

# RECORD WORLD

**YEAR END '77**

**Who In The World:  
LTD**

## HITS OF THE WEEK

### SINGLES

**JOE TEX, "RUB DOWN"** (prod. by Buddy Killen) (writers: Tex-Hadley) (Tree, BMI) (3:38). Tex returns, reluctantly, to the dance floor on this amusing, rather plaintive single — which is, nonetheless, a hot, percussive r&b number suitable for dancing. Joe, however, would prefer to stay home, and listeners should be persuaded. Epic 8-50494.

**DAVE MASON, "LET IT GO, LET IT FLOW"** (prod. by Dave Mason & Ron Nevison) (writer: Mason) (Dave Mason, BMI) (3:14). Mason's long climb to pop stardom has accelerated in recent months, and this positive, enjoyable rock 'n' roll song with a driving beat should keep up his momentum. It sounds just right for pop stations. Columbia 3-10662.

**CROSBY, STILLS & NASH, "I GIVE YOU GIVE BLIND"** (prod. by David Crosby, Stephen Stills, Graham Nash, Ron and Howard Albert) (writer: Stills) (Gold Hill, ASCAP) (3:20). The third single from "CSN" is more intense and up-tempo than its predecessors, and shows off the tight vocal arrangements that have fueled the group's comeback. Atlantic 3453.

**MARILYN MCCOO & BILLY DAVIS, JR., "MY REASON TO BE IS YOU"** (prod. by Frank E. Wilson) (writers: Footman-Wieder) (Screen Gems-EMI/Traco, BMI / Colgems-EMI / Spec-O-Lite, ASCAP) (4:05). This edited lp track should reinforce McCoo & Davis's appeal to a substantial adult audience—it's a positive ballad of the sort stations dote on. ABC 12324.

### SLEEPERS

**FIREFALL, "SO LONG"** (prod. by Jim Mason) (writer: Roberts) (Warner-Tamerlane/El Sueno, BMI) (3:02). The combination of memorable pop melodies and sure country-rock instrumentation that has made Firefall popular is again in evidence on this up-tempo Rick Roberts composition. It should add to their burgeoning pop success. Atlantic 3452.

**B.J. THOMAS, "EVERYBODY LOVES A RAIN SONG"** (prod. by Chips Moman) (writers: Moman-James) (Screen Gems-EMI/Baby Chick, BMI) (2:33). The Moman-Thomas combination has succeeded numerous times before, and with the obvious tie-in to Thomas' biggest hit, favorable response from pop and MOR radio seems a solid likelihood. MCA 7085.

**GINO VANNELLI, "FEEL THE FIRE (VALLEYS OF VALHALLA)"** (prod. by Gino & Joe Vannelli) (writer: G. Vannelli) (Almo/Giva, ASCAP) (3:35). The Canadian pop star brings a rather Wagnerian air to his latest single—it builds to stirring crescendos, yet retains a smooth quality that should please pop and MOR listeners in the States. A&M 2002.

**ISAAC HAYES, "OUT OF THE GHETTO"** (prod. by Isaac Hayes) (writer: Hayes) (Afro, BMI) (3:55). Hayes has changed his style somewhat—as his move to a new label might suggest—and this single shows it off. The mood is hot and funky, the lyrics drive home an ironic, know-yourself message, and r&b stations and discos should take note. Polydor 14446.

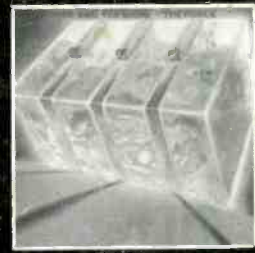
### ALBUMS

**ENCHANTMENT, "ONCE UPON A DREAM."** This vocal quintet made an auspicious debut earlier in the year with an lp that yielded several hit singles. Here they expand on that base with another set of stirring melodies delivered with fine vocal prowess. "If You're Ready (Here It Comes)" and "Sunny Shine Feeling" highlight. Roadshow RS LA811-G (UA) (6.98).

**KOOL AND THE GANG, "THE FORCE."** The rhyming, chanting dance music of this group continues to hit the mark with each successive lp. "A Place In Space" sets the tone with its energetic rhythms and vocals, a pace which does not relent through "Slick Superchick," "The Force" and "Mighty Mighty High." The group's first through the label is a winner. Delite DSR 9501 (Mercury) (6.98).

**CLOVER, "LOVE ON THE WIRE."** The Bay Area group's second album recorded in the U.K. with producer Robert John Lange hits upon that elusive mix of Anglo-American influences that could finally earn them a substantial following. "Oh Senorita," "Easy Love" and "Hearts Under Fire" are some of the best songs to ever come from this quintet. Mercury SRM-1-3708 (6.98).

**ALBERT HAMMOND, "WHEN I NEED YOU."** The title song of this lp, co-written with Carole Bayer Sager was a hit for Leo Sayer and should stir some interest for this singer/songwriter. Three other songs are co-written with Sager while three Hammond songs, "99 Miles From L.A.," "To All the Girls I've Loved Before" and "Rivers Are For Boats" are new versions. Epic JE 35049 (7.98).





# *The* SYLVERS

AND AL ROSS

thank Record World for our awards:  
#1 Vocal Combination (R&B Singles)  
#4 Vocal Combination (Singles)  
#5 Top Vocal Combination (R&B Albums)  
and many thanks to all for a great year



LOOK FOR FOSTER SYLVERS' SOLO CAPITOL ALBUM IN JANUARY.



# RECORD WORLD

## Album Sales Rocket; Index Surpasses 206

By BARRY TAYLOR

■ Album sales continued their trend of recent weeks with another absolutely explosive seven day period as reflected by the RW Sales Index. The 206.5 figure is an all-time December high, up over 30 points from last week and is an increase from last year at this time when the simultaneous release of lps by groups like the Eagles and Wings made 1976 an extremely profitable Christ-

(Continued on page 6)

## FM Faves of '77

■ This issue's installment of the FM Airplay Report features the top albums of 1977 as chosen by the program or music directors of the 43 stations currently listed in the report. Each station reported its top five lps of the year. Choices reflect either personal preference, airplay statistics or polls of air personnel, or combinations thereof.

## Superstars Dominate Charts in '77; Soundtracks Yield Big Singles Hits

By BARRY TAYLOR

■ NEW YORK—As in 1976, these past twelve months can best be described as a year when the superstar act all but dominated the charts. Nowhere was this more evident than on The Album Chart where five artists managed to hold down the top spot for the entire year. On The Singles Chart it was the newcomer that dominated the number one position as nine new acts captured it for a total of 35 weeks.

The success story of 1977 unquestionably belongs to Fleetwood Mac (WB). After 31 weeks on top of The Album Chart, their

"Rumours" album, which has already yielded four hit singles, continues to be far and away the country's best selling lp. Of the five artists to top the chart, only Stevie Wonder's "Songs In the Key Of Life" (Tamla) and "Barry Manilow Live" (Arista) held on for one week in 1977. Wonder, of course, was number one for the last ten weeks of 1976, knocking off "Peter Frampton Comes Alive" (A&M) in its second week of release.

The Eagles' "Hotel California" (Asylum) was the second biggest album of the year, remaining in the number one slot for eleven

weeks in two separate sprees. The other big album was the "A Star Is Born" soundtrack (Columbia) that remained on top for eight weeks and signalled a resurgence in the recording career of Barbra Streisand whose "Love Theme From 'A Star Is Born'" reached the top of The Singles Chart for two consecutive weeks.

On The Singles Chart, the big story of the year was theme music from motion pictures where four such songs reached the top spot for a total of 18 weeks. Of these, the most successful was Debby Boone's reading of "You Light Up My Life" (Warner/Curb), which sees the year out at number one after

(Continued on page 44)

## Jukebox Rules Favor Operators; 'Location Lists' Are Not Required

By MARC KIRKEBY

■ WASHINGTON — The U.S. Copyright Office will not require jukebox operators to submit lists of the locations of their machines, under the jukebox licensing regulations issued by the office last week.

Although the newly-created

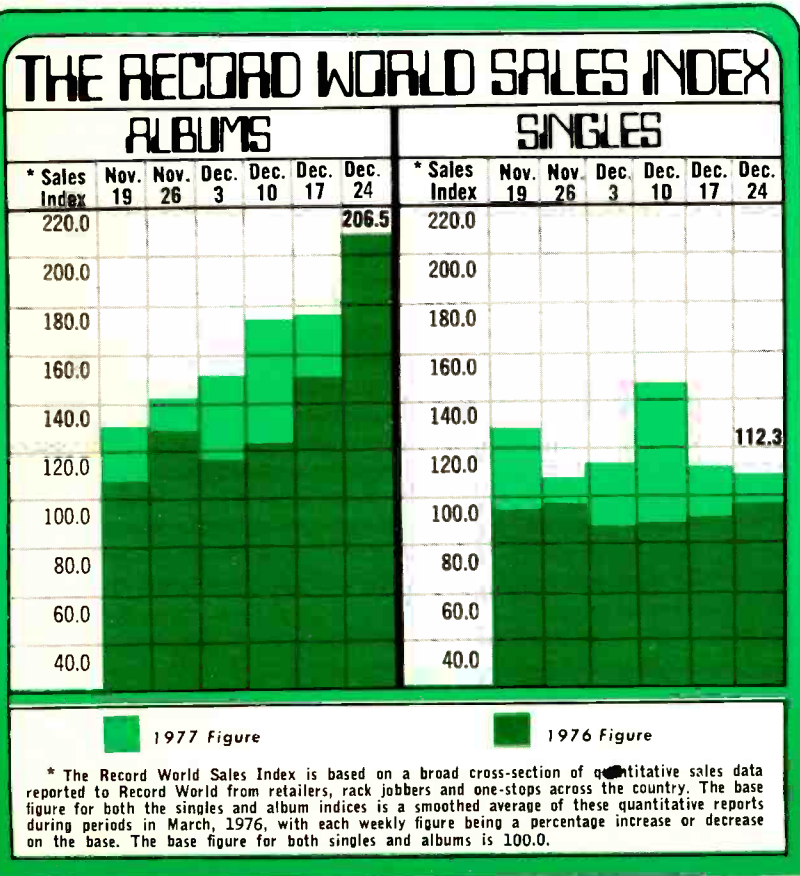
Copyright Royalty Tribunal, which must draw up rules governing the access of performing rights societies and others to the machines, may yet require that some such location lists be made available, the jukebox operators still got almost all that they had wanted from the Copyright Office (RW, Nov. 5).

The license stickers, which each machine must display by March 1, 1978, will consist of two parts, each one inch by three inches, so that they may be

(Continued on page 44)

## Record World Wins Printing Ind. Award

■ For the third straight year, Record World has been awarded a Certificate of Achievement for overall graphic appearance by the Printing Industries of Metropolitan New York, the largest printing trade organization in the country. RW has now received the award for each of the three years it has entered the competition. The award is given jointly to RW and to Dispatch Press, our printer.



## Radio '77:

### Regulation Overshadows Ratings Battles

By MARC KIRKEBY

■ NEW YORK—Fierce competition for ratings and revenues remained the rule in 1977 for radio stations with music formats, but for many executives there were powerful distractions from that day-to-day battle: instead of listening to what their competitors were up to, programmers found their attention monopolized by often-ominous sounds coming from Washington, D.C.

Regulation and legislation dominated radio's year. What programming innovations there were came from a few mavericks, and their long-term impact seemed small compared with that of the actions of Congress and the

FCC.

Not only did the FCC open a major investigation of payola—in its first such probe of the decade—in 1977, but the commission also broadened the inquiry to include areas of station conduct never before examined.

Most notable of these was the commission's look at concert promotion by radio stations. Does a radio station have the right to give heavy play to the records of an artist appearing at a station-sponsored concert? Is it ethical for radio stations to be in the concert business at all, even on a non-profit basis? These questions,

(Continued on page 136)



## Sex Pistols Tour Details Announced

By ALAN WOLMARK

■ NEW YORK — It was learned last week that Warner Brothers' premier punk act, the Sex Pistols, will kick off their first American tour on December 30 at Pittsburgh's Leona Theatre, according to the label's director of publicity Bob Merlis. The 10 date tour will play at clubs and small halls with top capacities of about 1000. A New Year's Eve show in Chicago will be an early highlight.

At the band's request no tickets will be priced above \$4.00 and according to the contract worked out with the Pistols' manager Malcolm McLaren, no press will be flown to any performance nor will any complementary

passes be issued. All proceeds from tickets sold to the press via Warners will go to the "Sex Pistols Beer Fund."

In an attempt to keep the tour on the "people's" level, the band will open in an industrial city, Pittsburgh, and conspicuously avoid cosmopolitan areas. The Pistols originally built their reputation on a grassroots level in England and will follow through by extending their hand to local American bands which will support each bill.

The Pistols, who are banned from playing most venues in the U.K., reportedly had no problem

(Continued on page 177)

## TK Announces \$7.98 List Price

■ HIALEAH — Henry Stone, president of TK Productions, has announced that, as of Jan. 2, 1978, all new and catalogue TK and TK distributed albums will list for \$7.98, with the exception of album product on TK's Gospel Roots and TK distributed Malaco gospel labels, which will list for \$6.98.

Tape prices will remain at the current \$6.95 for gospel product and \$7.95 for all other TK products. TK's \$7.98 list price will kick off the upcoming album releases by Ralph MacDonald, USA-European Connection, Foxy, George McCrae, Wild Oats and Harrell McGann.

## 'We've Got The Power' Theme Keys Word Sales Meet

■ LAKEWAY, TEX. — Corporate representatives from all over the United States, distributors from Australia and New Zealand, and the executive management team from nearby Waco gathered here last week (Dec. 12-16) for a Word, Inc. sales conference at the World of Tennis resort.

"We've Got The Power," the theme for the sales confab, was demonstrated via a multi-media presentation on selling gospel product to racks and distributors.

Record World VP John Sturdivant presented the keynote address to the gathering Monday. Sturdivant discussed industry response to gospel music and the general broadening of the market place.

"In light of growing interest in spiritual aspects of life in America today, we're anticipating a continued surge of product moving through the mass merchandisers and traditional record shops across the country," Stan Moser, vice president, marketing, told RW. "Our main goal in 1978 is to work more closely with record merchandisers to insure that this growing consumer interest turns to sales and improves the volume of business on religious albums and tapes. We're designing a major share of our promotional dollars and staff to take advantage of the existing momentum."

New product slide and audio presentations by the Word family and marketing sessions included Word/DaySpring, Word Music Product, Myrrh/Jubilation, Paragon/New Pax, Canaan Records and Canaanland Music, Light/Lexicon and Lamb and Lion. 39 new albums and 11 new songbooks were unveiled along with personality sheet music titles added to the catalogues for the first quarter sales campaign.

A total of 801 active albums in the catalogue by 264 artists are distributed by the Word family. The labels include: Canaan, DaySpring, Good News, Image VII, Jim, Lamb and Lion, Light, Messianic, Myrrh, New Pax, New Song, Paragon, Sacred, Seed, Solid Rock and Word.

### Emphasis

"Major product emphasis for the next quarter includes Andrae

(Continued on page 94)

## Bee Gees Reap Gold and Platinum



Robert Stigwood, chairman of the board of The Robert Stigwood Organization; Al Coury, president, RSO Records; and Rich Fitzgerald, vice president of promotion, RSO Records, gathered together recently to present the Bee Gees with a multitude of platinum and gold records. In addition to the recent "Here At Last... Bee Gees... Live" album achieving platinum status, the group received gold records on the first week's shipment of their current soundtrack album to the Robert Stigwood Production of "Saturday Night Fever" and for the first single to be released from that album, "How Deep Is Your Love." Back row, from left: Al Coury, Rich Fitzgerald, Robert Stigwood. Front row, from left: Barry Gibb, Maurice Gibb, Robin Gibb.

## Powerhouse Picks

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

● Bee Gees (RSO) "Stayin' Alive."

● The second single from the soundtrack album is showing excellent action. Several majors went with it this week. The disc has zoomed to the top 10 in Washington, D.C., and sales are reported in various areas.



## Charles Scully Named SESAC Vice President

■ NEW YORK—Charles Scully, director of public relations for SESAC, was named a vice president of the firm at a recent meeting of its board of directors in New York. The announcement of the appointment was made by A. H. Prager, SESAC president.

Scully has been affiliated with SESAC since 1957. He was appointed director of public rela-

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

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VOL. 35, NO. 1590

RECORD WORLD DECEMBER 31, 1977



# Thank You, Record World!

*Marilyn McCoo & Billy Davis, Jr.*



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# 1: MOST PROMISING DUO

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# 2: R & B ALBUM TOP DUO

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# 2: R & B SINGLES TOP DUO

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# 5: POP SINGLES TOP DUO

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GRT Tapes

**duck broder**  
personal management inc. / paratrad  
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# Album Sales Reach New High; No. 1 Single, LP Stay Same

## 'Close Encounters' Cover Battle

By PAT BAIRD

■ With the top 10 selling singles pretty well locked in for the holiday week, Debby Boone (Warner/Curb) continues in the #1 spot for the 12th week with the Bee Gees (RSO) staying at #2. RSO Records also picked up the #3 bullet position with Player moving up on strong sales. Rod Stewart (WB) took the biggest jump in the Top 10, moving up four points to #6 bullet. His album is also #6 on RW's Album Chart.

### Top 10

Also in the Top 10 this week are Crystal Gayle (UA) #4; Linda Ronstadt (Asylum) #5; Bob Welch (Capitol) #7; LTD (A&M) #8; Rita Coolidge (A&M) #9, and Paul Nicholas (RSO) #10.

Just below the Top 10, Dolly Parton (RCA) at #11 bullet, Styx (A&M) at #12 bullet and the Queen (Elektra) double sided single at #13 bullet all picked up significant sales this week.

Film music continued to make big inroads with John Williams (Arista) taking the biggest move on the chart, up to #46 bullet, with his version of the "Theme from 'Close Encounters of the Third Kind'" and the Meco (Millennium) adaptation debuting this week at Chartmaker, #72 bullet.

## Motown Ups Gordy

■ LOS ANGELES — Iris Gordy, former assistant to the vice president of the creative division, has been promoted to vice president of Motown Records' creative division, it was announced by Berry Gordy, IV, executive vice president, creative.



Iris Gordy

Ms. Gordy, a native Detroit, has served in various positions in the creative division, as well as in the special projects department for the label, and she has also been executive producer for several Motown recording projects.

In her new position Ms. Gordy will be responsible for the administration of the creative division emphasizing career development and internal management.

The Bee Gees' "Stayin' Alive" (RSO), this week's Powerhouse Pick, from "Saturday Night Fever," is at #32 bullet, picking up at all radio levels after only four weeks on the chart.

Other significant movers this week include two more Barry Gibb produced and written records. Samantha Sang (Private Stock) is bulleting at #36 and Andy Gibb (RSO) moved to #45 bullet. Also, Neil Diamond, bulleting just outside the Top 10 on The Album Chart, moved up to #25 bullet with "Desiree." Billy Joel (Col) at #20 bullet and Dan Hill (20th Cent.), last week's Powerhouse Pick, at #26 bullet, continued to spread nationally.

Also registering good moves this week are: Chic (Atlantic) at #29 bullet pop and #4 bullet r&b; Con Funk Shun (Mercury) at #40 bullet pop and #7 bullet r&b; Jay Ferguson (Asylum), continuing to move out of the secondaries for a #63 bullet spot; Raydio (Arista) at #71 bullet pop and #27 bullet r&b, and Johnny Rivers (Big Tree), with a strong follow-up single, moving to #74 bullet.

### New Entries

New on the chart this week are Little River Band (Harvest) at #80 bullet; David Castle (Casablanca) #82 bullet; Eric Clapton (RSO) #84 bullet; Heatwave (Epic) #85 bullet; Kenny Rogers (UA) #87 bullet; Kiss (Casablanca) #91; Sammy Hagar (Capitol) #95, and Al Green (Hi) at #98.

## Jackson Browne LP Chartmaker

(Continued from page 3)

mas.

This year has again seen the release of major albums (Jackson Browne, Joni Mitchell, "Close Encounters Of The Third Kind" soundtrack, Meco, Aerosmith) late in the season and through all the excitement, Fleetwood Mac, Linda Ronstadt and Shaun Cassidy continue to sell in large quantities.

The top ten remains relatively stable this week with Fleetwood Mac (WB) continuing its reign with 31 weeks at number one. The holiday season has been good for the group as its sales pace has picked up and it continues to outsell Linda Ronstadt (Asylum) (still at #2) at the racks. Shaun Cassidy (Warner/Curb) picks up a bullet again at #3 with increased retail activity adding to its strength at the racks. Along with "Born Late" at #8 bullet, Cassidy has a couple of the hottest lps on the street with consumers tending to pick them up in twos. At #7 bullet, ELO (Jet) continues its upward pattern with solid retail sales and a pick-up on the rack level. The only newcomer in the top ten is Queen's "News Of The World" (Elektra), moving up five slots to #10 bullet with strong retail sales.

New in the top twenty is Aerosmith's "Draw the Line" (Columbia) at #18 bullet, up from #47. The group continues the torrid retail pace of its first week, showing good potential at the racks. The Chartmaker of the Week is

Jackson Browne's "Running On Empty" (Asylum), which bows at #19 bullet. In its first week on the street, the album has been met with overwhelming consumer acceptance with numerous top ten reports across the country. Also showing good movement in the top twenty are Neil Diamond (Columbia) at #11 bullet and Boz Scaggs' "Down Two Then Left" (Columbia) at #14 bullet.

Outside of the top twenty, Styx' "The Grand Illusion" (A&M) continues its ascent at #23 bullet, spurred on by a top fifteen bullet single. Also showing good strength are Billy Joel's "The Stranger" (Columbia) at #25 bullet, "The Story of 'Star Wars'" (20th Century) at #30 bullet, Paul Simon's "Greatest Hits, Etc." (Columbia) improving its stance at the racks and up to #35 bullet, Natalie Cole's "Thankful" (Capitol) at #37 bullet, Eric Clapton's "Slowhand" (RSO) improving itself week by week as it moves up to #43 bullet, War's "Galaxy" (MCA) at #46 bullet and the original soundtrack to "Saturday Night Fever" (RSO) containing both current hit singles by the Bee Gees at #48 bullet.

New in the top 100 with bullets this week are Joni Mitchell's "Don Juan's Reckless Daughter" (Asylum) which bows at #53, "Leif Garrett" (Atlantic) at #76, the original soundtrack to "Close Encounters Of the Third Kind" (Arista) at #77, Captain and Tennille's "Greatest Hits" (A&M) which re-enters the top 100 at #83, Al Green's "Belle" (Hi) at #85, Stevie Wonder's three record "Looking Back" set (Tamla) at #94 and Dan Hill's "Longer Fuse" (20th Century) at #98.

## WEA To Open Hartford Office

■ BOSTON—Don Dumont, Boston regional manager for the Warner - Elektra - Atlantic Corp., has officially announced that the opening of WEA's 21st Sales Office will take place in Hartford, Conn., in February of 1978 (see RW, December), with the new district office covering the Hartford/Albany sales area. Mike Fontecchio, has also been appointed sales manager for the Hartford/Albany sales region.

Fontecchio started with WEA as a sales order clerk when the Boston branch opened on June 2, 1971. Since then he progressed rapidly from order clerk to junior salesman, salesman and branch marketing coordinator.

## REGIONAL BREAKOUTS

### Singles

#### East:

Samantha Sang (Private Stock)  
Andy Gibb (RSO)  
Foreigner (Atlantic)  
Johnny Rivers (Big Tree)

#### South:

Dan Hill (20th Century)  
Andy Gibb (RSO)

#### Midwest:

Samantha Sang (Private Stock)  
Andy Gibb (RSO)

#### West:

Lynyrd Skynyrd (MCA)  
Chic (Atlantic)  
Bee Gees (RSO)

### Albums

#### East:

Jackson Browne (Asylum)  
Joni Mitchell (Asylum)  
Close Encounters (Arista)  
Al Green (Hi)  
Stevie Wonder (Tamla)  
Roberta Flack (Atlantic)

#### South:

Jackson Browne (Asylum)  
Joni Mitchell (Asylum)  
Leif Garrett (Atlantic)  
Close Encounters (Arista)  
Al Green (Hi)  
Muppets (Arista)

#### Midwest:

Jackson Browne (Asylum)  
Joni Mitchell (Asylum)  
Leif Garrett (Atlantic)  
Close Encounters (Arista)  
Stevie Wonder (Tamla)  
Muppets (Arista)

#### West:

Jackson Browne (Asylum)  
Joni Mitchell (Asylum)  
Close Encounters (Arista)  
Al Green (Hi)  
Dan Hill (20th Century)  
Chic (Atlantic)



# ANOTHER GREAT YEAR



IN 1977 WE BROUGHT YOU SUCH GREAT HITS AS "TELEPHONE LINE,"  
"TURN TO STONE" AND "DO YA" AS RECORDED BY ELECTRIC LIGHT ORCHESTRA-  
CRYSTAL GAYLE'S "DON'T IT MAKE MY BROWN EYES BLUE," JAMES TAYLOR'S  
"HANDY MAN," BARRY MANILOW'S "WEEKEND IN NEW ENGLAND"  
CARLY SIMON'S "NOBODY DOES IT BETTER," BILL CONTI'S AND MAYNARD FERGUSON'S  
"GONNA FLY NOW," THE FLOATERS' "YOU DON'T HAVE TO SAY YOU LOVE ME,"  
LA BELLES' "ISN'T IT A SHAME" AND GREAT MUSIC FROM MAJOR FILMS  
INCLUDING BILL CONTI'S "ROCKY," MARVIN HAMLISCH'S "THE SPY WHO LOVED ME,"  
RALPH BURNS' "NEW YORK, NEW YORK" WITH SONGS BY KANDER AND EBB-  
WATCH US FILL IN THE LINES WITH MORE GREAT MUSIC IN '78!

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# Ariola Expands On Several Fronts

By SAM SUTHERLAND

■ LOS ANGELES—Three months after assuming the newly-created post of senior vice president and director of operations of Ariola America Records, Scott Shannon can be excused for admitting "the whole thing's been a blur to me." As Shannon explained in a recent *RW* interview, the final quarter of '77 has been one of pointed activity on several fronts for the label headed by founders Jay Lasker and Howard Stark: where most labels would be busy enough readying holiday campaigns, Ariola management has simultaneously enacted major staff expansion in several departments, moved into several new musical regions through a parallel growth in roster size, launched a second label and mounted a major industry campaign for higher label visibility.

For Shannon, whose last post prior to joining the label had been at Casablanca, rapid growth for label operations isn't a new experience. But his broader involvement in all phases of operation at his new post has placed Shannon in the center of these related moves.

## New Image

"It really has to start with the image factor," Shannon says of his initial perceptions of the label and the main goals of the last 90 days. "When they first contacted me to join the label, it had a really low profile in terms of the overall industry. You knew they had established themselves with a million-seller through Mary MacGregor, but they had no promotion presence." Through the label's unique relationship to Ariola in Europe (it is the only subsidiary label not owned outright by the parent) and distribution setup with Capitol, a skeleton staff had been utilized, according to Shannon, who noted that chief execs Lasker and Stark were indeed ready for a major image change.

If that campaign began on a cosmetic level with the design of a new logo, at the same point label management was gearing up for major staff expansion. "I'm a firm believer that it's important to surround yourself with as many good people, both in the field and in the home office," Shannon commented. "We set a new budget for promotion, a new budget for our consumer and trade advertising budgets, and began to increase our presence in terms of publicity as well, both to the trade and at the consumer level." The promotion force itself mushroomed rapidly, going from a half dozen reps to 20 people. Other departments involved in staff growth have included publicity

and merchandising.

"We still have more to go," Shannon said of the growth in promotion staff, adding that he expects to further buttress the sector with executive level appointments as well. "We'll probably install a vice president of national promotion some time during the coming year." As for current promotion priorities, Shannon said that current national promotion head Bobby Applegate will oversee an expansion of the label's AOR promotion staff; also included in its growth is the recent addition of a secondary market promotion staff, with three reps handling smaller market stations exclusively. "Passive research has reduced the size of playlists considerably over the past year," Shannon observed, "so you have to penetrate smaller markets more consistently today to get records played." As for national singles promotion, that function is now headed by Billy Brill, a recent addition to the label's promotion force.

"Up until now, the attitude at the company had been to just put the records out," Shannon commented. "Both Jay and Howard know the business, and the staff here was certainly taking care of sales and marketing, and the records were getting play. But the industry has changed to the point where you have to do much more in terms of just making your artists and your company more visible and more accessible. That extends as well to the personnel you recruit, and the size of the organization. Up until now, in publicity and advertising, we haven't been involved in a lot of major artist campaigns designed to break acts. But now we're in a position where our size and structure are making such programs a new priority for us."

## Prism Campaign

Shannon cites the current reactivation of a push for label act Prism as just the first of several major campaigns being mapped now. Samples of expected support tactics include merchandising aids, increased publicity presence and more advertising: in short, the same goals as Ariola's own label campaign, which has de-emphasized its geographical sense through a new Jim Evans logo that reads Ariola Records America.

The company's Zombie label, unveiled in November, was another move aimed at least partially at changing Ariola's musical image. "We were sitting around, thinking that Ariola's image was dictated, to an extent, by Mary MacGregor's success, and how we wished to broaden that image,"

Shannon explained. "Since we've changed musical direction through new signings, we've become heavily involved in a lot of different areas, from disco, where we have a German act, Eruption, and the Muscle Shoals Horns, both promising commercial viability, to AOR and progressive."

Zombie itself has thus far shipped one new wave single, The Ravers' "Punk Rock Christmas," but Shannon says he's avoiding too much specialization for the label, and prefers describing its range as "more youthful, heavy rock 'n' roll. We're involved in new wave, but we don't want to be typed exclusively like that. I first got involved with Zombie because I like the idea of new wave, and wanted to sign the Sex Pistols, whom we had a chance to sign, while at Casablanca. But it seems to me that too many young bands are using it to hide behind because they can't really play well. Zombie will help direct the production of the artist, and hopefully avoid those pitfalls. We want to get these records heard."

Shannon himself is already involved in pre-production with The Heaters, another Zombie act, and expects his broader a&r role at Ariola, will find him not only screening artists but producing as well (he had produced singles at Casablanca during his last months there, and now hopes to handle perhaps two lp projects a year at Ariola). Both the Heaters and the Sunset Bombers, another Shannon production assignment for Zombie, are commercial acts the executive avoids typing as New Wave.

As for signings to Ariola itself,  
(Continued on page 94)

## Buck Reingold Joins Far Out Productions

■ LOS ANGELES—Jerry Goldstein and Steve Gold of Far Out Productions have announced the appointment of Buck Reingold as Far Out's vice president in charge of promotion.



Jerry Goldstein, Buck Reingold, Steve Gold

Reingold will be responsible for the coordination of promotion for the production/management company's product currently on five major record labels, as well as Far Out's own label LAX Records.

Most recently, Reingold was executive VP of Chelsea Records. Previously, he was founder, partner and VP/promotion for Casablanca Records and VP/promotion at Buddha Records.

## Lee Lasseff Exits Chalice Productions

■ LOS ANGELES—David Chackler, president of Chalice Productions, has announced the amicable departure of Lee Lasseff as a principal in the firm. Chalice will continue with all negotiations and current projects.

## Kansas 'Masque' Gold

■ NEW YORK—Kirshner Records group Kansas has had their "Masque" album certified gold by the RIAA.

## Firefall Finds Gold



Atlantic Records executives appeared on stage in the closing moments of a recent Firefall concert to present the group with gold record awards for their album "Luna Sea." A second single from the album, "So Long," has also been shipped. Pictured at the Jai Alai Fronton are, back row, from left: Firefall manager Jack Boyle; Atlantic Records chairman Ahmet Ertegun; Firefall's Larry Burnett and Michael Clarke, and Atlantic senior vice president Michael Klenfner. Seated are Firefall group members Rick Roberts, Mark Andes, David Muse and Jock Bartley.



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# Contemporary Radio Reflects Programming Shifts

By **CHRISTY WRIGHT & SAM SUTHERLAND**

■ **LOS ANGELES**—Contemporary music programming has undergone few really dramatic changes during 1977, but the strategies behind each station's playlist are reflecting fundamental shifts in the very definition of the programmer's role throughout a significant and growing sector of competitive stations. Particularly on the AM band—where the continued growth in the size of the FM market and the evolution of contemporary FM programming are only partially offset by the prospect of technical improvements for the AM signal, including the introduction of stereo—Top 40, adult contemporary and rock programmers are making their most influential revisions behind the scenes.

## Objective Criteria

Programming itself is increasingly drawing from outside its traditional musical boundaries to incorporate more objective criteria than a programming staff could once expect to devise. Market research, long a basic marketing tool in broadcast sales, is now increasingly vital as a music programming tool; in that respect, today's program and music directors are paralleling their counterparts in the manufacturing sector in their concern for building a statistical portrait of the consumer. In radio, the rapid acceptance of call-out research to build a sample audience base for listeners' preferences is the most vivid indicator of this trend.

With one out of every four contemporary music stations now reportedly employing some form of call-out research, the growth of the practice is continuing, influencing not only the stations themselves and their competitors, but the nature of music promotion for recording companies and independent promotion reps. Largely viewed as an experimental technique a year ago, call-out research is now a major programming trend operating on a national scale, despite programmers' divergent interpretations of how best to design a sample base and effectively utilize it in screening both specific titles and overall listener trends.

RW instituted its own call-out research feature earlier this year in response to the growing demand for this input and its apparent impact on programming, yet on a station-by-station basis, call-out techniques remain widely varied. "Passive" research, focusing on sectors of the total audience otherwise undetected through station requests or local record and tape sales, has been

augmented by broader variants downplaying that focus as a possible distortion of the sample. Variation in the base itself, as well as interview techniques, the size of the sample, and the frequency and accuracy of any re-evaluation of the base are cited as key problems facing the programmer first considering the use of call-out methodology.

## Call-out Research

Call-out research has exerted a palpable impact on the national charts as well as individual playlists in a number of instances, with the most dramatic examples the commercial revival of records long presumed dead, or considered stalled in a particular range of the given chart. Less obviously, that same phenomenon has been apparent in some stations' oldies programming, as well as the success—and increasing availability

from major labels—of new cover versions of past hits.

Thus, Judy Collins' "Send In The Clowns" (Elektra) returned to the charts this year, two years after its initial release and chart success, major market stations placed certain oldies in full rotation, and programmers welcomed the "instant familiarity" and built-in young teen appeal afforded by covers cut by Donny and Marie, Shaun Cassidy, Leif Garrett and other young acts—all influenced by call-out research. The last trend is a particularly graphic illustration of how programmers are incorporating a researcher's concern for analyzing audience tastes in the typical perception of the adult-contemporary and young teen bases for new covers as compass points for crossover success.

Apart from the records them-

selves, station music research is also influencing general programming trends. Call-out research has been a primary factor behind the increase in day-parting records and music type at major stations, and has added weight to programming decisions that in recent years seemed unorthodox, such as playlist adds during a ratings sweep, or inclusion of multiple singles by a single act. Yet research cannot be viewed as the sole influence behind any record's longevity on the air. And to many programmers—and promotion reps as well—the advantages of the enhanced audience profile can be nullified by the threat of a loss in spontaneity, a prospect that renders call-out's earlier tag, "passive," a double-edged modifier: some program and music directors remain skeptical of overestimating the importance of research, perceiving the subordination of the creative decision on a given record to its pure research standing as a perilous misuse of what should be considered just one of many programming tools.

## Musical Trends

With new wave and punk titles still a holdout from most contemporary music formats, and only a handful of acts from that still nebulous genre achieving significant airplay of any kind, musical trends in radio programming have largely been evolutionary. Changes in the stylistic mix for formats seeking the widest, mass appeal demographics are essentially consolidations of shifts in audience taste beginning earlier in the decade.

## Disco

Disco records have weathered the early phases of a typical pop phenomenon to achieve acceptance, and with that acceptance the importance of the classification has changed. More formulaic disco signatures are as prevalent as ever, but because titles are no longer being added in the rush of keeping pace with a new trend, more traditional pop values are evident in the biggest disco hits. Just as the discos themselves have augmented their role as a new marketplace for the classic extended disco side by again loosening up to include other music types, many programmers are less literal-minded in their conception of disco's appeal: simply put, the biggest disco hits are now more often classic pop songs whose rhythm track happens to fulfill the basic rhythmic equations that defined the tag.

While harder rock and progres-  
(Continued on page 138)

## L.A. Salutes Bros. Johnson



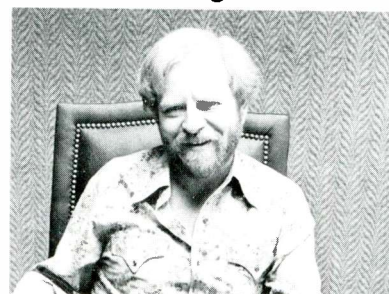
Los Angeles Mayor Tom Bradley (center) is shown proclaiming December 29 Brothers Johnson Day in Los Angeles, citing the contribution A&M's Brothers Johnson have made "to the business of music, their social mindedness in relation to the Help the Brothers Help a Brother food drive, and the positive image they have given to the youth of Los Angeles." Shown with the Mayor while receiving plaques are George Johnson (left) and Louis Johnson. The Help the Brothers Help a Brother food drive will provide food banks in needy neighborhoods with food. The food banks will be manned by members of the Black United Fund and its affiliate, the Brotherhood Crusade. People attending the Brothers Johnson concert at the Los Angeles Forum on December 29 have been asked to bring non-perishable foods with them. Door prizes of records, posters and T-shirt transfers of the Brothers Johnson will be made available to those who participate.

## RSO Names Huffman National Sales Mgr.

■ **LOS ANGELES** — Al Coury, president, RSO Records, has announced the appointment of Mitch Huffman to the position of national sales manager for the label.

According to Coury, Huffman will head RSO's sales and marketing departments, working closely with Phonodisc in the implementation of local, regional and national marketing and advertising programs. In addition, Huffman will put together a regional staff to expand RSO's marketing department and augment Phonodisc, thus enabling the label to be more responsive to the needs of its artists and distributors.

Before joining RSO, Huffman



Mitch Huffman

spent more than eight years in the sales and marketing end of the record business, most recently serving as WEA branch sales manager in Boston the past 3½ years. He has also served as WEA Seattle sales manager and a WEA San Francisco salesman.





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## Headliners' Talent Bows

■ NEW YORK—Michael Martineau (former president and chief operating officer of Gemini Artists, Ltd.), Chuck Barnett (former president and principal of Headquarters Talent Agency) and Rand Stoll (former vice president of Gemini Artists, Ltd.) have announced the formation of a new booking agency — Headliners' Talent Agency, Ltd.

Headliners' Talent Agency, Ltd. already has exclusive representation of a roster that includes the Commodores, the Average White Band, the Little River Band, Player, Melba Moore, Ramsey Lewis, Gil Scott Heron, Larry Coryell and the National Lampoon Show.

Headliners' Talent will maintain headquarters in both L.A. and New York. The New York office is located at 3 East 54th Street (telephone 212-371-2500). The L.A. address will be announced shortly.

Martineau, Barnett and Stoll are all principals in the new firm.

## First American Label Debuts in Northwest

■ SEATTLE—First American Records has been formed by Jerry Dennon. Joining Dennon are Gil Bateman and Joe Triscari, who have recently moved to Seattle from Denver. Bateman formerly was national promotion manager for Elektra Records and Triscari has done regional promotion in Los Angeles and Denver for Ariola, ABC and London, among others. Bateman also has served as general manager for Tumbleweed and Crested Butte record labels.

In addition to Clarence "Gatemouth" Brown, the initial First American album release, debuting in January, will include "I Can't Say No" by Don Brown and "From Philly to Tablas" by Stephen Whynott. Brown formerly was with the group Brownsmith on Capitol. This is Whynott's debut album.

Other artists slated for release by the company include Ian Whitcomb, The Brothers Four, Jeff Afdem, Jac Murphy and an Elvis Presley interview album.

The company is sharing offices with ABC Records & Tape Sales and Sound Distributing.

First American will be independently distributed with the following distributors set to handle the line: Alta/Phoenix, M.S. in San Francisco and Los Angeles, Sound / Seattle, Sound / Denver, Schwartz Brothers / Washington, D.C., Nylan/Honolulu, M.S./Chicago, All South/New Orleans, Arc-Jay-Kay / Detroit, Records People / New York, Supreme / Cincinnati, H.W. Daily/Houston, Bib / Charlotte, Alta / Salt Lake City, and Pickwick in Dallas, Atlanta, Minneapolis, and St. Louis.

## RW Sales Index for 1977 Shows Album Sales Increase

By PORTIA GIOVINAZZO

■ LOS ANGELES — In April of 1976, *Record World* debuted The Sales Index. The feature takes an accounting of all the sales that were reported to the magazine and expresses it as an overview of the total number of records sold in the country, based against a normalized period in March of 1976. This is the first year that an entire 12-month period may be examined to get an overview of sales for the year.

Album sales, at 177 in the index, maintained what seemed a normal high for January due to post-holiday activity, but declined, predictably, to 114 in February. The number one albums in December 1976 and January 1977 were Stevie Wonder's "Songs in the Key of Life," Tamla (Motown); and the Eagles' "Hotel California," Asylum, which likely account for the continued high sales early in the year.

March took a good jump when Fleetwood Mac's "Rumours" was released. It debuted at number 24 on the album chart and went to number one in five weeks. Fleetwood Mac has remained at number one for 31 weeks, (a good reason for high album sales this year), an unprecedented feat.

June and July are known as slack months for retail sales, but this year it was May and June that saw the slump, with July making a sudden and unusual surge.

September and October started to climb with the releases of Linda Ronstadt's "Simple Dreams" and many Elvis Presley albums. Album sales continued into the holidays as usual.

Single sales this year seem to be taking a turn for the better. Although it is supposed that they drop more and more every year, this year's sales not only reached

a record low—they also reached a record high compared to last year. October was the peak in the sales index, with February the lowest ebb.

Some records which may account for the inordinately high sales activity in the latter part of the year are Andy Gibb's "I Just Want to Be Your Everything," the Emotions' "Best of My Love," "Star Wars" Theme/Cantina Band, and Debby Boone's "You Light Up My Life," which stayed at number one for 12 weeks,

## Bill Burks Named UA Art Director

■ LOS ANGELES — Gordon Bosin, United Artists Records vice president of marketing, has announced the appointment of Bill Burks to the post of art director for the label. In his new position Burks will be responsible for all aspects of the department.

## Court Bars Singleton's 'Elvis Tapes' LP Set

■ NASHVILLE — Chancellor Ben Cantrell Thursday (22) ruled in favor of RCA, Johnny Cash and Carl Perkins in a suit seeking to block producer Shelby Singleton's planned release of two lps from tapes featuring Elvis Presley in the fifties. Cantrell said that RCA, through its contacts with Presley from 1955, when he left Sun Records, until his death, "has the exclusive right to use the name, likeness and performances of Elvis Presley in the production of phonograph records."

Cantrell said recent rulings in the relatively new field of the "right of publicity" hold that such contractual rights as RCA had with Presley survive the performer.

## Laws Gets Gold



United Artists/Blue Note recording artist Ronnie Laws was recently honored at Beverly Hills restaurant Le Bistro, on the occasion of the RIAA gold certification of his Blue Note lp, "Friends and Strangers." On hand for the occasion (from left): Steve Gold of Far Out Productions, Ronnie Laws and Artie Mogull, UA president.

longer than any record did in 1976 and 1977. A year of examining the single Sales Index has shown that one or two very popular singles can account for more dramatic climbs than can a lone album.

The year was a remarkable one for album sales; singles, at least, enjoyed a highly successful second half of 1977. In 1976, the average level for singles in the Record World Sales Index was 91.0; this year it was 99.5. The average level for albums in the Sales Index for 1976 was 95.4 and in 1977 it was 128.0.

## April/Blackwood Pacts with Bradley

■ NEW YORK—CBS Records has announced that April/Blackwood Publications has reached a sales and distribution agreement for printed music with Bradley Publications. Bradley will represent April/Blackwood and Frank Music, which was acquired by CBS earlier this year and is administered by April/Blackwood Music. The pact marks April/Blackwood Music's entry into the printed music field.

The CBS Records publishing arm plans to be active in all categories of printed music including TV scores, Broadway shows, album companion folios, and mixed folios including organ, guitar and simplified piano.

The first April/Blackwood release is a book based on the NBC-TV children's special, "The Fourth King," aired December 23. April/Blackwood published a big note simplified piano coloring book version and a portable chord organ coloring book edition. Also scheduled are matching folios for albums by Columbia recording artists Boz Scaggs ("Down Two Then Left") and Billy Joel ("The Stranger"), and Epic Records' Dan Fogelberg ("Nether Lands").

## Capitol Sets Release

■ LOS ANGELES — Capitol Records will release 11 new albums Jan. 1, 1978.

Don Zimmermann, CRI president and chief operating officer, announced the following records will be released on that date: "Reaching for the Sky" by Peabo Bryson; "Crane;" "Eleven Winner" by Merle Haggard & The Strangers; "The Next Hundred Years" by Al Martino; "Golden Time of Day" by Maze featuring Frankie Beverly; "Let's Keep It That Way" by Anne Murray; "Live and Kickin'" by The Original Texas Playboys; "Attention Shoppers!" by Starz; "Rockin' All Over the World" by Status Quo; "Level Headed" by Sweet, and "Foster Sylvers."



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## NARM To Host 'Family Business' Session

■ CHERRY HILL, N. J. — On Wednesday, March 22, 1978 in the Hyatt Regency Hotel in New Orleans, at the annual NARM Convention, an all-day session will be held specifically for those members who are owners or partners in family-held or privately-held companies. Certain public companies which are very closely held, and in which there remains a dominant family influence and interest, will also find this program of interest. The speeches and workshops are designed for husbands and wives, fathers and children, in-laws and other members of families, who face problems inherent and unique to businesses owned largely by a family engaged in business together.

Wives and husbands as well as sons and daughters of NARM members attending the convention are urged to attend.

Following a breakfast for the participants, Dr. Leon A. Danco, president of University Services Institute, and professor of business administration at John Carroll University in Cleveland, will open the all-day session with a presentation on the subject "Your Family Business: Its Pressures and Priorities." Dr. Danco will delve into such areas as separating personal from corporate goals, suc-

cession and continuity, creating a working board of directors, gaining commitment from outside advisors, and other pertinent areas of interest to family business people.

Following the Danco speech, members of the group will have an opportunity to attend two of three seminar sessions, designed to answer questions and discuss three specific areas of interest: "Management Succession in the Family-Owned Business," conducted by Dr. Danco; "The Family-Owned Business and the Law," conducted by David Carpenter, a partner in the Cleveland law firm of Calfee, Halter and Griswold; and "Financial Controls in the Family Business," conducted by Tracy, senior partner, Arthur Andersen Company. The seminar session will be repeated, held first at 10:30 a.m. and then again at 1:30 p.m. so that each participant will have an opportunity to attend two of the three sessions.

In accordance with the new NARM Association policy of direct member involvement in convention program planning, members of the NARM staff, as well as convention chairman Joseph Simone and NARM vice president John Cohen, personally met Dr. Danco and attended several similar programs.

## Adams Addresses N.Y. NARAS Meet

■ NEW YORK — Stanley Adams, president of ASCAP, addressed a crowd of 115 at Storyville Jazz Club as guest speaker at the first in a series of monthly luncheons sponsored by the New York chapter of the National Academy of Recording Arts & Sciences (NARAS).

Adams spoke on the new copyright laws due to take effect January 1, 1978 and their significance to the various areas of the recording industry. The talk, designed to give a general picture of the new legal and licensing situation for the layperson rather than detailed technical information, was followed by a question and answer exchange. A copy of Adams' address is available through Walter Wager, director of public relations for ASCAP, at One Lincoln Plaza, N.Y. 10023; telephone: 595-3050.

Details regarding the next NARAS New York luncheon scheduled for January (open to non-members as well) and the name of the guest speaker will be announced in the near future.

## Foghat Platinum

■ NEW YORK—"Foghat Live," the group's current album on Bearsville Records, has been certified as a platinum album by the RIAA.

## NMPA Membership Shows Strong Increase

■ NEW YORK—Since the annual meeting of the National Music Publishers' Association (NMPA) in June, 22 music publishers have been elected to membership in NMPA. They include:

Cream Publishing Group—Los Angeles; Creative World Music Publications, Inc.—Los Angeles; Hal Leonard Publishing Corporation—Milwaukee, Wisc.; Lorenz Industries—Dayton, Ohio; Songs of David, Inc.—Nashville; Su-Ma Publishing Company—Shreveport, Los Angeles.

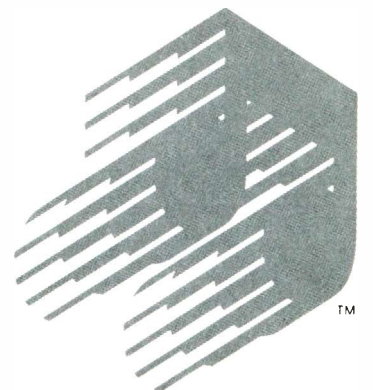
Other members include:

Blue Seas Music, Inc.—Los Angeles; Burlington Music Corporation—New York; F.E.L. Publications, Ltd.—Los Angeles; Gates Music, Inc.—Rochester, N.Y.; Gold Hill Music, Inc.—Van Nuys, Cal.; Gopam Enterprises, Inc.—Los Angeles; Harmonia Publishing Company—Melbourne, Fla.; Don Kirshner Entertainment Co.—New York;

Mexican Music Centre, Inc.—New York; Musicways, Inc.—Los Angeles; Northridge Music, Inc.—Los Angeles; Plymouth Music Co.—New York; Neil Sedaka Music—New York; Larry Spier, Inc.—New York; Tommy Valando Publishing Corp.—New York; The Zondervan Corporation—Grand Rapids, Mich.

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*Mike Curb*



# Retail's Year in Review

By MIKE FALCON  
January

The new year ushered in with much speculation from the retail community concerning the effects of the Elektra/Asylum price hike. The \$7.98 list lp, which later became an industry standard, rather than an exception, brought forth a volley of statements from relatives across the country. The first album to be released under the "selected releases" umbrella was Queen's "A Day At The Races," which was officially introduced December 27, 1976.

"There isn't one element of our costs that has not risen," explained E/A president Mel Posner, who pointed to the increased costs of artist royalties, album jackets, promotion/merchandising aids, advertising and recording costs.

Posner added that tape prices would remain the same as they had been previously.

But, despite E/A's reasoning, some retailers responded dramatically, particularly in the Pacific Northwest, where Everybody's Record Company and Longhair Music cancelled initial orders for the Queen release. The "Revolt Against The Queen" spread in a similar fashion to three Portland retailers: Music Millenium, For What It's Worth, and Raintree Distributors. The three latecomers to the protest, however, did not cancel orders but instead sold the albums at full price, offering the customers an explanation.

But the revolt or protest was soon halted by increasing pressure in the form of another lp, also from the WEA family, as Warner released George Benson's "In Flight" at the higher tag. Ed Rosenblatt, vice president of marketing, attributed the increase in price to the inflationary spiral. He also stated that no other pending titles were currently slated to carry the new list price, but admitted that discussions of a "selective approach" to increases had been under way for some time.

Adding to the controversy surrounding the Benson album was the fact that some retail accounts had been solicited for the lp at a \$6.98 list price, although Rosenblatt explained that the sales force had not been notified because the decision to sell Benson at the higher price was not made until after initial solicitations were conducted.

The few holdouts in the Oregon and Washington areas in the "Revolt Against The Queen" heard bad news as the third week in January approached. In addition to the Columbia announce-

ment that Pink Floyd's new album, "Animals," would bear a \$7.98 suggested list price, the company revealed that more of the higher list lps would be forthcoming.

Retailers in general were not happy about the price increases and they were also uncertain as to what effects the higher-priced albums would have on business. Would smaller retailers be muscled out because the increased price would possibly cut down the number of titles? Would customers pass on the higher list price lps and buy catalogue material more heavily? Or, perhaps, they thought, would the potential retail record customer start buying more prerecorded tapes, since manufacturers were holding the line there at \$7.98? Worse, some reasoned, was the possibility that customers would begin to record their own tapes from friend's records, and that the increased prices would instigate buying pools. Further, retailers at this point could not foresee that the industry move would in time become a uniform price, or at least predominantly so. Because of the turmoil surrounding higher prices on "selected acts" (a phrase that would be almost outmoded within a few months) the retailers were faced with a serious merchandising dilemma. How could they promote both \$6.98 and \$7.98 albums from the same company released at the same time in the same store?

Despite manufacturer claims that "selected acts" would be escalated, retailers raised their eyebrows again when RCA followed suit, and company executives pointed to soundtracks and the Pablo jazz line in their defense. According to RCA, the company had already been using

\$7.98 as a mainstay for some time, although the fact that the Pablo line was not a nationwide across-the-board bestseller did not escape the eyes of wary retailers. RCA's first \$7.98 mainstream pop single album release was David Bowie's "Low," and most retailers speculated that the real test of the higher list price on the street would be when new and relatively unknown artists were released at the higher price.

January closed with two news events that startled the retail record industry: WEA unveiled a new pricing policy in which it raised subdistributor prices on lps by 11 cents, while lowering tape prices six cents, resulting in a uniform price of \$3.98. Dealers were not at all pleased with this second news break from the War-complex within a month, and smaller retailers who could not benefit from a subdistributor designation wound up paying \$4.20 for the new list price lps. This represented an 11 cent increase over the previous album price and a distressing 20 cent rise for tapes.

Almost as important to many figures in retailing was the news that American Can was buying Pickwick International stock, and that the Am Can takeover of the giant wholesale/retail/rackjobber was virtually assured.

Although catalogue items remained at \$6.98, CTI announced that all future releases would be priced at \$7.98, in open contrast to the "selected acts" statements made by other manufacturers.

## February/March

Atlantic became the last of the WEA trio to institute a \$7.98 list on specified releases, and as other majors had done, led off with a strong suite of albums, including Bad Company, the

Spinners, Aretha Franklin and England Dan and John Ford Coley. This last album was seen as a pricing surprise by some observers, who speculated that Atlantic was testing the price waters with a variety of artist profiles in order to determine just who would sink or swim at the new price level.

Casablanca upped the price on the previously released "Kiss Alive" album from \$7.98 to \$9.98 and announced that a new release by Angel would carry a \$7.98 tag.

And other manufacturers joined the parade to higher prices, even as it was speculated that a Federal Grand Jury in Los Angeles would direct its inquiries into price fixing. Mercury entered with BTO's "Freeways," and retailers watched this album as closely as any of the \$7.98 list lps, if only for the fact that the group was not committed to heavy touring and that the album was a more mellow departure from things past. UA also notified accounts of selected price increases.

Weather conditions damaged record sales, particularly in the east and predominantly in February. In the east also the expansion of Jimmy's continued, and a number of distributor changes took place.

J. C. Penney made the inclusion of records in stores optional, and new stores, it was learned, would not be presented even that decision: new J. C. Penney stores would not have record departments.

In-store programming received increased attention as Sound-around, a refined version of an English promotion scheme, was tried in a number of outlets, but the bulk of the retail trade was absorbed in the annual NARM meeting, held in Los Angeles.

The NARM convention could not have been held at a more climactic time. Many retailers were confused about the effect of the higher list prices and welcomed the opportunity to present real or imagined grievances, from merchandising difficulties to pricing concerns. At the largest NARM convention ever held, retail delegates heard Dr. Alfred Oxenfeldt, professor of marketing at Columbia University, deal with their complaints. But many felt that NARM's legal counsel, Earl Kintner, interfered with the heated pricing discussions that tended to dominate Oxenfeldt's seminars. With the Grand Jury scare in everyone, all conversations concerning pricing were quietly moved from lecture halls to hotel suites, and in the end the verdict

(Continued on page 78)

## Crawler Fete



Members of the Epic Records U.K. band Crawler were feted recently at a private party in celebration of their two sold out nights at The Bottom Line. Currently in the middle of a nationwide tour, Crawler is expected to return to New York in mid-December. Pictured (standing, from left): Lennie Petze, vice president, Epic Records a&r; Rabbit (keyboards); M. R. Asher, president, CBS Records International; Ron Alexburg, senior vice president, Epic, Portrait and Associated Labels; Terry Wilson-Slessor (lead vocals); Tony Braunagel (drums); (seated) Geoff Whitehorn (lead guitar); Abe Hoch (manager); and Terry Wilson (bass).



# C O N G R A T U L A T I O N S

ALBUMS

MOST PROMISING MALE GROUP · NO.4

R & B ALBUMS

TOP MALE GROUP · NO.9

TOP NEW MALE GROUP · NO.1

R & B SINGLES

TOP SINGLE (GROUP) · NO.8 'DAZZ'

TOP MALE GROUP · NO.3

TOP NEW MALE GROUP · NO.2

'GOOD HIGH'

BLP 408



'BRICK'

BLP 409



PHOTOGRAPHY RICK DIAMOND



(A DIVISION OF WEB IV MUSIC, INC.) ATLANTA, GEORGIA



## Bigboro Management Welcomes



### Eddie Kendricks

Album Release January '78

## Bigboro Management

1700 Broadway  
New York, New York 10019  
(212) 757-4447

# New York, N.Y.

By DAVID MCGEE & BARRY TAYLOR

## JANUARY

Fortunately the RW Flashmakers' winning ways set the tone for 1977 (note: **Ira Mayer** was still doing the column at this time, so we thought we'd give you a Mayer witticism to start off this year end round up, just so's you'd remember what it was like in the days of Cretin Central) . . . London Records names **Stuart Sank** as an independent album promotion consultant for **ZZ Top's** "Tejas" album, and the world yawns . . . Portland-area retailers respond to Elektra/Asylum's album price hike with a boycott of that company's product. D.M. interviews Everybody's Records' **Tom Keenan** on the subject because screwhead **Michael Reff**, of the same company, cannot speak the English language . . . Tom Keenan has nothing to say . . . The phantasmagorical RW Sales Index soars due to Xmas buying, according to the late **Lenny Beer** . . . **Pat Baird** is sent to Rahway, New Jersey to cover Springboard Intl.'s first sales meeting . . . **Frankie Crocker** is convicted of perjury . . . Headline: Senate Finally Passes Copyright Bill, Seven Years Late . . . What the hell is **Jaan Uhelszki** doing in New York? . . . Oh Jesus Christ, here's a **Sam Sutherland** story on **Jeff Baxter** and **Michael McDonald**. Must've been hard up for copy that week . . . FCC launches payola probe . . . **Dave Dee** surfaces as an Atlantic executive . . . Sam Sutherland inflicts a **Ry Cooder-Wendy Waldman** concert review on our unsuspecting readers . . . **Joel Freidman** details WEA's new pricing policy and other manufacturers say the move to \$7.98 pricing "inevitable" . . . **Errol Garner** dies . . . Columbia promotes **Michael Pillot** . . . Crawdaddy names **Lenny** "You don't have to take any shit from these guys" **Dugow** as associate publisher . . . Columbia signs **Karla Bonoff** . . . WEA unveils yet another dealer pricing policy . . . RW's Nashville trade/radio seminar draws huge turnout and gives us one memorable quote: "'Scuse me, but that be yo' dinner on de floor." . . . Obviously high, **Michael Shain** gives us this story: "Nick Johnson Returning to FCC?" . . . **Leon Redbone** has a left-field hit in "Double Time." Did someone say **Leon Redbone** has a hit? . . . American Can buys Pickwick . . . **Ira Mayer** sics **Dean Friedman** on us . . . D.M. makes three observations: (1) the second Ice Age is at hand, (2) Sunday night record company parties are becoming a nasty trend, (3) truth is stranger than fiction . . . Dialogues with **Dick James**, **Larry Uttal**, **David Rubinson**, **Lew Futterman** and **Tommy Mottola** . . . **Robin Trower**, **Frankie Valli** and the **Four Seasons**, **Burton Cummings**, **Peter Frampton** and **Wings** were on the cover, with Valli and the Seasons and Caytronics being the subject of special salutes.

## FEBRUARY

Great. Here's another **Sam Sutherland** story: "Valli/Four Seasons Catalogue: Potent Intl. Seller" . . . **Ira Mayer** goes to Tijuana and RW unleashes a guest columnist named **David McGee**, who begins New York, N.Y. with the prophetic phrase, "Alright you screwheads."

HERE'S SPUD IN YOUR EYE: New York, N.Y. bids a fond farewell to **Charlie Shaw**, that funnyman from L.A., who gave up his job as manager of Tower Records' Sunset Blvd. store to join Word Records. From that column we reprint the following: "Charlie occupies a special place in the hearts of all RW staffers, who will remember him not only for his frequent attempts to get 35 albums printed as breakouts on Tower's Retail Report listing, but also—and more importantly, we might add—for a box of Idaho Spuds, famed candy bars made from chocolate liquor, that he sent us last year. The Spuds still grace our offices. In fact, **Pat "Swine Flu Sally" Baird** chowed down one last week. Unfortunately, she was later found reeling down Broadway, screaming 'I'm **Idi Amin's** cousin, doncha know!' She is now resting comfortably in New York Hospital. Vaya con Dioo, Charlie."

**Marc Nathan** identifies an upside down picture of **Ira Mayer** and wins nothing, because **Ira** is no prize . . . In the I've Got Blisters on My Fingers Dept., we note that the original broke down piece of man, **Jon Skiba**, reaches 60-plus consecutive Saturdays without a date. "And no wonder: have you ever seen that crummy trenchcoat that he wears?" . . . RW's resident pooh-bah **Howard "Ol' Broken Toe" Levitt** announced the formation of the RW Pagan Society, with **David McGee** elected to the post of Grand Wazoo, whereby he will retain possession of the symbolic 12" bronze phallus for the next

(Continued on page 34)











# IT WAS A KNOCK-OUT YEAR!

16 GOLD AND PLATINUM  
CERTIFICATIONS  
DURING 1977

On Behalf Of All  
The Artists and Producers...

Thank You For  
Your Continued Support.





# THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

■ For nigh unto a year now, you (and that's a collective you, referring to both of our regular readers) have been subjected to a weekly onslaught of information loosely grouped together under the COAST banner. We've talked about a lot of records and a lot of artists, God knows; and while your Professional Trade Columnists would never stoop so low as to write about an artist whose music we honestly didn't like simply in return for an occasional non-inflatable love doll or two (well, maybe once . . .), we've modestly (as always) tried to downplay frequent mentions of those records and musicians who we feel are really la crème de la crème, so to speak, as opposed to our highly partisan counterparts in New York, N.Y., who could probably manage to mention **Bruce Springsteen**, **Graham Parker** or **Southside Johnny** even if they were writing a treatise on the use of Neopolitan sixth chords in the music of **Alfons** and **Aloys Kontarsky**. But this is year-end round-up time, so . . . we've decided to lay our cards on the table and let you know that 1) Yes, there really are two different people writing COAST, even if we share the same first name and are both snotty preppies from the east, and 2) We each have snotty musical tastes of our own as well. Hence, the following list of **Graham** and **Sutherland's** favorite wax of 1977:

**SG: Weather Report**, "Heavy Weather" (Columbia): Talk about "fusion" and "crossover" jazz has been rife this year, but **Joe Zawinul**, **Wayne Shorter** and company have for the last six or seven years been making music that defies this or any other kind of categorization. What sets this stuff apart from the rest of "jazz-rock" is the continual presence of melody, restraint and **swing**, along with the total absence of formula predictability. Zawinul's composing has rarely been better than on this album, while **Jaco Pastorius** has proved himself the yardstick by which all bass players must now be measured.

**John Coltrane**, "Afro Blue Impressions" (Pablo): The late saxophonist's brilliance, in a period long after he had transcended the traditional jazz idiom but before his ideas became so esoteric as to leave many listeners behind, is strikingly apparent on this record. His soprano blowing on "My Favorite Things" is little short of incredible.

**The Beatles**, "Live at the Hollywood Bowl" (Capitol): Sure, it doesn't sound great by today's immaculate recording standards, but what a feeling! The singing, the surprisingly tight playing, the wry stage patter, and, of course, those songs . . . Sigh . . . There have been other worthy Beatle reissues this year, but this one has a unique charm. And as **David McGee** and **Barry Taylor** said in New York, N.Y. (see, we really do read their column), "Better to preserve and cherish those memories than to go home again and discover the heartbreaking truth that nothing can ever be as it was."

**Steely Dan**, "Aja" (ABC): What can you say. These guys have all the bases covered: tunes, lyrics, vocals, musicianship, etc. etc. The music is provocative and intelligent without being cloyingly cerebral, and the **sound** of their albums is remarkable. If you ever want to buy new stereo equipment, use "Aja" as a sonic guideline and you can't miss.

## Casablanca Thanks CKLW



Casablanca Record and FilmWorks, which recently celebrated the gold record certification of Donna Summer's "I Remember Yesterday," presented copies of the award to Detroit radio station CKLW, to show appreciation for the station's support of the record. Pictured at the presentation are, from left: Dan Curdy, Casablanca promotion, Detroit; Dick Bozzi, CKLW program director; Rosalie Trombley, CKLW music director; Dick Williams, national album promotion, Casablanca; Howard Rosen, national promotion director, Casablanca.

**Fleetwood Mac**, "Rumours" (Warners): Eight or nine million record buyers can't be wrong, and with this one they aren't. With a triple-headed line-up of strong singers and writers and the best rock rhythm section around, this record has an appeal that never tires.

There are other discs worthy of mention, to be sure, and here are some of them: "We Must Believe In Magic," **Crystal Gayle**, United Artists (she could be singing the Congressional records in pig Latin and still melt your heart); "Livin' On the Fault Line," **The Doobie Brothers**, Warners (by far their best effort, much more subtle than might have been expected); "True To Life," **Ray Charles**, Atlantic (welcome back to one of the masters); Columbia's **Charlie Parker** reissues (more than twenty years after his death, Bird is still It); "Piccolo," **Ron Carter** Quartet, Milestone; "Three or Four Shades of Blues," **Charles Mingus**, Atlantic; "Spark in the Dark," the **Alpha Band**, Arista; Prestige's four albums of the **Duke Ellington** Carnegie Hall concerts, especially volume one.

**SS:** Caught between the jazzbo/punk crossfire, it's not an accident (but perhaps a consequence) that those extremes might show up at year's end: our Big Apple counterparts were among the first to try and ride the new wave, while my co-conspirator here is enslaved by jazz. Vain attempts to transfer allegiance to spoken word are for naught, as some of the year's best rock'n'roll turns out to be that nasty underdog sensibility that will gradually emerge as the only coherent thread to the new wave.

"Aja," by **Steely Dan**, still edges out the rest for the best of the year, despite snide comments from N.Y. And, come to think of it, this elpee could be taken as one facet of that jazz influence, not just because of the presence of **Wayne Shorter** and other Legitimate Jazz Instrumentalists . . . Like the Dan, **Randy Newman** has drawn his share of fire for "Little Criminals" from the critics, but it's worth pondering whether there's an appreciable lapse in quality or simply a shift from cult status to a less-exclusive (and financially healthier) niche behind the sour grapes. Either way, the best songs on Newman's sixth album have to be among the best songs of the year . . . And, just to prove we're not complete snobs, add "Rumours." You aren't surprised? Didn't think so.

On the distaff side, it was a frustrating year: not bad albums, mind you, but such a tight field that **Linda Ronstadt**, **Joan Armatrading**, **Karla Bonoff** and **Kate and Anna McGarrigle** have to share a single measly slot with **Bonnie Raitt** . . . And, before we let the new wave break, some high rollers who don't exactly stack up as new kids in town, but who aren't part of the power structure—yet. **The Alpha Band** gets points for their second, while **Graham Parker** and **The Rumour**, taken separately or together, have nailed down as much turntable time as anybody we can think of.

We won't lapse into a lot of polysyllabic mincing about the semantic pitfalls of New Wave and Punk. Because now that we have a year's worth of vinylite under our belts, we don't need to: if anyone thought there would be a palpable musical unity to the movement, even a cursory listen to tracks by **Talking Heads**, **The Dead Boys**, **Elvis Costello**, **Ian Dury**, **Television**, **Nick Lowe** and any one of 30 other acts should make it clear that the field is mighty varied. At the other end of the tunnel, we expect to see **Elvis C.** and **The Sex Pistols** leading the pack (but then who doesn't at this point—these guys are even getting billboards). Being a bit cornier than the airheads elsewhere in this org, I give the nod to **El**, for the U.K. and to **Television**, **Talking Heads** and **Mink DeVille** for stateside honors.

And, finally, the year would've been a disaster if we hadn't finally gotten down in 3-D. I still own crew-neck sweaters and rep ties, and hence have a way to go before singling out a particular record. But this was the year **P-Funk** finally conned me into giving up the funk, and I'm glad I did. I'll leave jazz to **SG** and **Bob Palmer**, past cramming in last minute thanks to **Ron Carter** ("Piccolo"), **Keith Jarrett** ("Staircase"), **Charlie Mingus** ("Three or Four Shades . . ."), **Duke Ellington** ("The Carnegie Hall Concerts"), **McCoy Tyner** and **Jan Garbarek**, among others, for providing aural relief where indicated.

**JANUARY**—In with the new, gang, and for the next two months, that means list price hikes, along with the attendant market controversy. Just before Xmas, E/A had started the ball rolling with **Queen**, drawing most of the fire from retailers who would later accept the inevitability of the increases. During the first few weeks of the New Year, more albums from a host of labels are selectively priced at the higher level, but a clear trend toward an industry-wide jump was

(Continued on page 42)





T.M.

Blue Jug Band

Champagne

Gene Cotton

Edwards & Ralph

Eruption

Glenda Griffith

Mary Macgregor

Mac McAnally

Muscle Shoals Horns

Pickins

Prism

John Valenti

Michael Wendroff

Michael Wynn Band



The Heaters

The Ravers

Sunset Bombers

# Stay tuned.



## NUMBER ONE...

### GEORGE BENSON

#1 TOP INSTRUMENTAL ALBUM IN FLIGHT

#1 TOP INSTRUMENTALIST

### DEBBY BOONE

#1 TOP RECORD (SOLO ARTIST) YOU LIGHT UP MY LIFE

#1 TOP NEW FEMALE VOCALIST (SINGLES)

#1 TOP NEW FEMALE VOCALIST (ALBUMS)

RECORD WORLD SPECIAL ACHIEVEMENT AWARD

### SHAUN CASSIDY

#1 TOP MALE VOCALIST

#1 TOP NEW MALE VOCALIST (SINGLES)

#1 TOP NEW MALE VOCALIST (ALBUMS)

### FLEETWOOD MAC

#1 TOP ALBUM (GROUP) RUMOURS

#1 TOP VOCAL COMBINATION (SINGLES)

#1 TOP VOCAL COMBINATION (ALBUMS)

RECORD WORLD SPECIAL ACHIEVEMENT AWARD

### STEVE MARTIN

#1 TOP COMEDY ARTIST

### ROSE ROYCE

#1 MOST PROMISING VOCAL COMBINATION (SINGLES)

#1 MOST PROMISING VOCAL COMBINATION (ALBUMS)

#1 MOST PROMISING VOCAL COMBINATION (R&B SINGLES)

#1 TOP VOCAL COMBINATION (R&B ALBUMS)

#1 MOST PROMISING VOCAL COMBINATION (R&B ALBUMS)

### SANFORD AND TOWNSEND

#1 TOP NEW DUO (SINGLES)

#1 TOP NEW DUO (ALBUMS)

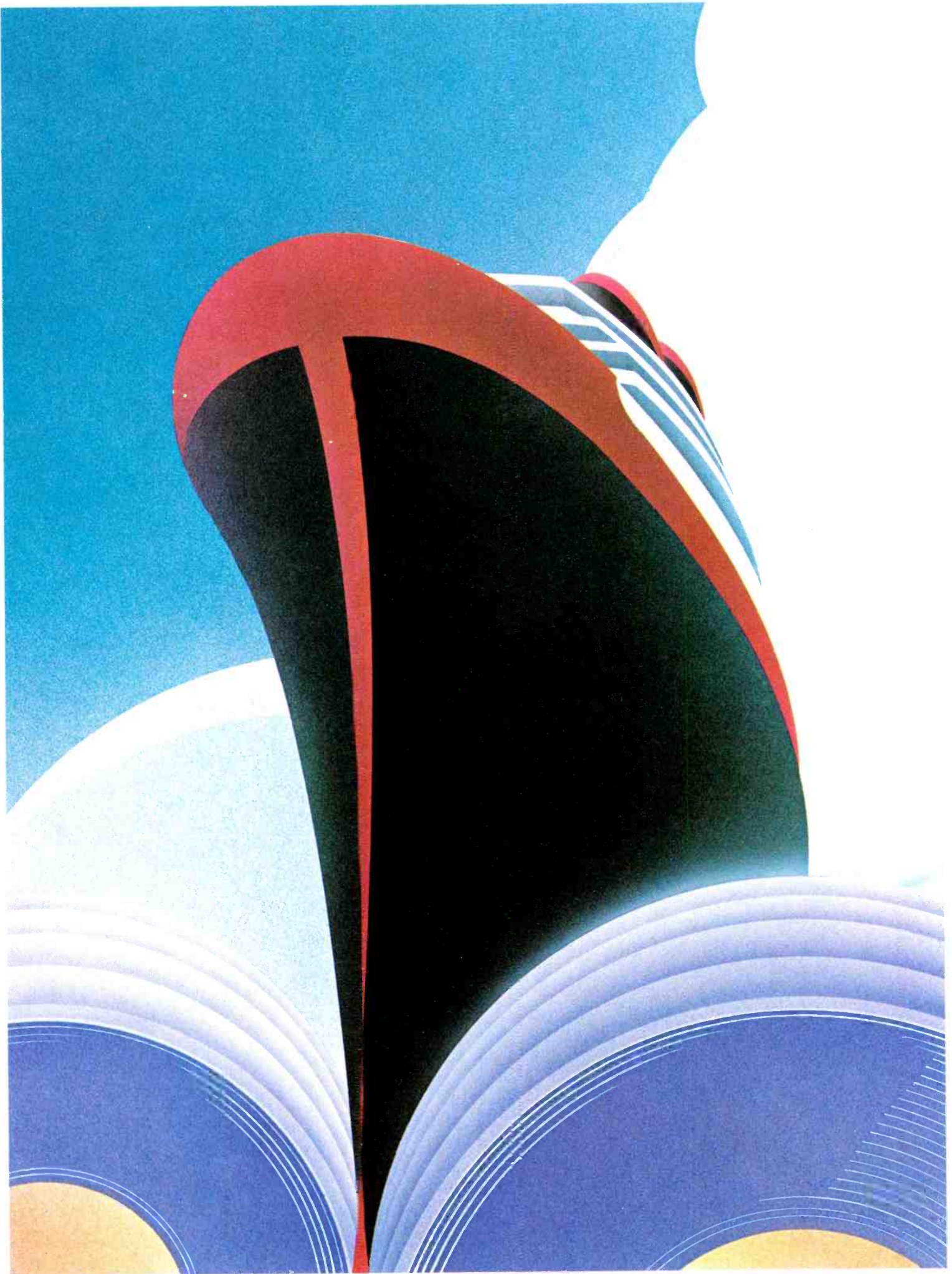
### LEO SAYER

#1 MOST PROMISING MALE VOCALIST





AND STILL STEAMING.



WARNER BROS. RECORDS



# WEA International Notches Best Year Ever

■ NEW YORK — The year 1977 has been the best 12 months in the history of WEA International, according to an announcement by Nesuhi Ertegun, president of the company. The overall sales, in dollars, are 42 percent ahead of 1976.

In making the announcement, Ertegun said: "What a year it's been for us! Not only have our sales around the world surpassed our own optimistic predictions but our progress is spelled-out in terms of increased shares-of-the-markets, more platinum and gold awards, sell-out international tours, new talent discoveries, an additional WEA company (Belgium), a strengthened U.S. organization, the world's most sophisticated computer system, our own manufacturing, our own warehouses, and more. In every one of our headquarters, here and abroad, the word is: Go!

"Yes, it's been a superb year but we are not taking any time off to pat ourselves on the back. This is a race we're in and we enjoy winning. As a matter of fact, on January 1, 1978, we open up our newest WEA company in Austria and that's just a start. Already, our plans are underway to inaugurate WEA companies in four more countries.

"The WEA network is expanding. And improving. All this is not surprising, knowing as I do who our people are in each one of our offices. And most important, it doesn't hurt a bit to have the best music ever recorded, from everywhere."

Among the best-selling artists in 1977 for WEA International are

Manhattan Transfer, Bread, Shaun Cassidy, Yes, Linda Ronstadt, Al Jarreau, Led Zeppelin, Carol Bayer Sager, Rod Stewart, Emerson, Lake and Palmer, Jackson Browne, Debby Boone, Crosby, Stills & Nash, Eagles, Jean-Luc Ponty, Television, George Benson, Foreigner, Queen, Leo Sayer, Joni Mitchell, Average White Band, The Doobie Brothers, Maggie McNeal, Boney M, and others.

Among the year's outstanding albums, internationally, were the two platinum-selling lps, "Hotel California" (Eagles) and "Rumours" (Fleetwood Mac).

In 1977, WEA International instituted the new IBM System 3 Model 15 computer installation (patterned after the WEA system in the U.S.) in Canada, England, France and Germany. A warehousing operation was begun in Toronto, Canada. A computerized warehousing-distribution center was set up in Alperton, near London. Record Service, WEA's manufacturing plant in Germany, started the manufacture of cassettes. WEA's own distribution set-ups are in preparation in Holland and Italy.

In the United States, WEA International's headquarters in New York and Burbank were augmented with three offices: operations, business affairs and creative services. Additional space and facilities were added in Burbank.

## Stateside

In Switzerland, WEA International's European office of artists relations coordinated five days and nights of recording (and videotaping) WEA's artists who participated in the Montreux Fes-

tival.

The following are some highlights of 1977 for the various WEA International record companies abroad:

WEA Australia reached the new high of 17 percent for its average share of the market. It achieved 14 platinum and 12 gold albums.

WEA Belgium, which began operations in July, 1977, already boasts two gold albums, with two more probables before the year's end. It exceeded licensee sales for the comparable 1976 period by 125 percent.

WEA Brazil (starting out in mid '76) has doubled its market share (Continued on page 86)

## Capricorn Completes Promo Restructuring

■ NEW YORK — The initial restructuring of the Capricorn Records promotion department, begun last September by Phil Rush, the company's new promotion VP, has been largely completed, with the label's field staff increased from five to 16 area managers.

Each of the five regional promotion managers for Capricorn now has local managers reporting to him from key markets within the region. Additionally, Capricorn now has a national singles director, Bill Davis, and a national hotline service for all its field personnel.

## Sly, Hall & Oates Work Out



Sylvester Stallone joins Hall & Oates at a recent performance in New York.

## Who In The World:

### LTD—Potential Unlimited

■ LTD, ten men with but one thought in mind, to make the best music they possibly can, is made up of some of the finest musicians in the Los Angeles area. Several years ago, the group's members banded together and dedicated themselves to the creation of their own sound, a sound predicated on the aforementioned superb musicianship, soulful rhythms, and a spiritual element that was powerful without becoming overbearing.

After several albums in which these various elements were sorted out, the combination came together on their newest A&M opus, "Something to Love," which was number one on the r&b album chart and is now riding high on the pop album chart. The album gave birth to LTD's chart riding single, "Back In Love Again," currently scoring on the RW singles chart.

Managed by the Tentmakers, LTD's success is undoubtedly due to the group's collaboration with super-producer Bobby Martin

(newly-joined A&M staffer), whose list of hits extends to his work with Gamble and Huff. Martin focussed LTD's outstanding musicianship and came up with a collection of performances that revealed the multiplicity of the group's talent.

#### Group Members

LTD is: Lorenzo Carnegie, Jake Riley, Jr., Carle Vickers, Henry Davis, the irrepressible Abraham Joseph ("Onion") Miller, Johnny McGhee, Melvin Webb, Jeff Osborne, Billy Osborne (Jeff's older brother), and J. D. Davis. Ten members, ten components of one of the hottest stage acts around, as reports filtering back from the group's coast-to-coast tour have made clear.

LTD will cap the aforementioned tour with a massive soul-pop show at the Los Angeles Forum on December 29 opposite fellow A&M-ites the Brothers Johnson, and could prove that their talent, and especially, their potential, is, to contradict their name, unlimited.

## Celebs Turn Out for Roberts



Elektra/Asylum recording artist Bruce Roberts performed four of his songs from his debut album, "Bruce Roberts," at a special showcase for the media at La Foret Room of the Pierre Hotel in New York. Among those in attendance were Carly Simon, Diane Keaton, Madeline Kahn, Nona Hendryx and Joel Grey. Pictured from left are: Carly Simon; Steve Wax, E/A president; Roberts; Diane Keaton; and Jerry Sharell, E/A vice president/artist development.



