<th>Last Week</th>
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<td>1</td>
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<td>Bob Welch</td>
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<td>Linda Ronstadt (Easy)</td>
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<td>Fleetwood Mac</td>
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<td>Kansas</td>
</tr>
</tbody>
</table>

**Add:**
- Billy Joel
- Dan Hall

**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 SZYMCZYK 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
(RSC 3089)
number of records. Let's set 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 a way I would call the slimming 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-ard-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 the strict dollar standpoint. They'd say, "well, look, it's about X percent more records. Let's let this"

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 power. But we don't do that because we also don't have 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 everything 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 perhaps adding depth. Several things 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 wanted for a long time, whereby he can now spend a great deal more time in the actual record-making process; he's 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 hadn'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 the 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)
Most Adds

**Curious Mind**—Johnny Rivers—Big Tree (6)
**Celebrate Me Home**—Kenny Loggins—Cap (4)
**Desire**—Neil Diamond—Cap (4)
**Goodbye Girl**—David Gates—Elektra (4)
**It's Just Another New Year's Eve**—Barry Manilow—Arista (4)
25TH OF LAST DECEMBER—Roberto Flock—Atlantic (4)

WLW/CINCINNATI

If I Can't Have You—Yvonne Elliman—RSO
Sometimes When We Touch—Don Hill—20th Cent.

WCCO-FM/MINNEAPOLIS

Celebrate Me Home—Kenny Loggins—Cap
Curious Mind—Johnny Rivers
If I Can't Have You—Yvonne Elliman—RSO

STORYBOOK CHILDREN (DAYBREAK)—Beverly Midile—Atlantic

WJBO/BATON ROUGE

Goodbye Girl—David Gates—Elektra
Sometimes When We Touch—Don Hill—20th Cent.

CELEBRATE ME HOME—Kenny Loggins—Cap

WSAR/FALL RIVER

Goodbye Girl—David Gates—Elektra

IT'S JUST ANOTHER NEW YEAR'S EVE—Barry Manilow—Arista

25TH OF LAST DECEMBER—Roberto Flock—Atlantic

WIP/PHILADELPHIA

Celebrate Me Home—Kenny Loggins—Cap

WMAL/WASHINGTON

Sometimes When We Touch—Don Hill—20th Cent.

WKJY/BROOKLYN

Celebrate Me Home—Kenny Loggins—Cap

WUSL/ST. LOUIS

Goodbye Girl—David Gates—Elektra

I Love You More Each Day—Pam Ayres—Cap

It's Just Another New Year's Eve—Barry Manilow—Arista

KMOX-ST. LOUIS

Desire—Neil Diamond—Cap

Just The Way You Are—Billy Joel—Cap

KUP/HOUSTON

Curious Mind—Johnny Rivers—Big Tree

LOVELY DAY—Bill Withers—Cap

NEVER MY LOVE—Addrisi Bros.—Buddah

KMBZ/KANSAS CITY

A Night To Remember—Engelbert Humperdinck—Epic

Candle on the Water—Helen Reddy—Cap

KZOK/SEATTLE

Curious Mind—Johnny Rivers—Cap

I Can See Clearly Now—Ray Charles—Atlantic

MAFIA—Mike Garfunkel—Cap

ABBA—Atlantic

THE BULL—Mike Theodore Orch.

THE BULL—Mike Theodore Orch.

THE BULL—Mike Theodore Orch.

KOY/PHOENIX

Curious Mind—Johnny Rivers—Cap

RISKY BUSINESS—Paul Simon—Cap

I Love You More Each Day—Pam Ayres—Cap

IT'S JUST ANOTHER NEW YEAR'S EVE—Barry Manilow—Arista

SIGNED: Mark Reale and Guy Speranza of the group Riot, J. Gordon

WHDH/BOSTON

Baby Come Back—Player—RSO

Debut

WSD/ST. PETERSBURG

Celebrate Me Home—Kenny Loggins—Cap

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

WRIR/FT. LAUDERDALE

Goodbye Girl—David Gates—Elektra

25TH OF LAST DECEMBER—Roberto Flock—Atlantic

WGAL/CLEBURNE

Come Sail Away—Styx

WGBH/BOSTON

MISUNDERSTOOD—Sonna Ermerode—CBSStudios (p.m.)

GETTING READY FOR LOVE—Diana Ross—Motown

1977

COPY WRITES

(A Report on the Music Publishing Scene)

**The A/C Report**

A Weekly Report on Adult/Contemporary Playlist Additions)

By PAT BAIRD

This week's RW Singles Chart reflects as 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 Ariston, is this week's Chatmaker 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. Duane's songs "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 grow stronger each growing month.

INTERNATIONAL: According to the JTA Daily News Bulletin, official Cairo radio sometime a singer who has written 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 forgoing Cairo conference and intro at the sound of "Peace," Miron, who now lives in New York, was once the music director in Israel's Ministry of Education and Culture. His other famous composition, "Tzema, Tzema, Tzema," 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 company, are leaving their positions to join Stan Vincent's new Paradise/ Voyage Records. Lou Kallanow, who's been a consultant to Big Tree, is rumored to be doing the same . . . Rick Shoemaker has been promoted to 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 Dil Music, is rumored to be being done the same . . . Dick Shoemaker 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 in Intersong/U.K., Chappell/London, 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 families. Copies of the single are being distributed to HEW employees involved in the project.

WATCH OUT FOR: The J. Howard Duff Band, seen recently 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.
THE RETAIL REPORT

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

JAMAICAN MAN—David Oliver—Mercury
LIVE AT THE BIJOU—Grover Washington Jr.—Kudu
MULTIPLICATION—Eric Clapton
SECONDS OUT—Genesis—Atlantic
SUNSHINE—Emotions—Stax
THANKFUL—Natalie Cole—Columbia
THANKFUL ON—High Inergy—Gordy

INDEPENDENT RECORDS/BRONX
BEST OF JOAN BAEZ—A&M
BROKEN BLOSSOM—Bette Midler—Capitol
GEORGIA THOMAS—T.K. & The Davey Boys—Regent
BEST OF JOAN BAEZ—A&M
BROKEN BLOSSOM—Bette Midler—Capitol
GEORGIA THOMAS—T.K. & The Davey Boys—Regent

