SINGLES

THE SYLVERS, "NEW HORIZON" (prod. by the Sylvers) (writers: L. & R. Sylvers) (Rosy, ASCAP) (3:38). Now riding a string of R&B and pop successes, this family group seems to be making a move into new territories with this single. It moves along smoothly in moderate tempo, and its uplifting message should attract new listeners. Capitol 4532.

EDDIE KENDRICKS, "INTIMATE FRIENDS" (prod. by Leonard Caston) (writer: Glenn) (GAB, ASCAP) (3:30). This selection from Kendricks' solo greatest hits LP shows off his more downtempo side, with a ballad that should appeal primarily to female listeners. The song builds nicely in the chorus, and his vocal work is solid throughout. Tamla 54290 (Motown).

BOB JAMES, "HEADS" (prod. by Bob James) (writer: Bob James) (Bob James & DeShufflin/Wayward, ASCAP) (3:40). The title song from James' latest LP shows off his lilting instrumental number. Arranged, conducted, written and produced by James, the tune bears his stamp of quality. It should find both pop and R&B acceptance. Columbia 3-10668.

MAZE FEATURING FRANKIE BEVERLY, "WORKIN' TOGETHER" (prod. by Frankie Beverly) (writer: Beverly) (Pecle, BMI) (3:33). Maze rapidly built a substantial R&B following during 1977, and could use this single to reach its first extensive pop audience. The style here is a sort of subdued, earthy funk, with an infectious groove. Capitol 4531.

SLEEPERS

MARK JAMES, "EVERYBODY LOVES A RAIN SONG" (prod. by Mark James) (writers: James-Moman) (Screen Gems-EMI/Stratton House/Baby Chick, BMI) (3:01). James' single creates a cover battle between this, the original, and B. J. Thomas' recording. James' version has a loping, country air about it, and does justice to a likely hit song. Private Stock 179.

LEON HAYWOOD, "DOUBLE MY PLEASURE" (prod. by Leon Haywood) (writer: Haywood) (Jim-Edd, BMI) (3:34). Haywood brings a likeable zaniness to his records that should enliven more and more playlists—here, a chewing gum hook sets the tone for a driving, funky dance tune. This is guaranteed to entertain any listener. MCA 40849.

COWBOY, "TAKIN' IT ALL THE WAY" (prod. by Sam Whiteside and Cowboy) (writer: Scott Boyer) (Rear Exit, ASCAP) (3:03). One of the more commercial offerings from this Southern band in some time is a fine harmony rock number, with an infectious melody geared for pop play. They could take it all the way to the top. Capricorn CPS 0283 (Polydor).

UNIVERSAL FUTURISTIC ORCHESTRA, "CLOSE ENCOUNTERS OF THE THIRD KIND—PART 1" (prod. by Tedd Randazzo) (writer: John Williams) (Screen Gems-EMI, BMI) (4:09). The "Close Encounters" covers continue to flood the market, with the latest being this well orchestrated disco treatment under the direction of Tedd Randazzo. UA XW1123.

ALBUMS

THE HOLLIES, "A CRAZY STEAL." With a scarcity of domestic releases at the end of the year, it is refreshing to see major albums enter the country through import. One such IP is this new Canadian studio effort from the Hollies. With songs like "Hello To Romance," "Amnesty" and "Boulder To Birmingham," the group shows they are still tops. Capitol PES 90444 (Canadian import).

PETER BROWN, "FANTASY LOVE AFFAIR." "Do Ya Wanna Get Funky With Me" introduced this talented musician, but the song only hints at his abilities. Playing synthesizers, piano, drums and percussion in addition to singing most of the vocal lines, he hits on rock as well as disco with the title track. Betty Wright adds back-up vocals. Drive 104 (TK) (6.98).

MICHELE, "MAGIC LOVE." Two extended numbers on each side of this songstress' LP gives her and her accompanists a chance to stretch out of a purely disco framework. The opening "Can't You Feel It" is an uplifting tune at nearly ten minutes and manages to sustain interest throughout. "Disco Dance" should prove to be popular on the dancefloors. West End WE 103 (6.98).

WILLIE ALEXANDER AND THE BOOM BOOM BAND." One of the better groups on the "Live at the Rat" album, the quartet shows why they are one of Boston's top new bands. Alexander has a distinctive voice which comes across as being totally unique whether he's singing "Rock & Roll '78" and "Looking Like A Bimbo" or "You've Lost That Loving Feeling." MCA 2323 (6.98).
THE GOLDEN VOICE OF
Annie Haslam is Annie In Wonderland

Come to a land where pop reigns supreme. Where one of rock's most complex voices meets one of its legendary hit machines. Opera-trained Annie Haslam, the widely respected lead singer of Renaissance, throws her five octaves into one of the most surprising collaborations of the year.

Produced by ex-Move/ex-ELO/ex-Wizzard Roy Wood, Annie's first solo LP takes us to a place where the next hook is just seconds away, and where even balalaikas sound like they were made just for your car radio.

Annie Haslam's startling first solo effort is ANNIE IN WONDERLAND. Produced by Roy Wood. On Sire records and tapes SR 6046.
Record, Consumer Electronics Industries Meeting to Promote Broader Interface

By SAM SUTHERLAND

LOS ANGELES—Key industrial organizations representing the consumer electronics field and the record and tape industry are quietly promoting a broader interface between their respective sectors that should emerge as a major new topic for both during the coming year. Underscoring growing interest—and some concern—among industry leaders seeking a broader exchange between hardware and software interests are upcoming joint seminars at key industry gatherings, including a panel at this week-end’s winter Consumer Electronics Show in Las Vegas, and a similar inter-industry forum at the upcoming annual NARM convention to be held in New Orleans in March.

Participating in both Saturday’s (7) CES seminar and the scheduled NARM forum are Joe Cohen, executive vice president of NARM, RIAA president Stanley Corinck and John Hollands, president of BSR (U.S.A.) Ltd. and chairman of the consumer electronics group of the Electronics Industries Association (EIA), the hardware counterpart to the RIAA. All three executives have been among the most active in developing preliminary dialogues between two industries traditionally isolated from each other, despite a common stake in home audio as a leisure time industry, and in conversations with RW, each expressed both optimism for a more active rapport and some caution regarding potential areas of conflict.

The CES and NARM panels, while described as embryonic efforts toward such a dialogue, will be the first highly visible steps in that direction in decades, and illustrate a growing awareness in both the consumer electronics industry and its software counterpart of “technological impact,” a theme that has increasingly pervaded a number of industries and media in general. Simply expressed, the issue is one of understanding and preparing for rapid technological change and its potential areas of conflict.

As has been the case all quarter long, consumers showed an interest in a variety of recorded music over the holidays. Not only were the major hits selling, but, according to several retailers, older catalogue product—“Barry Manilow Live” and “Year of the Cat” for example—found its way onto best-seller lists, as did several classical and soundtrack titles. To their benefit, retailers were graced with an extra selling day this year, owing to the 25th of December falling on a Sunday.

Ideal Weather

The third contributing factor in last week’s retail success story was the weather, which in most parts of the country was ideal for shopping. “Ideal,” here, is a relative term. In New York, for example, it was just that: clear, crisp and sunny. But in Los Angeles it was raining most of the week—a less all the final tallies are in.

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Major Changes at Two L.A. Stations

By MIKE FALCON

LOS ANGELES—Two Los Angeles AM radio stations have made major appointments in the wake of Arbitron ratings declines. John Sebastian, former program director at Minneapolis’ KDWB, will assume an identical post at KHJ. He replaces Michael Spears, who is currently engaged

David Geffen Resigns from WCI; Future Plans Termined Uncertain

By SAM SUTHERLAND

LOS ANGELES—David Geffen, founder of Asylum Records and an influential manager and A&R executive associated since the late ’60s with top west coast talent, has resigned from his post as assistant to the chairman and member of the board at Warner Communications, Inc., effective Sunday (1).

Geffen’s departure, which coincides with the termination of his WCI contract, follows recurring industry speculation about his relationship with the corporate giant and his future plans in the entertainment industry. “I’ve been associated with WCI for seven and a half years,” Geffen said in an exclusive interview with RW, “and I simply felt it was time for a change.”

That tenure followed Geffen’s late ’60s emergence as one of the most successful artist managers on either coast. As co-founder of Geffen-Roberts Management, Inc.,

Boone Single Tops 3 Million, Still Going Strong

By MIKE FALCON

LOS ANGELES — The success of Debby Boone, as reflected in her hit single, "You Light Up My Life," is unusual for a variety of reasons. Boone Single #20 bullet.

The top eight remains the same this week with Fleetwood Mac’s "Tighten Up" regaining its reign at 32 weeks as again it moved up at the racks. (Continued on page 6)

Christmas Week Retail Sales Skyrocket

By DAVID McGEE

NEW YORK—Broad-based product sales, an extra selling day and good weather were the major factors in what may turn out to be the music industry’s single biggest retail week in all the final tallies are in.

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WB Bows Jazz/Progressive Div.; Ron Goldstein Named Director

LOS ANGELES — Warner Bros. Records has begun the operation of a jazz and progressive music division. Ron Goldstein, a former freelancer, jazz and progressive music, by Warner Bros. board chairman and president Mo Ostin. Ostin commented, "The establishment of this division and the naming of Ron Goldstein as its director marks the start of an exciting new era at Warner Bros. Our commitment to jazz and progressive music has never been stronger; Ron's division should serve to underline our continuing belief in the viability of the jazz field from both artistic and commercial points of view."

Responsibilities
In his new role, Goldstein will be responsible for the direction of Warner Bros. activities in the jazz area concerning himself with the overall administration of the division. Present plans call for the hiring of qualified staff to work in the division in the very near future. Goldstein will also work closely with Bob Krasnow, vice president, talent for Warner Bros. Records.

Background
Goldstein joined Warner Bros. Records in 1969 as west coast sales manager; he was named special projects director in 1970 working to broaden the market base for a number of artists which, up to that time, were considered esoteric or "cult" artists. He joined Playboy Records in 1973, Philadelphia, a jazz division called the Atoms, then run by Bob Ethinger who, until his recent return to Philadelphia, had been the division assistant commissioner.

RCA To Hike Price
On Catalogue Albums

NEW YORK — Effective January 15, RCA Records is raising list prices on 91 catalogue albums from $6.98 to $7.98. A letter informing customers of the impending price hike, and thereby allowing them a two week buy-in period before it comes into effect, was sent by RCA on December 26.

The new price will be applied to product by, among others, Harry Nilsson, Perry Como, John Denver, Hot Tuna, Styx, David Bowie, Jefferson Starship and Elvis Presley.

Due to a typographical error in Record World's year end issue (December 31) last week, Cooper told RW, "The moves that we made were all on the boards a long time ago. The company was fairly well-structured already, and our costs were all laid out." Together with Livingstone, Cooper says the label's key executives began to adjust (Continued on page 42)
And that's just what's happening with Isaac Hayes' new single. Just a few weeks ago Isaac's new album "New Horizon" exploded on the R&B charts and has since crossed over to the Pop charts. Now he's released his first single in a long time, "Out Of The Ghetto," and we suggest that nobody stand in the way. Because if the album is any indication, "Out Of The Ghetto" is heading straight for the top.

"Out Of The Ghetto" only the first single from Isaac Hayes' new album "New Horizon." On Polydor Records and Tapes.

When you get "Out Of The Ghetto" you head straight for the top.
New York—Warner Brothers Records continued to hold on to the top singles chart spot this week with Debby Boone (Warner/Curb) #1 for the 13th week. RSO B Records occupied the next two positions for the second straight week with Player at #2 and Bee Gees at #3. Rod Stewart, also on Warners, moved up to #4 bullet.

Top 10

New in the top 10 this week are: Queen (Elektra), already #1 at a number of stations and picking up heavy sales for an eight point move to #5 bullet; Dolly Parton (RCA) at #9 bullet, and Styx (A&M) at #10 bullet on the single and the album moving into the top 20. Rounding out the top 10 are: Linda Ronstadt (Asylum) #6; Bob Welch (Capitol) #7 and Crystal Gayle (UA) #8.

Just outside the top of the chart are: Paul Simon (Col), picking up good sales and radio moves for #12 bullet; Billy Joel (Col), with a #13 bullet single and #22 bullet album; Randy Newman (WB), proving "Short People" is more than a novelty record with an add on WABC and a #14 bullet position this week; and Dan Hill (20th Century), continuing to spread on all radio levels for #20 bullet single and Bulleting album.

Other significant moves this week were: Chic (Atlantic), #25 bullet and this week's Chartmaker album; Bee Gees (RSO), last week's Powerhouse Pick, at #27 bullet with the original soundtrack album of "Saturday Night Fever" taking a 25-point jump to the #23 bullet slot, and John Williams' original theme from "Close Encounters of the Third Kind" (Arista) at #39 bullet. The Meco version (Millennium), last week's Chartmaker, took the biggest jump on the Top 100, up 14 points to #58 bullet.

Also of note are: Little River Band (Capitol), moving to the #70 bullet spot on good secondary play; War (MCA), at #74 bullet pop, #146 bullet r&b and the album bulleted at #40; Eric Clapton (RSO) at #75 bullet and the album at #37 bullet; Heatwave (Epic), with a strong follow-up single at #77 bullet pop and #44 bullet r&b, and Kenny Rogers (UA), breaking out of the Texas market, at #79 bullet.

Due to the tightness of radio playlists during the holiday week, no new records were able to emerge. There is no Chartmaker album this week and no additions to the Top 100 chart.

Sklar To Address B'nai B'rith Lodge

New York—for its first guest speaker of the New Year the Music & Performing Arts Lodge of B'nai B'rith will present Rick Sklar, vice president, programming, ABC Radio. His topic will be "The Music Industry/Radio Relationship."

Sklar's responsibilities at ABC Radio include guidance, counsel and direction to program directors and operations managers in planning, development, research, and day-to-day presentation of ABC Owned Radio Stations and the ABC Radio Network. The meeting will take place Monday evening, January 9, 1978, at 7:00 p.m. following the business portion of the meeting, at the Sutton Place Synagogue, 225 East 51st Street, New York City, N.Y.

Heatwave Platinum

New York—the latest album and single by Epic recording group Heatwave have both been certified platinum by the RIAA. The lp's "Too Hot To Handle" and the single is "Boogie Nights."

CHART ANALYSIS

Charts Relatively Stable As Holiday Sales Surge

Queen Single Explodes

(Continued from page 3) While continuing its retail surge, Linda Ronstadt (Asylum) continues to sell at a level strong enough to maintain its #2 placement, where it has remained for ten consecutive weeks.

The only bullet in the Top 10 belongs to Queen's "News Of The World" (Elektra) at #9, which maintains its brisk sales and continues to improve its placing at the racks. The only new top 10 entry is Neil Diamond's "I'm Glad You're Here With Me Tonight" (Columbia) at #10, buoyed by the success of the "Desiree" single. Just behind it, the two newest albums in the top 20 continue their torrid retail pace. Aerosmith's "Draw The Line" (Columbia) and Jackson Browne's "Running On Empty" (Asylum) are bulleted at #11 and #12 respectively. Neither lp contains a current single but the two are showing tremendous "out-of-the-box" retail action. "Running On Empty" is additionally Top Airplay of the Week.

Saturday Night Fever

The sales story of the week is the original soundtrack to "Saturday Night Fever" (RSO), which jumps 25 notches to #23 bullet as the movie enters national distribution. With two current hit singles by the Bee Gees included and additional exposure being provided by a TV ad campaign, the two record set became Sales-maker Of The Week. At #24 bullet, "The Story Of Star Wars" (20th Century) shows continued strength at the racks with retail sales backing it up. With two "Star Wars" albums culled from the original soundtrack, with the top 30, interest in the movie has apparently not subsided. The other big motion picture soundtrack in the top 100, "Close Encounters Of The Third Kind" (Arista), moves to #49 bullet this week as its box office strength begins to translate into retail sales.

Also showing strong upward movement this week is Paul Simon's "Greatest Hits, Etc." (Columbia) at #30, Joni Mitchell's "Don Juan's Reckless Daughter" (Asylum) at #35, Eric Clapton's "Slowhand" (RSO) at #37, Van Halen's "Galaxy" (MCA) at #40, "Leif Garrett" (Atlantic) at #48, Grover Washington, Jr.'s "Live At the Bijou" (Kudu) at #61, Dolly Parton's "Here You Come Again" (RCA) at #74 and Dan Hill's "Longer Fuse" (20th Century) at #89.

New Entries

Only two albums entered the top 100 this week. "Chic" (Atlantic) picked up enough retail action off the success of their hit single to become this week's Chartmaker at #97 bullet and the soundtrack to the popular television series "The Muppet Show" (Arista) bowed at #98 bullet.

Sex Pistols Cancel 4 Dates; Tour Is In Doubt

New York — Record World learned late last week that due to immigration problems, English punk rockers, the Sex Pistols' first four American dates have been cancelled and that the remainder of their ten-date tour is now in jeopardy.

Three of the four band members were denied visas by the U.S. Embassy in London because of existing criminal records, while just recently a nationwide ban on Pistols live performances in England was lifted.

According to Warner Brothers' director of publicity Bob Merlis, the Pistols would tour in the States and will try to make up any cancelled dates. Opening night is now scheduled for Atlanta on January 5. Even that date was questionable at press time with the upcoming holiday weekend.

SEX Pistols Etc.
DEVELOPING ARTISTS...
our most important product.

On these pages you won't see “product.”
You'll see people...artists whose careers have
exploded during the past six months.

At Columbia/Epic/Portrait and Associated Labels
we're dedicated to giving artists in every phase of
development their next step up. And then their next.
And their next.