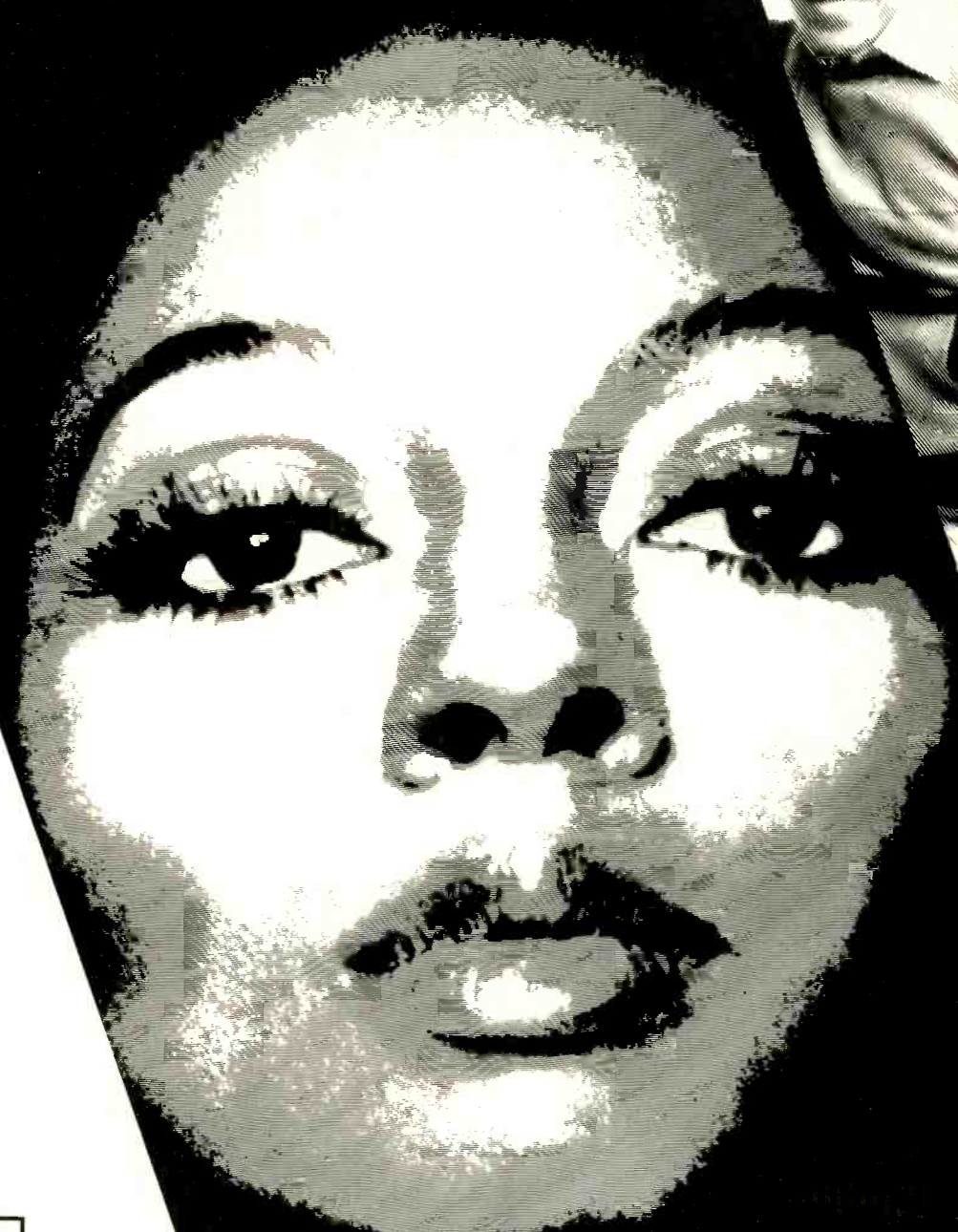
SEDAKA



Thanks  
for a  
wonderful  
year!  
Well  
Sedatka



*Teamed for the first time with producer Richard Perry, Diana interprets ten songs never before given the Diana Ross treatment! Includes the smash single "Gettin' Ready For Love."*



# THE MAGIC OF MOTOWN!

©1977 Motown Record Corporation



M7-89081





This all new, two-record set was recorded at the Bijou Cafe in Philadelphia in May of 1977. It lives up to the high standards you've come to expect from Grover Washington, Jr.



**COMMODORES**



Includes  
Autographed  
Poster

M7-884R1



**"LIVE!"**

TWO  
RECORD  
SET

M9-884A2

**GROVER WASHINGTON, JR.**  
Live At The Bijou



Two  
Record  
Set

KUX-3637M2

*"Commodores" The sensation of 1977! Sparked by three singles, the enormously successful "Easy," "Zoom" and red hot "Brick House," "Commodores" is already double platinum and well on its way to triple!*

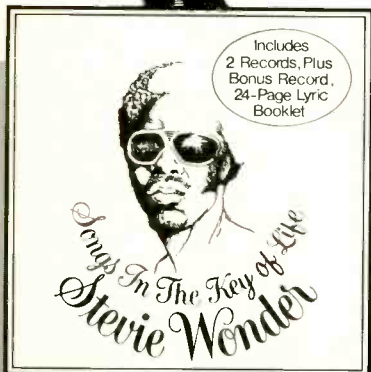
*Recorded during their highly successful 1977 summer tour, "LIVE!" is a deluxe two-record set showcasing all the Commodores' greatest hits plus their never before recorded new single "Too Hot Ta Trot"*



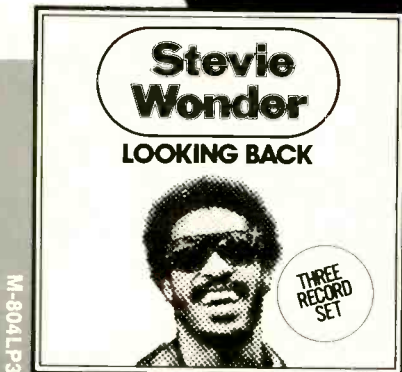
**RUDU**



First the single "You Can't Turn Me Off" exploded nationwide on the POP and R&B charts. Then, presto the album, "Turnin' On." More of the high energy that has made High Inergy the next female supergroup!



T13-340G2



M-804LP3



G6-978S1

A double platinum album, two platinum singles and another on the way! Stevie Wonder's "Songs In The Key of Life." It's getting better with age!

From "Little Stevie Wonder's Fingertips (Part II)" to the sophisticated "If You Really Love Me" of 1971, "Looking Back" offers 40 songs in a limited edition three-record set. A comprehensive history of one of music's most respected artists.



© 1977 Motown Record Corporation



Playing his particular brand of energized electronic space-funk, Mandre takes today's music and puts it in tomorrow's dimension. His first single "Solar Flight" and his newest single "Keep Tryin'" both tell us that MANDRE has indeed arrived!

**THELMA HOUSTON**  
The Devil  
In Me



7-358R1

**MANDRÉ**



M6-886S1

*"The Devil In Me" is full of the hard-hitting musical excitement that has made Thelma Houston a "singer's singer!" Includes her hot new single "I'm Here Again."*





# DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

## Kevin Hunter: Managing Writers, Producers, Artists

By SAMUEL GRAHAM

■ Kevin Hunter's career in the music industry has encompassed a good deal more than the management company that now bears his own name. Born in Montreal, he attended college there and for some time pursued a singing career. He later worked for the Wilson-Garden Agency, also in Montreal, booking live talent, and went on from there to promotion and finally management. He helped launch the career of the Bells ("Stay Awhile"), whose management he handled from 1967-1971, and eventually took on clients in America, including Natalie Cole. His present artist roster includes Cole, Peter Nero, Peter Yarrow, Bill Medley, Gene Cotton, Scott English (lyricist of "Mandy"), and Edwards and Ralph (formerly the Bells).



Kevin Hunter

**Record World:** As I understand it, your early career in the music business involved promotion and public relations in Montreal. How did you first get into that?

**Kevin Hunter:** Well, I was a singer from a very young age—I had my own radio show when I was 8 or 9—so I was performing first. About 15 years ago I decided that I'd had enough of that, since I wasn't getting anywhere in terms of a big career, so I decided to get out of that and get into management—actually, I got into an agency first. In the business in Montreal you can't really make a living unless you're doing a lot of things, so as an agent I was buying talent from a New York agency for a Montreal club, and I was also dabbling in promotions; we had done a Hank Snow promotion and a couple of other things, and suddenly I found myself in the rock and roll business. I did two Beatles shows, and some Dave Clark 5 dates, and like most of the things that I've done in this business, I just happened to fall into it. So the promotion and the PR just came about by being there at the right time.

**RW:** You did the Beatles in what, 1964?

**Hunter:** Yes, their first tour.

**RW:** What was that like?

**Hunter:** Oh, it was madness. It was at the height of Beatlemania; their career went into other things, but this was the height of the teeny-bopper discovery of the Beatles, and it actually paralyzed just about the whole city. It certainly paralyzed the media. I don't think that too many attractions had ever been that big outside of New York, and while the big attractions at that time in New York were creating pandemonium, the Beatles created pandemonium in Montreal and Cleveland and places where it had never been created before.

**RW:** Was that the beginning of rock and roll as big business in Canada as well as the U.S.?

**Hunter:** Oh yeah. I think at that time Peter, Paul and Mary were the highest paid concert act, and they were getting \$7500 a night, everywhere they played. Rock and roll was really in the very early stages then—the only big number was Elvis Presley, who had done concerts and had gone right into movies, so he was unavailable—so the biggest paid act in 1963-64 was Peter, Paul and Mary. The Beatles were asking \$25,000 a night and getting it easily—we gave them \$40,000 for one night, to do two shows. They revolutionized the price structure, for sure.

**RW:** Do you think that that in turn had a lot to do with your own involvement in the business? Did you see a potential windfall, not just through the Beatles themselves but through what they might spawn?

**Hunter:** I was just starting out at that time in the music business so I'd have to say yes, except that I don't think I saw at that time what I saw maybe 5 or 6 years later. I went on to other things and learned the business. I opened a record company in Quebec and produced and promoted the records, did the PR for the company, the accounting for the company—so I got to know almost every area of the record

industry in a very small company on a very small level, but it actually applied to larger companies, too. So it was not that quick a process for me, where I saw all kinds of bucks and jumped in; it was more of a gradual growth.

**RW:** How about management per se; what was your first successful management project?

**Hunter:** The first taste of success that I had outside the French Canadian market was with a group called the Bells. I had the two biggest attractions in French-Canada at that time, and with the combination of records and television we made a lot of money; but the Bells were the first attraction that I brought into the States, and I took them from a meeting on a television show where they weren't doing anything, and turned that into a career. They were my first real longevity success.

**RW:** Did it then become apparent that you'd have to relocate in the United States in order to successfully expand your operation?

**Hunter:** That wasn't really the case, because the Bells all lived in Montreal and we came into and out of the United States much the same way as a British band living in London would. It was when they broke up that I turned around and said, "I better go back and find some more attractions," because I had limited myself only to them. I promoted all of their Canadian concerts, anywhere from 70 to 100 a year, and I was doing all the work myself, so I had no time to concentrate on anything else, which turned out to be a mistake. When they broke up I couldn't find another Canadian attraction that I could work on, so I started to sign people from the States. I signed Jody Miller, who lived in Oklahoma; North Door, a group from Nashville; and I signed Natalie Cole, who was from Massachusetts.

It became a question of never being home. I was on the road constantly—3 days in New York, 3 days in L.A., 3 days with Jody, then home for a day or two—and it became intolerable. I decided, "If I'm going to manage these people, I better live in one of the centers," so I moved to New York in 1974 and to L.A. in 1975.

I don't think it's possible for an artist, especially a producer, to go into a studio and say, 'This is a crossover record'...They just have to create their music.

**RW:** What was it that attracted you to Natalie Cole?

**Hunter:** The same thing that attracts me to everybody: just the talent. When I first saw Natalie she was working in a hotel in Buffalo, she had her own band and was working as a lounge act. I thought she was magnificent—she had the pipes, the poise. It was just a question of being able to see what the potential was, and having our heads in synch as to what she should do. The first night I met her, we sat down and talked until 6 o'clock in the morning and planned almost everything that has happened so far.

**RW:** That was in 1972. What kind of shape was her career in at that point?

**Hunter:** I think she was about three months out of school; she was learning her craft, which she has done well. Her music was rock and roll—she was doing Mick Jagger, Janis Joplin, Grace Slick, that kind of thing. There were a lot of people pushing her to do her father's kind of music, and somewhere inside her there was an urge to do r&b, which she was mixing in with the rock and roll. So it was really a matter of giving her the breathing space to make up her own mind. She wanted to be contemporary, and be herself, and she needed to be encouraged.

When we sat down and talked that night, the priorities were to not get untracked from what she wanted to do, to make a real personal decision as to what her music was going to be. It was kind of a negative decision: she was not going to follow the footsteps of her father, she would make her own mark with her own music. When she met her producers, the magic happened, and she was wide open to whatever kind of music was coming into her life.

(Continued on page 98)



# 1977

In 1977, Atlantic Records was hot. Hot enough to place 33 times in Record World's Artists of the Year selections. We'd like to congratulate our artists, their management and everyone connected with their success. And wish them, and the entire industry, a happy

# 1978

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"POP" ALBUM AWARDS, *Special Achievement*, Foreigner, *Top Album (Group)*, Foreigner, *Encore Award*, Crosby, Stills and Nash, *Top Duo*, England Dan & John Ford Coley, *Most Promising Duo*, England Dan & John Ford Coley, *Top Instrumentalist*, Jean-Luc Ponty, *Top Female Group*, Hot, *Top New Female Group*, Hot, *Top Male Group*, Foreigner, *Most Promising Male Group*, Firefall, *Top New Male Group*, Foreigner, *Top Female Vocalist*, Aretha Franklin, "POP" SINGLE AWARDS, *Top Record (Solo Artist)*, Undercover Angel—Alan O'Day, *Top Record (Group)*, Angel In Your Arms—Hot, *Top Male Vocalist*, Alan O'Day, *Top New Male Vocalist*, Alan O'Day, *Top Male Group*, Foreigner, *Top Female Group*, Hot, *Top New Female Group*, Hot, *Top Vocal Combination*, Abba, *Top Duo*, England Dan & John Ford Coley, *Most Promising Duo*, England Dan & John Ford Coley, *Top International Group*, Abba, *Encore Awards*, Johnny Rivers, "R&B" ALBUM AWARDS, *Top Album (Group)*, Slave, *Top Female Vocalist*, Aretha Franklin, *Top Male Group*, Slave, *Most Promising Male Group*, Mass Production, *Top New Male Group*, Slave, *Most Promising Female Group*, Hot, "R&B" SINGLE AWARDS, *Top Single (Group)*, Slide—Slave, *Top Female Vocalist*, Aretha Franklin, *Top New Male Group*, Slave

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ATLANTIC RECORDS AND CUSTOM LABELS





# New York, N.Y.

(Continued from page 18)



RW Pagan Society officers installation ceremony.

year. A ritual sacrifice of a New York-area virgin (probably Val-lone) was to be held on Feb. 12 on the corner of Amsterdam and 128th St. . . . Sire signs Talking Heads, much to the delight of **John Rockwell** and **Marc Kirkeby** . . . whatever happened to the L.A. price fixing probe? . . . Marc Kirkeby interviews **Ray Davies** and Davies falls asleep . . . Ira Mayer returns from Tijuana, and the world yawns again . . . RW features an exclusive Dialogue with **Bruce Springsteen's** light man, **Marc Brickman**, and **Waring Abbott** supplies us with the only photo extant of the mysterious Mr. Brickman, to whom a famous piano man would later say: "Three pages in *Record World* huh? I can't even get a paragraph! What's so special about you?" . . . Who the hell is **Becky Sue Epstein**? . . . **Steven "Buck" Baker** deposes Pat Baird as the Flashmakers' publicity director in a bloodless coup. Baker thereby regained the post he had voluntarily resigned some months previous in the wake of what he termed "general insanity" on the part of coach slash GM slash Grand Wazoo David McGee . . . the Big Thaw begins and RW debuts its Gospel Charts before anyone has a chance to figure out the Sales Index . . . **Hugo** and **Luigi** were ordered to serve six consecutive weekends in prison. Pat Baird says: "It could've been worse. The judge could've made them work at *Record World* for a day" . . . **Gregg Geller** returns to New York with a moustache . . . **Rick Aliberte** gets a pie in the face from **John Reid** . . . **Barry Taylor** the pianist is upside down . . . **Stan**, get outta here! . . . Is it over for Stan? . . . **Jimmy Shoes** has his picture in RW . . . injunction upheld in Springsteen-Appel case . . . several Penney's outlets decide to discontinue record departments, other dept. stores contemplate similar action . . . Ira Mayer writes that "Show Music Flourishes in Non-theater Environments" and almost steals the Most Inscrutable Prose Award away from Sam Sutherland . . . the RW staff goes to a UJA luncheon and wonders why, why, why . . . **Sid Parnes** wonders why David McGee can't stop laughing . . . Barry Taylor does an exclusive interview with **Foreigner**, the first press coverage the group received. Taylor waxes prophetic by asserting that the group's first album will be "amongst the most auspicious and welcomed debuts of the year."

**ATTACK OF THE SCREWHEADS:** Without provocation, without forewarning, Everybody's Record Company (Portland-based), via a **Michael Reff**-penned item in its newsletter of February 8, lashed out at America's number one softball team, aka the RW Flashmakers, in general and at coach slash general manager slash Grand Wazoo David McGee in particular. "Puerile trivia" (re Softball News), "skinny Okie emigrant" and "crippled cast of soft-brained soft-baller's" are phrases that stand out in this demented right-winger's libelous assault. Asked for comment, McGee issued the following statement: "Michael Reff is a known screwhead. Personally, I liked him a lot better when he was boycotting **Queen** albums. But I'm a class guy: if Reff wants to assemble his rag tag bunch of mental midgits and certified pantywaists and take on the Flashmakers (talk about a breather in the schedule!) we'll agree to meet them on a neutral field in, say, Tulsa, Oklahoma. North side, that is. And doesn't he have a lot of nerve calling us 'soft-brained'! Hey Michael! You doin' a lot of business on those **Pink Floyd** imports, huh?" . . . **Jackson Browne**, **Jefferson Starship**, the cast of **Saturday Night Live** and **Genesis** make the cover . . . Latin N.Y. and classical music are the subjects of specials . . . Dialogues with **Nesuhi Ertegun**, **Marc Brickman**, **Ed Bland** and **Tom Draper**.

## MARCH

**Stevie Wonder** and **George Benson** dominate the Grammy Awards with four selections each . . . the gruesome twosome, **Ira Mayer** and **Marc "Ol' Tin Ear" Kirkeby**, team up for a story: "Chart Veterans Dominate LP Sales; New Artists Find Few Footholds." Z-z-z-z-z! . . . question of the month comes from our own **Pat Baird**: "Do you feel there is a trend in the ether at this point?" . . . calm before the storm: **Michael Jackson** visits RW . . . Rolling Stone takes out an ad in RW . . . most ridiculous subhead of the year: "Swine Flu Sally Was Captured By Marauding Fjords On The Roof Of The Astor Hotel, Or Else This Would Have Appeared In Copy Writes." Ira

Mayer captures the award for the second straight year (remember "Fracus in the Bacus"?). . . note to all screwheads: Atlantic Records' tour publicist and in-house photographer **Nikki McGee** is protected at all times by that elite force, the *Record World* S.W.A.T. team, a punk killing machine if ever there was one. Forewarned is forearmed . . . RW spotlights the Custom Label Explosion . . . RW hosts classical awards party and **The Schanz** has his picture taken with **Speight Jenkins** and **John Rockwell**. The Schanz, however, being in another dimension, has no recollection of this incident . . . Cleveland Intl. bows . . . **Frankie Crocker** gets a year and a day . . . David McGee discovers that variable pricing is a hot issue . . . NARM meets in Los Angeles; **Sam Sutherland** nuts out . . . **Joe Carbone** named UA sales vice president, even though he didn't send us that ELO display . . . Phonogram releases "Pink Parker" . . . Jimmy's opens a new store in the Bronx . . . **Susan Blond** named national publicity director of Epic Records and insists that RW run her picture complete with Andy Warhol's autograph on the bottom . . . **Andy McKaie** joins Arista, giving rise to a new experience, to wit, close encounter of the fourth kind: contact with an Arista publicist . . . "Buck" Baker joins



Sid: "Dave, I want you to have your head reshaped. Like this."

Epic and we try to ignore him . . . **Keith Richard** busted in Toronto . . . **Barry Taylor** the columnist says "Genesis Comes of Age" after the group's Madison Square Garden show . . . **Roberta Skopp** alleged to have been hired by the Press Office Ltd. . . . she still hasn't sent us a Kiss radio . . . Polydor signs **Stormin' Norman** and **Suzy** . . . Atlantic re-signs the Rolling Stones . . . **Jann Wenner** speaks out in an exclusive two-part RW Dialogue . . . RW readers are treated to the long-awaited **Lew Merenstein** dialogue . . . **Kristeen Nicholson** tells us that **Kiss** comes alive at the Garden. Oú est Kristeen maintenent? . . . for reasons unknown to us, Columbia promotes **Brahma** . . . RW salutes WNEW, and Barry Taylor receives an autographed picture from **Tom Morrer** showing the disc jockey's pipe going out . . . **Art Collins** misspells Foreigner in an Atlantic memo . . . **Richard Gersh** promotes **Bonnie Zucker** to senior account executive . . . Ira Mayer threatens to quit RW and we say "Go. Please go." . . . **George Harrison**, **Al Stewart**, **Engelbert Humperdinck** and **Seals & Crofts** made the cover of RW . . . **Mike Berniker**, **Terry Ellis**, **Lewis Merenstein** and **Jann Wenner** were featured in the Dialogue section of the magazine . . . WNEW-FM and custom labels

(Continued on page 48)

## Joy To The World



The Joy—**Toni Brown** and **Terry Garthwaite**—visited *Record World* in Los Angeles recently. The Joy, who have not performed together in Los Angeles since their days as leaders of the Joy of Cooking, appeared at the Roxy on Dec. 6th and 7th. Pictured from left: RW's **Sam Sutherland**, **Toni Brown**, RW VP **Spence Berland**, **Bob Mercer** (Fantasy promotion) and **Terry Garthwaite**.



# It's A Wonderful Beginning..

#1 Top Instrumental (Singles)	Meco-"Star Wars"
#1 Top Instrumentalist (Singles)	Meco
#1 Top New Instrumentalist (Singles)	Meco
#1 Top New Instrumentalist (Albums)	Meco
#1 R&B Top Instrumental (Singles)	Meco-"Star Wars"
#1 R&B Top Instrumentalist (Singles)	Meco
#1 R&B Top Instrumental (Albums)	Meco-"Star Wars"
#1 R&B Top Instrumentalist (Albums)	Meco

Thanks to everyone who helped  
make our year successful!

P.S. Dear Nell, Sorry it took so long.  
Jimmy and Irv

**millennium**  
RECORDS



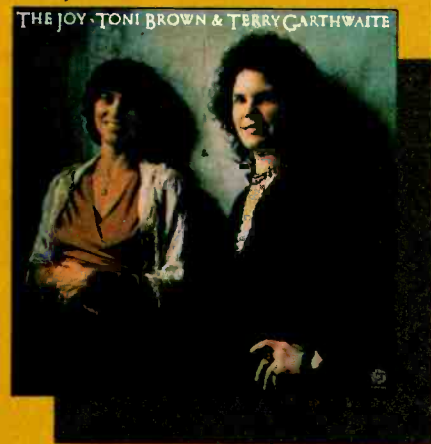
# GO BANANAS AGAIN!

Stanley Turrentine  
Nightwings  
Fantasy F-9534



The Joy - Toni Brown/Terry Garthwaite  
Fantasy F-9538

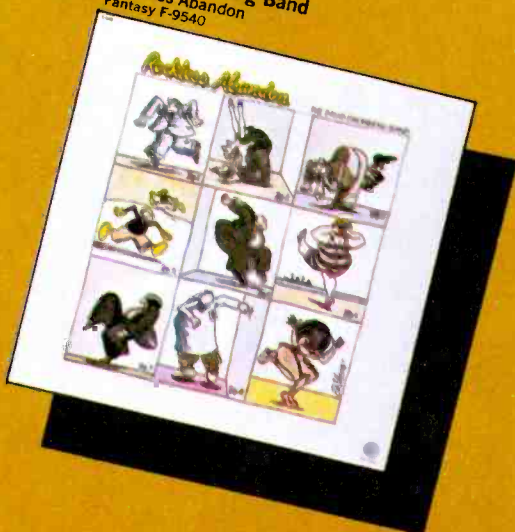
THE JOY - TONI BROWN & TERRY GARTHWAITE



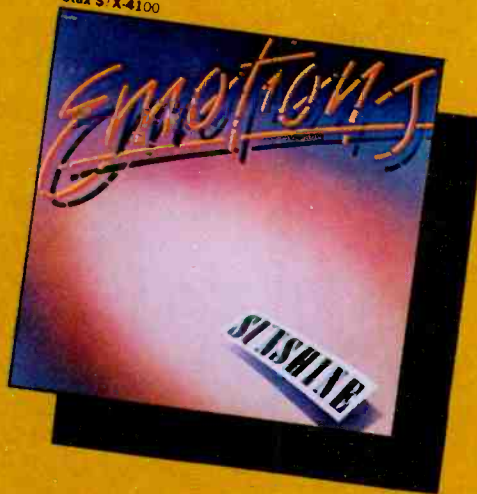
Side Effect  
Coin! Bananas  
Fantasy F-9537



David Bromberg Band  
Reckless Abandon  
Fantasy F-9540



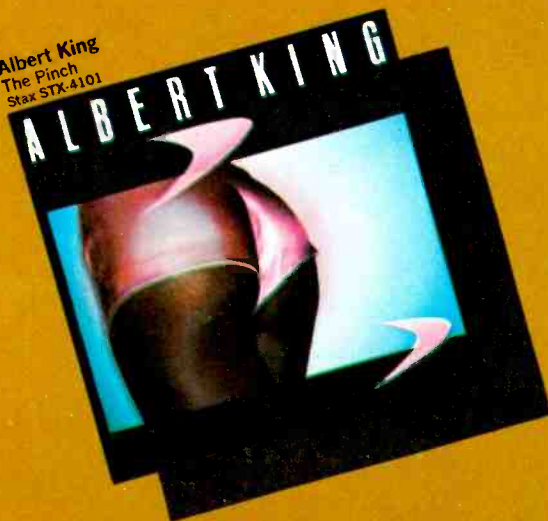
The Emotions  
Sunshine  
Stax STX-4100



McCoy Tyner  
Inner Voices  
Milestone M-9079



Albert King  
The Pinch  
Stax STX-4101



Fat Larry's Band  
Off the Wall  
Stax STX-4103



Johnnie Taylor  
Chronicle: The 20 Greatest Hits  
Stax STX-88001

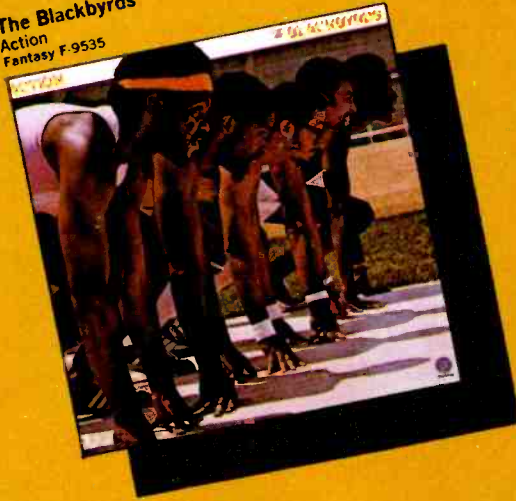




The Checkmates, Ltd.  
We Got the Moves  
Fantasy F-9541



The Blackbyrds  
Action  
Fantasy F-9535



Paulette McWilliams  
Never Been Here Before  
Fantasy F-9536



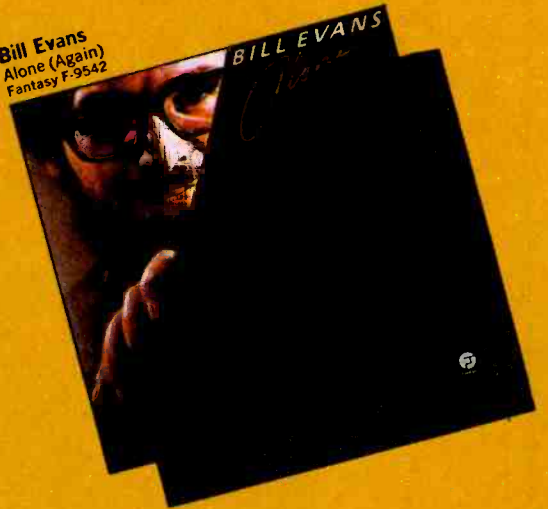
Impact  
The 'Pac Is Back  
Fantasy F-9539



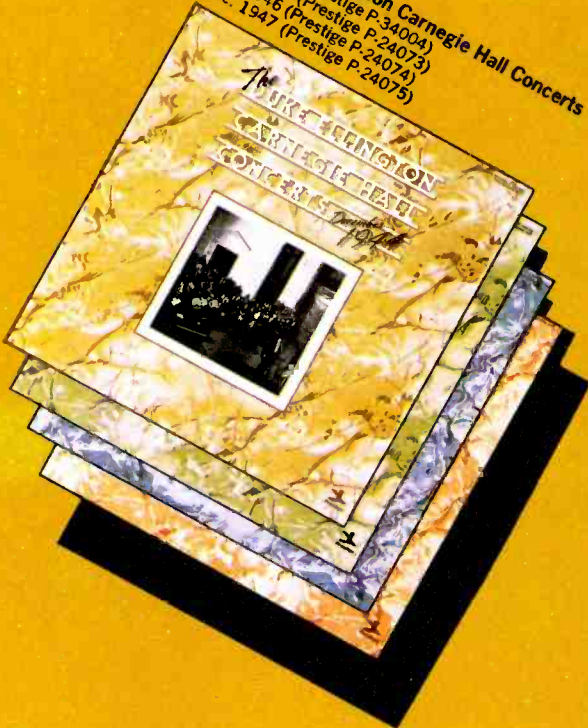
Bill Summers  
Cayenne  
Prestige P-10103



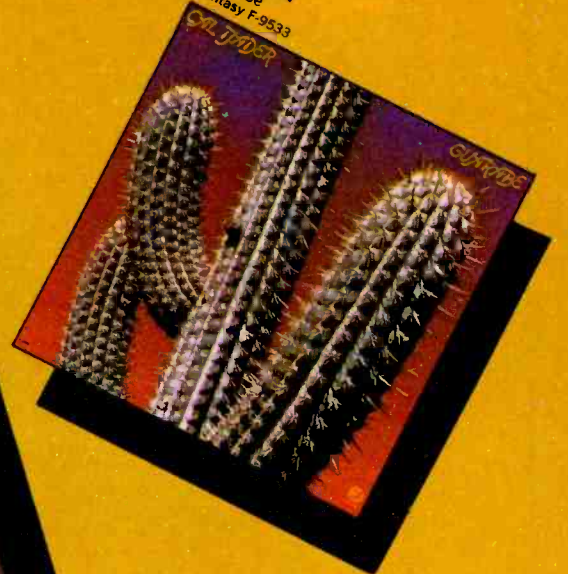
Bill Evans  
Alone (Again)  
Fantasy F-9542



The Duke Ellington Carnegie Hall Concerts  
Jan. 1943 (Prestige P-34004)  
Dec. 1944 (Prestige P-24073)  
Jan. 1946 (Prestige P-24074)  
Dec. 1947 (Prestige P-24075)



Cal Tjader  
Guarabe  
Fantasy F-9533



Ron Carter  
Piccolo  
Milestone M-55004  
Ron Carter Quartet



**Fantasy/Prestige/Milestone/Stax**



## Commercial Radio Reports Profit Hike

By IRWIN B. ARIEFF

■ WASHINGTON — Commercial radio broadcasters reported pre-tax profits of \$178.6 million in 1976, up 96 percent over 1975, the FCC reported last week. The profit rise was on revenues of \$2 billion, up only 17 percent over a year earlier.

### Networks Decline

In sharp contrast, the seven national radio networks reported to the FCC a loss of \$5 million on revenue of \$64.3 million. The 17 network - owned - and - operated stations, however, showed profits of \$15.3 million, up 33.2 percent over 1975, on revenues of \$79.5 million, up 15.3 percent.

The proportion of AM and AM/FM stations showing a profit in 1976 was 67 percent, compared with 61 percent in 1975. The proportion of profitable FM stations was 49.2 percent, up from 40.4 percent for the year before, according to FCC figures.

## Goodwin Inks Walker

■ NASHVILLE — Billy Walker (MRC) has signed an exclusive, long-term representation agreement with the Bill Goodwin Agency.

# A&M, CBS International Join Forces in Supertramp Promo

By SAM SUTHERLAND

■ LOS ANGELES—As the maiden project to be handled under A&M Records' international distribution agreement with CBS International, the overseas marketing plan for Supertramp proved an effective—and successful — testing ground for the new collaboration. According to Dave Margereson, the band's manager, and A&M International marketing director Jack Losmann, a combination of detailed pre-planning and close inter-company coordination helped the group's 26-date fall tour break open continental sales for both the most recent lp ("Even In The Quietest Moments") and earlier catalogue items.

### Ambassadors

Margereson, who's managed the group since late 1973, is a former A&M executive, who left his post with the company's English a&r office to handle them. "We were the first tour to go over under the new alliance, so in a way we were ambassadors for A&M," he observed of the late summer/early fall jaunt. Margereson explained that following the agreement's execution on July 1 of this year, he met with CBS International executives overseas to help develop a marketing plan, as well as with A&M's own staff there; while admitting there were

some preliminary obstacles, Margereson characterizes the start-up of an effective partnership as both rapid and comparatively smooth.

Of the band's previous continental sales profile, he reported, "We've had gold and silver disks galore, but this is the first year that we're really in the black on the talent side. Our live concert presentation has been a priority all along, and in the past the production costs have generally offset the tour earnings." Margereson noted that the band's sophisticated p. a. and lighting have thus been built up through the remaining profit; investing those receipts back into the show itself has paid off, however, in technical improvements in the show.

On a market-by-market basis, "Holland was big, parts of Scandinavia were strong, France was zero, and Belgium was zero," he said. "Germany is the third highest market per capita, so we went there with the intention of busting that country wide-open, despite the problems some U.S. and English acts have had there. But we felt it was possible, based on some of the English bands that have succeeded there, like Pink Floyd and Genesis."

### Pre-promotion

Playing to an estimated 135,000 concert-goers before its November conclusion, the tour was buttressed through extensive pre-promotion, primarily in tour advertising. As Losmann confirmed, A&M's own overseas marketing team began developing a strategy for the tour a month before the CBS pact, permitting a 60-day lead time for the tour itself, the latter half devoted to readying the two companies' regional executives.

Margereson praised both labels for backing the band's live package. "It's hard to get record companies to realize that the best way to expose this band is the live

show itself," he commented. "The last two tours we did, we lost money, and A&M did as well . . . But it's a long range view that has worked, based on the reaction to this tour . . . The album was released by A&M in April, and became a hit in the U.S. and overseas. Following the deal with CBS, CBS made it into a hit all over again."

### CBS Role

Both Margereson and Losmann credited A&M's top executives abroad with helping expedite CBS' entry into the picture. "The CBS people are very professional there," Lossman agreed, "and working with one company there was obviously a plus factor. We were with European independent distributors, like Sonet, Recordi and Ariola, all of whom we worked effectively with. But on this project, the entire CBS staff was really involved, clearly united behind the project." With both A&M and CBS offices in the same Paris office building, top-level coordination of advertising, in-store merchandising, press and radio interviews and promotion was closely maintained. Lossman noted that the success of the partnership precluded the need for frequent huddles between the domestic U.S. executives involved in the direction of the two companies' international marketing.

## Canada at MIDEM

■ MIDEM officials this week announced that 15 Canadian companies have confirmed their participation in the joint convention stand sponsored by the Canadian Department of Industry, Trade and Commerce.

Among those scheduled to participate are Anthem Records of Canada, Berandol Music Ltd., Casino Records, Attic Records, London Records of Canada and Phonodisc Ltd., among others.

## Piper Paeans



At their west coast debut at Santa Monica Civic Auditorium, A&M group Piper are congratulated backstage by A&M chairman Jerry Moss, and Gil Friesen, president of the label. From left are Richie Fontana, Piper; Jerry Moss; Tommy Gunn, Piper; Danny McGary, Piper; Billy Squier, Piper; Bill Aucoin, Piper's manager; Gil Friesen; and Alan Nolan of Piper.

our  
47th  
year



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(615) 244-1992



# Fairytales Do Come True...



*Thank You,  
Donna Summer*

Personal Management:  
Wald, DeBlasio, Nanas & Associates  
in association with Joyce Bogart

Produced by:  
GIORGIO MORODER AND  
PETE BELLOTTE

Casablanca Record and  
FilmWorks, Inc.





*Platinum*









# The Coast (Continued from page 22)

apparent.

But at the COAST bunker, the battle's din is distant. Sure, we have to handle a few angry store managers, but McGee monopolizes most of the retailer hate mail in New York. Here in Lotusland, there are different fish to fry: for starters, the column itself is in transition, leaving the already alarmingly outre w.c. editor in charge. Drastic straits deserve drastic solutions: After canvassing a plethora of different editorial contenders, COAST settles on an elitist jazz punk who evinces RW's time-honored disdain for high polyester content, but who still can't pronounce "corduroy," "mayonnaise," "tomato" and three or four other words that fortunately are more useful for sandwich & clothing orders than music coverage.

Meanwhile, Heart files suit against Mushroom Records, firing the opening round in a dizzying on-again, off-again court battle that will only intensify when it is announced the band has signed with CBS' Portrait label . . . Stevie Wonder and George Benson are standouts for multiple nominations on NARAS' Grammy ballots . . . The L. A. radio market starts to heat up, as Jimi Fox and an all-out advertising blitz make civilians and trade folk alike aware of Ten Q, and the arrival of John Rook at KFI and Rochelle Staab at KISS as programming aces further attests to airwave upheaval . . . Jimmy Ienner and Irv Biegel unveil the Millennium label, and their Casablanca distribution pact . . . Chrysalis unveils The Babys with a massive merchandising campaign, five color posters and magazine ads. Certain industry veterans view this with amusement, and a flurry of legal hassles over the group's name, a management split, and the lack of a big single hit all seem to lend some weight to the argument. But wait 'til next year, skeptics . . . And, in Burbank, the brotherhood of the bunny wears a little extra tan, courtesy of an Acapulco convention.

SHAPE OF THINGS TO COME—The buzz actually started early in '75. If you scanned the film dailies with any regularity, you couldn't help noticing that Hollywood's traditional disdain for science fiction had been replaced by keen interest, mirrored by the sharp increase in the number of extra-terrestrial projects being financed by major studios.

Among signs that the 'B' movie of yesterday was the "A" picture of tomorrow: George Lucas was finally wrapping in his follow-up to "American Graffiti," an outer space fantasy called "Star Wars," while Steven Spielberg was following "Jaws" with his own space program, reportedly a dramatization of UFO sightings. Behind them were a couple dozen other film makers, with varying degrees of financial support, working on sci-fi projects.

Meanwhile, back in Vinyl City, the only indication that the coming of Galactic Bomb is imminent continues to be George Clinton's further revisions of Mothership cosmology, via P-Funk (Clinton and associates intuitively understand Spielberg's script before it's written). FEBRUARY: Per usual, the RW sales index continues its slump in

## Mainieri at the Bottom Line



The Bottom Line was the showcase for what amounted to a local reunion of some of New York City's most accomplished musicians as vibraharpist-composer Mike Mainieri assembled five of his colleagues in an all-star group. The Arista artist, whose label lp debut is "Love Play," led a band consisting of Michael Brecker, David Spinozza, Warren Bernhardt, Steve Gadd and Tony Levin. Backstage well-wishers and artists included (from left): Vernon Gibbs, a&r director, Arista r&b; Kiki LaPorta, director of advertising and creative services administration, Arista; Clive Davis, Arista president; Mike Mainieri; Michael Brecker (behind Mainieri); Steve Backer, director of progressive product, Arista; Michael Hutson, director, product management & coordinator, distributed labels, Arista; Artie Patsiner, director, product management, Arista.

the wake of climactic holiday season. But while the ink shrinks, the anti-trust section of the U. S. Department of Justice thoughtfully decides to take everybody's minds off mid-winter doldrums by blanketing L. A. in sub-poenas. While retailers, label chiefs and distributors are rummaging through their desks, glove compartments, rumpus rooms and waste baskets for all the desk calenders, phone message slips and other detritus being sought, COAST keeps the industry up to date on what's really happening.

Like Split Enz vocalist Tim Finn's pithy assertion, "If music be the food of love, then we are the silverware." Or The Bay City Rollers' endorsement of White Castle burgers as the best of the fast food alternatives. Or that Mary Kay Place uses old copies of RW to wrap her jam jars.

Sometimes championing truth has as much to do with torpedoing rumors as it does with getting the scoop. And COAST does its part to straighten things out. We personally quash the widely-reported story that percussionist Ralph McDonald, keyboard player Clarence McDonald and psychotropical pioneer and cetacean advocate Country Joe McDonald are forming a nationwide burger chain called Ralph, Clarence and Country Joe's . . . Meanwhile, RW keeps trying to sew up its collegiate readership with covers on Jackson Browne and Saturday Night Live . . . The Feds keep trying to make vinyl merchants uncomfortable with new probes (a bootlegging drive, this time) . . . And Michael Lippman keeps trying to make it back into the column, having moved over to Arista, where he is now just another vice president and Not To Be Trusted ("Just foolin', Michael. Uh, put that down, Mike. No, no, seriously, guy, we're just . . ."). And the weirdness continues. The Doobie Brothers appear on the "Dinah" show, and she somehow ends up crooning "Listen To The Music" with them at a live concert later in the year. No truth to the rumor that she's taking over the lead guitar chores for the "retired" Tom Johnston.

MARCH (OR DIE): The month begins with one of the more curious scams of the year when "Roots" author Alex Haley, following the phenomenal success of the television adaptation, is announced as the guest speaker at the forthcoming NARM confab in Los Angeles. Why? Well, it seems that Haley will soon be joining the record biz with his own double-album spoken word presentation of the history of "Roots." And sure enough, the week after the announcement there's a two-page ad for the record (on Warners) in the pages of RW. Haley speaks at NARM, as planned—after L.A.

*(Continued on page 82)*

## CONCERT REVIEW

### B. B. Brings Down The House

■ LOS ANGELES—B. B. King, contemporary master of the blues guitar, brought down the house with a rousing two hour performance Wednesday (7) night at UCLA's Royce Hall.

Kicking off the B. B. King show was the ABC/Dunhill recording artist's seven piece back-up band with two sassy, horn-dominated instrumentals. With the high excitement level thus firmly established, King was then introduced to command the reins of a concert that was both invigorating and soulful.

#### Blues Standards

The first half of the evening was comprised mainly of blues standards. Whether on the upbeat or downbeat, King capably set the emotional tone with his guitar playing. On some numbers his guitar wept the blues while on others it rejoiced.

King's vocals were equally superlative throughout, although at times they were unintelligible in the total sound mix. But King

overcame the technical limitations, shouting, then purring his tales of woe.

#### Standing Ovation

The second half of the show entered into more familiar territory with performances of some of his better known records, such as "Hummingbird" and "The Thrill Is Gone." The latter song, which King wisely saved to the end, brought the SRO crowd to their feet for a standing ovation. It was a fitting finale to a well-paced, perfectly performed show.

As King said at one point in Wednesday's concert, one doesn't need "a whole lot of sophistication" to enjoy the blues. Neither, one might add, does the blues, as performed by King and Co., need a lot of flashy theatrics to reach an audience. The music and the men who made it that night at UCLA proved this point most emphatically with one of the most powerful shows those in attendance are ever likely to witness.

Annie Jones



BARBRA STREISAND:  
#1 Top Female Vocalist, Pop Album,  
"Streisand Superman".

BARBRA STREISAND  
KRIS KRISTOFFERSON:  
#2 Pop Album Soundtrack,  
"A Star Is Born".

CONGRATULATIONS  
FROM YOUR RECORD COMPANY.



# NEW WAVE TOP 20

DECEMBER 31, 1977

1. **HOLIDAYS IN THE SUN**  
SEX PISTOLS/Virgin (import)
2. **MY AIM IS TRUE**  
ELVIS COSTELLO/Columbia (lp cuts)
3. **NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS/WB**  
THE SEX PISTOLS/WB (lp cuts)
4. **WILD YOUTH**  
GENERATION X/Chrysalis (import)
5. **THE STRANGLERS**  
A&M (ep)
6. **THIS IS THE MODERN WORLD**  
THE JAM/Polydor (lp cuts)
7. **F\*\*K OFF**  
ELECTRIC CHAIRS/Sweet FA (import)
8. **TILL THE NIGHT IS GONE**  
ROBIN TYNER & THE HOT RODS/  
Island (import)
9. **2-4-6-8 MOTORWAY**  
TOM ROBINSON BAND/EMI (import)
10. **ROCKAWAY BEACH**  
RAMONES/Sire
11. **MONGOLOID**  
DEVO/Booji Boy
12. **YOU BETTER BELIEVE ME**  
CELIA & THE MUTATIONS/UA (import)
13. **ANARCHY IN THE U.K.**  
SEX PISTOLS/Sex Pistols (12" import)
14. **LORETTA**  
NERVOUS EATERS/Rat
15. **SATISFACTION**  
DEVO/Booji Boy
16. **THE ALBUM**  
EATER/The Label (import lp cuts)
17. **DO ANYTHING YOU WANNA DO**  
THE RODS/Island
18. **JUST ANOTHER TEENAGE ANTHEM**  
NEW HEARTS/CBS (import)
19. **THE SINGER NOT THE SONG**  
ALEX CHILTON/Ork
20. **PUNK ROCK CHRISTMAS**  
THE RAVERS/Zombie

## Year of the Superstar

(Continued from page 3)

twelve weeks, a position she has not relinquished since October 15. Other hit movie themes were "Car Wash" by Rose Royce (MCA), "Love Theme From 'A Star Is Born'" by Barbra Streisand and "'Star Wars' Theme/Cantina Band," the only instrumental of the foursome, conducted by Meco Monardo (Millennium).

Of the newcomers that scored impressively on The Singles Chart aside from Boone, Andy Gibb's first single, "I Just Want To Be Your Everything" (RSO), was number one for five weeks and Alan O'Day's "Undercover Angel," the first single for the Pacific label, remained number one for four weeks as did Mary MacGregor's "Torn Between Two Lovers" (Ariola America).

Leo Sayer (WB) who hit the top earlier in the year with "You Make Me Feel Like Dancing" regained that position for a three week span on May 7 with another song from his "Endless Fight" album, "When I Need You." The Emotions were the only other group to hit number one for more than two weeks when "Best Of My Love" (Columbia) did it on August 27 and returned for another two weeks on Sept. 17.

Stevie Wonder (Tamla) was the only artist aside from Sayer in 1977 to reach number one with two different singles. He did it with "I Wish" on January 22 and with "Sir Duke" on May 28 and June 4.

# NEW WAVE NEWS

By BARRY TAYLOR & ALAN WOLMARK

1977 turned out to be a fundamental year for the new wave: what was formerly an underground movement surfaced with many major bands being signed and a number of significant lp releases. This was the year the **Ramones** tried to go commercial and became stars in Europe, **Elvis Costello** signed Stateside, the **Sex Pistols** lp finally materialized and some English punkers hit our shores with varying degrees of success—**The Jam**, **Elvis**, **Damned**, **Motors**, **Eddie & the Hot Rods**, and on December 30—the Sex Pistols (see separate story).

This was also the year that punk matured into a medium with potential for mass acceptance. The small clubs which continuously were filled beyond capacity, inciting harassment from local police and fire departments, began to give way to small halls. December 27th's opening of CBGB's 2nd Avenue Theatre in New York will also be a shot in the arm. Even radio woke up to the fact that much of the creative energy in new wave music needs exposure and feedback to expedite its development. With the airwaves the last frontier for punk, a few progressives are acknowledging that it may yet be an integral force in the years to come. But generally, 1977 showed progressive radio shirking its responsibilities to explore new artists and material. New wave is exercising the time-honored tradition in rock to buck the status quo. While the music may not mean much to program and music directors who grew out of the great musical and cultural revolution they feel was left behind ten years ago, new wave must be welcomed and aired for the public to decide. It is a threat and a challenge to the definition and ideals of progressive radio.

Punk record sales steadily rose throughout the year and the money-makers are doing fairly well. Record labels are proliferating with names like Ork, Zombie, Rat, Bomp and a slew of other indies, alongside a new wave division of Mercury and Warner Brothers' heavy commitment with the Pistols and the Sire label. Of course the opportunists are ever-present. Exploitive punk novelty discs are surely a prime obstacle to converting listeners and record buyers in the long run. But things definitely look healthy as 1978 (the year of the punk?) is ushered in.

**RADIO NOTES:** The new wave will be discussed, among other subjects, on "Shortcuts to Paradise," an hour broadcast from 11 to midnight on New Year's Eve on WBAI (New York), WLIR (Long Island), WPLR (New Haven) and WCOZ (Boston). "The last big broadcast of

(Continued on page 94)

## New Wave Hit Parade

### PANTASIA/NEW YORK

**THE MODERN LOVERS LIVE**—Beserkley (import lp)

**YACHTLESS**—Tyla Gang—Beserkley (import lp)

**OUT OF THEIR SKULLS**—Pirates—WB (import lp)

**MY AIM IS TRUE**—Elvis Costello—Col (lp)

**NEVER MIND THE BOLLOCKS**—Sex Pistols—WB (lp)

**WILD YOUTH**—Generation X—Chrysalis (import)

**THE DIODES**—CBS (import lp)

**NO PITY—999**—UA (import)

**THE ALBUM**—Eater—The Label (import lp)

**SONGS FOR SWINGING LOVERS**—Radio Stars—Chiswick (import lp)

### CUTLER'S/NEW HAVEN

**ONE TRACK MIND**—Heartbreakers—Track (import)

**WATCHING THE DETECTIVES**—Elvis Costello—Stiff (import ep)

**ROCKAWAY BEACH**—Ramones—Sire

**WILD YOUTH**—Generation X—Chrysalis (import)

**FREAK SHOW**—Lurkers—BB (import)

**LONDON TRAFFIC**—The Jam—Polydor (lp cut)

**BONE IDOL**—Drones—Valer

**THE ALBUM**—Eater—The Label (import lp)

**ROADEY RUSH**—Third Rail—Rat

**IT WON'T SELL**—Panic—Rainy City

### MUSHROOM/NEW ORLEANS

**THIS IS THE MODERN WORLD**—The Jam—Polydor (lp cut)

**LOCK IT UP**—Eater—The Label (12" import)

**SEX & DRUGS & ROCK & ROLL**—Ian Dury—Stiff (import)

**ANARCHY IN THE U.K.**—Sex Pistols—Sex Pistols Records (12" import)

**SAFETY IN NUMBERS**—Adverts—Anchor (import)

**MARY OF THE FOURTH FORM**—Boomtown Rats—Ensign (import)

**DO ANYTHING YOU WANNA DO**—The Rods—Island (lp cut)

**TEENAGE LOBOTOMY**—Ramones—Sire (lp cut)

**SHE'S A WIND-UP**—Dr. Feelgood—UA (12" import)

**THE STRANGLERS**—A&M (ep)

### BOMP/HOLLYWOOD

**I'M SICK OF YOU**—Iggy & Stooges—Bomp (ep)

**SATISFACTION**—Devo—Booji Boy

**PUNK ROCK CHRISTMAS**—Ravers—Zombie

**198 SECONDS OF**—Dils—Dangerhouse

**WE ARE THE ONE**—Avengers—Dangerhouse (ep)

**I LIKE TO BE CLEAN**—Mumps—Exhibit "J"/Bomp

**MONGOLOID**—Devo—Booji Boy

**JUST ANOTHER TEENAGE ANTHEM**—New Hearts—CBS (import)

**ROCKAWAY BEACH**—Ramones—Sire

**A B C D**—Randoms—Dangerhouse

## Jukebox Regulations

(Continued from page 3)

placed in the title strip panel of the jukebox. Since the 1976 copyright law requires that the licenses be clearly visible, the small stickers were probably the best the jukebox operators could have hoped for.

The jukebox licenses will cost eight dollars per box per year, and will expire on Dec. 31 of the year in which they are issued. Licenses issued after July 1 in any given year will cost four dollars. With an estimated half-million boxes now in public use, the jukebox fee will create an annual \$4 million pool out of which composers' royalties will be paid.

Among the other provisions of the new regulations are:

- Jukeboxes without serial numbers will be identified by model number, model year and name, type of sound system, record capacity and charge per play when applying for licenses. Jukebox operators had requested that only the model number, name and record capacity be required; however, the performing rights societies had asked for such information on all boxes, even those with serial numbers.

- Wall boxes—jukeboxes with remote units—will be considered as one box for licensing purposes. The license stickers must be displayed on the master box, or, if that is not readily visible, on one of the wall boxes.

- Replacement license certificates will cost four dollars, and applications for them must contain a notarized affidavit explaining how the original license was lost or destroyed.

- Jukeboxes that are sold or transferred during the term of a license will not require a new application.

- An operator who owns more than one machine may submit a single application, if he includes the necessary information for each machine and submits the correct total fee.

The application form for jukebox licenses is now available. It has been designated "Application for Recordation of Coin-Operated Phonorecord Players (Form JB)," and is available free from the Licensing Division, United States Copyright Office, Library of Congress, Washington, D. C. 20667.

## Jobete Re-Signs Sawyer

LOS ANGELES — Karen Hodge, vice president, administration, Jobete Music Company, Inc., announced the re-signing of hit songwriter Pam Sawyer to the Jobete roster of writers. The signing marked Sawyer's third pact with Jobete over the past ten years.



OVER

5,000,000

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# CONGRATULATIONS TO:

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 Jack Craig  
 Dusty Darst

Alan Davis  
 George Deacon  
 Walter Dean  
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 Dave Demers  
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 Terry Easter  
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# New York, N.Y.

(Continued from page 34)

got the special treatment.

## APRIL

**Ira Mayer** gives us all a break and exits *RW*, thus ending an era of youginess . . . **Jules Malamud** resigns as president of NARM . . . the Martell Foundation honors **Bruce Lundvall** . . . *RW* reaches a new low by publishing a picture of **Steven Baker** . . . manufacturers, retailers are encouraged by the renewed strength of black product . . . *RW*'s L.A. seminar draws 200 for a discussion of chart methodology . . . quote of the month came from **Jake Riviera**, who, when asked why Stiff had deleted its first eight singles, replied: "They were released in 1976. This is 1977. We're running a record company, not a museum." . . . D.M. raves over **Iggy Pop** and **Blondie**, calling the latter a group "with the potential to grow and prosper without first bringing rock music to its knees." . . . **Marc Kirkeby** goes to Philly to review **Peter Gabriel** and **Television** and unfortunately fails to become involved in a fatal accident on the return trip to New York . . . who is **Becky Sue Epstein**? . . . in response to cost increases, Pickwick suspends discounts on all WEA product . . . **Barry Taylor** gets the scoop on CBS' platinum ads . . . **Marc Kirkeby** get the scoop on the **Leber & Krebs** production of *Beatlemania* . . . **Carol McNichol** gets promoted . . . **Art Collins** gets promoted? Why? . . . Beatle rumors and news were in the air, everything from **John Lennon** signing with Portrait, to John Lennon signing with Millennium to the hard news that two live Beatle albums would be released in the late Spring. Our own wild-eyed art director, **Michael Schanzer**, even informed us that the Beatles had reunited and were in the studio recording an album. Schanzer, of course, was hallucinating again . . . Know Your Chart Department Personnel debuted in New York, N.Y. featuring that living, breathing, counter-commercial against vegetarianism **Toni Profera** . . . **Samuel Graham** wondered if Brazilian artists would be the next big trend. Dear Sam: How would you like to wonder about a knuckle sandwich? . . . Know Your Chart Department Personnel features the Conehead, about whom no more need be said . . . New York, N.Y. steps out in front of the pack by being the first to write about **Elvis Costello** . . . **Nikki McGee** is named Atlantic's tour publicist . . . Atlantic promotes **Bob Kaus**? Before he got that magazine? . . . **Hannah G. Spitzer** raves about **Marc Allen Trujillo** and never again appears in *RW* . . . The following witticism appeared in the Coast column: "Crossover (and we don't mean jaywalking) . . ." . . . the *RW* Flashmakers, minus rookie sensation **Chris "Ol' Harv" Gordon**, began spring training with a rash of injuries. **Steve Baker**, **Brahma** and **Gary Kenton** all sustained pulled muscles during an exhibition game in Central Park. ASCAP's **Walter Wager** sent a written

## Engelbert TVer



Engelbert Humperdinck (center), whose first Christmas album's titled "Christmas Tyme," on Epic Records, joined Mac Davis (center, foreground) for his NBC-TV special, "Mac Davis . . . I Believe In Christmas." The show, which also included David Soul (far left), Lorene Yarnell (second from left) and Robert Shields (far right), aired on Wednesday, Dec. 7, taking viewers on a musical tour of Christmas, recalling different customs and childhood memories.

communiqué to **Howard "Ol' Ragarm" Levitt** challenging the Flashmakers to a set-to anytime, anywhere, to which Levitt responded: "I'd like to hurl a high hard one right under Wager's notably weak chin." . . . west coast charters **Lenny Beer** and **Portia Giovinazzo** were spotlighted in Know Your Chart Dept. Personnel . . . Portia Giovinazzo. That's an alias if we ever heard one . . . that great proponent of the work ethic, living legend **Fred Goodman**, was named west coast manager of CAM. Fred, who has made a career of being a walking lobotomy, informed us that he was hard at work on a novel "about the coming of age of the main character and about the loss of innocence." Great, Fred. Keep it up . . . Kiss goes to Japan, without your beloved columnists . . . the world of publishing was the subject of an *RW* special . . . **Cecil Holmes**, **Dan Ingram**, **Brent Maher**, **Miles Lourie** and **Al Bell** were the Dialogues of the month . . . gracing our covers were **Kansas**, **Alex Haley**, **David Soul**, **Queen** and **Helen Reddy**.

## MAY

American Can and Pickwick sign merger agreement . . . Pickwick and WEA resolve pricing rift and begin "business as usual" again . . . *RW*'s Memphis trade/radio seminar draws strong radio turnout . . . **Earl McGrath** is named president of Rolling Stones Records . . . New York, N.Y. features "the guitarist primeval," **Link Wray**, and notes that he is backing a promising new talent in **Robert Gordon** . . . **Steven "Buck" Baker** gets his comeuppance and is thrown out of "21" for wearing blue jeans, even though **Andy Warhol**, wearing paint-stained jeans, was welcomed with open arms . . . New York, N.Y. sides with **Bob Weiner** who took issue with **Lou O'Neill Jr.**'s comments about Columbia's **Hope Antman** . . . good move time . . . the headline over the picture says "Duke At The Bottom Line" but **Dave Marsh** is nowhere to be found . . . Columbia announces that **Peter Jay "Prince" Philby** has been promoted to the position of associate director, talent acquisition, west coast a&r for the label . . . **Marc "Ol' Tin Ear" Kirkeby** journeys to the Yorkville Palace to review the Babys and finds that the group "makes all the right moves." Asked for comment, **Bob Ezrin** just laughs . . . a simple guy, **Ira Mayer**, praises "I Love My Wife" for its simplicity . . . a picture headlined "Artful Endeavor" does not feature **Artful Dodger** . . . *RW* introduces the Radio Marketplace before anyone has a chance to figure out the Gospel Charts, the Folio Chart or the Sales Index . . . **Stephen Diener** is named president of ABC Records . . . **Joe Cohen** is named executive VP of NARM . . . **Ahmet Ertegun** receives the 6th annual Humanitarian Award from the Conference of Personal Managers East . . . **Michael Shain**, not yet fully recovered from his **Nick Johnson** episode, submits a story headlined: "Wiley To Remain FCC Chairman?" . . . *RW* changes masthead to read "Emmett Kelly/Washington Correspondent."

HE'S SO PREDICTABLE: Rolling Stone associate editor **Dave "Sometimes A Great Notion" Marsh** was interviewed in a recent edition of the Chicago Reader. "Bruce Springsteen is the real thing in a way that no American has been the real thing in a long time," said Marsh. He's right, of course, but it's not for that remark that New York, N.Y. is singling out Marsh. Rather, it's for the picture of him that accompanies the interview, since it shows Marsh in an all-too-typical, but heretofore undocumented, pose—with a lampshade over his head.

And reciting "Gunga Din," right Dave?

The Flashmakers open the 1977 softball season with a 17-6 loss to Arista . . . Columbia promotes **Sherry "Cute As A Button" Ring** . . . Oh, Jesus Christ. "Jim Weatherly: Double-Barreled Talent" by **Sam Sutherland** . . . Atlantic signs the **Temptations** and throws a party for them at Studio 54 . . . D.M. discovers that the Red Greg label pursues the lp market . . . New York, N.Y. features the Museum of Broadcasting . . . **Ted Nugent** drops a chain saw on his

(Continued on page 74)



Hindenburg disaster survivors



**David Krebs**  
**Steve Leber**

**1977** **managers**  
**of the**  
**year**



**MANY THANKS TO  
BEING OVERCOME  
FOR BEING SO NICE  
RECOGNIZING THE  
WEATHER**



**THE EMOTIONS\***

- #1 TOP FEMALE GROUP—POP SINGLE CATEGORY
- #1 TOP FEMALE GROUP—POP ALBUM CATEGORY
- #1 TOP FEMALE GROUP—R&B SINGLE CATEGORY
- #1 TOP FEMALE GROUP—R&B ALBUM CATEGORY
- #1 TOP SINGLE (GROUP)—POP SINGLE CATEGORY
- #1 TOP SINGLE (GROUP)—R&B SINGLE CATEGORY
- #2 TOP ALBUM (GROUP)—R&B ALBUM CATEGORY

**The Emotions, Deniece Williams and Weather**



# RECORD WORLD FOR BY OUR EMOTIONS, TO DENIECE AND FOR ACCURACY OF OUR REPORT.



DENIECE WILLIAMS · SONG BIRD



## DENIECE WILLIAMS\*\*

- #1 TOP NEW FEMALE VOCALIST – R&B ALBUM CATEGORY
- #1 TOP NEW FEMALE VOCALIST – R&B SINGLE CATEGORY
- #3 TOP FEMALE VOCALIST – R&B ALBUM CATEGORY
- #5 TOP FEMALE VOCALIST – R&B SINGLE CATEGORY

## WEATHER REPORT†

- #1 TOP INSTRUMENTAL COMBINATION – POP ALBUM CATEGORY

**Report are on Columbia Records and Tapes.**



\*\*Produced by Maurice White for Kalimba Productions. Co-produced by Jerry Peters. Exclusive representation: Cavallo/Ruffalo Management, Beverly Hills, California. †Exclusive management: Cavallo/Ruffalo Management, Beverly Hills, California.



**RONNIE DYSON**—Columbia 3-10667

**AIN'T NOTHING WRONG** (prod. by Chuck Jackson & Marvin Yancy) (writers: same as prod.) (Jay's/Chappell, ASCAP) (3:40)

One of Dyson's better song vehicles could cross him from r&b to pop—this stately ballad has a gospel air to it, and shows off his fine voice quite well.

**ARCHIE BELL & THE DRELLS**—

Phila. Intl. 8 3637 (CBS)

**I'VE BEEN MISSING YOU** (prod. by John Whitehead & Gene McFadden) (writers: Brown-Wallington-Whitehead-McFadden) (Mighty Three, BMI) (3:22)

The Drells' fans, accustomed to dance numbers from this group, should still enjoy this romantic ballad, powered by an emotive vocal.

**RONNIE MCDOWELL**—Scorpion 149

(GRT)

**I LOVE YOU, I LOVE YOU, I LOVE YOU** (prod. by Slim Williamson) (writer: McDowell) (Brim, SESAC) (3:26)

McDowell, who rose to prominence with an Elvis tribute, is still close to the King in style and substance—this ballad will remind many of Presley.

**DAVID RUFFIN**—Motown 1435

**YOU'RE MY PEACE OF MIND** (prod. by Van McCoy & Charles Kipps Jr.) (writer: McCoy) (Warner-Tamerlane/Van McCoy, BMI) (3:30)

As the title suggests, this single is an uplifting, positive love song, in dance tempo and with a full-sounding arrangement that should click.

**HERMAN'S HERMITS**—Roulette 7213

**HEART GET READY FOR LOVE** (prod. by Hermit's Prod.) (writers: Bugatti-Musker) (Chappell, ASCAP) (2:55)

The second version of this Bugatti & Musker song could well be a hit—the Noone-less Hermits perform it well, and the a cappella segment helps.

**KAREN NELSON AND BILLY T**—

Amherst 726

**BETWEEN HELLO AND GOODBYE** (prod. by Jim Ed Norman & Ron Kramer) (writers: Nelson-Tragesser) (Times Square/Norfolk, BMI) (3:15)

This duo should continue to build its adult contemporary and country audience with this mid-tempo pop tune, boasting a clever lyric line in the chorus.

**FAT LARRY'S BAND**—Stax 3202

(Fantasy)

**CASTLE OF JOY** (prod. by James-Rubens-Bernstein-Williams) (writers: McLean-McDaniels) (WIMOT, BMI) (3:00)

Students of Sigmund Freud may find there's more to this party-funk tune than meets the eye—the many delights are enumerated enticingly.

**THE DELLS**—Mercury 73977

**PRIVATE PROPERTY** (prod. by the Harris Machine) (writers: Moore-Tyson) (Dajoy/Top Bound/Six Strings, BMI) (3:09)

Female listeners may find this possessive love song a bit overbearing, but the soulful vocal and the Dells' smooth touch should bring it across.

**LITTLE MILTON**—Glades 1747 (T.K.)

**ME FOR YOU, YOU FOR ME** (prod. by Milton Campbell & James Mack) (writers: Campbell-Powell) (Trice, BMI) (3:48)

This slow blues provides a fine vehicle for one of Little Milton's best vocal performances. The romantic message should please female listeners.

**SHARON REDD-ULA HEDWIG-CHARLOTTE CROSSLEY**—Columbia 3-10665

**DOES YOUR MAMA KNOW ABOUT ME** (prod. by David Rubinson) (writers: Baird-Chong) (Jobete, ASCAP) (3:33)

This trio's original name, Formerly The Harlettes, is no more, but the group's single debut, a wronged-woman ballad, should launch their careers.

**AKI HARA**—MCA 40850

**THE TELEPHONE CALL** (prod. by Heyward Collins & Joe Saraceno) (writers: Saraceno-Louis-Soder) (Tri-Song/Famous/Ensign, ASCAP/BMI) (3:22)

This is strong stuff for pop—a country-pop ballad about a rape victim calling home. Sentimentality abounds, and soap opera-oriented fans may respond.

**GUY WORKMAN**—Rush 101

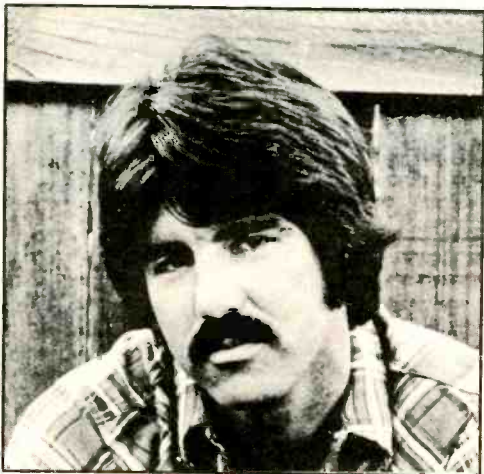
**WORLD OF LIES** (prod. by Ray Rush) (writer: Workman) (Our-Kinda, BMI) (3:29)

Workman moves ably through this mid-tempo rock 'n' roll song with a Joe South feel to it—pop could respond, and album-rock attention is likely.

# RIP KECA MUSIC INC

(LARRY GORDON) est. 1972

HOME OF  
**JIM WEATHERLY**



*We wish to thank all of the artists who have recorded our songs by Jim Weatherly.*

## WHERE HITS STACK UP

NEITHER ONE OF US  
BETWEEN HER GOODBYE AND MY HELLO  
MIDNIGHT TRAIN TO GEORGIA  
BEST THING THAT EVER HAPPENED TO ME  
WHERE PEACEFUL WATERS FLOW  
STORMS OF TROUBLED TIMES  
JUST ENOUGH TO MAKE ME STAY  
THE NEED TO BE  
I'LL STILL LOVE YOU  
LOVE FINDS ITS OWN WAY  
ROSES AND LOVE SONGS  
LIKE A FIRST TIME THING  
LIKE OLD TIMES AGAIN  
MY FIRST DAY WITHOUT HER  
THE FARTHEST THING FROM MY MIND  
IT MUST HAVE BEEN THE RAIN  
YOU ARE A SONG  
GOING UPS AND COMING DOWNS  
ALL THAT KEEPS ME GOING

GLADYS KNIGHT AND THE PIPS

RAY PRICE  
BOB LUMAN  
PERSUADERS  
ANDY WILLIAMS  
JOHNNY MATHIS  
FERRANTE AND TEISHER  
RAY CDNNIFF  
WAYNE NEWTON  
CISSY HOUSTON  
HOLLY SHERWOOD  
BOBBY SHERMAN  
CLIMAX  
VICKI CARR  
LINDA GEORGE  
JERRY NAYLOR  
TRINI LOPEZ  
DANNY THOMAS  
STEVE LAWRENCE  
BILL ANDERSON  
NAT STUCKEY  
PEGGY LEE  
MARY TAYLOR  
JIM NABORS  
ANN-MARGARET  
JONIE MDSBY  
ROD KIRKHAM  
JOHNNY RUSSELL  
THE HAGERS  
SOCIETY OF SEVEN  
PAUL HAMPTON  
LEE DRESSER  
JIM WEATHERLY  
JOHNNY CUNNINGHAM  
MAXINE WELDON  
CLINT HOLMES  
BILLY JOE ROYAL  
LYNN ANDERSON  
BILLY GORDON  
DAHANN CARROLL  
DEAN MARTIN

CECIL HOLMES  
SISTER SLEDGE  
O. B. McCLINTON  
BRENDA LEE  
ANTHONY ARMSTRONG  
JONES  
IZUMI YUKIMURA  
DIONNE WARWICK  
BUDDY GRECO  
ASHA PUTHLI  
DENNY SEAGER  
THE GIRLS  
JACKIE TRENT AND  
TONY HATCH  
RED STEAGALL  
PATSY SLEDD  
ROBIN KENYATTA  
GLENN YARBROUGH  
FALL  
CATHY O'SHEA  
SAMI JO  
BATDORF AND RODNEY  
BILL NASH  
ARLEEN HARDIN  
CONNIE EATON  
WANDA JACKSON  
DENNIS YOST AND  
THE CLASSICS IV  
RANJ  
LETTERMEN  
ROSINA  
BERYL DAVIS  
TAVARES  
SPANKY & OUR GANG  
HAMILTON, JOE FRANK  
& DENNISON  
MAC DAVIS  
CHARLEY PRIDE  
DOTTIE WEST  
FRANK SINATRA, JR.  
DOROTHY MOORE

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1977 Most Promising Female Vocalist.

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more  
promises.** Marlena Shaw puts the industry on notice:  
In 1978, the promise is fulfilled.  
Marlena's new single,  
"Don't Ask to Stay Until Tomorrow  
(Theme from 'Looking for Mr. Goodbar')." 3-10661  
Marlena's new album, due soon.



**Next year,  
we'll have even more to congratulate.  
Columbia Records.**

\*Also available on tape.  
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# Aphex Unit Generates Studio, Consumer Excitement

By SAM SUTHERLAND

■ LOS ANGELES — With the list of successful commercial albums mixed with the Aphex Aural Exciter lengthening, Aphex Systems, Ltd., one of nine associated Aphex licensing operations and the proprietors of the basic design, are midway through completing renovation of new offices on Melrose Ave. here. For Aphex Ltd. president Marvin Caesar and Curt Knoppel, the Swedish engineer who first discovered the circuit's psychoacoustic effect accidentally in 1956, the gains in credibility for Aphex among producers, artists and engineers is particularly gratifying: less than three years ago, an initial effort to launch Aphex-mixed product via a special processing facility in New York nearly scuttled Knoppel's infant business.

Since teaming with Caesar two years ago and altering a marketing strategy for the device, Knoppel has won impressive credentials in terms of key albums mixed through the Aphex unit: Linda Ronstadt, Fleetwood Mac, James Taylor, Jackson Browne, Carole King, Donald Byrd, Rod Stewart, Andrew Gold, Bette Midler, Mac Davis, Dolly Parton and Karla Bonoff are among the artists whose recent lps have used Aphex. NBC-TV's "Midnight Special" has been using Aphex for its own sound production, and live tours utilizing the units have included recent national sweeps by Wings, Kiss, Crosby, Stills & Nash, James Taylor, Supertramp, Led Zeppelin, America, Bruce Springsteen, Linda Ronstadt and Andrew Gold.

When Knoppel first unveiled a commercial prototype in New York in the early '70s, the initial reaction to the Aphex principle was far cooler. Although Knoppel is an established inventor with patents in the automotive and aerospace industries, the story of the Aphex unit—which was prefigured by a "mistake" Knoppel made while wiring a stereo amplifier kit over 20 years ago—invited industry skepticism. Aphex—an acronym for Aural Perception Heterodyne Exciter—is not a discretely measurable tonal effect that can be graphed on testing equipment, but rather employs the listeners' own neural circuitry as part of the total effect. Simply put, Knoppel claimed his device could "excite" existing psychoacoustic tendencies, enhancing the perception of recorded information: to most listeners, the subjective perception of the circuit's effect is one of wider dynamic range, enhanced detail and greater presence, yet an apparent dynamic boost estimated by the system's owners at 3 to 6 db, isn't evident

from simply checking VU levels.

Knoppel's original proposal for employing the Aphex was to have masters processed at his own mid-Manhattan center. But few producers were willing to experiment with the new design. As Caesar admits today, "The problem created by the mastering situation was that it wasn't the most effective way to demonstrate the circuit's real capabilities. A blanket operation was the wrong approach at that point; there are parts of a mix where the amount of Aphex on the mix might have to be increased or decreased.

"It's not a certain, pre-determined amount of Aphex that goes into a mix. If you listen to some of the albums done with the effect, like Peter Asher's productions with James Taylor and Linda Ronstadt, there's a lot done with it; on other records, it's not nearly as apparent."

According to Caesar, the subjective differences between producers thus made it apparent "that it couldn't be managed as a processing plant, since not everyone would like what it does to their record in the same degree." After closing the center, Knoppel himself "pulled up stakes and headed for New England, where I traded work to have access to a studio." That facility was Shaggy Dog Studios in rural Massachusetts, where the engineer based his work for a year, including Aphex work on five albums.

During this period, Knoppel first met Caesar, an accountant and land developer, who brought new capital and management experience to the company. Aphex Systems, Ltd. was formed in Framingham, Mass., in March of '75, preceding a ten-month period of further research on the basic design. "We spent the first year trying to package something

that had high quality, roadability for live applications and controls that could be understood and used effectively by any competent sound engineer," Caesar recalled. In the summer of '76, the current Aphex units were designed as a solid-state assembly, rather than the tube-powered system originally used. Caesar says the newer units, which utilize six circuit cards, are now fully field repairable.

At the same time, marketing of the effect was changed. Caesar and Knoppel realized that the center was an impractical approach, since each engineer would have to be involved with the effect much as he would be any other phase of the project. "We sat down and started thinking about a marketing policy," Caesar recalled, "and we decided the only way to do it was to create a demand among musicians, producers and engineers." Neither wanted to simply build the units for direct sale to the professional market.

"Basically, a studio is just a room full of equipment," Knoppel asserts. "That complement of equipment isn't altered unless the artist demands, or the producer insists on having it there." And, with studios always touting new types of equipment as competitive weapons, Knoppel added, there was the danger that the Aphex would get lost in the usual array of outboard devices.

Through the nine Aphex companies, each of which participates as a separate venture rather than an office for the central location here, the units are leased, or licensed, for use. The basic price schedule quoted by Caesar runs from \$30 a minute for each final produced minute for a recorded product; from \$100 a day to \$2,400 a year for live use and media transmission. Thus far, the demand for licenses has contin-

ued to far outstrip the number of available units, especially since Aphex's strategy of promoting the device to engineers and producers has led several to license their own private units. Major L.A. studios with Aphex units include The Record Plant, Studio 55, The Sound Factory, and Wally Heider's, and there are studios in New York, Nashville and Miami and Atlanta with units as well, although Caesar says a key marketing goal is to increase awareness of the unit in those cities and in Europe (the system is being represented in Sweden and London more aware of it.)

## Licenses

Other units are also licensed to several larger sound reinforcement companies, or directly to touring acts, and U.S. and European tours handled through sound companies like Carlo Sound, Maryland Sound, Showco and Electrosound are providing Caesar and Knoppel with a formidable live talent base.

Acceptance of the effect has thus been gratifying for Knoppel, who had invested over \$80,000 of his own capital in developing Aphex before gaining any measurable success for the device. That may explain why he's realistic about the lack of credits for the circuit on some records mixed with it (although most of the major acts to use the Aphex have included a separate engineering credit). "A credit is something you cannot demand," Caesar says, "but we have a flyer where we point out that it might be to the producer's advantage, and the studio's as well.

"We've already heard about at least one dubbing engineer who had been asked to put Aphex on the tape box, even though the tape hadn't been processed with the unit. So we know professionals are becoming more aware of it."

## Bev at WPIX



During a recent promo visit to New York, Electric Light Orchestra's Bev Bevan stopped by the studios of WPIX-FM with a copy of the group's new Jet album, "Out of The Blue." Pictured at the studio are, from left: Bevan; Jim Kerr, air personality; John Catlett, general manager; Greg Kimmelman, east coast, Jet Records; and Neil McIntyre, program director.

## Publishers To Meet At MIDEM Convention

■ NEW YORK—A general meeting for all music publishers throughout the world who are attending MIDEM is scheduled for Tuesday afternoon, January 24, at the Hotel Majestic in Cannes. The structure, function and plans of the newly formed International Federation of Popular Music Publishers which is to be established at a meeting of delegates of various national music publishers' associations on Sunday, January 22 will be described.

Representing the National Music Publishers' Association at the organization meeting of IFPMP will be Salvatore T. Chiantia and Leonard Feist, its president.



# Annie

A small cartoon illustration of the character Annie, with her signature curly hair, wearing a dark dress and a white collar, standing with her arms crossed on top of the letter 'i' in the word 'Annie'.

## The first family.

Thank you, *Record World*, for your recognition of "Annie"  
as the year's most successful original cast album. PS 34712  
On Columbia Records and Tapes.