DRAW THE LINE—Aerosmith—Col
GEORGIA THOMAS—T.K. & The Davey Boys—Regent

MUSICLAND/NATIONAL
BEST OF ZZ TOP—London
DRAW THE LINE—Aerosmith—Col
GREATEST HITS—Capitol & Tennis
MUPPET SHOW—Arista
OUT OF THE BLUE—JET—Jet
SATURDAY NIGHT FEVER—RSO (Soundtrack)
SLOWHAND—Eric Clapton—RSO
GREATNESS VS THE PLACEBO SYNDROME—Parliament—Capitol
HARDNESS OF THE WORLD—Steve—Carillon
HERE TO TEMPT YOU—Tempations—Atlantic
HARDNESS OF THE WORLD—Steve—Carillon
I'M GLAD YOU'RE HERE WITH ME TONIGHT—Niel Diamond—Col
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<td>STREET SURVIVORS</td>
<td>LYNKY SKYNYRD/MCA 308</td>
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<td>11</td>
<td>STAR WARS</td>
<td>[ORIGINAL SOUNDTRACK]/20th Century 2T 541</td>
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<td>12</td>
<td>POINT OF KNOW RETURN</td>
<td>KANSAS/Kirshner JC 34929</td>
<td>[CBS] 10 G</td>
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<td>13</td>
<td>I'M GLAD YOU'RE HERE WITH ME TONIGHT</td>
<td>NEIL DIAMOND/Columbia JC 34990</td>
<td>5 G</td>
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<td>14</td>
<td>NEWS OF THE WORLD</td>
<td>QUEEN/Eletra 66 112</td>
<td>5 G</td>
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<td>15</td>
<td>DOWN TWO THEN LEFT BOZ SCAGGS/Columbia JC 34994</td>
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<td>16</td>
<td>YOU LIGHT UP MY LIFE</td>
<td>DEBBY BOONE/Warner/Curb BS 3118 (WB)</td>
<td>9 F</td>
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<td>17</td>
<td>AJA STEELY DAN</td>
<td>ABC AB 1006</td>
<td>12 G</td>
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<td>18</td>
<td>FOREIGNER</td>
<td>Atlantic JC 19109</td>
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<td>19</td>
<td>OLIVIA NEWTON-JOHNS GREATEST Hits</td>
<td>MCA 3028</td>
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<td>20</td>
<td>IN FULL BLOOM</td>
<td>ROSE ROYCE/Whitfield WH 3074 (WB)</td>
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<td>21</td>
<td>GREATEST Hits, VOL. II</td>
<td>ELTON JOHN/MCA 3027</td>
<td>11 G</td>
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<td>22</td>
<td>FRENCH KISS</td>
<td>BOB WELCH/Capitol ST 11603</td>
<td>12 F</td>
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<td>23</td>
<td>YOU LIGHT UP MY LIFE</td>
<td>[ORIGINAL SOUNDTRACK]/Arista AB 4159</td>
<td>10 G</td>
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<td>24</td>
<td>BOOK OF DREAMS</td>
<td>STEVE MILLER BAND/Capitol SO 11630</td>
<td>31 G</td>
<td>24</td>
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<tr>
<td>25</td>
<td>THE GRAND ILLUSION</td>
<td>STYX/A&amp;M 4547</td>
<td>22 G</td>
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<td>MOODY BLUE</td>
<td>ELVIS PRESLEY/RCA APL 2428</td>
<td>24 G</td>
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<td>STRANGER</td>
<td>BILLY JOEL/Columbia JC 34987</td>
<td>12 G</td>
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<td>28</td>
<td>BOSTON</td>
<td>Epic 34188</td>
<td>65 G</td>
<td>28</td>
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<td>29</td>
<td>LET'S GET SMALL</td>
<td>STEVE MARTIN/Warner Bros. BSK 3090</td>
<td>13 G</td>
<td>29</td>
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<td>30</td>
<td>MOONFLOWER</td>
<td>SANTANA/Columbia JCP 34914</td>
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<td>31</td>
<td>REACH FOR IT</td>
<td>GEORGE DUKE/Epic 34883</td>
<td>8 F</td>
<td>31</td>
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<td>32</td>
<td>I ROBOT</td>
<td>ALAN PARSONS PROJECT/Arista 7002</td>
<td>25 G</td>
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<td>33</td>
<td>BARRY MANILOW</td>
<td>Live/Arista 8500</td>
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<td>34</td>
<td>TURNIN' ON</td>
<td>HIGH INERGY/Gordy G 97851 (Motown)</td>
<td>8 F</td>
<td>34</td>
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<td>35</td>
<td>A PAUPER IN PARADISE</td>
<td>GINO VANNELLI/A&amp;M SP 4546</td>
<td>7 G</td>
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<td>36</td>
<td>LOVE SONGS</td>
<td>THE BEATLES/Capitol SKBL 11711</td>
<td>8 G</td>
<td>36</td>
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<td>37</td>
<td>WHAT WE MUST BELIEVE IN</td>
<td>MAGIC CRYSTAL GAYLE/United Artists LA771 G</td>
<td>9 G</td>
<td>37</td>
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<td>38</td>
<td>BARRY WHITE SINGS FOR SOMEONE YOU LOVE</td>
<td>20th Century T 542</td>
<td>15 G</td>
<td>38</td>
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<td>39</td>
<td>LITTLE CRIMINALS</td>
<td>RANDY NEWMAN/Warner Bros. BSK 3079</td>
<td>10 G</td>
<td>39</td>
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<tr>
<td>40</td>
<td>FOHAT LIVE</td>
<td>FOHAT/Bearsville BKR 6971 (WB)</td>
<td>16 G</td>
<td>40</td>
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<td>41</td>
<td>TOO HOT TO HANDLE</td>
<td>HEATWAVE/Epic PE 34761</td>
<td>20 F</td>
<td>41</td>
<td></td>
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<tr>
<td>42</td>
<td>THANKFUL</td>
<td>NATALIE COLE/Capitol SW 11708</td>
<td>3 G</td>
<td>42</td>
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<td>43</td>
<td>GREATEST Hits, ETC.</td>
<td>PAUL SIMON/Columbia JC 34994</td>
<td>5 G</td>
<td>43</td>
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<td>44</td>
<td>ANYTIME . . . ANYWHERE</td>
<td>RITA COOLIDGE/A&amp;M SP 4616</td>
<td>33 G</td>
<td>44</td>
<td></td>
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<td>45</td>
<td>HOTEL CALIFORNIA</td>
<td>EAGLES/Asylum 6 103</td>
<td>53 G</td>
<td>45</td>
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**CHARTMAKER OF THE WEEK**

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**DREW THE LINE**

AEROSMITH

Columbia JC 34856

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**CHART CROSS REFERENCE ON PAGE 45**

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**DECEMBER 24, 1977**

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**PRICE CODE**

F = 6.98 I = 11.98

G = 7.98 J = 12.98

H = 9.98 K = 13.98
**SOUL TRUTH**

By DEDE DABNEY

- NEW YORK: Personal Pick: "Playing Your Game, Baby" — Harry 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.

Looking for a radio announcer? Riley Wynn, formerly with WTOY-AM (Roanoke), is available for employment. He has a third phone. Please call (703) 589-5443 or after 4 at (703) 362-2368.

**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.

Atlantic Meetings

(Continued from page 4)

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 Hines, Harry Edison, Billie Holiday, and others, which will be on the market in late December, 1977.

**R&B PICKS OF THE WEEK**

**SINGLE**

- ALBERT KING, "LOVE SHOCK" (Groveville, BMI). From the depths of the blues hall comes a totally authentic source of 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.

**ALBUM**

- FATBACK, "MAN WITH THE BAND." Fatback has regrouped with new members to create an exciting album. A group of young men and women have an aura which surrounds them like the mystic catching jacket include "The Man With The Band," "Mile High" and "Midnight Freak." Spring 2991 314 (Polydor).