We have a well-earned reputation throughout the
industry for breaking artists...not just records.
Here are the most recent developments.

Crawler

Back Street Crawler was a group of super talents,
but the most super “name” in the band was Paul
Kossoff. With his tragic death, it would have been
easy for the rest of the band to go their separate
ways. But they believed in the band, and enough
other people believed in them (including us), to
make the “overnight” Epic success of Crawler
a reality.

BILLY JOEL

The vibes around Columbia were all “it's about
time for Billy Joel to happen big.” And then Billy
delivered “The Stranger,” the most potent album
of his altogether distinguished career. We feel
that “Just The Way You Are,” Billy's hit single,
and the soon-to-be platinum status of the album,
are just the beginning of what's in store for
“The Stranger” and for Billy
Joel (whose biggest joy
is that people will fin-
ally stop calling him
“The Piano Man”).
Jane Olivor

One evening a few months back, the hottest ticket in New York was Jane Olivor's Carnegie Hall Concert. It was sold out in hours... even the scalpers were caught unprepared. It seems that after two consistently-selling Columbia albums, Jane Olivor has arrived. Whatever your taste in music, you owe it to yourself to hear this amazing artist soon.

Dave Mason

After all these years, "We Just Disagree" (a super single) and "Let It Flow" (a spectacular, now-gold album) have broken down the barriers for Dave Mason. And when mass acceptance finally comes to a giant talent like Dave Mason, it comes big.

Cheap Trick

We find it hard to believe that people are still comparing groups to the Beatles. But it seems they are. And the latest to be compared is Cheap Trick... Rolling Stone went through the "In Color" album, practically cut by cut, pointing out Beatle similarities and differences. Well, such things haven't exactly hurt sales, so we're not complaining. But really...
Heatwave

"Order up;" we told the field. "Heatwave?" they responded. But order up they did, and they were glad, because the "Too Hot to Handle" album and "Boogie Nights" single both went through the roof. To be specific, platinum.

Wet Willie

Here's the latest chapter in the book "Artists who came to Epic Records and immediately broke wide open." Wet Willie's "Manorisms" album was recorded in England...far from their Southern roots. And the resulting music (especially the hit "Streetcorner Serenade") has been touching FM and AM listeners everywhere.

George Duke

George Duke has always been respected by his fellow musicians, and by the fans he accumulated during his stints with Jean-Luc Ponty, Frank Zappa and Billy Cobham. His solo albums had all been critically acclaimed. But now, on Epic, George is receiving a new kind of respect...the kind of respect that the music business gives Big Sellers...which George Duke and his gold "Reach for It" album now are.
MEAT LOAF

Meat Loaf is a person...an incredible rock singer who first came to our attention via Ted Nugent's "Free for All" album. When Meat Loaf got together with the equally incredible Jim Steinman (he writes the songs) and producer Todd Rundgren, Epic knew that the result would be an album that they must have. And so, it seems, must FM stations around the country...and many, many thousands of Meat Loaf lovers every week.

BILL WITHERS

The first Bill Withers album on Sussex Records alerted the entire industry that a truly major new talent had arrived. When we had the opportunity, we signed Bill Withers. And now with his "Menagerie" album, and "Lovely Day" single, the stage is set for a career as big as Bill's talent.

ERIC GALE

Anyone who played with the Flamingos and Maxine Brown is O.K. in our book. But Eric Gale isn't just anybody. His R&B and jazz feel makes him one of the most in-demand guitarists in New York. And it's also contributed to a couple of the sweetest albums on Columbia..."Ginseng Woman" and "Multiplication." Both best sellers, we might add.

LAKE

Lake is a band from Germany that somehow manages to combine the hearty musical structures of the avant-garde European rock bands with good ol' Top 40 accessibility. They're probably the most heavily played new act of the year in the States, and their kitchen-sink cover has become a familiar sight at radio stations, in record stores and in homes everywhere. Now wait till you hear Lake II.
REO SPPEDWAGON

REO's seventh album was the one. "REO Live" has been almost a year on the charts, and it's been more-than-gold for months. REO did what they did without a hit single. And we're proud to point out that we gave them the time, and the space, to do it.

Karla Bonoff

Karla Bonoff is a full-fledged singing and performing talent who had a hard time getting attention - until Linda Ronstadt discovered her writing talent. In a very short time, Karla was suddenly being referred to as "the writer of those great Linda Ronstadt songs" (which beats not being referred to at all). And her Columbia album (as well as her concert set) is beautiful, wonderful and best of all, successful.

Pockets

Maurice White's production activities (Emotions, Deniece Williams) must have left brother Verdine White (also of Earth, Wind & Fire) with some time on his hands. So he went out and found, and produced, one of the hottest new soul groups of the year. The "Come Go With Me" single, and Pockets "Come Go With Us" album are both soaring high (musically as well as sales-figuratively.)
ELVIS COSTELLO

The last date of Elvis Costello's recent tour was in Asbury Park, New Jersey, where one observer met people who had flown in from Los Angeles...people who had driven from Boston...people who were following Elvis Costello around the country. We've never seen this much passionate excitement for a new artist with a month-old album. Let this be a warning to you.

Kenny Loggins

Kenny Loggins was supposed to have a solo album many years ago. But "Sittin' In" became, instead, a Loggins and Messina album...the first of many. So "Celebrate Me Home" came along a bit later than expected...and it went gold more effortlessly than any "first" solo album has any right to. Now Kenny Loggins is firmly established as a solo artist.

Patti LaBelle

Patti's decision to go solo came after sixteen years of singing with a group...the same group, all sixteen years. It's difficult for anyone to imagine the emotions involved in a decision like that. But through it all, Patti managed to come up with the most exciting music of her career...and an album that's a chart and sales winner.

The best evidence that we break artists comes after the fact.

Our last artist development ad, for example, featured Boz Scaggs, Deniece Williams, Blue Oyster Cult, Lou Rawls, Johnnie Taylor, Tom Jones, Ted Nugent, Boston, Teddy Pendergrass, Engelbert Humperdinck, Johnny Duncan, Kansas and The Emotions.

Nobody's asking "where are they now?" And next year the artists featured in this ad will be even bigger than they are today.

Nobody breaks as many artists as CBS Records.
14

New York, N.Y.

By DAVID McGee and BARRY TAYLOR

THE NEW YORK, N.Y. YEAR END AWARDS: We once thought we'd bore you this week with a list of our 10 favorite albums of the year. But since The Coast has already done that, we've decided instead to present the First Annual New York, N.Y. Year End Awards. Totally unique, totally mind-boggling, these awards reflect nothing save your beloved columnists' extreme good taste. We call 'em as we see 'em.

BEST NEW BAND: After much thinking, arguing and fist-fighting, we narrowed down the contenders for this honor until we came up with a winner agreeable to both of us. Although Charlie Paulk's Personal Foul made a strong showing late in the year, it was a single performance of Chopin's "Polonaise in A" that nailed down the award for Dr. Teeth and the Electric Mayhem of the Muppet Show. Many's the time our spirits have soared to the beat of Animal's always-powerful drumming and Zoot's melodic, mellow sax solos—not to mention Dr. Teeth's nimble keyboard playing, Floyd Pepper's astounding bass work and Janice's stinging guitar solos. Congratulations to a band whose time has come: Dr. Teeth and the Electric Mayhem.

PERSONALITY OF THE YEAR: Despite the closeness of the balloting, Animal—the drummer for Dr. Teeth and the Electric Mayhem—seemed to us the only, uh, person (?) deserving of this honor. Zoot, though, of the same band, was a close second, and we can live with that. But we ask: how could anyone compete with Animal, who clinched the award with his stirring and deeply-felt vocal performance on the aforementioned "Polonaise in A"? Ah, we remember it well.

CURMUDGEONS OF THE YEAR: Statler and Waldorf of the Muppet Show. From their bias we quote:

Waldorf (left) & Statler

I've ever read." "Awful." And of their award: "Terrible award!" "Worst award I've ever received!" "Decline it!" Thanks guys.

MAN OF THE YEAR: This week we officially present the Man of the Year Award to MCA's Sammy Vargas, for being a good joe and treating us with the respect we deserve. And, of course, for treating us to the award I've ever received!" "Decline it!" Thanks guys.

Ira Mayer. See him and weep.

NAME OF THE YEAR: Sir Nose D'voidofunk.

(Continued on page 42)
THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

PARTYING DOWN: Let's face it: it's Robsten, but nobody, lifts more than three fingers simultaneously above December 20th, if they can help it. Business is booming, but in most minds the real news is the season itself and the chance to celebrate. Hence, if there are any trends for '78 to be learned in the last weeks of '77, the place to find them isn't in the conference room but wherever the party is: from Santa Monica to Silver Lake, inhouse or at some ritzy restaurant, industry types pave the way to the future by lining up at the bar.

If there is a major trend this year, it would appear to be effective use of space. With industry sales at an unprecedented peak, attendance figures at label parties did likewise: thus, after a cozy toast for Queen with belly dancers by candlelight, E/A execs were abashed to find themselves shoulder to shoulder at the next evenings' holiday bash at a Century City gallery, while ABC's gala at Carlo's'n Charlie's was frequently more reminiscent of the D train at rush hour. Only the heavy rains that arrived at the weekend helped curtail the new population density suggested at these soirees.

As a result, COAST predicts that the coming year will see a pronounced revival of phone booth stuffing and VW road competitions; whether this will lead to goldfish swallowing or flagpole sitting, only time will tell.

CUTTING ROOM FLOOR: Gnu Tu Ewe and probably just penpals are Andrew Gold and Laraine Newman, seen lunching at Musso and Frank's last week. . . . Not So Neu but likewise table-hopping was Steven's white gold coin replica refibered by him so he can preserve the correct Angeleno drawl, e.g., "Fer sher," "Ya want' go t' th' beach" and other regional quips . . . Final left-field observation for '77 comes this year from Art Fein, who unsuccessfully attempted to convince E/A execs that publicity director Bryn Brindethal, through her displays of holiday cheer, rated a new moniker. To wit: Relented busy office for Cosmetic Promotional Timing. The label's holiday gift, an umbrella, arrived midway through last week's SoCal downpour.

HAVE YOURSELF A MERRY LITTLE CHRISTMAS: Warner Bros. publicity stalwart Veronica Brice certainly will (even if it's a little late), thanks to Rod Stewart and his manager Billy Galf. Galf took Veronica totally by surprise when he handed her a round-trip first-class ticket to London as a Christmas present, along with a bushel of obscure English food items that Veronica couldn't find here in this wasteland we lovingly call Ellay. Veronica will be using the ticket to go home in January, when her sister is expecting her second child.

The holidays weren't so great for the Sylvers, because Shirley Sylvers, home in January, when her sister is expecting her second child . . . .

A LAUGH A MINUTE: Mel Brooks, whose "High Anxiety" soundtrack is a new Elektra/Asylum product, recently went to the company's L.A. offices to check out just what goes on at these places. E/A chief Joe Smith told him that all record company employees do is listen to music all day, and sure enough, as Smith and Brooks made a tour of the building, everyone was playing the "High Anxiety" album. It wasn't until they had been through at least five offices that Brooks figured out that Smith had pulled a fast one on him, having alerted the staff to his visit well in advance . . . Polydor's L.A. office phones have been ringing off the hook lately, due to some confusion over Barry Oslander's new a&r role at the company; seemingly Oslander knows to be moving to New York for his new gig. Only one problem: He's staying in Los Angeles . . . .

Frank Zappa's New Year's Eve gig at Payley Pavilion featured the appearance of the two well-loved Zappa alumni: erstwhile Mother of Invention (and Little Feat's original bassist) Roy Estrada and百强的Grain Beetle Frank. It's the b lip, Frank, the blimp . . . bulbous, also tapered . . . A final (we hope) note about album cover art books, which seem to have become as popular this year as punk rock in Cleveland: The Roger Dean/Hippnosis book, which we recently got a chance to investigate, is by far the most impressive one of the lot. It's no slight on the books we've already mentioned in this space, but the Dean/Hippnosis book is the most historical.

(Continued on page 42)

Dip Changes Name To Blank Records

CHICAGO — Dip Records, the new wave label headed by Cliff Burnstein, will now be called Blank Records.

Before Dip, which was announced just four weeks ago, could get off the ground it was discovered that little known evangelist David Ingels has released the label's first album. The name change comes from David Ingels Productions. Although he hadn't bothered to register the name, prior use awards him the rights.

The setback has not caused any serious problems regarding Burnstein's plans for the label, other than a one month delay of official introduction through release of product. The two initial albums, Pere Ubu's "The Modern Dance" and Suicide Commandos' "Make A Record," will be released in February.

CBS Taps Brady

WASHINGTON—George Deacon, branch manager, Washington, CBS Records, has announced the appointment of Bob Brady to the newly created position of Associated Labels promotion manager for the Washington branch.

In his new position, Brady will be responsible for the promotion and marketing of all Associated Labels product in the Washington marketing area.

Brady comes to CBS Records from ABC Records, where he was in promotion for three years.

Foghat Suit Settled

NEW YORK—Foghat, Premier Talent Associates and American Talent International, Ltd., have amicably resolved all of their disputes concerning the booking of future Foghat dates.

Premier's injunction against ATI has been withdrawn as well as ATI's request for arbitration before the American Federation of Musicians. ATI will henceforth be the exclusive booking agent for all of Foghat's worldwide engagements. Premier will retain an undisclosed interest in the gross earnings from engagements through 1979.

NYU Film Students Named WCI Fellows

NEW YORK—Two students of film at the New York University Institute of Film and Television have been named 1977-78 Warner Fellows by Dean David J. Oppenheim of NYU's School of the Arts. Warner Communications Inc. created the annual Warner Fellowship program to aid students at the NYU School of the Arts who are working in the field of film.

Carol Luise Dysinger, an undergraduate, and Catherine Marie Dorsey, a second-year graduate student, received the $1,500 awards from Jay Emmett, office of the president of Warner Communications Inc., in a ceremony at Warner headquarters in Manhattan. Under the scholarship program, one undergraduate and one graduate student are selected to receive a Warner fellowship for a two-year period.

Ms. Dysinger, a musician, dancer, singer and director, was a 1976 winner of a national student Oscar for "Sixteen Down," a half-hour narrative film which she wrote, directed and produced. In 1975, she choreographed a film "Everybody Dance," which earned the Cine Golden Eagle award, first prize in narrative film at the Athens Film Festival and second prize, student category, in the Washington, D.C. Film Festival.

Capitol Ups Scharf

LOS ANGELES—Bruce Wendell, vice president of promotion, Capitol Records, Inc., has announced the appointment of Susan Scharf to Las Angeles promotion manager. She is responsible for all pop promotion in the Los Angeles market, and continues to report to Steve Meyer, Capitol's national promotion manager.

Susan Scharf

Ms. Scharf joined Capitol in 1975 as an administrative secretary. In 1976 she was promoted to national record promotion coordinator for the smaller markets, and last year was promoted to southwestern pop promotion coordinator, her most recent post at Capitol.

Record World January 7, 1978
Arista Hosts Third Anniversary Bash

Arista Records threw a holiday/third anniversary party recently, hosted by label president Clive Davis and attended by dozens of recording artists and New York based celebrities. The celebration, held at Studio 54, was accented by choreographed vignettes to introduce the Arista artists. Among the celebrants were, top row from left: Clive Davis with actress Shelly Duvall and Paul Simon; Arista artist Patti Smith with Davis, and Buck Henry who came to the party just after hosting “Saturday Night Live.” Second row, at left: Davis with Dennis Fine, Arista director of national publicity, Duvall; model Andrea Portago, and photographer Francesco Scavullo. Center, Luke O’Reilly, Al Stewart’s manager; Davis; Al Stewart and Columbia Picture’s vice president Allen Adler with friend. At right, Davis is pictured with Arista artist Loudon Wainwright. Bottom row, at left, Bob Feiden, Arista vice president of east coast ad; manager John Reid; Jill and Elliott Goldman, and Clive and Janet Davis. Center, Davis is shown dancing with one of the models dressed as a candelabra for part of the tribute to Barry Manilow. Shown at right are Paul Simon and Shelly Duvall.

Asher To Receive Human Relations Award

NEW YORK—M. Richard Asher, president, CBS Records International, will be guest of honor at the annual Music and Performing Arts luncheon of the Anti-Defamation League Appeal on Friday, February 24, at the Waldorf-Astoria Hotel. Asher will receive ADL’s Human Relations Award.

65th Anniversary

The tribute was announced by luncheon co-chairmen Cy Leslie, Ira Moss and Toby Pieniek.

The luncheon is being held on February 24, at the Waldorf-Astoria of New York, combats anti-Semitism and other forms of bigotry, conducts an extensive educational program on Israel and the Middle East, and promotes interreligious cooperation and understanding.

Wolf & Rissmiller Taps Paul Medeiros

LOS ANGELES—Paul Medeiros has joined Wolf & Rissmiller to help produce concerts in Beverly Hills as a production manager, working in association with promoter Larry Vallon.

Responsibilities

Medeiros is working on production of all shows, helping design the acts, and is coordinating activities between the facilities, the promoters and the various unions, as well as coordinating all activities the day of a concert.

Big Sound Pacts Action Music Sales

NEW YORK — Big Sound Records has announced the appointment of Action Music Sales in Cleveland, Ohio to its list of distributors.

Thorne Joins Queens Litho

NEW YORK—Don Thorne has left ABC Records after 11 years and has joined Queens Lithographing Corporation. Thorne will be involved as a consultant and sales representative and will be based in Los Angeles.

E/A Promotes Stevens

LOS ANGELES—Sally Stevens has been made Elektra/Asylum’s west coast press manager, it was announced by Bryn Bredenthal, national publicity director. She was previously a publicist in the Los Angeles offices of Elektra/Asylum.