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Debby Boone



Emotions



Meco



Shaun Cassidy



Jimmy Buffett



Andrew Gold



Andy Gibb



Rita Coolidge



Crystal Gayle



KC &  
The Sunshine Band



Climax Blues Band



Foreigner

# Record World 1977 Year

## Top Record (Solo Artist)

1. YOU LIGHT UP MY LIFE  
Debby Boone—Warner/Curb
2. I JUST WANT TO BE YOUR EVERYTHING  
Andy Gibb—RSO
3. UNDERCOVER ANGEL  
Alan O'Day—Pacific
4. GOT TO GIVE IT UP  
Marvin Gaye—Tamla
5. WHEN I NEED YOU  
Leo Sayer—WB
6. SIR DUKE  
Stevie Wonder—Tamla
7. SOUTHERN NIGHTS  
Glen Campbell—Capitol
8. DA DOO RON RON  
Shaun Cassidy—Warner/Curb
9. DON'T GIVE UP ON US  
David Soul—Private Stock
10. (YOUR LOVE HAS LIFTED ME)  
HIGHER AND HIGHER  
Rita Coolidge—A&M

## Top Record (Group)

1. BEST OF MY LOVE  
Emotions—Columbia
2. RICH GIRL  
Daryl Hall and John Oates—RCA
3. I'M YOUR BOOGIE MAN  
KC & the Sunshine Band—TK
4. HOTEL CALIFORNIA  
Eagles—Asylum

5. BOOGIE NIGHTS  
Heatwave—Epic
6. DON'T STOP  
Fleetwood Mac—WB
7. DREAMS  
Fleetwood Mac—WB
8. TELEPHONE LINE  
ELO—UA
9. ANGEL IN YOUR ARMS  
Hot—Big Tree
10. THE THINGS WE DO FOR LOVE  
10cc—Mercury

## Top Instrumentals

1. STAR WARS  
Meco—Millennium
2. THEME FROM "ROCKY"  
Bill Conti—UA
3. STAR WARS  
London Symphony  
Orchestra—20th Century

## Top Male Vocalist

1. SHAUN CASSIDY—Warner/Curb
2. LEO SAYER—WB
3. STEVIE WONDER—Tamla
4. ANDY GIBB—RSO
5. MARVIN GAYE—Tamla
6. ALAN O'DAY—Pacific
7. KENNY ROGERS—UA
8. DAVID SOUL—Private Stock
9. JAMES TAYLOR—Columbia
10. STEPHEN BISHOP—ABC

## Most Promising Male Vocalist

1. { JIMMY BUFFETT—ABC  
ANDREW GOLD—Asylum
2. TED NUGENT—Epic

## Top New Male Vocalist

1. { SHAUN CASSIDY—Warner/Curb  
ANDY GIBB—RSO
2. ALAN O'DAY—Pacific

## Top Female Vocalist

1. RITA COOLIDGE—A&M
2. DEBBY BOONE—Warner/Curb
3. LINDA RONSTADT—Asylum
4. BARBRA STREISAND—Columbia
5. CRYSTAL GAYLE—UA
6. DONNA SUMMER—Casablanca
7. CARLY SIMON—Elektra
8. THELMA HOUSTON—Tamla
9. NATALIE COLE—Capitol
10. JENNIFER WARNES—Arista

## Most Promising Female Vocalist

1. CRYSTAL GAYLE—UA
2. THELMA HOUSTON—Tamla
3. JENNIFER WARNES—Arista

## Top New Female Vocalist

1. DEBBY BOONE—Warner/Curb





Heatwave



High Inergy



Hot



Fleetwood Mac

Odyssey



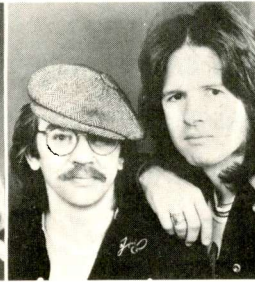
Rose Royce



Daryl Hall &  
John Oates



England Dan &  
John Ford Coley



Sanford & Townsend



Bill Conti



ABBA

# End Pop Singles Awards

## Top Male Group

1. KC AND THE SUNSHINE BAND—TK
2. STEVE MILLER BAND—Capitol
3. COMMODORES—Motown
4. FOREIGNER—Atlantic
5. ELO—Jet
6. BAY CITY ROLLERS—Arista
7. EAGLES—Asylum
8. HEATWAVE—Epic
9. FLOATERS—ABC
10. KANSAS—Kirshner

## Most Promising Male Group

1. CLIMAX BLUES BAND—Sire
2. ATLANTA RHYTHM SECTION—Polydor
3. PABLO CRUISE—A&M
4. MARSHALL TUCKER BAND—Capricorn
5. SUPERTRAMP—A&M

## Top New Male Group

1. { FOREIGNER—Atlantic  
HEATWAVE—Epic
2. FLOATERS—ABC
3. SANFORD-TOWNSEND BAND—WB

## Top Female Group

1. EMOTIONS—Columbia
2. { HOT—Big Tree  
HIGH INERGY—Motown

## Top New Female Group

1. { HIGH INERGY—Motown  
HOT—Big Tree

## Top Vocal Combination

1. FLEETWOOD MAC—WB
2. HEART—Portrait/Mushroom
3. ABBA—Atlantic
4. SYLVERS—Capitol
5. ROSE ROYCE—Whitfield/MCA

## Top New Vocal Combination

1. ODYSSEY—RCA

## Most Promising Vocal Combination

1. ROSE ROYCE—Whitfield/MCA

## Top Duo

1. DARYL HALL & JOHN OATES—RCA
2. BROTHERS JOHNSON—A&M
3. ENGLAND DAN AND JOHN FORD COLEY—Big Tree
4. SANFORD-TOWNSEND BAND—WB
5. MCCOO AND DAVIS—ABC

## Most Promising Duo

1. ENGLAND DAN AND JOHN FORD COLEY—Big Tree

## Top New Duo

1. SANFORD-TOWNSEND BAND—WB

## Top Instrumentalist

1. MECO—Millennium
2. BILL CONTI—UA

## Top New Instrumentalist

1. MECO—Millennium

## Most Promising Instrumentalist

1. BILL CONTI—UA

## Top Crossover Artist

1. CRYSTAL GAYLE—UA
2. KENNY ROGERS—UA
3. WAYLON JENNINGS—RCA

## Top International Group

1. ABBA—Atlantic

## Encore Awards

- B. J. THOMAS—MCA  
JOHNNY RIVERS—Big Tree  
TOM JONES—Epic  
JOE TEX—Epic  
KENNY ROGERS—UA

## Special Achievement

- DEBBY BOONE—Warner/Curb

## Publisher Of The Year

- JOBETE

## Executive/Producer Of The Year

- MIKE CURB

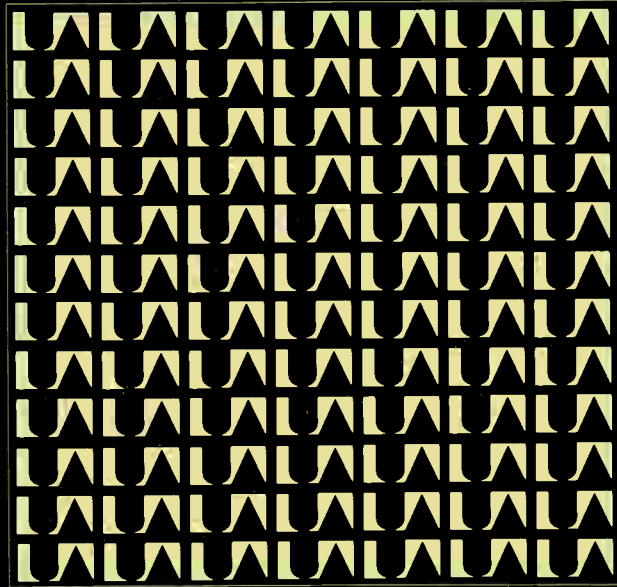


# 1977 Charts in Review: No. 1 Singles

DATE	RECORD & PUBLISHER	ARTIST & PRODUCER	LABEL
1/1	<b>YOU DON'T HAVE TO BE A STAR (TO BE IN MY SHOW)</b> (Groovesville, BMI)	<b>Marilyn McCoo &amp; Billy Davis Jr.</b> (Don Davis)	ABC
1/8	<b>YOU MAKE ME FEEL LIKE DANCING</b> (Brainstorm, BMI)	<b>Leo Sayer</b> (Richard Perry)	Warner Brothers
1/15	<b>CAR WASH</b> (Duchess, BMI)	<b>Rose Royce</b> (Norman Whitfield)	MCA
1/22	<b>I WISH</b> (Jobete/Black Bull, ASCAP)	<b>Stevie Wonder</b> (Stevie Wonder)	Tamla (Motown)
1/29	<b>CAR WASH</b> (Duchess, BMI)	<b>Rose Royce</b> (Norman Whitfield)	MCA
2/5	<b>TORN BETWEEN TWO LOVERS</b> (Muscle Shoals, BMI/Silver Dawn, ASCAP)	<b>Mary MacGregor</b> (P. Yarrow & B. Beckett)	Ariola America (Capitol)
2/12	<b>TORN BETWEEN TWO LOVERS</b> (Muscle Shoals, BMI/Silver Dawn, ASCAP)	<b>Mary MacGregor</b> (P. Yarrow & B. Beckett)	Ariola America (Capitol)
2/19	<b>BLINDED BY THE LIGHT</b> (Laurel Canyon, ASCAP)	<b>Manfred Mann's Earth Band</b> (Manfred Mann)	Warner Brothers
2/26	<b>TORN BETWEEN TWO LOVERS</b> (Muscle Shoals, BMI/Silver Dawn, ASCAP)	<b>Mary MacGregor</b> (P. Yarrow & B. Beckett)	Ariola America (Capitol)
3/5	<b>TORN BETWEEN TWO LOVERS</b> (Muscle Shoals, BMI/Silver Dawn, ASCAP)	<b>Mary MacGregor</b> (P. Yarrow & B. Beckett)	Ariola America (Capitol)
3/12	<b>LOVE THEME FROM "A STAR IS BORN"</b> (First Artists/Emanuel/20th Century, ASCAP)	<b>Barbra Streisand</b> (Barbra Streisand & Phil Ramone)	Columbia
3/19	<b>LOVE THEME FROM "A STAR IS BORN"</b> (First Artists/Emanuel/20th Century, ASCAP)	<b>Barbra Streisand</b> (Barbra Streisand & Phil Ramone)	Columbia
3/26	<b>DANCING QUEEN</b> (Countless, BMI)	<b>Abba</b> (Benny Andersson & Bjorn Ulvaeus)	Atlantic
4/2	<b>RICH GIRL</b> (Unichappell, BMI)	<b>Daryl Hall &amp; John Oates</b> (Christopher Bond)	RCA
4/9	<b>RICH GIRL</b> (Unichappell, BMI)	<b>Daryl Hall &amp; John Oates</b> (Christopher Bond)	RCA
4/16	<b>DON'T GIVE UP ON US</b> (Almo/Macaulay, ASCAP)	<b>David Soul</b> (Tony Macaulay)	Private Stock
4/23	<b>HOTEL CALIFORNIA</b> (Pub. not listed)	<b>Eagles</b> (Bill Szymczyk)	Asylum
4/30	<b>SOUTHERN NIGHTS</b> (Warner Tamerlane/Marsaint, BMI)	<b>Glen Campbell</b> (Gary Klein)	Capitol
5/7	<b>WHEN I NEED YOU</b> (Unichappell/Begonia/Albert Hammond, ASCAP)	<b>Leo Sayer</b> (Richard Perry)	Warner Brothers
5/14	<b>WHEN I NEED YOU</b> (Unichappell/Begonia/Albert Hammond, ASCAP)	<b>Leo Sayer</b> (Richard Perry)	Warner Brothers
5/21	<b>WHEN I NEED YOU</b> (Unichappell/Begonia/Albert Hammond, ASCAP)	<b>Leo Sayer</b> (Richard Perry)	Warner Brothers
5/28	<b>SIR DUKE</b> (Jobete/Black Bull, ASCAP)	<b>Stevie Wonder</b> (Stevie Wonder)	Tamla (Motown)
6/4	<b>SIR DUKE</b> (Jobete/Black Bull, ASCAP)	<b>Stevie Wonder</b> (Stevie Wonder)	Tamla (Motown)
6/11	<b>I'M YOUR BOOGIE MAN</b> (Sherlyn, Harrick, BMI)	<b>KC &amp; The Sunshine Band</b> (Casey/Finch)	T.K.
6/18	<b>GOT TO GIVE IT UP</b> (Almo, ASCAP)	<b>Marvin Gaye</b> (Tommy LiPuma)	Tamla (Motown)
6/25	<b>DREAMS</b> (Gentoo/Welsh Witch, BMI)	<b>Fleetwood Mac</b> (Fleetwood Mac with Richard Dashut & Ken Caillat)	Warner Brothers
7/2	<b>UNDERCOVER ANGEL</b> (Warner Bros., ASCAP)	<b>Alan O'Day</b> (Steve Barri & Michael Omartian)	Pacific (Atlantic)
7/9	<b>DA DOO RON RON</b> (Trio/Mother Bertha, BMI)	<b>Shaun Cassidy</b> (Michael Lloyd)	Warner/Curb (WB)
7/16	<b>UNDERCOVER ANGEL</b> (Warner Bros., ASCAP)	<b>Alan O'Day</b> (Steve Barri & Michael Omartian)	Pacific (Atlantic)
7/23	<b>UNDERCOVER ANGEL</b> (Warner Bros., ASCAP)	<b>Alan O'Day</b> (Steve Barri & Michael Omartian)	Pacific (Atlantic)
7/30	<b>UNDERCOVER ANGEL</b> (Warner Bros., ASCAP)	<b>Alan O'Day</b> (Steve Barri & Michael Omartian)	Pacific (Atlantic)
8/6	<b>I JUST WANT TO BE YOUR EVERYTHING</b> (Stigwood-Unichappell, BMI)	<b>Andy Gibb</b> (B. Gibb-A.Galuten-K. Richardson)	RSO (Polydor)
8/13	<b>I JUST WANT TO BE YOUR EVERYTHING</b> (Stigwood-Unichappell, BMI)	<b>Andy Gibb</b> (B. Gibb-A.Galuten-K. Richardson)	RSO (Polydor)
8/20	<b>I JUST WANT TO BE YOUR EVERYTHING</b> (Stigwood-Unichappell, BMI)	<b>Andy Gibb</b> (B. Gibb-A.Galuten-K. Richardson)	RSO (Polydor)
8/27	<b>BEST OF MY LOVE</b> (Saggifire, BMI/Steelchest, ASCAP)	<b>Emotions</b> (Maurice White)	Columbia
9/3	<b>I JUST WANT TO BE YOUR EVERYTHING</b> (Stigwood-Unichappell, BMI)	<b>Andy Gibb</b> (B. Gibb-A.Galuten-K. Richardson)	RSO (Polydor)
9/10	<b>I JUST WANT TO BE YOUR EVERYTHING</b> (Stigwood-Unichappell, BMI)	<b>Andy Gibb</b> (B. Gibb-A.Galuten-K. Richardson)	RSO (Polydor)
9/17	<b>BEST OF MY LOVE</b> (Saggifire, BMI/Steelchest, ASCAP)	<b>Emotions</b> (Maurice White)	Columbia
9/24	<b>BEST OF MY LOVE</b> (Saggifire, BMI/Steelchest, ASCAP)	<b>Emotions</b> (Maurice White)	Columbia
10/1	<b>"STAR WARS" THEME/CANTINA BAND</b> (Fox Fanfare, BMI)	<b>Meco</b> (Meco Monardo, Harold Wheeler & Tony Bongiovi)	Millennium (Casablanca)
10/8	<b>"STAR WARS" THEME/CANTINA BAND</b> (Fox Fanfare, BMI)	<b>Meco</b> (Meco Monardo, Harold Wheeler & Tony Bongiovi)	Millennium (Casablanca)
10/15	<b>YOU LIGHT UP MY LIFE</b> (Big Hill, ASCAP)	<b>Debby Boone</b> (Joe Brooks)	Warner/Curb (WB)
10/22	<b>YOU LIGHT UP MY LIFE</b> (Big Hill, ASCAP)	<b>Debby Boone</b> (Joe Brooks)	Warner/Curb (WB)
10/29	<b>YOU LIGHT UP MY LIFE</b> (Big Hill, ASCAP)	<b>Debby Boone</b> (Joe Brooks)	Warner/Curb (WB)
11/5	<b>YOU LIGHT UP MY LIFE</b> (Big Hill, ASCAP)	<b>Debby Boone</b> (Joe Brooks)	Warner/Curb (WB)
11/2	<b>YOU LIGHT UP MY LIFE</b> (Big Hill, ASCAP)	<b>Debby Boone</b> (Joe Brooks)	Warner/Curb (WB)
11/19	<b>YOU LIGHT UP MY LIFE</b> (Big Hill, ASCAP)	<b>Debby Boone</b> (Joe Brooks)	Warner/Curb (WB)
11/26	<b>YOU LIGHT UP MY LIFE</b> (Big Hill, ASCAP)	<b>Debby Boone</b> (Joe Brooks)	Warner/Curb (WB)
12/3	<b>YOU LIGHT UP MY LIFE</b> (Big Hill, ASCAP)	<b>Debby Boone</b> (Joe Brooks)	Warner/Curb (WB)
12/10	<b>YOU LIGHT UP MY LIFE</b> (Big Hill, ASCAP)	<b>Debby Boone</b> (Joe Brooks)	Warner/Curb (WB)
12/17	<b>YOU LIGHT UP MY LIFE</b> (Big Hill, ASCAP)	<b>Debby Boone</b> (Joe Brooks)	Warner/Curb (WB)
12/24	<b>YOU LIGHT UP MY LIFE</b> (Big Hill, ASCAP)	<b>Debby Boone</b> (Joe Brooks)	Warner/Curb (WB)



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United Artists  
Records,



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**Electric Light Orchestra**  
**"Out Of The Blue"**  
**Double Platinum on the double.**

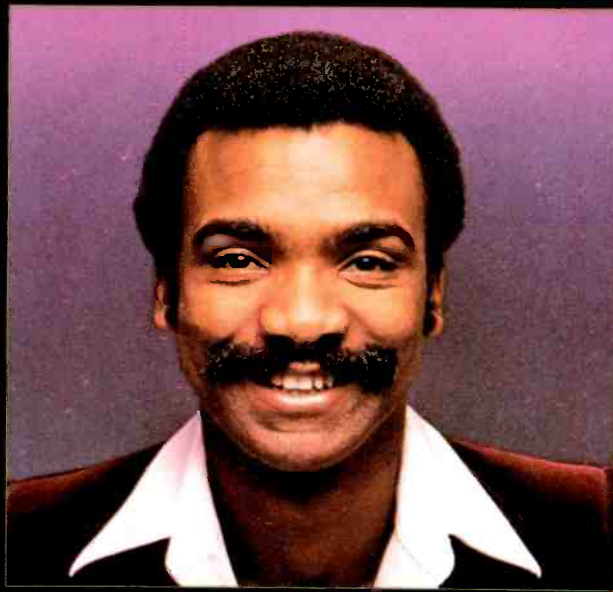


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and Strangers.



Ronnie Laws'  
First Gold Album.  
And a Sign of Even  
Bigger Things to Come.

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Daytime  
Friends.



Kenny Rogers'  
Second Gold Album  
in a Row.



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We Must  
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Crystal Gayle's  
Gold Album  
Featuring  
Her Top 5 Single,  
"Don't It Make My  
Brown Eyes Blue."



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**SINGLES AWARDS**

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**ELECTRIC LIGHT ORCHESTRA**  
TOP MALE GROUP #5  
TOP RECORD, TELEPHONE LINE #8

---

**BILL CONTI**  
TOP INSTRUMENTALS, ROCKY #2  
TOP INSTRUMENTALIST #2

---

**KENNY ROGERS**  
TOP CROSSOVER ARTIST #2  
TOP MALE VOCALIST #7

---

**CRYSTAL GAYLE**  
MOST PROMISING VOCALIST #1  
TOP CROSSOVER ARTIST #1  
TOP FEMALE VOCALIST #5

---

**ENCHANTMENT**  
TOP MALE GROUP, R&B #9

---

**KENNY ROGERS**  
SPECIAL ENCORE AWARD

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**ALBUM AWARDS**

---

**BILL CONTI**  
MOST PROMISING INSTRUMENTALIST #1  
TOP INSTRUMENTALIST #2  
TOP SOUNDTRACK, ROCKY #3

---

**ELECTRIC LIGHT ORCHESTRA**  
TOP MALE GROUP #8

---

**CRYSTAL GAYLE**  
MOST PROMISING FEMALE VOCALIST #1  
TOP FEMALE VOCALIST #10

---

**KENNY ROGERS**  
SPECIAL ENCORE AWARD

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**CONGRATULATIONS TO ALL OF THE  
WINNERS ON UNITED ARTISTS RECORDS.**







**NOEL POINTER — Hold On**  
UA-LA848-H



**LAVENDER HILL MOB — Lavender Hill Mob**  
UA-LA818-G



**DARTS — Darts**  
UA-LA850-G



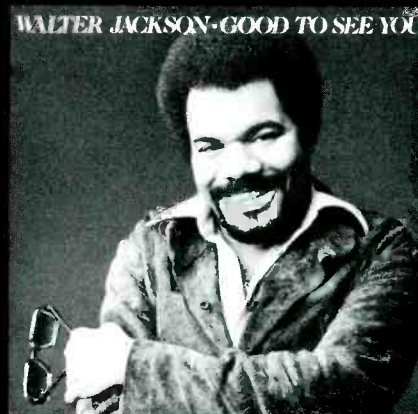
**DAISY DILLMAN BAND — Daisy Dillman Band**  
UA-LA838-G



**MILLINGTON — Ladies On Stage**  
UA-LA821-G



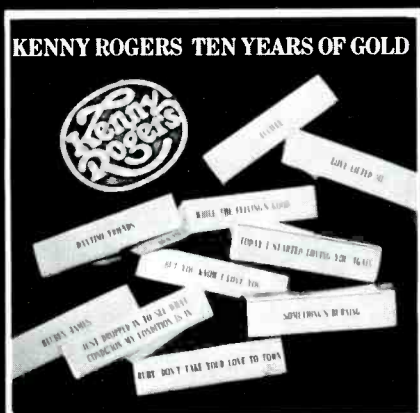
**J. R. BAILEY — Love And Conversation**  
UA-LA815-G



**WALTER JACKSON — Good To See You**  
UA-LA844-G



# 78



**KENNY ROGERS — Ten Years of Gold**  
UA-LA835-H



**BILLY FALCON — Billy Falcon's Burning Rose**  
MR-LA832-G



**DUSTY SPRINGFIELD — It Begins Again**  
UA-LA791-G



**JERICO HARP — Jericho Harp**  
UA-LA812-G



**LONNIE DONEGAN — Puttin' On The Style**  
UA-LA827-H



**RICO — Man From Wareika**  
BN-LA819-H



**ENCHANTMENT — Once Upon A Dream**  
RS-LA811-G



**STARTING STRONG ON UNITED ARTISTS RECORDS AND TAPES**





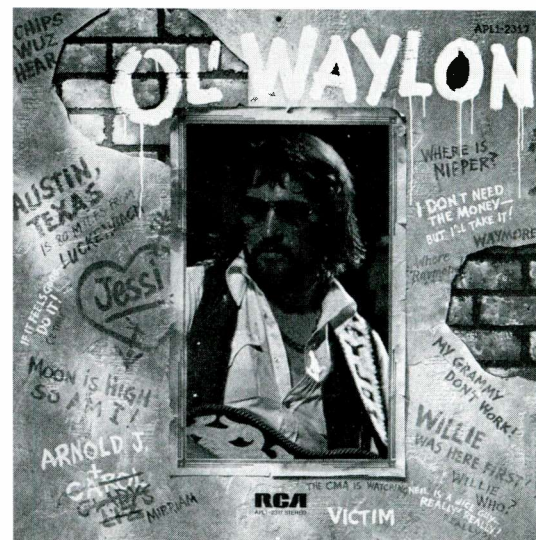
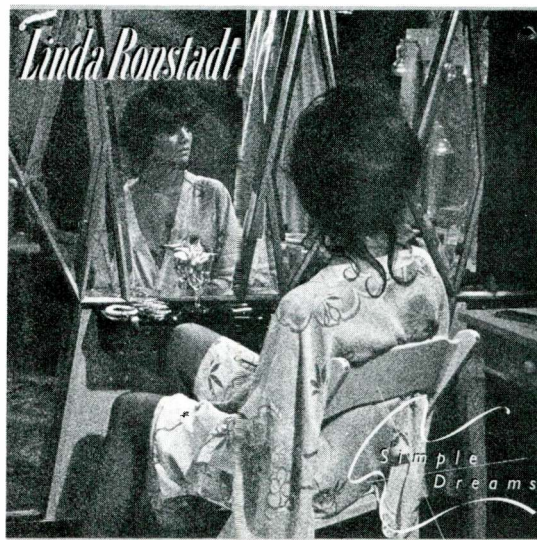
A Happy and Prosperous New Year From Everyone  
at United Artists Records



# 977 Charts in Review: No. 1 Albums

<u>DATE</u>	<u>RECORD</u>	<u>ARTIST</u>	<u>LABEL</u>
1/1	SONGS IN THE KEY OF LIFE	Stevie Wonder	Tamla (Motown)
1/8	HOTEL CALIFORNIA	Eagles	Asylum
1/15	HOTEL CALIFORNIA	Eagles	Asylum
1/22	HOTEL CALIFORNIA	Eagles	Asylum
1/29	HOTEL CALIFORNIA	Eagles	Asylum
2/5	A STAR IS BORN	(Original Soundtrack)	Columbia
2/12	A STAR IS BORN	(Original Soundtrack)	Columbia
2/19	A STAR IS BORN	(Original Soundtrack)	Columbia
2/26	A STAR IS BORN	(Original Soundtrack)	Columbia
3/5	A STAR IS BORN	(Original Soundtrack)	Columbia
3/12	A STAR IS BORN	(Original Soundtrack)	Columbia
3/19	A STAR IS BORN	(Original Soundtrack)	Columbia
3/26	RUMOURS	Fleetwood Mac	Warner Bros.
4/2	RUMOURS	Fleetwood Mac	Warner Bros.
4/9	HOTEL CALIFORNIA	Eagles	Asylum
4/16	HOTEL CALIFORNIA	Eagles	Asylum
4/23	HOTEL CALIFORNIA	Eagles	Asylum
4/30	HOTEL CALIFORNIA	Eagles	Asylum
5/7	HOTEL CALIFORNIA	Eagles	Asylum
5/14	HOTEL CALIFORNIA	Eagles	Asylum
5/21	HOTEL CALIFORNIA	Eagles	Asylum
5/28	RUMOURS	Fleetwood Mac	Warner Bros.
6/4	RUMOURS	Fleetwood Mac	Warner Bros.
6/11	RUMOURS	Fleetwood Mac	Warner Bros.
6/18	RUMOURS	Fleetwood Mac	Warner Bros.
6/25	RUMOURS	Fleetwood Mac	Warner Bros.
7/2	BARRY MANILOW LIVE	Barry Manilow	Arista
7/9	RUMOURS	Fleetwood Mac	Warner Bros.
7/16	RUMOURS	Fleetwood Mac	Warner Bros.
7/23	RUMOURS	Fleetwood Mac	Warner Bros.
7/30	RUMOURS	Fleetwood Mac	Warner Bros.
8/6	RUMOURS	Fleetwood Mac	Warner Bros.
8/13	RUMOURS	Fleetwood Mac	Warner Bros.
8/20	RUMOURS	Fleetwood Mac	Warner Bros.
8/27	RUMOURS	Fleetwood Mac	Warner Bros.
9/3	RUMOURS	Fleetwood Mac	Warner Bros.
9/10	RUMOURS	Fleetwood Mac	Warner Bros.
9/17	RUMOURS	Fleetwood Mac	Warner Bros.
9/24	RUMOURS	Fleetwood Mac	Warner Bros.
10/1	RUMOURS	Fleetwood Mac	Warner Bros.
10/8	RUMOURS	Fleetwood Mac	Warner Bros.
10/15	RUMOURS	Fleetwood Mac	Warner Bros.
10/22	RUMOURS	Fleetwood Mac	Warner Bros.
10/29	RUMOURS	Fleetwood Mac	Warner Bros.
11/5	RUMOURS	Fleetwood Mac	Warner Bros.
11/12	RUMOURS	Fleetwood Mac	Warner Bros.
11/19	RUMOURS	Fleetwood Mac	Warner Bros.
11/26	RUMOURS	Fleetwood Mac	Warner Bros.
12/3	RUMOURS	Fleetwood Mac	Warner Bros.
12/10	RUMOURS	Fleetwood Mac	Warner Bros.
12/17	RUMOURS	Fleetwood Mac	Warner Bros.
12/24	RUMOURS	Fleetwood Mac	Warner Bros.





# Record World 1977 Year

## Top Album (Group)

1. RUMOURS  
Fleetwood Mac—WB
2. BOSTON—Epic
3. FLY LIKE AN EAGLE  
Steve Miller Band—Capitol
4. FOREIGNER—Atlantic
5. COMMODORES—Motown
6. BOOK OF DREAMS  
Steve Miller Band—Capitol
7. HOTEL CALIFORNIA  
Eagles—Asylum
8. EAGLES GREATEST HITS: 1971-75—Asylum
9. LITTLE QUEEN  
Heart—Portrait
10. CHICAGO X—Columbia

## Top Album (Solo Artist)

1. SIMPLE DREAMS  
Linda Ronstadt—Asylum
2. SHAUN CASSIDY—Warner/Curb
3. BARRY MANILOW LIVE—Arista
4. SONGS IN THE KEY OF LIFE  
Stevie Wonder—Tamla
5. STREISAND SUPERMAN  
Barbra Streisand—Columbia
6. ANYTIME . . . . ANYWHERE  
Rita Coolidge—A&M

7. SILK DEGREES  
Boz Scaggs—Columbia
8. MOODY BLUE  
Elvis Presley—RCA
9. I'M IN YOU  
Peter Frampton—A&M
10. JT  
James Taylor—Columbia

## Top Male Group

1. EAGLES—Asylum
2. STEVE MILLER—Capitol
3. BOSTON—Epic
4. COMMODORES—Motown
4. CHICAGO—Columbia
5. DOOBIE BROTHERS—WB
6. EARTH, WIND AND FIRE—Columbia
7. FOREIGNER—Atlantic
8. ELECTRIC LIGHT ORCHESTRA—Jet
9. KISS—Casablanca
10. KANSAS—Kirshner

## Most Promising Male Group

1. KANSAS—Kirshner
2. SUPERTRAMP—A&M
3. FIREFALL—Atlantic
4. BRICK—Bang

## Top New Male Group

1. FOREIGNER—Atlantic
2. FLOATERS—ABC
3. HEATWAVE—Epic

## Top Female Vocalist

1. BARBRA STREISAND—Columbia
2. LINDA RONSTADT—Asylum
3. RITA COOLIDGE—A&M
4. NATALIE COLE—Capitol
5. DEBBY BOONE—Warner/Curb
6. JONI MITCHELL—Asylum
7. DIANA ROSS—Motown
8. OLIVIA NEWTON-JOHN—MCA
9. ARETHA FRANKLIN—Atlantic
10. CRYSTAL GAYLE—UA

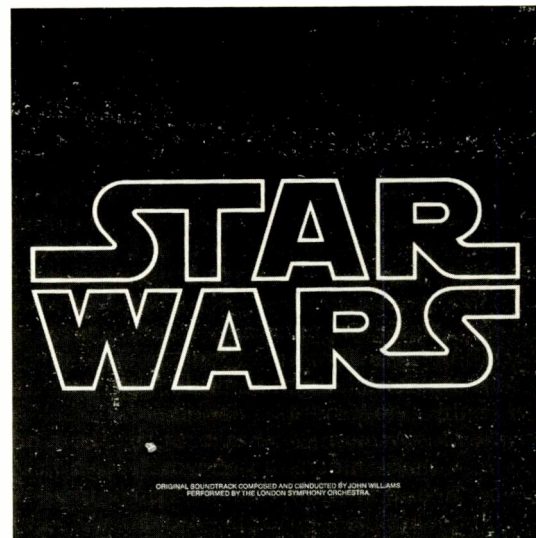
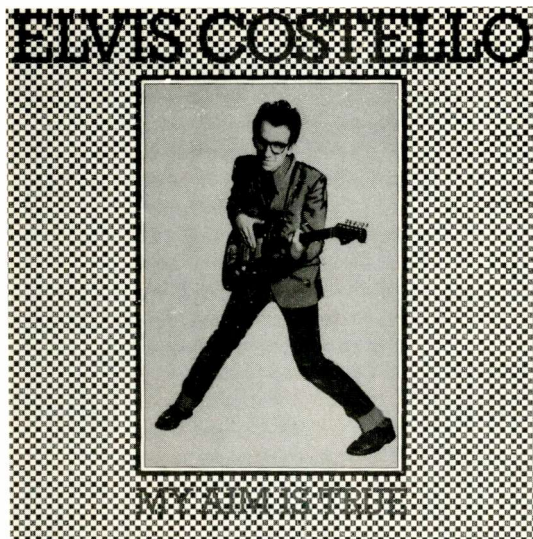
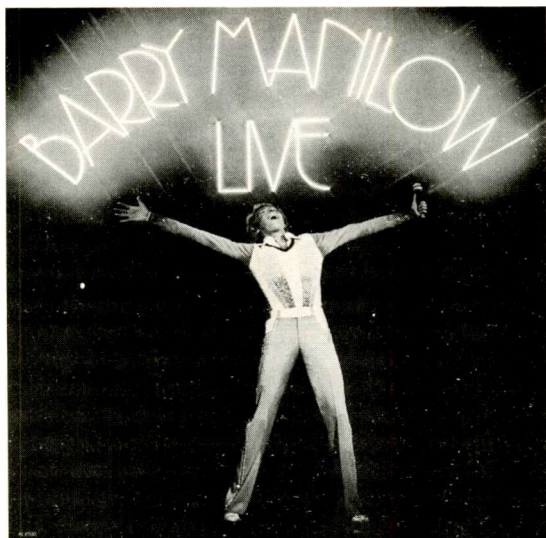
## Most Promising Female Vocalist

1. CRYSTAL GAYLE—UA
2. JOAN ARMATRADING—A&M

## Top New Female Vocalist

1. DEBBY BOONE—Warner/Curb
2. KARLA BONOFF—Columbia





# End Pop Album Awards

## Top Male Vocalist

1. ELVIS PRESLEY—RCA
2. PETER FRAMPTON—A&M
3. BARRY MANILOW—Arista
4. STEVIE WONDER—Tamla
5. SHAUN CASSIDY—Warner/Curb
6. TED NUGENT—Epic
7. NEIL DIAMOND—Columbia
8. BOZ SCAGGS—Columbia
9. JAMES TAYLOR—Columbia
10. MARVIN GAYE—Motown

## Most Promising Male Vocalist

1. LEO SAYER—WB  
AL STEWART—Janus
2. JIMMY BUFFETT—ABC

## Top New Male Vocalist

1. SHAUN CASSIDY—Warner/Curb
2. BOB WELCH—Capitol
3. ANDY GIBB—RSO

## Top Duo

1. BROTHERS JOHNSON—A&M
2. DARYL HALL AND JOHN OATES—RCA
3. SANFORD-TOWNSEND—WB

4. ENGLAND DAN AND JOHN FORD COLEY—Big Tree
5. TOWNSHEND / LANE—MCA

## Top New Duo

1. SANFORD-TOWNSEND—WB

## Most Promising Duo

1. ENGLAND DAN AND JOHN FORD COLEY—Big Tree

## Top Crossover Album (from Country)

1. OL' WAYLON  
Waylon Jennings—RCA

## Top Instrumentalist

1. GEORGE BENSON—WB
2. BILL CONTI—UA
3. ROY AYERS—Polydor
4. MECO—Millennium
5. STANLEY TURRENTINE—Fantasy

## Top New Instrumentalist

1. MECO—Millennium

## Most Promising Instrumentalist

- BILL CONTI—UA

## Top Female Group

1. EMOTIONS—Columbia
2. HIGH INERGY—Motown
3. HOT—Big Tree

## Top New Female Group

1. HIGH INERGY—Motown
2. HOT—Big Tree

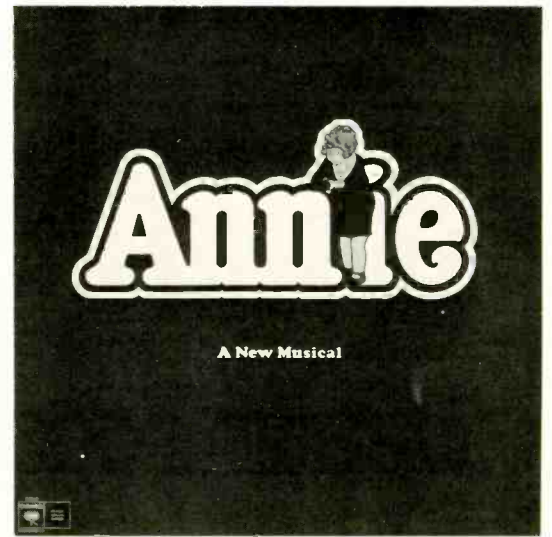
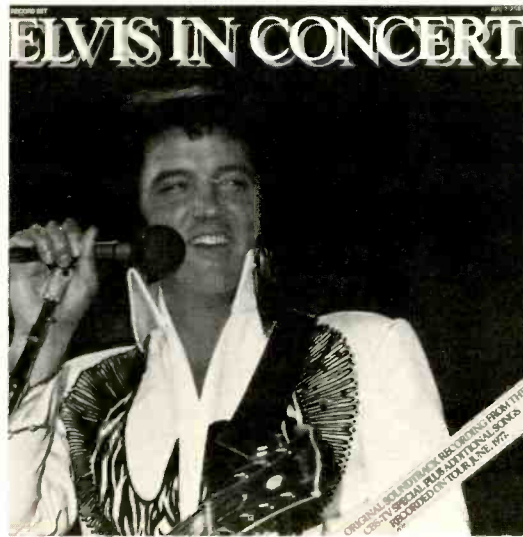
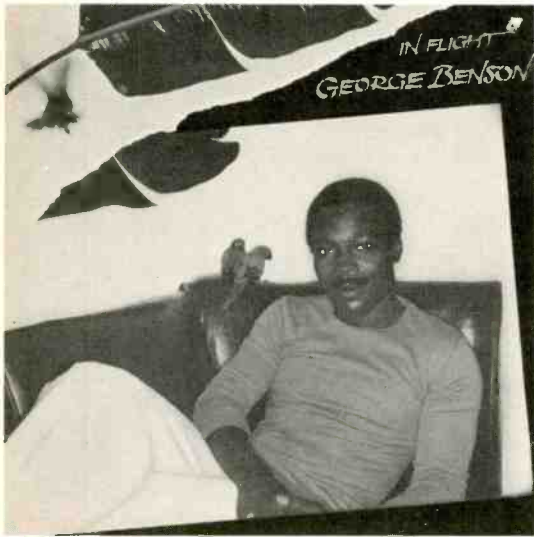
## Top Vocal Combination

1. FLEETWOOD MAC—WB
2. HEART—Portrait/Mushroom
3. WINGS—Capitol
4. ROSE ROYCE—Whitfield/MCA

## Most Promising Vocal Combination

1. ROSE ROYCE—Whitfield/MCA





# 1977 Pop Album Awards

## Top New Vocal Combination

1. DR. BUZZARD'S ORIGINAL SAVANNAH BAND—RCA
2. ODYSSEY—RCA

## Top Crossover Group

1. COMMODORES—Motown

## Top Live Album

1. BARRY MANILOW—Arista

## Top Import Album

1. MY AIM IS TRUE  
Elvis Costello—Stiff
2. HOLLIES LIVE—CBS
3. 801 LIVE—Polydor
4. NEVER MIND THE BOLLOCKS,  
HERE'S THE SEX PISTOLS—Virgin

## Top Soundtrack

1. STAR WARS—20th Century
2. A STAR IS BORN—Columbia

3. ROCKY—UA
4. YOU LIGHT UP MY LIFE—Arista

## Top Instrumental Album

1. IN FLIGHT  
George Benson—WB
2. CONQUISTADOR  
Maynard Ferguson—Columbia
3. LIFELINE—  
Roy Ayers Ubiquity—Polydor

## Top Orchestra

1. LONDON SYMPHONY ORCHESTRA—  
20th Century

## Top Instrumental Combination

1. WEATHER REPORT—Columbia

## Top TV Soundtrack

1. ELVIS IN CONCERT—RCA

## Top Original Cast Album

1. ANNIE—Columbia

## Top Comedy Artist

1. STEVE MARTIN—WB

## Special Achievement

FLEETWOOD MAC  
BOSTON  
FOREIGNER  
BARRY MANILOW

## Encore Award

CROSBY, STILLS AND NASH  
KENNY ROGERS

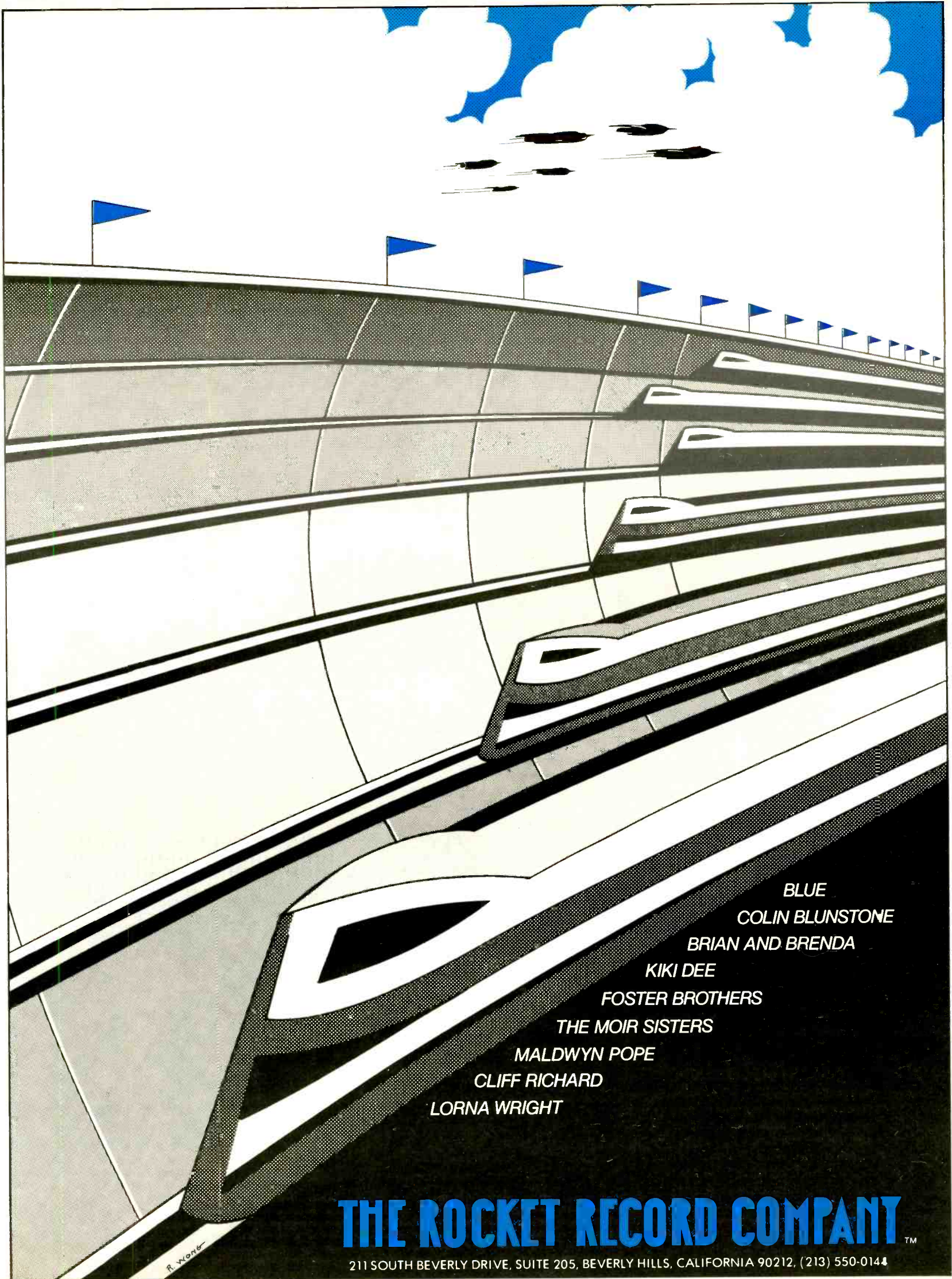
## Memorial Award

ELVIS PRESLEY  
BING CROSBY

## Manager Of The Year

IRV AZOFF  
LEBER-KREBS  
ROBERT STIGWOOD  
JERRY WEINTRAUB





BLUE  
 COLIN BLUNSTONE  
 BRIAN AND BRENDA  
 KIKI DEE  
 FOSTER BROTHERS  
 THE MOIR SISTERS  
 MALDWYN POPE  
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R. WONG



# New York, N.Y.

(Continued from page 48)

leg and New York, N.Y. sends out condolences to the chain saw . . . D.M., B.T. and "Ol' Ragarm" journey to the Museum of Broadcasting to view two "Amos 'n Andy" shows, which leads to one inescapable conclusion: in the words of Kingfish, "Andy got 400 dollars and a minus IQ" . . . Atlantic decides to distribute the "Beatles Live in Hamburg" LP after reading New York, N.Y.'s vigorous defense of said product . . . **Dolly Parton** conquers New York . . . "Ol' Harv" tells us that **Charles Kipps** is turning his attention to songwriting and publishing . . . "Where's Harv!?" . . . **The Baron** was on hand at the Carlton Theatre in Red Bank, New Jersey, on the night **Southside Johnny** was felled by **Jukes Disease** and replaced in the band by **Miami Steve Van Zandt**, who enlisted a fellow named **Bruce Springsteen** to play rhythm guitar and sing harmony in the revamped Jukes' lineup. Following the Jukes' set, Springsteen came back with the E Street Band for four numbers, one being the most intense version of "Backstreets" we've yet heard . . . in the Take Your Dead Ass Home Dept., we note that **Glen "Brahma" Brunman** is celebrating his 40th birthday . . . D.M. learns that Queens residents prefer porn to rock . . . D.M. moves to Queens . . . **Miami Steve** speaks candidly at the New School and the Baron is there to duly record the event for RW . . . **Ira Mayer** shaves off his beard, thus inaugurating a new era of yougliness.

Covers: **Jennifer Warnes, Kenny Nolan, Cat Stevens** and **Kenny Rogers**. Dialogues: **Jeff Franklin, Stig Anderson, Bruce Wendell** and **Leo Sayer**. Specials: the O'Jays.

## JUNE

The RW Flashmakers, with their likably bizarre outfielder **Michael Schanzer** sidelined with injuries, roughed up the B'Nai B'rith Music Lodge, 10-6. Ace hurler **Howie "Ol' Ragarm" Levitt** made what turned out to be his first and only start of the reason in going the distance. **Bob "Talk Softly and Carry A Big Stick" Jacinno** blasted a tape measure home run, and **"Buck" Baker** hit his first round tripper of the season . . . B.T. again comes up with an excellent piece on Foreigner on the occasion of the group's appearance on RW's cover . . . **Earl Monroe** and the **Prana People** visit RW. Monroe confides to us that he's looking for **Charlie Paulk** . . . **Louis Couttolenc** named

president of RCA as **Ken Glancy** returns to RCA in Europe . . . **Goddard Liebersohn** dies of cancer at 66 . . . D.M. gets the inside story on the settlement of the **Springsteen-Appel** lawsuit and nuts out. Springsteen and **Jon Landau** begin recording the artist's fourth LP . . . New York, N.Y. features It's Over, Part I (the Springsteen-Appel settlement), It's Over, Part III (the Flashmakers one game winning streak is halted by CBS) and It's Over, Part IV (**Brahma's** hitless streak comes to an end and he calls every five minutes to say, "You're gonna tell 'em about my hit aren't you, Baron? You're gonna tell 'em about my hit aren't you?" You're not going to tell 'em about my pitching are you, Baron? You are not going to tell them about my pitching!" He-e-ey, Glen) . . . the Baron suggests that if the Duke doesn't file that poker game under "O" for outta here the former will be on the latter like ugly on an ape . . . "Balcones Fault: Sounds For All Musical Tastes" by Samuel Graham. Dear Sam: How'd you like to listen to them on the moon? . . . D.M. goes to and comes back from Detroit . . . **Ira Heilicher** resigns from Pickwick Intl. . . **Mike Berniker** exits RCA . . . the **Daily News** wises up and begins printing the RW charts in its "Friday" section . . . New York, N.Y. delivers a Rest In Peace to It's Over, Part II . . . Flashmakers stun the industry by winning three in a row and upping their season record to 4-2 . . . Awshhhh, it's Carl, via "Billy Joel Rocks Carnegie Hall" . . . **Joe Cayre** forms Dream label . . . Fantasy acquires Stax catalogue . . . it was the middle of June and we had a snowman walking around the office, but the **Jukes** played the Bottom Line and were hot enough to melt the coldest of hearts, as New York, N.Y. explained . . . New York, N.Y. salutes the industry's most innovative label, Stiff, for its "See Elvis Go Gold Stiff Go Broke" promotion . . . **De Motors** are formed by two former members of Ducks Deluxe and Levitt gets into dem . . . in our addendum to softball news we noted that "**Prince Philby,**" aka **Peter Philbin**, made his debut in the E Street Kings' outfield and demonstrated a remarkable flair for surrounding the ball without having it ever land in his glove. Good show, Prince.

WISH I'D SAID THAT: Overheard at the Bottom Line was the following conversation between Rolling Stone associate editor **Dave Marsh** and a noted record company publicist who doesn't like to have his name mentioned in this column. Marsh: "You dance like a white man." Publicist: "White men don't dance." Marsh: "That's what I mean." He-e-e-y, Publicist.

The RW Flashmakers fall to the Atlantic Heavies, 11-5. In anticipation of the hoped-for rematch against the E Street Kings, we check in with "Ol' Ragarm," who says, "The E Street Kings are horsebleep. Especially that candy-ass **Van Zandt**. You can quote me on that."

Covers: **Foreigner, Glen Campbell, KC and the Sunshine Band, Captain and Tennille**. Dialogues: **Gene Autry; Ed Grossi, Jeff Tenenbaum** and **Marty Scott** of JEM Records; **Sid Maurer** and **Fred Frank** of Road-

(Continued on page 78)



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## Brand X at the Roxy



Passport recording artists Brand X showed their live stuff at Los Angeles' Roxy Theatre recently, featuring music from their Arista-distributed "Livestock" lp. Backstage at the Roxy (from left) are: (standing) John Kertzer, program director, KZAM Seattle; John Schoenberger, west coast album development, Arista; Clive Davis, Arista president; Robin Lumley, Brand X; Morris Pert, Brand X; John Goodsall, Brand X; Kenwood Dennard, Brand X; Tony Smith, Brand X's manager; Roger Birnbaum, vice president, west coast a&r, Arista; Bryan Blatt, regional marketing manager, Arista; (seated) Michael Lippman, vice president, west coast operations, Arista; Gary Diamond, regional promotion manager, Arista; Walt O'Brien, label manager, Passport; Stuart Grant, local marketing manager, Arista.



WE'D LIKE TO THANK RECORD WORLD  
FOR PUTTING OUR ARTISTS WHERE THEY BELONG.



THE BROTHERS JOHNSON

- #1 TOP DUO - ALBUMS
- #1 TOP DUO - R+B SINGLES
- #1 TOP DUO - R+B ALBUMS

RITA COOLIDGE

- #1 TOP FEMALE VOCALIST - SINGLES

L.T.D.

- #1 MOST PROMISING MALE GROUP - R+B SINGLES
- #1 MOST PROMISING MALE GROUP - R+B ALBUMS

A+M



## Mobile Fidelity:

# Meeting the Demand for High Quality Pressing

■ LOS ANGELES — As the high-end sound hardware market continues to expand, increasing the demand for premium album pressings from audiophile customers, the latest addition to a new album market already warmed by direct-to-disc projects is Mobile Fidelity Sound Lab, now readying its first release of four albums pressed in Japan and expected to retail through selected audio stores at \$12.95.

Formed six months ago, Mobile Fidelity is helmed by producer Brad Miller, whose own Mystic Moods Orchestra productions account for three of the first four titles. While Miller will continue to re-master his own product for release under the firm's "Original Master Recording" trademark, he is also approaching label chiefs to convince them of the new premium marketplace and its need for higher quality pressings.

Miller, a long-term proponent of higher technical standards for pressings and an early quadraphonic advocate, says the basic format for Mobile Fidelity's product involves securing the original master tape, which is then taken to JVC's mastering facility in Los Angeles, which handles cutting on all CD-4 masters. Actual pressing is done in Japan, using a high-grade vinyl compound developed by JVC for discrete four-channel product; finished product is then shipped back to the States in special plastic inner sleeves, for colation with covers, which are manufactured here.

The improvement in pressing quality is largely attributed by Miller to the use of half-speed mastering, which JVC has been using for all CD-4 product. Once a relatively common cutting practice, Miller says most mastering facilities have abandoned the approach as too costly for standard commercial product.

With the first four lps expected to ship shortly after the new year, Miller says, "We've made some preliminary contacts with dealers, but our primary thrust at this point is to reach manufacturers and present the basic concept to them." Pointing out that the commercial viability of the technique is being tested through his own titles, Miller says his goal is to build as broad a catalogue of musical styles as possible. Partially to allay labels' and artists' fears that the higher list-priced custom pressings will compete with—and possibly be confused with—conventional pressings, Mobile Fidelity is currently restricting its wholesale approaches to the existing premium pressing market, largely created by the advent of

direct-to-disc projects and in Miller's words, characterized by "sales through audio dealerships and some specialty record shops."

The latter arena is one he is approaching with caution. "We want to be differentiated, both from conventional pressings of current product and from collectors. We don't want to be classified with the collectors market, since that defeats our broader goal of entering other markets." Initial advertising will center on audiophile magazines; says Miller, "We aren't going to try and advertise in general consumer publications, since most of those readers won't really be able to understand the difference."

To Miller, the higher price dictated by doubled manufacturing costs shouldn't be a deterrent to producers and labels investigating the feasibility of the higher-quality pressings. He asserts that the list price hike also provides for a corresponding increase in the artist's royalty, and he argues that one of the factors behind his decision to re-cut his own material in the format is a reluctance to demote his older masters to budget lines.

Miller's awareness of the direct-to-disc market impels him to emphasize the most dramatic original masters he can find in making the first additions to the embryonic catalogue. At the same time, he is confident that the availability of familiar titles by established artists will quickly distinguish his pressings from the direct-to-disc field, which he views as a more limited market "where a&r values are more questionable. The product isn't necessarily commercially viable."

Should major labels agree to license hit masters by top acts, Miller expects some readjustment of

the projected \$12.95 list to accommodate higher royalties.

He minimizes the prospect of direct competition between conventional pressings and the higher-quality import discs he proposes, noting that the production standards being set limit the volume of product that can be produced. "Quantities are limited by several factors," he notes. "First, the label may choose to limit us, realistically, to 100,000 pieces per year." That figure is one he attributes both to the present size of the high-end audiophile market, as implied by equipment purchasing, and the existing retail network currently handling premium pressings. "We expect name artists with a predisposed market to be ordered at around 50,000 units a year, up to that 100,000 figure.

"Then there are the physical limitations. Because we assume total responsibility for the record, from remastering through pressing, packaging and distribution, our preparation time is much longer. The decision to press overseas has also influenced this, and I think it's a perfect control for us, in a way. It should prevent us from losing sight of why we're in business."

That motive, he explains, is obvious. "There is a choice being generated in the marketplace as a result of the growth of the hardware market, and that is that the customer can now have the higher quality pressings he demands. Our target customer is a high-end equipment owner who is increasingly dissatisfied with general pressing quality. This consumer is no longer the audiophile of past years seeking what is essentially a demonstration for his equipment; he wants a broad range of entertainment."

## Rabbits Boost Rabbitt



Capricorn Records and Volkswagen Central of Macon, Georgia, recently co-sponsored an album promotion in conjunction with the current lp of the group Rabbitt, entitled "A Croak And A Grunt In The Night." During a week-long period, anyone who came in to test drive the new Volkswagen Rabbit automobile, was given a free copy of the Rabbitt album. Shown at the automobile dealership are (from left): Bill Stansfield, Volkswagen Central salesman; and Frank Fenter, executive vice president of Capricorn Records.

## CONCERT REVIEW

# Jean-Luc Ponty Plays from the Gut

■ LOS ANGELES—Out of all the recent attempts to fuse jazz, rock, and classical, Jean-Luc Ponty, unlike some of his less adept competition, seems to have made the move easily, gracefully and, by God, with soul. Given his rather reserved stage demeanor, the cries of "Get Down" and "Get it on, John" seemed rather out of place as they resounded through the Santa Monica Civic. Not so, however. Ponty, backed up by the tightest band this reporter has heard in ages, had the capacity crowd off its feet with practically every tune.

Ponty's secret is simple: he plays from the gut, not from the head. The music is at once intimate, grandiose, and above all, it rocks. The band, making excellent use of synthesizers, at times has the sound of a full orchestra—yet you're never carried off into the ozone by virtue of the electronics. The music, which on this night consisted largely of tunes off the new "Enigmatic Ocean" lp (Atlantic), is classical in a sense in that in each piece the theme is stated, redefined melodically and rhythmically and finally returned to its origin. On every number, each member of Ponty's incredible band (Alan Zavod-keyboards; Steve Smith-drums; Ralph Armstrong-bass; Daryl Sturmer and Jamie Glazer-guitars) was free to let go, but their respect for each other as players found no nonsense in the length of and scope of the individual solos. This is not to say that they weren't compelling. The guitarists, Glazer and Sturmer, were so hot—each in turn delivering blistering solos that would probably have scared the pants off John McLaughlin, had he been present—that they at times threatened to steal the show. Ponty doesn't seem to mind, though. He doesn't play "bandleader," and appears quite content at times to take a back seat to his musical cohorts.

Stuart Goldman

## Trencher To Tortoise

■ NEW YORK—Irv Trencher has been appointed vice president, sales and marketing, of Tortoise International Records, manufactured and distributed by RCA Records.

Trencher, who will be temporarily headquartered at the RCA offices in New York, comes to Tortoise from Hansen Publications, where he was national sales manager print division.





**TOP LIVE ALBUM (1.)**

**Barry Manilow - Live**



**TOP ALBUM (SOLO ARTIST) (3.)**

**Barry Manilow - Live**



**SPECIAL ACHIEVEMENT**


**Barry Manilow**



**TOP MALE VOCALIST (3.)**

**Barry Manilow**

*Thanks Record World,*  
*Barry*



Miles Lourie, Personal Manager



# New York, N. Y.

(Continued from page 74)

show; **Sandy Gallin**. Specials: **George Benson**; the **Crusaders**.

## JULY

As the summer doldrums beat on our door, members of the staff decided to take some time off. **Toni Profera**, our resident vegetarian, was spotted spoiling the scenery around Martha's Vineyard while on the other side of the country, **Pat Baird** was seen frolicking on a California beach, doing a raundance in hopes of being able to challenge the locals to a live nude mud wrestling match. While not on vacation but out of here nonetheless was the conehead, **Mike Vallone**, who narrowly avoided being gunned down on the streets of Amarillo.

In the signings department we find **Jigsaw** going to 20th Century, **Dwight Twilley** to Arista and **Coryell/Mouzon** to Atlantic . . . **Alan "Blockhead" Wolmark** disgraces our pages for the third time with a freelance review of **Burton Cummings** at the Bottom Line. . . . The New York Times gets smart and begins to use the RW charts on a weekly basis . . . **Marilyn McCoo** and **Billy Davis Jr.** capture top honors at the 6th annual Tokyo Music Festival . . . A columnist whose initials are D. M. and the ubiquitous **Mr. X** are seen salivating over **Deborah Harry**, one of Nut Central's favorite pin-up girls, at the Village Gate.



Before the fall

**TOUGH LUCK:** Brahma bangs up his knee in a softball game and coincidentally ceases all communication with these columnists. R.I.P.

**QUOTE OF THE MONTH** comes from a British philosopher/scientist who is so well known we don't even have to mention his name: "Space travel is bilge."

**GIVING CREDIT WHERE CREDIT'S DUE:** And the columnist whose initials are D. M. deserves credit for his excellent appraisal of pop queen **Elfie**

**Greenwich**, who deserved all the credit she got in one of N.Y., N.Y.'s rare "serious" profiles.

**JOCKEY SHORTS:** Pat Baird returns from her meditation sojourn to the west coast and previews **Eric Carmen's** "Boats Against the Current" in our fifth favorite RW column, Copy Writes (we rate N.Y., N.Y. #1, #2, #3 and #4) and accurately predicts the first single, "She Did It," not to mention the success of **Shaun Cassidy** with "That's Rock and Roll." . . . **Ira Mayer**, exhibiting rare good taste, is seen chowing down at Goldie's Patio Grill in Tulsa as part of his cross country trip trying to elude the law. . . . **Ahmet Ertegun** is named president of the Cosmos and **Bob Marley** cancels part of his American tour while recuperating from a bum toe suffered in a soccer game (Ahmet take note!) . . . New York City's blackout becomes a mixed blessing for some as N.Y., N.Y. does not appear in the July 23 issue. In light of **Ol'Harv's** actions, we quote from Newsweek, "Self-sacrifice is for chumps." Atlantic ace **Art Collins** became a nocturnal emission when he was cast out of his date's house with a toothbrush, T-shirt and a message, "Outta Here!" The droid-like publicist spent the better part of the night talking to a 12" piano player at the Blarney Stone. At the same time, another Atlantic publicist, **Bob Kaus**, was trapped, trapped like a rat, in the apartment of the luscious **Judy Libow**. Some guys get all the breaks . . . The dirty deed of the month award goes to Epic's **Steven "Buck Viscious" Baker** for stealing one of Brahma's crutches. He-e-e-y Glen. We'd tell him to take a walk, but the best he could do would be to hobble away.

**WHO IN THE WORLD:** **Barney Ales** (with a Special Salute), **Peter Frampton**, **Waylon Jennings** and **James Taylor**.

Sleepers included **Crystal Gayle's** "Don't It Make My Brown Eyes Blue."

**DIALOGUES:** **Elliot Goldman**, **Don Arden**, **Sheldon Schultz** and **Chip Rachlin** of ICM, **V.S.O.P.** and **Dave Robinson** of Stiff Records.

(Continued on page 130)



What's wrong with her?

# Retailer's Year in Review

(Continued from page 16)

was mixed. As with NARM conventions of the past, as much business took place in private rooms as could ever hope to be accomplished across the sales tables.

Still, the annual meeting was a success and the awards, always attentively watched, went to Neil Bogart, who received the NARM presidential award; Tom Heiman, president of Peaches, who received the retailer of the year award; and Lieberman Enterprises, which received the rack jobber of the year prize.

As the NARM convention was being held, only a few miles away one of California's pioneer record retail chains was filing Chapter XI proceedings, as Wallich's Music City began to fold. And after the NARM meet drew to a close, the Marin Music suit—in which a California retailer sued major manufacturers to prevent them from selling to other accounts at a cheaper price than they had to him—took a twist in favor of the record companies. The request for an injunction against the companies was denied in a U.S. District Court.

## April/May

The excitement from heated discussions at various NARM meetings was sustained by the resignation of the organization's president, Jules Malamud, who called the parting a "mutual one." Despite intense speculation that Malamud left his 16-year association with the retail organization under pressure, the former association president denied that misunderstandings with CBS' Paul Smith had anything to do with his departure. Joseph A. Cohen, former associate director of corporate planning for ABC, was named to a NARM executive vice presidential post.

Capitol Records became the first major manufacturer to up catalogue prices to \$7.98. Retailers, at this time, thought that "many of the artists whose albums come with the higher price are not so well established as was once thought." There was a strong minority feeling at this time that pricing was not quite the demon it had earlier been considered to be, backed up by strong sell-through of 14 black releases in the top 100 album chart.

"Initially the higher price is a handicap," observed Waxie Maxie's Ken Dobin, "but if the record's good and is getting some airplay consumer resistance fades away."

Another pricing hassle erupted, this time between WEA and Pickwick, but the feud was quickly resolved after three weeks of the giant retailer and distributor selling WEA product at higher prices.

Later Pickwick announced that the American Can merger agreement had been concluded and that 4.4 million outstanding shares of stock would be purchased at \$23 per share.

There was some unease in various circles regarding the Grand Jury, as the governmental body issued subpoenas to Jimmy's Music World and Sam Goody's, requiring them to turn over documents regarding discounts, pricing and terms of credit. Adding to the uncomfortable feeling was the news that there were cutbacks in records at various Woolworth stores, and that some major drug store chains might discontinue record departments. Depending on which sources were used, \$7.98 list lps accounted for between 15% and 20% of the nation's album sales during this two month period, and large scale discounting was noticed in some markets. Prerecorded tape sales, however, were reported to be up, partially in response to the higher album prices.

The first of a multitude of seasonal summer conventions took place as Stark Records held its 20th anniversary in Canton, Ohio.

## June/July/August

The summer officially began with the secondary marketing shifts resulting from A&M and Lifesong distributorship changes, especially noteworthy in upstate New York where Alpha Distributing took over the surrounding territories. Coupled with the announcements from those two manufacturers was another distributorship shakeup, as Fantasy pulled its lines from M.S. Distributing in Denver, Chicago and San Francisco.

Peaches foreshadowed a number of market changes in the Pacific Northwest as it moved into the eattle area, and Goody's, on the other coast, continued expansion and announced its first superstore. The move by Goody's was seen as somewhat of a surprise in light of the fact that it also made public heavy sales losses. The New York retail scene was in serious consideration over what to do about deep discounting as Jimmy's continued to make headlines with continuous expansion and superlow prices.

Early in the summer also was the approval of Pickwick shareholders regarding the American Can bid. As that move was completed, Pickwick went through immediate transitional difficulties, including warehouse strikes in both Minneapolis and California, the latter resulting in a shut-down of operations in their Northern California stocking facility. To compound the changeover con-

(Continued on page 108)



*Thanks to All  
for Making 1977  
A "Bandana" Year*

*Peter Allen  
Al Di Meola  
Peter Frampton  
Gary Wright*

*Bandana Enterprises, Ltd.*

*595 Madison Avenue, New York, New York 10021 (212) 758-2122*

*Dee Anthony - President  
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# GOLD

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MCA RECORDS



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DELICATE ELECTRONICS  
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# COPY WRITES

## (A Report on the Music Publishing Scene)

By PAT BAIRD

■ The major publishing stories of 1976 were certainly the acquisitions of a number of smaller companies by the larger European conglomerates. With few exceptions, this was not the case in 1977. If one were to cite trends during the past 12 months it would likely be the huge commercial success of film related music and the overall growth and acceptance of cover records. By year's end as many as five of the top 10 on **Record World's** Singles Charts were not written by the recording artist.

Below listed is a month-by-month breakdown of some of the major, and minor, events in publishing during 1977.

### JANUARY

Screen Gems/Colgems consolidates with Beechwood/Glenwood Music after EMI buys the former . . . April/Blackwood's new leader, **Jim Bishop**, flies to L.A. and sweeps out most of the West Coast staff . . . The Songwriters Hall of Fame opens at 1 Times Square . . . Film Scores ("Rocky," "King Kong," "A Star is Born") start hitting the charts with handful of cover records each . . . **Parker McGee** (Dawn-breaker) is on the singles chart with three records . . . **Billy Meshel** is named head of newly-formed Arista/Careers Music . . . **Glen Campbell** releases **Allen Toussaint's** "Southern Nights" and eventually takes it to #1 . . . **Kim Carnes** and **Dave Ellingson** named grand prize winners of professional division of American Song Festival and **David DeLuca** gets amateur prize . . . **Barry Mann & Cynthia Weil** sign with ATV Music and **Rupert Holmes** goes with Warner Brothers . . . **Lynn Anderson** cuts 14th version of **Bobby Gosh's** "A Little Bit More" and **Frank Sinatra** is set to record the title tune from **Cy Coleman & Michael Stewart's** "I Love My Wife" Broadway score . . . **Gene Cornish** and **Dino Danelli (Rascals)** begin year-long search for a label with their yet unnamed new group . . . **Richie Cordell** joins Chappell as professional manager and **Murray Deutch** open Buttermilk Sky.

### FEBRUARY

**Kelli Ross** is named head of the ill-fated Sunbury/Dunbar Music . . . **John Reid** of John Reid Enterprises forms Jodrell Music and will sub-publish **Elton John/Bernie Taupin** material in U.S. and Canada. **Leeds Levy** named professional manager of company . . . **Michael Stewart** exits United Artists Music and starts Interworld Music via German conglomerate Bertlesmann . . . **Mike Appel** announces his Laurel Canyon Music will exploit **Graham Parker** catalogue and the announcement is immediately denied by Intersong/Chappell . . . **Rick Taylor**, Memphis dynamo, opens publishing division at Soultastic and signs administration deal with Chappell . . . N.Y. Times Music is sold to **Freddy Bienstock** Enterprises . . . **Jay Warner** is named vice president at **Wes Farrell** Organization . . . **Robert Palmer** (Island) stops in for a visit and says he writes his songs on bass and rhythm machine . . . **Henry's** mom **Zelda Gross** turns rack jobber for Atlantic Record's **John Kalodner** . . . Punk rockers discover early '60s material . . . and everyone is holding copyright seminars.

### MARCH

**L. Joseph Bos** takes over as head of United Artists Music . . . ASCAP reports record high earnings for 1976 . . . **Al Bennett**, president of Cream Records, buys East/Memphis (Stax) catalogue . . . **Neil Sedaka** buys 116 of his compositions from Kirshner Entertainment for a reported \$2 million . . . **The Rolling Stones** sign with Screen Gems for U.S. and Canada . . . **Bob Esposito** named vice president of creative affairs and **Larry Fogel** named director, east coast, both at April/Blackwood . . . **Buddy Robbins** leaves Chappell and **Ted Glasser** re-joins Beechwood . . . Warner Bros. Music on the charts with their first Pacific Records release, "Undercover Angel" by long-time staff writer **Alan O'Day** . . . **Michael Masser** signs with Arista Music . . . The ever-inevitable **Marv Goodman** promoted to general professional manager at Chrysalis.

### APRIL

Almo/Irving puts out the classiest sampler around—"P.F."—and it becomes an instant collectors' item . . . April/Blackwood moves out of Blackrock . . . Screen Gems/Colgems realigns international sub-publishing set-up . . . **Jay Morgenstern** signs four Canadian writers to ABC/Dunhill: **Skip Prokop**, **Murray McLaughlin**, **Bruce Cockburn** and **Richard Tate** . . . **Eden Cross** named membership representative at ASCAP, N.Y. . . . **Peter Brown** re-surface as lyricist for the next **Jack Bruce** album (RSO) . . . **Hal Yoergler** leaves ABC and signs up **Peter McCann** for management . . . Lowery Music signs production deal with Phonogram/Mercury . . . **Gregg Diamond** to Arista Music . . . Cute as a button **Dean Friedman** (Lifesong) stops by . . . **Steve Cagan** and **Bob**

(Continued on page 158)

## Queen Feted in Philly



Elektra/Asylum recording artists Queen played two SRO nights at the Spectrum in Philadelphia, and local radio personalities were invited to a reception afterwards at the Hilton Hotel. On hand (from left) were: (top row) Joe Baltzell, E/A local promotion representative/Philadelphia; Mark Serpas, WZZD assistant music director; Marty Schwartz, E/A assistant director national FM promotion; Andy DiTaranto, MSI Productions; Jeff Robins, WIFI-FM music director; Ed Sciaky, WIOQ-FM air personality; Alex Demers, WIOQ-FM program director; Helen Leight, WIOQ-FM music director; Gene Hallam, WFEC (Harrisburg) program director; and Gary Bridges, WZZD music director; (front row) Pete Brown; management/John Reid Enterprises; Roger Taylor and John Deacon of Queen; Ralph Ebler, E/A general manager/east coast; Dick Lemke, E/A regional promotion representative/east coast; and Steve Rivers, WIFI-FM program director.

## The Coast (Continued from page 42)

mayor **Tom Bradley** predicts that Haley's lp will surpass the impact of the book and the TV show, in terms of both sales and impact—and the next month, there's Alex Haley pictured on the cover of this esteemed publication. The record hasn't quite out sold the **Beatles** and **Presley** yet, but we gather that Mr. Haley is already planning his second record, a disco "Roots" with Haley's narration over **Meco's** steamy rhythmic undercurrents. . . . Epic's **Pat Siciliano** and **Susan Blond** officially form the publicity team whose styles are the most accurately representative of the styles of their respective coasts (Pat in L.A., Susan in N.Y.). . . . COAST scoops the rest of the world by revealing that **Mike Nesmith's** mom invented liquid paper . . . NARM comes to the Century Plaza, and this year's typical feast for intellectuals includes such groundbreaking panels as "The Grammy: How to Make the Most of It" and the always profound rackjobber/one-stop workshops, along with "A Different Drummer: The New Economic Rules" and "New Horizons in Video." Speaker **Alfred Oxenfeldt** couches his various observations in terms of his recurrent "dreams" about the record industry, which must remain something (but don't ask us what) . . . COAST denies that **Telly Savalas** and **Paul McCartney's** father-in-law are merging in a photographic empire to be known as Eastman Kojak; we also squash rumors that **Johnny Musso** and **Michael Franks** are planning to open a restaurant on Hollywood Blvd. called "Johnny and Mike's" . . . However, we do correctly predict that **Crosby, Stills and Nash** are cutting their second album together, a mere eight years after the first . . . A number of killer jazz reissues (here's that elitist punkism again) make their appearance this month—including **Miles Davis' "Water Babies"** and the **Charlie Parker/Savoy** sets—setting the stage for a full year of excellent reissues . . . **Fleetwood Mac's "Rumours"** reaches the top chart spot for the first time: definitely the shape of things to come . . . Rolling Stone chief **Jann Wenner** adds his voice to the controversy later fueled by Donald Byrd when he says, in RW, "By and large, the most popular artists are also the best" . . . One of the strangest pictures ever to appear in our pages groups **Aretha Franklin** with **Rosey Grier** and **Jackie Onassis**; presumably the three were discussing in-store merchandising for the new **Dead Boys** lp.

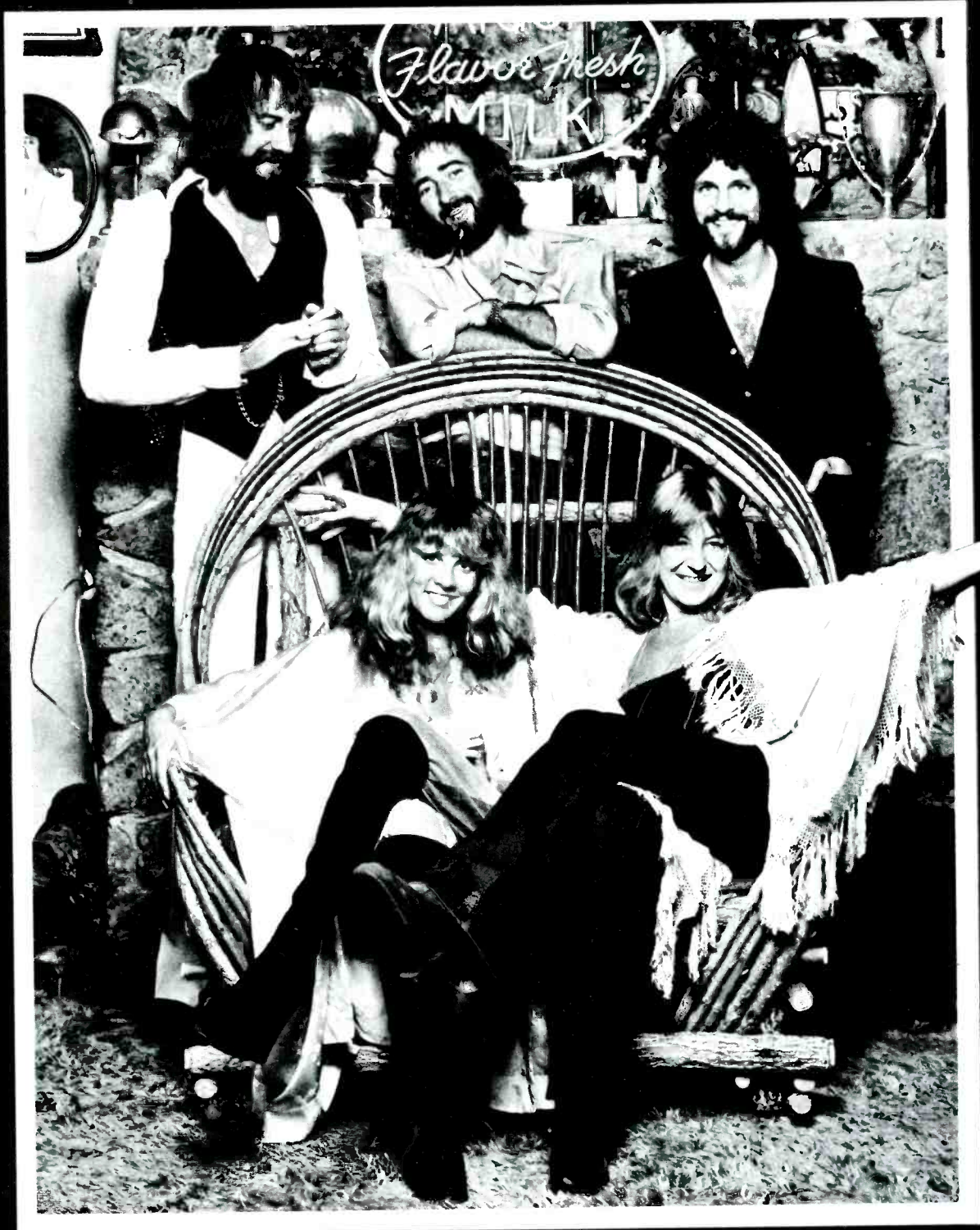
APRIL: April is the cruelest month, at least for Capitol's management team, who eat dust in the onslaught unleashed by RW's own crack line-up, decimating the Tower's admittedly flashier court combination. When the final moments of play wind out, all those sporty togs and sleek cars come to naught. **Jim Mazza**, **Don Grier**, **Dan Davis**, **Ben Edmonds** and **Rupert Perry** are doubtless overconfident, having heard that the RW wc contingent was a roomfula wimps, led by a crazed comic book collector-cum-gamesman and staffed by unreconstructed longhairs.

Little do they dream that COAST's **Kareem Abdul-Graham** will

(Continued on page 90)



THANKS  
FOR A GREAT YEAR



FLEETWOOD MAC



**Elton John's Greatest Hits**  
**is absolutely fantastic**  
**four songs\* never found on**  
**any of his albums. A**  
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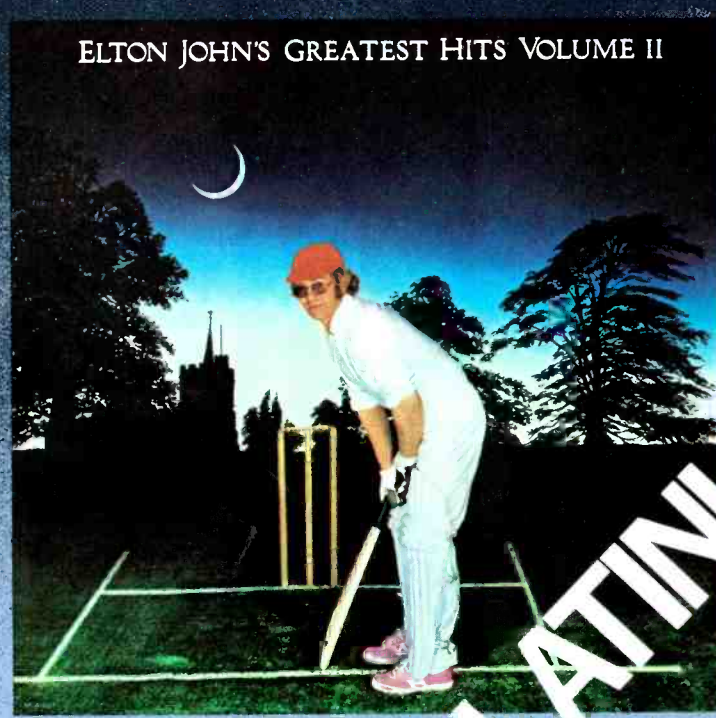
**The Bitch Is Back**  
**Lucy In The Sky With Diamonds\***  
**Sorry Seems To Be The Hardest Word**  
**Don't Go Breaking My Heart\***  
**Someone Saved My Life Tonight**  
**Philadelphia Freedom\***  
**Island Girl**  
**Grow Some Funk Of Your Own**  
**Levon**  
**Pinball Wizard\***

Produced by Gus Dudgeon



# Greatest Hits Volume II

Platinum! It contains  
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also contains twelve  
full-color booklet.



MCA-3027

PLATINUM

MCA RECORDS

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# Prodigal Parties at Troubadour



Prodigal Records, Motown's pop division, recently had two artists, Fresh and Phillip Jarrell, featured at Hollywood's Troubadour. Pictured backstage, from left, are: (photo #1, standing) Fresh members Milo Martin, Paul Marshall, Frank Savino, and manager Bruce Kramer; (middle row) Fred Allen, Motown's executive vp/creative Berry Gordy IV, Bill Bratt, Motown's vp/pop promotion Joe Isgro, Elaine Mayo, and Henry Lazarus of the Management Co.; (foreground) George Englund and Derek Church, Motown's director of creative services. (photo #2) Church, Heide Duggal, Jarrell, Isgro, Mary MacGregor, and Motown's AOR promotion director Mark Cooper.

## CONCERT REVIEW

### The Babys Live Up to Expectations

■ LOS ANGELES — A figure in white top hat and tails solemnly announced The Babys (Chrysalis) amid screams from the audience, then disappeared in a loud puff of smoke — which brought the crowd to its feet for the opening number. That ran into a second song, which was flamingly-lit, casting a gold-red glow over drummer Tony Brock and the huge oriental gong behind his head.

The Baby's sound system is one of the few to sound good in the acoustically-impossible Santa Monica Civic Auditorium. Lights for the tour are also very sophisticated, with the use of a computerized preset board. They used everything from bottom lighting the snare drums in a copper color, to the newly-popular hazy white sunlight, with an effect like that of a skylight suddenly opening above the lead singer. These elements seemed nearly as important as the music to the overall effect of the show. Even the female back-up trio was choreographed to appear and disappear during split-second lighting changes.

All of the band members were playing hard and well, used to it now after weeks on the road; Tony Brock's keyboard rendition of "Silver Dream" was a stand-out moment in the concert, not to be outdone by his later percussion solo. Michael Corby took "Dying Man" from the first album and built a long synthesizer sequence around it. It's nice and catchy, as intended, but Corby also grabbed the audience with one sustained note at a frequency which vibrates everyone from an epicenter in the chest. But most of all, it's John Waite's unique voice that gives The Babys their own sound.

Wisely, they saved the strong-

est songs from their current album for last. A hot version (no song was an exact replica of the record) of "Give Me Your Love" was followed by "Isn't It Time," the single. By the time The Babys finished with the old rock 'n roll song, "Money," the audience was dancing in the seats. And by the time the band returned for their encore, half of the crowd was

clustered around the stage. This phenomenon was completed by a teen-aged girl dodging security to rush Mike Corby in the final seconds of the concert.

Piper's (A&M) high-energy entrance hyped the crowd into a bouncing frenzy at the very beginning of the evening. An impressive amount of volume was generated, but the sound system

distorted most of it into a wall of sound. Lead singer Billy Squier appeared especially at ease on-stage, and, with flamboyant gestures, invited the crowd to demand more. Piper drew people toward the stage for an encore, with technique that would have been hard to beat by anyone but The Babys.

Becky Sue Epstein

## WEA International *(Continued from page 26)*

and tripled its share of air-play. Since its inception, there have been 145 releases. Three albums have achieved gold status.

WEA Canada earned 14 platinum and 18 gold albums, and for the past six months it has averaged 10 of the top 30 on the singles charts. It set up a new company-within-the-company to specialize in French language product in Montreal, away from central headquarters in Toronto. Total warehouse space was increased to 125 percent.

WEA France sold 19 gold albums and averaged an eight percent market share. Its staff increased from 161 to 200 employees and its marketing ar-

rangements included eight new labels.

WEA Germany succeeded in achieving two gold albums (more than 250,000 units each) and placed 21 singles in the top 50. It embarked on an intensive local talent push and topped sales for an individual German language artist.

WEA Holland, which was founded in 1975, has gained an average nine percent market share. It won six gold albums, and six others have sold in excess of 25,000 units each.

WEA Italy doubled its 1976 total turn-over. Five WEA artists received the 1977 Italian Critics Prize. New offices, warehouse

and distribution commence in July, 1978.

WEA Japan had the highest 1977 growth in the market. Gold records (1977) will be certified in February, 1978 but the sales figures have been exceeded for 14 gold albums and 12 gold singles.

WEA New Zealand is number one in album chart action (currently running six of the top 10) and maintains an average 25 percent share of the full-price album market. It obtained four platinum and nine gold albums.

WEA South Africa, despite the country's social, economic and political problems, earned four gold albums and also boasts the top-selling single of the year (150,000 units). It shifted to EMI distribution in 1977 and raised its market share (international product) to 18 percent for albums and 12 percent for singles.

WEA United Kingdom doubled its net sales in just two years. It accumulated four platinum, six gold and ten silver albums and upped its album market-share to 14 percent. It almost doubled its singles market-share, from 7.8 percent to 13 percent. It entered into production and marketing deals with eight new labels, established the most up-to-date distribution/warehouse in Alperston, and obtained financial interest in the Damont record factory.