**WINDY CITY**

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

**SLEEPER**

- "FATBACK, "MAN WITH THE BAND." Fatback has regrouped with new members to create an exciting album. A group of young men and women have an aura which surrounds them like the mystic catching jacket including "The Man With The Band," "Mile High" and "Midnight Freak." Spring 2991 314 (Polydor).

**CH-SOUND**

**FATBACK, "MAN WITH THE BAND." Fatback has regrouped with new members to create an exciting album. A group of young men and women have an aura which surrounds them like the mystic catching jacket including "The Man With The Band," "Mile High" and "Midnight Freak." Spring 2991 314 (Polydor).
STILL GOING STRONG!

COMPLAMENTS

"Falling in Love"

DK4565

WATCH OUT FOR

TOMMY SANDS

BRUNSWICK

DAKAR
### Singles Chart

**December 24, 1977**

<table>
<thead>
<tr>
<th>DEC. 24</th>
<th>DEC. 17</th>
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<tbody>
<tr>
<td><strong>1.</strong> SERPENTINE FIRE</td>
<td><strong>EARTH, WIND &amp; FIRE/Columbia</strong></td>
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<tr>
<td><strong>2.</strong> REACH FOR IT</td>
<td><strong>GEORGE DUKE/Epic-8 50463</strong></td>
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<tr>
<td><strong>3.</strong> YOU CAN'T TURN ME OFF</td>
<td><strong>DIONNE WILLIAMS/Columbia</strong></td>
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<tr>
<td><strong>4.</strong> NATIVE NEW YORKER</td>
<td><strong>ODYSEY/KCA 11129</strong></td>
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<tr>
<td><strong>5.</strong> EVERYTIME I TURN AROUND</td>
<td><strong>BOBBY BROWN/Drive 6258 (T.K.)</strong></td>
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<tr>
<td><strong>6.</strong> SOMEBODY'S GOTTA WIN</td>
<td><strong>BROOKS &amp; DUNN/Atlantic 3441</strong></td>
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<tr>
<td><strong>7.</strong> DANCE, DANCE, DANCE</td>
<td><strong>TWINS/Yowshas, Yowshas, Yowshas</strong></td>
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<tr>
<td><strong>8.</strong> IF YOU DON'T know</td>
<td><strong>LITTLE MIKE/Capitol 4086</strong></td>
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<tr>
<td><strong>9.</strong> LOVELY DAY BILL WITHERS</td>
<td><strong>Columbia 3 0627</strong></td>
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<tr>
<td><strong>10.</strong> FUN IN FUNK SHUN</td>
<td><strong>LSH/Atlantic 75499</strong></td>
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</tbody>
</table>

### Albums

**East:**
- **Stargard (MCA)**
- **Living Proof (Ju-Par)**
- **Heatwave (Epic)**
- **Ray Charles (Atlantic)**

**South:**
- **Denise LaSalle (ABC)**
- **Player (RSO)**
- **Heatwave (Epic)**
- **Louis Owls (Phil. Intl.)**
- **Ray Charles (Atlantic)**

**Midwest:**
- **Blackandy (Fantasy)**
- **Morris Jefferson (Parachute)**
- **James Brown (Polydor)**
- **Heatwave (Epic)**
- **Ray Charles (Atlantic)**

**West:**
- **Sista Effect (Fantasy)**
- **Ohio Players (Mercury)**
- **Ray Charles (Atlantic)**

**R&B Regional Breakouts**

### Singles

**East:**
- **Baby, Baby, My Love's All For You**
  - **SAMBETH WILLIAMS/Columbia 3 0648**

### Albums

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

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

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**Disco File (Continued from page 20)**

from Brown and Betty Wright, a delightful, inspired combination of voices that turn 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 has 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-produced by Lionel Job, another new name to pick up on. DJ Rasoul 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 jive synthesizer, more fun. Don’t ignore this one.
Two brand-new jazz labels debuted during the past two weeks. 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 drums 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 creator/producer John Sinclair 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 Classics, Volume I, c.e., 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," already released by Inner City. These recordings were as important in the years to come as the albums from Minton's, where bebop was born. Speaking of Inner City, the company has released a smoking quartet date by tenor saxophonist Frank Lowe, fronting a group with both Olu Dara and Leo Smith on drums 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.
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" Roessler, 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 hallucinogenic 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 preoccupation 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 wildest 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, "Spec-tres," 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."

(Continued from page 4)

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; Dave Lonaco, west. Regional sales directors present were Bill Graham, western region; Charlie Hall, east central region; Fred Love, north central region; Warner-naglia, west central region; and Bill Reilly, eastern region. Keynoting the meetings was 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.

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 specialist; display writer Marsha Hawkins, manager of the Melody Shop; (rear) "Beauty" winner Nancy Geden; and Daryl Hall (right) RCA Dallas promotion man John Ryland, a friend, and Cat Simon, KUP radio personality.

Speakers Set for Gospel Radio Meet

New York — 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 cataloguing.

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.

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 Moe Ostin (left) and vice president and director of business affairs David Berman.
RECORD WORLD DECEMBER 24, 1977

CLASSICAL RETAIL REPORT

DECEMBER 24, 1977

CLASSICAL

RECORD WORLD

RECORD WORLD/TSS/ LONG ISLAND

ALBINONI: BAROQUE TRUMPET CONCERTOS — Andre — RCA

BACH: BRANDENBURG CONCERTOS — Leonard — ABC

BEETHOVEN: COMPLETE SYMPHONIES — DG

CHARPENTIER: LOUISE — Angel

DONIZETTI: LUCIA DI LAMMERMOUR — Caballe, Carreras, Lopaz-Cabos — 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: VOCAL MUSIC — Leppard — DG

DONIZETTI: LUCIA DI LAMMERMOUR — Caballe, Carreras, Lopaz-Cabos — Philips

HANDEL: MESSIAH — Leppard — RCA

POULENC: GLORIA — Blegen, Bernstein — Columbia

TCHAIKOVSKY: THE NUTCRACKER — DGG

TCHAIKOVSKY: SYMPHONY NO. 6 — Solti — London

VIVALDI: GLORIA — Muti — Angel

ROSE DISCOUNT/ CHICAGO

BEETHOVEN: COMPLETE SYMPHONIES — DG

HANDEL: SYMPHONY NO. 9 — Giulini — DG

LUCIANO PAVAROTTI SINGS O HOLY NIGHT — London

Puccini: EDGAR — Scotto, Bergonzzi, Quilfer — Columbia

TCHAIKOVSKY: SYMPHONY NO. 6 — Solti — London

VIVALDI: GLORIA — Muti — Angel

KORVETTES/U.S.