Before joining E/A, Ms. Stevens had served at Gibson & Stromberg Public Relations; on the staff of the Bob Hamilton Radio Report; and had worked as assistant regional promotion director/western region for Elektra Records prior to their merger with Asylum Records.

Lippin Exits Rocket

LOS ANGELES—Ronnie Lippin has resigned her position as director of artist development at the Rocket Record Company, effective immediately. She will announce plans for the future shortly.

Ms. Lippin was director of national publicity for the ABC Records prior to joining Rocket, and previously held the post of senior publicist for MCA Records.

She can be reached at (213) 476-7970.

Glen Campbell TVers Planned by IHE

LOS ANGELES—International Home Entertainment, Inc. has added a series of six “Glen Campbell and Friends” specials to its schedule of cable TV presentations. Each 50-minute features Campbell with only one guest. Included are Helen Reddy, Jimmy Webb, Anne Murray, Wayne Newton, Seals & Crofts and David Gates of Bread.

Terry Hughes, head of variety programming for the ABC, produced and directed the shows during a Campbell visit to Britain.

The shows strictly emphasize music and spotlight songs associated with the artists. Music arrangements and orchestra are under the direction of Dennis McCarthy, IHE’s creative consultant for musical programming.

Through negotiations with Ember Enterprises of London, this series and 18 other shows were acquired by IHE, Ember, IHE and Campbell Enterprises are co-partners in this venture.

WEA Ups Cataldo

NEW YORK — George Rossi, WEA’s New York regional branch manager, has announced the appointment of Bill Cataldo as New York branch marketing coordinator.

Cataldo, a native of Detroit, has been with WEA’s promotion staff for the past four years. He joined WEA as a promotion representative for Elektra/Asylum Records and Atlantic Records in Florida. In January 1977 he was transferred from the Atlanta branch’s Miami sales office to the New York branch as WEA’s promotion representative for Atlantic product.
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.
Together Again

A great performance by:

B.J. THOMAS

A great production by:

Chips Moman

A great hit single for 1978

Everybody Loves A Rain Song

Let It Pour!

MCA RECORDS

Personal Management:
Don Perry Productions
### Stations:

**RW I**
- WABC
- WJZ
- WBBF
- WCAO
- WCGQ
- WDRB
- WFL
- WICC
- WIFI
- WKBW
- WPEZ
- WPGC
- WPRO
- WM
- WYWM
- WTIC
- WBZZ
- WBZ
- WGGG

**RW II**
- WAAY
- WABY
- WAYS
- WANS
- WVAU
- WBQQ
- WBSR
- WCGQ
- WFLB
- WGLF
- WGSV
- WHBQ
- WHY
- WLAC
- WALR
- WMAK
- WOR
- WQXI
- WRFC
- WRJZ
- WSGA
- WSGN
- WJ 105
- W98Q
- Z93
- KXX
- 106
- 94Q

**RW III**
- WCOL
- WDRQ
- WLSW
- WMTD
- WOKY
- WSAI
- WZUU
- WZZP
- KBEQ
- KSLQ
- CKLW
- Q102

### Tendency:

**RW I**

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

**RW III**
- Much exposure for Rock & Roll. R&B crossovers active. Late on Country product.

### Last Week:

**Week:**
1. Bee Gees (Deep)
2. Queen (both)
3. Rod Stewart
4. Bob Welch
5. Player
6. LTD
7. Randy Newman
8. Billy Joel
9. Odyssey
10. Shaun Cassidy
11. Dolly Parton
12. Debby Boone
13. Leif Garrett
14. Chic
15. ELO
16. Linda Ronstadt (Blue)
17. Samantha Sang
18. High Inergy
19. Santa Esmeralda
20. Bay City Rollers
21. Neil Diamond
22. Styx
23. Bee Gees (Alive)
24. Fleetwood Mac
25. Linda Ronstadt (Easy)
26. Andy Gibb
27. Kansas
28. Dan Hill

### This Week:

**Week:**
1. Rod Stewart
2. Queen (both)
3. Billy Joel
4. Randy Newman
5. Bee Gees (Deep)
6. Linda Ronstadt (Blue)
7. Bob Welch
8. Styx
9. Queen (both)
10. LTD
11. High Inergy
12. Paul Simon
13. Bay City Rollers
14. ELO
15. Dolly Parton
16. Shaun Cassidy
17. Leif Garrett
18. Neil Diamond
19. Lynyrd Skynyrd
20. Samanthap Sang
21. Earth, Wind & Fire
22. Dan Hill
23. Bee Gees (Alive)
24. Wings
25. Stillwater
26. Andy Gibb
27. Con Funk Shun
28. Johnny Rivers

### Adds:
- John Williams
- Lynyrd Skynyrd
- Chic
- John Williams

### Extras:
- Earth, Wind & Fire
- Forever

### LP Cuts:
- None

### Also Possible:
- John Denver
- Meco

### Hottest:

**Rock 'n' Roll:**
- Bee Gees

**Adult:**
- Dan Hill

**R&B Crossovers:**
- Con Funk Shun

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*Based on airplay and sales in similar behavioral*
# THE SINGLES CHART

**January 7, 1978**

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<th>Artist/Group</th>
<th>Title</th>
<th>Label</th>
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<td>Village People</td>
<td>(San Francisco) You’ve Got Me</td>
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<td>Curtis Mayfield</td>
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<td>- You and I, Pt. 1</td>
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<td>Love &amp; Kisses</td>
<td>- I’ve Found Love (Now That I’ve Found You)</td>
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<td>Heart</td>
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### Stations:

**RW IV**
- WEAQ
- WGUY
- WJBG
- WJON
- WOW
- WSPT
- KDWB
- KEI
- KFYR
- KGW
- KING
- KJRB
- KKL
- KKKL
- KLEO
- KSTP
- KTOQ
- KVOX

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

**RW VI**
- KAAY
- KAKC
- KLIF
- KLUE
- KRIZ
- KNUS
- KTLK
- Z97

### Tendency:

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

### R & B and Country Crossovers:

Records early, good retail coverage.

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

### Last Week:

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### Adds:

- Andy Gibb
- John Williams
- Lynyrd Skynyrd

### Extras:

- Leif Garrett
- Steely Dan
- Samantha Sang

### LP Cuts:

- None

### Also Possible:

- Donny & Marie
- Tom Petty
- Jay Ferguson

### Hottest:

#### Country Crossovers:
- Kenny Rogers

#### 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
BLOOMIN' ON.
The new Rose Royce single.
"Ooh Boy." (W-1 3074)
Already a smash soul hit.
From their platinum-selling LP,
**In Full Bloom** (WTH 8491)

On Whitfield Records and Tapes.
Distributed by Warner Bros. Records.

PRODUCED BY NORMAN WHITFIELD
CBGB's 2nd Avenue Theatre Opens On A Sour Note

By ALAN WOLMARK

NEW YORK—What was billed as a gala week of grand opening concerts at the new CBGB's 2nd Avenue Theatre turned into a landmark fiasco as poor sound, no heat and extensive delays plagued the venue. At press time, the hall's sound system was being replaced and a broken leader pipe to the furnace remained unrepair.

Renovations on the 1650-seat East Village venue, formerly known as the Anderson which featured Yiddish acts and laterly pre-Fillmore East rock concerts, were rushed and incomplete because of a reported lack of funds and prior concert commitments. Last week's bookings were highlighted by a New Year's Eve performance by Patti Smith and Richard Hell and the Voidoids. Seymour Stein, president of Sire Records, whose bands performed each of the five nights, said the opening week's shows were "kind of like a rent party. They'll sell a bunch of tickets and finish the theatre."

The hall, which had been dormant for most of the '70s, is once again closed to facilitate further necessary improvements if it is to function on a regular basis. Hilly Kristal, owner/booker/producer of both CBGB's club and theatre, would eventually like to hold a minimum of three shows a week there. Of opening night he said, "We weren't really ready to open and there were obstacles. The hall was very crowded but well-behaved and there was a great ambience."

A calm crowd kept everything under control for the debut despite the paying customers being forced to wait outside for hours on a bitter cold New York night. Nevertheless, a full house saw the Talking Heads, Shirts and Luna. A fourth group, Tuff Darts, did not appear. The following night things got a bit strained as the Dead Boys walked off stage because of sound equipment malfunctions. No bands were allowed sound checks.

Hassles with a poorly wired sound system, Con Edison and an allegedly uncooperative local police precinct prevented a smooth debut evening. Kristal claims that all permits with regards to operating the hall and filming rights had been worked out in advance with the mayor's office and that alleged police harassment over an auxiliary generator caused needless delays and significantly shortened the evening's music.

Kristal remains optimistic, though, because of the crowd's enthusiasm and his confidence in the venue: "I'm satisfied and have a good feeling. It was a satisfying thing which unfortunately was more painful than enjoyable for me. For the two or three hours of pleasure, I had three weeks of frustration."

What could help sustain the 2nd Avenue Theatre is that it presents concerts in a custom unique to the '70s. Much of the left orchestra has been removed for a dance floor and bar, while the mezzanine's lobby boasts a food stand, head shop and pinball machines. The venue attempts to recreate a club setting and atmosphere on a large scale—much like an extension of the very successful CBGB's club located three blocks away.

Although ticket prices for the grand opening week were $7.50 for general admission, Kristal will try to maintain seats at a modest $5.50 and $6.50. A number of name punk rock acts are interested in playing the hall, but thus far only a series of new wave films has been confirmed for the new year and after current renovations.

Columbia Fetes Streisand

Columbia Records recently held a gala reception to celebrate the re-signing of Barbra Streisand to the label and a new production/talent acquisition arrangement with Jon Peters. Peters, formerly working on the film "Eyes," was unable to attend the reception. Pictured here are, top left: Bruce Lundvall, president of CBS Records Division; Walter Yetnikoff, president of CBS Records Group and Streisand. At right, Streisand talks with Bella Abzug and Columbia artist Shirley MacLaine. Bottom row, at left, Streisand is shown with Rick Sklar, vice president of programming, ABC Radio, and at right, she is pictured with William B. Williams of WNEW-AM.
Unlicensed Material Threatens Three LPs

NEW YORK — Morning Music Ltd. of Toronto has notified chain stores and rack jobbers that they may be carrying three albums containing unlicensed material. The three albums, by Bobby Vinton, Max Bygraves and The Magic Organ, have been manufactured and distributed by AHED Music Corp., which, Morning Music claims, failed to obtain proper licenses for three songs published by the Canadian concern, “My Melody Of Love,” “Deary Dear” and “A Lovely Way To Spend An Evening.”

Morning Music said in its letter to record dealers that they may be joined in an action by Morning Music against AHED if they continue to sell these albums.

Big Sound Tracks With MS, Alfa

NEW YORK — Big Sound Records, has announced the appointment of MS Distributors of Chicago, Illinois, and Alfa Distributors of Phoenix, Arizona, to its list of distributors across the country.
Bill Tanner, Y100
"The radio marketplace is very simply the best national chart that's out there. We can look at it and tell instantly whether the stations that are aligned to our type of sound, our type of music research, are doing well with a record. That's what we want from a national trade."

Joel Denver, 96X
"It's an innovative idea in view of the fact that more records are happening on a region to region basis, rather than nationwide. It's a direct reflection of radio programmers becoming more in tune with their individual markets."

Bob Peyton, WZZP
"I like the radio marketplace because it gives me an instant point of comparison with stations in similar markets to ours."

Les Garland, KFRC
"I find that the radio marketplace brings records to my attention that might be right for San Francisco that I might otherwise miss by just reading a national chart."

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."

Charlie Lake, Bartel Broadcasting
"I have found the radio marketplace feature a welcome and innovative addition to Record World's continuing efforts to become even more valuable to the radio industry."

Bryan McIntyre, WCOL
"We find the radio marketplace useful for finding out what new songs are growing in our area."

Dedicated To The Needs Of The Music/Record Industry
CONCERT REVIEW

Queen Rocks Forum

LOS ANGELES—The electricity that is rock 'n roll was best exemplified at the Dec. 22 Queen (Elektra) concert here at the Forum in Los Angeles. Opening with their current hit, "We Will Rock You," and continuing for a fast-paced two and a-half hours and 26 songs, Queen showed why they are the best of the mid-'60s English revival bands. Combining material from their first album all the way to their current hit "News Of The World," the band's diversity of style, harmony and texture was clear in the minds of the 18,500 devotees in the sold-out arena. Moving from song to song with a fluidity and power that few bands in rock can match, Queen proved why it is a musical unit with depth and vision.

Freddie Mercury's lead vocals were invigorating throughout, and proved particularly explosive in a medley combining "White Man" and "The Prophet Song." But the climax of the evening was clearly Mercury singing "White Christmas," with Brian May accompanying on acoustic guitar. The arrangement was in tune with the festive mood of the audience, with a Santa carrying Mercury in his bag, and reindeer dancing, balloons and dolls dropping from the ceiling as an added treat.

Drummer Roger Taylor, who composed "I'm in Love With My Car," carried lead vocals on the tune without losing the thrust behind the musical message, his drumming was precise and energetic. His vocals displayed the authority that characterizes all of Queen's harmony work.

Brian May's guitar work still remains refreshing and arresting, his playing matching the quality of Queen's harmony work. John Deacon's bass work complemented the over-all showmanship and execution the band offers its audience in such classics as "Bohemian Rhapsody, Keep Yourself Alive," "Somebody to Love." - Orly Kroh

ABC Hosts Xmas Gala

Who In The World:

Steve Martin: From Cult Comedian To Superstar

"There is a new comedy and that is defined by the new comedians, but there's a difference between being professional and defining new comedy by a couple of routines." Steve Martin's brand of comedy is hard enough to define without the added responsibility of isolating it to a particular time period. While his stand-up routines might be second cousins to those of predecessors from Lenny Bruce to Bob Newhart, his use of "schtick," from arrows through the head to fake noses, have far more to do with Lou Costello and Jerry Lewis than Martin's seemingly more sophisticated contemporaries.

"My act is intentionally apolitical," he said. "It's about the way people think, not about what businesses do, or what governments do. It's about individuals and how distorted their thoughts can get just being alive in the world and how we have to completely become crazy in order to survive. Of course, it varies from that just to get laughs." Martin was born and raised in Orange County, Calif., just a bike-ride away from Disneyland. Living in the shadow of that monument to fantasy not only affected his career in general terms but in literal terms as well. He started working at the park when he was ten, selling rope tricks and guide books in Frontierland, doing magic tricks at Merlin's Main Street. It was there too, that he idealized the routines and techniques of Wally Boag, comedian at Disneyland's Golden Horseshoe Revue. Eventually Martin memorized Boag's whole act.

By the time he was 21-years old, Martin was making $500 a week as a comedy writer for The Smothers Brothers. He later brought in $1,500 a week writing for the Glen Campbell Good-Time Hour, a show he worked on for only two weeks. He quit because he thought the show was "so dumb." He won an Emmy for his work with the Smother Brothers and was nominated again for Van Dyke and Company. He's also written for Sonny and Cher, Pat Paulsen, Ray Stevens and John Denver. Perhaps because of his association with television writing or his Southern California roots, when Martin finally decided to go back to performing he was commonly considered a Los Angeles "cult" comedian.

Martinmania Reigns

The past year, however, has produced something of a Martinmania. His stints as host of "Saturday Night Live" and the release of his Warner Brothers album, "Let's Get Small," has seemingly produced thousand of street-side Martin imitators. "Well, excu-u-u-use me" is as common today as "for sure" was a few years back.

Martin's album, listed at #27 on Billboard's Hot 100, has been growing in popularity thanks to radio hits like "Grandmother's Song," which picked up a good deal of airplay. His recent national tour was capped off by a soldout appearance at New York's Avery Fisher Hall.