Nesuhi Ertegun with Phil Rose

## Kosser Joins Ovation

■ NASHVILLE — Songwriter/journalist Mike Kosser has joined Ovation Records' Nashville office as director of publishing.  
**Journalist**

Koeser, a journalist whose articles appear often in Country-style Magazine, is also a composer of country songs. Kosser wrote the lyrics to "Don't Go City Girl On Me," sung by Tommy Overstreet; and "Thank God She's Mine," sung by Freddie Hart.

## Diamond Platinum

■ NEW YORK — Columbia recording artist Neil Diamond has had his latest album, "I'm Glad I'm Here With You Tonight," certified Platinum by the RIAA.



**Ring out the old!  
Bring in the new!**

*We look for '78 to be  
our biggest year ever  
in our new association  
with MCA Records*

Carol Douglas – Melanie – Silver Convention  
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# OLIVIA NEWTON-JOHN

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SOMETHING BETTER TO DO / HAVE YOU NEVER BEEN MELLOW

## A DREAM COME TRUE



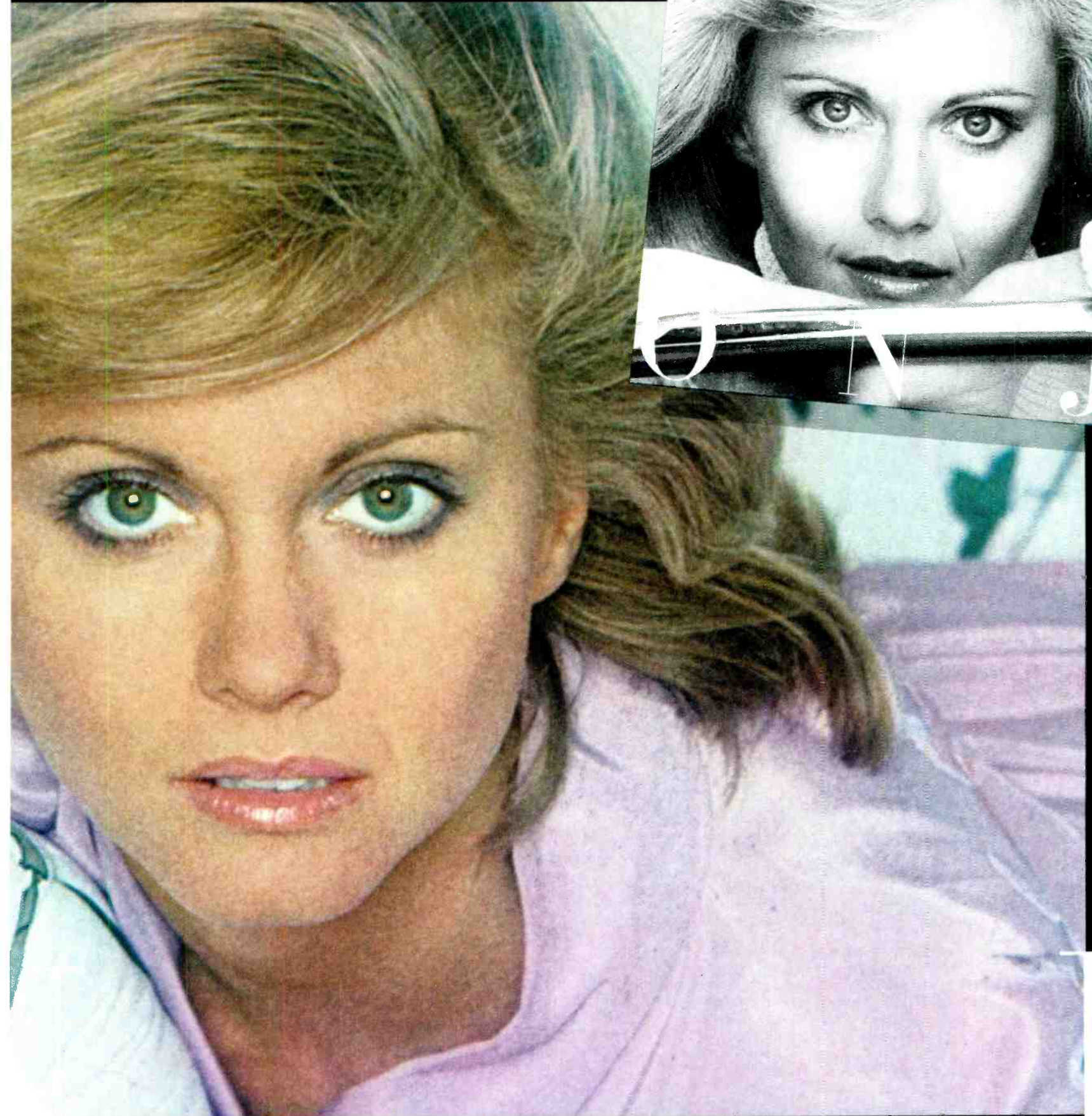
# O



# JOY'S GREATEST HITS

EVER / IF YOU LOVE ME (LET ME KNOW) / I HONESTLY LOVE YOU  
/ PLEASE MR. PLEASE / DON'T STOP BELIEVIN' / LET IT SHINE

## COME TRUE



# J



# The Coast (Continued from page 82)

prove a potent point-getter, or that sentimental favorite **Mike "Optima" Sigman** will fly in to help rally the troops with his usual display of angst commingled with amusement. Sigman's eclectic downcourt stance—a canny synthesis of Tai Chi, creative linotyping and Jungian dental hygiene—enables him to dominate outside shots, while **Spence "Spike" Berland** sews up rebounds. Despite valiant efforts by the Tower's best player—significantly, a COAST alumnus, **Ben Edmonds**—RW tops both games, at 22-18 and 20-16 respectively.

Meanwhile, the **Sex Pistols** are still soaking up more ink than sponges, having bounced from EMI to a one-week close encounter of the second kind with A&M . . . **Klaatu** is the focal point of the dumbest rock'n'roll shaggy dog story since a left-handed bass player was reportedly terminated . . . **Arnold Constable** is still drooling praises for **Valerie Carter**, and a two-way split in the COAST office over the momentous question of whether she would indeed prove a smash makes things tense for, oh, twenty, thirty minutes . . . **Donald Fagen** and **Irv Azoff** assure everybody that Steely Dan is not signed to Front Line Management . . . **Barry Grieff** nearly dies under sunlamp.

POOR TASTE during the month includes COAST's reprint of the following ad from the personals of the Boston Phoenix:

### KINKY GOOD TIMES?

Must sell mechanized marital aid. Many orifices. 19 inch blade, powered by 3.5 hp engine. A real brute of a machine. Will also mow lawns. Box 8259. \$35.

Over in Burbank, **Charlie Haas** is circulating apocrypha, including a totally unfounded report that the **Stills/Amin** Band has been formed, with **Steve** and **Idi** expecting to start with lounges . . .

The **Beach Boys'** "Love You" album comes out this month, with a much healthier and more positive **Brian Wilson** calling it "our best album since 'Pet Sounds,'" and the instrumental textures, laden with keyboards and percussion effects, are certainly reminiscent of that classic work. Turns out that "Love You" is the Boys' last product under their Warners distribution deal, but that doesn't stop the Burbank bozos (we love 'em) from throwing a party for the band, where Brian shows that he's still not quite ready to deal with press and public, music notwithstanding. But it's nice just to have him back, and it makes us even more passionate in our hope that the Beach Boys are not in fact disbanding, as scare stories later in the year indicate.

SHORT SHORTS: **Kim Fowley** produces new **Helen Reddy** record: calls one track "lush MOR, like **Walt Disney** meets **Paul McCartney**"; **Reddy's** "You're My World" is an RW pick hit, and not only because the managing editor's father happens to have written it . . . **Queen** appears on our cover, resulting in paroxysms of ecstasy for RW west coast receptionists, past and present . . . **The Damned** came to L.A., and **Television** invited them not to share the bill at the Whisky . . . **The Doobie Brothers** announce that their forthcoming "Concert and Golf Classic" for the United Way will feature the first-ever reunion of the cast of "Leave It to Beaver."

MAY: Among the important developments this month is the announcement that **Jesse Winchester**, due to **Jimmy Carter's** blanket pardon of draft resisters, will be making his first tour of the United States—and when he comes to the Roxy, those in attendance realize that the wait was worth it. **Muddy Waters** also makes a rare appearance in town, and the Mud gives us the word: "The blues had a baby, and they called the baby rock and roll." **Steve Diener** is named ABC's new president, and a certain COAST columnist with elitist jazz proclivities is happy to find a record exec with whom he can discuss obscure **Django Reinhardt** and **Jimmy Raney** albums.

**Seymour Stein** condemns the "punk" music tag as a derogatory description similar to "race" or "hillbilly" music, but sales of "punk"/new wave recordings nevertheless fail to add much legitimacy to the movement . . . However, in a related story, the **Sex Pistols** continue to garner more press than any act in history without a single piece of domestic vinyl by announcing that they've signed with Virgin Records; we clearly label it "a marriage made in purgatory" . . . **Michael Lippman**, desperate for ink, forces his wife **Nancy** to give birth to son **Joshua** just so Lippman can make it into the COAST . . . "Rumours" moves back into the number one spot after a short period as number two or three, and continues there with only one week's interruption for the rest of the year . . .

Rhino Records, local retail outlet, boycotts the "A Star is Born" and "Hotel California" albums due to the increase to \$7.98 list; it doesn't help . . . **Peter Frampton's** "I'm In You" begins the almost impossible task of measuring up to "Comes Alive"; it doesn't . . . **U Roy's** "Musical Shark Attack" makes its move for top album title of the year; there are few contenders . . . **Don Grierson**, humiliated by last month's b-ball debacle, finally wins something: he and partner **Ron Henry** win a tennis tournament . . . **Weather Report's** "Birdland," one of the hottest tracks of the year, is on the cover as a "sleeper"; but it must be doing a genuine **Rip Van Winkle** imitation, because it never awakes . . . As the release of **Steely Dan's** "Aja" draws nearer and nearer, the Dan's **Donald Fagen** describes the forthcoming lp as "the elusive combination of the soak, the salter, the awn and the alder;" we're confused . . . COAST announces its all-bucks band: **Eddie, Zoot** and **Janet** (former bank teller in RW west coast building) **Money, Johnny Cash, Penny Nichols, Kevin Coyne, Nicky Buck** and **Richard Greene**.

JUMP TO LIGHT SPEED: Seen below, photographic proof of one of RW's stranger periods, the spring of '77, when the wackos came out of the woodwork.



Note the humanoids on either side of one **Darth Vader**, Dark Lord of the Sith. Note their insincere grins—mere window dressing, intended to screen their total terror while literally in the grasp of this galaxy-hopping heavy breather. Note the lp in one gent's trembling hand. Get the picture?

Could you blame RW's venerable publisher or its fast-talking VP and head of west coast comic book philosophy for quaking in their brogues? Spring has brought some serious mind food in the form of a science fiction jones that sweeps through the media community like anthrax in warm weather. Even the usually hard-boiled **Abu Ali ben Hekkt**, RW undercover scribe and life of the deadline, has been reduced to gibbered raves and airheaded speculation on our Future Beyond The Stars (the first super-retailer to reach the Galactic Core, for example).

"Star Wars" is the trigger, of course, and during its initial screenings, word of mouth quickly makes screening passes more of a coup than snaring **Linda Ronstadt's** home number. RW's otherwise dour Big Kahuna From The Gold Coast starts blowing off afternoons to dote over a growing collection of memorabilia, and is seen feverishly scratching his beard and moaning over lobby displays that feature die-cut R2D2's and C3PO's.

Because the recording industry is a crazy and unique kind of business, RW has become inured to grown men dressed like ducks, vikings and other left-field emblems of commerce. But no one is prepared for a concerted effort to disrupt our sense of time and place, and the late spring finds the COAST transformed into a tele-transportation stage for all manner of gonzo interlopers: **William Shatner**, still in limbo as Paramount tries to figure out whether "Star Trek"

*(Continued on page 102)*



# Jerry Weintraub



**“Manager of The Year”  
for the third straight time.**





# Stars To Watch for in 1978

By **BARRY TAYLOR**

■ Once again it has been a good year for new talent. The double platinum success of Foreigner has been felt on the charts but their influence has also created a style and set a standard that has already been emulated by numerous groups. 1977 has also been a year when groups like The Babys, Graham Parker and the Rumour, Crawler, City Boy and Dwight Twilley and personalities like Elvis Costello and Peter Gabriel have made their presence felt. 1978 should see these groups grow in stature while promising talent like those names listed here continue to spring up.

## IAN DURY

Stiff Records' stable of anti-heroes and mis-fits increased by one last year with the addition of Ian Dury. With a single, "Sex & Drugs & Rock & Roll," that served as the anthem for the Bunch of Stiffs tour, and an album, "New Boots and Panties!!," Dury re-emerged after a two year hiatus as one of the most unique talents in the U.K.



On "New Boots and Panties!!" Dury observes the lives, frustrations and sentiments of the people that comprise the underside of life in London with a perceptive and compassionate eye, articulating the essence of that culture to an outsider with the all incisiveness of a Ray Davies or Peter Townshend.

A victim of polio at the age of seven, Dury spent the better part of his youth in a school for the disabled. For the past five years he has tried to build a career for himself in music. In 1973 he formed Kilburn and the High Roads, a group of social rejects, rogues and oddball characters whose highly personalized Cockney sound and attitude made them alternately the darlings or degenerates of the burgeoning pub rock scene. One album, "Handsome," was released on Dawn Records in the U.K. but it

merely hinted at Dury's talents.

The group split up last year after some 30 personnel changes amidst stories of Dury's failing health and financial woes. Today, Dury claims he's healthy, but by all descriptions, he's fragile at best. "He looked like he was held together by scotch tape, chicken wire and willpower" one reporter said. Another offered this description: "He has a large, square head which is shaved to a quarter inch stubble, apart from the very back which displayed greasy black curls, most probably the remnants of a previous hairstyle. He wears a small, multi-colored chiffon scarf incongruously knotted around his thick, muscular neck . . . He is a small man, but broad, with one leg seemingly much longer than the other. He has been compared to a "cuddly, curly-haired laboratory attendant." It is unlikely he will ever place in a Peter Frampton lookalike contest.

Appearances aside, Dury's songs are either in the Cockney music hall tradition ("Bilerickey Dickie") or a hard-nosed rock setting that is never less than uncompromising and by the end of side two of "New Boots . . ." is downright brutal. His voice makes it difficult to understand the lyrics and the lyrics are for the most part steeped in an ethnic rhyme and slang that can be indecipherable. Unlike a Peter Townshend or Ray Davies, he prefers to deliver his stories in this kind of clipped monotone and it is what makes him such an arresting personality.

Dury offers two tributes on "New Boots . . ." One is to his father in "My Old Man," the other, "Sweet Gene Vincent," an affectionate memorial ("I miss your sad Virginia whisper/I miss the voice that called my heart") that shifts into gear with a honky tonk piano and a staccato vocal: "White face-black shirt-white socks-black shoes-black hair-white strat-bleed white-died black."

His love songs likewise offer a very personal and unique vision as in the opening "Wake Up and Make Love To Me" and "I'm Partial To Your Abracadabra" but he does a quick about face with "If I Was With A Woman:" "If I was with a woman/ I'd make believe I loved her/ All the time I'd not like her very much/ I'd show her but I would not let her touch . . . She'd have to learn to cherish the purity and depth of my disdain."

While side one is dominated by romantic concerns, side two's closing trilogy, "Blockheads," "Plaistow Patricia" and "Blackmail Man" creates a scenario of

the more despicable side of London's underbelly. His voice takes on a drama and anger that is as unsettling as the scenes he depicts: "You must have seen parties of blockheads with blotched and larded skin/ Blockheads with food particles in their teeth/ What a horrible state they're in/ Shoes like dead pigs noses/ Cornflake packet jackets/ Catalogue trousers and a mouth that never closes . . . Imagine finding one in your laundry basket/ Or banging nails into your big black dog."

"Plaistow Patricia" depicts the sad young heroin addict but offers a happy ending and "Blackmail Man" is the frenetic closer where he threatens vengeance and uses a staggering rock assault to convey the uneasiness of the situation.

"New Boots and Panties!!" has been slated for domestic release by Arista in January and should additionally include "Sex & Drugs & Rock & Roll," which was previously only available as an import single.

## TOM ROBINSON BAND

Leafing through the hefty file of press clippings Tom Robinson has inspired through the release of his first and only single, "2-4-6-8 Motorway," one is reminded of the late sixties when it was perfunctory to take a stand against the system.



Tom Robinson's music speaks for itself and stands on its own merit but it is not unusual for him to take issue with the question of people's rights with statements like: "Gay rights is an issue but I'm concern with far broader rights than gay rights. It's almost a side issue. It's a side product of general oppression of people's own liberty, the liberty to decide what you do with your own body. And that liberty is seen in women's oppression above all . . ."

Aware of the fact that he is a musician and not a politician, however, Robinson does not hesitate to add, "You can't expect a pop group to have a vast sociological influence and change the world or anything." Still, Ro-

binson is unrelenting, having penned songs like "Sing If You're Glad To Be Gay" and "Up Against the Wall." The b-side of his "Motorway" single, Dylan's "I Shall Be Released," is dedicated to George Ince who is currently serving a prison sentence for an alleged robbery. Ince's photo is on the sleeve of the record and Robinson goes so far as to add a verse to the song to illustrate his plight.

After spending a good part of his youth in a home for delinquents, Robinson formed Cafe Society in 1973. The group was signed by Ray Davies to his ill-fated Konk label but the record has little in common with Robinson's songwriting and music today. He looks back on those days with bittersweet memories! "I was playing pseudo-Crosby, Stills and Nash harmonies with acoustic guitars with a nice, very inoffensive band that was making music for people to listen to and say, 'How sweet.'"

Today, Robinson at 27 says he is "just trying to make music that's relevant to the lives of people who listen to it." His band—Danny Kustow (guitar), Mark Amber (keyboards) and Brian Taylor (drums)—was formed about a year ago and was signed to EMI last summer. It was the label's first major signing since the controversial Sex Pistols incident.

As he demonstrated with "Motorway," a top five single in the U.K., Robinson's music is filled with hooks and tough punchy playing. His first album will not be recorded until early in the year and expectations are high with Chris Thomas named as producer. At this time, "2-4-6-8 Motorway" is readily available as an import.



## CAFE JACQUES

Is there room in the U.K. for a budding, new band that offers memorable, well-crafted melodies not to mention sophisticated songwriting and instrumental prowess? The new wave has made it increasingly difficult for a group like Cafe Jacques to get recognition but there should be no such

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# Barry White

*Sings for Someone You Love*



Encore Award  
Top Male Disco Vocalist



THE FOX IS HOT





# Odyssey Covers The Territory

■ LOS ANGELES — Some performers, even when they begin to taste the fruits of success, are hesitant about putting all of their eggs in one basket. Take Odyssey's Tony Reynolds. As the debut RCA album by this vocal trio—Reynolds is joined by the sisters Lopez, Lillian and Louise—and their single, "Native New Yorker," continue to gain considerable support throughout the country, Reynolds isn't taking any chances. He's kept his job as a —get ready for this—police electrician, and when the group came through Los Angeles recently on a press and promotional trip, Reynolds was able to be there only because he'd accumulated enough vacation time. Still, at this point he's ready to admit that "It won't be long now before I'll be able to quit and devote myself to the group full-time."

Odyssey—so named because of the vast amount of territory covered by their music, which includes traces of Latin, r&b, salsa, calypso, gospel and even country influences—has now been together for some four years. Lillian and Louise, with a third sister, had toured Europe and Scandinavia, while Reynolds performed with the Downbeats, playing "everything from dances and social functions to nightclubs and so on." It wasn't until after he'd been drafted and served a tour of duty in Vietnam—"all on the front lines," he says with a shudder—that he and the two Lopez sisters joined forces.

## Writing Background

"We didn't try to get a contract at first," says Lillian, explaining why Odyssey was together for three years before recording their album, "because we wanted to hone our performing act first." Having written songs from an early age—Lillian eventually won a Grammy for contributing some of the music for "Bubbling Brown Sugar"—they became part of the Chappell Music stable of writers, and met up with producer/songwriter Sandy Linzer. Manager Tommy Mottola secured Odyssey a contract with RCA, and in a gesture of humility uncommon even for a new act, they put aside their own writing chops while Linzer, with co-writers Denny Randell and Ralph Kotkov, wrote all of the material for their first album.

Their willingness to withhold their own tunes in favor of the skilled and experienced Linzer's material is typical of Odyssey; they're quick to recognize their own lack of experience in many areas of the music business. "When you're doing your first

album," says Lillian, "you should leave it to the pros. Sandy's successful, and he knows what people want to hear." Louise admits that "our own compositions aren't commercial enough for us to record yet. If you can write good commercial music, go ahead—but if you can't, you shouldn't start ego-tripping and demand to have your songs on the albums. We have other outlets for our material—we perform some of it on stage—and we simply recognize that we know very little about the record industry and what people are buying." "If we get a huge following and people get tired of what we do on stage," adds Lillian, "we'll throw in some of our songs on the albums."

While "Native New Yorker" is by virtue of its very name a song with a distinctly regional flavor, Odyssey doesn't anticipate any

problems finding acceptance for it without consideration for geography—and sales have certainly proved them right. As Louise says, "It's a song for everybody. It's about Boston, or Phoenix, or Philadelphia, not just New York. It's the human aspect, not the geographical, that appeals to people." "Golden Hands," too, a song about a young man's hope of escaping the ghetto with his basketball skills, is a song that "relates to everyone."

Throughout their promo trip, the trio has naturally been through numerous interviews and meetings, but by no means has the tedium dampened their enthusiasm for their work. "We thrive on meeting people," Louise contends. "It's a new experience every time—every interview is different." Tony Reynolds also talks of the importance

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# Scott Shannon

(Continued from page 8)

Shannon noted that the label had added Gene Cotton, Eruption, Michael Wendroff, Pickins, The Blue Jay Band, the Michael Wynn Band and Edwards and Ralph during recent months, along with Champagne, a European act already established abroad with chart hits. New product during '78 from Mary MacGregor, Mac McAnally, Prism, Glenda Griffiths, and Muscle Shoals Horns will also be forthcoming, helping to complete what Shannon expects to be "a total label operation" during the coming year.

The rapid growth hasn't been without problems, he admits, noting that office space is currently at a premium in the label's Wilshire Boulevard offices. Staff is doubling up at present, despite a second lease taken on the Ariola "annex" where publicity and Zombie label staff are headquartered, a block down Wilshire.

# Word Sales Conference (Continued from page 4)

Crouch 'Live In London' for February release, Evie Tornquist for March release," national sales head Roland Lundy told RW. "Other exciting contemporary product will include the Archers, Amy Grant, and Dogwood, all following our theme of 'We've Got The Power'."

Visuals to stimulate excitement are important in any sales confab. The first at the Word conference was a film presentation of the new Ethel Waters album. The message concept of the lp is so important to Word, they cut all margins giving the double set a retail price of \$6.98 in order to get it to as many homes as possible.

In addition, a live performance was given by Dove Award winner B. J. Thomas along with shows by Steve Camp and Phil Kaegy. The duo of Limpic and Rayburn picked live and used some session tracts to demonstrate cuts from their new lp.

Evie Tornquist, RW and Dove Award winner, sent a taped video message to the meeting. She took viewers on a tour of her home giving personal thanks to each Word salesman by name and praising the Lord for her accomplishments this year.

To celebrate Myrrh Records' entry into contemporary Christian music along with the release of the release of Myrrh's 100th lp, a surprise party was given to the sales force. The 100th album is a two-pocket record set retailing for \$7.98 featuring 20 of the best contemporary artists, titled "Super Jubilation."

According to Dan Johnson, director of marketing and promotion, Word's promotion for next

quarter will entail three general areas: "That Good Ole Gospel Music Sales," including mobiles, banners, stuffers, T-shirts, floor dumps and aprons, all aimed at increasing awareness of the commerciality of gospel music in the marketplace; promotion aimed at

the MOR and easy listening catalogues, including artists such as Dave Boyer, Evie Tornquist, Tennessee Ernie Ford, Roy Rogers and Dale Evans and Carol Lawrence; and a specific campaign geared toward promoting gospel to pop distributors and rack jobbers.

# New Wave News (Continued from page 44)

1977" will be presented by Peter Bochan, will feature short comments from bands, music business personnel and even one of your very own bi-weekly screwheads. WBAI, a listener-sponsored station, is also offering "The Good City Rock Show" with Bob Alexander every other Wednesday afternoon from 1:30 to 3:00. The show provides lots of good punk listening.

LIVE WIRE: This week's gonna be a big one in the Big Apple. The 1400-seat CBGB's 2nd Avenue Theatre opens on December 27 with shows featuring the Dictators, Talking Heads, Shirts, Patti Smith, Tuff Darts and many more . . . L.A. club, The Masque, threw a benefit for underground rag, Slash, last weekend with the Weirdos and the Screemers playing to a packed house.

Elvis C. blazed a neurotic path of glory from coast to coast this past month, climaxing with a rare bit of impromptu temperamental musicianship on "Saturday Night Live." A great, but all too short performance . . . Earlier in the week, Elvis played three nights in New York and firmly established himself as a unique guiding light for the new wave . . . The King will reportedly return to the States for a gig at the 2nd Ave. Theatre, in mid-January . . . The Rich Kids, recently signed to EMI worldwide except for the U.S. and Canada, will go into the studio with Mick Ronson producing.

NEW RELEASES: Devo's long awaited follow-up to "Mongoloid" is out this week. "Satisfaction"/"Sloppy (I Saw My Baby Getting)" for some reason carries a Devo credit on the A-side and a Jagger/Richard credit for "Sloppy." If you don't compare it to the Stones' original version, "Satisfaction" stands up as a demented but excellent interpretation . . . The Valves' follow-up to "For Adolf's Only," "Tarzan Of the Kings Road" (Zoom—U.K.) is a combination of "Wipe Out," "Stranded In The Jungle" and a blast of new wave. The B-side, "Ain't No Surf In Portobello" with its echoes of Jan & Dean is another great number from the group . . . Generation X's follow-up to "Your Generation" is another anthem-like song called "Wild Youth" (Chrysalis) . . . "Don't Dictate" by Penetration (Virgin) opens with a borrowed riff and some better than average singing by a vocalist named Pauline . . . Iggy & the Stooges' first Bomp ep, "Sick Of You" is a ballad that builds in intensity in much the same way as Aerosmith's "Dream On." The B-side is composed of a couple of rockers, "Tight Pants" and "Scene Of the Crime."



# STAR WARS™



Top Soundtrack Album  
London Symphony Orchestra  
Top Orchestra



THE FOX IS HOT



# The Coast (Continued from page 90)

can turn over new capital in the wake of "Star Wars" (of course it can, but Paramount will continue to waffle over the issue, changing status and missing possible release dates, for most of the year), visits *RW* to discuss his double live album, cut during a lecture tour. His explanation for cosmos fever? The reassurance that there is a tomorrow, that the very idea of the future is comforting.

Then comes **Darth Vader**, breathing ominously, blinking festive colored lights, and causing a momentary thrill when the above pic is snapped and, for one brief moment, it looks like the top tiers of management are in deep trouble. Although Vader turns out to be another promo pussycat, we're all thrilled.

While 20th Century is booming behind the soundtrack lp, which races up the charts with true interplanetary thrust, a new pattern for extraterrestrial landings (on the charts, that is) is set as **Meco**, along with any number of other acts, delivers a pop interpretation of "Star Wars" that you can dance to.

Unfortunately, Meco's success scuttles COAST's own theory that the sci-fi craze, like new wave, is taking off because people need an antidote to disco.

JUNE: Major exec realignments at ABC and RCA, more wrinkles to the Pickwick/American Can talks, continuing traumas in D. C. courtesy of WOL and the FCC (with that probe moving out for secret roadwork that will go unnoticed until December), the death of **Goddard Lieberman**, the settlement of the **Bruce Springsteen/Mike Appel** litigation and Fantasy's acquisition of Stax are among the key new stories. But COAST manages to look the other direction, on a consistent basis.

First there's **Pat Siciliano's** assertion that the new **Ted Nugent** lp, with the baffling title "Cat Scratch Fever," has just been wrapped and is "the dirtiest album ever on the label" (on release, he'll be vindicated) . . . **Jesse Winchester** is feted with a reception in downtown L. A., where *RW* editors compete with the **Eagles** and **Cher** to worship at his feet . . . **Tom Waits** and **Chuck Weiss** get busted at Duke's Coffee Shop, despite multiple eyewitnesses charging neither was involved in a mishap near the register that first drew LASO agents into the fray . . . By now, COAST staff are sufficiently blasé about the reception room traffic that when Atlantic's **Steve Rosenthal** shows up dressed in a monkey mask (in support of **Geils'** *Monkey Island* lp), he's disappointed when we recognize him . . . We wonder aloud if **Mike Post** will be given a host's gig on "Saturday Night Live," leading to his new title as the Saturday Evening Post.

GONE BUT NOT FORGOTTEN: *RW's* w.c. contingent has yet to undergo its midsummer shift, which means we spend a lot of time trying to interpret **John Mankiewicz's** gonzo commentary. When promo ace **Susan Harrington** first meets him, she asks the Question of The Century when she remarks, "Was this kid raised by wolves or something?"

At month's end, there's a whole lotta shakin' on the lot at A&M, where the label celebrates its 15th anniversary with its largest convention to date. **Herb Alpert** gets his star on Hollywood Boulevard's Walk of Fame, and Mayor **Tom Bradley** proclaims **Herb Alpert Day** to celebrate it. With both single and lp action heartening, the staff is understandably in high spirits, but one of the better moments still has to be the opening comments by top management, including **Gil Friesen's** observation that he thinks he's sprained his mouth.

JULY: This year, a long hot summer starts early, lasting from April through late June as *RW's* editorial ranks sweat out a project that qualifies as the publishing equivalent of the Great Pyramid of Giza. Even though the second of July is a mighty popular birthday for several *RW* executive pencil pushers, this year there's no energy left for celebration, since that's the issue date for none other than the **Barney Ales** special.

In honoring the Motown chief, *RW's* west coast staff shifts a goodly share of the burden to its eastern peers, but that doesn't stop the guys in the Big Avocado from getting a little feverish by publication date. But by the time *RW* hosts a bash for Barney and team to unveil the hefty masterwork, nobody's too tired for the trek out to a swank private home in the Valley, where the *RW* basketball contingent, even though buoyed by the return [from the injured reserve list] of **Arnold Constable** and his outside shot, is humbled by a Motown squad led by **Mike Lushka**, **Miller London** and others. Pure luck on their part, we might add.

Front Line Management/**Irv Azoff** signs **Steely Dan** this month, thereby proving our continued denials utterly wrong . . . We also deny that

**Carole Bayer Sager** recently completed whirlwind romances with both **Leo Sayer** and **Bob Seger**, in the process changing her name to Carole Bayer Sager Sayer Seger . . . **Alex Haley**, raising his music industry profile, is pictured discussing the validity of punk rock with **Tony Orlando and Dawn** . . . **Farrah Fawcett-Majors** goes to court over her very first record, a heavy-breathing exercise called "You," which is being sold via a New York post office box for a mere \$2.25. Farrah's musical venture (recorded well before her television stardom) with one **Jean Paul Vignon** is not met with overwhelming critical reaction . . . **Alice Cooper** gets an inordinate amount of press about his audition for a new snake to join his tour contingent, proving once again that people will go to any lengths (they settled on six or seven feet in this instance) for ink . . . **Yes** releases their first album since dangerously courting total obscurity with "Tales of Topographic Oceans" and "Relayer;" the new one, "Going for the One," is described as "not a concept album, just a bunch of songs," which is a relief, and it turns out to be their best in ages . . . As the year of the sci-fi space craze continues, several flaks try to pass off the New York blackout as "a cosmic coincidence" . . . An L.A. retailer loses its **Dolly Parton** stand-up display to a lung-minded thief; store replaces it with a display stapled to the wall . . . COAST scotches rumors that **Hirth Martinez**, **Wynn Stewart** and **Cyrus Faryar** are forming a trio called Hirth, Wynn and Faryar . . . **John "Wolf Boy" Mankiewicz** leaves his cluttered confines at *RW* for RCA, where disrespectful employees refuse to answer the phone with "Mr. Mankiewicz's office." His replacement at *RW*? A former drum-major and incense-burning, vitamin-popping, high school football-loving throwback to the '60s, a slug with more ex-girlfriends than **Porfirio Rubirosa**, named **Mike Falcon**.

AUGUST: This, of course, is the month that **Elvis Presley** died, probably the most significant loss suffered by the record industry since we became a "legitimate" biz. But even the most jaded among us can feel that Elvis' passing is a genuine tragedy.

Another tragedy occurs in August, and in the very first week. Reports of severe depression, numerous calls to the local suicide prevention bureau, heavy demands placed on the city's valium supply and a significant decrease in *RW's* newsstand sales all points to one thing: the August 6 issue contains no COAST column, due to the prolonged ear jones of one of its scribes.

**The Grateful Dead** releases "Terrapin Station," surprising many and delighting even more with its new sound . . . **Elvis Costello** is reported arrested in front of a London hotel which is housing many CBS conventioners, for making a scene in the streets; CBS subsequently announces that they've signed Elvis, in a curious turn of events . . . E/A chief **Joe Smith** wonders aloud at the **Bruce Lundvall** dinner if CBS' **William Paley** has been introduced to the **Isley Brothers** yet; "The earth seemed to move and there was some serious throat clearing at the mention of Mr. Paley's name," says Mr. Smith. "I said  
(Continued on page 148)

## 'Asleep' at The Bottom Line



Capitol recording artists Asleep At The Wheel recently headlined New York's Bottom Line. Asleep have been recording their new lp in New York with Joel Dorn producing. Pictured backstage (from left) are: (standing) Ira Derfler, district manager, Capitol; Larry Hathaway, national sales manager, Capitol; Tony Garnier, Leroy Preston, Chris York, Lucky Oceans and Ray Benson, members of Asleep At The Wheel; (sitting) Doreen D'Agostino, east coast artist relations coordinator, Capitol; Bruce Sperling, New York promotion manager, Capitol; Bill Mabry, member of Asleep; Maureen O'Connor, east coast press coordinator, Capitol; and Chris O'Connell, member of Asleep.



**CONGRATULATIONS**

**TO**

**JEFF WALD**

**MANAGER OF THE YEAR**

**SIGNED,**

**HELEN REDDY**

**SYLVESTER STALLONE**

**DONNA SUMMER**

**DAVID STEINBERG**



# Dialogue (Continued from page 32)

**RW:** How did you and she meet up with her producers, Chuck Jackson and Marvin Yancy?

**Hunter:** They had a manager in New York, and the manager and I talked about the validity of Jackson and Yancy as songwriters and producers for Natalie, and we both decided that we would get them together in the rehearsal studio, which we did. Chuck Jackson was the lead singer for the Independents, and Yancy did the arranging and wrote a lot of their songs, and I think the two of them produced their records, too. They were appearing with Marvin Gaye at the Radio City Music Hall, and Natalie came into town from Massachusetts. When we went into the rehearsal studio, it was mutual love at first sight.

**RW:** How long was that after you and she had gotten together?

**Hunter:** About two years, so that would be about 1974.

**RW:** Did they have specific ideas as to what she should do?

**Hunter:** No, that grew. They didn't meet the first day and say, "This is what we should do." They met, they played their songs, she sang their songs, and everybody fell in love with everybody else's talent. See, that's basically what this business is all about. When you start to get away from the talent, you're getting away from the whole point of the business. What happened with Marvin and Chuck and Natalie and the music was just a natural evolution, a natural growth. I don't think you can plan that kind of thing, because then it becomes artificial. It has to happen—you have to put creative people with creative people and have it bloom, rather than force it to happen.

**RW:** Capitol wasn't the first label you contacted for Natalie. Do you think the fact that Nat "King" Cole had been with that label helped you get her a contract there as well?

**Hunter:** No, I don't think so, even though it's always hard to go back and find out what really happened. We had recorded—we were playing masters for people, and because the music was not Nat "King" Cole music a lot of people were scratching their heads and couldn't figure out why we wanted to do that. But Larkin Arnold at Capitol called me right after he heard the tape, and he said, "This tape is terrific, I love it." He was the first label to say, "We like what Natalie is doing, let's do that." Everybody else said, "These are nice tapes, but we would rather have her do standards, and do a different type of music," and we just resisted all the way down the line. I don't think Capitol made their decision based on Nat Cole, and we certainly didn't make our decision based on the fact that her father had been with that label. I think that Larkin Arnold's insight into their collective ability—Chuck, Marvin and Natalie's—is the reason why it happened. It's what I said before: put creative people in a room and let them create, and stay the hell out of the way. And then get into marketing what they create.

**RW:** When her first records came out, were you looking to have a crossover from the very beginning?

**Hunter:** I don't think it's possible for an artist, or especially a producer, to go into a studio and say, "This is a crossover record. I think producers and artists who are in R&B music have to go in and just create the music, and not worry about a crossover single or whatever. They just have to create their music.

In selecting Chuck and Marvin to be the producers and songwriters—and they wrote every song on the first album—we made a conscious commitment to soul/gospel music. "This Will Be" was an instant hit; it came out July 13th, and it got played at WVON by E. Rodney Jones and by many other top R&M stations the first day. E. Rodney Jones heard the record and walked into the control room and said, "Play this now." That's how much impact that first recording had, and that's how quickly it happened. So there really wasn't a chance to weigh the impact, because it just happened automatically.

I would have been very happy for her to have hits that didn't cross over in the beginning, as long as they were hits, and as long as we were establishing something. But there were differences. Natalie was ready to go to work, after spending close to three years working in night clubs and getting her performance honed to the point where she went out and got people to react to her personally, so when the records first came out she could go out and instantly get a reaction on the stage. That's a very important factor. Before the album even was shipped, in fact, we did a date at Buddy's Place in New York, where she was the opening act for Arthur Prysock. Capitol spent a lot of money. They brought in a lot of black d.j.'s, and a lot of press—it was what companies normally do, but this was a sit-down dinner for 250 people. Then Natalie came out. It was a lot of pressure for an artist whose first album was shipping the next week, but she was so prepared—herself, her band, her head, her career—that she came out and blew the roof off the place. The next day, the Capitol executives came back from New York to L.A. raving about Natalie Cole

I have a great respect for talent, and what I based my whole business on was becoming involved with genuinely talented people.

—you know, "Let's allocate a few more dollars here for publicity, let's allocate money for promotion, let's start buying some ads." So I think that her taking her time and being prepared had a tremendous impact on the opening of her record career. I don't think that recording should necessarily be the jumping-off point for a career. You don't hurt yourself if you go out and work, and perform, before you ever record, and that's what she did.

**RW:** How did you cope at first with the expectations that Natalie be in the Nat "King" Cole style, not the energetic singer she turned out to be?

**Hunter:** I'll give you a good example. We went to play Broadway, a concert on Broadway last Thanksgiving week. The first PR that came out, the first draft which never appeared anywhere, called it "Natalie Cole's Broadway Debut." I said, "Hold it. You start to call it her Broadway debut, and the papers are going to send Clive Barnes, they're going to send you the Broadway reviewers, and they're going to kill you." I had them rewrite the copy to say "Natalie Cole's Concert Debut in a Broadway Theater," which was very specific, and we got the young reviewers, who loved her. There wasn't one bad review in New York the whole time we were there. But if we hadn't had experience with the prejudice of a reviewer coming in and expecting to hear the music that he wanted to hear and then not hearing it, it would have been a real problem. We had to deal with that for a long time. And what about before the records came out, before you could play anything for somebody, and the agency would sell "Natalie Cole—Nat's daughter"? She would open up, the first night, and the club owner would expect a whole other kind of music and she would come out doing Mick Jagger. It was a very tough period for her, because she loves her father, she respects him enormously and the music he was into, but she wanted to do her own thing and we had to get to the point where people would let her.

**RW:** Since Natalie has established herself, there's been an incredible resurgence on the charts of female artists. Natalie's success and the success of new artists like Debby Boone and Mary Macgregor are not necessarily related, but I wondered what your views on this resurgence might be.

**Hunter:** Well, I think that the music has changed. People are more open in general to what everybody has to say in their music, whereas there was once a time when you could not sell a record unless you had four-part harmony from an English rock group. The public these days wants lyric, and melody, and prettiness—not physical prettiness, but prettiness in the music—and I think that has a lot to do with the new emergence of the female artist. It's just public taste. And with the new research that they have now at the radio stations, they're not going nearly as much on arbitrary formulas of what people want to hear, they're asking people, "Do you really want to hear this?" The success of Debby Boone has been the call-outs. The call-out research is going to change a lot of the length of time that radio stations play records; it frightens you if you're afraid that people don't really want to hear your records and the stations are playing them anyway, but it's nice if you feel you have a big thing that people want to hear more and more of without it being taken off the playlists.

**RW:** Your other clients include people who aren't just singers or musicians; you also have songwriters, producers and so on. Was it ever a conscious decision that you would be involved with more than just performers, or that you would take on new artists as well as established ones?

**Hunter:** Not really a conscious decision. I have a great respect for talent, and what I based my whole business on was becoming involved with genuinely talented people. Whether they were brand new or already had careers didn't really matter. For example, I'm involved with Peter Nero—I've managed Peter now for a little over two years. To me he is an incredible talent. His talents are not only in the playing but in the arranging for symphony orchestras, conducting—I mean, it's magnificent when you get into that music. I'm also involved with Peter Yarrow, who has written any number of major hits. Peter wrote and produced Mary Macgregor's hit; I did the packaging on that, and I sold it to Jay Lasker at Ariola, who followed up

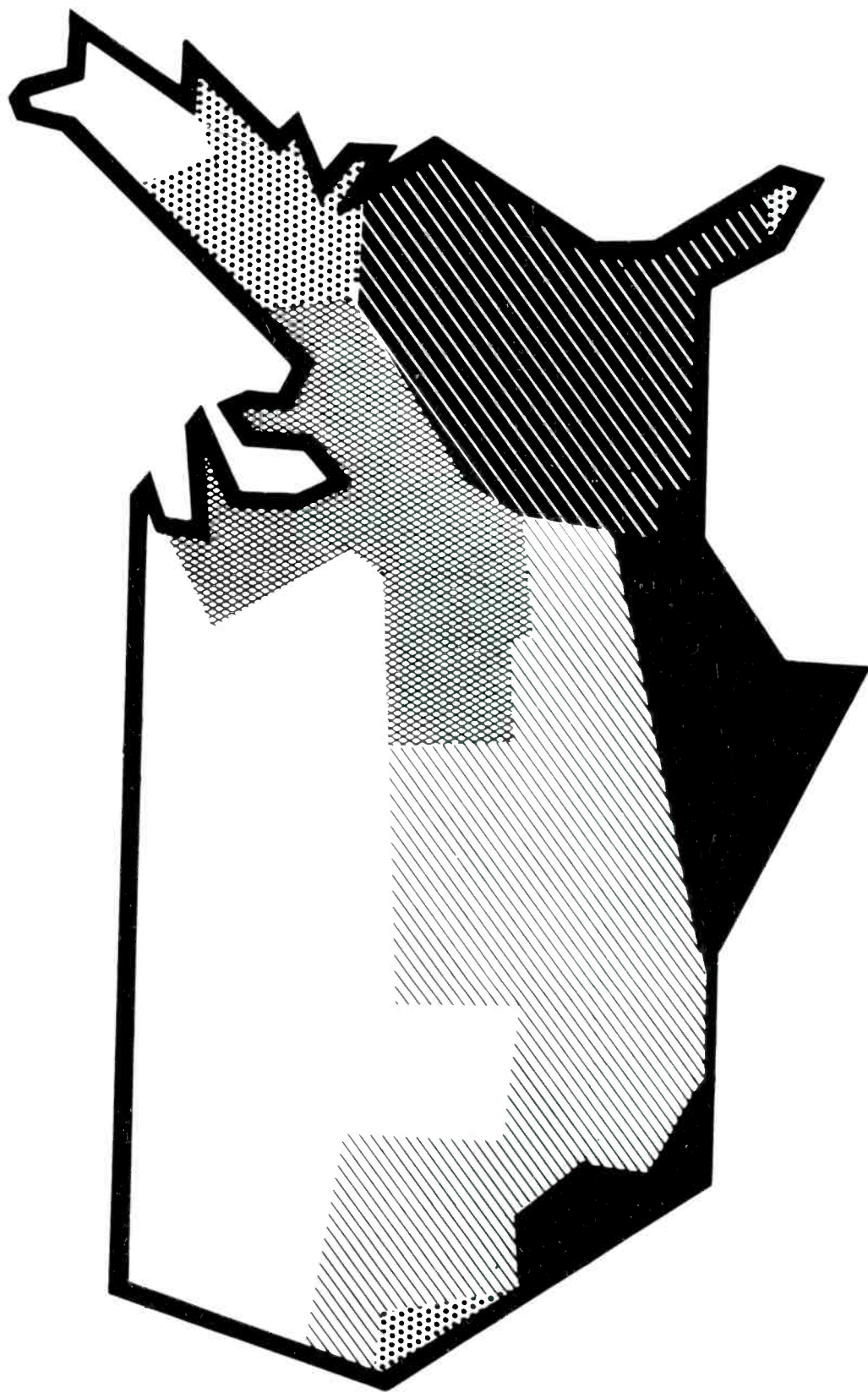
*(Continued on page 134)*



December 31, 1977  
Pullout Section

# RECORD WORLD THE RADIO MARKETPLACE

Featuring Suggested Market Playlists





# new on the charts

A music business information service/OCTOBER 1977

Vol. 2 No. 10

**MBRI**

A compilation (complete with addresses & phone numbers) cross-referencing information about producers, artists, booking agents, managers, record labels, publishers & song titles of the latest singles to appear on the major trade paper charts.



**Chart Breakers of 1977**  
These songs broke in all three ~  
• "Wish" ~

Producer and  
Publisher  
**LENNY KALIKOW**  
see page

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*1977 Was A Great Year*

**2** How Deep Is Your Love     Bee Gees/RSO 882

**3** Baby Come Back     Player/RSO 879

**10** Heaven On The Seventh Floor     Paul Nicholas/RSO 878

*1978 Will Be Better*

**32** Stayin' Alive     Bee Gees/RSO 885

**39** (Love Is) Thicker Than Water     Andy Gibb/RSO 883

**84** Lay Down Sally     Eric Clapton/RSO 886

*Happy New Year  
from the gang at*





# HOT ADDS

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

## Most Added Records at Major Markets:

Billy Joel (Columbia) .....	19
Dan Hill (20th Century) .....	14
Chic (Atlantic) .....	14
John Williams (Arista) .....	12
Bee Gees (Alive) (RSO) .....	12
Neil Diamond (Columbia) .....	11
Styx (A&M) .....	10

## Most Added Records at Secondary Markets:

Bee Gees (Alive) (RSO) .....	11
Dan Hill (20th Century) .....	9
Neil Diamond (Columbia) .....	7
Chic (Atlantic) .....	7
Tom Petty (ABC) .....	7
John Williams (Arista) .....	6
Jay Ferguson (Asylum) .....	6

## Most Added R&B:

Enchantment (Roadshow) .....	11
Barry White (20th Century) .....	10
Heatwave (Epic) .....	9
Bunny Sigler (Gold Mind) .....	8
Brick (Bang) .....	7
Stargard (MCA) .....	7
Donna Summer (Casablanca) .....	7

## Most Added Country:

Mel Tillis .....	35
Barbara Mandrell .....	35
Margo Smith .....	29
Donna Fargo .....	26
John Wesley Ryles .....	22

# AM ACTION

By CHRISTY WRIGHT

■ Paul Simon (Col) "Slip Sliding" its way right up the chart. Adds this week — WHBQ, WCOL, KHJ. This song started out slow but now is taking some great moves, including WABC 46-22, WKBW 26-17, WRKO 13-11, WMAK 23-18, WMET 27-17, KXOK 30-24, KLIF 25-12, KTLK 25-20, Z93 12-11, WZZP 19-16, KSLQ 34-31, KING 15-13, KBEQ 15-7. It has already moved into the top 10 at these stations 13Q 13-9, KDWB 25-8, WOKY 7-6, KSTP 8-6, KJR 6-5, WTIK 12-9, WNOE 10-7.

Dan Hill (20th Century). Who says there isn't room for new artists? It is the song that counts, as evidenced by even more stations adding it this week —

WKBW, WRKO, WPGC, WGCL, WCAO, WIFI, WBBF, and taking good jumps at 13Q 25-21, 96X HB-28, WHBQ 30-27, WQXI 24-14, WMAK 33-23, Z93 HB-27, CKLW 24-20, WOKY 33-29, KDWB 28-18, KSTP 14-10, KJR HB-24, WTIK 25-18, WNOE 25-21, KLIF HB-23, WCOL 29-27, WPEZ 27-17, KBEQ 27-24, B100 28-22, KING HB-25.



Bee Gees

Chic (Atlantic). Very broad acceptance all over the country with this disco-oriented record. Added this week: WPGC, WMAK, WZZP, WMET, WOKY, KEBQ. Good trends at WABC 77-6, 96X 13-9, 99X 5-4, Y100 26-23, 13Q 26-26, WRKO 29-21, KFRC HB-33, KSLQ 36-32, KXOK 25-20, WTIK 24-19, KHJ 29-27, WCAO HB-28, WPEZ 31-25.

Bee Gees (RSO). It seems that the brothers Gibb can do no wrong. This song has had immediate success with stations wanting to play. This week's adds include WKBW, 96X, WHBQ, WZZP, WDRQ and KCBQ. Jumps are WRKO 27-24, KFRC 25-20, WPGC 17-9, WQXI HB-25, WMAK HB-24, Z93 30-25, WOKY 37-30, WTIK, 31-23, WNOE 33-29, WCAO 20-17, WIFI 23-19, WPEZ HB-34, KILT HB-40, B100 25-16, KFI 26-20, 10Q 30-28.



Meco

John Williams (Arista). The original theme from the movie "Close Encounters of the Third Kind" is really exploding with additions and air play. This week it was 13Q, WRKO, 96X, WCOL, KDWB, WORD, KBEQ, KING AND KILT. Is already on KFI, WAIR, WRFC, WSGN, WISE, KAFY, WAUG, WQXI, KSTP and WHBQ.

Meco — "Theme from Close Encounters." Millennium. The artist who had a number one hit with "Star Wars" debuted as this week's chartmaker with such adds as CKLW, 99X, 13Q, 96X, KSTP, WPEZ, WQXI, WLAC, 96X, WHHY and WAUE on the disc.

### R&B CROSSOVER

Raydio (Arista). "Jack and Jill" is really doing well r&b (#33 with a bullet) and shows good prospects of acceptance by top 40 stations with these already on it: 96X, CKLW, WDRQ, 98Q and WORD.



**SEASON'S GREETINGS TO ALL**

**THANKS FOR A GREAT YEAR**

**Jerry Weintraub  
Management III**



# Retail's Year in Review

(Continued from page 78)

fusion, Ira Heilicher resigned from his post as vice president, distribution, and began to formulate plans for his future, which now include retail outlets in the Minneapolis area.

An interesting sales surge was noted in an *RW* article, detailing the success of the movie soundtrack. "Rocky," "The Deep" and "Star Wars" all helped stir what many people thought would be a sluggish period into a summer accompanied by strong sales. In fact, it was reported that sales through the first six weeks of summer (which we define as June and the first two weeks of July, since, as everyone knows, it's sunny in Southern California forever) were up 20 to 50 percent over a similar period in 1976.

As the concern over the \$7.98 album faded, or as retailers became more accustomed to seeing the high tag, increased emphasis on markets and merchandising surfaced. Integrity Entertainment, parent company of The Warehouse, opened its first Hits-For-All store. The discount oriented chain featured clear-outs and top selling pop product. Peaches announced the opening of four more outlets, including its second Denver store.

As if New York didn't have enough problems, the blackout on July 23 saw many small retail record specialists suffer from the widespread looting. In California, however, they were still eating cake, or at least McDonald's hamburgers, as MCA, The Warehouse and the fast food franchises teamed up to distribute four and a half million discount coupons, good for saving some money when a customer purchased an MCA album at a Warehouse record store. CBS and WEA also had excellent visibility in nationwide merchandising campaigns, which many retailers thought saved the summer business.

In order to further spur retail sales, CBS introduced the "Baby Acts" program, a retail incentive package in which dealers were allowed five months until payment was due, rather than the usual 60 days. Additional provisions included a full credit return policy, allowing credit on future purchases.

WEA coupled its higher summer visibility with the news that there would be a dollar tacked onto the price of some 80 catalogue titles that were formerly priced at \$6.98. Further price hikes were announced by Arista and Chrysalis, bringing both labels into the higher priced category.

Strong market indicators re-

vealed an upsurge in retail activity in the Seattle area. The northwest economy, bolstered by strong employment figures and a stable flow of exports from the port area, was reflected in strong sales as well as mushrooming growth. The ABC distribution operation was sold to Gull Industries, and rival Roundup Music Distributors, a division of the Fred Meyer retail chain, opened its second retail outlet, Music Market, in the affluent Bellevue area east of Seattle.

The Seattle Peaches outlet was soon joined by the move of Tower Records to a new location, leaving Tower president Russ Solomon to continue an interesting merchandising comparison between the book and record field. The former Tower location turned into Tower Books. The superstore concept gained further credibility with the announcements that Crystalship would open a monster store, and Integrity announced plans for its third type of location. The Big Ben stores, under the direction of Ben Bartell, would, it was stated, all be superstores with 10,000 foot floors.

August came to a close with the death of Elvis Presley, and retailers were uniformly swamped. Unfortunately, back orders immediately piled high and RCA fell behind in pressing the restocking orders. But dealers noted that the passing of The King had a beneficial impact on record stores above the phenomenal sales of Elvis product: people who had not been to a retail record specialist in years were flocking to accounts of every conceivable shape, size and description, and the sale of other artists, particularly those in some way associated with Elvis, boomed.

One retailer, however, could not be helped by the strong sales figures being posted: Jimmy's filed for Chapter XI proceedings, leaving those who formerly marvelled at their low prices to at last say, "I told you so."

## September/October

Conventions continued to draw the attention of retailers as a successful summer selling season drew to a close. While numerous firms held confabs, much of the press was devoted to the Pickwick conventions and the annual Lieberman meeting.

Although Pickwick will hold the retail and wholesale divisions conferences in joint session in 1978, the 1977 retail division assembly, held at Lake Geneva, Wisconsin, provided the press with its first close look at the organization since the AmCan

buy, and a few changes were immediately evident.

The first major shakeup saw Scott Young, formerly general manager, promoted to vice president. In an effort to open the conference up, reporters were allowed free access to business meetings, and the vast majority of material presented was non-classified. The convention, which was run like clockwork, also saw American Can board president William May deliver a keynote address in which misgivings about the parent company's intentions were quickly dispelled. May apparently has big plans for Pickwick, and Young predicted the retail division would have 600 outlets by 1980. Even at the time of this writing, however, the level of support Pickwick is receiving from AmCan is still a grey area. Company officials hinted at marketing surveys and research assistance coming from AmCan, but were reluctant to give details. Nevertheless, the convention was an effort on the part of Pickwick to demonstrate increased visibility and inform lower management of precisely what the company was planning, and both efforts are to be applauded.

The Lieberman convene was also monitored closely by the trades, and the organization should receive a joint award (with the Everybody's Records travelling assembly, mobile classroom and punk rock parade) for the most innovative confab. The Lieberrmans invited a human potential expert to present an interesting test in order to help the conventioners approach various personality types in a successful manner. Unlike another large company which hired the same Minneapolis firm to make evaluations, the giant rack jobber did not monitor the results, instead allowing the employees to move at their own pace.

More manufacturers, including A&M and UA, moved towards the \$7.98, which was not protested as vehemently as before. CBS absorbed some flak for raising the wholesale price on the higher list lps, from \$3.84 to \$3.96, as well as hiking the dealer price from \$4.13 to \$4.24.

With the \$7.98 price now commonplace, more and more emphasis went towards merchandising, and in order to present the manufacturer side, *RW* covered "Cohen's Commandoes," the UA special force that demonstrated you can do more with less.

There were more distributor shakeups in this period, as ABC named their indies. Most retailers reported increased third quarter

earnings.

And, tying up the convention end, Goody's held its first annual meet in the Catskills, announcing a 25,000 square foot store in the process; Peaches headed for Hollywood; and Music Odyssey met in Santa Cruz.

## November/December

New York retailers finally saw the remaining Jimmy's close their doors, while Gotham giant Korvettes announced they would begin stocking videocassettes.

Two deaths rocked the retail industry as Joel Friedman, who had pioneered the branch distribution system, and Jack Lewerke of Record Merch. both died from heart disorders.

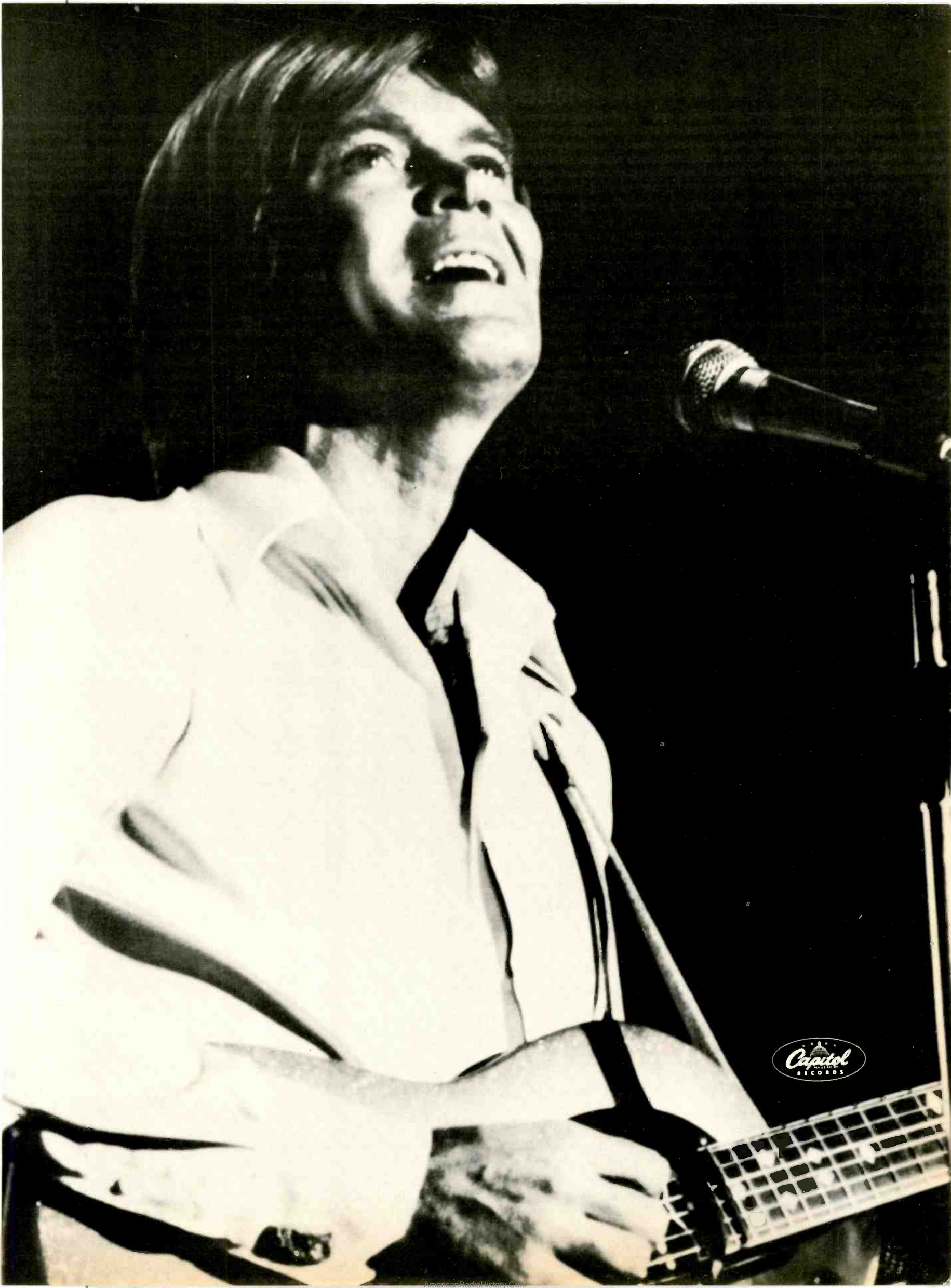
Retail analysts from various business schools and brokerage firms predicted a strong holiday selling season which will carry into 1978, and so far these predictions seem accurate, although a meeting of the Record Dealers Association in New York urged the implementation of policies that would allow the small retailer some increased muscle. In California, an attempted cooperative buying venture is taking place in Ventura.

In the south, Southland Records Distributing Company ceased operations, leading many to speculate about the Oz chain as well as the Music Scene group. But in Minneapolis Ira Heilicher opened his second Great American Music Company outlet, a 10,000 square foot location in the western suburbs.

December sales, according to the *RW* Sales Index, are at a high point, and coupled with the previously reported analyst predictions, the year-end outlook is extremely strong.

ABC noted an industrywide lag in distributing display materials, and VP of marketing and creative services Barry Grieff formulated the instant merchandising aids ordering process. Coupled with contests and toll-free call-ins, ABC delivered on its promise to make wall displays, posters and standups available immediately. *RW*, which decided to test ABC's claims, found material delivered within 10 days after a call was placed, and most claims were handled within a week. The only lament concerning this program is that it does not happen all year round, and with all manufacturers. There is not a single manufacturer which would not benefit from this easy call-in plan, and both Grieff and ABC get the nod from retailers for having the most innovative and effective Christmas in-store display program.





Capitol  
RECORDS



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

A PLACE IN THE SUN, Pablo Cruise, A&M, 9/24  
 A REAL MOTHER, Johnny Guitar Watson, DJM, 7/16  
 AIN'T GONNA BUMP (WITH NO BIG FAT WOMAN), Joe Tex, Epic, 3/19  
 ALL STRUNG OUT, John Travolta, Midsong Int'l., 2/26  
 ALL YOU GET FROM LOVE IS A LOVE SONG, The Carpenters, A&M, 5/21  
 AMARILLO, Neil Sedaka, Elektra, 6/4  
 ANGEL IN YOUR ARMS, Hot, Big Tree, 3/5  
 ANOTHER STAR, Stevie Wonder, Motown, 8/27  
 ARIEL, Dean Friedman, Lifesong, 4/9  
 AS, Stevie Wonder, Tamla, 11/12  
 AT MIDNIGHT (MY LOVE WILL LIFT YOU UP), Rufus featuring Chaka Khan, ABC, 2/5  
 AVENGING ANNIE, Roger Daltrey, MCA, 10/8  
 BABY COME BACK, Player, RSO, 10/1  
 BABY DON'T CHANGE YOUR MIND, Gladys Knight & the Pips, Buddah, 6/25  
 BABY, DON'T YOU KNOW, Wild Cherry, Sweet City-Epic, 1/8  
 BABY LOVE, Mothers Finest, Epic, 9/24  
 BABY WHAT A BIG SURPRISE, Chicago, Columbia, 10/1  
 BACK IN THE SADDLE, Aerosmith, Columbia, 4/9  
 BACK TOGETHER AGAIN, Daryl Hall & John Oates, RCA, 5/7  
 BARRACUDA, Heart, Portrait, 5/28  
 BE MY GIRL, Dramatics, ABC, 12/25/76  
 BEST OF MY LOVE, Emotions, Columbia, 6/18  
 BITE YOUR LIP (GET UP AND DANCE), Elton John, Rocket, 2/12  
 BLACK BETTY, Ram Jam, Epic, 6/4  
 BLOAT ON, Cheech & Chong, Ode, 11/5  
 BLUE BAYOU, Linda Ronstadt, Asylum, 9/17  
 BOOGIE CHILD, Bee Gees, RSO, 1/22  
 BOOGIE NIGHTS, Heatwave, Epic, 7/30  
 BRICKHOUSE, Commodores, Motown, 8/27  
 BROOKLYN, Cody Jameson, Atco, 4/9  
 BURNIN' SKY, Bad Company, Swan Song, 5/14  
 CALLING DR. LOVE, Kiss, Casablanca, 3/12  
 CALLING OCCUPANTS, Carpenters, A&M, 10/8  
 CALLING OCCUPANTS, Klaatu, Capitol, 4/2  
 CAN'T IT ALL BE LOVE, Randy Edelman, Arista, 10/22  
 CAN'T LET A WOMAN, Ambrosia, 20th Century, 12/11/76  
 CAN'T STOP DANCING, Captain & Tennille, A&M, 3/26  
 CARRY ON WAYWARD SON, Kansas, Kirshner, 12/25/76  
 CAT SCRATCH FEVER, Ted Nugent, Epic, 7/30  
 C. B. SAVAGE, Rod Hart, Plantation, 12/18/76  
 CHANGES IN LATITUDES, CHANGES IN ATTITUDES, Jimmy Buffett, ABC, 9/24  
 CHERRY BABY, Starz, Capitol, 3/19  
 CHRISTINE SIXTEEN, Kiss, Casablanca, 7/16  
 CINDERELLA, Firefall, Atlantic, 3/26  
 CLOSER TO THE HEART, Rush, Mercury, 11/19  
 COLD AS ICE, Foreigner, Atlantic, 7/23  
 COME SAIL AWAY, Styx, A&M, 9/24  
 COULDN'T GET IT RIGHT, Climax Blues Band, Sire, 3/5  
 CRACKERBOX PALACE, George Harrison, Dark Horse, 1/29  
 DA DO RON RON, Shaun Cassidy, Warner-Curb, 5/14  
 DANCE AND SHAKE YOUR TAMBOURINE, Universal Robot Band, Red Greg, 4/16  
 DANCE, DANCE, DANCE, Chic, Atlantic, 11/19  
 DANCIN', Crown Heights Affair, De-Lite, 3/19  
 DANCING MAN, Q, Epic, 3/19  
 DANCING QUEEN, Abba, Atlantic, 12/18/76  
 DARLIN', DARLIN', DARLIN' BABY, O'Jays, Philadelphia Int'l., 1/1  
 DAYBREAK, Barry Manilow, Arista, 10/1  
 DAYTIME FRIENDS, Kenny Rogers, U.A., 7/30  
 DEDICATION, Bay City Rollers, Arista, 2/26  
 DEEPLY, Anson Williams, Chelsea, 3/26  
 DEVIL'S GUN, J. J. & Co., Westbound, 8/6  
 DISCO INFERNO, Tramps, Atlantic, 4/2  
 DISCO LUCY (I LOVE LUCY THEME), Wilton Place Street Band, Island, 2/26  
 DIS-GORILLA (PART I), Rick Dees, RSO, 1/29  
 DO YA, Electric Light Orchestra, U.A., 2/12  
 DO YOU WANNA GET FUNKY WITH ME, Peter Brown, Drive, 9/3  
 DO YOU WANNA MAKE LOVE, Peter McCann, 20th Century, 4/30

DO YOUR DANCE (PART I), Rose Royce, Whitfield, 9/24  
 DOCTOR LOVE, First Choice, Goldmind, 9/17  
 DOG DAYS, Atlanta Rhythm Section, Polydor, 8/27  
 DON'T ASK MY NEIGHBORS, Emotions, Columbia, 10/22  
 DON'T GIVE UP ON US, David Soul, Private Stock, 1/29  
 DON'T IT MAKE MY BROWN EYES BLUE, Crystal Gayle, U.A., 7/30  
 DON'T LEAVE ME THIS WAY, Thelma Houston, Tamla, 12/25/76  
 DON'T LET ME BE MISUNDERSTOOD, Santa Esmeralda (Leroy Gomez), Casablanca, 11/12  
 DON'T STOP, Fleetwood Mac, Reprise, 7/9  
 DON'T WORRY BABY, B. J. Thomas, MCA, 7/16  
 DOWN THE HALL, Four Seasons, Warner-Curb, 7/30  
 DOWN TO THE STATION, B. W. Stevenson, Warner Bros., 4/9  
 DRAW THE LINE, Aerosmith, CBS, 10/15  
 DREAMBOAT ANNIE, Heart, Mushroom, 12/18/76  
 DREAMS, Fleetwood Mac, Reprise, 4/16  
 DUSIC, Brick, Bang, 9/3  
 EASY, Commodores, Motown, 5/28  
 ECHOES OF LOVE, Doobie Bros., Warner Bros., 10/22  
 EDGE OF THE UNIVERSE, Bee Gees, RSO, 7/23  
 EMOTION, Samantha Sang, Private Stock, 11/12  
 (EVERY TIME I TURN AROUND) BACK IN LOVE AGAIN, L.T.D., A&M, 9/17  
 EVERYBODY BE DANCIN', Starbuck, Private Stock, 4/16  
 EVERYBODY OUGHT TO BE IN LOVE, Paul Anka, U.A., 7/16  
 FAIR GAME, Crosby, Stills & Nash, Atlantic, 10/1  
 FANCY DANCER, Commodores, Motown, 1/15  
 FEELS LIKE THE FIRST TIME, Foreigner, Atlantic, 3/26  
 FFUN, Con Funk Shun, Mercury, 11/19  
 FLAME, Steve Sperry, Mercury, 7/9  
 FLOAT ON, Floaters, ABC, 6/25  
 FLY AT NIGHT (IN THE MORNING WE LAND), Chilliwack, Mushroom, 4/16  
 FLY LIKE AN EAGLE, Steve Miller Band, Capitol, 12/11/76  
 FREE BIRD, Lynyrd Skynyrd, MCA, 12/4/76  
 FROM GRACELAND TO THE PROMISED LAND, Merle Haggard, MCA, 10/8  
 GEORGIA RHYTHM, Atlanta Rhythm Section, Polydor, 10/1  
 GETTING READY FOR LOVE, Diana Ross, Motown, 11/5  
 GIRLS' SCHOOL, Wings, Capitol, 11/19  
 GIVE A LITTLE BIT, Supertramp, A&M, 5/21  
 GLORIA, Enchantments, U.A., 1/22  
 GO YOUR OWN WAY, Fleetwood Mac, Reprise, 1/1  
 GOING IN WITH MY EYES OPEN, David Soul, Private Stock, 4/30  
 GOING PLACES, Jacksons, Epic, 10/8  
 GONE TOO FAR, England Dan & John Ford Coley, Big Tree, 10/1  
 GOOD MORNING JUDGE, 10cc, Mercury, 8/13  
 GOOD THING MAN, Frank Lucas, ICA, 5/14  
 GOT TO GIVE IT UP (PART I), Marvin Gayle, Tamla, 4/9  
 GRANDMOTHER'S SONG, Steve Martin, Warner Bros., 11/26  
 HA CHA CHA, Brass Construction, U.A., 2/5  
 HANDY MAN, James Taylor, Columbia, 6/18  
 HARD LUCK WOMAN, Kiss, Casablanca, 12/25/76  
 HARD ROCK CAFE, Carole King, Avatar, 7/30  
 HARD TIMES, Boz Scaggs, Columbia, 10/15  
 HEARD IT IN A LOVE SONG, Marshall Tucker Band, Capricorn, 3/12  
 HEAVEN CAN BE ANYWHERE (TWIN PINES THEME), Charlie Daniels, Epic, 10/22  
 HEAVEN IS JUST A SIN AWAY, The Kendalls, Ovation, 10/22  
 HEAVEN ON THE SEVENTH FLOOR, Paul Nicholas, RSO, 8/20  
 HELLO STRANGER, Yvonne Elliman, RSO, 3/26  
 HELP IS ON THE WAY, Little River Band, Harvest, 6/25  
 HERE COME THOSE TEARS AGAIN, Jackson Browne, Asylum, 2/5  
 HERE COMES SUMMER, Wildfire, Casablanca, 6/25  
 HERE IS WHERE YOUR LOVE BELONGS, Sons of Champlin, Ariola America, 1/29  
 HERE YOU COME AGAIN, Dolly Parton, RCA, 10/15  
 HEY BABY, Ringo Starr, Atlantic, 1/29  
 HEY DEANNIE, Shaun Cassidy, Warner-Curb  
 HIGH SCHOOL DANCE, Sylvers, Capitol, 4/16  
 HIGHER & HIGHER, Rita Coolidge, A&M, 5/7  
 HOLD ON WITH STRINGS, Wild Cherry, Sweet City-Epic, 7/30  
 HOLLYWOOD, Rufus featuring Chaka Khan, ABC, 4/30  
 HOOKED ON YOU, Bread, Elektra, 4/23

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# The Winners

Elvis Presley, Daryl Hall and John Oates, Waylon Jennings,  
Dr. Buzzard's Original Savannah Band, Odyssey and Shalamar.

With great pride and pleasure we warmly congratulate  
all the artists and special winners mentioned in  
the 1977 Record World Year End Awards.