BEETHOVEN: COMPLETE SYMPHONIES —DG

CHARPENTIER: LOUISE — Angel

DONIZETTI: LUCIA DI LAMMERMOUR — Columbia

GREATEST HITS OF 1720 — Columbia

OFFENBACH: LA PERICHOLE — Crespin; Van Dam; Evans; Pritchard — Columbia

LUCIANO PAVAROTTI SINGS O HOLY NIGHT — London

Puccini: EDGAR — Scotto, Bergonzzi, Quilfer — Columbia

TCHAIKOVSKY: SYMPHONY NO. 6 — Solti — London

VERDI: REQUIEM — RCA

WHITE CHRISTMAS — Mormon Tabernacle Choir — Columbia

TOWER RECORDS/ SAN FRANCISCO

BACH: BRANDENBURG CONCERTOS — ABC

BEETHOVEN: COMPLETE SYMPHONIES — DG

DONIZETTI: LUCIA DI LAMMERMOUR — Caballe, Carreras, Lopaz-Cabos — Philips

VERDI: REQUIEM — RCA

GERSHWIN: THE LADY IS A TRAMP — Harris — RCA

Puccini: EDGAR — Scotto, Bergonzzi, Quilfer — Columbia

RAHMANINOFF: PIANO CONCERTO NO. 3 — Berman, Abbado — Columbia

VERDI: REQUIEM — RCA

VERDI: IL TROVATORE — Sutherland, Horne; Pavarotti; Bonynge — London

RECORD WORLD DECEMBER 24, 1977

BEST SELLERS OF THE WEEK

BEETHOVEN: COMPLETE SYMPHONIES —Karaslan —DG

BACH: BRANDENBURG CONCERTOS —Leonhardt —ABC

CHARPENTIER: LOUISE —Silly, Gedda, Van Dam, Mazzell — Angel

DONIZETTI: LUCIA DI LAMMERMOUR — Caballe, Carreras, Lopaz-Cabos — 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: LUCIA DI LAMMERMOUR — Caballe, Carreras, Lopaz-Cabos — Philips

HANDEL: MESSIAH — Leppard — RCA

LUCIANO PAVAROTTI SINGS O HOLY NIGHT —London

Puccini: EDGAR — Scotto, Bergonzzi, Quilfer — Columbia

TCHAIKOVSKY: THE NUTCRACKER — Dorati —DG

TCHAIKOVSKY: SYMPHONY NO. 6 — Solti — London

VIVALDI: GLORIA — Muti — Angel

ROSE DISCOUNT/ CHICAGO

BEETHOVEN: COMPLETE SYMPHONIES —DG

HANDEL: SYMPHONY NO. 9 — Giulini — DG

LUCIANO PAVAROTTI SINGS O HOLY NIGHT — London

Puccini: EDGAR — Scotto, Bergonzzi, Quilfer — Columbia

TCHAIKOVSKY: SYMPHONY NO. 6 — Solti — London

VIVALDI: GLORIA — Muti — Angel

The Greatest Hits of 1720

Is Your Biggest Seller

Special Low Price

GREATEST HITS OF 1720

PACHELBEL: CANON

MOURUT: RONDEAU

(Theme From Masterpiece Theatre)

ALBINONI: ADAGIO

BACH: AIR (For The G String)

HANDEL: SARABANDE From Suite No. II

(Theme From Barry Lyndon)

Philharmonia Virtuosi

New York Richard Kapp

CONDUCTOR

MX 34544

Specially Priced on Columbia Masterworks

(Continued on page 57)
Goody-Pickwick Intl.

(Continued from page 3)

sales of $35.6 million. In the compara-
ble period of 1976, the com-
p any had a deficit of $483,000
on sales of $31,512,000. Recent-
ly, 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 compara-
ble 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 organi-
zation in an important market
where we have not previously
had strong representation. The
Sam Goody name is known
throughout the world and has be-
come synonymous with knowl-
edgeable 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 compa-
ny 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 organiza-
tion, Goody will continue to be
operated under its present man-
agement.

Although New York City retail-
ers expressed surprise with the
merger, several said, upon reflec-
tion, that American Can's entry
into the Manhattan marketplace
could be a plus for Goody's com-
petitors.

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 Pick-
wick has been run it'll be great
for me. I think consumers will
see 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 per-
sonally in our stores," Karol ex-
plained, "still involved emotion-
ally, 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 every-
thing else, it'll certainly become
very impersonal, completely au-
tomated, 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 Rec-
ord Shop, "I can't see it, unless
American Can expands the chain.
What harms the independent rec-
deer more than anything else
is the distributors not hav-
ing 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 pos-
sible. 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."

Frampton Australian Platinum

A&M's Peter Frampton received
Australian platinum awards on
the set where he is
filming "Sgts. Pepper's Lonely
Hearts Club Band." The awards
represent A&M's
australian platinum awards for
both A&M releases "Frampton Comes Alive!" and "I'm
In You." Presenting the awards to Peter Frampton and Justin Duanon (Banada En-
tertainment) are, from left: John Duanon, Bill Rossor, international public relations
director of Festival Records in Australia; Peter Frampton; Jack Losman, A&M Records
international marketing director; and Allan Hely, managing director of Festival Records
in Australia.

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 Coli-
seum. 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; Eliza-
beth Joel, manager; Walter Yeinikoff, 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 movie 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 auto-
matically bring in acts, or anything of that nature, it's just that we
respect them, we'd like them to make 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 Kershena-
baum, 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 produc-
tion capability.

Cohen: Aside from the fact that, in John Anthony, David Anderle,
Bobby Martin and David Kershenaum 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
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 prob-
ably take him on if we wanted him. But we have those kind of rela-
tionships, 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
up 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 Kershenaum 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,
which has been building steadily over
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Chrysalis Execs Review Indie Problems and Rewards

(Continued from page 3)

We’ve put a company together, but we're not done: Before we know, who knows? We may well do it again at some point. But the only problem, I think, has been having your artists ask, “Do you know 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 some of the supposed pitfalls of independent set-ups have yet to snarl label operations. The real story, they stress, has been where we don’t currently have 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 schedule.

“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 has cut back a little bit during that first year—working longer hours, and working harder to insure that we’re really covering the bases.”

While all marketing, promotion, advertising and sales are 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 firm for pre-production, but I would prefer to have that all 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 year, Licata and I got what we think is a full roster, 10 titles on 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 their 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 further into the jazz market, but Ellis cautions against interpreting those signings as part of an a&r plan designed to systematically extend Chrysalis’ repertoire into other market areas.

“If 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 quasi-jazz un quota act. Somebody called us up and asked us to see them, we did, we liked them, 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 as a distributor if 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 notes that he has confidant Chris Wright, who runs the English arm of the company, are equally wary of new wave and punk categorization. Ellis believes the new wave bandwagon, 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 diminishing 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 breakthroughs 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 “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 national advertising and promotion outlays in an 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 the sales momentum and thus entails longer-term planning which incremental sales growth somewhat lower for a given period.

“We’ve proved that we can spend money as drastically as anyone,” Licata commented on former stance. As demonstrated with The Babys, we know 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 managing the smaller budget site, 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 major-label counterparts, Licata says that Chrysalis’ larger roster and independent status more than offset the imbalance in spending power. “The majors can’t afford to stay with a new 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 sales goals; what we do is work 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 explained. While he delineates detailing exact terms in release programs, Licata does point out that he avoids extended dating privileges and large blanket discounts as regular incentives, since assuming heavy initial orders too often backfire by stalling subsequent reorderers and generating returns.

The approach has resulted in a profitable first year, Licata says, demonstrating that setup 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 currently priorities, with a revised computer run one of the key weapons to date. By developing a more detailed printout that enables him to track sales in all configurations, individual distributor’s 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.