STOLEN IDEAS

"How to Analyze Theft-of-Idea Claims in the Music Business" is a 90-minute lecture on audio cassette by attorney Carl E. Person, experienced in "Schtick" litigation. New copyright act discussed. Send $10 (plus tax for NY residents) to:
Paralegal Institute-Dept. RW
132 Nassau St.
New York, NY 10038
(212) 964-4705

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RECORD WORLD JANUARY 7, 1978
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<td><strong>HOW DEEP IS YOUR LOVE</strong> - BEE GEES/RSO 882 (Polydor)</td>
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<td><strong>YOU'RE IN MY HEART</strong> (THE FINAL ACCLAIM) - ROD STEWART/Warner Bros. 8475</td>
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<td><strong>COME SAIL AWAY</strong> - STYX/A&amp;M 1977</td>
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<td><strong>EVERY TIME I TURN AROUND</strong> - BACK IN LOVE AGAIN LTD/A&amp;M 1974</td>
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<td><strong>WE'RE ALL ALONE</strong> - RITA COOLIDGE/A&amp;M 1965</td>
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<td><strong>NATIVE NEW YORKER</strong> - ODYSSEY/RCA 11129</td>
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<td><strong>YOU CAN'T TURN ME OFF</strong> (IN THE MIDDLE OF TURNING ME ON) - HIGH INERGY/Gordy 7155 (Motown)</td>
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JANUARY 7, 1978

THE FM AIRPLAY REPORT

FLASHER

DON JUAN'S RECKLESS DAUGHTER
JONI MITCHELL
Asylum

MOST ADDED:

DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
RUNNING ON EMPTY—Jackson Browne—Asylum
LOVE ON THE WIRE—Claver—Mercury
BLUE LIGHTS IN THE BASEMENT—Robert Flack—Atlantic
96 DEGREES IN THE SHADE—Third World—Island
ALL 'N ALL—Earth, Wind & Fire
LONGER RUSE—Dann Hill—20th Century

WBZ-FM/AM/RELIGIOUS ADDS:

EGLOR SANDERSON—Sire
HEAVY ACTION (airplay in descending order):
THE STRANGER—Billy Joel—Col
BROWNE—Jackson
LOW ON THE WIRE—Claver—Mercury
EAGLES—Philadelphia
HEAVY ACTION (airplay in descending order):
THE STRANGER—Billy Joel—Col
BROWNE—Jackson
LOW ON THE WIRE—Claver—Mercury
EAGLES—Philadelphia

WBAB-FM/LONG ISLAND ADDS:

BLUE LIGHTS IN THE BASEMENT—Robert Flack—Atlantic
LOW ON THE WIRE—Claver—Mercury
HEAVY ACTION (airplay in descending order):
THE STRANGER—Billy Joel—Col
BROWNE—Jackson
LOW ON THE WIRE—Claver—Mercury
EAGLES—Philadelphia

WBZ-FM/BOSTON ADDS:

ECCOYAW BEACH (single)—Roxannes—Sire
HEAVY ACTION (airplay in descending order):
AJA—Steyl Dan—ABC
ALL 'N ALL—Earth, Wind & Fire
COL
THE STRANGER—Billy Joel—Col
RUNNING ON EMPTY—Jackson Browne—Asylum
THE BELLE ALBUM—Al Green—Hi
ROUGH MIX—Townshend/Lane
MCA
DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
SLOWHAND—Eric Clapton—RSO
MAY MY TRUST IS TRUE—Elvis Costello—Col
TO DADDY—Emmylou Harris—WB
VANNELL—Glenda Griffith—Island
MARKS—Gin Ginnell—MCA
BROKEN HEART—The Babys—Chrysalis
DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
OUT OF TWO THEN LEFT—Boz Scaggs—Col
STILLWATER—Capricorn
PUTTING IT STRAIGHT—PatTravers—Capricorn
DRAW THE LINE—Aerosmith—Col
RUNNING ON EMPTY—Jackson Browne—Asylum

WMMS-FM/CLEVELAND

HEAVY ACTION (airplay, sales in descending order):
NEWS OF THE WORLD—Queen—Elektra
FRENCH KISS—Bob Welch—Capital
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
OUT OF THE BLUE—ELO—Jet
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
SIMPLE DREAMS—Linda Ronstadt—Asylum
SLOWHAND—Eric Clapton—RSO
MANORISMS—Wet Willie—Epaa

WJCL-FM/PORTLAND

DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
HEAVY ACTION (airplay, sales in descending order):
AJA—Steyl Dan—ABC
ALL 'N ALL—Earth, Wind & Fire
COL
THE STRANGER—Billy Joel—Col
RUNNING ON EMPTY—Jackson Browne—Asylum
SIMPLE DREAMS—Linda Ronstadt—Asylum

THE STRANGER—Billy Joel—Col
METRO—Sire
HEROES—David Bowie—RCA
IT TAKES ONE TO KNOW ONE—Detective—Swan Song
TALKING HEADS—77—Sire
WHFS-FM/WASHINGTON ADDS:

ANOTHER TRIP TO EARTH—Gabriel Bondage—Oghuma
BLUE LIGHTS IN THE BASEMENT—Robert Flack—Atlantic
LOVE ON THE WIRE—Claver—Mercury
NINETY-SIX DEGREES IN THE SHADE—Third World—Island
WINDOW OF A CHILD—Seawind—CTI
HEAVY ACTION (airplay in descending order):
DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
RUNNING ON EMPTY—Jackson Browne—Asylum
AJA—Steyl Dan—ABC
MAY MY TRUST IS TRUE—Elvis Costello—Col
RICK DANKO—Arts
LEVEN HELM & THE RKO ALLSTARS—ABC
LITTLE CRIMINALS—Randy Newman—WB
LIVE AT THE BUDO—Grover Washington—R&B
ROOMFUL OF BLUES—Island
DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum

WLKD-FM/ATLANTA ADDS:

HEAVY ACTION (airplay, sales, phones in descending order):
AJA—Steyl Dan—ABC
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
GRAND ILLUSION—Styx—A&M
NEWS OF THE WORLD—Queen—Elektra
OUT OF THE BLUE—ELO—Jet
RUMOURS—Fleetwood Mac—WB
SIMPLE DREAMS—Iinda Ronstadt—Asylum
SLOWHAND—Eric Clapton—RSO
DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum

WQCO-FM/PHILADELPHIA ADDS:

WPLR-FM/NEW HAVEN ADDS:

WIRL-FM/SHORT ISLAND ADDS:

LIVE & LET LIVE—10cco—Mercury
TALKING HEADS—77—Sire
THAT'S NOT FUNNY—National Lampoons—National Lampoon
TO DADDY—Immylou Harris—WB
HEAVY ACTION (airplay in descending order):
RUNNING ON EMPTY—Jackson Browne—Asylum
THE STRANGER—Billy Joel—Col

WNTW-FM/ASHTON ADDS:

DJ—Steyl Dan—ABC
GRAND ILLUSION—Styx—A&M
NEWS OF THE WORLD—Queen—Elektra
OUT OF THE BLUE—ELO—Jet

WHQJ-FM/DEL RAY ADDS:

WORJ-FM/ORLANDO ADDS:

WORJ-FM/ORLANDO ADDS:

ALL 'N ALL—Earth, Wind & Fire
COL
THE STRANGER—Billy Joel—Col
METRO—Sire
HEROES—David Bowie—RCA
IT TAKES ONE TO KNOW ONE—Detective—Swan Song
TALKING HEADS—77—Sire
WHFS-FM/WASHINGTON ADDS:

ANOTHER TRIP TO EARTH—Gabriel Bondage—Oghuma
BLUE LIGHTS IN THE BASEMENT—Robert Flack—Atlantic
LOVE ON THE WIRE—Claver—Mercury
NINETY-SIX DEGREES IN THE SHADE—Third World—Island
WINDOW OF A CHILD—Seawind—CTI
HEAVY ACTION (airplay in descending order):
DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
RUNNING ON EMPTY—Jackson Browne—Asylum
AJA—Steyl Dan—ABC
MAY MY TRUST IS TRUE—Elvis Costello—Col
RICK DANKO—Arts
LEVEN HELM & THE RKO ALLSTARS—ABC
LITTLE CRIMINALS—Randy Newman—WB
LIVE AT THE BUDO—Grover Washington—R&B
ROOMFUL OF BLUES—Island
DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum

OUT OF THE BLUE—ELO—Jet
NEWS OF THE WORLD—Queen—Elektra
DOWN TWO THEN LEFT—Boz Scaggs—Col
SLOWHAND—Eric Clapton—RSO
FOOT LOOSE & FANCY FREE—Rod Stewart—WB

WAV-FM/JACKSONVILLE ADDS:

CONSEQUENCES—Lal Creme & Kevin Godley—Mercury
GLENDRA GRIFFITH—Ariola
HARDNESS OF THE WORLD—Steve—Collective
LIVE & LET LIVE—10cco—Mercury
HEAVY ACTION (airplay, sales in descending order):
NEWS OF THE WORLD—Queen—Elektra
STREET SURVIVORS—Lyndrid—MCA
A PAUPER IN PARADISE—Gino Vannelli—A&M
BROKEN HEART—The Babys—Chrysalis
DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
OUT OF THE BLUE—ELO—Jet

WMMB-FM/CLEVELAND

HEAVY ACTION (airplay, sales in descending order):
NEWS OF THE WORLD—Queen—Elektra
FRENCH KISS—Bob Welch—Capital
RUNNING ON EMPTY—Jackson Browne—Asylum
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
OUT OF THE BLUE—ELO—Jet
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
GRAND ILLUSION—Styx—A&M
NEWS OF THE WORLD—Queen—Elektra
OUT OF THE BLUE—ELO—Jet
RUMOURS—Fleetwood Mac—WB
SIMPLE DREAMS—Iinda Ronstadt—Asylum
SLOWHAND—Eric Clapton—RSO
DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum

WVOL-FM/COLUMBUS

HEAVY ACTION (airplay, sales, phones in descending order):
AJA—Steyl Dan—ABC
BROKEN HEART—The Babys—Chrysalis
DOWN TWO THEN LEFT—Boz Scaggs—Col
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
NEWS OF THE WORLD—Queen—Elektra
OUT OF THE BLUE—ELO—Jet
POINT OF KNOW RETURN—Vinnie—Atlantic
RUNNING ON EMPTY—Jackson Browne—Asylum
SIMPLE DREAMS—Iinda Ronstadt—Asylum
STREET SURVIVORS—Lyndrid—MCA

AmericanRadioHistory.Com
THE FM AIRPLAY REPORT

JANUARY 7, 1978

TOP AIRPLAY

JACKSON BROWNE-Asylum

FOOT LOOSE & FANCY FREE-ROCK
OUT OF THE BLUE-ELO-Jet
JACKSON BROWNE-Asylum

HEAVY ACTION (airplay in descending order):

SLOWHAND-Eric Clapton-RSO
POINT OF KNOW RETURN-Kansas-Krishner

WXRT-FM/CHICAGO

ADDS:

ANOTHER TRIP TO EARTH-Gabriel Ronridge-Phila
CHICAGO & OTHER PORTS-Fred Howard-Tulsa
DON JUAN'S RECKLESS DAUGHTER-Joni Mitchell-Asylum
GOING BACK HOME-Hamesick James-Tri
INNER VOICES-McCoy Tyner-Milestone
96 DEGREES IN THE SHADE-Third World-Island
RUNNING ON EMPTY-Jackson Browne-Asylum
THE VIEW FROM HOME-Bryan Brown-Flying Fish
HEAVY ACTION (airplay, sales, phones in descending order):

RUNNING ON EMPTY-Jackson Browne-Asylum

KLOL-FM/HOUSTON

ADDS:

CAPTURED-Target-A&M
FANDANGO-RCA
RICK WAKEAMAN'S CRIMINAL RECORD-A&M
SANDMAN-Herb Pedersen-A&M
HEAVY ACTION (airplay in descending order):

RUNNING ON EMPTY-Jackson Browne-Asylum

WXFM-FM/MILWAUKEE

FRENCH KISS-Bob Welch-Capitol
LOVE ON THE WIRE-Clover-Atlantic
THE STRANGER-Billy Joel-Col

KZEL-FM/EUGENE

ADDS:

PUTTING IT STRAIGHT-Pat Travers-Polydor
ROCKET TO RUSSIA-Ramones-Sire
HEAVY ACTION (airplay in descending order):

DOWNTOWN TWO THEN LEFT-Boz Scaggs-Col

KGB-FM/SAN DIEGO

ADDS:

ALL 'N ALL-Earth, Wind & Fire-Col
LITTLE CRIMINALS-Elvis Costello-Col
MY AIM IS TRUE-Elvis Costello-Col
FOOT LOOSE & FANCY FREE-Rod Stewart-WB

KZAP-FM/SEATTLE

ADDS:

LITTLE CRIMINALS-Elvis Costello-Col
EDDIE MONEY-Col
FRENCH KISS-Bob Welch-Capitol

WWW-FM/Detroit

HEAVY ACTION (airplay in descending order):

OUT OF THE BLUE-ELO-Jet
FOOT LOOSE & FANCY FREE-Rod Stewart-WB

REPORT 'O

All listings from key progressive stations around the country are in alphabetical order by title, except where otherwise noted.
ONE WORLD
JOHN MARTYN—Island ILPS 9492 (U.K.)
Martyn’s most varied album to date is cer-
tain to increase his following from cult status to a broader audience of enthusi-
asts. The music covers a wide spectrum as opposed to his more acoustic recent works
with Steve Winwood making a major con-
tribution on keyboards and bass. The title
song has a Tom Waits influence.

LIVE
STREETWALKERS—Vertigo 6641 703 (U.K.)
The group led by former Family frontmen
Roger Chapman and Charlie Whitney has
reportedly split up, leaving behind this live
two record set. Streetwalkers was a favor-
ite of English hard rock aficionados and
here the group shows what they do best
with “Can’t Come On,” “Chilli Con Carne”
and “Walking On Waters.”

TOME VI
ANGE—Phillips 6641 715 (France)
Ange is one of France’s premier progress-
ive rock groups, having earned that status
through numerous Ips, a well constructed
stage act and a strict adherence to French
culture. The latter has been their undoing
worldwide but this live set is outstanding
if one can tolerate the sometimes exces-
sive French lyrics.

SHYLOCK
CBS 82189 (France)
An inspired debut by this French three
piece group. The flavor of the music is
unusually progressive for that country—even more so for the fact that it is totally
instrumental. The keyboard-percussion-
guitar lineup makes effective use of over-
dubbing and textures, drawing compari-
sions to latter day King Crimson.

THE CHARISMA FESTIVAL
VARIOUS ARTISTS—Charisma 6641 701 (Germany)
The label has been known to release some
exceptional progressive rock samplersthrough the years and this two record set
from Germany is one of their best with
recent album tracks from Peter Gabriel,
Genesis, Van der Graaf,
and “Walking On Waters.”

VARIOUS ARTISTS—Ariola 25541 ET (Holland)
The best compilation album of new wave
artists we’ve heard yet comes from this
Dutch label. Artists include the Sex Pis-
tols, Eddie and the Hot Rods, the Motors,
Tom Petty & the Heartbreakers, Dwight
Twilley, Generation X, Radio Stars, the
Adverts, Rubinoos and others.

ALL SKREWED UP
S Krewdriver—Chiswick CH 3 (U.K.)
These skinheads gone punk have hit upon
the latest marketing scam: a 13 song Ip
that plays at 45 r.p.m. Unfortunately, the
music does not sustain the interest created
by the packaging. A crucial lapse in judg-
ment in the selection of their one cover,
“Won’t Get Fooled Again” makes for a
good anti-punk argument.

YACHTLESS
TYLA GANG—Beserkley BSRK 11 (U.K.)
A single for Stiff over a year ago intro-
duced this group led by former Ducks
Deluxe guitarist Sean Tyla. Here, with a
new label and former Winkies bassist
Brian Turrington, the group succeeds with
a no frills rock approach as typified by
“Dust On The Needle,” “Don’t Turn Your
Radio On” and “Hurricane.”

MUSIC FOR PLEASURE
THE DAMNED—Sire S E 33 2 (U.K.)
The first English new wave group to have
an album in the stores has taken a year for
their follow-up. Pink Floyd drummer Nick
Mason produced the set and gives their
sound more substance but otherwise the
group reconfirms its reputation for the
tongue-in-cheek.

SONGS FOR SWINGING LOVERS
RADIO STARS—Chiswick WIK 5 (U.K.)
Andy Ellison and Martin Gordon have
been playing rock like this for years be-
fore the acknowledgement of a new wave
and as a result, Radio Stars is one of the
best groups of its kind around. The inclu-
sion of a single of “Dirty Pictures” helps
to make it an excellent package of well
played hard rock material.

ALFALPHA
EMI 2212 (U.K.)
The trio’s light, airy arrangements and har-
monies bear more than a passing resem-
lance to the earlier work of America.
Nick Laird-Clowes, Andy Harley and Sam
Harley comprise the group and show con-
siderable promise with songs like “Noth-
ing To Keep Me Here,” “Hung Up On A
Line” and “If I Can Just Get Through
Tonight.”

FURTHER TEMPTATIONS
THE DRONES—Vynyl VRPL 1 (U.K.)
Manchester’s entry in the new wave is this
group that shows a marked improvement
over their last couple of singles. The quar-
et has a basic, uncompromising ap-
proach on originals like “Persecution
Complex,” “Bone Idol” (a single) and
“Look Alikes.” Their version of “Be My
Baby” is sheer arrogance.

CHRISTIAN IN MY BOSOM
ARTHUR BROWN—Gull GUP 1023 (U.K.)
This eccentric offspring of ‘60s psyche-
delia is back and is still the non-conformist
he was eight years ago. “I Put A Spell On
You,” one of his early favorites, has been
re-cut and is followed by a gospel num-
ber, “The Lord Is My Saviour.” The 18 min-
ute title track sprawls over the entirety of
side two.
A New Tannhaeuser

By SPEIGHT JENKINS

NEW YORK—This column is more concerned with recordings that have become recently available, but sometimes as in the case of Puccini's Edgar last spring I have the chance to look ahead to what is set to become a recording. Sometimes, too, there is a feeling that a great performance has been heard that should be recorded, and that is the case with the new production of Richard Wagner's Tannhaeuser at the Metropolitan Opera, heard for the first time just 10 days ago.

Available Recordings

At present there are available, according to the Schwann catalogue, three complete versions in stereo: one with Birgit Nilsson as Venus and Elisabeth van den Berghe as both Venus and Elisabeth and Wolfgang Windgassen in the title role, conducted by Otto Gerdes on DG; one with Elisabeth Grümmer as the most memorable performer for Angel, and a fine Paris version of the opera conducted by Georg Solti with Christa Ludwig as Venus and René Kollo as Tannhaeuser on London. All are acceptable recordings, but none has the quality overall or theatrical intensity of the current Metropolitan production.

In short, it is a crime if some record company does not immediately plan to record Leonie Rysanek as Elisabeth, Grace Bumbry as Venus, Bern Weikl as Wolfram, John McCurdy as the Landgrave, and above all James McCracken as Tannhaeuser with James Levine conducting. This is one of the best ensembles ever gathered together for any Wagner opera in New York, and it has the kind of quality that would make a very successful commercial record.

The basic element—one once the marvelous Met production of Otello Schenck and the sets of Günther Schneider-Siemssen cannot be seen—that makes the production unusual is the nature of Lea- vina's conducting. The work received its première on December 11 in the case of Puccini's Edgar.
Crosby, Stills & Nash
Double Platinum and Still Rolling.