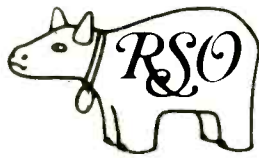


# Alphabetical List of Title, Artist, Label, Date Song First Appeared on Singles Chart (Top 100)

- HOTEL CALIFORNIA, Eagles, Asylum, 3/5  
 HOUND DOG MAN, Lenny LeBlanc, Big Tree, 9/3  
 HOW DEEP IS YOUR LOVE, Bee Gees, RSO, 10/1  
 HOW MUCH LOVE, Leo Sayer, Warner Bros., 7/9  
 HURRY SUNDOWN, Outlaws, Arista, 7/16  
 I BELIEVE IN LOVE, Kenny Loggins, Columbia, 7/30  
 I BELIEVE YOU, Dorothy Moore, Malaco, 7/30  
 I CAN'T SAY NO TO YOU, Parker McGee, Big Tree, 2/5  
 I DON'T LOVE YOU ANYMORE, Teddy Pendergrass, Philadelphia Int'l., 4/30  
 I FEEL LOVE, Donna Summer, Casablanca, 8/6  
 I GO CRAZY, Paul Davis, Bang, 8/27  
 I GOTTA KEEP DANCIN', Carrie Lucas, Soul Train, 5/21  
 I HONESTLY LOVE YOU, Olivia Newton-John, MCA, 11/12  
 I JUST WANT TO BE YOUR EVERYTHING, Andy Gibb, RSO, 4/30  
 I JUST WANT TO MAKE LOVE TO YOU, Foghat, Bearsville, 8/27  
 I KINDA MISS YOU, Manhattans, Columbia, 12/18/76  
 I LIKE TO DO IT, K.C. & the Sunshine Band, T.K., 12/11/76  
 I THINK WE'RE ALONE NOW, Rubinoos, Beserkley, 4/2  
 I WANNA DO IT TO YOU, Jerry Butler, Motown, 3/5  
 I WANNA GET NEXT TO YOU, Rose Royce, MCA, 3/12  
 I WISH, Stevie Wonder, Tamla, 12/4/76  
 I WOULDN'T WANT TO BE LIKE YOU, Alan Parsons, Arista, 8/13  
 IF IT DON'T FIT DON'T FORCE IT, Kellee Paterson, Shadybrook, 11/19  
 IF IT'S THE LAST THING I DO, Thelma Houston, Tamla, 6/25  
 IF NOT YOU, Dr. Hook, Capitol, 12/25/76  
 IF THAT'S HOW NATURE MADE HIM, Helen Grayco, The Number One Record Company, 11/26  
 IF WE'RE NOT BACK IN LOVE BY MONDAY, Millie Jackson, Spring, 10/22  
 IF YOU'VE GOT THE TIME, The Babys, Chrysalis, 3/12  
 I'LL BE STANDING BY, Foghat, Bearsville, 3/5  
 I'M DREAMING, Jennifer Warnes, Arista, 7/23  
 I'M GOING DOWN, Rose Royce, MCA, 5/7  
 I'M IN YOU, Peter Frampton, A&M, 5/28  
 I'M YOUR BOOGIE MAN, K.C. & the Sunshine Band, T.K., 3/5  
 IN THE MIDDLE, Tim Moore, Asylum, 7/16  
 IN THE MOOD, Henhouse Five Plus Too (Ray Stevens), Warner Bros., 12/25/76  
 INDIAN SUMMER, Poco, ABC, 7/30  
 ISN'T IT TIME, The Babys, Chrysalis, 10/1  
 IT FEEL SO GOOD TO BE LOVED SO BAD, Manhattans, Columbia, 5/14  
 IT KEEPS YOU RUNNIN', Doobie Bros., Warner Bros., 12/18/76  
 IT WAS ALMOST LIKE A SONG, Ronnie Milsap, RCA, 7/23  
 IT'S A CRAZY WORLD, Mac MacAnally, Ariola America, 7/16  
 IT'S ECSTASY WHEN YOU LAY DOWN, Barry White, 20th Century, 9/3  
 IT'S IN HIS KISS, Kate Taylor, Columbia, 9/10  
 IT'S SAD TO BELONG, England Dan & John Ford Coley, Big Tree, 5/7  
 IT'S SO EASY, Linda Ronstadt, Asylum, 10/8  
 I'VE GOT LOVE ON MY MIND, Natalie Cole, Capitol, 2/5  
 JET AIRLINER, Steve Miller Band, Capitol, 4/30  
 JUKE BOX, Kinks, Arista, 6/4  
 JUNGLE LOVE, Steve Miller Band, Capitol, 8/6  
 JUST A SONG BEFORE I GO, Crosby, Stills & Nash, Atlantic, 6/4  
 JUST LET ME HOLD YOU FOR A NIGHT, David Ruffin, Motown, 9/24  
 JUST REMEMBER I LOVE YOU, Firefall, Atlantic, 9/3  
 JUST THE WAY YOU ARE, Billy Joel, Columbia, 11/12  
 KENTUCKY MORNIN', Al Martino, Capitol, 8/20  
 KNOWING ME, KNOWING YOU, Abba, Atlantic, 5/14  
 KONG, Dickie Goodman, Janus, 2/5  
 L.A. SUNSHINE, War, Blue Note, 7/30  
 LADY OF MAGIC, Maze featuring Frankie Beverly, Capitol, 10/15  
 LADY (PUT THE LIGHT ON ME), Brownsville Station, Private Stock, 6/4  
 LET'S CLEAN UP THE GHETTO, Phila. Int'l. All Stars, 8/6  
 LIDO SHUFFLE, Boz Scaggs, Columbia, 3/1  
 LIFE IN THE FAST LANE, Eagles, Asylum, 5/14  
 LITTLE DARLING (I NEED YOU), Doobie Bros., Warner Bros., 7/30  
 LITTLE QUEEN, Heart, Portrait, 9/17  
 LIVIN' IN THE LIFE, Isley Bros., T-Neck, 6/18  
 LIVING NEXT DOOR TO ALICE, Smokie, RSO, 12/11/76  
 LONG TIME, Boston, Epic, 1/22  
 LOOK INTO YOUR HEART, Aretha Franklin, Atlantic, 2/19  
 LOOK WHAT YOU'VE DONE TO MY HEART, Marilyn McCoo & Billy Davis, Jr., ABC, 8/13  
 LOOKS LIKE WE MADE IT, Barry Manilow, Arista, 5/7  
 LOVE GUN, Kiss, Casablanca, 9/24  
 LOVE IS BETTER IN THE A.M., Johnny Taylor, Columbia, 3/5  
 LOVE IS THICKER THAN WATER, Andy Gibb, RSO, 11/19  
 LOVE ME ONE MORE TIME (JUST FOR OLD TIME SAKE), Karen Nelson & Billy T., Amherst, 9/3  
 LOVE THEME FROM "A STAR IS BORN" (EVERGREEN), Barbra Streisand, Columbia, 12/25/76  
 LOVELY DAY, Bill Withers, Columbia, 11/19  
 LOVE'S GROWN DEEP, Kenny Nolan, 20th Century, 4/2  
 LOVIN' IS REALLY MY GAME (PART I), Brainstorm, Tabu, 6/11  
 LUCILLE, Kenny Rogers, U.A., 3/19  
 LUCKENBACH, TEXAS, Waylon Jennings, RCA, 5/7  
 LUCKY MAN, Starbuck, Private Stock, 12/11/76  
 MAGICAL MYSTERY TOUR, Ambrosia, 20th Century, 3/5  
 MAINSTREET, Bob Seger, Capitol, 4/23  
 MAN SMART, WOMAN SMARTER, Robert Palmer, Island, 12/11/76  
 MARGARITAVILLE, Jimmy Buffett, ABC, 4/16  
 MARTIAN BOOGIE, Brownsville Station, Private Stock, 8/27  
 MAYBE I'M AMAZED, Wings, Capitol, 2/12  
 MONEY, MONEY, MONEY, Abba, Atlantic, 10/22  
 MOODY BLUE, Elvis Presley, RCA, 1/15  
 MOONDANCE, Van Morrison, Warner Bros., 11/5  
 MY FAIR SHARE (LOVE THEME FROM "ONE ON ONE"), Seals & Crofts, Warner Bros., 9/10  
 HY HEART BELONGS TO ME, Barbra Streisand, Columbia, 5/21  
 MY SWEET LADY, John Denver, RCA, 4/2  
 MY WAY, Elvis Presley, RCA, 11/12  
 MY WHEELS WON'T TURN, Bachman-Turner Overdrive, Mercury, 4/30  
 NATIVE NEW YORKER, Odyssey, RCA, 10/29  
 NEEDLES & PINS, Smokie, RSO, 10/1  
 NEON NITES, Atlanta Rhythm Section, Polydor, 6/18  
 NEVER HAVE TO SAY GOODBYE, Deardorf & Joseph, Arista, 4/16  
 NEW KID IN TOWN, Eagles, Asylum, 12/18/76  
 NIGHT MOVES, Bob Seger, Capitol, 12/4/76  
 NIGHTS ON BROADWAY, Candi Staton, Warner Bros., 8/6  
 NOBODY DOES IT BETTER, Carly Simon, Elektra, 7/23  
 NOTHIN' BUT A BREEZE, Jesse Winchester, Bearsville, 8/6  
 N.Y. YOU GOT ME DANCING, Andrea True Connection, Buddah, 3/12  
 OH LORI, Alessi, A&M, 9/10  
 O-H-I-O, Ohio Players, Mercury, 8/13  
 OLD FASHIONED BOY, Stallion, Casablanca, 3/19  
 ON & ON, Stephen Bishop, ABC, 6/25  
 ON THE BORDER, Al Stewart, Janus, 4/30  
 ONLY THE LUCKY, Walter Egan, Columbia, 6/18  
 OOH BOY, Rose Royce, Whitfield, 11/12  
 OPEN SESAME (PART I), Kool & the Gang, De-Lite, 12/4/76  
 PEACE OF MIND, Boston, Epic, 5/7  
 PEG, Steely Dan, ABC, 11/26  
 PEOPLE IN LOVE, 10cc, Mercury, 6/11  
 PHANTOME WRITER, Gary Wright, Warner Bros., 2/26  
 PLATINUM HEROES, Bruce Foster, Millennium, 7/23  
 POINT OF KNOW RETURN, Kansas, Atlantic, 11/5  
 PRISONER (CAPTURED BY YOUR EYES), L.A. Jets, RCA, 12/18/76  
 REACH, Orleans, Asylum, 2/5  
 REACH FOR IT, George Duke, Epic, 11/19  
 REACHING FOR THE WORLD, Harold Melvin & the Blue Notes, ABC, 3/12  
 RED HOT, Robert Gordon, Private Stock, 9/10  
 (REMEMBER THE DAYS OF THE) OLD SCHOOL YARD, Cat Stevens, A&M, 7/2  
 RICH GIRL, Daryl Hall & John Oates, RCA, 1/29  
 RIDIN' THE STORM OUT, REO Speedwagon, Epic, 5/7  
 RIGHT TIME OF THE NIGHT, Jennifer Warnes, Arista, 2/26  
 ROCK AND ROLL NEVER FORGETS, Bob Seger, Capitol, 7/9  
 ROCK & ROLL STAR, Champagne, Ariola America, 3/12  
 ROMEO, Mr. Big, Arista, 3/26  
 "ROOTS" MEDLEY, Quincy Jones, A&M, 3/5  
 RUNAROUND SUE, Leif Garrett, Atlantic, 11/12  
 RUNAWAY, Bonnie Raitt, Warner Bros., 5/28  
 SAD EYES, Brooklyn Dreams, Millennium, 11/19  
 SAIL AWAY, Sam Neely, Elektra, 9/10  
 SAILING SHIPS, Mesa, Ariola America, 4/9  
 SAM, Olivia Newton-John, MCA, 2/12

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The RSO Publishing Division of the  
Stigwood Group  
of Companies  
Salutes

the

**BEEGEES**

for

**a chartmakers  
dozen in '77**

How Deep Is Your Love (BARRY, ROBIN, & MAURICE GIBB) performed by the BeeGees  
Stayin' Alive (B,R&M GIBB) performed by the BeeGees  
More Than A Woman (B,R&M GIBB) performed by Tavares  
I Just Want To Be Your Everything (BARRY GIBB) performed by Andy Gibb and covered by Connie Smith  
(Love Is) Thicker Than Water (BARRY & ANDY GIBB) performed by Andy Gibb  
Emotion (B&R GIBB) performed by Samantha Sang  
Edge Of The Universe (B&R GIBB) performed by the BeeGees  
To Love Somebody (B&R GIBB) covered by Narvel Felts  
Nights On Broadway (B,R&M GIBB) performed by the BeeGees and covered by Candi Staton  
Love So Right (B,R&M GIBB) performed by the BeeGees  
Boogie Child (B,R&M GIBB) performed by the BeeGees  
Love Me (B&R GIBB) covered by Yvonne Elliman



**chappell music company**  
ADMINISTRATORS FOR RSO

# BEEGEES



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

SAVE IT FOR A RAINY DAY, Stephen Bishop, ABC, 12/4/76  
 SAVE ME, Donna McDaniel, Midsong Int'l., 6/18  
 SAVE ME, Merilee Rush, U.A., 6/4  
 SAY YOU'LL STAY UNTIL TOMORROW, Tom Jones, Epic, 1/8  
 SEASIDE WOMAN, Suzy & the Red Stripes, Epic, 6/11  
 SEE YOU WHEN I GET THERE, Lou Rawls, Phila. Int'l., 6/11  
 SEND IN THE CLOWNS, Judy Collins, Elektra, 9/24  
 SEND IT, Ashford & Simpson, Warner Bros., 11/26  
 SENTIMENTAL LADY, Bob Welch, Capitol, 10/8  
 SERPENTINE FIRE, Earth, Wind & Fire, Columbia, 10/15  
 SHAKE IT WELL, Dramatics, ABC, 10/1  
 SHE DID IT, Eric Carmen, Arista, 8/27  
 SHE THINKS I STILL CARE, Elvis Presley, RCA, 1/15  
 SHE'S NOT THERE, Santana, Columbia, 10/8  
 SHORT PEOPLE, Randy Newman, Warner Bros., 11/12  
 SHOW ME THE WAY TO GO, The Jacksons, Epic, 4/2  
 SIGNED, SEALED & DELIVERED, Peter Frampton, A&M, 8/27  
 SILVER LADY, David Soul, Private Stock, 9/10  
 SING, Tony Orlando & Dawn, Elektra, 3/26  
 SING IT, SHOUT IT, Starz, Capitol, 7/23  
 SIR DUKE, Stevie Wonder, Tamla, 4/2  
 SLEEPWALKER, Kinks, Arista, 4/2  
 SLIDE, Slave, Cotillion, 6/11  
 SLIP SLIDIN' AWAY, Paul Simon, Columbia, 10/15  
 SLOW DANCIN' DON'T TURN ME ON, Addrissi Bros., Buddah, 4/9  
 SLOW DANCING, Funky Kings, Arista, 12/11/76  
 SLOWDOWN, John Miles, London, 5/14  
 SMOKE FROM A DISTANT FIRE, Sanford Townsend Band, Warner Bros., 6/25  
 SO HIGH (ROCK ME BABY AND ROLL ME AWAY), Dave Mason, Columbia, 5/28  
 SO IN TO YOU, Atlanta Rhythm Section, Polydor, 2/5  
 SO YOU WIN AGAIN, Hot Chocolate, Big Tree, 7/9  
 SOLSBURY HILL, Peter Gabriel, Atco, 5/7  
 SOMEBODY'S GOTTA WIN, SOMEBODY'S GOTTA LOSE, Controllers, Juana, 11/26  
 SOMEONE TO LAY DOWN BESIDE ME, Linda Ronstadt, Asylum, 12/18/76  
 SOMETHIN' 'BOUT CHA, Latimore, Glades, 2/5  
 SOMETHING ABOUT YOU, LeBlanc & Carr, Big Tree, 6/25  
 SOMETIMES, Facts of Life, Kayvette, 2/19  
 SOMETIMES WHEN WE TOUCH, Dan Hill, 20th Century, 11/26  
 SOUTHERN NIGHTS, Glen Campbell, Capitol, 2/26  
 SPACE SHIP SUPERSTAR, Prism, Ariola America, 10/22  
 SPIRIT IN THE NIGHT, Manfred Mann's Earth Band, Warner Bros., 4/23  
 SPRING AFFAIR, Donna Summer, Casablanca, 2/5  
 STAR WARS (MAIN TITLE), London Symphony Orchestra, 20th Century, 7/16  
 STAR WARS THEME, Meco, Millennium, 7/30  
 STONE COLD SOBER, Crawler, Epic, 10/8  
 STRAWBERRY LETTER 23, Brothers Johnson, A&M, 7/9  
 STREET CORNER SERENADE, Wet Willie, Epic, 11/19  
 SUNFLOWER, Glen Campbell, Capitol, 7/16  
 SUNSHINE, Enchantment, Roadshow, 8/27  
 SURFIN U.S.A., Leif Garrett, Atlantic, 8/27  
 SWAYIN' TO THE MUSIC (SLOW DANCIN'), Johnny Rivers, Big Tree, 6/25  
 SWINGTOWN, Steve Miller Band, Capitol, 10/15  
 TELEPHONE LINE, Electric Light Orchestra, U.A./Jet, 6/18  
 TELEPHONE MAN, Meri Wilson, GRT, 6/4  
 THAT'S ROCK 'N ROLL, Shaun Cassidy, Warner-Curb, 7/30  
 THE DOODLE SONG, Frankie Miller, Chrysalis, 6/25  
 THE FIRST CUT IS THE DEEPEST, Rod Stewart, Warner Bros., 2/12  
 THE GREATEST LOVE OF ALL, George Benson, Arista, 7/23  
 THE HAPPY GIRLS, Helen Reddy, Capitol, 10/22  
 THE KILLING OF GEORGIE, Rod Stewart, Warner Bros., 6/11  
 THE KING IS GONE, Ronnie McDowell, Scorpion, 9/10  
 THE PRETENDER, Jackson Browne, Asylum, 5/14  
 THE PRIDE, Isley Bros., T-Neck, 4/2  
 THE STAR WARS STARS, The Force, Lifesong, 7/30  
 THE THINGS WE DO FOR LOVE, 10cc, Mercury, 1/15  
 THE WAY I FEEL TONIGHT, Bay City Rollers, Arista, 10/22  
 THE WHISTLER, Jethro Tull, Chrysalis, 4/9

THE WHOLE TOWN'S LAUGHING AT ME, Teddy Pendergrass, Philadelphia Int'l., 9/10  
 THEME FROM "CHARLIE'S ANGELS", Henry Mancini & His Orchestra, RCA, 3/19  
 THEME FROM "ROCKY" (GONNA FLY NOW), Bill Conti, U.A., 4/23  
 THEME FROM "ROCKY" (GONNA FLY NOW), Maynard Ferguson, Columbia, 4/30  
 THERE WILL COME A DAY (I'M GONNA HAPPEN TO YOU), Smokey Robinson, Tamla, 3/5  
 THIS GIRL (HAS TURNED INTO A WOMAN), Mary MacGregor, Ariola America, 5/14  
 THIS I SWEAR, Tyrone Davis, Columbia, 6/18  
 THIS IS THE WAY THAT I FEEL, Marie Osmond, Kolob, 4/16  
 THUNDER IN MY HEART, Leo Sayer, Warner Bros., 10/8  
 TIE YOUR MOTHER DOWN, Queen, Elektra, 3/19  
 TIME BOMB, Lake, Columbia, 10/1  
 TOO HOT TO STOP (PART I), Bar Kays, Mercury, 2/19  
 TRYING TO LOVE TWO, William Bell, Mercury, 2/12  
 TURN TO STONE, Electric Light Orchestra, Jet, 11/19  
 TWILLEY DON'T MIND, Dwight Twilley, Arista, 10/29  
 UNDERCOVER ANGEL, Alan O'Day, Pacific, 4/23  
 UP YOUR NOSE WITH A RUBBER HOSE, Gabriel Kaplan, Elektra, 1/15  
 UPTOWN FESTIVAL, Shalamar, Soul Train, 5/7  
 WALK RIGHT IN, Dr. Hook, Capitol, 6/25  
 WAS DOG A DOUGHNUT, Cat Stevens, A&M, 11/12  
 WATCH CLOSELY NOW, Kris Kristofferson, Columbia, 5/21  
 WAY DOWN, Elvis Presley, RCA, 7/2  
 WE ARE THE CHAMPIONS, Queen, Elektra, 10/22  
 WE JUST DISAGREE, Dave Mason, Columbia, 9/3  
 WE NEVER DANCED TO A LOVE SONG, Manhattans, Columbia, 8/27  
 WEEKEND IN NEW ENGLAND, Barry Manilow, Arista, 12/4  
 WE'RE ALL ALONE, Rita Coolidge, A&M, 9/10  
 WHAT CAN I SAY, Boz Scaggs, Columbia, 12/18  
 WHATCHA GONNA DO?, Pablo Cruise, A&M, 5/7  
 WHAT'S ON MY MIND, Kansas, Krishna, 6/25  
 WHEN I NEED YOU, Leo Sayer, Warner Bros., 2/26  
 WHEN I THINK OF YOU, James & Michael, London, 9/3  
 WHEN LOVE IS NEW, Arthur Prysock, Old Town, 1/8  
 WHILE I'M ALONE, Maze featuring Frankie Beverly, Capitol, 5/21  
 WHODUNIT, Tavares, Capitol, 3/19  
 WHY DO LOVERS BREAK EACH OTHERS HEART, Daryl Hall & John Oates, RCA, 10/29  
 WINTER MELODY, Donna Summer, Casablanca, 2/5  
 WITH YOU, Moments, Stang, 12/4/76  
 WORK ON ME, O'Jays, Philadelphia Int'l., 8/13  
 WRAP YOUR ARMS AROUND ME, K.C. & the Sunshine Band, T.K., 11/26  
 YEAR OF THE CAT, Al Stewart, Janus, 12/25/76  
 YESTERDAY'S HERO, Bay City Rollers, Arista, 12/4/76  
 YOU AND ME, Alice Cooper, Warner Bros., 4/30  
 YOU + ME = LOVE, Undisputed Truth, Whitfield, 3/12  
 YOU ARE ON MY MIND, Chicago, Columbia, 4/16  
 YOU CAN'T TURN ME OFF, High Inergy, Gordy, 9/24  
 YOU KNOW I LIKE YOU, Ozark Mountain Daredevils, A&M, 3/19  
 YOU LIGHT UP MY LIFE, Debby Boone, Warner-Curb, 8/27  
 YOU MADE ME BELIEVE IN MAGIC, Bay City Rollers, Arista, 6/4  
 YOU MAKE LOVIN' FUN, Fleetwood Mac, WB, 10/15  
 YOU TAKE MY HEART AWAY, James Darren, Private Stock, 4/9  
 YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH (HOT SUMMER NIGHT), Meatloaf, Epic/Cleveland Intl., 11/5  
 YOUR LOVE, Marilyn McCoo & Billy Davis, Jr., ABC, 3/19  
 YOUR OWN SPECIAL WAY, Genesis, Atco, 3/19  
 YOUR SMILING FACE, James Taylor, Columbia, 10/8  
 YOU'RE IN MY HEART, Rod Stewart, Warner Bros., 10/29  
 YOU'RE MOVIN' OUT TODAY, Bette Midler, Atlantic, 5/21  
 YOU'RE MOVIN' OUT TODAY, Carole Bayer Sager, Elektra, 10/8  
 YOU'RE MY SOUL AND INSPIRATION, Donny & Marie Osmond, Polydor, 11/12  
 YOU'RE MY WORLD, Helen Reddy, Capitol, 5/14  
 YOU'RE THROWING A GOOD LOVE AWAY, Spinners, Atlantic, 4/9  
 YOU'VE GOT ME DANGLING ON A STRING, Donny Osmond, Polydor, 9/10  
 YOU'VE GOT ME RUNNIN', Gene Cotton, ABC, 1/1

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# THE SINGLES CHART

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

DEC. 31	DEC. 24		WKS. ON CHART
1	1	<b>YOU LIGHT UP MY LIFE</b> DEBBY BOONE Warner/Curb WBS 8446 (WB) (12th Week)	19
2	2	<b>HOW DEEP IS YOUR LOVE</b> BEE GEES/RSO 882 (Polydor)	14
3	5	<b>BABY COME BACK</b> PLAYER/RSO 870 (Polydor)	14
4	3	<b>DON'T IT MAKE MY BROWN EYES BLUE</b> CRYSTAL GAYLE/ United Artists 1016	23
5	4	<b>BLUE BAYOU</b> LINDA RONSTADT/Asylum 45431	16
6	10	<b>YOU'RE IN MY HEART (THE FINAL ACCLAIM)</b> ROD STEWART/Warner Bros. 8475	10
7	8	<b>SENTIMENTAL LADY</b> BOB WELCH/Capitol 4479	13
8	6	<b>(EVERY TIME I TURN AROUND) BACK IN LOVE AGAIN</b> LTD/A&M 1974	13
9	7	<b>WE'RE ALL ALONE</b> RITA COOLIDGE/A&M 1965	17
10	9	<b>HEAVEN ON THE SEVENTH FLOOR</b> PAUL NICHOLAS/ RSO 878 (Polydor)	20
11	14	<b>HERE YOU COME AGAIN</b> DOLLY PARTON/RCA 11123	12
12	15	<b>COME SAIL AWAY</b> STYX/A&M 1977	13
13	17	<b>WE ARE THE CHAMPIONS/WE WILL ROCK YOU</b> QUEEN/ Elektra 45441	11
14	12	<b>YOU CAN'T TURN ME OFF (IN THE MIDDLE OF TURNING ME ON)</b> HIGH INERGY/Gordy 7155 (Motown)	15
15	13	<b>IT'S SO EASY</b> LINDA RONSTADT/Asylum 45433	13
16	19	<b>SERPENTINE FIRE</b> EARTH, WIND & FIRE/Columbia 3 10625	12
17	21	<b>SLIP SLIDIN' AWAY</b> PAUL SIMON/Columbia 3 10630	12
18	20	<b>POINT OF KNOW RETURN</b> KANSAS/Kirshner 4273 (CBS)	9
19	23	<b>TURN TO STONE</b> ELO/Jet JT 1099 (UA)	7
20	29	<b>JUST THE WAY YOU ARE</b> BILLY JOEL/Columbia 3 10646	8
21	24	<b>SHORT PEOPLE</b> RANDY NEWMAN/Warner Bros. 8492	8
22	25	<b>RUNAROUND</b> SUE LEIF GARRETT/Atlantic 3440	8
23	26	<b>HEY DEANIE</b> SHAUN CASSIDY/Warner/Curb 8488 (WB)	8
24	27	<b>THE WAY I FEEL TONIGHT</b> BAY CITY ROLLERS/Arista 0272	11
25	28	<b>DESIREE</b> NEIL DIAMOND/Columbia 3 10657	5
26	30	<b>SOMETIMES WHEN WE TOUCH</b> DAN HILL/20th Century 2355	6
27	31	<b>NATIVE NEW YORKER</b> ODYSSEY/RCA 11129	10
28	11	<b>BOOGIE NIGHTS</b> HEATWAVE/Epic 8 50370	23
29	33	<b>DANCE, DANCE, DANCE (YOWSAH, YOWSAH, YOWSAH)</b> CHIC/Atlantic 3435	7
30	32	<b>DON'T LET ME BE MISUNDERSTOOD</b> SANTA ESMERALDA/ Casablanca 902	8
31	16	<b>ISN'T IT TIME</b> THE BABYS/Chrysalis 2173	14
32	42	<b>STAYIN' ALIVE</b> BEE GEES/RSO 885 (Polydor)	4
33	34	<b>IF YOU'RE NOT BACK IN LOVE BY MONDAY</b> MILLIE JACKSON/Spring 175 (Polydor)	11
34	36	<b>GIRLS' SCHOOL/MULL OF KINTYRE</b> WINGS/Capitol 8747	7
35	35	<b>I GO CRAZY</b> PAUL DAVIS/Bang 733	19
36	41	<b>EMOTION</b> SAMANTHA SANG/Private Stock 178	8
37	18	<b>YOU MAKE LOVING FUN</b> FLEETWOOD MAC/ Warner Bros. 8483	11
38	37	<b>MY WAY</b> ELVIS PRESLEY/RCA 11165	8
39	45	<b>(LOVE IS) THICKER THAN WATER</b> ANDY GIBB/RSO 883 (Polydor)	10
40	50	<b>FFUN CON FUNK</b> SHUN/Mercury 73959	7
41	22	<b>SWINGTOWN</b> STEVE MILLER BAND/Capitol 4496	12
42	44	<b>GETTIN' READY FOR LOVE</b> DIANA ROSS/Motown 1427	9
43	38	<b>NOBODY DOES IT BETTER</b> CARLY SIMON/Elektra 45413	24
44	40	<b>YOUR SMILING FACE</b> JAMES TAYLOR/Columbia 3 10602	18
45	39	<b>BABY, WHAT A BIG SURPRISE</b> CHICAGO/Columbia 3 10620	14
46	74	<b>THEME FROM "CLOSE ENCOUNTERS OF THE THIRD KIND"</b> JOHN WILLIAMS/Arista 0300	2
47	51	<b>STREET CORNER SERENADE</b> WET WILLIE/Epic 8 50478	7
48	63	<b>WHAT'S YOUR NAME</b> LYNRYD SKYNYRD/MCA 40918	5
49	56	<b>HOW CAN I LEAVE YOU AGAIN</b> JOHN DENVER/ RCA 11036	5



50	53	<b>LOVELY DAY</b> BILL WITHERS/Columbia 3 10627	7
51	54	<b>WRAP YOUR ARMS AROUND ME</b> KC & THE SUNSHINE BAND/T.K. 1022	6
52	59	<b>EASY TO LOVE</b> LEO SAYER/Warner Bros. 8502	5
53	60	<b>OOH BOY</b> ROSE ROYCE/Whitfield 8491 (WB)	8
54	65	<b>LONG, LONG WAY FROM HOME</b> FOREIGNER/Atlantic 3439	3
55	62	<b>(YOU'RE MY) SOUL &amp; INSPIRATION</b> DONNY & MARIE/ Polydor 14439	8
56	66	<b>PEG STEELY</b> DAN/ABC 12320	6
57	49	<b>CALLING OCCUPANTS OF INTERPLANETARY CRAFT</b> CARPENTERS/A&M 1978	13
58	69	<b>FALLING</b> LeBLANC & CARR/Big Tree 1600 (Atlantic)	5
59	67	<b>TRIED TO LOVE</b> PETER FRAMPTON/A&M 1988	4
60	61	<b>REACH FOR IT</b> GEORGE DUKE/Epic 8 50463	7
61	43	<b>SHE'S NOT THERE</b> SANTANA/Columbia 3 10616	13
62	79	<b>I LOVE YOU</b> DONNA SUMMER/Casablanca 907	3
63	78	<b>THUNDER ISLAND</b> JAY FERGUSON/Asylum 45444	3
64	48	<b>SEND IN THE CLOWNS</b> JUDY COLLINS/Elektra 45076	15
65	68	<b>DON'T LET IT SHOW</b> ALAN PARSONS PROJECT/Arista 0288	5
66	71	<b>BREAKDOWN</b> TOM PETTY & THE HEARTBREAKERS/ Shelter 62008 (ABC)	4
67	75	<b>THE NEXT HUNDRED YEARS</b> AL MARTINO/Capitol 4508	5
68	46	<b>DON'T ASK MY NEIGHBORS</b> EMOTIONS/Columbia 3 10622	11
69	70	<b>WAS DOG A DOUGHNUT</b> CAT STEVENS/A&M 1971	8
70	52	<b>HEAVEN'S JUST A SIN AWAY</b> THE KENDALLS/Ovation 1103	11
71	82	<b>JACK &amp; JILL</b> RAYDIO/Arista 0283	3

**CHARTMAKER OF THE WEEK**

72	—	<b>THEME FROM 'CLOSE ENCOUNTERS'</b> MECO Millennium 608 (Casablanca)	1
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73	55	<b>AS</b> STEVIE WONDER/Tamla 54291 (Motown)	8
74	85	<b>CURIOUS MIND (UM, UM, UM, UM, UM, UM)</b> JOHNNY RIVERS/Big Tree 16106 (Atlantic)	2
75	73	<b>YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH</b> (HOT SUMMER NIGHT) MEATLOAF/Epic/Cleveland Intl. 8 50467	9
76	47	<b>IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME</b> BARRY WHITE/20th Century 2350	18
77	57	<b>I FEEL LOVE</b> DONNA SUMMER/Casablanca 884	22
78	83	<b>GOODBYE GIRL</b> DAVID GATES/Elektra 45450	3
79	88	<b>TOO HOT TA TROT</b> COMMODORES/Motown 1432	2
80	—	<b>HAPPY ANNIVERSARY</b> LITTLE RIVER BAND/Harvest 424 (Capitol)	1
81	86	<b>MIND BENDER</b> STILLWATER/Capricorn 0280	3
82	—	<b>THE LONELIEST MAN ON THE MOON</b> DAVID CASTLE/ Parachute 505 (Casablanca)	3
83	95	<b>GALAXY WAR</b> /MCA 40820	3
84	—	<b>LAY DOWN SALLY</b> ERIC CLAPTON/RSO 886 (Polydor)	1
85	—	<b>ALWAYS AND FOREVER</b> HEATWAVE/Epic 8 50490	1
86	81	<b>IF IT DON'T FIT DON'T FORCE IT</b> KELLE PATTERSON/ Shadybrook 1041	7
87	—	<b>SWEET MUSIC MAN</b> KENNY ROGERS/United Artists 1095	1
88	91	<b>LET'S FOOL AROUND</b> GENERAL JOHNSON/Arista 0264	2
89	76	<b>GRANDMOTHER'S SONG</b> STEVE MARTIN/Warner Bros. 8503	6
90	92	<b>SOMEBODY'S GOTTA WIN, SOMEBODY'S GOTTA LOSE</b> CONTROLLERS/Juana 3414 (T.K.)	6
91	—	<b>SHOUT IT OUT LOUD</b> KISS/Casablanca 906	1
92	58	<b>BLOAT ON CHEECH &amp; CHONG</b> /Epic/Ode 50471	9
93	97	<b>OUR LOVE</b> NATALIE COLE/Capitol 4509	2
94	98	<b>LADY LOVE</b> LOU RAWLS/Phila. Intl. ZS8 3634 (CBS)	2
95	—	<b>YOU MADE ME CRAZY</b> SAMMY HAGAR/Capitol 4502	1
96	80	<b>WE JUST DISAGREE</b> DAVE MASON/Columbia 3 10575	18
97	87	<b>DON'T LET THE FLAME BURN OUT</b> JACKIE DeSHANNON/ Amherst 725	5
98	—	<b>BELLE</b> AL GREEN/Hi 77505 (Cream)	1
99	96	<b>HARD TIMES</b> BOZ SCAGGS/Columbia 3 10606	12
100	84	<b>SEND IT</b> ASHFORD & SIMPSON/Warner Bros. 8453	13



## FLASHMAKER OF THE YEAR



**RUMOURS**  
FLEETWOOD MAC  
WB

### TOP FM PICKS OF '77

RUMOURS—Fleetwood Mac—WB  
HOTEL CALIFORNIA—Eagles—Asylum  
AJA—Steely Dan—ABC  
FLY LIKE AN EAGLE—Steve Miller—Capitol  
FOREIGNER—Atlantic  
CSN—Crosby, Stills & Nash—Atlantic  
I ROBOT—Alan Parsons Project—Arista  
ANIMALS—Pink Floyd—Columbia  
NIGHT MOVES—Bob Seger—Capitol

### WNEW-FM/NEW YORK

**TOM MORRERA**  
ANIMALS—Pink Floyd—Col  
EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M  
FOREIGNER—Atlantic  
HOTEL CALIFORNIA—Eagles—Asylum  
RUMOURS—Fleetwood Mac—WB

### WBCN-FM/BOSTON

**JOHN BRODEY**  
A NEW WORLD RECORD—ELO—Jet  
AMNESIA—Pousette Dart Band—Capitol  
NIGHT MOVES—Bob Seger—Capitol  
ROCK 'N ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor  
RUMOURS—Fleetwood Mac—WB

### WLIR-FM/LONG ISLAND

**DENIS McNAMARA**  
AJA—Steely Dan—ABC  
NIGHT MOVES—Bob Seger—Capitol  
PETER GABRIEL—Atco  
RUMOURS—Fleetwood Mac—WB  
SLEEPWALKER—Kinks—Arista

### WBAB-FM/LONG ISLAND

**BERNIE BERNARD**  
AJA—Steely Dan—ABC  
EDDIE MONEY—Col  
MY AIM IS TRUE—Elvis Costello—Col  
PETER GABRIEL—Atco  
THE STRANGER—Billy Joel—Col

### WCOZ-FM/BOSTON

**BEVERLY MIRE**  
BOOK OF DREAMS—Steve Miller Band—Capitol  
BOSTON—Epic  
HOTEL CALIFORNIA—Eagles—Asylum  
RUMOURS—Fleetwood Mac—WB  
SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla

### WBLM-FM/MAINE

**JOSE DIAZ**  
BRIDGES—Gil Scott-Heron & Brian Jackson—Arista  
DAVID GRISMAN QUINTET—Kaleidoscope  
DIAMANTINA COCKTAIL—Little River Band—Horvest  
GHOST WRITER—Garland Jeffreys—A&M  
OLD FRIENDS—Mary McCaslin—Philo

### WCMF-FM/ROCHESTER

**BERNIE KIMBLE**  
BOOK OF INVASIONS—Horslips—DJM  
SHOW SOME EMOTION—Joan Armatrading—A&M  
SMOKE FROM A DISTANT FIRE—Sanford-Townsend—WB  
TERENCE BOYLAN—Asylum  
YOU'RE THE ONLY DANCER—Jackie DeShannon—Amherst

### WPLR-FM/NEW HAVEN

**GORDON WEINGARTH**  
LIVE! IN THE AIR AGE—Be Bop Deluxe—Harvest  
NETHER LANDS—Dan Fogelberg—Full Moon  
NEWS OF THE WORLD—Queen—Elektra  
RUMOURS—Fleetwood Mac—WB  
STREET SURVIVORS—Lynyrd Skynyrd—MCA

### WIOQ-FM/PHILADELPHIA

**HELEN LEICHT**  
DETECTIVE—Swan Song  
EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M  
FOREIGNER—Atlantic  
I ROBOT—Alan Parsons Project—Arista  
SMOKE FROM A DISTANT FIRE—Sanford-Townsend—WB

### WYDD-FM/PITTSBURGH

**STEVE DOWNES, JACK ROBERTSON**  
CSN—Crosby, Stills & Nash—Atlantic  
I ROBOT—Alan Parsons Project—Arista  
NIGHT MOVES—Bob Seger—Capitol  
RUMOURS—Fleetwood Mac—WB  
SMOKE FROM A DISTANT FIRE—Sanford-Townsend—WB

### WHFS-FM/WASHINGTON

**DAVID EINSTEIN**  
AJA—Steely Dan—ABC  
EXODUS—Bob Marley & Wailers—Island  
GO TOO—Stomu Yamashita—Arista  
SHOW SOME EMOTION—Joan Armatrading—A&M  
TIME LOVES A HERO—Little Feat—WB

### WQDR-FM/RALEIGH

**CHRIS MILLER**  
AJA—Steely Dan—ABC  
CSN—Crosby, Stills & Nash—Atlantic  
HOTEL CALIFORNIA—Eagles—Asylum  
JT—James Taylor—Col  
RUMOURS—Fleetwood Mac—WB

### WKLS-FM/ATLANTA

**KEITH ALLEN**  
AJA—Steely Dan—ABC  
CSN—Crosby, Stills & Nash—Atlantic  
GOING FOR THE ONE—Yes—Atlantic  
RUMOURS—Fleetwood Mac—WB  
STREET SURVIVORS—Lynyrd Skynyrd—MCA

### WAIV-FM/JACKSONVILLE

**JAMIE BROOKS**  
BOOK OF DREAMS—Steve Miller Band—Capitol  
CRYSTAL BALL—Styx—A&M  
MY OWN WAY TO ROCK—Burton Cummings—Portrait  
RUMOURS—Fleetwood Mac—WB  
STREET SURVIVORS—Lynyrd Skynyrd—MCA

### ZETA 4-FM/MIAMI

**DAVID SOUSA**  
ANIMALS—Pink Floyd—Col  
GRAND ILLUSION—Styx—A&M  
HOTEL CALIFORNIA—Eagles—Asylum  
RUMOURS—Fleetwood Mac—WB  
YEAR OF THE CAT—Al Stewart—Janus

### WORJ-FM/ORLANDO

**BILL McGATHY**  
BOOK OF DREAMS—Steve Miller Band—Capitol  
CSN—Crosby, Stills & Nash—Atlantic  
FOREIGNER—Atlantic  
HOTEL CALIFORNIA—Eagles—Asylum  
RUMOURS—Fleetwood Mac—WB

### WQSR-FM/TAMPA

**STEVE HUNTINGTON**  
AJA—Steely Dan—ABC  
ANIMALS—Pink Floyd—Col  
CELEBRATE ME HOME—Kenny Loggins—Col  
CHANGES IN LATITUDES—Jimmy Buffett—ABC  
MY AIM IS TRUE—Elvis Costello—Col

### WMMS-FM/CLEVELAND

**JOHN GORMAN**  
AJA—Steely Dan—ABC  
FRENCH KISS—Bob Welch—Capitol  
HOTEL CALIFORNIA—Eagles—Asylum  
NEWS OF THE WORLD—Queen—Elektra  
RUMOURS—Fleetwood Mac—WB

### MT05-FM/CLEVELAND

**ERIC STEVENS**  
BOOK OF DREAMS—Steve Miller Band—Capitol  
FOREIGNER—Atlantic  
HOTEL CALIFORNIA—Eagles—Asylum  
RUMOURS—Fleetwood Mac—WB  
YEAR OF THE CAT—Al Stewart—Janus

### WEBN-FM/CINCINNATI

**DENTON MARR**  
CELEBRATE ME HOME—Kenny Loggins—Col  
DOUBLE TIME—Leon Redbone—WB

NO SECOND CHANCE—Charlie—Janus  
SLEEPING GYPSY—Michael Franks—WB  
TIME LOVES A HERO—Little Feat—WB

### WCOL-FM/COLUMBUS

**GUY EVANS**  
BROKEN HEART—The Babys—Chrysalis  
I ROBOT—Alan Parsons Project—Arista  
MONKEY ISLAND—Geils—Atlantic  
NEWS OF THE WORLD—Queen—Elektra  
SLEEPWALKER—Kings—Arista

### WABX-FM/DETROIT

**CARL GALEANA**  
BOOK OF DREAMS—Steve Miller Band—Capitol  
HOTEL CALIFORNIA—Eagles—Asylum  
NIGHT MOVES—Bob Seger—Capitol  
RUMOURS—Fleetwood Mac—WB  
SIMPLE DREAMS—Linda Ronstadt—Asylum

### WWWV-FM/DETROIT

**JOE URBIEL**  
FOREIGNER—Atlantic  
HOTEL CALIFORNIA—Eagles—Asylum  
NIGHT MOVES—Bob Seger—Capitol  
RUMOURS—Fleetwood Mac—WB  
SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla

### WXRT-FM/CHICAGO

**BOB GELMS**  
AJA—Steely Dan—ABC  
CABRETTA—Mink DeVille—Capitol  
EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M  
STEVE WINWOOD—Island  
TIME LOVES A HERO—Little Feat—WB

### KSHE-FM/ST. LOUIS

**TED HABECK**  
AJA—Steely Dan—ABC  
EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M  
LAKE—Col  
LEFTOVERTURE—Kansas—Kirshner  
RUMOURS—Fleetwood Mac—WB

### WKDF-FM/NASHVILLE

**JACK CRAWFORD**  
CSN—Crosby, Stills & Nash—Atlantic  
HOTEL CALIFORNIA—Eagles—Asylum  
I ROBOT—Alan Parsons Project—Arista  
JT—James Taylor—Col  
RUMOURS—Fleetwood Mac—WB

### WZMF-FM/MILWAUKEE

**MIKE WOLF**  
ANIMALS—Pink Floyd—Col  
EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M  
GRAND ILLUSION—Styx—A&M  
I ROBOT—Alan Parsons Project—Arista  
RUMOURS—Fleetwood Mac—WB

### WQFM-FM/MILWAUKEE

**DAVE-O POPOVICH**  
ANIMALS—Pink Floyd—Col  
BOOK OF DREAMS—Steve Miller Band—Capitol  
CSN—Crosby, Stills & Nash—Atlantic  
FRENCH KISS—Bob Welch—Capitol  
RUMOURS—Fleetwood Mac—WB

### CHUM-FM/TORONTO

**NANCY KRANT**  
A NEW WORLD RECORD—ELO—Jet  
A PLACE IN THE SUN—Pablo Cruise—A&M  
HOTEL CALIFORNIA—Eagles—Asylum  
LITTLE QUEEN—Heart—Portrait  
RUMOURS—Fleetwood Mac—WB

### KLOL-FM/HOUSTON

**SANDY MATHIS**  
FOREIGNER—Atlantic  
HOTEL CALIFORNIA—Eagles—Asylum  
LITTLE QUEEN—Heart—Portrait  
PRETENDER—Jackson Browne—Asylum  
RUMOURS—Fleetwood Mac—WB

### KPFT-FM/HOUSTON

**COLIN KELLMAN**  
FLYING HIGH ON YOUR LOVE—Bar-Kays—Mercury  
FUNK BEYOND THE CALL OF DUTY—Johnny Guitar Watson—DJM  
GOIN' PLACES—Michael Henderson—Buddah  
THUNDER IN MY HEART—Leo Sayer—WB  
TURNIN' ON—High Inergy—Gordy

### KQRS-FM/MINNEAPOLIS

**KEVIN ST. JOHN**  
FROM ME TO YOU—George Duke—Epic  
HEAVY WEATHER—Weather Report—Col  
JOAN ARMATRADING—A&M  
RUMOURS—Fleetwood Mac—WB  
TO THE HEART—Mork/Almond—ABC

### KZEW-FM/DALLAS

**MIKE HEDGES**  
CSN—Crosby, Stills & Nash—Atlantic  
HOTEL CALIFORNIA—Eagles—Asylum  
JT—James Taylor—Col  
RUMOURS—Fleetwood Mac—WB  
SIMPLE DREAMS—Linda Ronstadt—Asylum

### KBPI-FM/DENVER

**JEAN VALDEZ**  
A NEW WORLD RECORD—ELO—Jet  
BOOK OF DREAMS—Steve Miller Band—Capitol  
HOTEL CALIFORNIA—Eagles—Asylum  
RUMOURS—Fleetwood Mac—WB  
YEAR OF THE CAT—Al Stewart—Janus

### WNOE-FM/NEW ORLEANS

**BOBBY RENO**  
ANIMALS—Pink Floyd—Col  
BOSTON—Epic  
RUMOURS—Fleetwood Mac—WB  
STREET SURVIVORS—Lynyrd Skynyrd—MCA  
THE SONG REMAINS THE SAME (soundtrack)—Led Zeppelin—Swan Song

### KGB-FM/SAN DIEGO

**STEVE CAPAN**  
A NEW WORLD RECORD—ELO—Jet  
CELEBRATE ME HOME—Kenny Loggins—Col  
HOMEGROWN V—Various Artists—KGB  
HOTEL CALIFORNIA—Eagles—Asylum  
RUMOURS—Fleetwood Mac—WB

### KOME-FM/SAN JOSE

**DANA JANG**  
BOOK OF DREAMS—Steve Miller Band—Capitol  
FOREIGNER—Atlantic  
I ROBOT—Alan Parsons Project—Arista  
LITTLE QUEEN—Heart—Portrait  
RUMOURS—Fleetwood Mac—WB

### KWST-FM/LOS ANGELES

**PAUL SULLIVAN, CHARLIE KENDALL**  
BOSTON—Epic  
FLY LIKE AN EAGLE—Steve Miller—Capitol  
FOREIGNER—Atlantic  
NIGHT MOVES—Bob Seger—Capitol  
RUMOURS—Fleetwood Mac—WB

### KMET-FM/LOS ANGELES

**ADA HENNING**  
A DAY AT THE RACES—Queen—Elektra  
BOSTON—Epic  
FOREIGNER—Atlantic  
RUMOURS—Fleetwood Mac—WB  
SILK DEGREES—Boz Scaggs—Col

### KZAP-FM/SACRAMENTO

**BRUCE MEIER**  
BOOK OF DREAMS—Steve Miller Band—Capitol  
CABRETTA—Mink DeVille—Capitol  
CSN—Crosby, Stills & Nash—Atlantic  
I ROBOT—Alan Parsons Project—Arista  
RUMOURS—Fleetwood Mac—WB

### KSAN-FM/SAN FRANCISCO

**BEVERLEY WILSHIRE**  
CABRETTA—Mink DeVille—Capitol  
GREG KIHN AGAIN—Greg Kihn—Beserkley  
MY AIM IS TRUE—Elvis Costello—Col  
NIGHT MOVES—Bob Seger—Capitol  
TOM PETTY & HEARTBREAKERS—Shelter

### KZEL-FM/EUGENE

**STAN GARRETT**  
DINNER AT THE RITZ—City Boy—Mercury  
FRENCH KISS—Bob Welch—Capitol  
KARLA BONOFF—Col  
MY AIM IS TRUE—Elvis Costello—Col  
TOM PETTY & HEARTBREAKERS—Shelter

### KZAM-FM/SEATTLE

**JON KERTZER**  
AJA—Steely Dan—ABC  
HEAVY WEATHER—Weather Report—Col  
KARLA BONOFF—Col  
LITTLE CRIMINALS—Randy Newman—WB  
STEVE WINWOOD—Island



# AULD LANG SAM

rang up the last sale of the year, made change, slammed the register shut with a merry financial jingle, sweeter than any sleigh bell I ever heard. My thoughts turned to my well-deserved holiday ahead. Then I looked up and saw him standing there, that familiar cryptic smile etched on his warm granite face.



F. GUTIERREZ

“Sam!” I blurted out, reaching across the counter to pump his street-wise hand. “Where on earth — what the — how did —” I began.

“Sorry I haven’t been around, kid,” he bassooned. But I’ve been a little on the busy side.”

I’ll say he had. In the months since I’d seen him, Sam had been almost constantly on the phone with retailers from coast to coast, taking orders for free in-store display materials, hosting the ABC Records Celebrity Hotline. The toll-free number had taken its toll on him; he looked slightly piqued. But still his eyes burned with enthusiasm.

**A**s we sipped the last of the day’s coffee, Sam outlined the success of the ABC record retailer contact program; he described the enthusiastic response to the Sweepstakes giveaway and the ABC Display Contest.

“It’s been hard work — but that’s where I’m from,” he trumpeted, his eyes automatically roving about, checking the shelves for stock. “It ain’t all glamor in this business, no matter what the civilians might say.”

And I thought back to how Sam’s hard work — and my own, of course — had paid off in only a few short months. It had been quite a year; a lot of records over the counter.

**I** asked Sam about his holiday plans. “Maybe I’ll take a day or two off, sit in the sun. I might even turn off the phone. After all, I gotta get myself together for January. 78’s gonna be a big, big year.”

Then he stood up, looked me in the eye and shook my hand.

“I wanna thank you, kid, for all you’ve done to make this a wonderful and exciting year for me and my people over at ABC. Without you and all the other retailers around the country, we wouldn’t have had half the fun we’ve had this year. Not even to mention the profits,” he chuckled. “See you in January!”

**A**nd then he was gone again, as quickly as he had come.

A light snow was falling everywhere, contributing to my mellow holiday mood. As I locked up the shop and turned toward my car, I noticed there was no trace of Sam’s footprints.

**abc** Records

TM



# 101 THE SINGLES CHART 150

DECEMBER 31, 1977

DEC. 31	DEC. 24		
101	101	<b>STILL THE LOVIN' IS FUN</b> B. J. THOMAS/MCA 40812 (Home Sweet Home, BMI)	
102	112	<b>GOD ONLY KNOWS</b> MARILYN SCOTT/Big Tree BT 16105 (Atlantic) (Irving, BMI)	
103	102	<b>CRYING IN MY SLEEP</b> ART GARFUNKEL/Columbia 3 10608 (Canopy, ASCAP)	
104	107	<b>MISS BROADWAY BELLE EPOQUE</b> /Shadybrook 1040 (Prim Linea-S.D.R.M., ASCAP)	
105	104	<b>KICK IT OUT HEART</b> /Portrait 6 70010 (Wilsongs, ASCAP)	
106	106	<b>CRAZY ON YOU HEART</b> /Mushroom M 7021 (Andorra, ASCAP)	
107	105	<b>HIDE YOUR LOVE SILVERADO</b> /RCA 11075 (Silver, BMI)	
108	103	<b>IT AIN'T LOVE</b> TOM POWER/Big Tree BT 16103 (Atlantic) (Topo, ASCAP)	
109	113	<b>COME GO WITH ME</b> POCKETS/Columbia 3 10632 (Verdangle/Pocket, BMI)	
110	109	<b>IN A LIFETIME TEMPTATIONS</b> /Atlantic 3436 (Burma East/Dajoye/Golden Fleece, BMI)	
111	110	<b>NEVER MY LOVE</b> ADDRISI BROS./Buddah 587 (Arista) (Worner/ Tamerlane, BMI)	
112	—	<b>TAKE ME TO THE KAPTIN</b> PRISM/Ariola America 7678 (Capitol) (Squamish/Corinth, BMI)	
113	111	<b>ANY WAY YOU WANT ME</b> SYLVERS/Capitol 4493 (Rose, ASCAP)	
114	118	<b>UNTIL NOW</b> BOBBY ARVON/First Artists 1 50423 (Mercury) (Colgems-EMI/First Artists, ASCAP)	
115	115	<b>SOLDIER OF FORTUNE</b> ALAN O'DAY/Pacific 003 (WB, ASCAP)	
116	108	<b>SAN FRANCISCO (YOU'VE GOT ME)</b> VILLAGE PEOPLE/Casablanca NB 896 (Can't Stop, BMI)	
117	130	<b>BOATS AGAINST THE CURRENT</b> ERIC CARMEN/Arista 0295 (Cam, BMI)	
118	120	<b>TAKE THIS JOB AND SHOVE IT</b> JOHNNY PAYCHECK/Epic 8 50469 (Blackwood/Content, BMI)	
119	125	<b>CELEBRATE ME HOME</b> KENNY LOGGINS/Columbia 3 10652 (Milk Money, ASCAP)	
120	121	<b>KISS ME (THE WAY I LIKE IT)</b> GEORGE McCRAE/T.K. 1024 (Sherlyn, BMI)	
121	131	<b>25TH OF LAST DECEMBER</b> ROBERTA FLACK/Atlantic 3441 (Sky Forest, BMI)	
122	116	<b>I GOT TO HAVE YOUR LOVE</b> FANTASTIC FOUR/Westbound 55403 (Atlantic) (Bridgeport, BMI)	
123	126	<b>WHEN A CHILD IS BORN</b> JOHNNY MATHIS/Columbia 3 10640 (Jon Mat/Beechwood, BMI)	
124	119	<b>DON'T BE AFRAID</b> RONNIE DYSON/Columbia 3 10599 (Jay's/Chappell, ASCAP)	
125	132	<b>ON FIRE</b> T-CONNECTION/Dash 5041 (T.K.) (Sherlyn/Decibel, BMI)	
126	123	<b>DO DO WAP IS STRONG</b> CURTIS MAYFIELD/Curtom 0131 (WB) (Short Eyes/Moyfield, BMI)	
127	133	<b>MAHNA, MAHNA</b> MUPPETS/Arista 0290 (Lorna, PRS)	
128	—	<b>DON'T YOU WISH YOU COULD BE THERE</b> CRACKIN'/Warner Bros. 8505 (Big Ears/Crackin', ASCAP)	
129	136	<b>DON'T CHANGE</b> DARYL HALL & JOHN OATES/RCA 11181 (Hot-Cha/Unichappell, BMI)	
130	134	<b>CHOOSING YOU</b> LENNY WILLIAMS/ABC 12289 (Len-Lon, BMI)	
131	—	<b>WOOLY, WOOLY</b> P.J. & BOBBY/Butterfly004 (Danick/Careers, BMI)	
132	117	<b>YOU CAN'T DANCE</b> RICK NELSON/Epic 8 50458 (April, ASCAP)	
133	143	<b>GOD MUST HAVE BLESSED AMERICA</b> GLEN CAMPBELL/Capitol 4515 (Warner-Tomerlane/Morsaint, BMI)	
134	—	<b>THE CHRISTMAS SONG</b> ANGEL/Casablanca NB 903 (White Angel/ Hudson, BMI)	
135	138	<b>ROCKAWAY BEACH</b> RAMONES/Sire 1008 (WB) (Blew Disque/Taco Tunes, ASCAP)	
136	128	<b>WHAT I DID FOR LOVE</b> INNER CITY JAM BAND/Bareback 535 (Americon Compos, ASCAP/Wren, BMI)	
137	124	<b>ROLLIN' WITH THE FLOW</b> CHARLIE RICH/Epic 8 50392 (Algee, BMI/Canopy, ASCAP)	
138	129	<b>I WANT YOU</b> CHEAP TRICK/Epic 8 50435 (Abbott, BMI)	
139	122	<b>JUST FOR YOUR LOVE</b> MEMPHIS HORNS/RCA 11064 (Penneford, ASCAP)	
140	145	<b>SOFT &amp; EASY</b> BLACKBYRDS/Fantasy 809 (Blackbyrd, BMI)	
141	142	<b>NOTHIN' BUT A HEARTACHE</b> DOOBIE BROTHERS/Warner Bros. 8500 (Snug, BMI)	
142	150	<b>BABY, BABY MY LOVE'S ALL FOR YOU</b> DENIECE WILLIAMS/Columbia 3 10648 (Verdangle/Kee-Drick, BMI)	
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144	147	<b>WITH PEN IN HAND</b> DOROTHY MOORE/Malaco 1047 (T.K.) (Unart, BMI)	
145	—	<b>SPANK YOUR BLANK BLANK</b> MORRIS JEFFERSON/Parachute 504 (Casablanca) (Skydiver/Lu-car, ASCAP)	
146	—	<b>WHICH WAY IS UP</b> STARGARD/MCA 40825 (Worner-Tamerlane/Moy Twelfth/Duchess, BMI)	
147	—	<b>LOVE ME RIGHT</b> DENISE LoSALLE/ABC 1231 (Worner-Tomerlane/ Ordena, BMI)	
148	—	<b>WHAT A DIFFERENCE YOU'VE MADE IN MY LIFE</b> RONNIE MILSAP/ RCA 1146 (Chess, ASCAP)	
149	127	<b>AIN'T NO SMOKE WITHOUT FIRE</b> KING MUSKER/Epic 8 50429 (Blackwood, BMI)	
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RECORD WORLD DECEMBER 31, 1977



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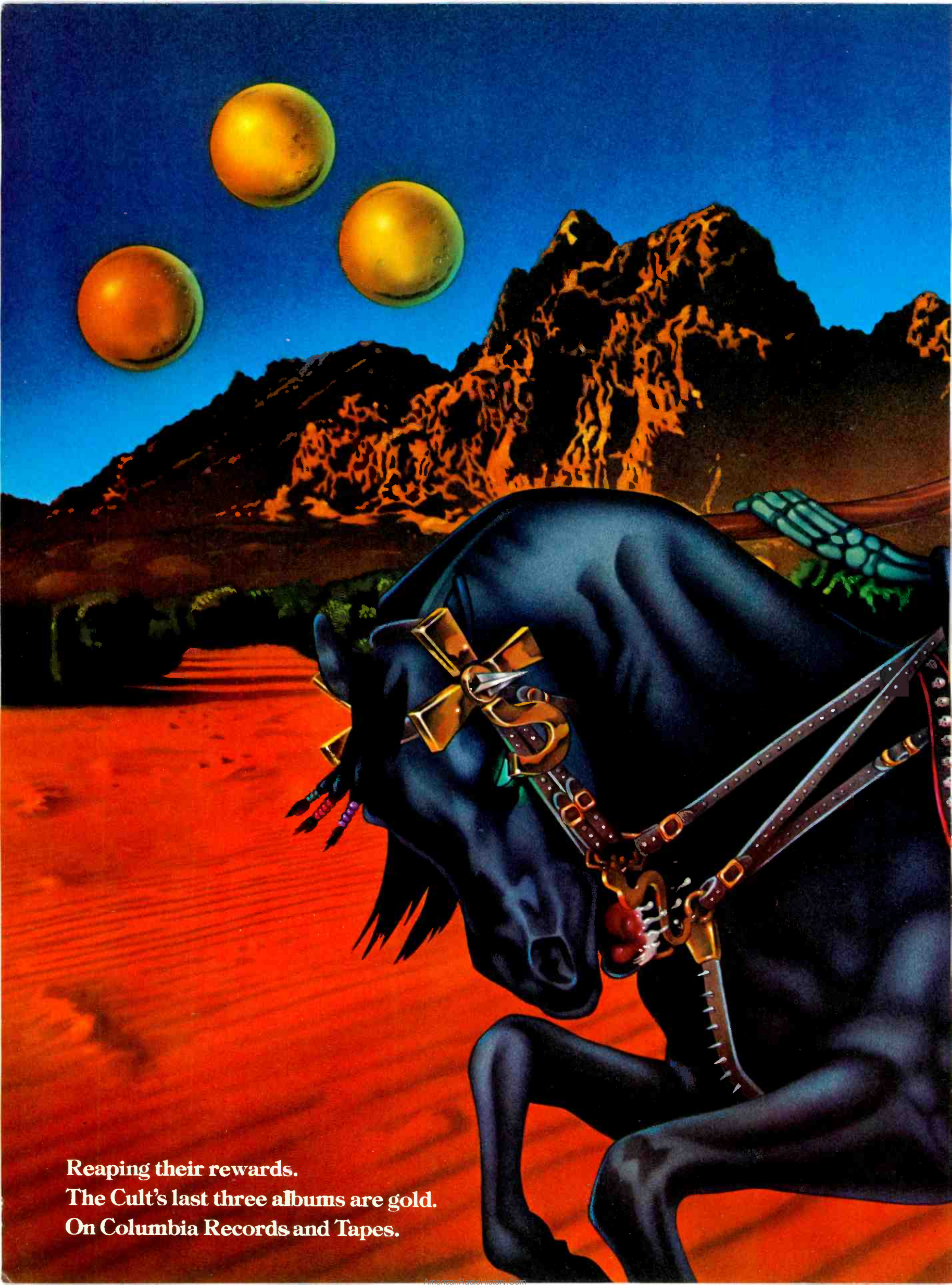
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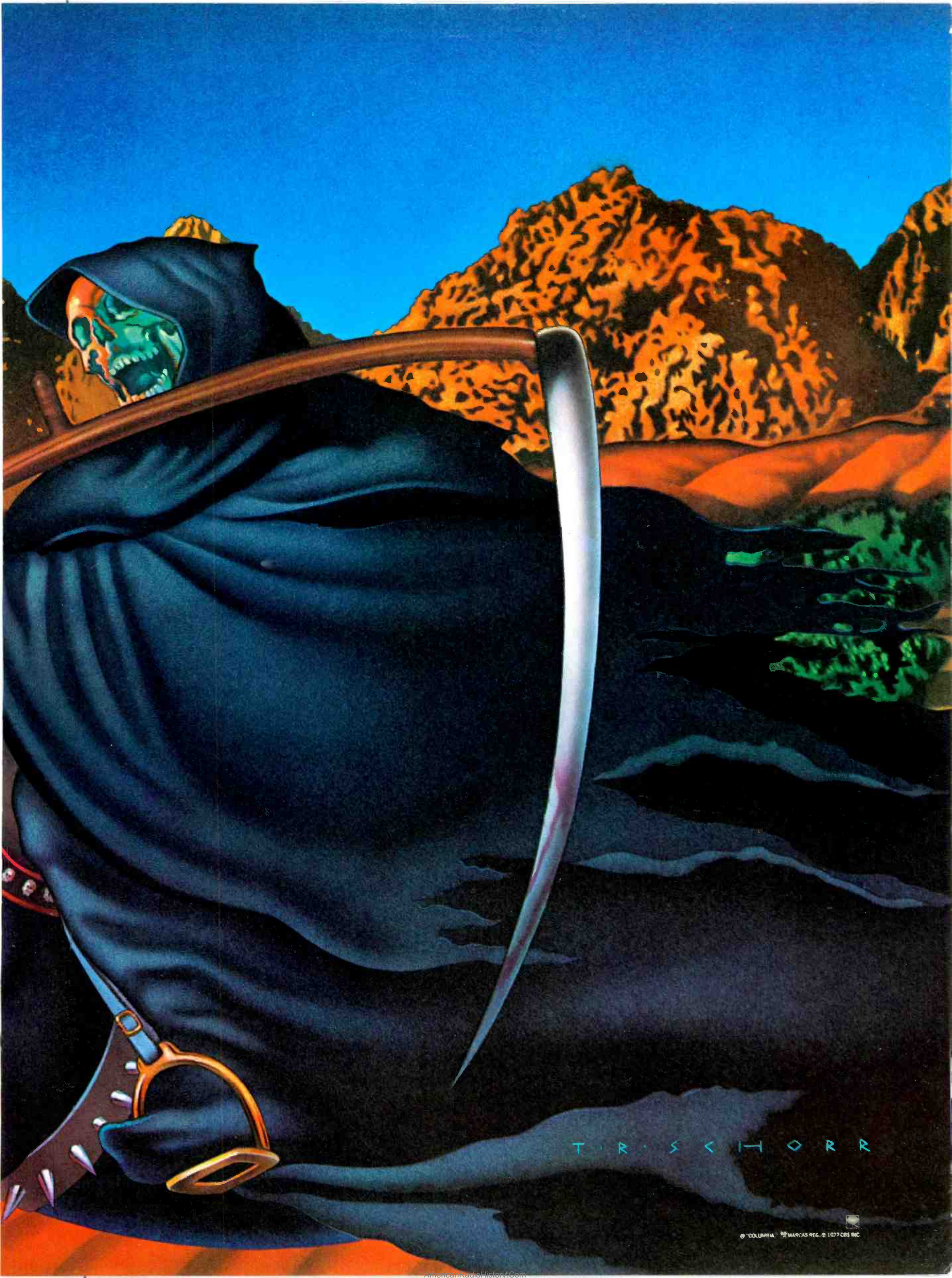
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# Al Ross on Artist Representation

By MIKE FALCON

■ LOS ANGELES — Like many managers in the entertainment field, attorney Al Ross was concerned with gold. After paying a visit to the home of a potential client, Ross surveyed the awards and plaques on the walls, and noticed one thing: there was no gold for The Sylvers. "Where's the gold records that should be up there?," asked Ross, and promptly walked out the front door.

Ross can be forgiven for his abrupt departure that night, for two reasons. "I was very cold with him," explained Shirley Sylvers, mother of America's largest successful singing family. "I wasn't trusting with him at all the first time we met because I was going through a particularly tough experience at the time, and when I saw Al Ross I thought, 'Oh, God, here comes another one.'" Ross hardly had the red carpet.

The other reason Ross can be excused is that it was merely a ploy, and it seems he will deliver on his campaign promise. The Sylvers latest album, "New Horizons," is approaching gold and the group's future looks better than ever.

## Proper Credit

Ross, of course, does not handle the singing, so credit must be given to the performers, but both The Sylvers and Ross agree that it has been a cooperative venture from the beginning. In fact, Ross is not really a "pure" manager.

The lawyer, who has handled contract negotiations and investments for some of the sports world's major figures, including Bob McAdoo, Elvin Hayes, and Spencer Haywood, found that he simply did not have the time to devote to The Sylvers that he needed. Additionally, he found that traditional types of management had not worked well for the family. In order to take those factors fully into account Ross and The Sylvers decided on a cooperative type of management arrangement, in which Ross and each member of the group have an equal voice, "although my voice," he explains, "doesn't sound as good."

The innovative arrangement; which is in effect for both Sylro Enterprises Inc., the production company, and the related Rosy Publishing Inc., calls for a kind of interplay that the Sylvers had never had before, but is perfectly suited to the personalities involved.

"Basically, he's been like a father to them," said Shirley Sylvers. "Shortly after he left the

house that first night we met him, he was back. He sat with each child and talked with each one, and he tried to let them know what was going on. I had prayed for someone to help us, and the kids needed someone to go to bat for them because we're a big group and a family with nothing, at least at that time we had nothing."

The management arrangement seems to work as well in practice as it does in theory. After the remnants of their old contracts and taxation difficulties were solved, the group embarked on an ambitious practice schedule and periodically contacted Ross, who says Edmund Sylver, "is always available when we need him."

Ross' first efforts in the musical field have apparently whetted his appetite. "It's not really like managing or advising athletes," stated Ross, "but the limelight is there for the client if he's closely watched and given career advice that's based on the artist's potential and individuality, not on a formula basis without any regard for the tremendous number of variables that affect a musical career."

Ross is expanding his artist representation. It is no secret that he has been seeking a premier female vocal talent, someone who is "a cross between Olivia Newton-John and Linda Ronstadt." The attorney has already been deluged with hopefuls, but is still in the evaluation process.

He does represent and manage Greg Arrell, however, a 27-year-old singer/songwriter from Port-

land. "I invested in him almost immediately," said Ross, "because he has true star potential. He's sort of like a mixture of McCartney and Nilsson, but with a distinctive sound and individuality and with a really bright future. I've taken some of his tapes around to various A&R representatives and the response has been fantastic." Then, why, one wonders, isn't Arell on a label?

"That's a good question," responded the energetic manager, "and all I can say is that we have some very, very big plans." If Ross can reproduce the success of The Sylvers in a singer/songwriter, some industry observers reason, then he will have a "crossover" credibility in both athletics and music that is considerable. "I've represented hundreds of athletes in contract negotiations," noted Ross, "and I just figure that the music business is next."

Ross is making more inroads in handling the McCrary's, another family-based act already signed to Portrait Records. The brother/sister team has recently released a single, and "Loving Is Living," their first album, will be released in January.

## CMI Signs Everette

■ NASHVILLE — True Records artist Leon Everette has signed an exclusive booking contract with Celebrity Management, Inc., negotiated by Bob Bray, president of CMI, and Howard A. Knight, Jr., president of True Records and Everette's personal manager.

## Entertainment Co., Mac Davis Pact



The Entertainment Company and Mac Davis have entered into a production agreement, it was jointly announced by Charles Koppelman, president of The Entertainment Company, and Sandy Gallin of Katz-Gallin-Cleary, Davis' management firm. Recording of the next Mac Davis album, scheduled for release in February by Columbia Records, is currently in progress with Nick DeCaro producing for The Entertainment Company. Charles Koppelman and Gary Klein will serve as executive producers of the Mac Davis album. Pictured, clockwise from lower left, are: Sandy Gallin, Martin Bandier, Charles Koppelman, Nick De Caro and Mac Davis.

## CLUB REVIEW

### Midler: Truly Divine

■ LOS ANGELES—With all the "Divine Miss M" hype sufficiently behind her, Bette Midler has made the transition from a would-be superstar into a real one. The new Bette Midler if you will is still a composite of fantasy and reality. She evokes so many of the great screen and record stars of the past that the effect is eerie at times. Yet this is coupled with a very real, "here and now" human being.

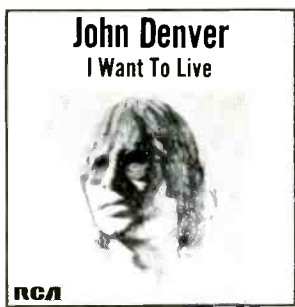
The small club setting is ideal for Midler. She seems to crave contact with her audience as much as they with her. It was obvious that she liked the Roxy, even though she took a swipe at the L.A. hotspot—"This place ain't exactly a toilet, it's more like a bidet"—along with everything else imaginable. Nothing is sacred in Midler's world, yet even her so-called "off color" jokes never edge towards in bad taste. In this sense, Midler fills the shoes of comedic greats like Lenny Bruce and yes, even Groucho Marx.

Her debut performance was divided between her songs and her "just jawing with the folks." The Roxy crowd didn't mind a bit—they loved her, whatever she did. Throughout the evening, Midler treaded the thin line between being an entertainer—that is, a fantasy figure—and a very vulnerable, touchable person. By the end of the evening she had made the distinction unimportant. Her renditions of old standards like "In the Mood" were always perfect recreations of the genre she was working in. On "Superstar," the Russell-Bramlett composition, Midler wrung every note from the tune. Taking off her Hawaiian shirt to reveal the famous "bazooms" held tight in a black bodice, Midler and band kicked into "Bang, Bang-You're Dead," a rollicking rock 'n roll spectacular that must have raised the room temperature ten degrees.

The following number, "Shoot the Breeze," is Ms. Midler's own composition, with music composed by Dustin Hoffman. It is a haunting ballad that shows the sensitivity she is capable of, and one that touched every member of the audience. As she whispered the final lines of the tune, "There are dreams that are stronger than death/You and I will die hanging onto these dreams," not a sound could be heard in the room. But before anyone could reach for a handkerchief, she jumped directly into Dylan's "I Shall Be Released," the perfect resolution to the evening.

Stuart Goldman

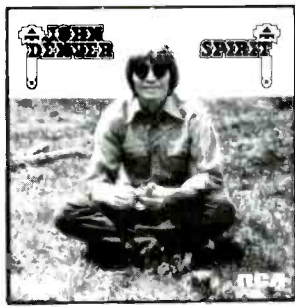




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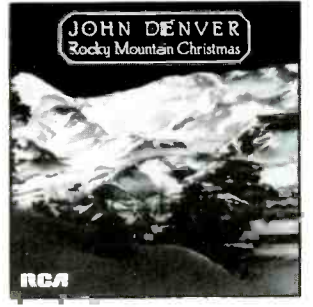
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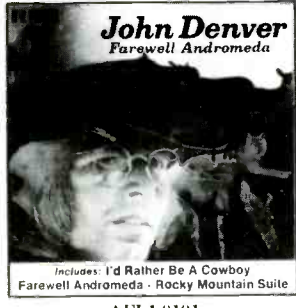
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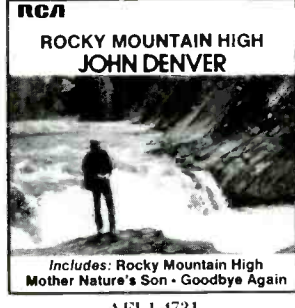
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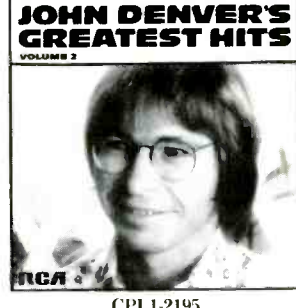
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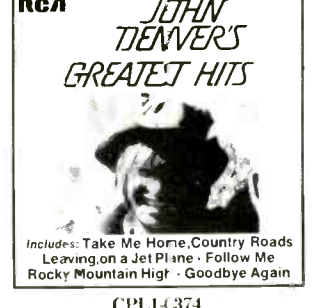
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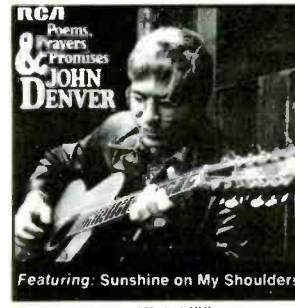
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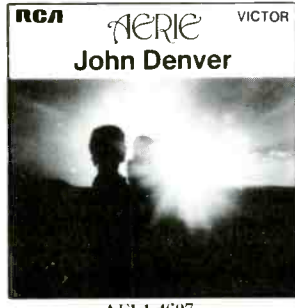
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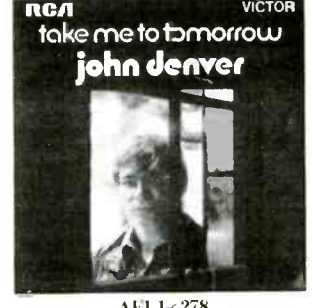
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AFLI-4607



AFLI-4414



AFLI-278

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Management III  
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# Jeff Barry Busily Pursues His 'Semi-Retirement'

By SAM SUTHERLAND

■ LOS ANGELES—Veteran songwriter, producer and occasional performer Jeff Barry likes to describe his career since the mid-'70s as a state of "semi-retirement," but for the prolific native New Yorker the phrase requires some qualification.

"Semi-retirement to me would mean half-retired, doing half of what I could do," he explains. "And, therefore, being able to concentrate on more projects that I specifically want to do, projects that I can spend more time with than in the past." That emphasis on paring down the number of productions to focus on a more selective range of songwriting and producing assignments is hardly mandated by Barry's more hectic schedule during the '60s and early '70s, though. His songwriting credentials alone, both on his own and in collaboration (especially with Ellie Greenwich, his songwriting partner throughout much of the previous decade), remain evident in the '70s pop marketplace, where Barry's songs continue to garner more than their share of new cover versions while the originals have sustained a hardy broadcast presence.

Yet Barry's output has indeed

been reined in recent years when compared with his mid-'60s involvement with the Red Bird label, which he now describes as "more a high-powered production agreement than a separate label operation," and parallel '70s roles as songwriter, producer and executive working not only in the music industry, but in television.

"I found myself in a position

where I was finally able to concentrate on a particular project to the degree I'd never been able to," he says of his career since concluding his last formal label tie, his tenure with A&M as an independent producer during the early years of the decade. "I wanted to concentrate on writing for country, and eventually being able to produce records in that area."

While still involved with A&M, he began to investigate the country music field. "While you're in New York, all you hear about Nashville is that it's very closed down there," he recalls. "You have to be country to write country" is pretty much an assumption outside that town. So I used to write what I thought were country songs, but I'd never demo them or attempt to place them.

"Then, about four years ago, I went down there and started working with some of the publishers there. And it turned out to be a much less closed situation than everybody had said." Since then, Barry has started placing songs with a number of country artists. To maximize coverage, he has broken with his usual policy on pop material. "Most pop songs I write I'll hang onto and cut myself when I'm producing an act. But I've never done that with my country tunes." As a result, he found acceptance from Nashville producers and artists soon after making his first submissions.

"Now we're talking to artists down there about recording. The same thing is happening there for us that happened with pop: I cut some demos, and that led not just

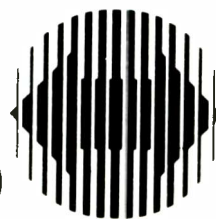
(Continued on page 174)

## WEA Honors Gurovich



Ken Gurovich, first WEA salesman to reach one million dollars in sales in one month (October), is seen receiving a sales-achievement award. Pictured from left: Art Teal, WEA field sales manager; Gurovich; Fred Katz, WEA Cleveland regional sales manager; and Mike Spence, WEA vice president and Cleveland regional branch manager.

# Interworld Music Group



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# THE RETAIL REPORT

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

## SALESMAKER OF THE WEEK



**DRAW THE LINE**  
AEROSMITH  
Col

### TOP SALES

- DRAW THE LINE—Aerosmith—Col
- RUNNING ON EMPTY—Jackson Browne—Asylum
- DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
- SATURDAY NIGHT FEVER—RSO (Soundtrack)

### ABC/NATIONAL

- BABY IT'S ME—Diana Ross—Motown
- BROKEN BLOSSOM—Bette Midler—Atlantic
- GALAXY—War—MCA
- GREATEST HITS—Captain & Tennille—A&M
- GREATEST HITS, ETC.—Paul Simon—Col
- LIVE AT THE ROYAL PHILHARMONIC HALL—Glen Campbell—Capitol
- OLIVIA NEWTON-JOHN'S GREATEST HITS—MCA
- ONCE UPON A TIME—Donna Summer—Casablanca
- PETE'S DRAGON—Capitol (Soundtrack)
- WORKS, VOL. II—Emerson, Lake & Palmer—Atlantic

### CAMELOT/NATIONAL

- ALL 'N ALL—Earth, Wind & Fire—Col
- DRAW THE LINE—Aerosmith—Col
- I'M GLAD YOU'RE HERE WITH ME TONIGHT—Neil Diamond—Col
- KISS ALIVE II—Casablanca
- LEIF GARRETT—Atlantic
- LITTLE CRIMINALS—Randy Newman—WB
- NEWS OF THE WORLD—Queen—Elektra
- OUT OF THE BLUE—ELO—Jet
- SATURDAY NIGHT FEVER—RSO (Soundtrack)
- STORY OF STAR WARS—20th Century

### HANDLEMAN/NATIONAL

- BEST OF ZZ TOP—London
- DRAW THE LINE—Aerosmith—Col
- FUNK BEYOND THE CALL OF DUTY—Johnny Guitar Watson—DJM
- GREATEST HITS, ETC.—Paul Simon—Col
- LOOKING BACK—Stevie Wonder—Motown
- OUT OF THE BLUE—ELO—Jet
- SATURDAY NIGHT FEVER—RSO (Soundtrack)
- STORY OF THE STAR WARS—20th Century
- THANKFUL—Natalie Cole—Capitol
- THE BELLE ALBUM—Al Green—Hi

### KORVETTES/NATIONAL

- BROKEN BLOSSOM—Bette Midler—Atlantic
- DRAW THE LINE—Aerosmith—Col
- GRAND ILLUSION—Styx—A&M
- GREATEST HITS—Captain & Tennille—A&M
- GREATEST HITS, ETC.—Paul Simon—Col
- LOOKING BACK—Stevie Wonder—Tamla
- ONCE UPON A TIME—Donna Summer—Casablanca
- STORY OF STAR WARS—20th Century
- THE STRANGER—Billy Joel—Col
- TURNIN' ON—High Inergy—Gordy

### MUSICLAND/NATIONAL

- DRAW THE LINE—Aerosmith—Col
- GREATEST HITS—Captain & Tennille—A&M
- LEIF GARRETT—Atlantic
- LOOKING BACK—Stevie Wonder—Motown
- MUPPET SHOW—Arista
- NEWS OF THE WORLD—Queen—Elektra
- OUT OF THE BLUE—ELO—Jet
- SATURDAY NIGHT FEVER—RSO (Soundtrack)
- SLOWHAND—Eric Clapton—RSO
- STORY OF STAR WARS—20th Century

### RECORD BAR/NATIONAL

- CLOSE ENCOUNTERS OF THE THIRD KIND—Arista (Soundtrack)
- DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
- FUNKENTELECHY VS. THE PLACEBO SYNDROME—Parliament—Casablanca
- GRAND ILLUSION—Styx—A&M
- LEIF GARRETT—Atlantic
- LET'S GET SMALL—Steve Martin—WB
- RUNNING ON EMPTY—Jackson Browne—Asylum
- SATURDAY NIGHT FEVER—RSO (Soundtrack)
- THE BELLE ALBUM—Al Green—Hi
- THE STRANGER—Billy Joel—Col

### DISC-O-MAT/NEW YORK

- ACTION—Blackbyrds—Fantasy
- BLUE LIGHTS IN THE BASEMENT—Roberta Flack—Atlantic
- CHIC—Atlantic
- DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
- DOWN TWO THEN LEFT—Boz Scaggs—Col
- DRAW THE LINE—Aerosmith—Col
- LE SPANK—Le Pamplemousse—AVI
- RUNNING ON EMPTY—Jackson Browne—Asylum
- SATURDAY NIGHT FEVER—RSO (Soundtrack)
- THP ORCHESTRA—Butterfly

### TWO GUYS/EAST COAST

- BOOK OF DREAMS—Steve Miller Band—Capitol
- BORN LATE—Shaun Cassidy—Warner/Curb
- DRAW THE LINE—Aerosmith—Col
- FOREIGNER—Atlantic
- GREATEST HITS—Joe Cocker—A&M
- LOOKING BACK—Stevie Wonder—Motown
- ONCE UPON A TIME—Donna Summer—Casablanca
- OUT OF THE BLUE—ELO—Jet
- THE STRANGER—Billy Joel—Col
- YOU LIGHT UP MY LIFE—Arista (Soundtrack)

### STRAWBERRIES/BOSTON

- CHIC—Atlantic
- DO YOU WANNA GET FUNKY WITH ME—Peter Brown—Drive
- DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
- FEELIN' BITCHY—Millie Jackson—Spring
- PORTRAIT OF MELBA—Melba Moore—Arista
- RUNNING ON EMPTY—Jackson Browne—Asylum
- SATURDAY NIGHT FEVER—RSO (Soundtrack)
- SEND IT—Ashford & Simpson—WB
- THE FORCE—Kool & the Gang—De-Lite
- THE JOY—Toni Brown & Terry Garthwaite—Fantasy

### FOR THE RECORD/ BALTIMORE

- CHIC—Atlantic
- DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
- DRAW THE LINE—Aerosmith—Col
- HERE I COME—Joe Thomas—LCR
- LIVE AT THE BIJOU—Grover Washington Jr.—Kudu
- MR. MEAN—Ohio Players—Mercury
- NEW HORIZON—Isaac Hayes—Polydor
- ON FIRE—T-Connection—Dash
- RUNNING ON EMPTY—Jackson Browne—Asylum
- SUNSHINE—Emotions—Stax

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

- DRAW THE LINE—Aerosmith—Col
- GALAXY—War—MCA
- HARDNESS OF THE WORLD—Slave—Cotillion
- HERE YOU COME AGAIN—Dolly Parton—RCA
- LIVE AT THE BIJOU—Grover Washington Jr.—Kudu
- OUT OF THE BLUE—ELO—Jet
- RUNNING ON EMPTY—Jackson Browne—Asylum
- SECONDS OUT—Genesis—Atlantic
- STORY OF STAR WARS—20th Century
- THANKFUL—Natalie Cole—Capitol

### FATHER'S & SUN'S/ MIDWEST

- CLOSE ENCOUNTERS OF THE THIRD KIND—Arista (Soundtrack)
- DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
- DRAW THE LINE—Aerosmith—Col
- FUNKENTELECHY VS. THE PLACEBO SYNDROME—Parliament—Casablanca
- GRAND ILLUSION—Styx—A&M
- LIVE IN MUNICH—Thad Jones & Mel Lewis—Horizon
- PLAYER—RSO
- RUNNING ON EMPTY—Jackson Browne—Asylum
- THE BELLE ALBUM—Al Green—Hi
- TIGHTROPE—Steve Kahn—Col

### FLO'S RECORDS/ PITTSBURGH

- COME GO WITH US—Pockets—Col
- DECADE—Neil Young—Reprise
- DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
- DRAW THE LINE—Aerosmith—Col
- ELOISE LAWS—ABC
- IN CONTROL—Controllers—Juana
- LONGER FUSE—Dan Hill—20th Century
- RIDING HIGH—Faze-O-SHE
- RUNNING ON EMPTY—Jackson Browne—Asylum
- TIGHTROPE—Steve Kahn—Col

### NATL. RECORD MART/ MIDWEST

- DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
- DOWN TWO THEN LEFT—Boz Scaggs—Col
- DRAW THE LINE—Aerosmith—Col
- FUNKENTELECHY VS. THE PLACEBO SYNDROME—Parliament—Casablanca
- GREATEST HITS—Bay City Rollers—Arista
- LIVE AT THE BIJOU—Grover Washington Jr.—Kudu
- RUNNING ON EMPTY—Jackson Browne—Asylum
- SATURDAY NIGHT FEVER—RSO (Soundtrack)
- STORY OF STAR WARS—20th Century
- THANKFUL—Natalie Cole—Capitol

### RECORD REVOLUTION/ CLEVELAND

- BLUE LIGHTS IN THE BASEMENT—Roberta Flack—Atlantic
- DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
- DRAW THE LINE—Aerosmith—Col
- FUNKENTELECHY VS. THE PLACEBO SYNDROME—Parliament—Casablanca
- GOLDEN NUMBER—Charlie Haden—Horizon
- INNER VOICES—McCoy Tyner—Milestone
- LIFE ON THE LINE—Eddie & the Hot Rods—Island
- MY AIM IS TRUE—Elvis Costello—Col
- RUNNING ON EMPTY—Jackson Browne—Asylum
- WINDOW OF A CHILD—Sea Wind—CTI

### SOUND UNLIMITED/ CHICAGO

- BROKEN HEART—The Babys—Chrysalis
- DOWN TWO THEN LEFT—Boz Scaggs—Col
- FRENCH KISS—Bob Welch—Capitol
- GALAXY—War—MCA
- HOME TOWN ALBUM—WKQX
- LEIF GARRETT—Atlantic
- RECKLESS ABANDON—David Bromberg Band—Fantasy
- RUNNING ON EMPTY—Jackson Browne—Asylum
- SATURDAY NIGHT FEVER—RSO (Soundtrack)
- STREET SURVIVORS—Lynyrd Skynyrd—MCA

### 1812 OVERTURE/ MILWAUKEE

- BABY IT'S ME—Diana Ross—Motown
- BROKEN HEART—The Babys—Chrysalis
- CHRISTMAS JOLLIES—Salsoul Orchestra—Salsoul
- DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
- DRAW THE LINE—Aerosmith—Col
- GREATEST HITS, ETC.—Paul Simon—Col
- RUNNING ON EMPTY—Jackson Browne—Asylum
- SATURDAY NIGHT FEVER—RSO (Soundtrack)
- SOUTH'S GREATEST HITS—Various Artists—Capricorn
- STORY OF STAR WARS—20th Century

### FRANKLIN MUSIC/ ATLANTA

- CLOSE ENCOUNTERS OF THE THIRD KIND—Arista (Soundtrack)
- DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
- DOWN TWO THEN LEFT—Boz Scaggs—Col
- KARLA BONOFF—Col
- LONGER FUSE—Dan Hill—20th Century
- PORTFOLIO—Grace Jones—Island
- RICK DANKO—Arista
- RUNNING ON EMPTY—Jackson Browne—Asylum
- SATURDAY NIGHT FEVER—RSO (Soundtrack)
- STORY OF STAR WARS—20th Century

### TAPE CITY/NEW ORLEANS

- AJA—Steely Dan—ABC
- BROKEN HEART—The Babys—Chrysalis
- DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca
- LEIF GARRETT—Atlantic
- MENAGERIE—Bill Withers—Col
- NEWS OF THE WORLD—Queen—Elektra
- JAMERICAN MAN—David Oliver—Mercury
- ONCE UPON A TIME—Donna Summer—Casablanca
- RUNNING ON EMPTY—Jackson Browne—Asylum
- SATURDAY NIGHT FEVER—RSO (Soundtrack)

### DAVEY'S LOCKER/SOUTH

- BABY GRAND—Arista
- DOWN TWO THEN LEFT—Boz Scaggs—Col
- DRAW THE LINE—Aerosmith—Col
- GREATEST HITS—Joe Cocker—A&M
- LIVE—10cc—Mercury
- NEWS OF THE WORLD—Queen—Elektra
- ONCE UPON A TIME—Donna Summer—Casablanca
- PORTFOLIO—Grace Jones—Island
- SLOWHAND—Eric Clapton—RSO
- THANKFUL—Natalie Cole—Capitol

### SOUND TOWN/DALLAS

- CLOSE ENCOUNTERS OF THE THIRD KIND—Arista (Soundtrack)
- DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca
- FUNKENTELECHY VS. THE PLACEBO SYNDROME—Parliament—Casablanca
- SATURDAY NIGHT FEVER—RSO (Soundtrack)