For Sale

1974 Mercedes 450 SE
Perfect condition
Many extras
Real Sharp

(213) 352-4874
La televisión venezolana celebro sus Bodas de Plata el pasado 25 de noviembre. Al arribar a sus 25 años de fructífera labor, el Canal de TV del Estado realizó una magnifica presentación especial recordando sus grandes éxitos en 25 años y realizó un magnifico 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 escritor y político Carlos Mejía Godoy. 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 Botet del hotel Tamanaco, que han tenido un gran marco de público, al que está acostumbrada Olga de Cuba.

Gran revuelo y consternación provocó un noche después en la prensa el escrito de Pedro Berroeta. "Clodomiro, el lagarto,". El ex senador fue llamado a declarar, incluso, al Sindicato de radio y TV, organismo que ha estado debatiendo el problema de censura durante el tiempo sin llegar a un acuerdo deficiente. El locutor y cantante nicaraguense Carlos Mejía Godoy es uno de los más populares de Venezuela en estos instantes gracias a su disco que grabó en España titulado "Son tus pecados muertos". El disco que hizo con la CBS Internacional, titulado "Son tus pecados muertos", con música del argentino Heman Rios, llegó al fracaso al cantante Hector Jose. Con la canción "Son tus pecados muertos" de Carlos Mejía Godoy, grabada para el sello RCA International, se consolidó el proyecto internacional del cantante nicaraguense. El año anterior en Acapulco, Venezuela quedó en el tercer puesto de la ganadora Maria Magda Valdez 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 las radios en los meses anteriores, y en las plazas, con temas de "La Navidad de Zavarece y Oropeza y "Feliz Navidad" de Feliciano. "Nancy es la comedia y originales que más se oyen en las radios en los meses anteriores, y en las plazas, con temas de "La Navidad de Zavarece y Oropeza y "Feliz Navidad" de Feliciano. ¡Será un gran éxito de ventas hasta el 31 de diciembre! Diciembre es més de gaitas en Venezuela. El característico sonido y ritmo del estado Zulia se apoderó de todo el país y hace vibrar a oríolos y extranjeros de esta tierra amable. Entre los más populares de este año se cuentan la gaita "Caracas" de Rincón Morales grabada para Veilvet y "La moza" de Maracaibo 15 realizada para el sello Fonográfica del Caribe.

By TOMAS FUNDORA

...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 terri- torio indicaría todavía mayor auge. Las pugnas normales entre distribuidores siguen siendo un escenario entre casas. Sin embargo, en 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 estaciones del Caribe 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 funcionalidad 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 con sus servicios para lograrlo. Los territorios de California y Texas son, quizás los de más amplio crecimiento y expansión...
commercially speaking. Latin radio is going ahead through its grandes planes de Gas Records, en sus oficinas de Los Angeles de la costa oeste, esta a cargo de las operaciones de Microfon, America, presión que le forzó a esa determinación. Me
Titti!

Tres, Basilio, el grupo local Alma, cantó la canción "Mata Siguaraya," esta entre los primeros lugares en el Top 30. Hasta Miami también nos llegaron los comentarios de la prensa, que el nuevo sonido de Miami, que rápidamente se mueve hacia otras dis tintas, fue elogiado por los críticos. Raphael hizo tres presentaciones en esta ciudad, llevando todas sus canciones, casi en su totalidad. Raphael demostró una vez más, su resistencia, cantando más de 40 canciones en cada recital. Hasta esta ciudad llegaron los salseros cubanos desde Nueva York, donde la empresa que los promovió en 1976, continuó con su tour, aunque la ciudad, donde se presentó, no tuvo tanta asistencia como en Miami. En esta ciudad, los artistas que más éxito tuvieron fueron: Rumba Tres, Basilio, el grupo local Alma, Emiliano Delgado, Ricardo Ceratto y Braulio. Este último presentó dos nuevas canciones que hicieron furor entre el público. Raphael demostró una vez más, su resistencia, cantando más de 40 canciones en cada recital. Hasta esta ciudad llegaron los salseros cubanos desde Nueva York, donde la empresa que los promovió en 1976, continuó con su tour, aunque la ciudad, donde se presentó, no tuvo tanta asistencia como en Miami. En esta ciudad, los artistas que más éxito tuvieron fueron: Rumba Tres, Basilio, el grupo local Alma, Emiliano Delgado, Ricardo Ceratto y Braulio. Este último presentó dos nuevas canciones que hicieron furor entre el público.
Napoleon is at the top of popularity in Mexico. Here he and Miami All Stars offer a package of salsa in which merengue is a dominant element. "El Baile del Sillon" (C. Menendez), "Senor de edad" (Napoleon), "Tan aqui temas de corte salsolo, con amigos como Esteban y Chamaco Garcia en las partes vocales, el Super Combo Managua interpreta aqui musica salsera con su toque especial. "Si no hay merengue no hay nada" (N. Cabrera), "Dame Chocolate" (Y. Cabrera), "Si No hay merengue no hay na."

**ALBUM PICKS**

**LATIN AMERICAN**

**HUGO LLERA AND HIS MIAMI ALL STARS**

Libro AIS 2002

Con 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 Guadalupe" (K. Llera), "Ay Bendito" (I. Morales), "A mi manera" (D.R.) and "El Baile del sillon."

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

**YOYITO CABRERA Y SU SUPER COMBO MANAGUA**

Con Yoyito, Willie and Ramiro in the vocals, the Super Combo Managua interpreta aqui musica salsera con su toque especial. "Si no hay merengue no hay na" (Y. Cabrera), "Dime quien eteres" (Cabrera), "Candela" (Cabrera) y "La Burrita" (Herrera).

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

**NAPOLEON—Kuff RF 9066**

En el tope de popularidad en Mexico, Napoleon interpreta aqui el tema con el cual llevó el Primer Lugar de OTI en Mexico. Bello canta que merece mejor tratamiento. También muy bien en "Todo nada" (Napoleon), "Hombre" (Na- poleon), "Volvere de nuevo" (Napoleon) y "Para ti siempre fuinino" (Napoleon), Buenos arreglos!

**OH, EL AMOR**

**BARBARA Y DICK—International INT 921**

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

**Nuestro Rincon**

(Continued from page 55)

En Miami (Continued from page 55)

En Miami, the top of popularity in Mexico. Here he performs the winner of Festival OTI 77-Mexico, "Hombre." Good arrangements and performances. "Tiera" (Napoleon), "Volvere de Nuevo" (Napoleon) and "Cancion para una futura mama" (Napoleon).

**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 him are (from left): Quateman; Bruce Somerfield, manager, pop b.s.r.; RCA Records; Carol 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 trusted."..."
 Concurrent with the institution of the field sales concept and Hartford district is a new streamlined advertising accounting system that will consolidate the three WCI label's separate budgets and individual buys on a single master sheet. According to Faraci, responsibilities in 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 all levels, enabling both label and distributor to monitor spending more efficiently.