ATLANTIC RECORDS AND TAPES
Maurice White: From Sessionman To Producer

By SAM SUTHERLAND

Maurice White

Even if Maurice had chosen to retire as a musician in the early '70s, his mid-decade emergence as a producer would guarantee him prominence: White's work with The Emotions, Deniece Williams and his own band, Earth, Wind and Fire, speaks for itself, as a look at RW's pop and r&b charts will attest. In reality, though, White has balanced his activities as leader of EW&F with the remarkable success of Kalimba Productions, which he directs together with his brother, Verdine White (who produced the debut lp for Pockets—another chart item highlighting Kalimba's enviable ability to gain sales and airplay acceptance). A native of Chicago, White moved to California in the early '70s to form Earth, Wind and Fire as a new, progressive alternative to the r&b styles of that time; following the group's initial albums for Warner Bros., White and his partners signed with Columbia, where the group's grass roots FM acceptance and growing album sales broke through to first the gold and then platinum levels. The following Dialogue focuses on White's views on production, and reviews his development from session musician to superstar producer.

Record World: Although you're best known to audiences for your work with Earth, Wind and Fire, your musical background prior to forming the band includes a large shot of pure jazz as well. You were associated with Ramsey Lewis, among others. Was he the first major act you worked regularly with?

Maurice White: No, before Ramsey the thing that was really my introduction to him was Chess Records. That's where I learned everything. I know now.

RW: Including production?

White: That's right. During the Chess days, I was involved with the studio situation there. That was happening during 1964 and 1965, and we had a great many artists that we worked with.

But I'll go back even farther. As a child, I used to sit up and listen to radio; I'd analyze radio and everybody that I heard, that really thrilled me during childhood, was working in a blues and jazz idiom. From Muddy Waters to B. B. King to Bobby Bland to Ramsey and Miles Davis.

So it was a thrill, the thrill of my life, working for a record company where I could all of a sudden play with some of those artists I had always dreamed of playing with. It was great. I played on records with people like Chuck Berry, Ramsey, of course, Muddy Waters, Howlin' Wolf, Etta James, The Dells.

RW: That's quite a range. So, from the very beginning, you found yourself working with a varied array of styles.

White: Yes, that's what happened. During the time with Chess, we had a production situation where we would come into the studio and actually create songs at the moment.

RW: Who was usually the line producer on those sessions?

White: Billy Davis, who's now at McCann-Erickson. Esmond Edwards was over the jazz roster, and Billy Davis was over everything else. So this whole scheme made a great contribution to my development, because I got a chance to see how records were formed, and I was part of the whole trip in whatever was happening. I learned songwriting, I learned production, I learned everything.

RW: That was where you first learned about studio technology as well?

White: Yes. It all started one day when Esmond Edwards said, "Hey, stop that machine over there." I stopped the tape machine, and that was the beginning of my career, because I became interested in the machine itself for the first time, what it was like, how it controlled what we did. I went on from there.

RW: Actual recording procedures were comparatively straightforward then, weren't they? Didn't you cut live for the most part?

White: At that time, it was four-track: the rhythm section, both bass and drums, on one track; the guitar, piano and maybe something else were on another track; and the orchestra as a whole was on one track, and the vocalists were on the last track.

RW: A number of successful contemporary producers have said the limitations of early stereo and mono recordings helped force them to make a lot of major editorial decisions about arrangements and performances much earlier in the recording process — and that training has helped them maximize multi-track techniques since. Would you agree?

White: Right. Man, it's basically very easy, considering what we had to work with. I mean, you worked with minimums, and it's great.

RW: It compelled you to get everything together when you went in, instead of fixing it later?

White: Exactly. Everything was live. One instance I can really remember that was great for me was working with Billy Stewart. To watch the whole session going down was like a movie, man, a total movie. It was like this man would come in off the street, with his melodies in his head, and as we played them in the band, he'd run from one section to the next and say, "O.K., you come in, then you come in," and so on. And usually he loved a lot of drums. I had a field day with him; I could play all my licks and solos and everything. The whole thing was built around the drums, and so it was really a beautiful thing for me. We created some fantastic music together only because of the way it was done. It was done all live, and the energy would transform itself into the records. It was great to see it happen.

RW: You never got directly involved as a producer at that point, though. It was actually Earth, Wind and Fire that was your first major production assignment. Had you thought about production while at Chess?

White: No, not at all. I had my head in music. I was so active in what was happening that I didn't think of producing, and did not know it. So finally, by the third album, Joe Wissert produced the first two albums while the band was running from one section to the next and say, "O.K., you come in, then you come in," and so on. And usually he loved a lot of drums. I had a field day with him; I could play all my licks and solos and everything. The whole thing was built around the drums, and so it was really a beautiful thing for me. We created some fantastic music together only because of the way it was done. It was done all live, and the energy would transform itself into the records. It was great to see it happen.

RW: Yet your background prepared you. How did you actually get to production?

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White: Yes, that's what happened. During the time with Chess, we had a production situation where we would come into the studio and actually create songs at the moment.

RW: Was this a four-track setup too?

White: Yes, I had four tracks, but it was always demos. I was just up there messing around, but from that came many things. My interest started to go more toward production. After moving to California and starting Earth, Wind and Fire, going into the studio with the group I went with another producer, Joe Wissert. I still had no idea of myself as a producer; I still wanted to be a performer.

RW: Wissert produced the first two albums while the band was with Warner Bros. When did you take over production yourself?

White: We worked together. By the next record we went in together and decided to co-produce. That's what was happening. It was one of those things that I just fell into.

RW: How was Kalimba formed?

White: Kalimba Productions was formed after it was clear that was the way it was starting to go (as far as production went). (Continued on page 38)
COPYSERVICES:

(A Report on the Music Publishing Scene)

By PAT BAIRD

■ After months of rumor and speculation, it looks like Interworld will finally be picking up the Sunbury/Dunbar catalogue for approximately half the $3 million asking price. The catalogue, which includes Bruce Johnston's "The Songs" and "Disney Girls," also holds a future on Daryl Hall & John Oates material, including a projected Hall solo album. The duo has been with Chappell for years.

■ Jimmy Bishop's recent exit from April/Blackwood has been good for hours of gossip about a permanent replacement. Literally every heavy name in the publishing business has been mentioned at least once.

■ MOVIN': As of Jan. 1, Dawnbreaker Music is housed in the Seals & Crofts studio complex at 216 Charsworth Dr., San Fernando, Calif., 91340. Phone: (213) 873-3724.

■ FLIX: MCA Records has released a single from the film "The Choir-boys." "Baby, You Know How" b/w "Did I Ever Tell You Baby" was composed and conducted to Frank De Vol. Jake Holmes has written the music to Jack Eilot's theme from "Oh God" (Warner Bros.) and Sammy Davis is already set to record it under the new title "When You Start Believing" with Mike Curb producing. There's talk about a sequel to the film with George Burns and Lily Tomlin starring and Debby Boone singing the new title tune, Holmes, by the way, is rumored to be signing with Warner Music's Pacific label with Steve Barri producing.

■ COVERS: "Heart Get Ready for Love" by Herman's Hermits (sangs Peter Noone) was released last week on Roulette and is the third single version of the Bugatti & Musker tune (Chappell). It's also the first not to copy cat the original demo. . . . Mercury Records has released "I've Got Love On My Mind" by Jimmy Smith. The Chuck Jackson/Marvin Yancy tune was hit by Natalie Cole . . . . Anne Murray (Capitol) picked the old hit "Walk Right Back" for her new single. It was written by Sonny Curtis (Warner/Tamerlane) . . . We're starting to lose count of the "Close Encounters" cover records but there's a new one this week on U.A. by Universal Futuristic Orchestra (UFO) under the direction of producer Teddy Randazzo.

■ ON THE WAY: A couple of well-known writers have product just out or on the boards. Mark James has his first single, "Everybody Loves a Rain Song," out on Private Stock. He co-wrote it with Chips Moman . . . Also at Private Stock, Rupert Holmes' first album for the label should be released this month . . . A&M Records is about to release the first album by Wondergap. The group includes Andrew Goldman (who had a solo album out a few years back and has been building his reputation as a writer with half a dozen covers), Jimmy Ryan (late of The Critters and several hundred hours of studio work) and newcomer Holly Sherwood. The album was produced by John Anthony.

■ TRAVELLIN': George Pincus of Gil-Pincus Music, etc. will be holding an "open house" for writers and producers at the Beverly Hills Hotel, Jan. 4 to 18th.

■ SINCE EVERYBODY ELSE IS GIVING OUT AWARDS, WHY NOT COPY WRITES: Movers of the year—Irwin Robinson, Irwin Schuster, Joe Pellegrino and Carl Griffin; Shakers of the year—Mike Stewart, Jimmy Bishop and Billy Meshele; Happiest—Eileen Rothschild and Charles Koppelman; Busiest—Barry Gibb, Carole Bayer Sager and Parker McGee; Nice Guys of the Year—Mary Goodman, Glenn Friedman, Larry Fogel, George Pincus, the staff of Almo/Irving and the always cheerful Walter Wager.

Roszell Bows Firm

■ NASHVILLE — Cathy Roszell, recently resigned from Capitol Records as southeastern press and artist relations coordinator, has started her own video-public relations company, the Atlantic-Creek Organization.

Due to the tightness of holiday playlists at the adult contemporary stations, there will be no A/C Report this week.

WEA Holland Promotes Bult

■ NEW YORK—Jan Bult has been named as head of the promotion department of WEA Records in the Netherlands, according to announcement by Ben Bunders, WEA Holland's managing director of the company.

Bult joined WEA on its first day of operations, on July 1, 1975, as a radio promo man. He will report directly to Hans Tonino, general manager.

Charles at Lincoln Center

New York City welcomed Atlantic recording artist Ray Charles "back home" with a surprise at Lincoln Center for the Performing Arts, as Cubbic Productions headlined him with Milt Jackson for a "round of jazz and blues" at Avery Fisher Hall; with Atlantic Records hosting a private party afterwards at the New York State Theater. Charles, whose Crossover Records label was signed to Atlantic in September for U.S. distribution, is currently represented on pop, jazz, and R&B charts with his new album, "True To Life." The LP's first single pick is "I Can See Clearly Now." Shown are, from left: Atlantic Records president Jerry Greenberg and vice president Noreen Woods, Ray Charles, Atlantic chairman Ahmet Ertegun, and Milt Jackson.

The Moonlighters Score With Ecclecticism

■ NEW YORK—Opening with a fiddle player, bluesy instrumental, the Moonlighters' recent appearance at the Bottom Line proved to be an interesting synthesis of country and western and rhythm and blues tunes. The unique combination of instruments; seven member group worked with, including electric guitar, fiddle, saxophone, drums, bass and electric piano spoke for the band's commitment to what they refer to as "rhythm and western."

■ Performing numbers from their debut album entitled "The Moonlighters," the Bay area group began the concert with a bouncy, swing-like tune called "Home in San Antonio" in which lead guitarist and vocalist Bill Kircher displayed the guitar playing for which he was noted as a former member of Commander Cody's Lost Planet Airmen. The tune also revealed the manner in which fiddle player Richard Cassanova and R&B sax player Steve Mackay blend their instruments to create their unique country/R&B sound.

■ The Moonlighters changed the pace of their performance by next playing a ballad and original composition entitled "Shanty Town Goodbye." The song highlighted the group's ability to create lyrical vocal harmonies, as well as featuring drummer Tony Johnson's ability to act as lead vocalist. Cassanova's fiddle playing accompaniment accentuated the strong melody of this country western ballad.

R&B Influence

■ Departing from the tradition of the country western ballad, the Moonlighters next performed a tune called "I'm broke," another original composition, but this time revealing a predominately R&B influence. The upbeat piece featured Mackay on baritone sax, resulting in a rather distinctive sound: a booming baritone sax in conjunction with a crooning fiddle are not a totally new musical combination, but the blending of the two instruments is enough to warrant comment, if not surprise. "I'm broke" is dancin' music, perhaps nowhere better signalized than when the band members broke into an on-stage dance routine while performing the piece. The musical personalities of all the Moonlighters came out most clearly during this particular cut, making it most evident to the audience that this group was bent on putting varying instruments and diverse musical legacies into a unified Moonlighter sound.

Sophia Midas

A Real Boone

David Franco, A&R director of WEA International, is seen congratulating Debbie Boone on the success of her single-LP "You Light Up My Life." Franco was responsible for signing Debbie Boone worldwide.
THE ALBUM CHART

JANUARY 7, 1978

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

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<td>50</td>
<td>A PAUPER IN PARADISE</td>
<td>GINO VANNELLI/A&amp;M</td>
<td>SP 4646</td>
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ALBUM CROSS REFERENCE ON PAGE 41

CHARTMAKER OF THE WEEK

97 118 CHIC | Atlantic/SD 19153 | 1 G |

98 116 THE MUPPET SHOW/Arista AB 4152 | 1 G |
| 99 88 SOMETHING TO LOVE L/D/A&M | SP 4646 | 23 G |
| 100 90 CAT SCRATCH FEVER | TED NUGENT/Epic | 34700 | 30 G |
announced in early '78. Fund raising and membership meeting, held in Chicago. On December 3rd, the Right Reverend Al Green. Reverend Green received several awards, including one from the National Conference of Christians and Jews and the Key of Prosperity from the mayor's office. This all took place in Memphis, Tenn.

December once again brought about a very important meeting, held in Chicago. On December 3rd, the Concerned Committee, which was formed during the NACTA Convention, met to submit reports by the legal and financial committees in addition to proposed amendments to the constitution. Convention sites were reviewed: next year's locale will maintain his strong following.

December 12th marked the first anniversary of the Pull Gospel Tabernacle Church, founded by the Right Reverend Al Green. Reverend Green received several awards, including one from the National Conference of Christians and Jews and the Key of Prosperity from the mayor's office. This all took place in Memphis, Tenn.

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The end of a year brings about memories of days gone by. However, reflecting on the past brings some sad moments and some beautiful ones. Mistakes are made, but we can live with them by not making the same ones again. Let us pull together — unite to draw forces of knowledge to execute the positive and throw out the negative.

HAPPY NEW YEAR!

Gold for Duke

George Duke played six sold-out shows at L.A.'s Roxy recently. Duke's latest Epic album presentation at the first show. Shown backstage (from left): Bud O'Shea, Epic mktg. dir.; Fred Bohlander and Don Weiner of Monterey Peninsula Artists; Del Castelli, CBS regional mktg. VP; George Duke; Greg Rogers, Epic product mgr.; Herb Chinn, mgr.

Disco File (Continued from page 26)

bination of the dense, rhythmic Afro-Latin of War and Barrabas with Cerrone's trademark creamy strings, "Dr. Doo-Dah" is raucous, throbbing and utterly unlike anything we've heard from Cerrone before. There are moments that recall the intense vocals of "Give Me Love," but the feeling here is wilder—approaching Doctor John's crazy vozooon passion (including an inspired drum break) but tempered with some European cool. All together, a fascinating package—looks like Polydor will be releasing it in the States soon. (Note: The first Korgas album, originally released on Barclay in 1974, is back on the import market again in its original cover featuring the alligator that later became the Malligator logo on the front and Cerrone in a group shot on the back. Plus, Alec Costandinos confesses that "R. Rupen," credited as a writer on several cuts, is one of his many noms de plume.) I remember, now, the cut that made the album a cult item on its first release was "Anikanana-O," an unusual mix of African chant and English lyrics that retains much of its power, but there's also an early version of "Sweet Drums," the "Supernature" cut, and a Barrabas-like track called "Jungle." Primarily of interest to disco historians and fanatics.

Strongest new disco disc: The Michael Zager Band's two-sided 12-inch for Private Stock, "Let's All Chant"/"Love Express," both seven-minute cuts that began showing up on DJ top 10 lists as soon as the record became available. Both sides are in the same glossy pop-disco style that makes Bionic Boogie so attractive, but both break out of this mold frequently enough to give them a special appeal. "Love Express" is, of course, chugging and kinda cute but its breaks are sharper than expected and they make the side brighter, more memorable than this sort of thing usually is. Similarly, "Let's All Chant," basically a formal concept incorporating just about every known disco-chant in rather overpolished interpretations, comes off surprisingly well because of a really off-the-wall, quite beautiful neo-chamber music break. And "Your body/my body/everybody/work your body," though not as tough-sounding as it is in real life, clinches the record.

THEY ARE NOT ALONE: Gene Page's version of the John Williams Theme from 'Close Encounters of the Third Kind' (6:00 on an Arista disco disc) starts out quite promising with a thumping, hard-edged, ominous/anticipatory take-off on the "five tones," then turns into a soft, violin-based disco thing (typical Gene Page stuff) but resolves and redeems itself in a glowing, electronically bubbling last section that manages to capture some of the awe and delight of the movie. Meco, in his version, "inspired by the soundtrack of Close Encounters of Every Kind," on Millennium, and on a single that is timed just slightly longer, is more whimsical, more manic, definitely more freaky, but perhaps a little too overworked for his own good. The beginning is playful and periphering but once the five tones break comes in, the song begins to pick up style and pace and the overall feeling is triumphant. Could be addictive. The reaction is more favorable to Page though neither version seems likely to make the "Star Wars" zoom in the discs. However, several people have pointed out another interesting cut on Meco's lp that goes over like that "Cantina Band" segment of "Star Wars": "Toppy," a bizarre revamp of the old Corny Cole hit with a very similar electric honky-tonk band sound and quite a good drum break (after which the song self-destructs very quickly). Strange. Also listen to the album's opening cuts—"In the Beginning"/"Roman Nights," the first a pounding, grandiose, movie-themed evocation of the terrors and wonders of prehistory that segues right into the lighter-weight next cut.