- SINGER OF SONGS, TELLER OF TALES—Paul Davis—Bang
- STORY OF STAR WARS—20th Century
- SUNSHINE—Emotions—Stax
- THE STRANGER—Billy Joel—Col
- TIGHTROPE—Steve Kahn—Col
- TURNIN' ON—High Inergy—Gordy

### INDEPENDENT RECORDS/ DENVER

- BEST OF ZZ TOP—London
- CLOSE ENCOUNTERS OF THE THIRD KIND—Arista (Soundtrack)
- DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
- DRAW THE LINE—Aerosmith—Col
- EARLY YEARS—Al Stewart—Janus
- LET'S GET SMALL—Steve Martin—WB
- LOVE SONGS—Beatles—Capitol
- RECKLESS ABANDON—David Bromberg Band—Fantasy
- RUNNING ON EMPTY—Jackson Browne—Asylum
- STREET SURVIVORS—Lynyrd Skynyrd—MCA

### ODYSSEY/SOUTHWEST & WEST

- CHIC—Atlantic
- CLOSE ENCOUNTERS OF THE THIRD KIND—Arista (Soundtrack)
- DRAW THE LINE—Aerosmith—Col
- FUNKENTELECHY VS. THE PLACEBO SYNDROME—Parliament—Casablanca
- HERE YOU COME AGAIN—Dolly Parton—RCA
- LONGER FUSE—Dan Hill—20th Century
- NEWS OF THE WORLD—Queen—Elektra
- STORY OF STAR WARS—20th Century
- THE BELLE ALBUM—Al Green—Hi
- TOM PETTY & THE HEARTBREAKERS—Shelter

### LICORICE PIZZA/ LOS ANGELES

- BORN LATE—Shaun Cassidy—Warner/Curb
- CLOSE ENCOUNTERS OF THE THIRD KIND—Arista (Soundtrack)
- DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
- FRENCH KISS—Bob Welch—Capitol
- LOOKING BACK—Stevie Wonder—Motown
- RUNNING ON EMPTY—Jackson Browne—Asylum
- SATURDAY NIGHT FEVER—RSO (Soundtrack)
- SLOWHAND—Eric Clapton—RSO
- STORY OF STAR WARS—20th Century
- WINDOW OF A CHILD—Sea Wind—CTI

### MUSIC PLUS/LOS ANGELES

- CLOSE ENCOUNTERS OF THE THIRD KIND—Arista
- COME GO WITH US—Pockets—Col
- DEATH OF A LADIES' MAN—Leonard Cohen—WB
- DRAW THE LINE—Aerosmith—Col
- GLENDA GRIFFITH—Ariola America
- RUNNING ON EMPTY—Jackson Browne—Asylum
- SOMETHING TO LOVE—LTD—A&M
- THE BELLE ALBUM—Al Green—Hi
- WE'RE ALL IN THIS TOGETHER—Chocolate Milk—RCA
- WINDOW OF A CHILD—Sea Wind—CTI

### EVERYBODY'S RECORDS/ NORTHWEST

- DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
- DOUCETTE—Mushroom
- DRAW THE LINE—Aerosmith—Col
- LET'S GET SMALL—Steve Martin—WB
- LITTLE CRIMINALS—Randy Newman—WB
- LIVE AT THE BIJOU—Grover Washington Jr.—Kudu
- MY AIM IS TRUE—Elvis Costello—Col
- ROUGH MIX—Pete Townshend/Ronnie Lane—MCA
- RUNNING ON EMPTY—Jackson Browne—Asylum
- THE STRANGER—Billy Joel—Col



# THE ALBUM CHART

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

TITLE, ARTIST, Label, Number, (Distributing Label)  
 DEC. 31 DEC. 24



WKS. ON CHART

1	1	<b>RUMOURS</b> FLEETWOOD MAC Warner Bros. BSK 3010 (31st Week)	45	G
2	2	<b>SIMPLE DREAMS</b> LINDA RONSTADT/Asylum 6E 104	16	G
3	4	<b>SHAUN CASSIDY</b> /Warner/Curb BS 3067 (WB)	27	F
4	3	<b>KISS ALIVE II</b> KISS/Casablanca NBLP 7076	7	I
5	5	<b>ALL 'N ALL EARTH</b> , WIND & FIRE/Columbia JC 34905	5	G
6	6	<b>FOOT LOOSE &amp; FANCY FREE</b> ROD STEWART/Warner Bros. BSK 3092	7	G
7	8	<b>OUT OF THE BLUE</b> ELO/Jet JTLA 823 L2 (UA)	6	I
8	9	<b>BORN LATE</b> SHAUN CASSIDY/Warner/Curb BSK 3126 (WB)	7	G
9	7	<b>COMMODORES LIVE</b> /Motown M9 894A2	9	I
10	15	<b>NEWS OF THE WORLD</b> QUEEN/Elektra 6E 112	6	G
11	14	<b>I'M GLAD YOU'RE HERE WITH ME TONIGHT</b> NEIL DIAMOND/Columbia JC 34990	6	G
12	12	<b>STAR WARS (ORIGINAL SOUNDTRACK)</b> /20th Century T 541	29	H
13	10	<b>ELVIS IN CONCERT</b> ELVIS PRESLEY/RCA APL2 2537	11	K
14	16	<b>DOWN TWO THEN LEFT</b> BOZ SCAGGS/Columbia JC 34729	5	G
15	13	<b>POINT OF KNOW RETURN</b> KANSAS/Kirshner JZ 34929 (CBS)	11	G
16	11	<b>STREET SURVIVORS</b> LYNRYD SKYNYRD/MCA 3029	9	G
17	17	<b>YOU LIGHT UP MY LIFE</b> DEBBY BOONE/Warner/Curb BS 3118 (WB)	10	F
18	47	<b>DRAW THE LINE</b> AEROSMITH/Columbia JC 34856	2	G

**CHARTMAKER OF THE WEEK**

19 — **RUNNING ON EMPTY**  
 JACKSON BROWNE  
 Asylum 6E 113

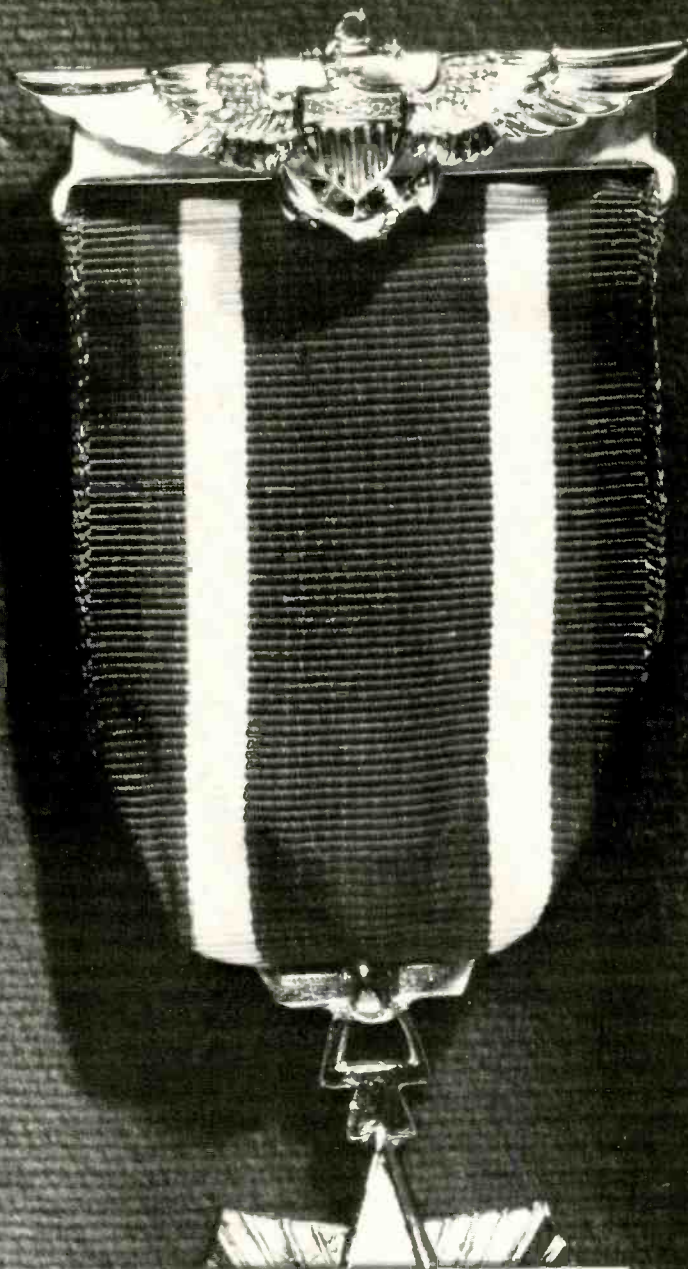


1 G

20	19	<b>FOREIGNER</b> /Atlantic SD 19109	30	G
21	18	<b>AJA STEELY DAN</b> /ABC AB 1006	13	G
22	21	<b>IN FULL BLOOM</b> ROSE ROYCE/Whitfield WH 3074 (WB)	19	F
23	26	<b>THE GRAND ILLUSION</b> STYX/A&M 4637	23	G
24	20	<b>OLIVIA NEWTON-JOHN'S GREATEST HITS</b> /MCA 3028	9	G
25	28	<b>THE STRANGER</b> BILLY JOEL/Columbia JC 34987	13	G
26	23	<b>FRENCH KISS</b> BOB WELCH/Capitol ST 11663	13	F
27	25	<b>BOOK OF DREAMS</b> STEVE MILLER BAND/Capitol SO 11630	32	G
28	29	<b>BOSTON</b> /Epic 34188	66	G
29	30	<b>LET'S GET SMALL</b> STEVE MARTIN/Warner Bros. BSK 3090	14	G
30	83	<b>THE STORY OF STAR WARS (FROM THE ORIGINAL SOUNDTRACK)</b> /20th Century T 550	2	G
31	32	<b>REACH FOR IT</b> GEORGE DUKE/Epic PE 34883	9	F
32	22	<b>GREATEST HITS, VOL. II</b> ELTON JOHN/MCA 3027	12	G
33	33	<b>I ROBOT</b> ALAN PARSONS PROJECT/Arista 7002	26	G
34	35	<b>TURNIN' ON HIGH</b> INERGY/Gordy G6 978S1 (Motown)	9	F
35	44	<b>GREATEST HITS, ETC.</b> PAUL SIMON/Columbia JC 35032	6	G
36	37	<b>LOVE SONGS</b> THE BEATLES/Capitol SKBL 11711	9	G
37	43	<b>THANKFUL</b> NATALIE COLE/Capitol SW 11708	4	G
38	40	<b>LITTLE CRIMINALS</b> RANDY NEWMAN/Warner Bros. BSK 3079	11	G
39	27	<b>MOODY BLUE</b> ELVIS PRESLEY/RCA AFL1 2428	25	G
40	36	<b>A PAUPER IN PARADISE</b> GINO VANNELLI/A&M SP 4664	8	G
41	24	<b>YOU LIGHT UP MY LIFE (ORIGINAL SOUNDTRACK)</b> /Arista AB 4159	11	G
42	34	<b>BARRY MANILOW LIVE</b> /Arista 8500	31	I
43	51	<b>SLOWHAND</b> ERIC CLAPTON/RSO RS 1 3030 (Polydor)	6	G
44	31	<b>MOONFLOWER</b> SANTANA/Columbia C2 34914	10	H

45	46	<b>HOTEL CALIFORNIA</b> EAGLES/Asylum 6E 103	54	G
46	52	<b>GALAXY WAR</b> /MCA 3030	5	G
47	38	<b>WE MUST BELIEVE IN MAGIC</b> CRYSTAL GAYLE/ United Artists LA771 G	10	G
48	80	<b>SATURDAY NIGHT FEVER (ORIGINAL SOUNDTRACK)</b> VARIOUS ARTISTS/RSO RS2 4001 (Polydor)	2	G
49	39	<b>BARRY WHITE SINGS FOR SOMEONE YOU LOVE</b> / 20th Century T 543	16	G
50	65	<b>FUNKENTELECHY VS THE PLACEBO SYNDROME</b> PARLIAMENT/Casablanca NBLP 7084	3	G
51	57	<b>I WANT TO LIVE</b> JOHN DENVER/RCA AFL1 2521	5	G
52	41	<b>FOGHAT LIVE</b> /Bearsville BRK 6971 (WB)	17	G
53	—	<b>DON JUAN'S RECKLESS DAUGHTER</b> JONI MITCHELL/ Asylum BB 701	1	G
54	58	<b>WORKS, VOL. II</b> EMERSON, LAKE & PALMER/Atlantic SD 19147	5	G
55	48	<b>CHICAGO XI</b> /Columbia JC 34860	14	G
56	49	<b>THEIR GREATEST HITS: 1971-1975</b> EAGLES/Asylum 6E 105	96	G
57	45	<b>ANYTIME . . . ANYWHERE</b> RITA COOLIDGE/A&M SP 4616	34	G
58	62	<b>BROKEN HEART</b> THE BABYS/Chrysalis CHR 1150	8	G
59	42	<b>TOO HOT TO HANDLE</b> HEATWAVE/Epic PE 34761	21	F
60	66	<b>ONCE UPON A TIME</b> DONNA SUMMER/Casablanca NBLP 70782	6	I
61	64	<b>BING CROSBY'S GREATEST HITS</b> /MCA 3031	5	G
62	68	<b>FLYING HIGH ON YOUR LOVE</b> BAR KAYS/Mercury SRM 1 5004	5	F
63	60	<b>KARLA BONOFF</b> /Columbia PC 34762	13	F
64	55	<b>ODYSSEY</b> /RCA APL1 2204	10	F
65	73	<b>GREATEST HITS</b> BAY CITY ROLLERS/Arista AB 4158	3	G
66	50	<b>FEELS SO GOOD</b> CHUCK MANGIONE/A&M SP 4658	9	G
67	59	<b>ELVIS' GOLDEN RECORDS, VOL. I</b> ELVIS PRESLEY/RCA LSP 1707	17	F
68	56	<b>WELCOME TO MY WORLD</b> ELVIS PRESLEY/RCA APL1 2274	18	F
69	82	<b>LIVE AT THE BIJOU</b> GROVER WASHINGTON, JR./Kudu KUX 3637 (Motown)	2	G
70	74	<b>HEADS</b> BOB JAMES/Columbia JC 34896	5	G
71	54	<b>ACTION</b> BLACKBYRDS/Fantasy F 9535	14	G
72	53	<b>SHOW SOME EMOTION</b> JOAN ARMATRADING/A&M SP 4663	10	G
73	75	<b>SECONDS OUT</b> GENESIS/Atlantic SD 2 9002	4	G
74	63	<b>COMMODORES</b> /Motown M7 884R1	40	G
75	78	<b>SECRETS CON FUNK</b> SHUN/Mercury SRM 1 1180	5	G
76	127	<b>LEIF GARRETT</b> /Atlantic SD 19152	1	G
77	—	<b>CLOSE ENCOUNTERS OF THE THIRD KIND (ORIGINAL MOTION PICTURE SOUNDTRACK)</b> /Arista 9500	1	G
78	81	<b>PART 3</b> KC & THE SUNSHINE BAND/T.K. 605	34	G
79	72	<b>COME GO WITH US</b> POCKETS/Columbia PC 34879	13	F
80	84	<b>GREATEST HITS</b> LINDA RONSTADT/Asylum 6E 106	8	F
81	89	<b>HERE YOU COME AGAIN</b> DOLLY PARTON/RCA APL1 2544	5	G
82	71	<b>DECADE</b> NEIL YOUNG/Reprise 3RS 2217 (WB)	7	I
83	106	<b>CAPTAIN &amp; TENNILLE'S GREATEST HITS</b> /A&M SP 4667	1	G
84	67	<b>SPECTRES</b> BLUE OYSTER CULT/Columbia JC 35019	9	G
85	138	<b>THE BELLE ALBUM</b> AL GREEN/Hi HLP 6004 (Cream)	1	G
86	86	<b>BABY IT'S ME</b> DIANA ROSS/Motown M7 890R1	13	G
87	70	<b>BRASS CONSTRUCTION III</b> /United Artists LA775 H	8	G
88	61	<b>SOMETHING TO LOVE</b> LTD/A&M 4646	22	G
89	88	<b>CAT SCRATCH FEVER</b> TED NUGENT/Epic 34700	29	G
90	96	<b>FEELIN' BITCHY</b> MILLIE JACKSON/Spring SP 16715 (Polydor)	2	F
91	100	<b>BROKEN BLOSSOM</b> BETTE MIDLER/Atlantic SD 19151	2	F
92	94	<b>BAT OUT OF HELL</b> MEATLOAF/Epic/Cleveland Intl. PE 34974	3	G
93	76	<b>HERE AT LAST—BEE GEES LIVE</b> /RSO 2 3901 (Polydor)	31	I
94	131	<b>LOOKING BACK</b> STEVIE WONDER/Motown M 804LP3	1	
95	98	<b>STAR WARS AND OTHER GALACTIC FUNK</b> MECO/ Millennium MNLP 8001 (Casablanca)	19	F
96	101	<b>DON'T LET ME BE MISUNDERSTOOD</b> SANTA ESMERALDA/ Casablanca NBLP 7080	1	G
97	102	<b>I'M IN YOU</b> PETER FRAMPTON/A&M SP 4704	1	G
98	130	<b>LONGER FUSE</b> DAN HILL/20th Century T547	1	G
99	105	<b>RICK DANKO</b> /Arista AB 4141	1	G
100	69	<b>CSN CROSBY, STILLS &amp; NASH</b> /Atlantic SD 19104	26	G

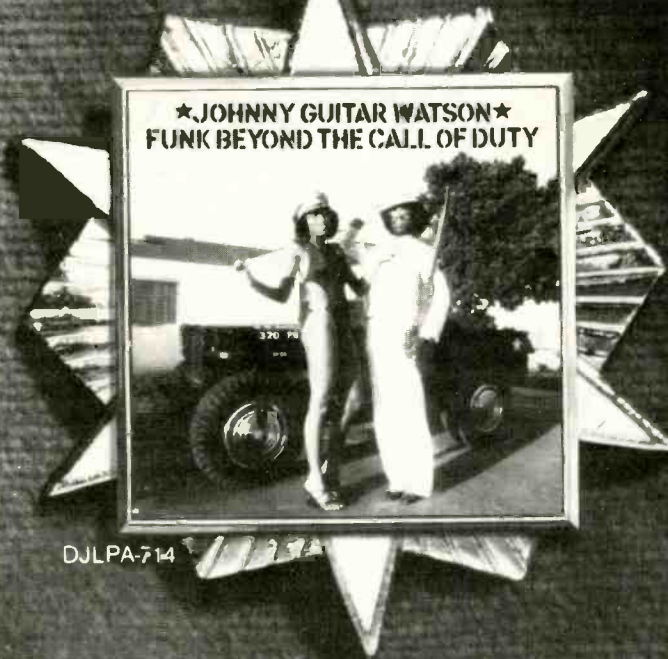




DJLPA-7



DJLPA-3



DJLPA-714

★ JOHNNY GUITAR WATSON ★  
FUNK BEYOND THE CALL OF DUTY

# ★ JOHNNY GUITAR WATSON ★ FUNK BEYOND THE CALL OF DUTY



DJM RECORDS AND TAPES Distributed by Amherst Records,  
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# 1977 Charts in Review: No. 1 R&B Singles

<u>DATE</u>	<u>RECORD</u>	<u>ARTIST</u>	<u>LABEL</u>
1/1	DAZZ	Brick	Bang
1/8	CAR WASH	Rose Royce	MCA
1/15	CAR WASH	Rose Royce	MCA
1/22	CAR WASH	Rose Royce	MCA
1/29	I WISH	Stevie Wonder	Tamla
2/5	I WISH	Stevie Wonder	Tamla
2/12	I WISH	Stevie Wonder	Tamla
2/19	I WISH	Stevie Wonder	Tamla
2/26	I'VE GOT LOVE ON MY MIND	Natalie Cole	Capitol
3/5	I'VE GOT LOVE ON MY MIND	Natalie Cole	Capitol
3/12	I'VE GOT LOVE ON MY MIND	Natalie Cole	Capitol
3/19	I'VE GOT LOVE ON MY MIND	Natalie Cole	Capitol
3/26	I'VE GOT LOVE ON MY MIND	Natalie Cole	Capitol
4/2	I'VE GOT LOVE ON MY MIND	Natalie Cole	Capitol
4/9	TRYING TO LOVE TWO	William Bell	Mercury
4/16	TRYING TO LOVE TWO	William Bell	Mercury
4/23	TRYING TO LOVE TWO	William Bell	Mercury
4/30	GOT TO GIVE IT UP	Marvin Gaye	Tamla
5/7	GOT TO GIVE IT UP	Marvin Gaye	Tamla
5/14	GOT TO GIVE IT UP	Marvin Gaye	Tamla
5/21	GOT TO GIVE IT UP	Marvin Gaye	Tamla
5/28	GOT TO GIVE IT UP	Marvin Gaye	Tamla
6/4	GOT TO GIVE IT UP	Marvin Gaye	Tamla
6/11	GOT TO GIVE IT UP	Marvin Gaye	Tamla
6/18	GOT TO GIVE IT UP	Marvin Gaye	Tamla
6/25	EASY	Commodores	Motown
7/2	EASY	Commodores	Motown
7/9	BEST OF MY LOVE	Emotions	Columbia
7/16	BEST OF MY LOVE	Emotions	Columbia
7/23	BEST OF MY LOVE	Emotions	Columbia
7/30	BEST OF MY LOVE	Emotions	Columbia
8/6	FLOAT ON	Floater	ABC
8/13	FLOAT ON	Floater	ABC
8/20	FLOAT ON	Floater	ABC
8/27	FLOAT ON	Floater	ABC
9/3	FLOAT ON	Floater	ABC
9/10	FLOAT ON	Floater	ABC
9/17	FLOAT ON	Floater	ABC
9/24	IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME	Barry White	20th Century
10/1	IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME	Barry White	20th Century
10/8	IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME	Barry White	20th Century
10/15	IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME	Barry White	20th Century
10/22	IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME	Barry White	20th Century
10/29	IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME	Barry White	20th Century
11/5	(EVERYTIME I TURN AROUND) BACK IN LOVE AGAIN	LTD	A&M
11/12	(EVERYTIME I TURN AROUND) BACK IN LOVE AGAIN	LTD	A&M
11/19	(EVERYTIME I TURN AROUND) BACK IN LOVE AGAIN	LTD	A&M
11/26	(EVERYTIME I TURN AROUND) BACK IN LOVE AGAIN	LTD	A&M
12/3	(EVERYTIME I TURN AROUND) BACK IN LOVE AGAIN	LTD	A&M
12/10	YOU CAN'T TURN ME OFF (IN THE MIDDLE OF TURNING ME ON)	High Inergy	Gordy
12/17	SERPENTINE FIRE	Earth, Wind & Fire	Col
12/24	SERPENTINE FIRE	Earth, Wind & Fire	Col



# BNB

*the management company*

congratulates their clients on a fantastic 1977 \*  
.....wishing them the happiest of  
holiday seasons, and an even greater new year.

\* combined lp sales in excess of 13 million albums.

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# New York, N. Y.

(Continued from page 78)

## AUGUST

Elvis Presley (1935 - 1977).

CBS sets billion dollar sales target for 1980 at its 1977 convention in London . . . Leber-Krebs announces formation of the Silver Cloud label, but in December we're still awaiting their first release . . . **Andy Gibb** hits the top of The Singles Chart with "I Just Want To Be Your Everything," a spot that he won't relinquish for three weeks . . . Island Records realizes that New York is where it's at and packs in its L.A. headquarters . . . WB to market Sire in the U.S. with a full slate of releases (new wave and otherwise) . . . RW's own **Lois Lane, Jane Berk**, is sent to Bermuda to check out the first pop music fest to be held there and returns to write about it . . . Your columnist whose initials are B.T. sneaks away from the CBS Convention on two consecutive nights to witness a burgeoning superstar make his London debut. **Elvis Costello** is still unsigned at the time of his August write-up but is by this time a familiar name to the readers of N.Y., N.Y.

WHAT THE WORLD NEEDS IS ANOTHER RECORD LABEL: **Jon Tiven** announces the formation of Big Sound Records.

FIRST AND LAST TIME: **Pat** ("I'm **Idi Amin's** cousin, doncha know") **Baird** makes an appearance as guest columnist.

A belated thank you to Seymour Stein, the only president of a record company with a six year old who knows the words to the **Sex Pistols'** "EMI," for his **Carol Bayer-Sager-Mayer-Prager-Feyer-Trager-Sayer-Zager-Player**. Great, now take a walk.

**Lenny** "Me, I'm Outta Here" **Beer** and **Sam** "You Guys Are Crazy" **Sutherland** report on the "Industry's Bullish Growth . . ."

GIVING CREDIT WHERE CREDIT'S DUE, PT. 2: To our Coast counterparts we give a hoot and a Bronx cheer for their Jock Rock, PT. II lead in the 8/20 column . . . Members of the **Rumour** and **Gentle Giant** visit Nut Central. Who cares?

QUOTE OF THE MONTH comes from **Joe Walsh** who, upon learning that the **Eagles** have been named one of the top ten most popular celebs along with other TV, film and sports luminaries: "So what?"

RW notes that Lifesong is about to make a move to CBS and Jimmy's is bankrupt in two separate stories . . . **Elliot Goldman** named executive VP/GM, Arista just one month after his RW Dialogue . . . **Jim Delehant** is named Atlantic a&r VP, **David Carrico** becomes Private Stock VP.

COVERS: **Jimmy Buffett, Donna Summer, Andrew Gold, Alan Parsons.**

DIALOGUES: **Joe Smith** in a two parter, **Charles Koppelman, Edward Cramer.**

SPECIALS: NATRA, Gospel, Mexico '77 (whew!)

## SEPTEMBER

WHOOAA DOCTOR: At an **Elvis Costello** concert at Dingwalls, Stiff Records' then-major domo **Jake Riviera** was flooded during an altercation with Island's marketing man, **John Knowles**. That same night at the North London watering hole, Beserkley Record chief **Mathew Kauffman** was escorted from the premises after allegedly relieving himself of some of his precious bodily fluids while standing against the bar. What a business!



Stan getting the bad news

Robert Stigwood production of Sgt. Pepper . . . N.Y., N.Y. scoops everyone, including the management of the group, when it reports that **Genesis** guitarist **Steve Hackett** is leaving . . . **The Sex Pistols** hold down three of the top four positions on the bogus new New Wave Top 20 . . . **Ol' Harv** blows it. He's outta here! **Alan "Pinhead" Wolmark**, also known as the "New Newman," takes his place and sets trade journalism back five years.

Crawler is spotlighted in a New Talent feature . . . RW begins a bi-weekly feature on the new wave so that everyone will be up to date on the latest news concerning groups like **Johnny and the Self Abusers**, the **Sniveling Shits** and the **Vile Tones with Nazi Dog** . . . **Frank Zappa** was on the verge of going to Phonogram . . . Our gal **Linda Meier** doesn't talk to us anymore after we tell her to take a walk upon printing her column item concerning the **Criminals** . . . **George Burns** is cast as Mr. Kite in the

Atlantic signs **Mark** ("I guess I shoulda put his lights out") **Farner** . . . N.Y., N.Y. with an exclusive interview with **Peter C.** (does the "C" stand for Chrysalis?) **Leeds** learns that he has purchased **Blondie's** contract back from Private Stock . . . WEA holds its first national sales meeting in Hollywood, Florida. The trade press is conspicuous by its absence . . . He's a unique kinda guy and that's why we put **Steve Martin's** later to be certified gold album on the cover . . . **Fleetwood Mac** equals **Peter Frampton's** chart milestone of 17 weeks at #1 and shows no sign of relenting . . . Who the hell is **William White Wing**?

**Sheryl Feuerstein** is named director, Phonogram publicity and quickly adopts a low profile. Where's **Dudley**? . . . Oh great. **Sam Sutherland** previews the **Steely Dan** lp in his best forgotten The Coast column, drawing comparisons to **Homer** and **Charlie Parker**. Isn't he an eclectic kinda guy? . . .

OH JESUS CHRIST, NOT ANOTHER STORY ABOUT A PRIVATE STOCK ARTIST! "Not yes, but hell yes!" a columnist whose initials are D.M. replied after meeting with **Robert Gordon**. **Jody Uttal**, on the case as usual, had nothing to do with arranging the interview . . . **Alan "Bad News" Wolmark** experiences **Wayne Phillips** at O'Lunney's.

CONFIDENTIAL TO MIKE BONE: Why don't you take those dead rats and stick 'em where the sun don't shine.

COVERS: **Andy Gibb, CS&N, Fleetwood Mac** (with a Special Salute) and **Barry White**.

DIALOGUES: **Miami Steve Van Zandt, Tony Muscolo** and **Don Anti, Norman Schwartz** and **Bob Pittman**.

## OCTOBER

The entire industry is stunned by the deaths of **Bing Crosby** and three members of **Lynyrd Skynyrd** in a plane crash in Macomb, Mississippi.

Millennium scores its first number one single with **Meco's** "Star Wars" . . . **Fleetwood Mac** and **Stevie Wonder** are the big Rock Awards winners (no surprise there) . . . **Wreckless Eric** lands himself a lead write-up in N.Y., N.Y. for weirdness beyond the call of duty. . . **Marc "Ol' Tin Ear" Kirkeby** gets off on a new single by **Dicco Fritz** and his **Sauerkrauts**, a tune called "The Yodel Thing (I Like Gemutlichkeit) Pt. 1" . . . The first direct-to-disc recording made by a major branch distributed label—Finnadar—is released. The music's good and so is the cover with a nice shot by world famous photographer **Nikki McGee** . . . **Pat Baird** has not had any ink in some time, so we'd just like to make note of the fact that she hasn't been fired . . . **Samuel "Sharp as a ball" Graham** notes in his review of **Dwight Twilley**: "At a time when boundlessly hirsute types seem to be setting the hairstyling trends for American rock bands, it was interesting to see that only one member of Dwight Twilley's and **Andy Pratt's** respective quintets sported so much as a moustache at their Roxy appearance." Great Sammy, now take a hike.

**Jim Mazza** to head Capitol's new label . . . The **Rolling Stones** threw a bash and everybody came. The scene was Trax in N.Y.C. and the occasion was to celebrate the release of their double live album . . . Polydor taps **Bob "Woodstock" Speisman**. Good move . . . Caption headline of the month: "Gross Gathering." . . . **Dave Robinson** and **Jake Riviera** announce an amicable Stiff split with the former retaining the rights to the name and all artists on the roster with the exception of **Elvis Costello** and **Nick Lowe** . . . Four out of five doctors conclude: "The Coast column will lull you to sleep without prescription."

M.I.A.: **Bob Ezrin**.

The Washington Post gets smart as it joins the list of publications reprinting *Record World* chart information . . . RW answers the much asked question of the previous week, "What the hell is **Henry Stone** doing here?" with the announcement of the CBS International pact with TK . . . Mercury confirms its intention of forming a punk label to be called Dip Records . . .

THIS ONE'S SO WEIRD, WE JUST THOUGHT WE'D REPRINT IT IN PART: The man who brought you the mood ring (which cost 60¢ to manufacture and retailed at one time for as much as \$15) is back. **Bob March** of Psycho-Photography Inc., the marketing arm of Factors Etc. Inc. (officially licensed by **Colonel Tom Parker** and the **Presley** state to market **Elvis Presley** souvenirs), visited us last week to show off his wares, which include everything from 33¢ iron-on transfers to a 24 carat gold coin that March claims is worth \$1,000 . . . Strangest item in the lot: a 10" x 12" (or thereabouts) drawing of Presley that looks more like **Elvis Costello** than it does the King . . .

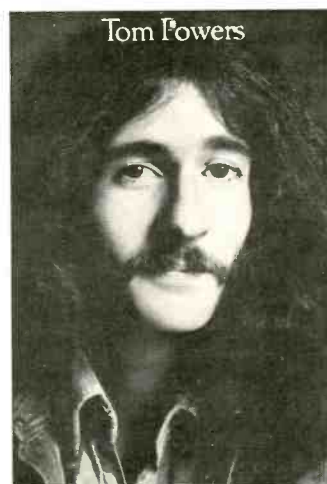
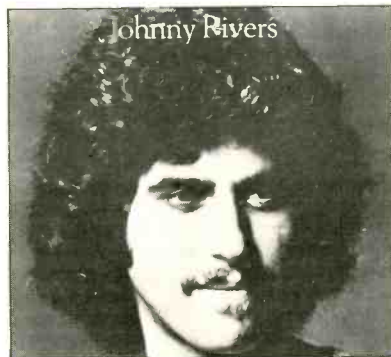
"What business are you in?" was our first question of March.

(Continued on page 154)



# BIG TREE RECORDS THANKS ITS ARTISTS FOR MAKING 1977 ANOTHER EXCITING YEAR.

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AND WELCOMES MARILYN SCOTT TO THE BIG TREE FAMILY





# 101 THE ALBUM CHART 150

DECEMBER 31, 1977

DEC. 31	DEC. 24	
101	77	HEROES DAVID BOWIE/RCA AFL1 2522
102	103	OXYGENE JEAN-MICHEL JARRE/Polydor PD 6112
103	91	RUBY, RUBY GATO BARBIERI/A&M SP 4655
104	85	LET IT FLOW DAVE MASON/Columbia PC 34680
105	79	JT JAMES TAYLOR/Columbia JC 34811
106	87	PASSAGE CARPENTERS/A&M SP 4703
107	113	FUNK BEYOND THE CALL OF DUTY JOHNNY GUITAR WATSON/ DJM DJLPA 714 (Amherst)
108	93	WE ARE ONE MANDRILL/Arista AB 4144
109	115	THE BEST OF ZZ TOP/London PS 706
110	90	ONE MORE FROM THE ROAD LYNRYD SKYNYRD/MCA 2 8016
111	114	ALOHA FROM HAWAII VIA SATELLITE ELVIS PRESLEY/ RCA LSP 3758
112	125	BLUE LIGHTS IN THE BASEMENT ROBERTA FLACK/Atlantic 19149
113	99	BRICK/Bang BLP 409
114	95	REJOICE THE EMOTIONS/Columbia PC 34762
115	134	MY AIM IS TRUE ELVIS COSTELLO/Columbia JC 34037
116	126	THE MUPPET SHOW/Arista AB 4152
117	139	MR. MEAN OHIO PLAYERS/Mercury SRM 1 3707
118	129	CHIC/Atlantic SD 19153
119	92	LIVIN' ON THE FAULT LINE DOOBIE BROTHERS/ Warner Bros. BSK 3045
120	159	WINDOW OF A CHILD SEA WIND/CTI 5007
121	124	WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL LOU RAWLS/ Phila. Intl. JZ 35036 (CBS)
122	107	SEND IT ASHFORD & SIMPSON/Warner Bros. BS 3088
123	128	LOVE GUN KISS/Casablanca NBLP 7051
124	97	LOVE YOU LIVE ROLLING STONES/Rolling Stones COC 2 9001 (Atlantic)
125	104	SONG BIRD DENIECE WILLIAMS/Columbia JC 34911
126	109	LUNA SEA FIREFALL/Atlantic SD 19101
127	137	SUNSHINE EMOTIONS/Stax STX 4100 (Fantasy)
128	112	LITTLE QUEEN HEART/Portrait JR 34799
129	132	TRUE TO LIFE RAY CHARLES/Atlantic SD 19142
130	135	TEQUILA MOCKINGBIRD RAMSEY LEWIS/Columbia JC 34018
131	133	THE JOY TONI BROWNE & TERRY GARTHWAITE/Fantasy F 9538
132	136	THE HARDNESS OF THE WORLD SLAVE/Cotillion SD 5201 (Atlantic)
133	117	HAVANA CANDY PATTI AUSTIN/CTI 7 5006
134	108	TWILLEY DON'T MIND DWIGHT TWILLEY/Arista AB 4140
135	141	MENAGERIE BILL WITHERS/Columbia JC 34903
136	119	FLEETWOOD MAC/Reprise MSK 2281 (WB)
137	110	THE DEVIL IN ME THELMA HOUSTON/Tamla T7 358R1 (Motown)
138	146	PLAYER/RSO 1 3026 (Polydor)
139	142	GOIN' BANANAS SIDE EFFECT/Fantasy F 9537
140	111	LIVE CROSBY/NASH/ABC AA 1042
141	140	HOW GREAT THOU ART ELVIS PRESLEY/RCA LSP 3758
142	116	ENIGMATIC OCEAN JEAN-LUC PONTY/Atlantic SD 19100
143	121	NEVER LETTING GO PHOEBE SNOW/Columbia JC 34875
144	123	THE QUINTET V.S.O.P./Columbia C2 34976
145	118	EXPECT NO MERCY NAZARETH/A&M SP 4666
146	120	IN CITY DREAMS ROBIN TROWER/Chrysalis CHR 1148
147	122	STREISAND SUPERMAN BARBRA STREISAND/Columbia JC 34830
148	148	JOE COCKER'S GREATEST HITS/A&M SP 4670
149	144	STICK TO ME GRAHAM PARKER AND THE RUMOUR/SRM 1 3706
150	150	IN COLOR CHEAP TRICK/Epic PE 34884

# 151-200 ALBUM CHART

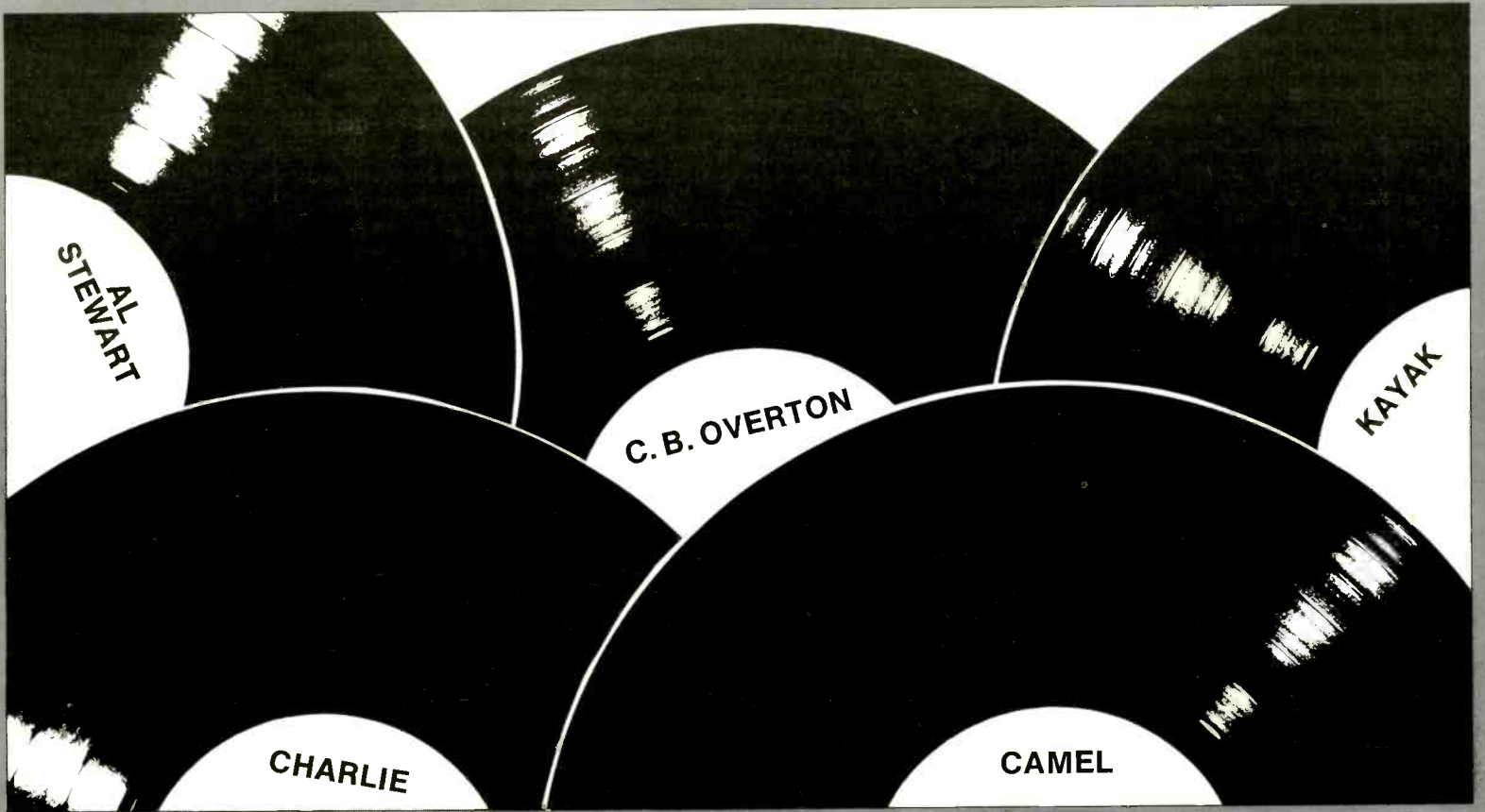
151	12	GREATEST HITS NEIL DIAMOND/ MCA 2106
152	MAGIC BILLY COBHAM/Columbia JC 34939	
153	NEVER MIND THE BOLLOCKS HERE'S THE SEX PISTOLS SEX PISTOLS/ Warner/Virgin BSK 3147	
154	HERE TO TEMPT YOU TEMPTATIONS/ Atlantic SD 19143	
155	LOOKING FOR MR. GOODBAR VARIOUS ARTISTS/Columbia JS 35029	
156	DREAMBOAT ANNIE HEART/ Mushroom MRS 5005	
157	PUTTING IT STRAIGHT PAT TRAVERS/Polydor PD 1 6121	
158	MONTREUX SUMMIT VARIOUS ARTISTS/Columbia JC 35005	
159	NEW VINTAGE MAYNARD FERGUSON/Columbia JC 34903	
160	EDDIE MONEY/Columbia PC 34909	
161	RECKLESS ABANDON THE DAVID BROMBERG BAND/Fantasy F 9540	
162	TOM PETTY AND THE HEARTBREAKERS/ABC SR 52006	
163	TOUCH AND GONE GARY WRIGHT/ Warner Bros. BSK 3137	
164	LIVE & LET LIVE 10cc/Mercury SRM 2 8600	
165	PETE'S DRAGON (ORIGINAL SOUNDTRACK)/Capitol SW 11704	
166	THE SPINNERS/Atlantic SD 19146	
167	THE TRAMMPS III/Atlantic SD 19148	
168	THIS ONE'S FOR YOU BARRY MANILOW/Arista AL 4090	
169	DON'T LOOK DOWN OZARK MOUNTAIN DAREDEVILS/A&M SP 4662	
170	IT TAKES ONE TO KNOW ONE DETECTIVE/Swan Song SS 8504	
171	TIGHTROPE STEVE KHAN/Columbia JC 34857	
172	INNER VOICES McCOY TYNER/ Milestone M 9079	
173	LEVON HELM & THE RCO ALL-STARS ABC AA 1017	
174	OUTSIDE HELP JOHNNY RIVERS/ Big Tree BT 7 6004 (Atlantic)	
175	CRIMINAL RECORD RICK WAKEMAN/ A&M SP 4660	
176	MULTIPLICATION ERIC GALE/ Columbia JC 34938	
177	THE EARLY YEARS AL STEWART/ Janus 2JX 7026	
178	LIFE ON THE LINE EDDIE & THE HOT RODS/Island 1LPS 9509	
179	AMERICA LIVE/Warner Bros. BSK 3136	
180	ROCKET TO RUSSIA RAMONES/ Sire SR 6042 (WB)	
181	DISCO 9000 (ORIGINAL SOUNDTRACK) JOHNNY TAYLOR/ Columbia PS 35004	
182	JAMERICAN MAN DAVID OLIVOR/ Mercury SRM 1 1183	
183	A FANTASY LOVE AFFAIR PETER BROWN/Drive DR 104 (T.K.)	
184	THE BEST OF JOAN C. BAEZ/ A&M SP 4668	
185	COWBOY/Capricorn CPN 0194	
186	MANORISMS WET WILLIE/Epic JE 34983	
187	THE OSMONDS GREATEST HITS/ Kalob PD 2 9005 (Polydor)	
188	IN CONTROL CONTROLLERS/Juana 200-001 (T.K.)	
189	COLLECTOR'S ITEM O'JAYS/Phila. Intl. PZG 35024	
190	ELOISE ELOISE LAWS/ABC AB 12313	
191	THE ALICE COOPER SHOW/Warner Bros. BSK 3138	
192	LIVE AT THE ROYAL FESTIVAL HALL GLEN CAMPBELL/Capitol SWBC 11707	
193	NEW HORIZON ISAAC HAYES/ Polydor PD 1 6120	
194	PORTFOLIO GRACE JONES/Island ILPS 9470	
195	CASTLE IN THE SKY DAVID CASTLE/ Parachute RPLP 9002	
196	MAXIMUM STIMULATION THE JIMMY CASTOR BUNCH/ Atlantic SD 1911	
197	LIVE AT MUNICH THAD JONES/ MEL LEWIS/Horizon SP 724 (A&M)	
198	ELVIS AS RECORDED LIVE AT MADISON SQUARE GARDEN ELVIS PRESLEY/RCA LSP 4776	
199	CHRISTMAS JOLLIES SALSOU ORCHESTRA/Salsoul Records SZS 550	
200	GREATEST HITS CHICAGO/Columbia PC 33900	

# ALBUM CROSS REFERENCE

AEROSMITH	18	KISS	4, 123
JOAN ARMSTRADING	72	RAMSEY LEWIS	130
ASHFORD & SIMPSON	122	LTD	88
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THE BABYS	58	MANDRILL	108
GATO BARBIERI	103	CHUCK MANGIONE	66
BAR KAYS	62	BARRY MANILOW	42
BAY CITY ROLLERS	65	STEVE MARTIN	29
BEATLES	36	DAVE MASON	104
BEE GEES	93	MEATLOAF	95
BLACKBYRDS	71	MECO	92
BLUE OYSTER CULT	84	BETTE MIDLER	91
KARLA BONOFF	63	STEVE MILLER BAND	27
DEBBY BOONE	17	JONI MITCHELL	53
BOSTON	28	NAZARETH	145
DAVID BOWIE	101	RANDY NEWMAN	38
BRASS CONSTRUCTION	87	OLIVIA NEWTON-JOHN	24
BRICK	113	TED NUGENT	89
JACKSON BROWNE	19	ODYSSEY	64
TONI BROWNE & TERRY GARTHWAITE	131	OHIO PLAYERS	117
CAPTAIN & TENNILLE	83	ORIGINAL SOUNDTRACKS:	
CARPENTERS	106	CLOSE ENCOUNTERS OF THE	
SHAUN CASSIDY	3, 8	THIRD KIND	77
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CHICAGO	55	YOU LIGHT UP MY LIFE	41
CHIC	119	GRAHAM PARKER & THE RUMOUR	149
ERIC CLAPTON	43	PARLIAMENT	50
JOE COCKER	148	ALAN PARSONS PROJECT	33
NATALIE COLE	37	DOLLY PARTON	81
COMMODORES	9, 74	PLAYER	138
CON FUNK SHUN	75	POCKETS	79
RITA COOLIDGE	57	JEAN-LUC PONTY	142
ELVIS COSTELLO	115	ELVIS PRESLEY	13, 39, 67, 68, 111, 141
BING CROSBY	61	QUEEN	10
CROSBY/NASH	140	LOU RAWLS	121
CROSBY, STILLS & NASH	100	ROLLING STONES	124
RICK DANKO	99	LINDA RONSTADT	2, 80
JOHN DENVER	51	DIANA ROSS	86
NEIL DIAMOND	11	ROSE ROYCE	22
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# JANUS RECORDS ARTISTIC EXPRESSIONS NATURALLY FROM JANUS



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# Dialogue (Continued from page 98)

with the promotion and so on. So my criterion for getting involved with someone is not how successful they are or how much money we can make; it's how talented they are, and how far we can go with it.

What I've created with this office, I hope, is a place where people's talents become mutually involved with each other. I handle artists, I handle producers, I handle songwriters, and I don't want to get out of that whole creative feeling. I'm not negative toward a Las Vegas type of act, but I have not had one for a long time, because that's not what I want to do. I want to be involved in the creative music business, and I'm starting to accomplish it. I'm getting closer to what I want in terms of everybody working together. Peter Yarrow has been writing for a potential album that he's doing, and I've had Scott English write with him, Natalie's written with him, and Barry Mann, so there's a nice flow of talent going in and out. We brought Scott English over from England to do an album, and the concept of the album was, "Let's bring Scott over. He doesn't write music, but he's an incredible lyricist, so let's find as many people as we can to write with him." We'll have an album out in the spring of the songs that he has now written, and the songs are just fabulous, because we threw creative people together and just let them do it.

**RW:** Some managers, when they take on a client who happens to be a singer or a musician, are automatically thinking of movies, television series, things that expand beyond music per se.

**Hunter:** The kind of thinking that you're talking about can be a major mistake. I think that if someone is a major music talent, the progression beyond that talent must respect the musical talent in itself. If you take someone who is a singer and put them on television on a weekly basis, which forces them to do bad comedy, you're creating a situation where you're exposing the musical side of them in a context that makes fools of them and loses the general respect of the public. There are very few talented singers who should ever attempt a series. It takes a specific kind of personality, and there aren't that many who have made the transition. So I'm not looking at the beginning to take anybody to television or to movies. I think that's the eventual goal for most performers, but you have to do it in a way that makes sense.

We're think now of taking Natalie to Broadway and to the movies, but the one criterion that we have is not to compromise the music. Her songwriters, Chuck and Marvin, will write the music for the show if we go to Broadway. We won't compromise the music and have two Broadway writers write a show where she suddenly becomes something that she's not. We're also putting together her television show. The guests on the show will not be "television guests"—they'll be music guests who fit her music. Same way with Peter Yarrow. Twenty years ago, he wrote "Puff the Magic Dragon," and after I became involved with him we developed an animated TV special on "Puff" which will be on CBS in April or May. We had to fight for what we believed in, in the integrity of the story, in what "Puff" was to people. "Puff the Magic Dragon" is a standard song in America—there aren't too many people over 25 who could not sing you the song instantly—and that was something that Peter had to guard very carefully. So we did a child's story in as adult a way as we could without getting "adulty" about it. The integrity of the basic talent

## Player Meets 'MET



After their recent performances at Chicago's Arie Crown Theater, RSO group Player met backstage with representatives of local radio station WMET. Pictured from left: Player's Peter Beckett; Gary Price, WMET program director; Player's J. C. Crowley; Jay Cuniff, RSO Records; Ronn Moss and John Friesen of Player; and Dave Morgan, music director, WMET.

... a manager's involvement is a question of organizing the artist's time and capabilities and acceptability of the moment.

is what you always want to protect. That's my theory. Make as much money as you can doing it, but never abandon that basic thing that got you there in the first place.

**RW:** A couple of your clients, like Yarrow and Bill Medley, are people who had their hey-days as pop artists some time ago. Were you at all concerned that perhaps their careers might be over in the minds of the public?

**Hunter:** They're two different cases, really. I just got involved with Bill, so I don't know what I'll be able to accomplish there. I really don't. I love him, I think he's an incredible singer, and he has an integrity and a talent that is rare in the singing business. But I don't think he's been recorded very well many times, and he feels that he's always been made to compromise with a producer or with a record company, because he's always thought that they were right. He now wants to do what he believes is right, and I want to do that with him.

With Peter Yarrow it was the same thing. When we first got involved he was still recording for Warner Bros.; and when I saw in my first meeting at Warners where his career stood in their eyes after 15 years, I suggested to him that we leave there immediately, which we eventually did. It was a combination of people that was not working. But Peter has an enormous amount of talent, and energy, and sensitivity, and the thing for us to do with him was to try and get all of that going in the same direction. The Mary Macgregor project was very successful, he has two other albums coming out in January or February that he produced, and he will do more. I didn't really care what the public thought of his career at the time, or what the industry thought; I knew that if he was given some type of opportunity, that energy and that talent would create something again, and that's exactly what is happening.

**RW:** Your client roster, by all appearances, is a combination of veterans, like Medley and Yarrow, people who are young but establishing themselves, like Natalie, and people who are very new, like Gene Cotton. You obviously think they all have talent, but that's a very subjective term. There must be something about their talent that you in particular found attractive, something that they had in common in terms of what you thought you could accomplish with them.

**Hunter:** Every one of them has a natural ability to communicate. That sounds like bullshit, but it's true. I've been friends with Bill Medley for ten years. I've sat in audiences where he was performing and watched people cry—he is that sensitive a performer. I wouldn't care if Bill was 20 years old, or 50, or 100; that ability to communicate is what turns me on, and I want to turn on as many people as I can to it. Peter Yarrow, Natalie Cole, Gene Cotton: all of them have one thing in common. When they perform you can sense that communication, and that's what makes the connection.

**RW:** But along with that communication, is it important to you that the client be able to expand beyond where he or she is when you first get together? For instance, were you able to see with Peter Yarrow that he'd get into production as well as making his own records?

**Hunter:** No, with Peter Yarrow I could only get involved and hope that I could help him do some of the things he hadn't done. And he had already produced. Really, a manager's involvement is a question of organizing the artist's time and capabilities and acceptability of the moment. You asked about movies before. I think if Gene Cotton, who's moving to L.A. now, came out here and started looking for jobs as an actor, he would destroy his singing career. His singing and recording career now requires all the attention he could possibly give it. At the point where Gene Cotton has succeeded as a songwriter, singer, recording artist and performer, then he can start to think about, "Do I want to do a movie, or a theme song for a movie." Until you establish the basic talent, you can really hurt yourself by starting to scatter yourself in too many directions.

On the other hand, I would take on any artist who is already well established but feels he needs more organization. With the record business the way it is today, I don't think that any recording artist can be without a manager. Your major record companies have one

*(Continued on page 184)*



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# Radio '77: Fierce Competition for Ratings, Revenues

(Continued from page 3)  
and variations on them, were pursued by FCC investigators in Washington, Nashville, Chicago, Los Angeles and other cities.

The FCC conducted open hearings on such practices by employees of WOL-AM in Washington, the city's top-rated black music station, and for weeks those employees traded charges with the capital's principal concert booker. WOL disc jockeys were threatening to withhold airplay on the records of artists who refused to appear at station-sponsored concerts, the owners of Cellar Door Concerts charged; the WOL staff in turn accused the promoters of trying to corner the Washington concert market.

Although WOL fired one disc jockey and the deejays' concert company was dissolved during the hearings, the FCC brought no charges and took no other immediate action—as, indeed, it had stated it would not before the hearings began. To many legal and press observers, however, the hearings resembled a trial without due process, and the commission announced after their conclusion that the balance of its inquiries would take place in secret. For the rest of 1977, the travelling trio of FCC investigators conducted its business with a Hughes-like stealth.

In Nashville, for example, the investigation's subject was again concert promotion, with an FCC lawyer hearing complaints from a local promoter that WLAC-AM was booking artists for benefit concerts on promise of airplay. In Los Angeles and Philadelphia, the probe's target appeared to be independent promotion companies. Some observers opined that the commission was merely getting around, at last, to investigating all the complaints it had received in the last five years, but when specific practices, and even specific names, kept turning up as the investigators visited other cities, it became harder to believe the probe was not well-planned and likely to result in FCC action.

Other issues, long-time commission bugaboos, reappeared as serious questions in 1977 without seeming any closer to resolution. When the U.S. Court of Appeals ruled against the FCC and in

favor of WBAI-FM, the New York Pacifica station, in the case of its broadcast of George Carlin's "10 dirty words," the FCC's already-vague obscenity standards became even more clouded. At a time when more and more popular records were dealing frankly with sex, the commission sought vigorously a court ruling that would define the FCC's responsibility in this area once and for all, but while the Appeals Court ruling struck down the FCC's old guidelines, it did nothing to establish new ones. Threatening much and doing little about vulgarity on the airwaves in 1977, the FCC began to resemble a spinster chaperone at a high school dance.

Similarly, the commission sought in vain a definitive ruling on minority-taste formats, of which classical music remained the most prominent. As low-profile ethnic formats fell left and right, several classical formats remained in force through wealthy "listener guilds" that have provided clout in the courtroom when it was lacking in the ratings. Case after format-switch case has been settled out of court, leaving the commission without precise guidelines and leaving some station owners with unprofitable formats they cannot change, although more than one large corporation has shown a willingness to run such a station as public-relations fodder and a tax write-off.

Just the suggestion of various other actions by Congress and government agencies caused radio broadcasters more anxieties than a year of ratings books. For example, when Rep. Lionel Van Deerlin (D.-Calif.) told the National Association of Broadcasters convention last April that he would propose the creation of a third radio band using the high-end frequencies of the UHF band, he outraged radio and television executives alike, even though Congress never acted on the proposal.

More upsetting to the NAB membership, particularly since their chances of becoming reality seem greater, were the proposed reform of the Communications Act of 1934, the basis of all broadcast regulation, and the institution of a performers copy-

right on recordings that are broadcast, recommended by a copyright office study. Although that study claimed broadcasters can easily afford the performers right, stations made it clear they would fight what they saw as another government threat to their profits. And the Communications Act rewrite, barely out of the planning stage, already looks like a legislative battle to rival that surrounding the copyright revision of 1976.

Minority broadcasters, however, had more reason than usual to be pleased with the FCC. At the commission's urging, the Small Business Administration relaxed its restrictions on making loans to broadcasters, and in 1978 minority-group members should be able to bid more competitively for station licenses as they become available.

\* \* \*

1977 offered many opportunities to glimpse the high-pressure world of the radio broadcaster, required both to be a public servant and to operate a profitable business. The copyright office study cited above gave the most far-reaching appraisal, characterizing the radio industry as one in which the drive to maximize profits is often secondary to the tax advantages a parent corporation may derive from an apparently "unprofitable"

station that channels its profits into commissions and fees.

Another view of the tension inherent in the programmer's job came with the November conspiracy and mail fraud trial of George Klein, once program chief at WHBQ-AM, an RKO property in Memphis. Klein (who is now appealing his conviction) was found guilty of conspiring with a postal employee to steal Arbitron ratings diaries from the mails, filling them out favorably to his station and returning them. WHBQ had been losing ground in previous ARB books, and Klein, a Memphis broadcast veteran, may have seen his job on the line. If other programmers have not succumbed to similar temptations, it almost certainly isn't because the pressures on them were less.

Indeed, broadcasters' growing frustration with Arbitron, and the ratings service's increasing power over career life and death, fueled one of the year's most emotional disputes. Arbitron's diary research methods have become virtually the sole radio success criterion sought by advertising agencies placing commercial spot buys, and have outdistanced other methods such as the phone surveys used by the Pulse. Despite mounting protests over the validity of the diary method of

(Continued on page 144)

## Nektar Member's Pop Baptism



Shown backstage enjoying the pop baptism of Nektar's keyboardist Taff Freeman at the Palladium recently (from left) are: (standing) Dave Shein, Polydor vice president, finance; Fred Weissman, Polydor New York promotion manager; Nektar's Ron Howden, drums; Nektar's Mo Moore, bassist and vocalist; Harry Anger, Polydor vice president, marketing; and Dave Nelson, Nektar's guitarist and vocalist. Shown kneeling is Nektar's Taff Freeman.





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# FM in 1977: Superstar Radio Settles In

By ALAN WOLMARK

■ NEW YORK—FM radio has experienced an explosive history since "underground" rock surfaced in the mid-1960s: radical programming prevailed and as the music formulated and matured so did the media. But what was once "underground" is now mainstream. 1977 saw radio definitively surrender to that reality and FM rock is now big business.

Radio '77 does not necessarily reflect what originally made FM an exciting commodity: the spontaneously nurtured desire to turn the public on to sounds and cultural ideas has to an extent been replaced by business. Mainstream radio feeds the needs of the industry's bottom line with its large listenership producing big record sales.

1977 witnessed the entrenchment of research-oriented radio. Playlists all over the country continued to tighten up in what appears to be direct proportion to FM's increased popularity. Last August's study by the American Research Bureau, a survey of 10 major markets, revealed a 6 percent growth in the FM audience which can be attributed to anything from the impeded institution of AM stereo to the further proliferation of FM car radios. But most obviously, the rapid expansion of the Burkhardt-Abrams type of superstar formatted station has turned many listeners to the FM dial.

Last year, the 1976 RW chart round-up noted the trend towards superstar-dominated charts on which a select group of stars consistently hold the higher chart positions. In 1977, superstar radio strongly settled in, evident by the overwhelming airplay of certain stars like Fleetwood Mac, Steve Miller and Boz Scaggs.

According to Lee Abrams, one of the developers of Superstar radio, his chain's extensive research has shown droves of people in the 15 or 16 years old age group leaving top 40 for AOR. In the past year many FMs switched to the Abrams consultant format, bringing the number of stations to 38 with many more conversions expected in 1978. Abrams' research-oriented structure significantly spread in 1977 along with the blossoming of the Tom Yates format to produce FMers which are effective money makers.

Consultant radio strikingly proved its effectiveness this year

and the industry responded with a diminishing number of progressives, a broadcasting mode no longer viable in many markets. WNEW-FM (New York) again was a glaring exception with an increase of 100,000 to 150,000 listeners according to program director Scott Muni who points out that the "true frustration" of FM progressives "is the nature of the beast, there's too much music and it's hard to satisfy the audience." To satiate, many stations in the past year incorporated research techniques used by the Abrams outlets resulting in the tightening up of formats throughout the country.

Of the overall trend Abrams says, "Our stations are a sign of the times and kind of healthy. People want it." With the demand for research-oriented radio, even some of the most successful progressives felt the pinch in 1977. Begrudgingly accepting the reality, John Brodey, PD of Boston's WBCN-FM, dejectedly acknowledged, "Research is just another top 40 tool we must use."

The trend continued throughout the year, putting progressives on the defensive and creating a stifling atmosphere for the medium which was once a vital exponent of change. FMs which once aired new sounds now fear alienating listeners with the more esoteric and find themselves programming research proven material. The range of FM music may now be wider, inclusive of MOR to hard rock, and less reflective of the elitism of years past, but only the top sellers are receiving the heavier action.

Abrams research revealed 1977 as the year the public supported an upsurge in the airing of American rock acts and established new superstars like Boston and Kansas. In the process FM has become "white" radio with black music largely being ignored aside from r&b formats and crossover artists like Stevie Wonder. Consequently, this year FM stations of all formats tended to overkill the popular material. Stan Garrett of KZEL-FM (Eugene) notes that most releases formerly sustained an air-life of three weeks after which time consumers could decide a disc's fate, but "our main trend of 1977 has been to play records for a longer period of time, until they're dead." The net result was repetitive programming and an lp like "Rumours"

remained at #1 for half the year.

The trend of radio '77 to over saturate the airwaves with select artists has led to a serious contradiction. Columbia's director of album promotion, Mike Pillot, says, "I can't criticize the stations going toward power rotation, the emphasis cut, because it sells records, but for the listener, we need stations to introduce new music. It's tough to get new artists programmed and it now takes a month to get major markets to check out marginal ones." On the other hand, Joy Hall, national promotion for MCA, sees FM as "still the alternate form of radio" in that the listeners can tune in to "hear the hits earlier." Hall stresses that while it's unfortunate that the progressive concept is fading out, the process is eliminating stations that do not play new acts enough and therefore can't break artists.

With the overwhelming pressure on today's progressive stations, 1977 saw many turn to the AOR mode, an evolution which Steve Huntington, PD of WQSR-FM (Tampa), fears may go full circle: "Today's formatted AOR is tomorrow's top 40." The turnover is quick and "those few stations that believe in people, the progressives, as a determining factor are now, again, as extraordinary as they once were."

1977 held some great surprises

## Glenn Ramsey Dies

■ NEW YORK — Glenn Ramsey, retired field rep for SESAC, died in Aberdeen, N.C., on Dec. 10, following a long illness. He was 77.

Ramsey's SESAC career spanned almost 25 years, from 1951 to 1975. He covered the southeastern region for the licensing company, after working for the Associated Press and for the Louisville Courier-Journal. Ramsey is survived by his wife, Madeline.

## H&L Releases Three

■ NEW YORK—H&L Records has three albums by newly-signed artists set for release in the next few weeks. Zafra, a self-contained band from Brooklyn, has its first lp due in January; studio bass player Wilbur Bascomb's first, "Wilbur Bascomb and Future Dreams," is also due; and Patti Rice, a pop/jazz artist, has a debut lp set for January.

as both soft rock and consultant AOR formats were expected to strengthen over the year. AORs grew and soft rock, after a strong start, seems to be slipping; while soft rock is an ailing species as the year ends and its antithesis, new wave, is coming on strong by offering the first true alternative in many years.

Most of the adventurous programming of new wave was left to the college circuit with a handful of perennial progressives like KROQ (L.A.), WBCN and KSAN (San Francisco) allotting considerable time to these sounds. But '77 blatantly revealed FM to be less receptive to change due to commercial pressures and competition. The strongest resistance to new wave ironically emanated from the people who began as the champions of change.

Live broadcasts and concerts co-sponsored by local stations continued to become more common and serve as effective promotional tools for both stations and artists. Oddly enough, the community consciousness of radio has been sparked this year by the competitiveness of the marketplace.


So as 1977 ends FM radio is reaching more people than ever, but in the process is caught in the battle between quality and quantity. The enlarged audience is hearing tighter playlists and less inventive programming. Live broadcasts are now common practice, but new artists are being denied air time. And FM programmers must now deal with the dilemma Stan Garrett feels is the big issue—FM is stronger and healthier than ever but it is not what it once was. It is a "double-edged sword which has made it popular in major cities but stopped its progressivism."

Predictions for 1978 are running the gamut. Will FM continue to tighten up with consultant radio further dominating the airwaves? Will there be a backlash and a demand for the rejuvenation of the FM dial? Whichever, much of the character of radio '77 will be determined by the place new wave will make for itself. As the movement comes to a head in the first half of the year, radio will have to deal with it. Meanwhile, look to '78 radio to continue vying for the big bucks, providing more live broadcasts and searching to maintain the public's steadily growing interest.




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Isn't It A Shame/Get You! Somebody New  
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Gypsy Moths/Come Into My Life




#3 Top Female Group—  
R&B Album Category  
PE 34189

**JOE TEX  
BUMPS & BRUISES**  
including:  
Ain't Gonna Bump No More  
Be Cool (Willie Is Dancing With A Sissy)  
Hungry For Your Love/Jump Bad/We Held On



Encore Award— PE 34666  
Pop Single Category  
Encore Award—  
R&B Single Category

**Ted Nugent  
Cat Scratch Fever**  
including:  
Live It Up/Death By Misadventure  
Home Bound/Out Of Control/A Thousand Knives  
Wang Dang Sweet Poontang




#2 Most Promising Male  
Vocalist  
JE 34700

**KANSAS  
Point of Know Return**  
including:  
Sparks Of The Tempest/Hopelessly Human  
Lightning's Hand/Paradox/Dust In The Wind




#1 Most Promising Male  
Group  
JZ 34929

**RAM JAM**  
including:  
Black Betty/Keep Your Hancs On The Wheel  
Too Bad On Your Birthday/Let It All Out  
All For The Love Of Rock N' Roll




#4 Top New Male Group—  
Pop Single Category  
PE 34885

**BOSTON**  
including:  
More Than A Feeling/Peace Of Mind  
Foreplay/Long Time/Rock & Roll Band  
Smokin'/Hitch A Ride




Special Achievement  
Award—Pop Album  
Category  
#2 Top Album—  
Pop Album Category  
#3 Top Male Group—  
Pop Album Category  
JE 34188

**TEDDY  
PENDERGRASS**  
including:  
You Can't Hide From Yourself/Somebody Told Me  
Be Sure/I Don't Love You Anymore  
The Whole Town's Laughing At Me  
The More I Get, The More I Want



#1 Most Promising Male  
Vocalist—R&B Album  
Category  
#4 Most Promising Male  
Vocalist—R&B Album  
Category  
PZ 34390

**The Isley Brothers  
Forever Gold**  
including:  
Live It Up (Part 1 & 2)  
Fight The Power (Part 1 & 2)  
That Lady (Part 1 & 2)  
Hello, It's Me/Summer Breeze



#3 Top Album (Group)—  
R&B Album Category  
#3 Top Male Group—  
R&B Album Category  
PZ 34452

**HEATWAVE  
Too Hot To Handle**  
including:  
Boogie Nights/Super Soul Sister  
All You Do Is Dial/Beat Your Booty  
Too Hot To Handle



#1 Top New Male Group—  
Pop Single Category  
#3 Top New Male Group—  
Pop Album Category  
#5 Top Record (Group)—  
Pop Single Category  
#4 Top New Male Group—  
R&B Single Category PE 34761

**HEART  
Little Queen**  
including:  
Barracuda/Love Alive/Sylvan Song  
Dream Of The Archer/Kick It Out/Treat Me Well  
Say Hello/Cry To Me/Go On Cry



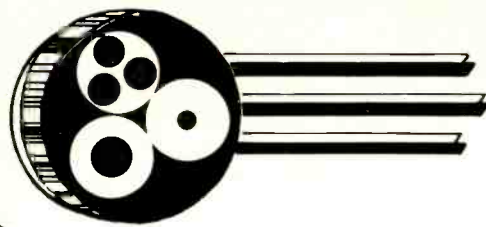
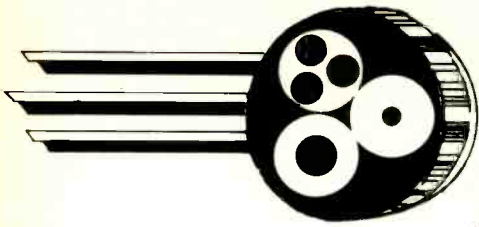
#2 Top Vocal Combination  
—Pop Album Category  
#2 Top Vocal Combination  
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JR 34799

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# Westwood One: Rapidly Expanding Syndicator

By MIKE FALCON

■ LOS ANGELES — Westwood One, a national radio syndicator that began two years ago on a shoestring, is expanding operations at a rate that has brought nationwide attention to the barter-basis specialist.

Westwood One's latest syndication project will be the "Dr. Demento Show," already a proven success in Southern California. Dr. Demento is currently airing on Los Angeles' KMET-FM, and the offbeat humor, featuring selected bizarre tunes, interviews with public figures and host Barry Hansen's eclectic perspective, has resulted in an average 600,000 listeners (12 to 34 age group in average quarter hours).

## Demento In February

Demento will probably begin airing nationally in mid-February on 150 stations. Although the show was once before broadcast to a national audience, the withdrawal of a sponsor prevented continued exposure of the program. The inclusion of the "Dr. Demento" show in the Westwood One artist roster will further strengthen the syndicator's position, seen in the radio industry as one of the more forward-looking and progressive firms in the syndication and barter arenas.

An unusual combination of people and timing brought Westwood One into existence, and an equally unique approach to management has assisted in keeping the company where it is.

"Everybody does everything," explained Norman Pattiz, the company president, "and that way nobody becomes an island. Everyone has a chance to see firsthand how the operation functions at a production and business level."

This approach was initiated unintentionally when Westwood One began in 1975. "This was originally a partnership and I started in the advertising half," explained Pattiz, "but as my partner started to withdraw from the business I found out how to handle production as well . . . in a hurry." Although Pattiz' background primarily included television ad sales (he was sales manager at Los Angeles television station KCOP), he had a broad base in handling accounts as diverse as American International

Pictures and the Coconut Grove. "I guess you could say that although I specialized in certain types of accounts I had to work with concerns that were outside the mainstream of what most sales managers have had to work with."

With a background as diverse as Pattiz has acquired in media markets, it was not surprising that his syndicated programs should be equally catholic. In addition to "Dr. Demento," Westwood currently syndicates six programs.

## Star Trak

"Star Trak," hosted by Candy Tusken, is a 90 second rock news and interview program that debuted in March in 80 markets. The twice-daily program currently is heard in over 130 markets and reaches 20 million listeners weekly, 75% of whom are in the 12 to 34 age bracket. Tusken regularly interviews top-flight rock acts and writes her own copy, a fairly unusual procedure for one of radio's prime pop commentators, but this practice has resulted in a consistent cogent show which has spawned a number of imitators. "She asks the right questions," said Pattiz in evaluating Tusken's abilities, "and she knows how to approach people. Couple those two factors with her ability to write and then deliver her own material and the reasons for her success become pretty apparent."

"In Hollywood," hosted by Dercel Harwell, is one of Westwood's three predominantly black-appeal programs. It debuted in June 1977 in 50 markets and has now expanded that number by 30. Similar to Tusken's show in format, Harwell's version is designed for "r&b and other black format stations," according to a recent release, "and contains black music news and personality interviews with the top stars in the black entertainment fields." The show is run twice daily at subscribing stations and reaches approximately 10 million listeners weekly, according to the syndicator.

## Black Formats

Westwood One's first barter program dealt with a black audience, and Pattiz has been concentrating on this market since the company's inception. "There's a strong push towards black formats," noted the company president, "and we get calls on a pretty regular basis, asking what the next black-oriented program will be. There's been interest from a number of programmers." Two other Westwood One programs have black themes.

"The Sound Of Motown" is a spinoff of local radio station KGJF's "Motown Weekend." The annual 24-hour presentation contains interviews with Motown artists and executives and is broad-

cast by some 200 radio stations, as well as the Armed Forces Network.

"Walter And Friends" is currently in production and slated for distribution in January. The weekly 90-minute interview series is also designed for black-formatted stations and roughly 75 interviews by host Walter Burrell have been completed. This list of notables includes Julian Bond, Coretta King, Andrew Young, Cicely Tyson, Diana Ross and Sammy Davis Jr.

"The National Album Countdown" is hosted by Harvey Miller, better known to longtime fans as Humble Harv. The weekly three hour review of the top 30 record albums is based on Record World charts and is carried by 90 stations with various sponsors.

"Twelve Hours Of Christmas" has just been added to the Westwood One catalogue. The seasonal show is designed for a variety of formats, "from MOR to Top 40," according to the company, and contains yuletide favorites by well-known artists. The program contains cuts by acts as diverse as the Beach Boys and Bing Crosby.

## Barter Concept

Certainly a portion of Westwood One's success can be attributed to the skillful handling of the barter concept. "This is a relatively new area and I'm hoping to see it as an educational process for radio," said Pattiz. "Barter programs have classically been a one-shot affair." Dr. Demento was once syndicated for a short period of time, but when the sponsor withdrew the syndication support collapsed. When Pattiz offered to take on the Demento show one of the strong points for his sales pitch was probably his consistency in obtaining, and equally as important, sustaining and retaining consistent sponsor support.

"Basically, the difference between usual station programming and the barter system," explained Pattiz, "is when you sell a program under normal commercial arrangements you sell a radio station a certain show or program for cash. When you barter a program to a radio station you give them the program free of charge, holding back a certain

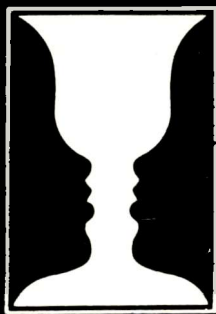
(Continued on page 144)

## WNEW Helps Cerebral Palsy



At the Gordon Lightfoot concert at Avery Fisher Hall last week, WNEW-FM listeners were asked to bring toys along to donate to United Cerebral Palsy. Helping under the tree in the lobby of Avery Fisher Hall are (from left) Bugs Bunny, Vin Scelsa, WB recording artist Gordon Lightfoot; United Cerebral Palsy poster girls Diane Garcia, Stacy Strum, WNEW-FM djs Scott Muni, Dave Herman, Tom Morrera, Richard Neer, Dennis Elsas and Pete Fornatale.





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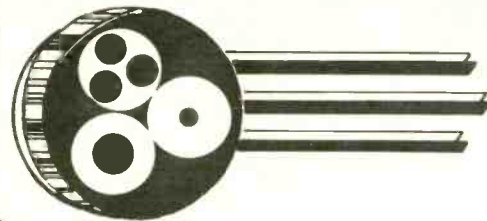
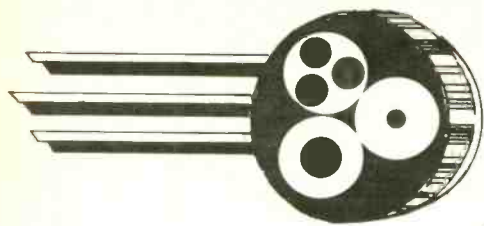
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# Radio '77: Fierce Competition

(Continued from page 136)  
audience sampling, it is more likely the lack of a strong competing rating that has the broadcast community so irate.

Arbitron itself took an active role in defending its survey method, censuring several southwestern stations for what it called "diary distortion"—the practice of running contests that challenged listeners to keep home listening "diaries" resembling those used by Arbitron surveys. Three ARB executives travelled to Memphis to testify in the Klein trial, the first time any Arbitron-tampering case has reached court.

But program executives insist that the diary survey tends to favor stations with older, stay-at-home listeners, and to discriminate against those with young, on-the-go or minority audiences. While Arbitron has amended its surveying practices in some cities, adding personal interviews to achieve a more accurate minority audience sample, it has also stated that it cannot profitably evaluate entire markets by the interview method. And although by year end it was nothing more than a concept, broadcasters did begin examining the possibility of funding their own, rival ratings service.

\* \* \*

No new radio format leaped to prominence in 1977 as "album-oriented rock" and "uptown" country have in recent years, but at least one, progressive rock radio, suffered reverses that left its future in question. The departure or relocation of several of the format's most visible figures—Tom Yates from KLOS-FM in Los Angeles, Norm Winer from WBCN-FM in Boston, and Ed Sciaky from WMMR-FM in Philadelphia among them—pointed up the progressives' problems. Not all progressives have fallen in the ratings, but the relative difficulty of free-form programming, particularly in finding suitable air talent, has made it easier for managements—who were often uncomfortable with the format all along—to substitute stricter, more mechanical programming. Although free-form formats still thrive in a number of markets, no new progressives of note appeared during the year, and the tightly-structured album

cut formats developed by the consultant Lee Abrams became even more dominant.

So influential have the "AOR" stations become, in fact, that their effect on top 40 formats grew more and more noticeable during 1977. The most-publicized pop stations of the year, KTNQ ("10Q") in Los Angeles and WNBC-AM in New York, both employed looser, more experimental formats, playing more album-length cuts than their top 40 competitors, seeking to lure back listeners who had presumably abandoned top 40 for its FM competition.

\* \* \*

There may never have been a year of better relations and closer cooperation between radio and the record industry than 1977. Where program executives have long claimed that there is an essential difference between the goals of a radio station and those of a record company, both sides—whatever their reasons—seemed to stress harmony and common goals in 1977. Bob Pittman of WNBC, who has been both praised and criticized for his programming tactics was nonetheless watched closely by his fellow programmers, instituted a "record company of the month" award to be given to the label with the most records on

his chart—and he was not alone in such pacific overtures.

Perhaps the year in radio will be remembered not for the changes wrought in programming during that time, then, but for the changing attitudes of the men and women who actually did the programming. A generation of radio executives—which may be typified by Rick Sklar, programming VP of the ABC stations—learned broadcasting in the wake of the payola scandals of the late fifties, and that generation's lasting detachment from the record business has almost certainly been a result. For the younger programmers now coming to prominence—Lee Abrams, Bob Pittman and Jimi Fox of 10Q are examples—the payola scandals are history, while working relationships are almost certain to come under greater government scrutiny in 1978, yet it is not unreasonable to foresee a period of years in which radio and the record industry might be allies against increased regulation by Congress and the FCC. Indeed, if all the conflicts between licensor and licensee that loomed in 1977 continue to grow, commercial radio may need all the friends it can find.

(This article is based in part on reporting by former RW Washington correspondent Michael Shain.)

## Eddie & Hot Rods in L.A.



England's Eddie and the Hot Rods' recent appearances in Los Angeles were highlighted by a rooftop concert on the K-WEST building on Sunset Strip which was broken up by police and numerous spontaneous truck-top shows at record stores and parking lots. Shown here backstage at Whiskey are, from left: Ken Hamlin of Phonodisc; Island Records' Freddie Mancuso; Rods lead singer Barrie Masters; Century Broadcasting PD Bob Burch and Emile Petrone of Phonodisc.

## Westwood One

(Continued from page 142)  
amount of commercial time within the program. That time is in turn sold to a network advertiser who basically pays you for the entire network you deliver."

"So it's a situation where stations don't have to give you cash," continued Pattiz, "which is always a problem. They give you time, which you are then delivering for your national sponsor. It really helps some stations, since most are not sold out in every time period during a 12-month span. They can use inventory that would otherwise go unsold to get programming and we can use the time for our national sponsor, who would be basically a network advertiser anyway. Consequently, it wouldn't be taking any money away from the local station's spot business."

While Pattiz' outline sounds simple in theory, it is obviously more complicated in practice. "First you need a concept," stated the executive, "and then you have to produce saleable ideas based on that concept. Then you need to produce a sample and acquire stations. With affidavits from the stations that could be a nine-month process."

Despite the usually unsteady nature of the barter radio syndication industry, Westwood One has been able to attract and sustain advertiser interest, including such reputables as Warner Lambert (Trident and Freshen Up), United Vintners (T. J. Swann) and Schlitz Brewing Company.

While the company is expanding its program roster it is also enlarging production and sales organization capabilities. Pattiz projects that Westwood One will have its own recording studios within 60 days and the president will also open a New York office sometime in the near future.

Additionally, Pattiz and Westwood One may expand into the video arena, where the president already has the television sales experience to back up his syndication skills.

## Aerosmith in Film

■ LOS ANGELES—The five members of Aerosmith will make their motion picture debut in "Sgt. Pepper's Lonely Hearts Club Band," now filming here. The group will play "future villains" and will perform "Come Together."