Regarding the new field sales managers, Faraci remarks that when 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, with a Spencer, our 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, it 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 interaction and participation in all advertising at every level of WEA, "The basic structure has not changed. What has changed is that we have refined 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 dollars. The only way to do 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 concept of WEA's development of new functions from existing staff. Citing the approach as a method of creating an internal "farm system" to train executives, Barry Gibb-penned debut single, "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 R&B 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 debut single. "I Just Want To Be Your Everything."
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 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.

The year will 1978 bring? Wait till next week.

Meanwhile—Phonogram’s managing director Ken Maliphant has signed a production deal withPhil 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 are 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

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... Jim Capaldi has been signed by Polydor....Disc jockey Terry Wogan debuts on Phonogram with a vocal version of “The Floral Dance.”

GERMANY

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 Cordalis, Ricky King and Lake. In its annual avowal of the German trades, “m-i,” named Leandros Female Singer of the Year, Cordalis 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.

FRANCE

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 cullcd 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.”

(Continued on page 59)
Phillips Visits WQXI-FM

Japanese hits

AVI Taps Costello

**LOS ANGELES**—Erin Costello has joined AVI Records as production manager for the west coast. A subsidiary of American Label 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 air 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 Shimpo 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 Londladd, president, CBS Records Division; and Billy Cobham.

AM Action

(Continued from page 22)


Johnny Rivers (Big Tree). "Curious Mind (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 WFLP.

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, KLIX, WAIR, WRFC, WSN, WISE, and KAFY. This week's Chartmaker.

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

JAPAN'S TOP 10

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<td>1. OMOIKI KIZA NA JINSEI</td>
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<td>2. KENJI SAWADA -Polydor</td>
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<td>7. AI NO MEMORY</td>
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<td>8. KAZE KAN EKI</td>
<td>8. SUPER LIVE NIHON BUDOKAN</td>
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<td>9. NINGEN NO SHOHMETE</td>
<td>9. HICHINO YOSHIDA -For Life</td>
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<td>10. KAZO KOIZAKU</td>
<td>10. SHIGERU MTSUKAZI -Victor</td>
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JAPAN'S TOP 10

**JAPAN'S TOP 10**

1. WANTED (Victor)
2. WAKAREUTA (Canyon)
3. SHIAWAASE SHIBAI (Victor)
4. NIKUMIKUREN KOKUKOJIN (CBS/Sony)
5. COSMOS (CBS/Sony)
6. AI NO MEMORY (CBS/Sony)
7. KAZE KAN EKI (Polydor)
8. NINGEN NO SHOHMETE (Polydor)
9. KAZO KOIZAKU (Victor)
10. KAZO KOIZAKU (Polydor)
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 Odlum, 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. Whitfield, Herman Harper, Meurice LeFevre, Stephen Speer, Carrol Stout, Paul Olson, Wendy Bagwell and Charlie Monk.

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.

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.

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 Kathy White, Jerry White and Rager McNeil; standing from left are Bob Mulloy, producer; Don Samsbury and Mike Buchanan, group members; and Elwyn Raymer, vice president and general manager of Triangle Records.

Gospel Picks Of The Week

(continued)

Contemporary & Inspirational

Have You Kissed Any Frogs Today?
Joe Reed
House Top 706

I Will Not Accept Defeat
R. D. Dalton
Promise 77080

Refeshing Sounds
The Singing Winebargers
Promise 77010

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
GCA 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

The Michael Speck Group
Voice Box 0177

MSG
The Bible Radio Choir
Promise 77090
DECEMBER 24, 1977

1. HOME WHERE I BELONG
   B.J. THOMAS/Myrth 6571 (Word)

2. MIRROR
   EVIE TORNIQUIST/Word W58 8735

3. GENTLE MOMENTS
   EVIE TORNIQUIST/Word WST 8714

4. ELVIS' FAVORITE GOSPEL SONGS
   J.D. SUMNER & THE STAPLS/ACA 362

5. FOR HIM WHO HAS EARS TO HEAR
   KEITH GREEN/Sparrow 1015

6. LIVE FROM NASHVILLE
   JIMMY SWAGGARD/JS 126 (Word)

7. HIS HAND IN MINE
   EVIE PRESLEY/RCA ANL 1319

8. HOW GREAT Thou ART
   EVIE PRESLEY/RCA LSP 3750

9. COME ON RING THOSE BELLS
   EVIE TORNIQUIST/Word WST 8770

10. DALLAS MOLM & PRAISE, LIVE
    Greenreme R 3441

11. ALELUYA
    THE BILL GAITHER TRIO/Impact R 3408

12. MY HEART CAN SING
    THE BILL GAITHER TRIO/Impact R 3445

13. JESUS IS ALL YOU NEED
    PAM MURRAY/Asian 1003

14. PRAISE II
    THE MARANATHA SINAGERS/Maranatha HS 526

15. LADY
    REBA/Greenreme R3430

16. BUSTED LAMP LULLABY
    WENDY BAGWELL & THE SUNLIGHTERS/TWM

17. BEHOLD THE KING'S GLORY
    JOE WILSON & THE SUNLIGHTERS/TWM

18. LET ME HAVE A DREAM
    DANIELLE SPARRER/Sparrer 1016

19. FAITH
    THE CRUSE FAMILY/Ceman 9812

20. WRITTEN ON THE WINDOW
    CHUCK GRONER/Good News B105 (Word)

21. LIVE THE VERSE BEST OF THE
    HAPPY GOODMAN FAMILY

22. SWEET COMFORT
    THE CRUSE FAMILY/Ceman 9812

23. SPECIALTY FOR SHEPHERDS
    RALPH CARMICHAEL/Light LS 5725

24. MOMENTS FOR FOREVER
    THE BILL GAITHER TRIO/Impact 2R 3457

25. CORNERSTONE
    THE SPIRITUALS/Wing/4476

26. MUSIC FROM MY SECOND BIRTH
    BILL THEDORD/Good News B105 (Word)

27. LOVE BROKE THROUGH
    PHIL RAGGIO/New Song NS 002 (Word)

28. PLAIN GEORGIA GOSPEL
    WENDY BAGWELL & THE SUNLIGHTERS/
    Celtic/W390 (Word)

29. ME AND MY OLD GUITAR
    HONEY McG/Mc MS 6504 (Word)

30. PRAISE, VOL. 1
    THE MARANATHA SINAGERS/Maranatha HS 500

31. RAMBO COUNTRY
    THE RAGGIO/Heart/Warning R 3429

32. LOVE SONG REUNION
    LOVE SONG/Good News GNR 8104 (Word)

33. THE NEW JESUS
    JOHN MICHAEL TALBOT/Sparrow 1010

34. THIS IS CHRISTMAS DAY
    ANDREAS CROUCH/Light 5683 (Word)

35. ON HEAVEN'S BRIGHT SHORE
    THE INTRIGUANTS/Ceman 9806 (Word)

36. SHOTGUN ANGEL
    DANIEL AMOS/Maranatha 032

37. SATAN'S BEEN PARALYZED
    THE BILL GAITHER TRIO/Impact R 3408

38. PRAISE BE TO JESUS
    THE BILL GAITHER TRIO/Impact R 3408

39. THE WORLD
    KENNETH COLEPAID/Ken Colepain Productions KCP 1003

40. LIVE IN CHATTANOOGA
    THE KINGSMEN/Heart/Warning R 3477

By CHARLIE DOUGLAS

Capital 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, Capital's vice president, & Bruce Wendell, Capital's vice president, promotion; Ms. Murray; and Don Zimmerman, Capital's president and chief operating officer.