OTHER NOTABLE RECORDS: Charo is, inevitably, as much of a camp joke on record as she is on the talk show circuit, but her song "Dance a Little Bit Closer," recently made available in an extended...
A Happy And Healthy New Year To All Our Friends

BRUNSWICK AND DAKAR
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<tr>
<th>JAN</th>
<th>DEC</th>
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<td>10</td>
<td>EVELYTIME I TURN AROUND BACK IN LOVE AGAIN LTD/ADM 1974</td>
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11 | IF IT DON'T FIT, DON'T FORCE IT KELLEY PATTERSON/Shybrook 23 54 |
12 | SOMEBODY'S Gotta WIN, SOMEBODY'S Gotta LOSE CONTROLLERS/Aria 3644 (T.K.) |
13 | YOU DON'T WANT ME BACK IN LOVE BY MONDAY MILLIE JACKSON/Spring (175) |
14 | BEALE AL GREEN/P/Wiz 7706 (Crest) |
15 | IT'S EASY WHEN YOU LAY YOUR HEAD NEXT TO ME BARRY WIND/20th Century TC 2000 |
16 | GALAXY WAR/HCA 40360 |
17 | DUSICH BRICK/Reg 704 |
18 | JACK N T JUICE BRICK/Reg 704 |
19 | RAYDIO/Aria 0029 |
20 | GETTING READY FOR LOVE DAIA ROSE/Motown M 14279 |
21 | GOIN' PLA HEP JACKSONS/Epic 8 50452 |
22 | DON'T BE SO WEEDY EMOIONS/Columbia 3 10623 |
23 | COUNTER WITH ME POCKET/Columbia 3 10632 |
24 | TOO HOT TA TROT COM/KSO/Amos 13213 (Motown) |
25 | BOP GUN LAND (ENDANGERED SPECIES) PARIS/Bell/California NR 900 |
26 | SEND IT ASHES/Bow & Simpson/Warner Bros. 8433 |
27 | ON FIRE T-CONNECT/Pahn 5041 (T.K.) |
28 | DO YOU DANCE (PART II) ROY ROYCE/Whitfield WHL 8490 (WB) |
29 | WITH PEN IN MIND DOROTHY MOORE/Malaco 1047 |
30 | SHOOTING OUT LOVE EMOTIONS/Sexa STX 3200 (Farrer) |
31 | BOOGIE NIGHTS HEATWAVE/Epic 8 50527 (Motown) |
32 | KEEP IT COMIN' LOVE KC & THE SUNSHINE BAND/Atlantic 3 10640 |
33 | DO YOU WANNA GET FUNKY WITH ME PETER BROWN/Driver 6258 (T.K.) |
34 | WHICH WAY IS UP STARGARD/MCA 40625 |
35 | BASS, BASS, MY LOVE'S ALL FOR YOU DENICE WILLIAMS/ Columbia 4 668 |
36 | SORRY DOESN'T ALWAYS MAKE IT RIGHT GLADYS KNIGHT & THE PIPS/Buildung 504 (Arista) |
37 | IN A LIFETIME TEPTATIONS/Aristic 3436 |
38 | SPANE YOUR BLANK BLAME MORRIS JEFFERSON/Parachute 54 (Casablanca) |
39 | COCOMOTION EL CUCO/Aristic 147 5 |
40 | WRAP YOUR ARMS AROUND ME KC & THE SUNSHINE BAND/Atlantic 1022 |
41 | SOFT AND EASY BLACKSTARS/Fantasy 809 |
42 | SMT OF LAST DECEMBER ROBERTA FLACK/Atlantic 3441 |

**Disco File (Continued from page 44)**

version (6:18 on a Salsoul disco disc), has had an unexpected staying power in many clubs and—especially since it goes into the DISCO FILE Top 20 at 11 this week—can no longer be ignored. Of course the record's success isn't so much a tribute to Charo's talents as to the talents of Vince Montana's Salsoul Orchestra, which provides an elegant, spum sugar backdrop to the frequently silly (often spoken) singing. Other plusses: Montana's sparkling vibes segment; the exquisitely backing vocals of Barbara Ingram, Evette Benton and Carla Benson; a sense of humor. And a sense of humor is clearly what one needs to truly appreciate Charo as a singer—my a goodly congratulations to Montana and crew for making her not just fun but close to irresistible on "Dance a Little Bit Closer" ("Cuchi-Cuchi", now 6:55 on the flip side, is pushing it, however) . . . "Let Me Party With You (Party, Party, Party)," the title cut from Bunny Sigler's first Gold Mind (Salsoul) album, is obviously Sigler's "Got To Give It Up"—it runs over 12 minutes in the same sort of groove (just whipped up some) Gaye established, which may be regular length for this kind of thing but seems too long (especially when it feels like the second time around). Happily though, the Bunny has a wonderful brightness and charm that saves the cut and makes it truly enjoyable. And the whole album is full of good material this time—it's the most consistent record to date has put out so far; try "Your Love Is So Good" and "I'm a Fool" and maybe even "It's Time to Twista\-

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**R&B REGIONAL BREAKOUTS**

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**West:**

- Living Proof (Ju-Par)
- Enchantment (Roadshow)
- Manchild (Chi-Sound)
- New Birth (Warner Bros.)

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**Singles**

**Albums**

**East:**

- Saturday Night Fever (RSO)
- Stevie Wonder (Motown)

**South:**

- Saturday Night Fever (RSO)
- Stevie Wonder (Motown)
- Peter Brown (Drive)

**Midwest:**

- Peter Brown (Drive)
- Enchantment (Roadshow)
- Meco (Millennium)

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**West:**

- Saturday Night Fever (RSO)
- Enchantment (Roadshow)
BY ROBERT PALMER

The name Roscoe Mitchell looms larger and larger in the history of contemporary jazz. Though he made no solo records between 1968 and 1973, working instead as a member of the Co-operative Art Ensemble of Chicago, Mitchell exerted a telling impact on the music of Anthony Braxton, George Lewis and other young modernists through his participation in the Association for the Advancement of Creative Musicians, especially because of his thoughtful approach to composition and structure and the channeling of improvisation. These contributions are put in perspective on “Nonaah,” a new two-record set on the Nessa label (5404 N. Kimball, Chicago, Illinois 60625 or through New Music Distribution Service). It finds Mitchell in the company of Braxton, Lewis, and other Chicago notables, but mostly on his own, playing unaccompanied, and it is an impressive and important issue. Future jazz historians will probably refer to it as the turning point in Mitchell’s career when he stepped decisively from under the collective umbrella of the Art Ensemble to make a statement that was wholly his own.

Freeman, a younger saxophonist from Chicago who is currently sparring with the Elvin Jones group, has his first American album as a leader, “Chico,” on the India Navigation label. One side finds duets with bassist Cecil McBee, while on the other he leads a hopping quintet with McBee, Muhal Richard Abrams on piano, Steve McCall on drums, and Tito Sampa on percussion. India Navigation—still an ephemeral label—has a ‘Black Blues Concert” by Dari- tone saxophonist and ex-Minneapolis sidekick Hamiet Bluiett. On the ReEntry label, “Interface Live at Environ” is a provocative mixture of black and white new jazz virtuosos, led by pianist John Fischer and featuring Percy Robinson, Charles Tyler and Mark Whitecage on reeds, Rick Kilburn on bass and Phillip Wilson on drums. All these records are available through New Music Distribution Service, 6 West 9th Street, New York, N.Y. 10025.

Verve slipped a couple of fakes in the studio to print before Christmas. “Charlie Parker: The Verve Years (1952–54)” completes the chronological reissue of Parker’s complete Verve sessions, while “Dizzy Gillespie/Roy Eldridge” is a timely reminder of the worth of two giants of the trumpet who, fortunately, are still with us and blowing strong. The sessions featuring the two men together are from 1954 and 1955. . . . The Smithsonian Institution has released “Duke Ellington 1939,” the second two-record set in its detailed Ellington retrospective . . . "Double Image," the quartet featuring two mallet instruments which made a strong impression at last summer’s Newport-New York Jazz Festival, has made a first American album, “Double Image,” on the Inner City label. Also new from Inner City are “Golden Delicious” by guitarist John Stowell and “Satanic” by saxophonist Ernie Krivda.

Folkways Records (43 W. 61st Street, New York, N.Y.) has issued three records that will be of interest to students of jazz and of black music generally. “Music from Saramaka” documents surviving African music in back country Suriname; the musicians are the descendants of runaway slaves who established their own jungle communities and maintained their independence for hundreds of years. “Black Music of Two Worlds,” a three-record set, is designed to accompany the book of the same name by John Storm Roberts. It traces some African strains in music in the Americas and some black American strains in contemporary African pop. The range of selections is quite broad. One side, for example, consists of a Delta blues by Robert Johnson, a jazz improvisation by Coleman Hawkins, two examples of Kenyan guitar music, and some modern Cuban-influenced pop from Zaire. Another three-record set, “Black American History in Ballad, Song and Prose,” includes musical performances and readings by Langston Hughes, Ossie Davis, Martin Luther King and W. E. B. DuBois. Folkways will send a catalogue, which includes hundreds of albums, all in print, many of interest to jazz fans, on request.

If you haven’t heard “The Peacocks” by Stan Getz and Jimmie Rowles (Columbia), you are missing something. . . . “Something Else Again” by the Johnny Richards big band, the latest reissue from the Rare Groove label, features solos by Mannie Flego and Chuck Mariano among others.” . . . “Alone and Live at the Deer Head” is the latest solo album by reclusive pianist John Coates, Jr. on Omnibound, distributed by New Music Distribution Service. . . . Two other sets from NMDS that are worth investigating are the striking “Secret Sauce” by flutist Eric Ghost, on the Award label, and “Page One” by guitarist Nathan Page, on Hugo’s Music.
RECORD WORLD LATIN AMERICAN

Record World en España

By JOSE CLIMENT

Sin prisa, pero sin pausa, están sucediendo las cosas tal y como se suponía que pasarían. Me refiero a los movimientos de la industria en el país. EMI-Odeón de España ha puesto en marcha tres nuevos nombres que a primera vista no parecen indicar que vayan a significar nada, pero desde luego no han sido lanzados por CBS, y Enrique Gerente de A&R en EMI e Niño: Pardo Pérez ocupa el cargo de gerente de A&R en EMI e Hipódromo es el nuevo director de Promoción. A todos los citados nuestra enhorabuena y que las cosas continúen por el buen camino que están ahora. Creemos que a primeros de año nos sorprenderán aún más con la salida de otras producciones de allende los mares. Todas las producciones citadas anteriormente estarán en el mercado antes de las Navidades, la fecha forma parte de los compromisos adquiridos en la reunión mencionada. Felicitaciones, así mismo EMI (Continued on page 50)

Del mundo discográfico, Lorencio Santamaría ha renovado contrato con su casa grabadora y así mismo EMI le ha firmado contrato a Victoria Abaza, la cantante de nuestro compatriota Agustín Trias; y nos tenemos una nueva cantante, que sea para bien. Capitoli edita una serie de títulos "Espacial Disc Jockey," entre los cuales se encuentra un disco de Mink de Ville titulado "Spanish Stroll" y otro Poussette-Dart Band, entre los últimos en el mercado.

Sigue cosechando éxitos Tony Frontera con su "La última vez." Lorencio Santamaría ha grabado una estupenda versión de la canción del colombiano Jorge Villa-mil "Llamarada," creemos que va a dar más de una sorpresa con este título y lo deseamos de verdad. Dyango graba un nuevo sencillo de nueva categoría dirigido a Cataluña, Levante y Baleares que en la actualidad "A" lleva el título "La mare." Llegando a supervenidos la máxima de Café Créme le dedica como homenaje a The Beatles... The Alan Parsons Project... "I Sing Your Name," ya esta conside-

ESPLENDE. los productores neoyorkinos celebró su "First Annual Front Page Music Awards" (Primera Entrega de Premios Musicales de primera Página) este año. En la clasificación de música latina resultaron premiados entre otros: Celia Cruz, como la "Mejor artista Latina del Año," la Orquesta de Tito Puente como "El Mejor Grupo Latino del Año" y Cheo Feliciano resultó premiado como "Mejor Artista Masculino del Año." A pesar de gran cantidad de presentaciones con motivo de las festividades, los tres grandes intérpretes se presentaron en el "Showcase" de Stanley Siegal. Lamentamos infinito en Record World en España de un descoce nato de varios cardíacos de Luis "Vivi" Hernández, muy popular figura mexicana, que actuó recientemente en el "Festival OTI" (México) compitiendo con el tema "Sencillamente nunca" y con una amplia carrera artística a su favor. RCA de México está pronta a lanzar una grabación de Lolita de La Colina, recientemente firmada como artista exclusiva de ese sello... Larry Harlow está actuando en Panamá durante las festividades de Fin De Año... Los Hermanos Riquel triunfan en el Chateau Madrid de Nueva York... Manolo Otero de España anduvo por Miami en viaje de promoción. Agradezco y recibo saludos navideños con: Enrique Lebendiger de Fermata Brasiliana, Carlos Días Granados de Miami Records, Miami; Olavo A. Bianco de Brasil, Lindomar Castilho de Brasil, Celia Cruz y Pedro Mendoza, Xiomara Alfaro y Rafael Benítez, David Stockley de Odeón, Brasil; Mario de Jesus de Emisora, México; Oscar Gutierrez, de Sonido y Discos, Miami; Jonata Caravaglia de Regine's, N.Y.; Frank S. Cardona y Sra., Santa Bárbara, Calif.; "Tex" Fenster de N.Y.; Rolando González, de Miami Records; Provi García, de Peer Southern, N.Y.; Elizabeth Granville, BMI, N.Y.; Emiliano García II, Valdir Pires, de Som Internacional, Comercio, Brasil; Morris Albert, el Grupo CBS de San José, Costa Rica; Mercy López, Nachy Avcevedo, de Venezuela; Johnny Mathis, Los Diablos, Rosenda Bernal, Nacho de Haro, Roberto Livi, Mazacote, Manolo Otero, La Constitución, Lorencio Santamaria, Luciana y Ricardo Ceratto, José Angel García, de Latin Int., Los Angeles; Dionne Warwicke, Mário Kamisky, Microfon, Argentina; Eydle Gorme, Steve Lawrence, The Commodores, Hermann Riquel, Eusebio Carbó de Cayre Industries, Miami, Fla.; Antonio D'Almeida, Santo de Alvorada, Brasil; Miguel Estivil, de Alhambra Records, Miami; Mateo San Martin, de South Eastern Records, Miami; Gene y Monique Peer Nash, de Peer Southern, N.Y.; René de Coronado, de KGS Radio, Fresno, Calif.; Pepito Pérez, Miguel Gallardo, Chalo Campos, Eddie Rodríguez de WHBI Radio, New York, Pearly Queen Band, WRYM Radio, Connecticut, Magaly Rubiery de Editorial Americana, Condor For- te de Orfeon, N.Y.; Orlando Brú, Discolando Records, N.Y.; Fred Weinberg, N.Y.; Sid Parnes y Bob Austin, Record World, N.Y.; Luis Moncayo, Miami; Leo Dan, Pat Boone, Aretha Franklin, Herman Kelly, J.M. Vlais Jr., de RCA International, N.Y.; Mario Peralta y Flá., Lázara y Vivian Albusi, Luis Gerardo Tovar, Angel I. Fonfrias, Peer International, Puerto Rico y República Dominicana, deportation, Puerto Rico, Cetraciones Corp., N.Y.; Louis Cottle, Cetraciones Corp., N.Y.; Luis Gil, Grand Artists Press, Miami; Louis Coutellec, (Continued on page 49)
New Rochelle, N.Y.

By WVOX (LUIS MENDEZ)

1. USTO ADUSO
   CELIA Y WILLIE
2. LUZ DEL ALMA MIA
   FEITO PELA
3. JUAN EN LA CIUDAD
   RICHIE Y BOBBY
4. TAMBOR DIMENSION LIMA
5. EL NEGRO CHOMBO
   TAMAR GUTIERREZ
6. NO RENUNCIAR
   LOLITA
7. CON PASO DE RESPECTO
   EL ORAO COMBO
8. CARNIVAL
   THE SELECTA
9. YA NO VUELVO CONTIGO
   SOPHY

Tampa

By WISL (CHAD DOMINIC)

1. SEGUIR MI CAMINO/CADA DIA MAS
   JULIO IGLESIAS
2. BUENOS DÍAS
   KANTARES
3. THE WAY YOU DO THE THINGS
   YOU DO
4. PASADO
   WILKINS
5. ANUNCIO
   ANGEL HAMMOND
6. CON LO QUE TIENE ATRAS MARIA
   CAMPINO VASCONCELOS/Salomó
7. TENER UN HIJO TUYO
   MABY
8. MEMO #5
   SALSA ORCHESTRA
9. CON EL VIENTO A T U FAVOR
   CAMILO Sesto
10. CUANDO TU ME QUEERS
    TANIA

Redlands, Cal.