# HOB

## GET READY FOR THE FUTURE



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# RADIO SHORT TAKES

By PORTIA GIOVINAZZO

■ From KNBR/San Francisco comes **Karen Sanchez** to KHJ as account executive . . . **Jim Tandy**, currently vice president and general manager of Multimedia Radio Stations KAAY/KEZQ, Little Rock, will become vice president and general manager for WXII (TV), Winston-Salem . . . **Leslie Mathis** has joined the WROR sales staff as a sales trainee . . . **Jeff Craig**, producer of 60-Second LP, was involved in an automobile accident last week and will be laid up in the hospital for at least two weeks. I know he would very much appreciate hearing from all of his friends out there. You can drop him a card or a letter at Westlake Community Hospital, Westlake, Ca. 91361, or call (213) 889-6060. As far as 60-Second LP goes, there is no interruption in the show. The only change will be that of a guest host.

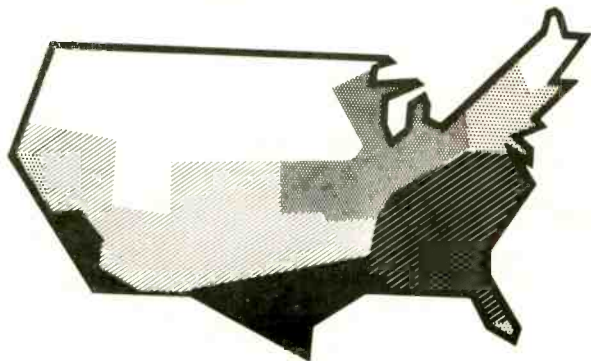
**Steve Fredericks**, K-EARTH 101's news director, will be consuming measured amounts of alcohol as he performs his daily news duties on Friday, December 23. A California Highway Patrol Sergeant and a Los Angeles Police Dept. Traffic Safety Officer will be with Fredericks throughout the day testing him for depth of drunkenness and informing listeners of the dangers of driving under the influence of alcohol. Remember to drive safely for the holidays...WGLF made a super, low-cost promotion and created an incredible amount of talk around the town by broadcasting the marriage of two young people as the general manager, **Bruce Webb**, performed the rites. The wedding was held at a near by park. Announcements of the wedding were heard on the air all week and all listeners were invited. What a bash!

Billy Brill of Ariola/Zombie contacted RW to inform us that he has the only 25 copies of The Ravers' "It's Going To Be a Punk Rock Christmas" in a special TENQ edition. He handed them over to us, and we in turn will have a contest in which the top 20 winners will receive copies of this collectors item. All you have to do is write down on a piece of paper your New Year's Resolution for 1978. The best 20 resolution to come in by January 16, 1978 will be the lucky winners. This contest is limited to PDs, MDs and the staffs of all radio stations in the country. Winners will be announced in the January 28th issue . . . Happy Holidays and a Happy New Year.

## Bob Peyton, WZZP

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

## THE RADIO MARKETPLACE Featuring Suggested Market Playlists



Dedicated To The Needs Of The Music/Record Industry

## Walden Greeted



Narada Michael Walden recently played two back-to-back sold out performances at My Father's Place on Long Island and The Bottom Line, N.Y.C. The first performance at My Father's Place was broadcast live over WLIR-FM. Shown backstage at the Bottom Line are, from left: percussionist Robbie Gonzales; saxophonist Norma Jean Bell; Dick Kline, Atlantic vice president of promotion; Jim Delehant, Atlantic vice president of a&r; Raymond Silva, east coast director of a&r; Walden; manager Greg DiGiovine; guitarist Alex Ligertwood; Atlantic chairman Ahmet Ertegun; president Jerry Greenberg; artist relations director Perry Cooper, and (in front) national pop album promotion director Tunc Erim.

## UA Reflects On Its Best Year

■ LOS ANGELES—1977 was a year in which United Artists Records experienced substantial growth in several important areas, ranging from establishing new crossover acts to taking the Electric Light Orchestra beyond the platinum plateau to the label's key role in the soundtrack lp's renewed vitality. Perhaps the single most important indicator of United Artists broad based success is the fact that 1977 has proved to be the most successful year overall in the label's history.

### Crossovers

With the advent of Crystal Gayle, Kenny Rogers and Ronnie Laws as successful crossover acts, United Artists has not only proven its crossover strategy to be a viable one, but gives a strong indication of future directions for these artists as well as others on the United Artists roster.

The success of Electric Light Orchestra's 1977 double studio lp, "Out Of The Blue," is the result of a long term development which, through eight albums, has brought the group to international status. '77 was doubtlessly ELO's best year ever, with advance orders on "Out Of The Blue" bringing the lp to double platinum status prior to shipping a single unit.

One of the more significant events of '77, in terms of the music industry's overall vitality, occurred with the release and subse-

quent platinum certification of the original soundtrack to the three time Oscar winning film, "Rocky." The United Artists album, along with Bill Conti's hit recording of the movie's theme song, "Gonna Fly Now," created a groundswell of consumer interest in soundtrack albums and was the first in what was to become a long line of chart soundtrack lps and singles, including United Artists' own **The Spy Who Loved Me** film score, which included Carly Simon's "Nobody Does It Better."

Another aspect of United Artists' 1977 story is reflected in the label's association with custom labels. A close working relationship with Jet Records was a primary factor in ELO's rise to prominence; the same can be said for Far Out Management's coordinated effort with United Artists to break Ronnie Laws. Additionally, custom labels Roadshow and Chi-Sound have contributed substantially to United Artists' impressive performance in 1977.

Among the many talented artists currently recording for the Blue Note label, two emerged in 1977. New York based violinist Noel Pointer saw his debut album "Phantazia" released to considerable critical acclaim. Guitarist Earl Klugh, with the '77 release of his third Blue Note lp, "Finger Paintings," also gained considerable ground in terms of wide acceptance and sales.

## Jobete Taps Danny Strick

■ LOS ANGELES — Robert L. Gordy, executive vice president of Jobete Music Company, Inc., and Jay S. Lowy, vice president and general manager of Jobete, have announced the appointment of Danny Strick as a professional manager for Jobete.

Strick will operate out of the

company's Los Angeles headquarters and will report directly to Carol Cassano, Jobete's west coast professional director.

### Background

Strick previously served as a professional manager for Skyhill/Tarka Music as a retail store manager of the Hitsville record chain.



# CONGRATULATIONS!

**RONALD**

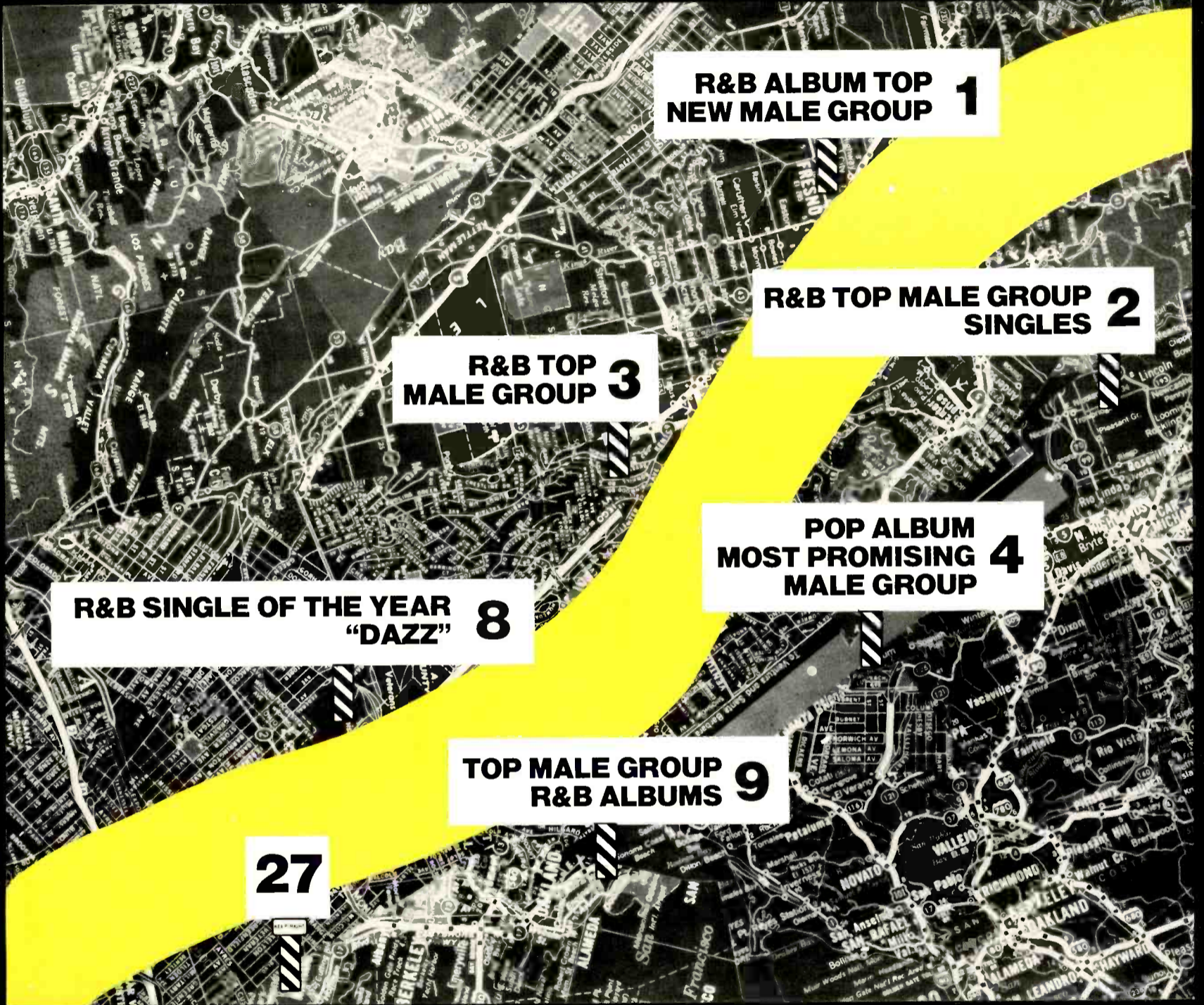
**JIMMY**

**EDDIE**

**RAY**

**REGGIE**

**AND ILENE BURNS AND EVERYONE AT BANG RECORDS**



**IT'S A LONG AND WINDING ROAD  
PAVED WITH GOLD  
CONTINUED SUCCESS ON DOWN  
THE YELLOW BRICK ROAD**

**EDDIE BISCOE  
SILVER CLOUD MUSIC**



# The Coast

## The Coast

(Continued from page 148)

"I'm sure there are values in punk, but whether or not the values include a safety pin through the cheek of your face, I don't know. I'm not interested in that particularly, and I guess one reason I'm not interested in managing punk rock is, who needs the aggravation? What do I want people coming in and vomiting in my office for, you know what I mean?"

Wald on careers: "When it comes to management, and here you're talking about any artist, I think someone like **Farrah Fawcett** is going to end her career rather rapidly. I think people get carried away. I call it the **Pernell Roberts** syndrome. Pernell Roberts played Adam on 'Bonanza.' After the fourth year of the show, he made this big announcement that he was quitting the show, he was going to become a legitimate actor and get meaty roles and have something important to say. The bottom line is that he guest stars on 'Kojak' for \$7500; the other three guys made eight zillion dollars, and he made spit and is looking for work. These people lose sight of the fact that Farrah Fawcett is popular (a) because 'Charlie's Angels' is popular and she is popular as a Charlie's Angel, and (b) she's got a great poster with great nipples and great hair. That don't make the career. In fact, I think that the kind of hype and publicity she's gotten can be the kiss of death. I think the public is so smart that when a Telly Savalas decided to go out on public appearances, the people stayed away in droves. They weren't going to be ripped off by the fact that the man was a big star and a big name in another medium."

NOVEMBER: As the month begins, the biggest news in town is the departure of chart wiz-kid **Lenny "Arnold Constable" Beer** for 20th Century. We didn't want to admit it at the time, but we were sorry. As a basketball player, he may have a good shot, but his defensive prowess makes **Ernie "No D" DiGregorio** look like **Bill Russell**; still, Beer's acerbic commentary, his constant and obscene denunciations of RW's west coast staff and blind support of the New York Yankees will be missed. However, we will admit that his replacement, **Christy Wright**, is an awful lot cuter.

In other news, Playboy Records pres **Tom Takayoshi** resigns, leaving the future of that label in serious doubt . . . Publicity for "FM," the film about a mythical radio station with **Irv Azoff** handling executive production chores, heats up to levels surprising even in this hyper-crazed town. Seems that music biz types of all varieties will be working on the movie . . . **Bobby Colomby** is introduced as new Epic a&r man at a party in **Hugh Hefner's** Playboy mansion. All goes well, even if **Reina Siciliano** is on the receiving end of a crazed but cute little kinkajou's own brand of scratch fever. We can tell that Colomby takes his new gig seriously: his response is "Me, a premature ejaculator, a vice president? I can't believe it" . . . **Michael Lippman**, again desperate for print, sends us a **Kermit the Frog** doll in anticipation of the new **Muppets** album; we submit, and preview the album in COAST . . . **Mike Falcon's** in-depth study of Mom and Pop retailers stuns the industry with its incredible revelations . . . **Neil Young's** "Decade" is finally released after several delays, and immediately wins our "best album notes" award for the year. **Martin Mull** is also in contention for his notes on the Capricorn re-issue of his "greatest hits"; "I left to learn the ABC's of the record industry," Martin says . . . **Steely Dan** makes the cover, and the "Who In the World" section is mysteriously expanded to three times its normal length at the hands of a certain west coast editor . . . **Joel Friedman's** death saddens the industry . . . **Mary Travers** signed to Chrysalis, prompting **Todd Everett** to wonder if **Peter and Paul** were signed too: "Then they could be the New Chrysalis Minstrels" . . . **Jackie DeShannon** makes a welcome return to circulation with her "You're The Only Dancer" album . . . **Guy Lombardo's** name is added to the list of industry figures whose deaths leave a noticeable gap . . . The always pithy **Bob Merlis**, describing a new band called **Roogalator**, says that they're "not a great band, but they're stupid . . ." Unbelievable but true: **The Sex Pistols** actually have an album out in America (Warners is the company that finally took a chance), and an intense item it is . . . In an RW dialogue, **Randy Newman** reveals his secret passion for **The Floaters**.

CLOSE ENCOUNTERS OF EVERY KIND: By Turkey Day, you'd think the outer space connection would be wearing thin, but this year sees the fever only rising, thanks to the premiere of **Steven Spielberg's** "Close Encounters of The Third Kind." This time, there's no surprise as there'd been with "Star Wars," and RW's staff succeeds in playing hooky long enough to catch the first public performance at the Dome, along with Fantasy's **Bob Mercer**, who also feigns a one-day flu attack.

Newsweek gives away the ending a week before it opens, New

West jumps on the bandwagon with its flying saucer cover, and labels are already planning various "Close Encounters" singles and lps. More telling, however, is the overall star fever prevailing in the Biz: **ELO's** new lp features a stunning mothership based on the Wurlitzer-styled logo from "A New World Record," The **Sylvers** turn their logo into a spacecraft, The **Carpenters and Earth, Wind & Fire** likewise use sci-fi covers, and Passport goes everyone one better by unveiling a project the canny **Marty Scott** had started long before the space rush, "**The Intergalactic Touring Band.**"

Although the latter is really late '60s English prog-rock done to a turn, we get flooded with press releases for two weeks, all prattling about something called the **Vibra Corp.** and its chief product, the **Vibracon Globe**. We remain shrewish at best, pointing out incorrect usages (they call black holes "dark stars," in a misguided homage to **C, S & N**) to the local folk but somehow resisting snide ink.

By mid-December, Arista will have its "Close Encounters" soundtrack, Millennium their **Meco** pop/disco treatment of same, and COAST is patiently waiting for the first longplayer of sci-fi polkas. Although reliable sources indicate talks are underway between the film's producer, **Julia Phillips**, and imperial funklord **George Clinton**, who's had considerably more experience with Motherships than Phillips, the next installment in the P-Funk legend will be **Parliament's** "Funkentelechy vs. The Placebo Syndrome," which owes more to "Star Wars" in its package graphics than to Spielberg's flick.

Meanwhile, COAST watchers are starting to seriously question whether We Are Not Alone, and, if we aren't, who should draw up the seating plan and pay the check. And as the new year loomed ahead, with no break to sightings, we could only ponder the sad trick of fate that led **Jobriath** to make his debut three years too soon.

DECEMBER: By this time, we figure two things: One—if both of you have stuck it out this far, as we've given you an entire year of regurgitation in probably more detail than anyone could have wished, for the last hurrah you deserve something more; Two—there isn't much point in recapping the events of this month, because they're undoubtedly fresh in the minds of our totally current events-conscious readers. But just in case you've been in Tierra del Fuego for the last four weeks: December began with the mysterious death of concert promoter **Steve Wolf**, leaving several as yet unanswered questions about just what happened . . . The release of **Cher and Gregg's** album is called "long awaited;" we're skeptical . . . Capitol's EMI America label is formally introduced, with **Don Grierson**, **Bill Straw** and **J. J. Jordan** joining **Jim Mazza** in the new operation's executive tier . . . RW west coast employees, as well as one east coast interloper, are still reeling in pleasant shock over **Elvis Costello's** late November appearance in town, which included a stop at RW's party for new marketing director **Christy Wright** . . . **Johnny Carson** admits that he'd "give a year's salary" for an inside look at the celebrated **Dolly Parton** upper torso; Dolly herself candidly admits that one of her favorite jokes is as follows: "What's worse than a giraffe with a sore throat? Dolly Parton with a chest cold" . . . **Mike Falcon** again amazes the biz with his daring in-depth look at the **Flamenco Boogie Band** . . . **Queen** comes to town, and west coast receptionist **Orly Kroh** sets new record by installing 28 pictures of **Roger Taylor** and **Freddie Mercury** in two square feet.

And now for the real news: COAST's year-end promo awards, given to those companies whose promotional merchandise exceeded the bounds of imagination, intelligence and taste.

COLORED VINYL: An incredible amount of contenders. Most were in your basic reds (**Sparks**, **Sammy Hagar**, **Suzy and the Red Stripes**), whites (**Bebop Deluxe**) and blues (**ELO**, **The Beatles'** "Hamburg" album, **Elvis Presley** and **Dave Mason**; special citation to Columbia for matching Mason's "Let It Flow" blue vinyl with the logo on the disc), but there were a number of notable variations: pink, for a **Graham Parker** EP; bowling-ball pink, for a **Stranglers** EP; green, for an **ELO** single; yellow, for a **Starz** single; clear, for a **Cheryl Dilcher** album—another special citation for this one, probably the hardest item for a d.j. to cue since the forerunner of all colored vinyl, Dave Mason's "Alone Together." But just when we thought there would be a real contest to decide the winner, the indisputable victor arrived in late December: A&M managed to press, in limited edition, a **Peter Frampton** disc with the complete cover, multicolors and all, of "I'm In You" reproduced in the vinyl. After that one, it wasn't even close.

(Continued on page 151)



## The Coast (Continued from page 150)

**NON-WEARABLE ITEMS:** Chrysalis reached both a nadir and a high point in this category. On the former score, the terra-cotta head with a pair of duck tails that would do **Fabian** proud—and apparently a push for Chrysalis' **Split Enz**—was absurd. The duck tails, with the application of some sesame seeds and water in a noxious mixture, were supposed to sprout into facsimiles of Split Enz' own weird hairstyles. Maybe our thumbs are green for different reasons, but we couldn't get ours to do anything but dry up. **Rare Earth's** can of soil was definitely an improvement.

On the other hand, Chrysalis' **Babys** mirror undoubtedly found multiple uses, in positions both horizontal and vertical; this item was a reflection of the company's growing awareness of changing industry lifestyles.

The rest of this year's non-wearable merchandise was the usual assortment of lighters, coffee mugs, baseball hats, **Roger Daltrey** holograms and **Tom Waits** banks. We were intrigued with the **Mary Kay Place** and **Charlie** calendars, especially since the former was individually signed. We also liked the lucite **Roy Ayers** paperweights and UA's "Rocky" boxing glove weights, while Casablanca (last year's champ for the ridiculous camel plaques, which **RW** west coast thoughtfully arranged into the notorious "hump wall") and Columbia deserve particular praise for putting together the most complementary line-up of the year, the former's **Long John Baldry** ceramic match-striker and the latter's oversized **Rex** matches. Honorable mentions: The **Rolling Stones** chattering teeth; **Lavender Hill Mob** water pistols; **Cat Stevens** yo yos; **Gallagher and Lyle** radios; **Commodores** bricks, which had merit simply by being totally useless; and **Enchantment** rubber frogs with "Gloria" necklaces around their throats.

Most tasteless item was again no contest: Mercury's dead rats, thankfully never delivered on behalf of the **Boomtown Rats**.

**WEARABLE ITEMS:** A varied offering this year, imaginative and thoroughly geared for the now generation of the '70s. Arista set the pace by providing lists for recipients' various sizes and requirements; we told them that we preferred Puligny Montrachet and Hawaiian from the lee side of Maui.

**Charlie Blue** proved that it's more than possible to go through the year without ever donning store-bought attire; between his **Stranglers** scarf, **Kinks** bathrobe, **Cheap Trick** underwear and **Mylon LeFevre** sweat socks (although we wondered a bit when he scored a **Barbra Streisand** jogging suit), Blue was nattily dressed at all times. Of course, there were several jackets and countless T-shirts, and it is from the latter assortment that we draw this year's winner: the entire line of Stiff Records apparel. One of their messages was "If it ain't Stiff it ain't worth a fuck;" others were equally graphic and effective. Honorable mention, T-shirts: Island's six **Steve Winwood** shirts in designer colors; Fantasy's **David Bromberg**, with a wonderful **B. Kliban** drawing for "Reckless Abandon;" Sire's punk-rock Bugs Bunny; and others too numerous to detail.

## Bottom Line Yields Treasure



Epic group Treasure recently made their N.Y. debut at the Bottom Line. Pictured backstage (from left) are: Rick Swig, director of national promotion, Chrysalis Records; Russell Dashiell; Lennie Petze, VP, a&r; Jerome Barkum of the N.J. Jets; Felix Cavaliere; Larry Schnur, assistant to the VP of a&r, and Bruce Harris, director a&r. Kneeling are Vinnie Cusano and Jack Scarangella of Treasure and Mike Atkinson, west coast a&r.

## CONCERT REVIEW

### 'People's Concert' a Success

■ LOS ANGELES—Local FM giant KMET has recently enacted an experiment designed to offset the soaring cost of concert tickets through the Station's series of "People's Concerts." The concerts, which are held in small halls, are a sure-fire sellout at \$2.50 a head. The concept gives new bands that need exposure as well as other good bands that carry only a modest following a chance to reach a public unwilling to lay down the usual \$6.50-\$9.50 for a concert ticket.

The second "People's Concert" held at Royce Hall, UCLA, featured the Ozark Mountain Daredevils (A&M) with special guest Richard Torrance (Capitol). The Ozarks are not your typical country rockers. Their skillful use of banjo, mandolin, fiddle and harp, integrated with the usual rock band instruments, creates a backwoods bluegrass feel. When synthesized with pop on numbers like "Walking Down the Road," "Chicken Train," "Homemade Wine" and "Moon on the Rise,"

the result is distinctive and thoroughly enjoyable.

Occasionally, the Ozarks do lapse into cliched, three part Eagles-type harmonies which may sound pleasant but do little to establish the group's own musical identity. Featuring material from their latest lp on A&M, the highlight of their hour-plus set was an authentic toe tappin' bluegrass instrumental called "Stinghead."

Hardly a newcomer to music, Richard Torrance (Capitol) first established himself a few years ago with a band called Eureka; a small but loyal following has continued to enjoy his music, and for good reason. Torrance's songs are a mixture of several influences: southern rock, reggae and soul-infected pop. His well-rehearsed five-piece band displayed their versatility by moving smoothly from light, airy ballads like "Stay Young" and "Rio de Janeiro Blues" to light and punchy rock pieces like "It's Magic."

Barry Craig

## KSHE Celebrates 10th Anniv.



On hand to wish a happy birthday at KSHE's 10th Anniversary Party are (from left): Scott Kranzberg, director of national promotion, Chrysalis Records; Billy Bass, vice president, promotion, Chrysalis Records; Bobby Zurich, national album promotion director, RSO Records; Craig Lambert, Detroit promotion manager, Capitol Records; Bob Burch, national program director, Century Broadcasting Corp.; Joshua Blardo, national album promotion director, Private Stock; Bobby Applegate, vice president, promotion, Ariola America Records.

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# Top 25 Disco Records of 1977

1. **LOVE IN C MINOR/CERRONE'S PARADISE/SUPERNATURE**—Cerrone—Cotillion (lps)
2. **LOVE & KISSES**—Casablanca (lp)
3. **ONCE UPON A TIME . . . / I REMEMBER YESTERDAY**—Donna Summer—Casablanca (lps)
4. **DEVIL'S GUN**—C.J. & Co.—Westbound (lp)
5. **VILLAGE PEOPLE**—Casablanca (lp)
6. **I NEED A MAN/PORTFOLIO**—Grace Jones—Beam Junction/Island (disco disc/lp)
7. **DISCO INFERNO/TRAMMPS III**—Atlantic (lps)
8. **DON'T LET ME BE MISUNDERSTOOD**—Santa Esmeralda—Casablanca (lp cut)
9. **AFRICAN QUEENS**—Ritchie Family—Marlin (lp)
10. **DO YOU WANNA GET FUNKY WITH ME**—Peter Brown—TK (disco disc)
11. **DO WHAT YOU WANNA DO**—T Connection—TK (disco disc)
12. **LOLEATTA**—Loleatta Holloway—Gold Mind (lp)
13. **DANCE, DANCE, DANCE**—Chic—Atlantic (disco disc)
14. **NATIVE NEW YORKER**—Odyssey—RCA (disco disc)
15. **TEDDY PENDERGRASS**—Phila. Intl. (lp)
16. **LOVE SHOOK**—Pattie Brooks—Casablanca (lp)
17. **MAGIC BIRD OF FIRE**—Salsoul Orchestra—Salsoul (disco disc)
18. **LE SPANK**—Le Pamplemousse—AVI (disco disc)
19. **HOLD TIGHT**—Vicki Sue Robinson—RCA (disco disc)
20. **COCOMOTION**—El Coco—AVI (lp cut)
21. **DR. LOVE**—First Choice—Gold Mind (disco disc)
22. **GOT TO GIVE IT UP**—Marvin Gaye—Tamla (lp cut)
23. **UPTOWN FESTIVAL**—Shalamar—Soul Train (disco disc)
24. **I CAUGHT YOUR ACT**—Hues Corporation—Warner Bros.—(disco disc)
25. **FROM HERE TO ETERNITY**—Giorgio—Casablanca (lp)

# The Essential Disco Albums of 1977

1. **LOVE IN C MINOR/CERRONE'S PARADISE/SUPERNATURE**—Cerrone—Cotillion
2. **LOVE & KISSES**—Casablanca
3. **ONCE UPON A TIME/I REMEMBER YESTERDAY**—Donna Summer—Casablanca
4. **DEVIL'S GUN**—C.J. & Co.—Westbound
5. **VILLAGE PEOPLE**—Casablanca
6. **DISCO INFERNO—TRAMMPS III**—Trammps—Atlantic
7. **DON'T LET ME BE MISUNDERSTOOD**—Santa Esmeralda—Casablanca
8. **AFRICAN QUEENS**—Ritchie Family—Marlin
9. **LOLEATTA**—Loleatta Holloway—Gold Mind
10. **TEDDY PENDERGRASS**—Phila. Intl.
11. **LOVE SHOOK**—Pattie Brooks—Casablanca
12. **PORTFOLIO**—Grace Jones—Island
13. **COCOMOTION**—El Coco—AVI
14. **LIVE AT THE LONDON PALLADIUM**—Marvin Gaye—Tamla
15. **FROM HERE TO ETERNITY**—Giorgio—Casablanca
16. **MAGIC JOURNEY**—Salsoul Orchestra—Salsoul
17. **COSMIC WIND**—Mike Theodore—Westbound
18. **BACK HOME**—Dennis Coffey—Westbound
19. **MAGIC LOVE**—Michele—West End
20. **MUNICH MACHINE**—Casablanca
21. **SWEET DYNAMITE/CLAUDJA**—Claudia Barry—Salsoul
22. **TWO HOT FOR LOVE**—THP—Butterfly
23. **WATCH OUT**—Trax—Polydor
24. **STAR WARS AND OTHER GALACTIC FUNK**—Meco—Millennium
25. **CHIC**—Atlantic
26. **PHILADELPHIA CLASSICS**—Various Artists—Phila. Intl.
27. **MAGIC FLY**—Space—UA
28. **KINGS OF CLUBS**—Chocolats—Salsoul
29. **DELUSIONS**—First Choice—Gold Mind
30. **GOT TO HAVE YOUR LOVE**—Fantastic Four—Westbound
31. **CHOOSING YOU**—Lenny Williams—ABC
32. **TURN THIS MUTHA OUT**—Idris Muhammed—Kudu
33. **JEAN CARN**—Phila. Intl.
34. **JE T'AIME**—St. Tropez—Butterfly
35. **REJOICE**—Emotions—Columbia
36. **UP JUMPED THE DEVIL**—John Davis & the Monster Orchestra—Sam
37. **TRANS-EUROPE EXPRESS**—Kraftwerk—Capitol
38. **LIFE IS MUSIC**—Ritchie Family—Marlin
39. **DOWN TO LOVE TOWN**—Originals—Motown
40. **GIVE AND TAKE**—Dynamic Superiors—Motown
41. **NEW HORIZON**—Isaac Hayes—Polydor
42. **BIONIC BOOGIE**—Polydor
43. **BIG TIME SOUNDTRACK**—Smokey Robinson—Tamla
44. **IN FULL BLOOM**—Rose Royce—Whitfield
45. **BABY IT'S ME**—Diana Ross—Motown
46. **I KEEP COMING BACK FOR MORE**—Brenda & the Tabulations—Chocolate City
47. **SEND IT**—Ashford & Simpson—Warner Bros.
48. **THE DEVIL IN ME**—Thelma Houston—Tamla
49. **L.A. BOUND**—King Errisson—Westbound
50. **DIAMOND TOUCH**—George McCrae—TK
51. **WHAT'S ON YOUR MIND**—Hodges, James & Smith—London
52. **AIN'T IT GOOD FEELING GOOD**—Eloise Laws—Invictus
53. **THE PLAYERS' ASSOCIATION/ BORN TO DANCE**—Players' Association—Vanguard
54. **CROSSOVER**—Rice & Beans—Dash
55. **CELI BEE & THE BUZZY BUNCH**—APA
56. **DISCO CHAMPS**—Trammps—Phila. Intl.
57. **GLORIOUS**—Gloria Gaynor—Polydor
58. **ELI'S SECOND COMING**—Silver Blue
59. **SONS OF THE GODS**—Ripple—Salsoul
60. **ZODIAC LADY**—Roberta Kelly—Casablanca

# Disco 'Essentialized'

■ NOTE: Again this year, I feel I should point out that the year-end lists of "top disco records" and "essential" albums and disco discs are personal, rather than statistical, compilations; they are an attempt to organize and rank the most important, influential and interesting disco releases of 1977 from a critical perspective. So while general popularity has, of course, been taken into account, weekly chart positions have not. In the top 25 records for the year, albums, album cuts and disco discs are listed as equals but, inevitably, albums have more weight and groups of records—representing one performer's output for the year, like the Cerrone trio at the top—count as one and naturally have the most impact of all. The "essential" lists are meant to be basic library collections—the 120 records most necessary for survival on the dance floors of America (no imports) this year. In an effort to have as little overlap as possible between the two lists, disco discs were listed only if they preceded or varied from the album versions and albums were listed only if they contained considerably more than their popular disco-disc cut. Though the majority of the disco discs included this year were (and in most cases still are) available commercially, a number (like my number one choice, "Devil's Gun") were pressed in limited quantities for promotional use only and are listed as necessities in any DJ's own collection. By the way, Thelma Houston's "Don't Leave Me This Way" is not included this year because it came out in 1976 and made it into last year's top 25. I realize the cut lasted long into 1977 (it went off the DISCO FILE chart on April 23 after one of the longest chart runs of the year), and we certainly don't mean to slight a record so fine, but rules are rules.

Vince Aletti.

# The Essential Disco Discs of 1977

1. **DEVIL'S GUN**—C.J. & Co.—Atlantic
2. **I NEED A MAN**—Grace Jones—Beam Junction
3. **DO YOU WANNA GET FUNKY WITH ME**—Peter Brown—TK
4. **DO WHAT YOU WANNA DO**—T Connection—TK
5. **DANCE, DANCE, DANCE**—Chic—Atlantic
6. **NATIVE NEW YORKER/EASY COME, EASY GO**—Odyssey—RCA
7. **MAGIC BIRD OF FIRE**—Salsoul Orchestra—Salsoul
8. **LE SPANK**—Le Pamplemousse—AVI
9. **HOLD TIGHT**—Vicki Sue Robinson—RCA
10. **DR. LOVE**—First Choice—Gold Mind
11. **UPTOWN FESTIVAL**—Shalamar—Soul Train
12. **I CAUGHT YOUR ACT**—Hues Corporation—Warner Bros.
13. **BLOCK PARTY/I CAN'T TURN YOU LOOSE**—Anthony White—Salsoul
14. **HIT AND RUN/WE'RE GETTING STRONGER**—Loleatta Holloway—Gold Mind
15. **UP JUMPED THE DEVIL**—John Davis & the Monster Orchestra—Sam
16. **I GOT TO HAVE YOUR LOVE**—Fantastic Four—Atlantic
17. **MUSIC**—Montreal Sound—TK
18. **RUNNING AWAY**—Roy Ayers—Ubiquity—Polydor
19. **PIPELINE**—Bruce Johnston—Columbia
20. **SLOW DOWN**—John Miles—London
21. **IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME**—Barry White—20th Century
22. **I FEEL LOVE/THEME FROM "THE DEEP"**—Donna Summer—Casablanca
23. **I GOTTA KEEP DANCIN'**—Carrie Lucas—Soul Train
24. **LOVIN' IS REALLY MY GAME**—Brainstorm—Tabu
25. **MOONBOOTS**—ORS—Salsoul
26. **SPRING RAIN**—Silvetti—Salsoul
27. **MAGIC FLY (JOURNEY INTO LOVE)**—Kebekelekrik—TK
28. **EROTIC SOUL**—Larry Page—London
29. **WHAT'S YOUR NAME, WHAT'S YOUR NUMBER**—Andrea True Connection—Buddah
30. **STONE TO THE BONE**—Timmy Thomas—TK
31. **ON FIRE**—T Connection—TK
32. **EXPRESS YOURSELF**—New York Community Choir—RCA
33. **DANCIN'**—Crown Heights Affair—Delite
34. **KISS ME**—George McCrae—TK
35. **SHAME**—Evelyn "Champagne" King—RCA
36. **SUPERMAN**—Celi Bee & the Buzzy Bunch—TK
37. **YOU'VE GOT MAGIC**—Rice & Beans—TK
38. **SINCE I FELL FOR YOU**—Hodges, James & Smith—London
39. **GOING BACK TO MY ROOTS**—Lamont Dozier—Warner Bros.
40. **LOCKED IN THIS POSITION**—Barbara Mason & Bunny Sigler—Curton
41. **TATTOO MAN**—Denise McCann—Polydor
42. **24 HOURS A DAY**—Barbara Pennington—UA
43. **TOUCH ME, TAKE ME**—Black Light Orchestra—RCA
44. **DEEPER**—New Birth—Warner Bros.
45. **BACK IN LOVE AGAIN**—L.T.D.—A&M
46. **HEY YOU SHOULD BE DANCING**—Gene Farrow—UA
47. **I'VE GOT TO DANCE TO KEEP FROM CRYING**—Destinations—AVI
48. **SPEAK WELL**—Philly USA—West End
49. **DISCOMANIA**—The Lovers—TK
50. **BLOOD AND HONEY**—Amanda Lear—Chrysalis/Direction
51. **NEW YORK, YOU GOT ME DANCING**—Andrea True Connection—Buddah
52. **GET HAPPY**—Jimmy "Bo" Horne—TK
53. **THE WAY YOU DO THE THINGS YOU DO**—Foxy—TK
54. **OVER AND OVER/DOWN, DOWN, DOWN**—Sylvester—Fantasy
55. **SPIRIT OF SUNSHINE**—Chuck Davis—West End
56. **THE FINAL THING**—Steve Bender—London
57. **TURN ON THE LIGHTS**—Kellee Patterson—Shadybrook
58. **LOVE IN C MINOR**—Heart and Soul—Casablanca
59. **MARY HARTMAN, MARY HARTMAN**—Sounds of Inner City—West End
60. **DISCO LUCY**—Wilton Place Street Band—Island



# DISCO FILE TOP 20

DECEMBER 31, 1977

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

# DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ For those of us who've always taken disco seriously, 1977 was a very good year. Comfortably past that awkward fad stage when it was always on the defensive, disco was more confident, more relaxed and more creatively expansive than ever. The rise of new wave rock has helped ease the antagonism of the rock audience and its critical establishment toward disco; the resulting mood of peaceful coexistence (approaching mutual appreciation) has tended to open up the pop charts to a wider range of genuine disco records. Disco now makes fewer compromises and so comes on much stronger.

Surely the most influential disco music this year has come from Europe where French producer/performers like **Cerrone** and **Alec Costandinos** took the **Giorgio Moroder/Pete Bellotte** sound one step further with sustained, dramatically structured, intriguingly avant-garde compositions that filled the entire side of the record. Albums with two tracks, one to each side, became commonplace and import music had its hottest year, with nearly every major European record being snatched up for American release almost as soon as it broke. Of course, Moroder and Bellotte were not about to be outdone and their work with **Donna Summer** (particularly "I Feel Love" and the "Once Upon a Time" double album) as well as their individual work (Giorgio's "From Here to Eternity," Bellotte's production with **Trax** and **Marsha Hunt**) prove that both are lively, consistent and vital talents quick to absorb new influences (**Kraftwerk** was a key one this year) and certain to remain at the head of their class. The Eurodisco sound found many American proponents—some innovators, others mere imitators—but, more importantly, it opened up the entire field to longer, wilder, and more complex material; more risks were taken on the creative side and the results were, more often than not, rich and exciting.

The commercial disc field continued to expand, involving nearly every major label including Columbia (though their program seems tentative and directionless) and Atlantic (whose very first commercial

(Continued on page 170)

## Denne and Gold Sign with MCA



MCA Records has announced the signing of **Mickey Denne** and **Ken Gold**. Denne and Gold were brought to the MCA label by MCA's New York vice president **George Lee**, pictured above at the recording session for Denne and Gold's January lp release.

## A&M Taps Decker

■ LOS ANGELES—Kip Cohen, vice president, a&r, A&M Records, has announced the appointment of **Artie Decker** to the newly created post of talent acquisition representative, southeast.

Decker will headquarter at Together Distributors in Atlanta and report directly to Cohen.

## 'Chorus Line' Gold

■ NEW YORK—Columbia Records' original cast album of the Broadway hit "A Chorus Line" has been certified gold by the RIAA.

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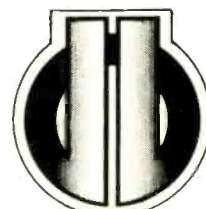
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# New York, N. Y.

(Continued from page 130)

"I'm in the business of making money" was his answer. And that's the way it is.

ON THE BEAT: Average Joe columnist whose initials are D.M. was spotted on line at Korvette's, waiting to get **Jane Olivora's** autograph. "Did you actually buy those records?" he was asked by a passerby who recognized the world famous coach slash manager slash grand wazoo. "No sir," he replied, "I got them free, baby. That's f-r-e-e. Gratis." He's no fool: Not only did he wind up with her autograph, but he got her telephone number as well.

**Perri Chasin**, a publicist who has been known to seat your columnists near the kitchen with all the other riff-raff is tapped director, press and public info, CBS Intl. . . . N.Y., N.Y. predicts great things for **Fotomaker**. "Who?," people asked. Just wait til their record comes out in February, you screwheads . . . **Mike "The Hawk" Falcon** gives a bird's eye view of the expanding number of superstores . . . Residents of Nut Central are given a three day reprieve when **Alan "The Twit" Wolmark** is sent to the Catskills to cover a Sam Goody convention. Thank goodness for small favors . . . **Sam Sutherland** is on the case of the Music Plus "Zebra" Account. Sam is, of course as we all know, accustomed to wearing stripes . . . Pat Baird writes, "Cleveland Is A Happening Market." If that's so, SFS, why don't you move there? . . . **Carol Strauss-Klenfner** joins DIR . . . MCA declares War . . . Alan "Chump" Wolmark tarnishes the pages of RW again with another concert review . . . Who is **Steven X. Rea**?

RW bows its new feature on passive research, Call Outs, guaranteed to confound everyone still bewildered by the Sales Index . . .

COVERS: **Ted Nugent, Rose Royce, Country Music** (with a Special Salute), **War & Rush**.

DIALOGUES: A two parter with **Barrie Bergman, Louis Benjamin, Jeff Wald** and **Chuck Kaye**.

## NOVEMBER

**Alan Wolmark** begins his extensive coverage of the Allen Klein trial and is detained overnight in a holding cell after being mistaken for **Theodore 17X Muhammad** . . . **Marty Thau** forms the Red Star label.

OUR GAIN IS 20th CENTURY'S LOSS or WHEW, WE THOUGHT THEY'D NEVER LEAVE: Guess who goes you-know-where. They're outta here . . . **Stan Bly**, who has not had a chance to unpack his bags for the past eight months is now named VP, national promotion for MCA . . . **1 Martin Pompadur** named president of Ziff . . . **Foreigner** now double platinum.

AWSSH, ANOTHER MIKE SHAIN STORY: "Newly confirmed Copyright Tribunal Races With Clock" Zzzzzz . . . The on-again, off-again **Heart "Magazine"** album is off-again . . . CBS fetes **Mary Kay Place** and her fave columnists find out about it a week later . . . **Foghat** benefits the N.Y. Public Library . . . After serving four months with the company, it's official, "Columbia Names Fishel to A&R Post." Does anyone care anymore? . . . Two concerts overwhelm your columnist with the initials B.T. First there was **Graham Parker and the Rumour** at the Bottom Line with a midnight show that started at 2:00 a.m., and then **City Boy** with an impressive set at the Palladium . . . **David McGee** interviews **Johnny Rivers** and refrains from asking him to sing a few bars of "Secret Agent Man" . . . New Wave News previews "Never Mind the Bollocks Here's the **Sex Pistols**" . . . THEY OUGHTA GET SOME KINDA AWARD: **Dave Marsh** and **Robert Christgau** board a plane for a Buffalo symposium on the new wave only to discover inflight that they were en route to Chicago . . . **Elvis Costello's "My Aim Is True"** is released in the U.S. . . . N.Y., N.Y. asks, "Ian Hunter to Mercury?" but the question of the week is, "Will Alan Wolmark soon be pushing up daisies?"

WHO CARES DEPT.: **Stan Soifer** had a birthday.

**Marc "Ol' Tin Ear" Kirkeby** does a New Talent feature on Talking Heads. **John Rockwell** applauds . . . **Pat Baird** interviews **Cy Coleman** under the headline: "Cy Coleman's Famous Obscurity" . . . **Christy Wright** and **Doree Berg** join the RW chart department and **Mike Val-lone** is named research director and no, this is not an April Fool's joke . . . Alan "The Spy" Wolmark is pictured with **Graham Parker** and the Rumour at the Bottom Line. **Chuck Pulin's** wide angle lens cracks . . . **Dave McGee** gets the scoop on the **Mark Farner** . . . **Joel**

### RADIO STATION POSITION AVAILABLE

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**Friedman** dies at age 52 . . . Another great Pat Baird story: "Chappell Pubberies Show Chart Strength." . . . Ariola bows the Zombie label and names former RW screwhead **Pam Turbov** to a p.f. post . . . Chrysalis bows New York office but has to hold their party in the lobby because the offices are too small . . . **Guy Lombardo** dies at age 75 . . . Sire signs **Tuff Darts** . . . **David McGee** on the departure of **Toni Profera**: "Tony who?" . . . **Michael Schanzer** reviews **Desmond Child & Rouge** and forgets what they sound like because he was in another dimension at the time . . . Great. **Sam Sutherland** is still writing about **Steely Dan** (Who In The World). Zzzzzzz . . . Picture Of The Month: **Robert Gordon** visits RW, L.A. Standing next to **Spence** "Are my ads in" **Berland**, he looks like he just stepped out of a Fifth Ave. fashion boutique. Also pictured are **Jody** ("Make sure you spell my name right") **Utall** and the guy with the chest wig . . . RW bows London office . . . **Henry Droz** named president, WEA Corp. . . . Columbia promotes the dapper **Hope Antman** . . . **John Kalodner** makes a beard prediction with the label's latest signing, **Allan Clarke**.

The **Rolling Stones, High Inergy, Steely Dan** and **Rod Stewart** were pictured on the cover. Dialogues were with **Don Davis, Seymour Stein, Jimi Fox** and **Randy Newman** and Jazz was the subject of a special section.

## DECEMBER

Rocket and MCA split . . . Record World hosts a gala west coast party that brings out many M.I.A.s including **Karen Williams** but the event pales in comparison to the east coast shindig held two weeks later at the U.S. Steakhouse . . . **Jean Michel Jarre** visits Nut Central . . . The **Kinks** release "Father Christmas," their best single in many a year. **Ray Charles** releases "I Can See Clearly Now." . . . **Don Zimmermann** named president, Capitol . . . **Sammy Vargas** is named Man Of The Year in a unanimous decision by these columnists. Vargas' culinary tastes are unsurpassed in this business as he proved on three separate occasions, the three times he treated us to a Sylvia's lunch. Sammy clinched his placing on December 12 with a feast straight from Sylvia's kitchen at 126th St. and Lenox Ave. for the entire office and guests including **Isaac Hayes** (who just happened to be here for an interview) and runner-up for the Man Of The Year, **Michael "Kingfish" Leon**. Placing a strong third was **Art Collins** who got the sympathy votes after his nocturnal emission.

**Udo Lindenberg** was in N.Y.C. preparing for an American tour . . . **Samuel Graham** interviews **Mary Kay Place**, an experience she later describes as comparable to coming face to face with a character out of "Fernwood Tonight."

Capitol unveils new EMI America label . . . Arista signs the **Strawbs** . . . Dip Taps **Mensche** . . . **The Muzzy Band?** . . . In the tradition of the Sales Index and Call Outs, RW unveils Hot Adds.

Sam Goody enters into a preliminary merger agreement with American Can . . . What better time than Christmas to write about Christmas albums, so N.Y., N.Y. undercovers some of the classic records of the season from **Merle Haggard** to **Stevie Wonder** to **Paul and Paula**.

ON THE COVER: **Meco, K.C. & the Sunshine Band, Crystal Gayle** and **Blue Oyster Cult**.

DIALOGUES: **Bud Prager, David Bowie, Ted Nugent, Kip Cohen**.

SPECIAL SALUTES: **K.C. & the Sunshine Band, Ted Nugent**.

## Gallant Group



Patsy Gallant has become the first Canadian artist to receive a silver disc for a single in the U.K. She was presented with the disc on a recent visit to London for "From New York To L.A." She was in London to promote her album and latest single, both entitled "Are You Ready For Love." Patsy Gallant (center) is pictured with (from left) Vic Lanza, general manager of the EMI Records, MOR division; Sue Baker, press and artist liaison manager, EMI MOR division; producer Ian Robertson; Roger Ames of EMI's international division; Al Mair, president of Attic Records; Peter Hunsley, marketing manager of EMI's MOR division; and Richard De Sylva, TV promotion manager, EMI Records.



# Record World sure knows how to pick 'em



Abba (STIM)



Roy Ayers Ubiquity



Bay City Rollers



Boston



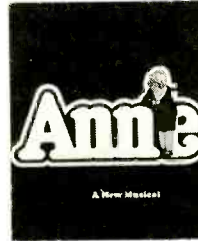
Brick



Shaun Cassidy



Chicago



Charnin & Strouse



Commodores



Neil Diamond



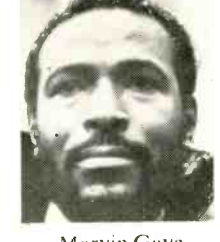
Eagles



Foreigner (SACEM/PRS)



Peter Frampton



Marvin Gaye



Heart



Isley Brothers



Kiss



Gladys Knight



Steve Martin



Steve Miller Band



Olivia Newton-John



Ted Nugent



Alan O'Day



Johnny Rivers



Kenny Rogers



Rufus/Chaka Khan



Leo Sayer



Boz Scaggs



Carly Simon



Barbra Streisand



Grover Washington, Jr.



Stevie Wonder

# ASCAP

We've Always Had the Greats



# Dave Grusin: Versatility Personified

By SAMUEL GRAHAM

■ LOS ANGELES — When you're talking about versatility, you're talking about Dave Grusin. Producer, arranger, conductor, keyboardist, composer for film ("The Heart is a Lonely Hunter," "Three Days of the Condor") and television ("Maude," "Good Times," "Baretta"): Grusin is all of these, and he has recently released his first solo album for Polydor Records, "One of a Kind." *Record World* recently talked with Grusin and his partner Larry Rosen about their production company, Grusin's album and their many projects together.

"I'm pretty happy with 'One of a Kind,'" admits the Colorado-born Grusin, "which is amazing for me—I usually don't like what I do." While he had recorded some solo work for Columbia in the mid '60s, he now recognizes that "people weren't buying that kind of record then." He has since been so involved with film and television scoring—including such recent movies as "Bobby Deerfield" and "The Goodbye Girl"—and also with his and Rosen's production company, which handles new and stylish young artists such as Earl Klugh, Noel Pointer and Patti Austin, that he's had very little time for solo projects. "But I gave up a lot of my outside film and television work to form the production company," Grusin says, "so I figured that as long as I'd already given up that time, I would do my own album." And it proved to be a successful venture; unlike the mostly bland work made by session players who have spent so much time on other artists' records that they have nothing to say for themselves, "One of a Kind" is one album that reflects the true talents of the man whose name is on the cover.

Making "One of a Kind" was naturally a very different experience, as Grusin explains: "Mostly it was an opportunity for a certain kind of expression, things that I couldn't do when scoring for TV or movies, where one medium is subservient to another." He is very conscious of moving away from what he describes as "categories of scoring. The minute you hear jazz with a film, it puts some kind of stigma on the film, a sociological kind of thing. In a movie," he continues, "what's up there on the screen dictates what you do musically. I don't believe, as many people do, that the best score is the one you don't hear, but the score can't detract from the movie itself. It's a weird marriage, music and film. But with your own record, you can do whatever you want."

The Grusin/Rosen association extends back to 1961, but their production company wasn't formed until a couple of years ago, when "it seemed like a good idea to form a company." As of now, their operation is essentially two-fold: On the one hand, they will create production deals, wherein Grusin and Rosen will find an artist (such as violinist Dave Valentin) and bring him to a label under their umbrella; on the other hand, they will be sought out by an artist (such as singer Austin and guitarist Klugh) who is already signed to a label. In either case, says Rosen, "We're not actively soliciting. But we're looking for young people that we can sign and then do the entire package. We're trying to create a family type of thing."

"These kids we're working with are so open," adds Grusin. "They really want to play. They don't know much about the record business, they're very confident. And molding these people from the very beginning is a lot of the fun. There's always an incredible amount of growth between the first and second albums." They've just finished Pointer's second venture, and "it's a much stronger album," Grusin says. "It's like night and day."

Working with Klugh and Pointer in particular has had its special challenges, Grusin says, because of the nature of the artists' instruments — those instruments have to be protected, in a way, so mixing their records is a strange thing. We often end up hiring electric guitarists to back up an acoustic guitar lead, and that's unusual." But such things are what sets Grusin/Rosen productions apart. As Rosen says, "Conceptually, there's a certain sound we have that's different from other things."

Because of their sound and

their "package" approach, Grusin and Rosen are looking to form their own label. "It would be nice to have it all in the same place," Rosen confesses, "and our own label is the obvious objective." Rosen also points out that record companies are rarely willing to spend money on a new artist without a track record, as they will with an established act; as a result, he and Rosen are often forced into the role of managers as well as producers, to ensure that their artists get what they believe is a fair shake. "With our own label, that wouldn't be a problem," Grusin contends. "We feel that we need the foundation of our own company to really see a project all the way through. That's the goal at this point, and we're getting close. Rather than diversify with a lot of companies"—they now deal with Blue Note/United Artists, CTI and Polydor—"We'd rather wait until the time is right for our own label operation."

In the meantime, there is "One of a Kind" to support, and that's just what Grusin plans to do, by playing a certain amount of solo performances (with a band that will likely include session stalwarts like Steve Gadd and Anthony Jackson) next year. "We obviously won't be spending as much time touring as a group that's on the road all the time," Grusin allows, "but if we're going to sell records, I realize that we've got to tour." A February 24 gig is planned at Avery Fisher Hall in New York, when "we'll be showcasing all of our acts, including me. We'll be using the same rhythm section for each performer, as well as strings, horns and voices. After that, the idea is to take it out on the road." By the time that's over, people everywhere should have a very good notion indeed of the full extent of Dave Grusin's abilities.

## Chapin's Hunger-Thon



Elektra/Asylum recording artist Harry Chapin recently hosted the third annual Hunger-Thon at WNEW-FM in New York. Pictured at the station are (from left): Nick Mottern, director of World Hunger Action Committee, Washington, D.C.; Father Bill Ayers, co-founder of World Hunger Year; and Chapin.

## CONCERT REVIEW

### Aerosmith Top-Notch

■ LOS ANGELES — Aerosmith's (Col) recent Forum performance was a classic case of the group's media problems. While the group rarely receives large amounts of critical acclaim, their performances result in classic cases of artists laughing on their way to the bank, and this concert popularity is reflected, inevitably, in mounting album sales.

Perhaps the reason for the heavy metal specialists' receiving so little critical response is that few reviewers in Los Angeles, the new vinyl capitol, take the time to go out and listen. Admittedly, there are hazards in attending an Aerosmith gig, including some of the rowdiest concert-goers this side of a motorcycle gang war, flying frisbees thrown with a vengeance and a total disrespect for matching seats with ticket stubs. But if the hardy reviewer can brave these usually alcohol and PCP-laden distractions, he most often will receive an ear-splitting musical array that invites that very pandemonium. Aerosmith is a band that is as much an assault as music; as much an emotional level as a volume reading; and as much a participatory stage show as a stage act.

This is not to minimize their considerable musical talents. While Aerosmith is definitely top-volume, they are also top-notch performers delivering selections that are musically coherent as well as decidedly appealing to a young audience.

But this barrage continued almost unabated throughout their performance, starting with the opening strains of "Back In The Saddle Again," a song which is almost as prophetic as it is loud.

At the Forum, Aerosmith demonstrated rather conclusively that they are the princes of heavy metal riding tall war horses. The relentless attack they displayed in their singing can be compared to the type of assault experienced by subway riders in late-night New York: simple, violent and directly to the point.

This approach has worked well for Aerosmith, as evidenced by the tumultuous response given them by the Forum audience; and in contrast to some heavy rockers who have moderated their stance in the hope of either garnering MOR airplay or retaining older listeners, the group remains at the top of the hard rock pile. While Aerosmith showed little that was new in their Los Angeles gig, they demonstrated that there is little reason to tamper with a successful and well-tuned machine once it is producing the desired results.

William White Wing



## CLUB REVIEW

### Don Williams: Country Boy Downtown

■ NEW YORK—A little over two and a half years ago, somewhere in the mountains of eastern Tennessee, the lanky singer with the cowboy hat and the Texas drawl stepped up to the mike with a shy greeting: "Howdy, y'all." At the time, Don Williams was a semi-obscure country singer opening for Dolly Parton in her hometown. Naturally, against those odds, he was destined to walk away with a no better than implied second place award for the evening. But the important thing was that Williams was actually good and not just some second-rate act thrown together to make Dolly look better.

A string of hits later and nearly a thousand miles on down the road, Williams emerged on the stage at the Bottom Line the second week in December for a one-night-only performance. The radio ads for the club date referred to Williams as a new pop singer "whose songs have been recorded by Pete Townshend and Eric Clapton." But if Don Williams has gone uptown city slicker on us, it couldn't be proved by his Bottom Line performance, or for that matter, his latest release on ABC Dot, "Country

Boy." (The album name itself should give you a clue as to where his head is at.)

Williams kicked the set off with "The Shelter of Your Eyes," and he never let up. After his second song received a rather warm response from the audience, he looked up and said, "Y'all are outasite," and then went right into "Atta Way To Go."

As far as crowd reaction goes, Williams was, to say the least, overwhelmed when the audience took over during "You're My Best Friend." He simply grinned, quit singing, and let the crowd finish the song.

Williams was backed quite nicely by David Williamson on bass, singing middle harmony, and by Danny Flowers on electric guitar singing high harmony. The show was a totally entertainment, no-frills performance from the first song to the end of his encore.

Williams should feel comfortable with his Country Boy image . . . he's come a long way from the sawdust-covered floor of the gymnasium in Dolly Parton's high school.

David Skinner

## CONCERT REVIEW

### Christmas Comes Early for Vannelli Fans

■ LOS ANGELES — Christmas came early Wednesday (14) night at the Santa Monica Civic Auditorium. Not only did headliner Gino Vannelli offer a highly stylized and polished performance, he also informed his adoring audience that he was recording his first live album there that night.

To this enthusiastic audience, Vannelli could do no wrong. Whether cooing to them on the ballads or rocking them on the faster numbers, the A&M recording artist had their overwhelming approval throughout.

Vannelli, a singer whose musical style combines jazz and pop elements, gave a performance marked by much theatricality and flash. His body movements—a wide swing of the arm here, a swoop to the floor there—accented his every syllable and note. The stage lighting and band arrangements were equally effective in creating a sense of drama and passion. The Santa Monica show was the last stop of the tour, a fact which was reflected in the polish and balanced coordination of the various elements involved.

Vannelli's nearly two hour

presentation ran through material from his four albums, including his newest release, "A Pauper In Paradise." Backing him were three keyboard players, one of whom was Gino's brother Joe, and a variety of percussive instruments. It was an interesting combination that worked well with Vannelli's ambitious style.

Wednesday's show was hurt at times by unnecessary excess in volume. Because of this, Vannelli's vocals were at times indistinguishable. Other than that, however, Gino Vannelli gave a triumphant performance which should make a very fine first live album for the Canadian singer.

Singer-songwriter Richie Lecea opened the evening accompanying himself solely on his guitar. Although an unknown to most of the audience Lecea succeeded in winning an encore with his entertaining set. With proper instrumental backing Lecea could grow into headliner status himself.

### Cole Gets Gold

■ LOS ANGELES—Natalie Cole's fourth album on Capitol Records, "Thankful," has been certified a gold album by the R.I.A.A.

**ANOTHER YEAR OF ACHIEVEMENT IN  
ALL AREAS OF MUSIC PUBLISHING....  
Country: LUCILLE • Pop: SOMETIMES WHEN  
WE TOUCH • Disco: DEVIL'S GUN • Jazz:  
AURACLE • Theater: BEATLEMANIA •  
Television: THE MUPPET SHOW • Motion  
Pictures: VOYAGE OF THE DAMNED •**

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# Copy Writes

(Continued from page 82)

**Brownstein** form Emilanda Music . . . **Pres. Jimmy Carter** has allowed deadline to name new Copyright Royalty Tribunal to pass without an announcement . . . Rumors start brewing that Warner Bros. wants to buy Belwin-Mills Music . . . **Irwin Mazur** named director, west coast, of April/Blackwood . . . **Tash Howard** dies at 36.

## MAY

**Thea Zavin**, senior vice president at BMI, calls new copyright law "unsatisfactory" in *RW* feature interview . . . **Stanley Adams** re-elected president of ASCAP . . . Eleven publishers sue the Shelby Singleton Corp., via Harry Fox Agency, for uncollected royalties . . . **The Eagles** sue former manager **David Geffen**, Warner Bros. Music, Companion Music and Benchmark Music for violation of the group's rights . . . NMPA reports all time high sheet music sales for 1976, \$211 million . . . **Charles Koppelman** begins negotiations to bring in **Wes Farrell** catalogues to The Entertainment Company . . . **Eileen Rothschild** named vice president at RSO/Casserole . . . **Stig Anderson** "Dialogue-d" . . . **John Mahan** named west coast regional director at ASCAP . . . Rock cover trend continues with release of new albums by **Kenny Loggins**, **Kiki Dee**, **Peaches & Herb**, **Steve Miller**, **Ringo and Barbra Streisand**, all chock-full of outside material . . . **Lance Freed** named vice president at Irving/Almo . . . **Mark James** (Screen Gems) working with three major artists on new material . . . RCA International picks up representation of C.A.M., Antisia, Kessler-Grass Management and Horsechairs Music . . . **Seals & Crofts** record "My Fair Share (Love Theme from 'One-On-One)" and **Carly Simon** does the **Sager/Hamlisch** theme "Nobody Does It Better" from "The Spy Who Loved Me" . . . **The Bay City Rollers** cut **Len Boone's** "You Make Me Believe In Magic" (Chrysalis).

## JUNE

**Norm Weiser** named senior vice president of Polygram Group's International Publishing Division and rumors start immediately that **Irwin Robinson** and **Irwin Schuster** will move over to Chappell from the top two spots at N.Y. Screen Gems . . . Presidential advisory board informs **Jimmy Carter** that he has no option to avoid naming Copyright Royalty Tribunal . . . **Bruce Springsteen/Mike Appel** lawsuit is finally settled with Springsteen regaining control of all his copyrights . . . The family of **Scott Joplin** is awarded \$175 thousand for unauthorized use of Joplin's opera "Treemonisha" . . . **Eddie Lambert** leaves Haven Records and joins Interworld as general professional manager . . . BMI announces increased royalty rates . . . **Barry Kimmelman** named executive vice president of Scream Gems/EMI and **Joe Pellegrino** rumored to be joining the company . . . **Annette Welles** named vice president at MCA Music . . . April/Blackwood rumored to be opening a print division . . . **Charles Koppelman** closes deal for **Wes Farrell** catalogues . . . **William Bell** and **Alex and Marek Piskunov** to Chappell.

## JULY

Songwriters Hall of Fame honors women composers with a summer-long exhibit and SESAC has a special display on **Clara Ward** . . . NMPA elects 18 board members, including the first woman in the 60 year history of the organization, **Mary Reeves Davis** (Tuckahoe Music) . . . President **Jimmy Carter** finally announces his five nominees

## Backstage with Goodman



Shown backstage after Elektra/Asylum recording artist Steve Goodman's performance at the Roxy in Los Angeles (from left) are: Joe Smith, E/A chairman; Al Bunetta, Goodman's manager; Goodman; Jack Reinstein, E/A vice president/finance; Jerry Sharell, E/A vice president/artist development; and Kenny Buttice, E/A vice president/promotion.

for the Copyright Royalty Tribunal . . . **Joe Pellegrino** named general manager at Scream Gems, east coast . . . **Bradford Craig** (WB) working on scores to **Richard Pryor's** "Greased Lighting" and **James Dean** biopic "9/20/57" . . . **Frank Sinatra**, **Shaun Cassidy**, and **Frankie Valli** set to cut **Eric Carmen** compositions (CAM) . . . Bottom Line Music re-signs co-publishing deal with United Artists Music . . . **Cy Coleman** gets annual Dance Educators of America Award for contributions to the American theater . . . Chappell to administrate RSO worldwide . . . United Artists' **Wally Schuster** featured in *RW* story . . . The Warner Bros./Belwin Mills deal is off . . . "Slow Dancin'" becomes the title of the year . . . **Paul Nicholas** (RSO) and **The Mighty Pope** (Private Stock) both record **Bugatti & Musker's** "Heaven on the Seventh Floor" and the Nicholas version makes the top 10 by year's end . . . **Ken Marcellino** joins Big Heart Music as professional manager and **Marc Gilutino** gets same position at **Holland-Dozier-Holland's** new west coast office . . . **The Stranglers** sign with Almo/Irving and **Merlin Rush** signs with **Charlie Daniels'** Hat Band Music . . . Chalice Music gets **Robin Gibb** Music, And Son Music and **Brian Morrison** Music for U.S. and Canada . . . **Stomu Yamashta** to Arista.

## AUGUST

RCA Records announces the dismantling of Sunbury/Dunbar Music, affecting approximately 10 staffers, and says they are looking for another publisher to administer the catalogue . . . Negotiations between ASCAP and the radio industry regarding new five-year licensing agreement breaks down . . . **Charles Koppelman** (Entertainment Company) and **Edward Cramer** (president, BMI) "Dialogue-d" . . . Interworld picks up **Nat Tarnapol's** Brunswick catalogue . . . Chrysalis folio rights to Almo/Irving . . . "Annie" composer **Charles Strouse** signs with AGAC . . . "Slow Dancin'" continues as title of the year with different records by **Johnny Rivers**, **John Travolta**, **Ben Moore** and **Lorna Wright** (all of which have nothing to do with **The Addrissi Bros.**) and publishers try to straighten out three different sets of writers...**John Tiven's** Big Sound Records releases "Bionic Gold" with songs written by The Brill Building pantheon . . . Two other Brill vets, **Barry Mann** and **Cynthia Weil**, are working on a half dozen projects . . . **The Band of Fools**, featuring actors **John Rubinstein** and **Tim McIntyre**, are first artists signed to First Artists Records.

## SEPTEMBER

Columbia Pictures Industries forms Columbia-Arista Music Publishing Group to bring together the publishing operation of Columbia's movie and TV divisions and the record subsidiary . . . **Al Kugler** leaves Peer-Southern promo post to take over newly-formed April/Blackwood print division . . . The peripatetic **Carl Griffin** leaves Celenia Productions and goes back to Jobete as east coast director . . . Sunbury/Dunbar now reportedly for sale with a \$3 million price tag . . . Another Chappell/Screen Gems crossover is predicted for the west coast after **Irwin Robinson** and **Irwin Shuster** are finally named Chappell president and senior vice president, respectively . . . **Tom Chapin** takes a break after more than 150 performances in a nine-month period . . . **Barry Gibb** producing **Samantha Sang** for CAM Productions . . . Heath/Levy (U.S.) signs three staff writers in first nine months of operation here . . . **Barry Goldberg** and **Gerry Goffin** writing together again . . . **Jeff Barry** and **Ellie Greenwich** continue best catalogue renaissance year in their careers . . . **Carole Bayer Sager** and **Marvin Hamlisch** talk about film scoring in a *RW* feature . . . **Steve Karmen's** "I Love New York" selected as campaign jingle for both N.Y.C. and New York State PR campaigns . . . "I've Never Been to Me," written by **Ron Miller** and **Ken Hirsch** (Stone Diamond), is covered by **Nancy Wilson** and **Charlene** and both versions make it to the charts . . . **Libby Titus** and **Jack Murphy** getting street talk again . . . **Julie Lipsius** named executive vice president and general manager of Roadshow Music Group . . . BMI holds two-day songwriters Expo in L.A. in early part of the month and later honors 33 writers and 24 publishers of The British Performing Rights Society.

## OCTOBER

**Mike Stewart's** Interworld buys **A. Schroeder** International . . . Harry Fox Agency drops mechanical royalty commission to 3 percent . . . Jobete's **Jay Lowy** reports 20 company songs currently on national singles charts . . . **Thomas Brennan**, **Douglas Coulter**, **Mary Lou Burg**, **Frances Garcia** and **Clarence James** wait for Senate confirmation of their appointments to Copyright Royalty Tribunal . . . Arista Music gives punk more credibility by signing **The Sex Pistols**, yeah **Billy** . . . Irving Almo's **Chuck Kaye** "Dialogue-d" . . . **Sal Chiantia** re-signs as chairman of NMPA . . . Entertainment Company opens west

(Continued on page 159)



# Copy Writes

(Continued from page 158)

coast office and **Jay Warner** moves over from **Wes Farrell Org.** to become vice president . . . **Robert Holmes** to vice president of business affairs, **Arista/Columbia Music** . . . "**Screamin'**" **Jay Hawkins** set for a role in "America Hot Wax" with music supervised by **Kenny Vance** . . . Soundmixers recording studio blasts off with a party for hundreds and **Gene Cornish** is still looking for a deal . . . **Bandora/Anacrusis** does it in threes: three new covers, three new writers and three new sub-publishing deals . . . **Nickey Barclay (Fanny, Mad Dogs & Englishmen)** signs with **Vogue Music** and **The Addrissi Bros.** slow dance renewal with **Filmways** . . . **Alan Pepper** and **Stan Snadowsky's** **Bottom Line Music** featured in **RW** . . . **Cissy Houston** cuts **Vanda & Young's** "Things to Do" (E.B. Marks) and Marks also readies release of premiere **Meatloaf** album . . . **Ira Jaffe** and **Paul Tannen** named VPs at **Screen Gems, L.A.** . . . **Stephen Bishop** stops by with tales of his early compositions, i.e., "There's A Hair In Your Enchilada" . . . **Artie Kane** scores "Looking For Mr. Goodbar;" **Hagood Hardy (Attic)** set for **Henry Fonda's** "Grandpa and Frank," and **Charles Fox & Paul Williams** work on "Love Boat" TV theme . . . **BMI, ASCAP** and **SESAC** hold their annual awards dinners during **Country Music Week** . . . **Bee Gees** continue their reputations as prolific songwriters with five new songs in "Saturday Night Fever" film score . . . Catalogues of bluesmen **Willie Dixon** and **Muddy Waters** are going strong and punk rock groups/producers start to notice . . . **ASCAP** gives **Pied Piper Award** to the late **Erroll Garner** . . . Third annual **Musexpo** opens in **Miami** . . . **Glenn Friedman** no longer "ensconced" at **A. Schroeder/Interworld** and immediately changes phone number. We won't do it again, Glenn.

## NOVEMBER

Famous Music signs **Grand Theft, Pipedream, Charlie Gilsenan, Adrian Gurvitz** and **The Secret. Pierre Tubbs'** **Universal Songs Ltd.** also signs up for **U.S./Canada** . . . Five-day **Musexpo** meets with large international attendance and universally mixed reviews . . . Copyright Royalty Tribunal is sworn in and The Copyright Office determines that broadcasters can, indeed, afford to pay a performance royalty to artists . . . Dawnbreaker Music's **Bob Wyld** and **Island Music's Lionel Conway** stop by with breath-taking reports on their current activities . . . **Roger Gordan** leaves **Screen Gems** to become vice president and general manager at **Chappell/L.A.** . . . **Michael Rosenblatt** to **Sire's Bleu Disque/Doraflor Music** and **Ron Bledsoe** is named director at **Peer-Southern, Nashville** . . . The world's best known "unknown" songwriter, **Cy Coleman**, is featured in **RW** . . . **Elton John** finishes six sides on his first **Thom Bell**-produced album and **Bernie Taupin** joins them to write a tune or two . . . **Jim and Eddie O'Loughlin** are still brothers . . . **Coal Miners Music** to **Inter-song/Basart** for **Holland**, via **John Brands** . . . **Chick Corea** sends out his ambassadress, **Lee Blumer** . . . **Fletcher and Flett's** "Lady Put Out The Light" is cut by **Blood, Sweat & Tears** and **Frankie Valli**, of course. . . . **Genya Ravan & Taxi's** first album (**Expo Records**) premiered at **Mediasound** . . . **The Muppets** hit publishers' "A" mailing lists . . . **ABC/Dunhill** has third chart version of "Do You Wanna Make Love" . . . **John "Moon" Martin** covered by **Mink DeVille** and **Michele Phillips** and the latter tells us all about it during an office visit . . . **Larry Marks** named professional manager at **Interworld** and **Murray Sporn** to general manager at **Cream Music** . . . Another office visitor, **Felix Cavaliere**, talks about the past (**The Rascals**) and the present (**Treasure, Epic**) while two other **Rascals**, **Gene Cornish** and **Dino Danelli**, along with **Wally Bryson (Raspberries)**, **Lex Marchesi** and **Frank Vinci**, a/k/a **Fotomaker**, are about to sign with **Atlantic**.

## DECEMBER

After a full year of acquisitions and renovations, **Jimmy Bishop** leaves **April-Blackwood** to start his own management company. **Rick Smith** is named temporary replacement . . . **Joe Pellegrino** battens down the hatches at **Screen Gems** after at least half the music biz (including **Meco Menardo**) sees screenings of "Close Encounters Of The Third Kind" . . . Publishers are chasing **Fotomaker** . . . **Erroll Garner's** manager **Martha Glaser** seeking lyricists for melodies the late composer left behind . . . **Rick Joseph** leave directorship of **Seals & Crofts'** **Dawnbreaker Music** after five years . . . **Elvis Costello's** "Alison" gets covered by **Barry Christian** in **U.K.** . . . **Bill Ficks** named director of contemporary music/professional department at **Famous Music** . . . Film music ("Stayin' Alive," "Goodbye Girl") is all over the singles charts and the **Bee Gees** are all over every chart . . . Publishers turn out in force for **RW's** party and **Billy Meshel** wings in for the occasion . . . **Cairo radio** discovers music is still the international language without a screening of "Close Encounters" . . . and, as of publication, there's only one short week before the new Copyright Law goes into effect.

# The A/C Report

(A Weekly Report on Adult/Contemporary Playlist Additions)

## Most Adds

**THE NAME OF THE GAME**—**ABBA**—Atlantic (6)  
**CURIOUS MIND**—Johnny Rivers—Big Tree (5)  
**THEME FROM 'CLOSE ENCOUNTERS OF THE THIRD KIND'**—John Williams—Arista (5)

## WBZ/BOSTON

**CURIOUS MIND**—Johnny Rivers—Big Tree  
**LOVELY DAY**—Bill Withers—Col  
**THEME FROM 'CLOSE ENCOUNTERS OF THE THIRD KIND'**—John Williams—Arista

## WNEW/NEW YORK

**CANDLE ON THE WATER**—Helen Reddy—Capitol  
**DANCE WITH ME**—Earl Klugh—Blue Note  
**DON'T BREAK THE HEART THAT LOVES YOU**—Margo Smith—WB

**WHAT A DIFFERENCE YOU'VE MADE IN MY LIFE**—Ronnie Milsap—RCA

## WIP/PHILADELPHIA

**SOMETIMES WHEN WE TOUCH**—Dan Hill—20th Cent. (ex)  
**STAYIN' ALIVE**—Bee Gees—RSO (p.m.)

## WBAL/BALTIMORE

**DON'T BREAK THE HEART THAT LOVES YOU**—Margo Smith—WB  
**THEME FROM 'CLOSE ENCOUNTERS OF THE THIRD KIND'**—John Williams—Arista  
**THERE'S ROOM FOR EVERYONE**—Steve & Eydie—Warner/Curb  
**WHERE YOU'RE CONCERNED**—Perry Como—RCA

## WMAL/WASHINGTON

**CURIOUS MIND**—Johnny Rivers—Big Tree  
**LOVELY DAY**—Bill Withers—Col  
**SOMETIMES WHEN WE TOUCH**—Dan Hill—20th Cent.  
**THE NAME OF THE GAME**—**ABBA**—Atlantic  
**UNTIL NOW**—Bobby Arvon—First Artists

## WSM/NASHVILLE

**CELEBRATE ME HOME**—Kenny Loggins—Col  
**EMOTION**—Samantha Sang—Private Stock  
**JUST ANOTHER NEW YEAR'S EVE**—Barry Manilow—Arista  
**THE NAME OF THE GAME**—**ABBA**—Atlantic

## WMPS/MEMPHIS

**JUST THE WAY YOU ARE**—Billy Joel—Col  
**NEVER MY LOVE**—Addrissi Bros.—Buddah  
**THE WAY I FEEL TONIGHT**—Bay City Rollers—Arista

## WSB/ATLANTA

**BABY, LAST NIGHT YOU MADE MY DAY**—Susie Allanson—Warner/Curb  
**DON'T BREAK THE HEART THAT LOVES YOU**—Margo Smith—WB  
**EMOTION**—Samantha Sang—Private Stock  
**MR. WRONG**—Starland Vocal Band—Windsong  
**STORYBOOK CHILDREN (DAYBREAK)**—Bette Midler—Atlantic  
**THE NAME OF THE GAME**—**ABBA**—Atlantic

## WFTL/FT. LAUDERDALE

**ACHING MIND**—Michelle Phillips—A&M  
**CANDLE ON THE WATER**—Helen Reddy—Capitol  
**SOMETIMES WHEN WE TOUCH**—Dan Hill—20th Cent.

**SWEET, SWEET SMILE**—Carpenters—A&M  
**WHAT A DIFFERENCE YOU'VE MADE IN MY LIFE**—Ronnie Milsap—RCA

## WJBO/BATON ROUGE

**THEME FROM 'CLOSE ENCOUNTERS'**—Meco—Millennium  
**UNTIL NOW**—Bobby Arvon—First Artists

## WGAR/CLEVELAND

**DANCE, DANCE, DANCE (YOWSAH, YOWSAH, YOWSAH)**—Chic—Atlantic  
**JUST THE WAY YOU ARE**—Billy Joel—Col  
**TURN TO STONE**—Electric Light Orchestra—Jet

## WLW/CINCINNATI

**LOVE IS THICKER THAN WATER**—Andy Gibb—RSO  
**NATIVE NEW YORKER**—Odyssey—RCA

## WTMJ/MILWAUKEE

**CURIOUS MIND**—Johnny Rivers—Big Tree  
**RUNAROUND SUE**—Leif Garrett—Warner/Curb  
**THE FIRST TIME**—Billy "Crash" Craddock—ABC/Dot  
**THEME FROM 'CLOSE ENCOUNTERS'**—Meco—Millennium

## KULF/HOUSTON

**BABY COME BACK**—Player—RSO  
**WHEN A CHILD IS BORN**—Johnny Mathis—Col

## KMBZ/KANSAS CITY

**LET ME TAKE YOU IN MY ARMS**—Neil Diamond—Col (lp cut)  
**VALENTINO**—Champagne—Ariola  
**WE GOT LOVE**—Lynn Anderson—Col

## KMOX/ST. LOUIS

**A SPACEMAN CAME TRAVELLING**—Chris De Burgh—A&M  
**MULL OF KINTYRE**—Wings—Capitol  
**PEG**—Steely Dan—ABC  
**THEME FROM 'CLOSE ENCOUNTERS' OF THE THIRD KIND'**—John Williams—Arista

## KIIS/LOS ANGELES

**DESIREE**—Neil Diamond—Col  
**YOU'RE IN MY HEART (THE FINAL ACCLAIM)**—Rod Stewart—WB

## KSFO/SAN FRANCISCO

**CURIOUS MIND**—Johnny Rivers—Big Tree  
**I LOVE YOU**—Donna Summer—Casablanca  
**THEME FROM 'CLOSE ENCOUNTERS OF THE THIRD KIND'**—John Williams—Arista  
**THE NAME OF THE GAME**—**ABBA**—Atlantic

## KPNW/EUGENE

**CURIOUS MIND**—Johnny Rivers—Big Tree  
**EMOTION**—Samantha Sang—Private Stock  
**JUST ANOTHER NEW YEAR'S EVE**—Barry Manilow—Arista  
**THE NAME OF THE GAME**—**ABBA**—Atlantic  
**UNTIL NOW**—Bobby Arvon—First Artists  
**(YOU'RE MY) SOUL & INSPIRATION**—Donny & Marie—Polydor

## KVI/SEATTLE

**I GO CRAZY**—Paul Davis—Bang  
**LOVELY LADY**—Lou Rawls—Phila. Intl.  
**STAYIN' ALIVE**—Bee Gees—RSO

Also reporting this week: **WSAR, WCCO-FM**  
 22 stations reporting



# SOUL TRUTH

By DEDE DABNEY



"We come from the earth only to return. Plant the seed of knowledge, therefore allowing the truth to blossom and flourish."

## JANUARY

■ **NEW YORK:** Personal Pick: "Only You" — Stylistics (H&L).

Cuba Gooding, one-time lead singer of the Main Ingredient, signed a contract with Haven Records, owned by Lambert and Potter.

Bill Staton, formerly with Atlantic Records, found a new position with CTI Records.

Bobbit's testimony at the Frankie Crocker perjury trial brought about much concern over whether or not James Brown, who Bobbit had worked for, knew anything about the alleged \$6,500 given to Crocker over a period of years. It was said that Brown himself would testify.

Personal Pick: "I Want To Get Next To You" — Rose Royce (MCA).

Philly Groove, which was once distributed by Warner Brothers, became affiliated with Salsoul Records.

The Temptations saw a brief but slightly painful transition with the exit of Dennis Edwards.

Stevie Wonder found himself in the #1 spot for several weeks with a double pocket lp entitled "Songs In The Key Of Life."

Personal Pick: "I've Got Love On My Mind" — Natalie Cole (Capitol).

Al Bell, who was formerly the head of Stax Records, formed a new company, ICA, which stands for Independence Corporation of America.

After a long delay in finding a new record label, The Delfonics signed with Arista Records.

Marty Mack, r&b regional promotion manager for RCA, left that company. No replacement, at that time, had been announced.

John Edwards was the replacement for Phillipe Wynne as lead singer for the Spinners. Wynne pursued a solo career on Atlantic.

Personal Pick: "We've Only Just Begun" — Bobby Womack (Columbia).

## Spinners Feted



Atlantic Records' The Spinners were in New York recently, prior to an Australian tour, to promote their eighth album, "Spinners/8." Shown at a party for the band are, from left: Spinners John Edwards, Bobbie Smith, Pervis Jackson and Billy Henderson; chairman Ahmet Ertegun; WBLS VP/general manager Hal Jackson; Atlantic executive VP Sheldon Vogel; VP/director of special markets Hillery Johnson; and Spinner Henry Fambrough; (front, seated) Atlantic president Jerry Greenberg and VP/assistant to the chairman Noreen Woods.

Carolyn Baker left the Dinah Shore Show as talent coordinator to move into the realm of the record industry. Warner Brothers swooped up this talented young lady and placed her in artist relations. She then moved from Los Angeles to New York.

Exiting Amherst Records was Johnny Lloyd, who moved from Buffalo to Los Angeles, where he found himself a position with Backstage Management as vice president.