GREETIN' ANNE MURRAY

SOUL & SPIRITUAL GOSPEL

DECEMBER 24, 1977

1. LIVE AT CARNegie HALL
   JAMES CLEVELAND/Savoy 7014 (Arista)

2. FIRST LADY
   MAVIS CAESAR/Roadshow RS 744 8 (United Artists)

3. LOVE LIVING
   WALTER HAWKINS & THE LOVE CENTER
   CHOE/Light 5686 (Word)

4. THE COMFORTER
   EVIE PRESLEY/Brightfire BRS 4020 (Brightwood)

5. JOY!
   MILTON BRUNSON & THE THOMPSON
   COMMUNITY CHOE/Cread 3078

6. TONIGHT'S THE NIGHT
   THE GOSPEL KEYNOTE/Nashboro 7167

7. JESUS CHRIST IS THE WAY
   WALTER HAWKINS/Light 5705 (Word)

8. DON'T MAKE ME WAIT
   HARRISON JOHNSTON/Cread 3080

9. FROM AUGUSTA WITH LOVE
   SWANEY QUINCEY/Cread 2077 (Nashboro)

10. RIDE THE SHIP TO ZION
    THE GOSPEL KEYNOTES/Nashboro 7172

11. I'M GONING ON
    ERNEST FRANKLIN/Jewel 0128

12. THIS IS ANOTHER DAY
    ANDREAS CROUCH/Light 5683 (Word)

13. IT'S ALRIGHT NOW
    JESY DON'UT/up NS 5719 (Word)

14. TRY BEING BORN AGAIN
    THE SOUL SEARCHERS/Nashboro 7190

15. HAVE YOU EVER REALLY HAD THE BUTS?
    PROF. HAROLD BOGGS/Nashboro 7189

16. HE'S STANDING BY
    THE INSTITUTIONAL GOSPEL CHOE
    OF BROOKLYN, N.Y./Savoy 14646 (Arista)

17. DIFFERENT DREAMS
    RIVAN HARRIS/Emprise 1001

18. I WILL TRAVEL ON
    THE ORIGINAL GOSPEL CHOE/Savoy 14646

19. JAMES CLEVELAND PRESENTS
    THE GOSPEL CHOE/Impact 2R 3455

20. GOTTA FIND A BETTER HOME
    THE GOSPEL CHOE/Impact 2R 3455

21. STAND UP FOR JESUS
    THE SAVANNAH COMMUNITY CHOE
    REV. ISAAC DOUGLAS/Impact 2R 3455

22. JESUS IS ON MY SIDE
    BROTHERS IN CHRIST/Impact 2R 3455

23. I'M GONING ON
    LOUIS McCOARD/Savoy 1442 (Arista)

24. STAND UP FOR JESUS
    THE SAVANNAH COMMUNITY CHOE
    REV. ISAAC DOUGLAS/Impact 2R 3455

25. GET THE RIGHT THING
    THE GOSPEL KEYNOTES/Nashboro 7188

26. WINDS OF WINDS
    THE GOSPEL KEYNOTES/Nashboro 7188

27. MEET THE ORIGINAL FIVE BLIND
    BOYS OF MISSISSIPPI
    Jewel 0128

28. HANG ON, HELP IS ON THE WAY
    BISHOP BILLY BROWN & THE
    BISHOP BILLY BROWN & THE
    GARDEN OF PRAYER CATHEDRAL CHOE
    Savoy 14646 (Arista)

29. LET ME HAVE A DREAM
    THE GOSPEL KEYNOTES/Nashboro 7188

30. GOD WILL TAKE CARE OF HIS OWN
    THE GOSPEL KEYNOTES/Nashboro 7188

31. MASTERTONE
    DROP D STRING/Impact 2R 3455

32. WHERE HAS HE GONE
    THE GOSPEL KEYNOTES/Nashboro 7188

33. JESUS IS ALRIGHT
    THE GOSPEL KEYNOTES/Nashboro 7188

34. WHAT IS JESUS TO YOU
    THE GOSPEL KEYNOTES/Nashboro 7188

35. THE SOUL AND SPIRIT
    REV. MACEO WOODS & THE
    SPIRITUAL CHOE/Nashboro 7188

36. COME TOGETHER
    REV. ISAAC DOUGLAS/Impact 2R 3455

37. PRAYING IN THE GOSPEL CHOE
    Savoy 14646

38. SOUL BREAKING SONGS
    REV. ISAAC DOUGLAS/Impact 2R 3455

39. SOMEBODY LOVES ME
    THE GOSPEL KEYNOTES/Nashboro 7188

40. MARY N
    IMPACT R 3408

Please forward all Country Radio information to Charlie Douglas, P.O. Box K, Picayune, Miss. 39466.
Brian & Brenda Promo

Rocket recording artists Brian and Brenda autograph copies of their album, “Supersonic” on Wednesday night. You said it was a 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 PR1-8020). 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 “Polyphonal Christmas Music” album — Nonesuch H-71242 — is also excellent), Heinrich Schütz, 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 are 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 downtown. His second set was even better — although we have to say that the loss of saxophonist Andy Stasio, who was overheard having a rather candid conversation in the dressing room prior to a flight back to New York, did appear to have sewn up the Bottom Line for the time.

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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 hoppin’. 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 every song he has written and performed thus far is a hit. Elvis put on a show that matched anything we’ve seen in the Bottom Line.

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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, Sammy Vargas and others found their evening during 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, “Are you sure this is a Jell-O movie?”

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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 Hall. The owners confirmed last week the move is being made to an unspecified facility in order to handle full time.

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 by WALTER CAMPBELL

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.

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.

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

Maximizing 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 strong 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.

He 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 Paycheck and its campaign around the single and album.

Mercury Ups McCallum

CHICAGO — Doyle McCallum 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, McCallum will be responsible for country promotion in all parts of the United States. Additionally, he will be responsible for artist relations for Mercury acts. McCallum will be based in Mercury’s Nashville office, and will report directly to Leffel.

Background

McCallum 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.

COUNTRY PICKS OF THE WEEK

PORTER WAGONER, "MOUNTAIN MUSIC" (Dolly Parton, written by 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 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 and influence shows through for a sophisticated but uncluttered sound. UA XV1121.

NARVEL FEILS, "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 2008.