By KCAL (FABIO RODRIGUEZ)

1. DOS TARDES DE MI VIDA
   RIGO TOVAR/Melody
2. CON EL VIENTO A T U FAVOR
   CAMILO Sesto/Franco
3. CUANDO VIVAS TUS DIAS
   GREGORIO ZARATE/Salmo
4. SEGUIR MI CAMINO
   JOEL
5. HOMBRE
   CHICOS DE LA PLAZA
6. SEGUIR LORRADO
   MANUEL MIRANDA/Faith
7. BUENOS DIAS, AMOR
   JUANITO PONCIANO
8. ACARICIANE
   MANOSEL CUBRIS
9. NO ME PREGUNTES VERDAD
   ANGELA MARIA/Ponci
10. SOLEDADAS
    LOS SEPTUAGÉSIMOS/Melody

Los Angeles

By KKWP (PEPE ROLO)

1. VIDA MIA
   IRENE Rivas/Cara
2. LA CANCION DE CRI
   ROSA FELIX/Orfeon
3. HOMBRE
   NAPOLÉON/Raff
4. LA GAVIOTA
   MOCEDADES/Safo
5. ESPERANZA
   LOIS SOLIS/Salmo
6. EL CORRER DE MI AMIGO
   PONCI
7. QUE TODO QUEDE COMO ESTA
   VICTOR Y VUBE/Miami
8. SEGUIR LORRADO
   GRUPO MIRAMAR/Salmo
9. LOS JINETES DE LA Frontera
   ESTEBAN
10. SOLEDADAS
    JOSE LUIS PERALES/Hispavox

Puerto Rico

By WTR (MARIO)

1. LA CONJUNTO QUISEQUESA/Lizenn
2. LA JUMA
   LOS VIRTUOSOS/Discol
3. AMAR Y QUEER
   PAUL McGUIRE
4. CON EL VIENTO A T U FAVOR
   CAMILO Sesto/Ponci
5. COMO NO CREER EN DIOS
   WILKINS/Velvet
6. LA MURALLA
   HACIENDO PUNTO EN OTRO SON/
   Antonio
7. DESCALZO A PIE
   JOSE LUIS PERALES/Micromex
8. LA VIUDA DEL MAYORAL
   CRISTÓBAL Y JOHNNY EL BRAVO/Fancia
9. PUN PUN CATALA
   CELIA Y WILLIE/Vaya
10. OLVIDA Y CANTA
    KATRASKA/Mas

Argentina

By CENTRO CULTURAL

1. CARA DE GITANA
   DANIEL MAGAL/CBS
2. VESTIDA DE NOVIA
   ROMA/Pomada
3. POR MUCHAS RAZONES TE QUIERO
   PALITEJO/Prontos
4. SOLEDADES
   ARSALES/Microfon
5. SIENTO AMOR
   DONNA SUMMER/Microfon
6. ACECAR, PIMENTIA Y SAL
   HECTOR VARELA/Microfon
7. MA BAKER
   DISCO/Toni
8. UNA NOCHE COMO ESTA
   LOS RUSOS/Aria
9. OLVIDADO, PEQUEÑA
   LOS Mundos/RCA
10. EL JUGUETE
    GIANNI MOLANDI/RCA

Mexico

By VIVO (ALBERTO)

1. PAJARILLO
   NAPOLÉON/Cisne Raff
2. ERES MI UNA MUJER
   RAUL VALE/Melody
3. SON LOS PERJUMENES MÍJERES
   LOS ALVARADO/Aria
4. HOMBRE
   NAPOLÉON/Raff
5. LA DERROTA DE DAMIÁN
   MANUEL CANOVAS/Prontos
6. CREDO
   LOS RUSOS/Mutant
7. HOY SE HA IDO MI QUEER
   BRUJOS Y BRUJAS/Disco Disc
8. POR UN JURAMENTO
   ANTONIO
9. MARIA JOSE
   JUAN GABRIEL/RCA
10. MESTRE
    HECTOR LAVOE/Canción

Record World en Chile

By RICARDO GARCIA

Nuestro Rincon (Continued on page 48)


The New York Daily News’ “First Annual Front Page Music Awards” were extended last week in New York. In the Latin music category winners were Celia Cruz and Cheo Feliciano as “Top Latin Female Artist” and “Top Latin Male Artist” and Tito Puente Orchestra was named as “Top Latin Group” of the year. Despite busy personal appearances schedules, all three winners gathered in New York to tape a black tie “Showcase” gala hosted by Stanley Siegel, who was seen on December 26th... RCA Mexico will shortly release an album by recently signed artist Lolita de la Colina... Larry Harlow performed in Panama during the Christmas festivities... Hermanas Huerta were success at the Chateau Madrid, N.Y.... Manolo Otero from Spain was on a promotional tour last week in Miami. (Continued on page 50)
**Nuestro Rincon (Continued from page 49)**

We wish to express our deepest condolences to Mexico, because of the sudden death of singer Luis “Vivi” Hernández, who recently participated at Festival OTI, Mexico performing the tune “Sencillamente Nuncia.” Luis died of a heart attack.

We deeply appreciate all Christmas and holiday cards received during this week. We mention all of them in our column in Spanish. God bless all of you and Happy Holidays!

**Disco File (Continued from page 46)**

"conceived, compiled and coordinated" the package and there's a thanks to New York DJ Wayne Scott who apparently advised on the order of tracks, so weirdly especially puzzling the fact that the material hasn't been disco-blended. Only once—going from "Wow" to "Slow Down"—is the change from one cut to another a danceable one; more often the mix is just a fade-down and a fade-up or just an abrupt back-to-back jump. A decent collection but not the party record we were expecting.

CORRECTION: Admittedly, the typesetters and proofreaders at RW were more than overworked last week, but by dropping first one, then the other word in the term "disco disc," they considerably distorted two sentences from that issue's year-end wrap-up column. In the third paragraph about 12-inch pressings, the first sentence should have begun, "The commercial disco disc field continued to expand . . ." And in the following sentence I did not mean to suggest that "the actual viability of the disco market is still open to debate"—it is quite viable and healthy, I assure you—but it was the "disco disc market" I was referring to. All clear? Even more important, however, was the dropping of a line of type later in the column, omitting some of the names of producers who were important in 1977 and should be watched in 1978. The complete list: Cory Wade, Jacques Morali, Dennis Coffey & Mike Theodore, Simon Soussan, Michael Lewis & Laurin Rinder and Tom Moultion.

**L.A. Radio Changes (Continued from page 3)**

in setting up his own independent radio consulting firm.

At KTQ (Ten Q) John M. Driscoll has been named program director, replacing Jimi Fox. Driscoll is currently an air personality at the station and will continue his on-air duties. He was formerly program director and a morning drive personality at Chicago's WCFL.

KJH and KTQ both suffered listener losses in the October/November Arbitron ratings.

**En Chile (Continued from page 49)**

go; "Morir al lado de mi amor," with Dennis Roussos; "Por qué el amor se va," with Ximena; "Agua que no has de beber," by the Sonora Palacios and "Dame un beso y dime adiós" by the group Indio.

A fuerte y peligrosa caída en la venta de discos se registró en los meses de Octubre y Noviembre. La situación obligó a las compañías disqueras a reducir sus tirajes y a ofrecer planes de venta especiales a los distribuidores. Entre tanto, y haciendo abstracción de la crisis producida, el mercado del cassette continúa manteniendo una firme tendencia a aumentar, en instan-

**Unlimited Raindrop Set Distrib. Pact**

CLEVELAND—Bob Fuller, vice president of Unlimited Sound Distributing, Inc., has announced that Unlimited Sound has become the exclusive national distributor for Raindrop Records.
RECORD WORLD JANUARY 7, 1978

By ROBERT CHARLES-DUNNE

TORONTO—TAKE UP THY AXE AND JAM: Vancouver was treated to an unlikely jam session recently when Steve Miller and Norton Buffalo, in town for a big arena date, joined Steve Bishop on the smaller stage at The Cave. Also along for a few blues licks was Randy Bachman, currently working hard on his first solo lp. The crowd was understandably pleased when the jam continued for almost an hour, each musician taking time to step out for some hot solos. At least one journalist was present, Sony recorder in hand. Don’t be too surprised if you see a bootleg as a result.

EXECUTIVE TURNABLE: Paul Godfrey, program director of CFR, has resigned his position recently and will make his plans for the future known shortly. Marsden, former on-air man at Montreal’s CHOM-FM and Toronto’s CHUM-FM, has joined the staff of CFNY-FM replacing the departing Lee Eckley. Rob Meams, former RPP staffer, has joined Ixland Records in a promotion/publicity capacity. Nick Panaseiko, Quality’s Cancon promotion man, has departed that label for an Ontario promotion position at WEA, replacing Peter Taylor, now Capitol’s Vancouver rep.


BIT’SN’PIECES: April Wine is recording a new studio album, their first since the addition of Brian Greenway as fifth member. Max Webster’s third album, tentatively titled “Mutiny Up My Sleeve,” will be recorded early in ’78. Ditto for a second lp by The Hunt, a fourth from Moxy, a third from Jackson Hawke, a debut from Dirth on Maph (a new Ottawa label), a debut from Telemann (currently the cause of a bidding war among local labels) and a new Klaatu album. GRT has leased the soundtrack from the movie “Outrageous” for its video (wait for it!) Emperor Bokassa the 1st, self-proclaimed King of the Central African Republic. Amin to de Motors, indeed. And speaking of The Motors, a recent appearance by the Virgin quartet at The Mocamo brought an interesting bit of trivia to light: the original line-up of The Motors almost ten years ago sported Andy McMaster and vocalist Frankie Fallo, in town for a big arena date, joined Elvin Bishop on the smaller

ABBA Action

Outside one of Stockholm’s largest department stores, Ahlen & Holm, promoting the new ABBA lp “ABBA The Album” are (from left) Hans Kromwall, Sunco-Polar sales manager; Lennart Johansson, sales representatives; Sig Ericsson, chief of the record department and Polar Music International’s o&r manager Hans Bergkvist.

By JIM SAMPSON

MUNICH—The two trades here have issued their annual awards, based on chart performance in Musikmarkt (MM for short) and juke box action in music-informations (mi). Of the two, MM shows the stronger international impact. Among male singers of the year, MM’s top two (Costa Cordalis and Howard Carpendale) didn’t even make MM’s top ten (which was led by Frank Zander of Hansa, Cat Stevens and Elvis Presley). ’77’s top groups were Smokie, ABBA and Boney M., by consensus. Vicki Leandros led m-f’s female singers, while Donna Summer finished first in MM. Single of the year: Baccara’s “Yes Sir, I Can Boogie” seems to have the most valid claim, although based on its staying power in the upper reaches of the MM charts, that magazine gave the nod to Julie Covington’s “Don’t Cry For Me Argentina.” ABBA and Pink Floyd each placed two albums in the supplementing slot. German productions captured about one third of the MM singles action, same as ’76. But international albums’ share jumped considerably at the expense of samplers.

Among record companies, last year’s worst kept secret was RCA’s move into the 400 percent over 76 to 10 percent of German singles action. Ariola slid past Polydor, WEA to the top five in MM. Boney M., grabbing the other available slot. German productions captured about one third of the MM singles action, same as ’76. But international albums’ share jumped considerably at the expense of samplers.

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**Record World Gospel**

**Gospel Picks Of The Week**

(Record World's choices as the top gospel releases of the past two weeks)

<table>
<thead>
<tr>
<th>Track</th>
<th>Details</th>
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<tr>
<td><strong>Contemporary &amp; Inspirational</strong></td>
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<td><strong>Soul &amp; Spiritual</strong></td>
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</tbody>
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**January 7, 1978**

1. **Home Where I Belong**
   - B.J. Thomas/Mystic 2571 (Word)
2. **Mirror**
   - Evie Torquish/Word WST 8735
3. **Gentle Moments**
   - Evie Torquish/Word WST 8714
4. **For Him Who Has Ears To Hear**
   - Elvis' Favorite Gospel Songs
5. **Hallelujah**
   - Elvis' Favorite Gospel Songs J.M. Sumner & The Stamps/QCA 362
6. **Come Together**
   - The Original Soul Stirrers/Birthright BRS 4021
7. **Meet The Original Five Blind Boys Of Mississippi**
   - Jewel 0126
8. **Hang On, Help Is On The Way**
   - Elvis' Favorite Gospel Songs
9. **Jesus Is My Side**
   - Sister Lucille Pope/Nashboro 7118
10. **Wonderful**
    - Edwin Hawkins & The Edwin Hawkins Singers/Birthright BRS 4012 (Word)
11. **Come Together**
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**Contemporary & Inspirational**

- **The Inspirations**/Canaan CAS 9191

**Soul & Spiritual**

- **Just Jesus And Me**
  - Cori Pederson
  - Savoy 14453
- **These Are The Days**
  - Dorothy Love Coates and her Singers
  - Savoy 14466
- **When Jesus Comes**
  - Sara Jordan Powell
  - Savoy 14465
- **God Knows**
  - Thomas E. Roberts and the Baltimore Chapter of GMWA
  - Savoy 14452
- **I Love The Morning**
  - Doris Allen and the Church Hill Urban Ministry Choir
  - Savoy 14450

**Written On The Wind**

- **Chick Girard/Good News 8106 (Word)**
- **Sweet Comfort**/Maranatha 003
- **Live The Very Best Of The Happy Goodman Family**/Canaan CAS 8162/2 (Word)
- **Specially For Shepherds**
  - Ralph Carmichael/LS 5795

**Moments For Forever**

- **The Bill Gaither Trio/Impact 2R 3457**
- **Me And My Old Guitar**
  - Daniel Amos/Maranatha 032
- **Satan's Been Paralyzed**
  - David Ingles/Tempo 5 442

**Cornerstone**

- **The Speers/Heartsong 3456**
- **Music From My Second Birth**
  - Bill Thedford/Good News 8105 (Word)
- **Love Broke Thru**
  - Bill Pacini/New Song NS 002 (Word)
- **Plain Georgia Gospel**
  - Wenda Bagwell & The Sunlighters/Canaan 9180 (Word)
- **Praise, Vol. I**
  - The Maranatha, Singers/Maranatha 0001

**Rambo Country**

- **The Rambo'S/Heartwarming R 3429**
- **Love Song Reunion**
  - Lovin Spoonful/Good News GNR 8104
- **This Is Another Day**
  - Andrae Crouch/Light LS 5693 (Word)
- **On Heaven's Bright Shore**
  - The Inspirations/Canaan 9106 (Word)
- **Praise Be To Jesus**
  - The Bill Gaiter Trio/Impact R 3408
- **Live In Chattanooga**
  - The Kingsmen/Heartwarming R 3477
- **Just Because**
  - The Imperials/Impact 3390

**Record World January 7, 1978**
Christmas Week Sales Soar

than perfect setting, it would seem, for Christmas shopping, but one in which some stores flourished. Music Plus’ Lou Fogelman said that chain always shows Christmas sales regardless of the season, when it rains. In Denver, clear, crisp and sunny weather was no boon to all retailers. Most Denverites, it seems, are victims of severe Broncositis. Thus, the extra selling day was virtually wiped out by the NFL playoff game between Denver and Pittsburgh.

At Stark/Camelot, Joe Bressi reiterated his “science fiction Christmas” theme of several weeks ago in reporting a 33 to 45 percent dollar increase over the same period last year. Aside from a comparatively small increase in sales, the “everything sold,” said Bressi. “We had at least 50 hot items this year.”

Multiple-Record Sets Strong

Record Mart attributed the chain’s “excellent” sales to a pickup in multiple record sets, particularly “Barry Manilow Live” and “Here At Last—Bee Gees Live.” “A lot of people were buying two-record sets as gifts this year,” said Grimes. “There was really a ton of product selling. We figured on a very good Christmas, but we certainly saw more than we had expected.”

Record Bar was up 30 percent over Christmas ’76. Head buyer Fred Traub noted that while last year’s Christmas season was marked by a decline in sales of Eagles and Frampton albums, this year there were, at the least, 10 heavy sales items, and up to 75 albums on which the combined sales total could have sold sufficiently better than those of last year’s most

“Buyers did a good job,” said Lou Fogelman of Music Plus, who reported a whopping 52 percent increase over last year’s Christmas week. “We had no major items out of stock. We had an excellent Christmas week, and it’s continued to hold up after Christmas.”

Opryland Ups Two

■ NASHVILLE — Two promotions have been announced at Opryland: Edward “Buddy” Wilkins is the new operations manager for Opryland Productions and Wayne Caluger is the new chief engineer for the Opryland Entertainment Complex.

The announcement was made by David Hall, general manager of Opryland Productions, which is owned by WSM, Inc., an affiliate of the National Life and Accident Insurance Company. As operations manager, Wilkins will be responsible for all scheduling, booking, studio and remote operations for Opryland Productions, an independent production company based in the Grand Ole Opry House.

Caluger will be the new chief engineer for the Opryland Entertainment Complex which includes the Grand Ole Opry House, Opryland Productions, the Opryland Park and the new Opryland Hotel.

Blue Signs Slaughter

■ LOS ANGELES—Richard Blue, president of Out Of The Blue Productions, has announced the signing of singer/songwriter John Slaughter to a long term production/publishing pact.

Geffen Resigns from WCI

(Continued from page 3)

was explodes. “It’s an encouraging sign when people keep buying as prices go up. We’re delighted that we’ve been able to maintain that type of volume.”

Record Mart in Denver reported that his three stores had “by far the best week we’ve ever had last week.” He added that price increases combined with new competition in the Denver area—not the least being the Bron-
Record, Consumer Electronics Industries Meet (Continued from page 3)

consequences for related industries; in the upcoming panel discussions, as well as earlier, less visible conversations between the RIAA, EIA and NARM, however, the initial emphasis will be on realizing shorter term benefits in the marketing and merchandising areas.

In light of a change in the traditionally cool relationship between the two industries first surfaced a year ago. "The initial step was in relation to the market for portable products initiated," RIAA president Gortikov told RW. That study (RW, July 2, 1977), Gortikov explained, indicated the need for investigation of related marketing issues in the hardware field, and following talks with both the EIA and its chairman of consumer electronics, John Hollands, the EIA participated in the initial phase of research, which focused on comment members of top executives in the two industries.

Although that first collaboration was financially "modest" for the hardware interests, with most of the funding still carried by the RIAA, the so-called "razor/razor-blade" cooperation involved came at a responsive moment. Hollands notes that the decision to collaborate on the market for portable products coincided with his own interest in broaching a new dialogue with his software counterparts. "We introduced a product at BSX called the Accutrac, which dramatically alters the way records are played," he explained, going on to note that the turntable's capability for user-programmed, track order and selection suggested software from the previous disk playback equipment. "As part of that, we felt we should go to the software industry and, for academic reasons, they should examine what we'd come up with and how it would affect their own product," Hollands' commercial interest, via BSX, had already been influenced by the RIAA proposal to participate in their market study, he noted.

Hollands notes that BSX's subsequent decision to exhibit their equipment at last year's NARM convention in Los Angeles was the initial move. There, dialogue between the two sectors was further amplified by the involvement of NARM through Joe Cohen, executive vice president. Cohen led a roundtable discussion that would bring together key executives from each field to air their views on the potential benefits and perils of closer cooperation.

That meeting, held in San Francisco on October 11, included Gortikov, Cohen, Hollands and representatives from various consumer electronics firms, record labels, and retailing organizations. Among participants were Jim Fead, A&M senior vice president, NARM president and Alta Distributing chief George Souvall, David Lieberman of Lieberman Enterprises and Scott Young, head of Pickwick's distribution division. While Cohen was equally concerned that any developing contact between hardware and software interests address long-term issues, the San Francisco meeting, he said, began with more immediate topics.

Cross-Merchandising Is Key

"We simply wanted to have a roundtable discussion about potential areas of mutual involvement and benefit," Cohen said of the meeting. "The bottom line, for now, is cross-merchandising. Why can't you walk into a record store and hear what you're thinking about? And isn't it important that music be tagged, in case the consumer likes it?" Such queries are more rhetorical than they should be for Cohen, who echoed other proponents of the "razor/razor-blade" interface in characterizing mutual understanding between the industries as minimal.

Hollands concurred, adding that the San Francisco meeting highlighted this gap. "I doubt there's a hardware manufacturer in this country who can tell you how much volume in product there is out there. They're not exposed to it unless we really go looking for it, and thus have little idea what the software industry is up to," he said. "Conversely, there wasn't a software executive there who had the vaguest idea of the numbers we're shipping in our field, or the growth the consumer electronics market is experiencing overall. For example, in the United States alone, there were some six and a half million automatic record changers sold by BSX during the last year alone. Another half-million units were sold in compact home recording systems marketed by other manufacturers such as Sony would bring the BSX tally alone to some seven million.

Hollands, Gortikov and Cohen all point to other hardware breakthroughs, especially in the cassette recording marketplace, that add to the general growth curve the darker possibility of cost savings for pre-recorded product as home taping proliferates. For the moment, however, they are concerned with initially focusing on positive, short-term benefits without any loss of information and collaborating at the merchandising, advertising and marketing levels. As Cohen pointed out, the need to simply open up a line of communications is still primary, but Gortikov suggested a less obvious, but equally crucial consideration that may explain the caution expressed by all three.

"There are some areas of increasing prominence in the hardware sector that would tend to promote a divergence between the industries," he noted. "Home taping is accelerating, and to the extent that it negatively affects our sales in the recording industries, it will drive the two industries apart." In the long run, however, Gortikov and his peers at NARM and EIA see equally thorny scenarios in technological change that could further promote a cooperation between the two industries.

Cohen sees the video marketplace as a test no longer regarded in the distant future. "The recording industry itself is up to," he said. "Conversely, there isn't a software executive who had the vaguest idea of that. By '79 there will be a million home video units in the marketplace. Right now, they're marketing that equipment in terms of the time-shift advantage the ability to tape something from the air conveniently. But pre-recorded programming will be next. And we'd better start introducing ourselves to this industry.

The growth in cable systems, and the recent emergence of proposed cable programming outlets offering musical programming already being test marketed in some cities, according to Cohen, also offer challenges. "What we're talking about may still be a few generations away, but it's definitely down the road," Cohen concluded.

Industries In Conflict

Adding to those obstacles are traditional conflicts between the two industries that have characterized the gap between them. The growth of the premium pressing marketplace, under the aegis of hardware manufacturers, has highlighted equipment manufacturers' assertion that record pressings aren't keeping pace with the improvement in hardware technology. Where Hollands calls "a dramatic improvement in sound reproduction for each dollar invested" has not been mirrored by better pressings, at least in the eyes of the hardware manufacturers.

If potential conflicts would seem to be more evident for the existing audio software sector, Hollands notes that the benefits for hardware manufacturers could still be far more advantageous. In the past, significant technical changes in both hardware and software have been conducted without mutual cooperation, he noted, sometimes leading to severe problems for each. "If you remember, when RCA unveiled the Dynaflex record, they didn't say one word to a single hardware guy," he recalled. "They were already in distribution, without any announcement. As it turned out, there were very serious technical problems in the interface between the two: the high outer wall of the disk created a steep valley, so that some tonearms ended up jumping a few grooves into the program before coming to rest, and the lighter weight of the pressing created automatic play problems. The records wouldn't drop on some units."

If Gortikov, Cohen and Hollands all reserve any predictions for a rapid startup in any collective efforts, the coming CES and NARM gatherings should still prove important beginnings. At present, the NARM/EIA link is the more visible, addressing itself to cross-merchandising possibilities. Those are "actionable steps," according to Gortikov, that could be taken now.

Trower Gold

Chrysalis recording artist Rob Naylor was recently presented with a gold record medal for his album, "In City Dreams." On hand for the occasion are (standing from left to right) Scott Kramberg, national promotion director for Chrysalis Records; Saul Lichten, senior vice president of Chrysalis Records; Rachelle Fields, national promotion coordinator; Rob Naylor; national sales manager, Stan Layton; and Terry Ellis, president of Chrysalis Records.
By RED O’DONNELL

- LOOKING BACK…AND AHEAD:
  Don’t expect Boots Randolph to build a saxophone-shaped swimming pool on the roof of his downtown dinner-club.
  Don’t wager any money that Hank Snow is leaving the Grand Ole Opry to join the Alice Cooper show.

Roy Acuff’s tip for resolution-makers: “Don’t break any ribs. I cracked three when I stumbled and fell answering an alarm clock and it’s a painful experience. Better still, in 1978 ignore alarm clocks in dimly-lit bedrooms.”

Yet another Acuff tip: “I think the Grand Ole Opry has endured all these years because people saw it and told their children about it and then the children told their children about it.” (Slow, down, Roy, you’re getting into the double-talk.)

Tammie Wynette (recovering from another surgery session): “If I have another hospital stay, I’ll just sell my home and buy a hospital.”

Jeanne Seely talking: “My singing partner Jack Greene gave me a little red wagon for Christmas. Sure it surprised me. I was expecting a little green wagon. You thought I was going to pull that old joke about expecting a mint boat, didn’t you?”

The family that Cadillacs together stays together. Kitty Wells gifted husband Johnny Wright with a DeVille sedan. Johnny went one model better and surprised Kitty with a Fleetwood. Well, all Wright; or All’s Wells?

Minnie Pearl with some good words: “The best thing that ever happened to my career was getting to be a regular on the ‘Hee Haw’ TV show.”

Ace producer & Columbia-Epic vice president Billy Sherrill: “Forget about recording and music for a few paragraphs. I predict the Dallas Cowboys and Denver Broncos will meet in the Super Bowl game. I hope Denver wins because that’s the home of Johnny Paycheck, the working man for 1977.”

While artists like Crystal Gayle, Kenny Rogers, Waylon Jennings, Dave & Sugar, Dolly Parton, Ronnie Milsap, The Kendalls and Don Williams continue their domination of the country market, their growth and expansion is making significant inroads into other areas.

And the year has seen unprecedented success for many more traditional country acts as well. Artists such as Loretta Lynn, Conway Twitty, Tammy Wynette, Eddie Rabbitt, Johnny Paycheck and Donna Fargo are not only holding their own in the field but have expanded with personal appearances outside the normal country booking realm in Las Vegas, New York, London, Australia and Japan.

These successes are reflected in various segments of the industry resulting in numerous remodelings and additions this year. 1977 saw developments on several fronts. To name a few, these developments included expansions and additions at Tree International, April-Blackwood Music, ATV Music, the Country Music Hall of Fame and Museum, the American Federation of Musicians and last month’s opening of the new Opryland Hotel complex.

CMA To Meet In Acapulco

Subjects for discussion will include budgetary matters for the year; the ratification of CMA’s various committees; record merchandising plans for the annual International Show; and CMA’s participation in various events throughout the year, such as Fan Fair, Convention Week, MUSEXPO, IMIC, the Wembley Festival, and MIDEM; as well as the further development of country music throughout the world.

Other board meetings for the coming year will be held in Washington, D.C. (April), and Dallas (July).

Crossovers Highlight Country Music’s Year

‘Nashville Scene’ Set For Television Debut

- NASHVILLE — “The Nashville Scene,” a half-hour, early morning, country music/talk show, produced by Opryland Productions, makes its debut Jan. 2. T. Tommy Cutrer hosts the nationally-syndicated, Monday through Friday program, patterned for 6 a.m. viewing, with some stations electing to air it later in the morning. Over 50 percent of the coverage will be live.”

Debut

Guests on the first show are Roy Acuff, along with “Bashfull Brother” Oswald and Charlie Collins, Dottie West, Don Gibson and Grand Ole Opry announcer Grant Turner. The talent list for the first week of programming includes Jack Green, Jeanne Seely, Larry Gatlin, Johnny Russell, Beverly Heckel, Del Reeves, Billie Jo Spears, “Little” Jimmy Dickens, Ed Bruce and Ruby Falls.

‘Nashville Scene’ Set For Television Debut

- NASHVILLE—The first quarterly board meeting of the Country Music Association for 1978 will be held in Acapulco, Mexico January 9-11. The primary purpose of the meeting will be to determine CMA’s objectives and goals for the coming year, which will mark CMA’s twentieth anniversary.

Subject Matter

Topics for discussion will include budgetary matters for the year; the ratification of CMA’s various committees; record merchandising plans for the annual International Show; and CMA’s participation in various events throughout the year, such as Fan Fair, Convention Week, MUSEXPO, IMIC, the Wembley Festival, and MIDEM; as well as the further development of country music throughout the world.

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Tree International has made

(Continued on page 56)
**Country Hotline**

By MARIE RATLIFF

Zella Lehr has her first big break with her RCA version of the Dolly Parton tune "Two Doors Down." New adds this week include WPLO, WIL, KLAK, KJJJ, KWJJ, WWVA, WITL, KYNN (#50).

George Jones continues to build a following for "Bartender's Blues" with new listings this week in St. Louis, Amarillo, San Bernardino, Charlotte, Springfield and Ypsilanti.

Getting a head start by playing the LP cut, some stations are already reporting action on the new Tommy Overstreet single, "Yes, Ma'am," just shipped. It's now moving at WITL, WIRE and WMNI.

Monster Movers: Ronnie McDowell, Melba Montgomery, Mel McDaniell.

Merle Haggard makes good progress with "The Runnin' Kind:" it's new in Buffalo, Columbus (Ga.), Jacksonville, Phoenix, Amarillo.

LP Interest: From the Tom Jones album "What A Night," "Ramblin' Man" is the choice at WWDS. "We Don't Live Here" favored at WPLO. From Jerry Lee Lewis' "Country Memories," WMC is featuring "Georgia On My Mind."

**Sure Shots**

Tommy Overstreet — "Yes, Ma'am"

Billie Jo Spears — "Lonely Hearts Club"

Mel McDaniell — "If I Had a Cheating Heart"

**Left Fielders**

Tommy Cash — "Take My Love To Rita"

Tom Bresh — "Smoke! Smoke! Smoke!"

**Area Action**

Doug McGuire — "Bernard The Mule" (KJJJ)

Karla Bonoff — "I Can't Hold On" (WPLO)

**Owen at the Exit/In**

On hand to congratulate Jim Owen following his standing-room-only performance at Nashville's Exit/In were Buddy Killen, president, Tree International; Jo Walker, executive director, CMA; Billy Sherrill, vice president, ASCAP; CBS Records, Nashville; Owen; Margie Barnett, editorial assistant, Record World; Joe Sullivan, president, Sound Seventy Productions; Jerry Smith, writer administration, BMI, Nashville; Walter Campbell, southeastern editor, Record World; Roy Wunsch, director, sales and promotion, Epic and Associated Labels; and Vicki Bronson, Record World research.

**Country's '77**

(Continued from page 55)

one of the more dramatic expansions, increasing the size of its previous operation with addition of 20 more writers to its staff and growth into added office space. A full 16-track studio was added to Tree's operation and most recently a television division was formed under the direction of former WSM president Irving Vaughan.

April-Blackwood Music opened its Nashville office in late summer under the direction of former ASCAP executive Charlie Monk and Judy Harris.

ATV Music doubled its size with the October purchase of Brougaham-Hall Music.

The Country Music Hall of Fame and Museum opened its new wing with a gala reception in May, increasing its space and visitor capacity by as much as one-third. The American Federation of Musicians Local 257 opened its new headquarters down the street last month, expanding its operation as well. One of the more impressive galas in the year was last month's opening of the luxurious new Opryland Hotel complex. Highlighting Opryland's continued growth and success as a tourist attraction, convention center, concert facility and recording and television studio, the hotel puts the icing on Opryland's cake. Its pleasing and practical design should insure continued success for the entire complex.

With things going the way they are for the country music industry, more gold records, crossover success and more and more consumer exposure, industry leaders say they plan to just try to keep up the good work and maintain a continued awareness of any new developments for new actions to be taken.

**Hall at the Palomino**

When RCA recording artist Tom T. Hall opened an engagement at the Palomino in L.A., on hand to greet him were (from left) Gregg Harris, half of the RCA recording team of Reins and Harris; Carson Schreiber, RCA's west coast country music promotion manager; Rudy Uribe of L.A. radio station KLAC; Hall; and Chick Reins, other half of Reins & Harris.

**Nashville Report**

(Continued from page 55)

Hap Pebbels, Jack Greene and Leona Williams.

Faron Young: "I have made no resolutions for 1978. I ask you what is there about the lovable Faron Young that should be changed?"

Porter Wagoner: "Do you think if I picked up any weight in the next month it would help my personality?"

Bill Anderson: "I am practicing to whisper louder."

Chet Atkins: "I don't plan to work any more during the next 12 months. By the same token I don't plan to work any less."

Producer Jerry Kennedy: "I am considering joining Weight Watchers."

Archie Campbell: "If the weather is right I just might grow a beard."

Conway Twitty: "I'll be on the sidelines this summer rooting for the Nashville Sounds, our new professional baseball team.

Bobby Bare: Happy nude year! Get it? Something nude from Bare?
COUNTRY SONG OF THE WEEK

TOMMY OVERSTREET—ABC Dot DO-17737
YES MA’AM (E. Throckmorton; Tree, BMI)
This strong, almost rocking cut should be welcomed by a variety of audiences. Overstreet’s vocal abilities and solid instrumental backing, under Ron Chancey’s production, go together to insure success.

MEL STREET—Polydor 14448
IF I HAD A CHEATING HEART (W. Holyfield/A. Turney; Maplehill/Vogue, BMI)
Street vocals come through well on this medium-paced cut. Sound is similar to Hank Williams’ “Your Cheatin’ Heart” but not so lonesome.

RANDY HATFIELD—Conestoga IRDA-455
SILVER WINGS (M. Haggard, Blue Book, BMI)
Hatfield’s version of this Merle Haggard song comes across easy and pleasant. A sad, solid country cut.

JIM OWEN & THE DRIFTING COWBOYS—Epic 8-50498
LOVESICK BLUES (C. Friend/I. Mills, Mills, ASCAP)
Owen gives a convincing, quality vocal performance on this Hank Williams classic. Needless to say, the Drifting Cowboys’ instrumental work is excellent.

BABY JOHN—Soundwaves 4561
I DON’T WANT TO FALL IN LOVE AGAIN (B. J. Watkins/J. McKoon; Baby John-Soundwaves 4561)
The tempo here is steady and rhythmic. Highlighted by good instrumental work.

BILLY DON BURNS—Four Star 5-1032
TAKE MY LOVE TO RITA (M. Vickery/T. Mayberry; Tree, BMI)
The beginning sounds very Mexican but the song moves into a more grass. Vocals and instrumentals work well together.

BRENT KAYE PERRY—MRC 1010
DEEPER WATER (J. McBee, Millstone, ASCAP)
The lyrics of this medium-quick love song offer a very valid image. The chorus accentuates the cut well both vocally and instrumentally.

FRANK WEATHERLY—Atina IRDA 445
NO REGRETS (F. Weatherly; Trotti, ASCAP/Elvis Presley/Acuff-Rose, BMI)
A self-explanatory tribute to Elvis Presley with a medley of the King’s hits. Weatherly’s vocals are distinct and convincing.

AKI HARA—MA 40850
THE TELEPHONE CALL (L. Saraceno/R. Louis/S. Soder, Tri-Song/Famous/Disques, Ensign, ASCAP/BMI)
This slow, desperate-sounding cut deals with a unique subject. Restrained vocals and production make it work.

NORM RATTIF—Nerissa NR8436-1
TEN-THIRTY-THREE (E. Taras/B. Rich; Katam/Promotions Plus, BMI)
A trucker’s song about an adventure on the road, this easy-moving cut should hit the charts soon.
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<th>Title/Artist</th>
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<td><strong>THE COUNTRY SINGLES CHART</strong></td>
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<td><strong>CHARTMAKER OF THE WEEK</strong></td>
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<td><strong>BARTENDER’S BLUES</strong></td>
<td>George Jones</td>
<td>Epic 8 50495</td>
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</tbody>
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"The King of Indian Jewelry Goes Country"

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"Is It Wrong"

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"Is This All There Is To A Honky Tonk"

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