RECORD WORLD DECEMBER 24, 1977

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**COUNTRY HOTLINE**

*By MARIE RATLIF*F

**MOST ADDED CHART CONTENTERS**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Song</th>
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<tr>
<td>Cathy O'Shea</td>
<td>&quot;Broken Dolls Need Love Too&quot;</td>
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<tr>
<td>Don Drumm</td>
<td>&quot;Bedroom Eyes&quot;</td>
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<tr>
<td>Bob Luman</td>
<td>&quot;A Christmas Tribute&quot;</td>
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<tr>
<td>Mary Miller</td>
<td>&quot;The Longest Walk&quot;</td>
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<tr>
<td>Saskia &amp; Serge</td>
<td>&quot;Jambalaya&quot;</td>
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**Album Action:** The Marty Robbins LP continues strong with "Try A Little Tenderness" playing at WRAM and WSDS; "Harbor Lights" featured at WTOD. Mel Tills! LP cut, "How Long Has It Been," spinning at WKNN; Crystal Gayle's cut, "I Wanta Come Back To You," playing at WPJW.

"Two Doors Down" is the place to be these days! It's an oft-played cut from the current Dolly Parton LP, and Kathy Southern has a pop-flavored single; but the most played country cut is Zella Lehr's RCA release. Among the believers are WIRE, KIKK, KFPI, WQJS, WSCL, WPJW, KYNN, KJQJ, WSDS, KTTS, WMAD, and WKKH.

**Zella Lehr**

Mary Miller is showing good action on "The Longest Walk" in Shreveport, Denver, Wichita, Amarillo, Columbus, Wichita, Madison and Denver.

**Johnny Paycheck**

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. Playing KTOQ Radio in the bank. Paycheck record was turned up full blast; construction crew working across the street on a hospital project in -11 temperature and -50 wind chill heard it and walked off the job because their heaters were not working. Regards, Sam Plcido"
COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK
DARRELL McCALL—Columbia 3 10653
MR. WRONG (Bill Danoff/Gwen Davis/Jonathan Carroll, Cherry Lane/ Book One, ASCAP)
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
Lindsey, but does no singing. "I leave the vocalizing to the Jan. 21 telecast of "Hee Haw."

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 familiar country music theme is handled well by June with this un-complicated, forgiving ballad. Should see chart action soon.

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—LeCom 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; Popmer 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—LJR 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 "This Elvis Sings, "THE WONDERFUL WORLD OF CHRISTMAS.""
THE COUNTRY SINGLES CHART

DECEMBER 24, 1977

RCA

48 35 SHE JUST LOVED THE CHEATIN' OUT OF ME MOE BANDY/ Columbia 3 10619 12
49 58 GOD MUST HAVE BLESSED AMERICA GLEN CAMPBELL/ Capitol 4515 4
50 46 RAYMOND'S PLACE RAY GRIFF/Capitol 4492 10
51 63 I PROMISED HER A RAINBOW BOBBY BORCHERS/ Playback ZSB 5823 3
52 42 Q U I T S G A R Y STEWART/RCA PB 11131
53 48 ROSES FOR MAMA C.W. MCCALL/Polydor 14420 15
54 50 PEANUT BUTTER DICKIE LEE/RCA PB 11125 11
55 65 WHAT KIND OF FOOL (DO YOU THINK I AM) EDDIE MIDDLETON/Cleveland Intl./Epic B 50431 8
56 52 AFTER THE BALL JOHNNY CASH/Columbia 3 10623
57 51 F I O L S F A L L I N L O V E J A C K Y W A R D I L M E R E/Polydor 155003 16
58 64 STAR STUDDED NIGHTS ED BRUCE/Epic B 50475 5
59 54 MORE TO ME CHARLEY PRIDE/RCA PB 11086
60 66 WHAT A NIGHT TOM JONES/Epic B 50486 6

CHARTMAKER OF THE WEEK

WHAT DID I PROMISE HER LAST NIGHT MEL TILLIS
MCA 40836 1

62 83 SHAKE ME I RATTLE CRISTY LANE/LS GRT 148
63 21 WOMAN TO WOMAN BARBARA MANDRELL/ABC Dot DO 7731
64 44 COME A LITTLE BIT CLOSER JOHNNY DUNCAN (WITH GEORGIA KEEPS PULLING ON MY RING CONWAY DON'T LET ME TOUCH YOU MARTY ROBBINS/Columbia 3 10634
65 11 STANDARD LIE NUMBER ONE STELLA PARTON/Elektra 8 50413 6
66 17 THE FIRST TIME BILLY CRASH CRADDOCK/ABC Dot DO 17725 7
67 16 MISTER D.J. T.G. SHEPPARD/Warner Bros. WBS 8490 11
68 15 COME TO ME BOBBY BORCHERS/MCA 40813
69 14 I'LL GET OVER YOU NICK NIXON/Mercury 8 50450
70 13 DON'T BREAK THE HEART THAT LOVES YOU MARGO HAGGARD/MCA 40804 12
71 12 MIDDLE AGE CRAZY JERRY LEE LEWIS/Mercury 55011
72 11 SWEET MUSIC MAN KENNY ROGERS/United Artists XW 1095
73 11 NO ONE KNOWS WHAT COULD HAVE BEEN THE BEST THING THAT EVER HAPPENED TO ME (WHEN YOU TOOK MY HEART) JOHN CONNOR/Warner Bros. WBS 8498
74 10 NEVER AGAIN I'LL PROMISE YOU TOMORROW JERRY WALLACE/ Longhorn ABC/Hickory AH 54021
75 10 ONE OF A KIND TAMMY WYNETTE/Epic B 50450
76 10 HERE YOU COME AGAIN ELVIS PRESLEY/RCA PB 11165
77 9 DONT MEI LET TOUCH YOU MARTY ROBBINS/Columbia 3 10629
78 9 THE MERRY HEART THAT LOVES YOU MARGO HAGGARD/MCA 40804
79 8 IN MY BED LORRETTA LYNNE/ATCO 40832 4
80 8 I'VE GOT A FEELIN' (SOMEBODY STEALIN') RONNIE NELSON/Elektra 45437 7
81 8 MOTHER COUNTRY MUSIC VERNE GODDIN/Elektro 45436 10
82 8 THE PAY PHONE BOB LUMAN/Polydor PD 11431
83 8 COME TO ME BOBBY BORCHERS/MCA 40813
84 8 I'VE CRIED (THE BLUES RIGHT OUT OF MY EYES) GENE TUNES/United Artists XW 1097
85 8 J U L I E L I N E RED STEAGALL/ABC Dot DO 17726
86 8 WHAT A NIGHT TOM JONES/Epic 8 50468
87 8 SOON AS I TOUCHED HER DORSEY BURNETTE/Collage CALS 8012 7
88 8 I PROMISED HER A RAINBOW BOBBY BORCHERS/MCA 40813
89 8 I PROMISED HER A RAINBOW BOBBY BORCHERS/MCA 40813
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AmericanRadioHistory.Com
His new single

"What Did I Promise Her Last Night"

A most promising "cross-over" hit potential

Produced by Jimmy Bowen for Mel Tillis Productions, Inc.
JACKSON BROWNE
RUNNING ON EMPTY

TEN NEW SONGS. RECORDED LIVE...
ON STAGE, BACKSTAGE, IN HOTEL ROOMS, AND ON THE BUS.

PACKAGE INCLUDES FULL COLOR TOUR BOOKLET.

JACKSON BROWNE "RUNNING ON EMPTY" FROM ASYLUM 61-105

Produced by
Jackson Browne

Engineered by
Greg LeCroy