Cal Stiles left Roulette Records to go to Atlantic Records in national album promotion.

It was announced that Marvin Schlachter was buying the rights from Pye Records for the American acts that were done here in the United States. The new label would be called Prelude Records.

"They Said It Couldn't Be Done" was the title of the Dells new lp, released on Mercury Records. The producer was Norman Harris.

Personal Pick: "The Way You Make Me Feel" — Melba Moore (Buddah).

Al Jefferson, it was rumored at that time, was leaving radio station WWIN-AM (Baltimore) to go into a new venture — independent promotion.

This month was the time that this editor returned to New York from the coast.

## FEBRUARY

Personal Pick: "I Get High (On Your Memory)" — Freda Payne (Capitol).

During this month, Rona Barrett stated that WOL-AM (Washington) was being investigated by the FCC.

It was said that Egmont Sonderling added to his empire by obtaining WDAS-AM & FM in Philadelphia.

It was announced that Jack Gibson would hold a People's Convention in Atlanta, Ga. at the International Hotel, June 12.

Personal Pick: "Black Man" — Stevie Wonder, LP cut (Tamla).

The first Rhythm and Blues Awards were held at Washington's Sheraton Park Hotel. The purpose of the show was to acknowledge r&b artists in the manner best fitting them and their companies.

After 16 years, the members of Labelle went their separate ways. This meant that Sara Dash, Nona Hendryx and Patti LaBelle would be pursuing their individual careers.

Personal Pick: "Dream Dream" — Leon Haywood (Columbia).

We were saddened by the untimely death of Effie Smith. She had been known for her superb work within the industry, not only in promotion but as an artist.

## MARCH

Personal Pick: "You're Throwing A Good Love Away" — Spinners (Atlantic).

The Grammy Awards were held with Stevie Wonder walking away with many, including Producer Of The Year, Album Of The Year, and Best R&B Vocal, Male. Natalie Cole won for Best R&B Performance By a Female. Other winners included George Benson, Marilyn McCoo and Billy Davis.

Personal Pick: "Prophecy" — Betty Everett (Sound Stage 7).

It was announced that Lucky Cordell's Testimonial would be held April 29th.

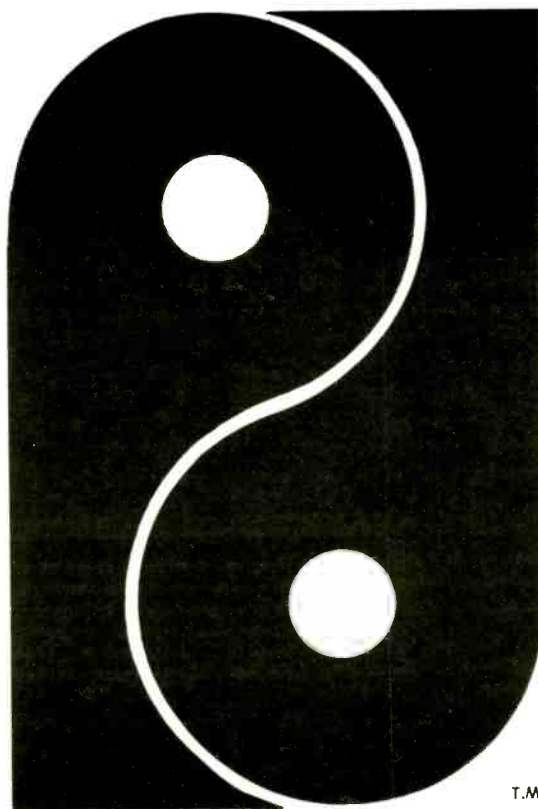
Jerry Boulding, operations manager of WVON (Chicago), would not comment about the dismissal of Herb Kent, who had been affiliated with the station for approximately 18 years.

Keith Jackson was relieved of his duties at Polydor Records, where he was handling national r&b

(Continued on page 166)



**CONGRATULATIONS  
WINNERS ALL!**  
Making great music  
And keeping great company at  
**PHILADELPHIA  
INTERNATIONAL  
RECORDS**



T.M.



**TEDDY PENDERGRASS**  
Most Promising Male Vocalist  
(LP & Singles)  
#6 Album  
#4 Top Male Vocalist (LPs)  
#9 Top Male Vocalist (Singles)



**BILLY PAUL**  
#8 Top Male Vocalist (LPs)



**LOU RAWLS**  
#10 Top Male Vocalist (Singles)



**THE O'JAYS**  
#7 Top Male Group (Singles)  
#7 Album

**PHILADELPHIA INTERNATIONAL RECORDS**  
309 South Broad Street  
Philadelphia, PA 19107



# Record World 1977 Year End R&B Singles Awards

## Top Single (Solo Artist)

1. GOT TO GIVE IT UP  
Marvin Gaye—Tamla
2. I'VE GOT LOVE ON MY MIND  
Natalie Cole—Capitol
3. IT'S ECSTASY WHEN YOU LAY DOWN  
NEXT TO ME  
Barry White—20th Century
4. I WISH  
Stevie Wonder—Tamla
5. TRYING TO LOVE TWO  
William Bell—Mercury
6. DON'T LEAVE ME THIS WAY  
Thelma Houston—Tamla
7. SIR DUKE  
Stevie Wonder—Tamla
8. AIN'T GONNA BUMP NO MORE  
Joe Tex—Epic
9. FREE  
Deniece Williams—Columbia
10. THE GREATEST LOVE OF ALL  
George Benson—Arista

## Top Single (Group)

1. BEST OF MY LOVE  
Emotions—Columbia
2. CAR WASH  
Rose Royce—MCA
3. I'M YOUR BOOGIE MAN  
KC & The Sunshine Band—TK
4. THAT'S THE WAY (I LIKE IT)  
KC & The Sunshine Band—TK
5. BACK IN LOVE AGAIN  
LTD—A&M
5. SLIDE  
Slave—Cotillion
6. EASY  
Commodores—Motown
7. FLOAT ON  
Floaters—ABC
8. DAZZ  
Brick—Bang
9. STRAWBERRY LETTER 23  
Brothers Johnson—A&M
10. ENJOY YOURSELF  
Jacksons—Epic

## Top Instrumental

1. STAR WARS  
Meco—Millennium

## Top Male Vocalist

1. STEVIE WONDER—Tamla
2. MARVIN GAYE—Tamla
3. BARRY WHITE—20th Century
4. GEORGE BENSON—WB/Arista

5. JOHNNY GUITAR WATSON—DJM
6. WILLIAM BELL—Mercury
7. JOE TEX—Epic
8. TYRONE DAVIS—Columbia
9. TEDDY PENDERGRASS—Phila. Intl.
10. LOU RAWLS—Phila. Intl.

## Most Promising Male Vocalist

1. TEDDY PENDERGRASS—Phila. Intl.

## Top New Male Vocalist

1. PETER BROWN—TK
2. FRANK LUCAS—ICA

## Top Female Vocalist

1. NATALIE COLE—Capitol
2. DONNA SUMMER—Casablanca
3. DOROTHY MOORE—Malaco
4. THELMA HOUSTON—Tamla
5. DENIECE WILLIAMS—Columbia
6. ARETHA FRANKLIN—Atlantic
7. MILLIE JACKSON—Spring
8. DIANA ROSS—Motown

## Most Promising Female Vocalist

1. DOROTHY MOORE—Malaco

## Top New Female Vocalist

1. DENIECE WILLIAMS—Columbia
2. KELLE PATTERSON—Shadybrook

## Top Male Group

1. KC & THE SUNSHINE BAND—TK
2. COMMODORES—Motown
3. BRICK—Bang
4. LTD—A&M
5. FLOATERS—ABC
6. EARTH, WIND & FIRE—Columbia
7. O'JAYS—Phila. Intl.
8. MANHATTANS—Columbia
9. ENCHANTMENT—Roadshow
10. TAVARES—Capitol
11. DRAMATICS—ABC
12. ISLEY BROS.—T-Neck

## Most Promising Male Group

1. LTD—A&M

## Top New Male Group

1. FLOATERS—ABC
2. BRICK—Bang
3. SLAVE—Cotillion
4. HEATWAVE—Epic

## Top Female Group

1. EMOTIONS—Columbia

## Most Promising Female Group

1. FIRST CHOICE—Gold Mind

## Top New Female Group

1. HIGH INERGY—Gordy

## Top Vocal Combination

1. SYLVERS—Capitol
2. ROSE ROYCE—Whitfield/MCA
3. RUFUS—ABC
4. ODYSSEY—RCA
5. DR. BUZZARD'S ORIGINAL  
SAVANNAH BAND—RCA
6. SHALAMAR—Soul Train
7. GLADYS KNIGHT & THE PIPS—Buddah

## Most Promising Vocal Combination

1. ROSE ROYCE—Whitfield/MCA

## Top New Vocal Combination

1. ODYSSEY—RCA

## Top Duo

1. MARILYN McCOO &  
BILLY DAVIS JR.—ABC

## Top Instrumentalist

1. MECO—Millennium

## Top Male Disco Artist

1. BARRY WHITE—20th Century

## Top Female Disco Artist

1. DONNA SUMMER—Casablanca

## Special Achievement

KC & THE SUNSHINE BAND—TK  
STEVIE WONDER—Tamla

## Encore Award

JOE TEX  
BARRY WHITE

## Publisher of the Year

JOBETE



*The Maestro*

#1 Top Male Disco Vocalist  
Special Encore Award



*Barry White*  
*The Man and His Love*

Thank You  
Soul Unlimited  
& Barry White Productions



# Record World 1977 Year End R&B Album Awards

## Top Album (Solo Artist)

1. **SONGS IN THE KEY OF LIFE**  
Stevie Wonder—Tamla
2. **MARVIN GAYE LIVE**—Tamla
3. **UNPREDICTABLE**  
Natalie Cole—Capitol
4. **BARRY WHITE SINGS FOR SOMEONE YOU LOVE**—20th Century
5. **IN FLIGHT**  
George Benson—Warner Bros.
6. **TEDDY PENDERGRASS**—Phila. Intl.
7. **THIS IS NIECY**  
Deniece Williams—Columbia
8. **A REAL MOTHER FOR YA**  
Johnny Guitar Watson—DJM
9. **I REMEMBER YESTERDAY**  
Donna Summer—Casablanca
10. **ANY WAY YOU LIKE IT**  
Thelma Houston—Tamla

## Top Album (Group)

1. **COMMODORES**—Motown
2. **REJOICE**  
Emotions—Columbia
3. **GO FOR YOUR GUNS**  
Isley Bros.—T-Neck
4. **FLOAT ON**  
Floaters—ABC
5. **SLAVE**—Cotillion
6. **RIGHT ON TIME**  
Brothers Johnson—A&M
7. **TRAVELIN' AT THE SPEED OF THOUGHT**  
O'Jays—Phila. Intl.
8. **HEATWAVE**—Epic
9. **ASK RUFUS**—ABC
10. **IN FULL BLOOM**  
Rose Royce—Whitfield
11. **MAZE**—Capitol
12. **SOMETHING TO LOVE**  
LTD—A&M

## Top Soundtrack

1. **CAR WASH**—MCA

## Top Instrumental Album

1. **STAR WARS AND OTHER GALACTIC FUNK**  
Meco—Millennium

## Top Male Vocalist

1. **STEVIE WONDER**—Tamla
2. **MARVIN GAYE**—Tamla
3. **BARRY WHITE**—20th Century
4. **TEDDY PENDERGRASS**—Phila. Intl.
5. **JOHNNY GUITAR WATSON**—DJM

6. **GEORGE BENSON**—WB/Arista
7. **LOU RAWLS**—Phila. Intl.
8. **BILLY PAUL**—Phila. Intl.
9. **MICHAEL HENDERSON**—Buddah
10. **AL JARREAU**—WB

## Most Promising Male Vocalist

1. **TEDDY PENDERGRASS**—Phila. Intl.

## Top New Male Vocalist

1. **LENNY WILLIAMS**—ABC

## Top Female Vocalist

1. **NATALIE COLE**—Capitol
2. **DONNA SUMMER**—Casablanca
3. **DENIECE WILLIAMS**—Columbia
4. **ARETHA FRANKLIN**—Atlantic
5. **MARLENA SHAW**—Columbia
6. **MILLIE JACKSON**—Spring
7. **DIANA ROSS**—Motown
8. **MINNIE RIPERTON**—Epic
9. **PATTI LABELLE**—Epic
10. **DOROTHY MOORE**—Malaco

## Most Promising Female Vocalist

1. **MARLENA SHAW**—Columbia

## Top New Female Vocalist

1. **DENIECE WILLIAMS**—Columbia

## Top Male Group

1. **COMMODORES**—Motown
2. **EARTH, WIND & FIRE**—Columbia
3. **ISLEY BROS.**—T-Neck
4. **KC & THE SUNSHINE BAND**—TK
5. **FLOATERS**—ABC
6. **O'JAYS**—Phila. Intl.
7. **SLAVE**—Cotillion
8. **MANHATTANS**—Columbia
9. **BRICK**—Bang
10. **MAZE**—Capitol

## Most Promising Male Group

1. **LTD**—A&M
2. **MASS PRODUCTION**—Atlantic

## Top New Male Group

1. **SLAVE**—Cotillion  
**BRICK**—Bang
2. **MAZE**—Capitol

## Top Female Group

1. **EMOTIONS**—Columbia
2. **HIGH INERGY**—Gordy
3. **LABELLE**—Epic

## Most Promising Female Group

1. **HOT**—Big Tree

## Top New Female Group

1. **HIGH INERGY**—Gordy

## Top Vocal Combination

1. **ROSE ROYCE**—Whitfield/MCA
2. **RUFUS**—ABC
3. **DR. BUZZARD'S ORIGINAL SAVANNAH BAND**—RCA
4. **ODYSSEY**—RCA
5. **SYLVERS**—Capitol

## Most Promising Vocal Combination

1. **ROSE ROYCE**—Whitfield/MCA

## Top New Vocal Combination

1. **DR. BUZZARD'S ORIGINAL SAVANNAH BAND**—RCA
2. **ODYSSEY**—RCA

## Top Duo

1. **BROTHERS JOHNSON**—A&M
2. **MARILYN MCCOO & BILLY DAVIS JR.**—ABC
3. **ISAAC HAYES & DIONNE WARWICK**—ABC
4. **THELMA HOUSTON & JERRY BUTLER**—Tamla

## Most Promising Duo

1. **MARILYN MCCOO & BILLY DAVIS JR.**—ABC

## Top New Duo

1. **ISAAC HAYES & DIONNE WARWICK**—ABC

## Top Instrumentalist

1. **GROVER WASHINGTON, JR.**—Kudu

## Top New Instrumentalist

1. **MECO**—Millennium

## Special Achievement COMMODORES



**The Chi-Lites  
And  
Barbara Acklin  
Are Back  
And Brunswick  
Has Them!**

**BRUNSWICK**

**DAKAR**



# Soul Truth

(Continued from page 160)

promotion.

Personal Pick: "Teach Me Tonight" — Phoebe Snow (Columbia).

Radio station WEAS-FM (Savannah) announced that it had a new operations manager, Howard Wade.

Norm Gardner was promoted at Mercury Records in New York as promotion manager, both pop and r&b.

Alonzo King, who was at one time promotion representative at Motown Records, was named artist relations rep for the company.

April 1st, it was announced, a roast would be held for Bob "Nighthawk" Terry in Washington, D.C.

Dennis Edwards, former lead singer of The Temptations, was in the studio recording an lp for Motown Records.

Personal Pick: "Come On, Have Yourself A Good Time" — Major Lance (Columbia).

For the first time since the fifties a radio announcer was found guilty of perjury. Frankie Crocker was sentenced to a year and a day with \$1,000 fine. Crocker appealed the conviction.

It was this time of year that in the splitting up department it was announced that Baker, Harris and Young were going to go their separate ways. However, they did not, as the three came to an agreement to have "a piece of the rock," the label, Gold Mind, would be distributed by Salsoul Records.

## APRIL

Personal Pick: "Let 'Em In" — Billy Paul (PIR). Reggie Barnes, formerly affiliated with Buddah Records, decided to go into independent promotion.

Sylvia Rhone, who was once handling promotion, found herself a home with Bareback Records. She is still doing a marvelous job with that company.

Singer, writer and producer Bunny Sigler signed a contract with Famous Music, leaving Philadelphia International Records.

Personal Pick: "Can't Get Over You" — The Dramatics (ABC).

It was alleged at this time that Herb Kent of WVON-AM (Chicago) was dismissed of his duties after some 20 years on the air. Reasons for his dismissal were said to be: numbers were down; he would not do rotation; and was not maintaining "energy."

Announcing that Sammy Davis, Jr. would be the MC for the NAACP Image Awards was Maggie Hathaway, founder-president of the Beverly Hills chapter of this organization.

Personal Pick: "Hollywood" — Rufus featuring Chaka Khan (ABC).

It was announced at Bob "Nighthawk" Terry's Roast that the next NATRA Convention would be held at Miami Beach's Cardobla Hotel.

Lucky Cordell's Testimonial, being held the 29th of this month, was shaping up fantastically.

At this time announcing the Black Radio Exclusive's conference was the publisher, Sidney Miller. The dates were stated as May 28 at the Hyatt Regency in Los Angeles.

Personal Pick: "Break It To Me Gently" — Aretha Franklin (Atlantic).

KACE-FM was a new radio station emerging from the Ingelwood, California area, since the bankrupt KAGB left a void in that populated area. Program director and operations manager was Cal Shields, with Alonzo Miller as music director.

The Temptations announced that Lewis Price from Chicago would be the replacement for Dennis Edwards, who sang lead with that group for several years.

Personal Pick: "After You Love Me, Why Do You



ABC recording artist Eloise Laws and her co-producer Linda Creed launched a promotion tour in conjunction with Laws' debut album, "Eloise." Featured in the photo at a Chicago reception are (from left): Linda Creed; Runa Sanders, Sanders One-Stop; Eloise Laws; E. Rodney Jones, program director, WVON; Jan Barnes, midwest promotion manager, ABC; and Richard Steal, program director, WJPC.

Leave Me" — Harold Melvin and the Bluenotes featuring Sharon Paige (ABC).

The replacement for Reggie Barnes on the west coast, who was handling promotion, was announced as Louis Harper. Harper handled disco promotion for Casablanca.

Barbara Kennedy resigned as The O'Jays manager; the group appointed Barbara Arnold and Walter "Tony" Richbourg as their new managers. Kennedy was handling their management from the west coast.

All-Platinum Records hired two new promotion coordinators, Sandra Holmes and Regina Jones, who took the place of Connie Johnson after her exit from that company.

Dexter Wansel was going to handle the production of the Delfonics.

Condolences were extended to the family of Ms. Taaz Lang, who was the manager of Teddy Pendergrass. Ms. Lang was shot and killed.

## MAY

Personal Pick: "Country Girl" — The Nights (ABC).

It was announced that Bernie Wilson, Lloyd Parks, Larry Brown and the original lead singer, John Atkins, would make up the Bluenotes. The group was at one time with Harold Melvin. They signed with TK Records in Miami.

Norm Gardner left Mercury Records and went over to Fantasy. He is still handling regional promotion for that company.

Being dismissed from station WOL-AM (Washington) was Mel Edwards. The reason for his dismissal was alleged to be past FCC investigations.

Personal Pick: "See You When I Get There" — Lou Rawls (Philadelphia International).

## A Tribute To The O'Jays

It is not every day that a group of young, inspiring gentlemen have seen years of togetherness and success. You have beaten the law of averages,

(Continued on page 168)



# Super 'Fly'



Pye Records chairman Louis Benjamin (right) is shown presenting Vogue Records head Leon Cabat with a silver disc for lp sales in the U.K. of "Magic Fly" by Space. Walter Woyda, Pye managing director (left), presents the silver disc for singles to Caesar Rossini, also of Vogue.

## Odyssey (Continued from page 94)

of meeting the people who have helped make Odyssey's record a success: the RCA employees across the country "who have been working so hard for us," says Reynolds. "It's important to us to show them our appreciation."

Not only Odyssey's music but their faces as well will be familiar after their appearances on "Dinah!", the Mike Douglas and Merv Griffin programs, "Soul Train" and "American Bandstand" are aired in the near future. And though they haven't toured since they began recording last year, Louise expects that when they begin playing concerts again—with what will likely be a seven-piece band, featuring Tony on bass—"whatever's rusty will come back in a hurry." They'll begin recording again soon after

the first of the year, and a second record will follow soon after that. In the meantime, Odyssey remains a trio of refreshingly open and friendly individuals, committed to their music but aware of the many pitfalls that often await new artists with high expectations. "You can't be sure that the music is going to happen," Lillian admits, "but you have to take some chances. You have to just jump in and do it. Louise and I have had many secretarial jobs, and Tony has his job, and we learned long ago how to live on much less money than we would have liked. But these are sacrifices that you have to make—you get as much as you put in. If your sights are high, as ours are, you have to pay the price."

Samuel Graham

## R&B REGIONAL BREAKOUTS

### Singles

#### East:

Barry White (20th Century)  
Brick (Bang)  
BT Express (Columbia)  
Bunny Sigler (Gold Mind)

#### South:

Barry White (20th Century)  
Brick (Bang)  
Enchantment (Roadshow)

#### Midwest:

Heatwave (Epic)  
Barry White (20th Century)  
Brick (Bang)

#### West:

Brick (Bang)  
O. V. Wright (Hi)

### Albums

#### East:

Al Green (Hi)  
Roberta Flack (Atlantic)  
Isaac Hayes (Polydor)

#### South:

Al Green (Hi)

#### Midwest:

Al Green (Hi)  
Roberta Flack (Atlantic)  
Isaac Hayes (Polydor)  
Stevie Wonder (Tamla)

#### West:

Ohio Players (Mercury)  
Chic (Atlantic)  
Al Green (Hi)  
Stevie Wonder (Tamla)



## THE R&B SINGLES CHART

DECEMBER 31, 1977

DEC. 31	DEC. 24	
1	1	SERPENTINE FIRE EARTH, WIND & FIRE/Columbia 3 10625
2	2	REACH FOR IT GEORGE DUKE/Epic 8 50463
3	3	YOU CAN'T TURN ME OFF (IN THE MIDDLE OF TURNING ME ON) HIGH INERGY/Gordy 7155 (Motown)
4	7	DANCE, DANCE, DANCE (YOWSAH, YOWSAH, YOWSAH) CHIC/Atlantic 3435
5	4	NATIVE NEW YORKER ODYSSEY/RCA 11129
6	9	LOVELY DAY BILL WITHERS/Columbia 3 10627
7	10	FFUN CON FUNK SHUN/Mercury 73949
8	14	OUR LOVE NATALIE COLE/Capitol 4509
9	5	(EVERYTIME I TURN AROUND) BACK IN LOVE AGAIN LTD/A&M 1974
10	15	OOH BOY ROSE ROYCE/Whitfield WHL 8491 (WB)
11	6	SOMEBODY'S GOTTA WIN, SOMEBODY'S GOTTA LOSE CONTROLLERS/Juana 3414 (T.K.)
12	13	IF IT DON'T FIT, DON'T FORCE IT KELLE PATTERSON/Shadybrook SB 45 1041
13	8	IF YOU'RE NOT BACK IN LOVE BY MONDAY MILLIE JACKSON/Spring 175 (Polydor)
14	11	IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME BARRY WHITE/20th Century TC 2350
15	12	DUSIC BRICK/Bang 734
16	16	GOIN' PLACES JACKSONS/Epic 8 50454
17	17	DON'T ASK MY NEIGHBORS EMOTIONS/Columbia 3 10622
18	24	BELLE AL GREEN/Hi 77505 (Cream)
19	18	SEND IT ASHFORD & SIMPSON/Warner Bros. 8453
20	22	GETTIN' READY FOR LOVE DIANA ROSS/Motown M 1427F
21	19	DO YOU DANCE (PART I) ROSE ROYCE/Whitfield WHI B440 (WB)
22	29	GALAXY WAR/MCA 40820
23	20	BOOGIE NIGHTS HEATWAVE/Epic 8 50370
24	21	KEEP IT COMIN' LOVE KC & THE SUNSHINE BAND/T.K. 1023
25	27	COME GO WITH ME POCKETS/Columbia 3 10632
26	28	BOP GUN (ENDANGERED SPECIES) PARLIAMENT/Casablanca NB 900
27	33	JACK & JILL RAYDIO/Arista 02B3
28	23	DO YOU WANNA GET FUNKY WITH ME PETER BROWN/Drive 625B (T.K.)
29	26	SORRY DOESN'T ALWAYS MAKE IT RIGHT GLADYS KNIGHT & THE PIPS/Buddah 5B4 (Arista)
30	40	TOO HOT TA TROT COMMODORES/Motown 1432
31	35	ON FIRE T-CONNECTION/Dash 5041 (T.K.)
32	25	I'M HERE AGAIN THELMA HOUSTON/Tamla T 54287 (Motown)
33	32	IN A LIFETIME TEMPTATIONS/Atlantic 3436
34	30	BRICK HOUSE COMMODORES/Motown M 1425F
35	41	SHOUTING OUT LOVE EMOTIONS/Stax STX 3200 (Fantasy)
36	44	WITH PEN IN MIND DOROTHY MOORE/Malaco 1047 (T.K.)
37	42	BABY, BABY MY LOVE'S ALL FOR YOU DENIECE WILLIAMS/Columbia 3 1064B
38	36	KISS ME (THE WAY I LIKE IT) GEORGE McCRAE/T.K. 1024
39	31	ANY WAY YOU WANT ME SYLVERS/Capitol 4493
40	34	"STAR WARS" THEME/CANTINA BAND MECO/Millennium MN 604 (Casablanca)
41	43	COCOMOTION EL COCO/AVI 147 S
42	46	WRAP YOUR ARMS AROUND ME KC & THE SUNSHINE BAND/T.K. 1022
43	45	MORE THAN A WOMAN TAVARES/Capitol 4500
44	53	WHICH WAY IS UP STARGARD/MCA 40825
45	52	SPANK YOUR BLANK BLANK MORRIS JEFFERSON/Parachute 504 (Casablanca)
46	51	SOFT AND EASY BLACKBYRDS/Fantasy 809
47	54	I LOVE YOU DONNA SUMMER/Casablanca 907
48	48	CHEATERS NEVER WIN LOVE COMMITTEE/Gold Mind GM 4003 (Salsoul)
49	49	TAKE ME AS I AM PHILLIPE WYNNE/Atlantic 44227
50	57	25TH OF LAST DECEMBER ROBERTA FLACK/Atlantic 3441
51	60	LOVE ME RIGHT DENISE LaSALLE/ABC 12312
52	58	DANCE TO THE MUSIC MUSCLE SHOALS HORNS/Ariola America 7674 (Capitol)
53	61	IF YOU DON'T GIVE A DOGGONE ABOUT IT JAMES BROWN/Polydor PD 1443B
54	55	DON'T TAKE AWAY YOUR LOVE HODGES, JAMES & SMITH/London 5N 260
55	65	ALWAYS AND FOREVER HEATWAVE/Epic 8 50490
56	62	YOU AND I, PT. I LIVING PROOF/Ju-Par 532
57	63	LE SPANK LePAMPLEMOUSE/AVI Avis 153
58	64	BABY COME BACK PLAYER/RSO RS 879 (Polydor)
59	68	PLAYING YOUR GAME, BABY BARRY WHITE/20th Century TC 2361
60	66	LADY LOVE LOU RAWLS/Phila. Intl. B 3634 (CB)
61	56	EASY COMIN' OUT WILLIAM BELL/Mercury 73961
62	67	WHERE WERE YOU WHEN THE LIGHTS WENT OUT TRAMMPS/Atlantic 3442
63	—	AIN'T GONNA HURT NOBODY BRICK/Bang B735
64	70	STANDING RIGHT HERE MELBA MOORE/Buddah 5B9 (Arista)
65	73	IT'S YOU THAT I NEED ENCHANTMENT/Roadshow RSXW 1124 (UA)
66	—	LET'S HAVE SOME FUN BAR-KAYS/Mercury 73971
67	74	SHOUT IT OUT BT EXPRESS/Columbia 3 10649
68	69	I CAN SEE CLEARLY NOW RAY CHARLES/Atlantic/Crossover 3443
69	—	LET ME PARTY WITH YOU BUNNY SIGLER/Goldmind (Salsoul) GM 400B
70	—	PRECIOUS, PRECIOUS O. V. WRIGHT/Cream Hi 77504
71	71	WAS DOG A DOUGHNUT CAT STEVENS/A&M 1971
72	72	CHOOSING YOU LENNY WILLIAMS/ABC 122B9
73	—	IF YOU FEEL LIKE DANCIN' AL HUDSON & THE SOUL PARTNERS/ABC 12317
74	—	REACHING FOR THE SKY PEABO BRYSON/Capitol 4522
75	75	EMOTION SAMANTHA SANG/Private Stock 17B



# Soul Truth

(Continued from page 166)

travelling "faster than the speed of thought."

With the added magic of Kenneth Gamble and Leon Huff, your further success is assured. Your faith in yourselves and those who have come in contact with you is unrelenting.

May you, The O'Jays, have continued success for there is indeed "A Message In Your Music."

Sincerely,

Dede Dabney

This was a note sent to The O'Jays, who at that time were celebrating their 20th anniversary.

Ms. Cookie Emerson left Cash Box, where she held down the post of r&b editor, to move onward to become national promotion director for Whitfield Records.

The Temptations signed with Atlantic Records after leaving Motown.

Personal Pick: "Easy" — Commodores (Motown).

WVON-AM's Cecil Hale left that station; according to rumor it was due to ratings. Replacing him was Tom Joyner, formerly with KKDA-AM (Fort Worth-Dallas). Hale was and is still working on his doctorate.

## JUNE

Personal Pick: "I Need Somebody To Love Me" — Shirley Brown (Arista).

Jack Gibson's Family Affair was held the 9th of this month at Atlanta's Colony Square Hotel.

Jackie Wilson celebrated his birthday the 9th of this particular month. A party was to be held on the 12th at Medford Lea's in Medford, New Jersey.

Cream Records purchased Hi Records and administered their publishing. Willie Mitchell, Hi Records executive, signed a contract to handle production and a&r.

Farming out most of their artists was WMOT Records. This consisted of Impact and Fat Larry. Blue Magic remained with Atlantic.

Personal Pick "Peaceful Living" — Natalie Cole (Capitol).

Death once again veiled a shadow over the fans and family of William Powell, original member of The O'Jays. Powell, 35, left his wife, two daughters and mother.

Art Kass, president of Buddah, announced that recording artists Gladys Knight and the Pips would begin working separate recording projects.

Personal Pick: "Let's Clean Up The Ghetto" — Philadelphia All-Stars (PIR).

Carstephen, Whitehead and McFadden were on their way to the studio with Melba Moore. Three members of the Gamble/Huff staff contributed their timely writing ability to the O'Jays lp, and "Backstabbers" brought them their first million seller.

Personal Pick: "Love And Happiness" — Al Green (Hi).

Matt Parsons left Capitol Records to move onward and upward to Polydor Records.

Fantasy Records purchased the Stax catalogue.

Alan Lott exited Buddah Records to go into independent promotion. He has been in the industry for 16 years.

## JULY

Personal Pick: "The Greatest Love Of All" — George Benson (Arista).

Ms. Beverly Andrews, who once was affiliated with Brunswick Records, left there to go to Salsoul, but as fate would have it she left Salsoul to pursue her own career. Filling the slot left open by Ms. Andrews was Ms. Janet Williams, who was working

for Natalie Cole.

Jack Gibson's Family Affair was held this particular month. The initial turnout was fantastic with a dynamic speech given by Al Bell, board chairman of Independence Corporation of America.

It became a fact that Paul Johnson, who had exited Motown Records, obtained a job with Capitol Records. When we contacted Larkin Arnold, vice president in charge of r&b product, he stated that at that time "No initial title had been set for Johnson." We can now announce that Johnson is handling product for that company and is a vice president.

Four points were outlined at the Jack Gibson Family Affair with Ed Wright being appointed as spokesman. The points made are as follows:

1. The recommendation of a theme of unity at all levels of black music.

2. Recommendation to give support to the forthcoming NATRA convention and Sidney Miller's Black Radio Exclusive conference and Jack Gibson's Newsletter and Family Affair for the purpose of saving black music in America.

3. The recommendation and subsequently the appointment of Novella Smith as media liaison between radio and record industry decision makers and Black Radio Exclusive and Jack The Rapper's Newsletter and other media for the purpose of aiding those in need of job assistance.

4. Recommendation of an agreement to reconvene in August at the onset of the forthcoming NATRA Convention and to pose issues at that time.

Personal Pick: "Work On Me"—O'Jays (PIR).

Matt Parsons hired Rowena Harris to handle east coast promotion from Boston to Virginia and Emmet Garner to handle midwest from Chicago to Buffalo.

Dennis Gordon left Roulette/Pyramid to go into independent promotion.

Ratings for Washington, D.C. radio were released at this time. They are as follows: WOOK — from 1.4 to 3.8; WOL — from 3.4 to 2.1; WHUR — from a 4.0 to 3.5; WEAM — from 1.8 to 1.2.

Personal Pick: "That's How Heartaches Are Made" — Loleatta Holloway (Gold Mind).

(Continued on page 172)



Casablanca recording artists Village People, recently the star attraction of "Disco Hops" in clubs along the east coast, stopped by Boston radio station WILD for an on air interview. Pictured at the station are (from left, back row) Ruben Rodriguez, northeast regional promotion, Casablanca; Sonny Joe White, program director, WILD; Alexander Britey of Village People; Gretchen Wortham, WILD station manager; Victor Willis and Peter Whitehead of Village People; Marc Simon, vice president, special projects, Casablanca; (front row) Ben Hill, regional promotion, Casablanca; Kathy Mal'ard, Boston Disco Pool; Paul Wennick, Phonodisc branch manager; Filipe Rose of Village People.



# 1977 Charts in Review: No. 1 R&B Albums

<u>DATE</u>	<u>RECORD</u>	<u>ARTIST</u>	<u>LABEL</u>
1/1	SONGS IN THE KEY OF LIFE	Stevie Wonder	Tamla
1/8	SONGS IN THE KEY OF LIFE	Stevie Wonder	Tamla
1/15	SONGS IN THE KEY OF LIFE	Stevie Wonder	Tamla
1/22	SONGS IN THE KEY OF LIFE	Stevie Wonder	Tamla
1/29	SONGS IN THE KEY OF LIFE	Stevie Wonder	Tamla
2/5	SONGS IN THE KEY OF LIFE	Stevie Wonder	Tamla
2/12	SONGS IN THE KEY OF LIFE	Stevie Wonder	Tamla
2/19	SONGS IN THE KEY OF LIFE	Stevie Wonder	Tamla
2/26	SONGS IN THE KEY OF LIFE	Stevie Wonder	Tamla
3/ 5	SONGS IN THE KEY OF LIFE	Stevie Wonder	Tamla
3/12	ASK RUFUS	Rufus	ABC
3/19	ASK RUFUS	Rufus	ABC
3/26	ASK RUFUS	Rufus	ABC
4/2	ASK RUFUS	Rufus	ABC
4/9	UNPREDICTABLE	Natalie Coye	Capitol
4/16	MARVIN GAYE LIVE AT THE LONDON PALLADIUM	Marvin Gaye	Tamla
4/23	MARVIN GAYE LIVE AT THE LONDON PALLADIUM	Marvin Gaye	Tamla
4/30	MARVIN GAYE LIVE AT THE LONDON PALLADIUM	Marvin Gaye	Tamla
5/7	MARVIN GAYE LIVE AT THE LONDON PALLADIUM	Marvin Gaye	Tamla
5/14	MARVIN GAYE LIVE AT THE LONDON PALLADIUM	Marvin Gaye	Tamla
5/21	MARVIN GAYE LIVE AT THE LONDON PALLADIUM	Marvin Gaye	Tamla
5/28	MARVIN GAYE LIVE AT THE LONDON PALLADIUM	Marvin Gaye	Tamla
6/4	MARVIN GAYE LIVE AT THE LONDON PALLADIUM	Marvin Gaye	Tamla
6/11	MARVIN GAYE LIVE AT THE LONDON PALLADIUM	Marvin Gaye	Tamla
6/18	COMMODORES	Commodores	Motown
6/25	COMMODORES	Commodores	Motown
7/2	COMMODORES	Commodores	Motown
7/9	COMMODORES	Commodores	Motown
7/16	COMMODORES	Commodores	Motown
7/23	COMMODORES	Commodores	Motown
7/30	REJOICE	Emotions	Columbia
8/6	REJOICE	Emotions	Columbia
8/13	REJOICE	Emotions	Columbia
8/20	FLOATERS	Floaters	ABC
8/27	FLOATERS	Floaters	ABC
9/3	FLOATERS	Floaters	ABC
9/10	COMMODORES	Commodores	Motown
9/17	COMMODORES	Commodores	Motown
9/24	COMMODORES	Commodores	Motown
10/1	COMMODORES	Commodores	Motown
10/8	COMMODORES	Commodores	Motown
10/15	COMMODORES	Commodores	Motown
10/22	BARRY WHITE SINGS FOR SOMEONE YOU LOVE	Barry White	20th Century
10/29	BARRY WHITE SINGS FOR SOMEONE YOU LOVE	Barry White	20th Century
11/5	IN FULL BLOOM	Rose Royce	Whitfield
11/12	IN FULL BLOOM	Rose Royce	Whitfield
11/19	IN FULL BLOOM	Rose Royce	Whitfield
11/26	IN FULL BLOOM	Rose Royce	Whitfield
12/3	IN FULL BLOOM	Rose Royce	Whitfield
12/10	ALL 'N ALL	Earth, Wind & Fire	Columbia
12/17	ALL 'N ALL	Earth, Wind & Fire	Columbia
12/24	ALL 'N ALL	Earth, Wind & Fire	Columbia





# THE R&B LP CHART

DECEMBER 31, 1977

1. **ALL 'N ALL**  
EARTH, WIND & FIRE/Columbia JC 34905
2. **COMMODORES LIVE**  
Motown M9 984A2
3. **IN FULL BLOOM**  
ROSE ROYCE/Whitfield WH 3074 (WB)
4. **REACH FOR IT**  
GEORGE DUKE/Epic JE 34883
5. **THANKFUL**  
NATALIE COLE/Capitol SW 11708
6. **FUNKENTELECHY VS. THE PLACEBO SYNDROME**  
PARLIAMENT/Casablanca NBLP 7084
7. **FEELIN' BITCHY**  
MILLIE JACKSON/Spring SP 1 6715 (Polydor)
8. **GALAXY**  
WAR/MCA 3030
9. **FLYING HIGH ON YOUR LOVE**  
BAR KAYS/Mercury SRM 1 5004
10. **TOO HOT TO HANDLE**  
HEATWAVE/Epic JE 34761
11. **TURNIN' ON**  
HIGH INERGY/Gordy G6 78S1 (Motown)
12. **SECRETS**  
CON FUNK SHUN/Mercury SRM 1 1180
13. **ONCE UPON A TIME**  
DONNA SUMMER/Casablanca NBLP 70782
14. **MENAGERIE**  
BILL WITHERS/Columbia JC 34903
15. **SOMETHING TO LOVE**  
LTD/A&M SP 4646
16. **BARRY WHITE SINGS FOR SOMEONE YOU LOVE**  
BARRY WHITE/20th Century T 543
17. **FUNK BEYOND THE CALL OF DUTY**  
JOHNNY GUITAR WATSON/DJM DJLPA7 (Amherst)
18. **MR. MEAN**  
OHIO PLAYERS/Mercury SRM 1 3707
19. **ODYSSEY**  
RCA APL1 2204
20. **BRICK**  
Bang BLP 409
21. **WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL**  
LOU RAWLS/Phila. Intl. JZ 34036 (CBS)
22. **ACTION**  
BLACKBYRDS/Fantasy F 9535
23. **COME GO WITH US**  
POCKETS/Columbia PC 34879
24. **HERE TO TEMPT YOU**  
TEMPTATIONS/Atlantic SD 19143
25. **THE HARDNESS OF THE WORLD**  
SLAVE/Cotillion SD 5201 (Atlantic)
26. **THE SPINNERS**  
Atlantic SD 19146
27. **CHIC**  
Atlantic SD 19153
28. **BRASS CONSTRUCTION III**  
United Artists LA775 H
29. **THE BELLE ALBUM**  
AL GREEN/Hi HLP 6004 (Cream)
30. **BABY IT'S ME**  
DIANA ROSS/Motown M 7890R1
31. **REJOICE**  
EMOTIONS/Columbia PC 34762
32. **TRAMMPS III**  
Atlantic SD 19148
33. **BLUE LIGHTS IN THE BASEMENT**  
ROBERTA FLACK/Atlantic SD 19149
34. **SEND IT**  
ASHFORD & SIMPSON/Warner Bros. BS 3088
35. **GOIN' BANANAS**  
SIDE EFFECT/Fantasy F 9537
36. **NEW HORIZON**  
ISAAC HAYES/Polydor PD 1 6120
37. **TRUE TO LIFE**  
RAY CHARLES/Atlantic SD 19142
38. **SATURDAY NIGHT FEVER**  
VARIOUS ARTISTS/RSO RS2 4001 (Polydor)
39. **SONG BIRD**  
DENIECE WILLIAMS/Columbia JC 34911
40. **LOOKING BACK**  
STEVIE WONDER/Motown M 804LP3

# Disco File

(Continued from page 153)

release, **Chic's** "Dance, Dance, Dance," has become a major hit and might encourage further expansion in this area). Although the actual viability of the disco market is still open to debate, as far as discos are concerned, the 12-inch disc has pushed the standard single nearly to extinction. Our first year-end list of "essential" disco singles ran to 75 entries; last year there were only 30. This year, we've eliminated the list completely because very few singles had any impact in the clubs since virtually everything was pressed up on disco discs. In fact, the only standard 45 to make the DISCO FILE Top 20 list all year was the **Emotions'** wonderful "Best of My Love" (which was later included on their "Rejoice" lp, number 35 on the Essential Album chart). At the moment, practically the only singles in the current disco DJ's repertoire are imports—is this the shape of things to come?

A few final notes: In addition to the producers mentioned above—Cerrone, Costandinos, Moroder, Bellotte—these are the men who made an impact on disco music this past year and the names to look for in 1978: **Cory Wade**, **Jacques Morali**, **Dennis Coffey & Mike Moulton**. Two stand-bys: **Norman Harris** and **Vince Montana**—always dependable . . . Collectors items: the unreleased "Je T'Aime" disc by **Donna Summer**; **D.C. LaRue's** signed and numbered limited edition disco disc of "Indiscreet" and "Face of Love"; the pink vinyl first pressing of **Saint Tropez'** "Je T'Aime" album and the opaque white vinyl edition of the **THP Orchestra's** "Two Hot for Love" lp; the import versions of **Cerrone's** "Love in C Minor" (remember the dialogue they snipped off for the American release?) and "Paradise" (with the nude-

(Continued on page 186)

# Discotheque Hit Parade

(Listings are in alphabetical order, by title)

## FLAMINGO/NEW YORK

- DJ: **Richie Rivera**
- ACT 1/ACT 2/ACT 4**—Donna Summer—Casablanca (lp medleys)
- AFRICANISM—GIMME SOME LOVING/DR. DOO-DAH**—Kongas—Crocus (import lp cuts)
- BOOGIE BOO/DANCE LITTLE DREAMER/DON'T LOSE THAT NUMBER/RISKY CHANGES**—Bionic Boogie—Polydor (lp cuts)
- DON'T STOP ME I LIKE IT**—David Christie—Polydor (import lp cut)
- ELEANOR RIGBY/HELP**—Average Disco Band—H&L (lp cuts)
- GIVE ME LOVE/SUPERNATURE**—Cerrone—Cotillion (lp medleys)
- HAWAII CALLS ME HOME**—D.D. Sound—Baby (import lp cut)
- LOSING YOU**—Hearts of Stone—Disco 1 (import disco disc)
- LOVE EXPRESS/LET'S ALL CHANT**—Michael Zager Band—Private Stock (disco disc)
- WHICH WAY IS UP?**—Stargard—MCA (disco disc)

## POOP DECK/FORT LAUDERDALE, FLORIDA

- DJ: **Bob Viteritti**
- DANCE, DANCE, DANCE**—Chic—Atlantic (disco disc)
- I LOVE YOU/RUMOR HAS IT/NOW I NEED YOU/FAIRY TALE HIGH**—Donna Summer—Casablanca (lp cuts)
- JOHNNY, JOHNNY PLEASE COME HOME/DANCING FEVER**—Claudia Barry—Salsoul (lp cuts)
- MAGIC LOVE/CAN'T YOU FEEL IT/DISCO DANCE/HOLD ME, SQUEEZE ME**—Michele—West End (lp cuts)
- MANHATTAN LOVE SONG/WELL, HAVE A NICE DAY/SALSOL SISTER/DISCO CONGO**—King Errisson—Westbound (lp cuts)
- MOONBOOTS**—ORS—Salsoul (disco disc)
- THE NIGHT THE LIGHTS WENT OUT**—Trammps—Atlantic (disco disc)
- SINGING IN THE RAIN**—Sheila B. Devotion—Carrere (import disco disc)
- SUPERNATURE/GIVE ME LOVE**—Cerrone—Cotillion (lp medleys)
- TWO HOT FOR LOVE**—THP Orchestra—Butterfly (lp cut)

## THE BISTRO/CHICAGO

- DJ: **Rick Gianatos**
- BORRIQUITO/DANCE A LITTLE BIT CLOSER**—Charo—Salsoul (lp cut/disco disc)
- DANCE LITTLE DREAMER/RISKY CHANGES/BOOGIE BOO**—Bionic Boogie—Polydor (lp cuts)
- DISCO INFERNO/GOIN' TO THE DISCO**—Players Association—Vanguard (lp cuts)
- GIVE ME LOVE/SUPERNATURE**—Cerrone—Cotillion (lp medleys)
- LOVE MAGNET**—Freda Payne—Capitol (lp cut)
- MANHATTAN LOVE SONG/L.A. BOUND**—King Errisson—Westbound (lp cuts)
- ON FIRE**—T Connection—TK (disco disc)
- STANDING RIGHT HERE**—Melba Moore—Buddah (lp cut)
- TWO HOT FOR LOVE**—THP Orchestra—Butterfly (lp cut)
- WHY DON'CHA/HEAVENLY**—Eli's Second Coming—Silver Blue (lp cuts)

## HIPPOTAMUS/NEW YORK

- DJ: **Rich Pampinella**
- CLOSE ENCOUNTERS OF THE THIRD KIND**—Gene Page—Arista (disco disc)
- DANCE DOWN**—Katheline del Casino—Trolley (import)
- GIVE ME LOVE/SUPERNATURE**—Cerrone—Cotillion (lp medleys)
- IT'S GOT TO BE LOVE**—Darcus—RCA (lp cut)
- KISS ME**—George McCrae—TK (disco disc)
- LOVE EXPRESS/LET'S ALL CHANT**—Michael Zager Band—Private Stock (disco disc)
- PEOPLE OF THE WORLD/DANCE GROOVE/C'MON LET'S DO IT SOME MORE**—Juggy Murray—Jupiter (lp cuts, not yet available)
- PHILADELPHIA CLASSICS**—Various Artists—Phila. Intl. (entire lp)
- RISKY CHANGES/DANCE LITTLE DREAMER**—Bionic Boogie—Polydor (lp cuts)
- TWO HOT FOR LOVE**—THP Orchestra—Butterfly (lp cut)



# THE JAZZ LP CHART

DECEMBER 31, 1977

1. **REACH FOR IT**  
GEORGE DUKE/Epic JE 34882
2. **LIVE AT THE BIJOU**  
GROVER WASHINGTON, JR./Kudu KUX 3637 (Motown)
3. **HEADS**  
BOB JAMES/Tappan Zee JC 34896 (Col)
4. **FEELS SO GOOD**  
CHUCK MANGIONE/A&M SP 4658
5. **ENIGMATIC OCEAN**  
JEAN-LUC PONTY/Atlantic SD 19110
6. **TEQUILA MOCKINGBIRD**  
RAMSEY LEWIS/Columbia JC 35018
7. **ACTION**  
BLACKBYRDS/Fantasy F 9535
8. **MAGIC**  
BILLY COBHAM/Columbia JC 34939
9. **NEW VINTAGE**  
MAYNARD FERGUSON/Columbia JC 34971
10. **MULTIPLICATION**  
ERIC GALE/Columbia JC 34939
11. **RUBY, RUBY**  
GATO BARBIERI/A&M SP 4655
12. **TRUE TO LIFE**  
RAY CHARLES/Atlantic SD 19142
13. **BLOW IT OUT**  
TOM SCOTT/Epic/Ode BL 34966
14. **THE QUINTET**  
V.S.O.P./Columbia C2 34976
15. **HAVANA CANDY**  
PATTI AUSTIN/CTI 7 5006
16. **MONTREUX SUMMIT, VOL. I**  
VARIOUS ARTISTS/Columbia JG 35005
17. **NIGHTWINGS**  
STANLEY TURRENTINE/Fantasy F 9534
18. **LIFELINE**  
ROY AYERS UBIQUITY/Polydor PD 1 6108
19. **BRIDGES**  
GIL SCOTT-HERON & BRIAN JACKSON/Arista ABC 4147
20. **LIFESTYLE (LIVING AND LOVING)**  
JOHN KLEMMER/ABC 1007
21. **INNER VOICES**  
McCOY TYNER/Fantasy 9079
22. **SKY ISLANDS**  
CALDERA/Capitol 11658
23. **SOPHISTICATED GIANT**  
DEXTER GORDON/Columbia JC 34989
24. **TIGHTROPE**  
STEVE KHAN/Columbia JC 34857
25. **OXYGENE**  
JEAN-MICHEL JARRE/Polydor PD 6112
26. **FREE AS THE WIND**  
CRUSADERS/ABC Blue Thumb BT 6029
27. **BREEZIN'**  
GEORGE BENSON/Warner Bros. BSK 3111
28. **ONE OF A KIND**  
DAVE GRUSIN/Polydor PD 16118
29. **LOOK TO THE RAINBOW (AL JARREAU LIVE IN EUROPE)**  
Warner Bros. 2BZ 3052
30. **WINDOW OF A CHILD**  
SEA WIND/CTI 7 5007
31. **LIVE IN MUNICH**  
THAD JONES & MEL LEWIS/Horizon SP 724 (A&M)
32. **I CRY, I SMILE**  
NARADA MICHAEL WALDEN/Atlantic SD 19141
33. **BYABLU**  
KEITH JARRETT/ABC Impulse AS 9331
34. **BUNDLE OF JOY**  
FREDDIE HUBBARD/Columbia JC 34902
35. **PHANTAZIA**  
NOEL PINTER/Blue Note BN LA336 H (UA)
36. **CAPE TOWN FRINGE**  
DOLLAR BRAND/Chiaroscuro/CR 2004
37. **SPELLBOUND**  
ALPHONSO JOHNSON/Epic JE 34869
38. **FRIENDS AND STRANGERS**  
RONNIE LAWS/Blue Note BN LA730 H (UA)
39. **MANHATTAN SPECIAL**  
TERUO NAKAMURA & THE RISING SUN/Polydor PD 1 6119
40. **PICCOLO**  
RON CARTER QUARTET/Milestone M 55004



# 1977 Charts in Review: No. 1 Jazz Albums

<u>DATE</u>	<u>RECORD</u>	<u>ARTIST</u>	<u>LABEL</u>
1/1	BREEZIN'	George Benson	Warner Bros.
1/8	BREEZIN'	George Benson	Warner Bros.
1/15	BREEZIN'	George Benson	Warner Bros.
1/22	A SECRET PLACE	Grover Washington, Jr.	Kudu
1/29	A SECRET PLACE	Grover Washington, Jr.	Kudu
2/5	A SECRET PLACE	Grover Washington, Jr.	Kudu
2/12	A SECRET PLACE	Grover Washington, Jr.	Kudu
2/19	IN FLIGHT	George Benson	Warner Bros.
2/26	IN FLIGHT	George Benson	Warner Bros.
3/5	IN FLIGHT	George Benson	Warner Bros.
3/12	IN FLIGHT	George Benson	Warner Bros.
3/19	IN FLIGHT	George Benson	Warner Bros.
3/26	IN FLIGHT	George Benson	Warner Bros.
4/2	IN FLIGHT	George Benson	Warner Bros.
4/9	IN FLIGHT	George Benson	Warner Bros.
4/16	IN FLIGHT	George Benson	Warner Bros.
4/23	IN FLIGHT	George Benson	Warner Bros.
4/30	IN FLIGHT	George Benson	Warner Bros.
5/7	IN FLIGHT	George Benson	Warner Bros.
5/14	IN FLIGHT	George Benson	Warner Bros.
5/21	HEAVY WEATHER	Weather Report	Columbia
5/28	HEAVY WEATHER	Weather Report	Columbia
6/4	HEAVY WEATHER	Weather Report	Columbia
6/11	HEAVY WEATHER	Weather Report	Columbia
6/18	HEAVY WEATHER	Weather Report	Columbia
6/25	FREE AS THE WIND	Crusaders	ABC
7/2	FREE AS THE WIND	Crusaders	ABC
7/9	FREE AS THE WIND	Crusaders	ABC
7/16	FREE AS THE WIND	Crusaders	ABC
7/23	LIFESTYLE (LIVING AND LOVING)	John Klemmer	ABC
7/30	FREE AS THE WIND	Crusaders	ABC
8/6	FREE AS THE WIND	Crusaders	ABC
8/13	FREE AS THE WIND	Crusaders	ABC
8/20	FREE AS THE WIND	Crusaders	ABC
8/27	FREE AS THE WIND	Crusaders	ABC
9/3	FREE AS THE WIND	Crusaders	ABC
9/10	LIFELINE	Roy Ayers Ubiquity	Polydor
9/17	LIFELINE	Roy Ayers Ubiquity	Polydor
9/24	LIFELINE	Roy Ayers Ubiquity	Polydor
10/1	LIFELINE	Roy Ayers Ubiquity	Polydor
10/8	NIGHTWINGS	Stanley Turrentine	Fantasy
10/15	NIGHTWINGS	Stanley Turrentine	Fantasy
10/22	ENIGMATIC OCEAN	Jean-Luc Ponty	Atlantic
10/29	ENIGMATIC OCEAN	Jean-Luc Ponty	Atlantic
11/5	ENIGMATIC OCEAN	Jean-Luc Ponty	Atlantic
11/12	REACH FOR IT	George Duke	Epic
11/19	REACH FOR IT	George Duke	Epic
11/26	REACH FOR IT	George Duke	Epic
12/3	REACH FOR IT	George Duke	Epic
12/10	REACH FOR IT	George Duke	Epic
12/17	REACH FOR IT	George Duke	Epic
12/24	REACH FOR IT	George Duke	Epic



# Soul Truth

(Continued from page 168)

The announcement of the death of Vicki Basemore was made. We extended our condolences to her family.

Rod McGrew held a testimonial at the Century Plaza Hotel in Los Angeles on the 24th. Proceeds went to a fund for Future Communicators of Tomorrow.

Personal Pick: "The Whole Town's Laughing At Me" — Teddy Pendergrass (PIR).

News at this time from Philadelphia was that Bernie McCain, program director of WHAT-AM (Philadelphia), had resigned that position to become operations manager of a station in Virginia.

## AUGUST

Personal Pick: "When I Think About You" — Aretha Franklin (Atlantic).

Matt Parsons hired Keith Frye for the Atlanta area. Parsons is the head of r&b promotion for Polydor Records.

This time was devoted to the NATRA Convention. It was held in Miami Beach. In the final analysis it came down to forming a coalition of forces to rebuild NATRA.

Personal Pick: "I'll Show You With Love" — The Young Divines (Cotillion).

Bernie McCain found a new home in Richmond, Va. where he became general manager of WKIE-AM, a 10,000 watt.

At the convention the following awards were bestowed: Single of The Year — "Gotta Give It Up" — Marvin Gaye (Tamla); Record Company of the Year — Motown; Female Vocalist — Natalie Cole; New Female Vocalist Of The Year — Dorothy Moore and Deniece Williams; Male Vocalist — Lou Rawls; New Male Vocalist — Johnny Guitar Watson; New Group Of The Year — Slave; Comeback Artist of the year; Walter Jackson and The Emotions; Duo Of The Year — Brothers Johnson; New Jazz Artist — Al Jarreau; Executive of the Year — Mae James and Bunky Sheppard; Male Jazz Artist — George Benson; National Promotion Man — Joe Medlin and Melvin Moore; Producer Award (posthumous) — Charles Stephany; Radio Station of the Year: KJLH and WEDR; Producer of the Year — Quincy Jones.

Personal Pick: "If You're Not Back In Love By Monday" — Millie Jackson (Spring).

Matt Parsons announced at the NATRA Convention that Frankie Crocker had been appointed a&r director of Polydor.

## High Voltage



Epic/Portrait/Associated Labels recently held a showcase at New York's Copacabana for Lifesong recording group The Voltage Brothers. The group has just completed their debut album, produced by Gene McDaniels and planned for January release. A turnout of artists, friends, radio celebs and members of the press came to see the special performance. Pictured en masse are The Voltage Brothers, The Temptations, The Pips, Ron Alexenburg, senior vice president, E/P/A (middle row, far left); Tony Martell, VP and general manager, Associated Labels (top row, far left); Phil Kurnit, executive VP, Lifesong (bottom row, far right); George Brown, VP and general manager, Lifesong (top, far right); and manager Sid Seidenberg (beside Kurnit).

## SEPTEMBER

Personal Pick: "Back In Love Again" — L.T.D. (A&M). Verdeen White, brother of Maurice White, went into another facet of the industry, production.

It was announced that the Baltimore Hilton would act as the meeting spot for the committee formed for NATRA.

Personal Pick: "Disco 9000" — Johnnie Taylor (Columbia).

It was announced that Otis Smith left ABC to join Motown Records. Smith would be heading the promotion department.

Mike Payne was promoted from music director to program director at WABQ-AM (Cleveland). It was said he would remain as music director.

Personal Pick: "We're All Alone" — Rita Coolidge (A&M).

Replacing Otis Smith was Bill Craig.

It was rumored that Eddie Pugh would be leaving Warner Brothers to move on to Casablanca.

Don Clearly was appointed the O'Jays manager. This group had signed with ICM as a booking firm.

Al Jefferson and Max Kidd formed an independent promotion firm entitled Al and The Kidd Promotion, located in Washington, D.C.

The Jacksons' new lp, it was announced, would be released at the end of this month; it was titled "Going Places."

## OCTOBER

Personal Pick: "I'm Here Again" — Thelma Houston (Tamla).

FCC continued its probe with the investigation of Philadelphia's WDAS and WHAT. This was due to allegations of exchanging airplay for personal appearances or gratuities.

Shirley Caesar held her annual "Others May Eat" campaign in Durham, North Carolina.

Personal Pick: "Serpentine Fire" — Earth, Wind and Fire (Columbia).

This is the month that information leaked that KGFJ's call letters would be KKTT in Los Angeles.

The Philadelphia Record Promoters staged the magnificent Louis Williams Testimonial at the Marriott Hotel, November 11. This was announced by Harold Burnside, Warner Brothers promotion person.

Personal Pick: "Belle" — Al Green (Hi/Cream).

Armond McKissick announced that an album extract being played throughout Philadelphia was "Always and Forever" by Heat Wave.

Appointed to an a&r position with Arista Records was Vernon Gibbs.

The classy lp cover of Rose Royce would be changed due to the possibility that the Rolls Royce firm was threatening a lawsuit. This was due to the duplication of "Woman in Flight," which was on the front cover.

Personal Pick: "Sorry Doesn't Always Make It Right" — Gladys Knight & The Pips (Buddah).

Belinda Wilson was taken out of promotion to enter the world of artist relations at ABC.

It was rumored that Barry White would be going to TK Productions, based in Miami.

Bunny Sigler signed an artist and production contract with Salsoul Records.

(Continued on page 173)



# Soul Truth

(Continued from page 172)

Personal Pick: "I Could Never Stop Loving You" — The Temptations (Atlantic).

Jimmy Byrd announced the appointment of Champe Haggins as operations manager of WEBB-AM (Baltimore).

W.O.M.E.N. was a new organization that was formed by the women in the industry in the New York area. Guidelines were mapped out pertaining to the women in the industry. Their first meeting was to be after the Al Perkins testimonial.

## NOVEMBER

Personal Pick: "You Can Do It" — Hot (Big Tree).

It was rumored that Quincy McCoy would be the new program director for WOL-AM (Washington, D.C.). But that was just what it was — a rumor!

Mitch Clark was named the new program director and music director of WEAM-AM (Arlington, Va.). He was replacing Calvin Booker and Barry Richards.

Personal Pick: "Love Having You Around" — First Choice. (Gold Mind).

Elmer Hill of 20th Century was looking for promotion people in Memphis and the southwest areas.

WNJR-AM (Newark, New Jersey) went into another facet of radio by instituting not only new call letters but changing the format to a station known as information music — jazz, disco and r&b. Their new call letters are AM 1430.

Personal Pick: "On Fire" — T-Connection.

Personal Pick: "All 'N All" — Earth Wind & Fire (Columbia).

Carolyn Baker, formerly with WB, moved from the west coast to take that position. However, she was in the process of moving back to L.A. to go back the Dinah Shore show, where she was a talent coordinator; she will now be an associate producer.

Since the turnover at Motown Records, we found that Delta Ashby will be in a position with Gwen Gordy's group, High Energy. Not only that, Bunky Sheppard left with hopes of returning to New York, Richard Sanders of Atlanta left the company where he was handling promotion in that area, and Andre Morgan relinquished promotion in Detroit.

## DECEMBER

Personal Pick: "I Love You" — Donna Summer (Casablanca).

The week's news was the resignation of Jimmy Bishop from April Blackwood. Bishop, who was once affiliated with Philadelphia International Records, will pursue business interests of his own.

In the don't look twice department was the Olympic Runners' "Keep It Up" which was in heavy rotation

on WBLS-AM, weekends; hitbound on WBLK-AM (Buffalo); and the same on WGCI-AM (Chicago). Other picks included WWRL-AM (New York) and WNJR-AM (Newark).

Personal Pick: "Do You Love Somebody" — Luther Ingram (KoKo).

Earlean Fisher, who was once affiliated with Motown and ABC, is now handling promotion for Mercury Records. It was stated that she would be in regional promotion for that company.

Also in the relocation category is Grace Spann, who is now in regional promotion for ABC Records.

A new company on the horizon is Mahogany Records in New York. Brenda Lomax will be head of promotion for that company.

Personal Pick: "Sister Fine" — Impact (Fantasy).

After 22 years in promotion, Bernie Block was looking for a position.

It was at this time that Jimmy Brooks, who was affiliated with Westbound Records, left this company; however, we did not know Brooks' future plans.

Gloria Barley, who was an employee with the William Morris agency, filed suit with the Human Rights Commission for discrimination.

In essence, this was an exciting year with many transitions. We hope the next year will be just as eventful.

Happy New Year and Seasons Greetings.

## Columbia Signs Woody Shaw



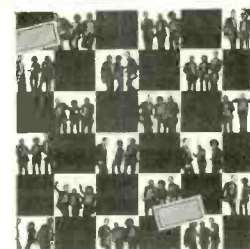
Bruce Lundvall, president, CBS Records, has announced the signing of trumpeter Woody Shaw. Shaw, who has played with Dexter Gordon, Herbie Hancock and McCoy Tyner, among others, is now in the studio with producer Michael Cuscuna. Pictured at the signing (from left) are: Dr. George Butler, VP, jazz a&r, Columbia; Cuscuna, Shaw and Lundvall.

## R&B PICKS OF THE WEEK

**SINGLE** **MARLENA SHAW**, "THEME FROM 'LOOKING FOR MR. GOODBAR'" (Ensign Music, BMI/Famous Music, ASCAP). Based on one of the best-selling books of the year, this tune is definitely indicative of the plot. It's a good vehicle which should place Ms. Shaw on top. Sophisticated delivery will encourage everyone to flock to the theatre to see what "Looking For Mr. Goodbar" is saying. Columbia 3-10661.

**SLEEPER** **SOUTHROAD CONNECTION**, "YOU LIKE IT, WE LOVE IT" (Harrinder/Ensign Music Corp., BMI). This new group's horizons should broaden with this new company. An up-tempo ditty that will make the grade throughout the disco set, its danceable rhythm sets the pace for strong reaction. Southroad will go straight up with this formula for a new sound. Mahogany M-1277-2A.

**ALBUM** **THE CHECKMATES LTD.**, "WE GOT THE MOVES." Richie Rome produced this group, which has made a name for itself for many years. They have hit the Las Vegas circuit many times, and young and old alike go to see them entertain. Heavy sounding, The Checkmates are back again with a fantastic album that should garner much chart action. Cuts which are superb are "Let's Do It," "Greedy For Your Love," and "Falling In Love." Fantasy F-9541.





## Boston Honors Summer



Casablanca recording artist Donna Summer returned to her hometown of Boston from a European concert tour and was presented with the Paul Revere Cup, the highest award bestowed by the city. The day was declared "Donna Summer Day" in her honor. Pictured at the award ceremony are Boston deputy mayor Jeep Jones and Donna Summer.

## Jeff Barry

(Continued from page 124)

to requests for the songs, but interest in having me producing them as well."

Barry's growing involvement in the field stems from his conviction that the country market is perfect for songwriters. "I think it's easier to make a hit country record with a hit song than it is to make a hit pop record," he asserts. "Country is very song-oriented; they're very aware of the hook, not just as a production effect or something you add to the track, but as something written right into the song itself. If you're presenting that song in a palatable, commercial, interesting way, you can really connect with the audience more quickly."

With continued involvement in scoring for television and composing series themes, as well as a long-term plan to eventually involve himself with feature films, Barry is avoiding translation of his country music interest into a formal label situation. He views the current industry as competitive but still burdened with too much product, a situation he feels an exclusive deal would not necessarily improve. "I've never gone for the total, all-your-eggs-in-one-basket sort of label situation. That's part of the reason why I'm enjoying specializing now, I'm not tied to stay in one area, or produce exclusively for one company."

Thus, the new country emphasis hasn't precluded continued pop projects, such as Tommy James' recent *Ip* for Fantasy, or the second Lisa Hartman album, which Barry has been producing for CBS. And while he continues to insist he's "semi-retired," he's also thinking about a feature film project on the music business

and a renewed career as a performer in his own right.

"In 1960, when I came into the business as a mere whelp, I wanted to be a singer. But I got rather side-tracked," he explains. While he did record both on his own and with Ellie Greenwich, including a solo r&b hit with "I'll Still Love You," he now expects to reactivate his recording career, hopefully during the next year. Naturally, Barry forecasts that any solo sides he cuts will strive for commercial impact, but quickly toys with the very concept.

"Anything that's successful, that sells, is commercial. The William Tell Overture? Very commercial. Neil Simon. Also, very commercial. The Statue of Liberty is very commercial, a big hit: there are lots of statues that aren't.

"What I've always held as a truth is that the most valuable commodity in our business is a hit song. It's still the basis of a hit record, and every artist is going to need it to really establish himself. Fortunately, as a producer, I have an outlet for my songs. Now I'd like to take that a step further, and I think I'm in a good position to do so. I'm a commercial thinker, because if you do what you do well, and it's accepted, it's commercial. I was studying engineering in college before I quit to enter the industry, and even then, I was thinking commercially. I wanted to design hit refrigerators."

## Stewart Scores Platinum

■ LOS ANGELES—Rod Stewart's current Warner Bros. album, "Foot Loose & Fancy Free," has been certified as a platinum record by the RIAA.

## CONCERT REVIEW

### Kiss Still Rocks With Power

■ NEW YORK—From its inception, Kiss (Casablanca) has fashioned a distinctive style of music out of basic power chording and an insistent, simple beat. As "Kiss Alive" and "Destroyer" proved, though, that music has not been without its heavy metal moments. During their careers, Paul Stanley, Gene Simmons, Ace Frehley and Peter Criss have demonstrated a real flair for the catchy riff and the memorable lyric, but not at the expense of melody, which right away separates the group from most of its competitors. It was this talent, plus a combination of marketing genius (on the part of Aucoin Management) and luck, that resulted in three sold-out nights at Madison Square Garden (14-16) for Kiss.

#### New Solos

The primeval beat and power riffs that have served Kiss so well through the years were in full force at the Garden. Material from the early days, particularly "Black Diamond," still sounded fresh, owing to Kiss's willingness—all too rare in groups of this stature—to experiment with new riffs and to add new solos here and there to keep things lively; newer material such as "Love Gun" and "Meet You In The Ladies' Room" was far superior in concert to the same tunes as

found on Kiss's muddily-produced post-"Destroyer" albums; and the "Destroyer" songs remain the only ones to fully explore the many sides of the group members' personalities.

Charges of instrumental incompetency don't hold here. Criss, for one, is a fundamentally-sound drummer who teams with bassist Simmons to give Kiss a solid rhythm section. Lead guitarist Frehley, who so often seems oblivious to the onstage shenanigans, chooses his spot carefully before firing off a trademark stinging, soaring solo. Aside from Stanley's compelling stance as group spokesman, his rhythm guitar provides driving support for Frehley's leads.

Augmenting this is the always-powerful Kiss stage show. In its current incarnation, the show features the usual assortment of flames and flash pods (juiced up, of course), but adds to these hydraulic platforms on which Simmons and Stanley, as they are playing, are lifted and moved forward until they are suspended over the audience.

This sort of show is far from being the pure expression of rock and roll. But it works, musically as well as visually. The result is sheer entertainment.

David McGee

## CONCERT REVIEW

### Joan Armatrading: Personal, Positive

■ LOS ANGELES—At the Santa Monica Civic Auditorium, Joan Armatrading and Michael Katakis, two A&M artists with distinctive stylistic identities, recently presented a strong case for the continued growth and survival of the singer/songwriter as a healthy, influential musical force.

In an era replete with imitation, derivation, and nostalgia, Joan Armatrading is a performer and composer of pronounced individuality, originality and versatility. Possessed of superb vocal control, she is able to change the placement and timbre of her voice at will, while demonstrating some fancy finger-picking on her acoustic guitar. Beginning with "Down To Zero" and culminating in an encore of "People" (not the Streisand hit), her fourteen-song set—taken mostly from her third and fourth albums—featured strong, joyous, cerebral rock and roll, with an overlay of jazz, folk and West Indian rhythms. Especially noteworthy in a consistently excellent set were the haunting "Cool Blue Stole My

Heart" and a rousing rendition of "Help Yourself."

Armatrading's vibrant, impassioned vocals; poised, authoritative sensuality; positive, syncopated melodies; and perceptive, hook-laden lyrics conveyed a compelling performer with a strong sense of herself. Abetted by a five-piece band that excelled in intricate, often contrapuntal arrangements, Armatrading's show was an affirmative statement of personal freedom within the creative musical superstructure.

Alternating between guitar and piano in his solo acoustic set, Michael Katakis displayed a rich, full-bodied voice that evoked inevitable comparisons to Don McLean, Elton John and Billy Joel. His performance and repertoire highlighted his vocal clarity, honest sentimentality, and immaculate enunciation and phrasing. A rather endearing sense of romantic whimsy and pleasant between-songs patter created a warm, refreshing impression.

Stephanie Embrey



## CLASSICAL RETAIL REPORT

DECEMBER 31, 1977

### CLASSIC OF THE WEEK



**BEETHOVEN  
COMPLETE SYMPHONIES**  
KARAJAN  
DG

### BEST SELLERS OF THE WEEK

**BEETHOVEN: COMPLETE SYMPHONIES**  
—Karajan—DG  
**CHARPENTIER: LOUISE**—Sills, Gedda,  
Van Dam, Maazel—Angel  
**DONIZETTI: L'ELISIR D'AMORE**—  
Cotrubas, Domingo, Evans,  
Pritchard—Columbia  
**GERSHWIN ON BROADWAY**—Thomas  
—Columbia  
**LUCIANO PAVAROTTI SINGS  
O HOLY NIGHT**—London

### KORVETTES/U.S.

**BACH: CHRISTMAS ORATORIA**—Ledger  
—Angel  
**BEETHOVEN: COMPLETE SYMPHONIES**  
—Karajan—DG  
**BRAHMS: VIOLIN CONCERTO**—Perlman,  
Giulini—Angel  
**CHARPENTIER: LOUISE**—Angel  
**VLADIMIR ASHKENAZY PLAYS CHOPIN,  
VOL. II**—London  
**WHITE CHRISTMAS**—Mormon Tabernacle  
Choir—Columbia  
**GERSHWIN ON BROADWAY**—Columbia  
**LUCIANO PAVAROTTI SINGS  
O HOLY NIGHT**—London  
**RESPIGHI: PINES OF ROME**—Mehta  
—London  
**TCHAIKOVSKY: NUTCRACKER SUITE**—  
Ansermet—London

### KING KAROL/N.Y.

**BACH: BRANDENBURG CONCERTOS**—  
Leonhardt—ABC  
**BEETHOVEN: COMPLETE SYMPHONIES**  
—DG  
**BERLIOZ: L'ENFANCE DU CHRIST**—Baker,  
Davis—Philips  
**MARIA CALLAS: LA DIVINA**—Angel  
**CHARPENTIER: LOUISE**—Angel  
**DONIZETTI: L'ELISIR D'AMORE**—  
Columbia  
**GERSHWIN ON BROADWAY**—Columbia  
**PACHELBEL: KANON**—Paillard—RCA  
**JOAN SUTHERLAND—LUCIANO  
PAVAROTTI IN DUETS**—London  
**VIENNA CHOIR BOYS: A CHRISTMAS  
FESTIVAL**—RCA

### ROSE DISCOUNT/CHICAGO

**BEETHOVEN: COMPLETE SYMPHONIES**  
—DG  
**BEETHOVEN: COMPLETE SYMPHONIES**  
—Solti—London

**BRAHMS: VIOLIN CONCERTO**—  
Perlman, Giulini—Angel  
**CHARPENTIER: LOUISE**—Angel  
**GREATEST HITS OF 1720**—Columbia  
**LUCIANO PAVAROTTI SINGS  
O HOLY NIGHT**—London  
**RUSSIAN ORCHESTRAL FAVORITES**—  
Barenboim—DG  
**TCHAIKOVSKY: SYMPHONY NO. 6**—  
Solti—London  
**VERDI: REQUIEM**—Price, Baker,  
Luchetti, Van Dam, Solti—RCA  
**WAGNER: DER FLIEGENDE HOLLAENDER**  
—Bailey, Martin, Solti—London

### SOUND WAREHOUSE/DALLAS

**BEETHOVEN: COMPLETE SYMPHONIES**  
—DG  
**MARIA CALLAS: LA DIVINA**—Angel  
**CHARPENTIER: LOUISE**—Angel  
**DONIZETTI: L'ELISIR D'AMORE**—  
Columbia  
**GREATEST HITS OF 1720**—Columbia  
**JOHN McCORMACK: A LEGENDARY  
PERFORMER**—RCA  
**LUCIANO PAVAROTTI SINGS  
O HOLY NIGHT**—London  
**RACHMANINOFF: PIANO CONCERTO  
NO. 3**—Berman, Abbado—Columbia  
**TCHAIKOVSKY: SYMPHONY NO. 6**—  
Solti—London  
**VERDI: SIMON BOCCANEGRA**—Freni,  
Carreras, Cappuccilli, Abbado—DG

### ODYSSEY RECORDS/ SAN FRANCISCO

**BEETHOVEN, SCHUBERT: CONCERT ARIAS**  
—Baker, Leppard—Philips  
**BEETHOVEN: COMPLETE SYMPHONIES**  
—DG  
**BORODIN: COMPLETE SYMPHONIES**—  
Davis—Columbia  
**CHARPENTIER: LOUISE**—Angel  
**DONIZETTI: L'ELISIR D'AMORE**—  
Columbia  
**GERSHWIN ON BROADWAY**—Columbia  
**HANDEL: MESSIAH**—Davis—Philips  
**LUCIANO PAVAROTTI SINGS  
O HOLY NIGHT**—London  
**SIBELIUS: COMPLETE SYMPHONIES**—  
Davis—Philips  
**JOAN SUTHERLAND: JOY OF  
CHRISTMAS**—London

### TOWER RECORDS/ SAN FRANCISCO

**BEETHOVEN, SCHUBERT: CONCERT  
ARIAS**—Baker, Leppard—Philips  
**BEETHOVEN: COMPLETE SYMPHONIES**  
—DG  
**BRAHMS: VIOLIN CONCERTO**—Perlman,  
Giulini—Angel  
**DONIZETTI: L'ELISIR D'AMORE**—  
Columbia  
**GERSHWIN ON BROADWAY**—Columbia  
**LISZT: B MINOR SONATA, OTHER PIECES**  
—Horowitz—RCA  
**SIBELIUS: COMPLETE SYMPHONIES**—  
Davis—Philips  
**TCHAIKOVSKY: NUTCRACKER SUITE**—  
Ansermet—London  
**TCHAIKOVSKY: SYMPHONY NO. 6**—  
Solti—London  
**VIVALDI: GLORIA**—Muti—Angel

## Looking Back Over 1977

By SPEIGHT JENKINS

■NEW YORK—Looking over the 52 issues of RW published in 1977, the Record Label of the Year in terms of popularity was London Records.

This is determined by two sets of statistics. The two albums that were most often Classics of the Week belong to London and RCA. Both received eight ratings as Classic of the Week; the London record was "The Great Pavarotti," a collection of arias by Luciano Pavarotti, all previously released in collections or complete operas, and the RCA contender was the complete recording of George Gershwin's *Porgy and Bess* with the original cast of the Sherwin M. Goldman/Houston Grand Opera Broadway production. The reason that London can justifiably be designated over RCA as the Label of the Year is from a determination of how many of its records became Classics of the Week. It led all other labels with ten albums so cited.

The statistics on the records

most often designated as Classic of the Week are as follows:

The Great Pavarotti (London)  
8 times

*Porgy and Bess* (RCA) 8 times

*Le Prophete* (Columbia)

4 times

*Edgar* (Columbia) 3 times

*Gianni Schicchi* (Columbia)

3 times

*Il Trovatore* (London) 3 times


On the number of records designated as Classic of the Week during 1977, London as previously indicated, had ten titles so listed; Columbia followed with five and RCA with four. Looking down the list of winning titles, there are no real surprises: a recording of Granados' *Goyescas* would not normally be so popular but with Alicia de Larrocha its popular success is more than understandable, and a solo recital disc of operas arias would not normally sell as well as did "Montserrat Caballe Sings Dra-

(Continued on page 176)

# HOLIDAY GREETINGS

from

# Columbia Masterworks





# Classical Music: Looking Back Over 1977

(Continued from page 175)

matic Soprano Arias," but Miss Caballe has a vast audience built from her frequent U.S. appearances and her amazing number of recorded performances. The only slightly surprising fact is that 13 (or 14 depending on how one catalogues the Verdi Requiem) of the 24 Classics of the Week were operas, a higher proportion than would be expected.

Looking back over the year some recordings deserve a second mention. At the beginning of the year Verdi was well represented by a superb *La Forza del Destino* (RCA), starring Leontyne Price, Placido Domingo and Sherrill Milnes, with James Levine conducting. This recording was issued coincidentally with the work's performance at the Metropolitan in February and proved stylistically and vocally to be a delight. Miss Price sounds fresh and radiant on this pressing with her high voice as splendid as always, and Domingo was in golden vocal estate. Milnes, too, adds his hefty baritone to make it a memorable experience. Best of all is the splendid work of Levine. He is completely at home in a middle Verdi score such as this, and he brings to it drive, intensity and excitement, making the recording seem as short as the performances in the theater.

One of the combinations usually popular with the public and the critics is that of William Bolcom and his wife, Jan Morris. In the early spring they were represented on Columbia Records in a recording called "Wild About Eubie," which also included some piano playing by the 90-year plus Eubie Blake. Bolcom brings great musicality to his playing, and he has the knack of never sounding rusty or old-fashioned, while Miss Morris' approach to all the songs is one of joyful abandon. She almost demands that one sing or hum with her; her involvement comes over on the records, and Blake plays with gusto and spirit. It is a wonderful, nostalgic and interesting album.

A record that received no public support in the song area was issued on Deutsche Grammophon. Mstislav Rostropovich accompanied his wife, Galin Vishnevskaya, in songs of Rachmaninoff and Glinka. Though there are many wonderful recordings of Rachmaninoff songs, there is something particularly haunting about the manner of Miss Vishnevskaya's approach. It is not only Russian but penetratingly sad, and in "Spring Waters" and the "Vocalise" she is unforgettable. Rostropovich accompanies with the same brilliance he has brought to his cello and to his conducting.

Of the instrumental recordings this year Carlo Maria Giulini has conducted two marvelous "Ninths": the Mahler on Deutsche Grammophon and the Bruckner on Angel. The very different works are both filled with resignation and in the case of the Mahler a special feeling for immortality. Giulini seems to capture the very essence of this music that leaps the great divide, and in both recordings he brings from the unique Chicago Symphony a special, committed sound.

Pierre Boulez, of course, has given up his music directorship of the New York Philharmonic, but a few more records made with the orchestra will soon appear. In his tenure here he did not show a marked affinity for the standards of the repertory, but his work in person and on records of the French Impressionists and virtually everyone who composes in the contemporary style have been more than memorable. One of the most exciting discs in a slightly earlier but related style was his "Wooden Prince," Bartok's early ballet on Columbia. Boulez drew from his orchestra a barbaric and exciting sound yet never for one second lost the clarity for which he is justly famous. He may not be able to make light shine through the Bartok as he can with certain composers, but the reading is less thick than anyone would imagine possible. Back to Mahler for the orchestral recording that I enjoyed most in the year, Claudio Abbado leading the Chicago Symphony in Mahler's Second ("Resurrection") Symphony on DG. Though the recording has Abbado's slightly exaggerated dynamics, this is a performance filled with fury, wonder and lyrical beauty. Marilyn Horne sings her contralto solos with feeling and warmth, and the combination of Italian passion with Mahlerian yearning is wonderful to hear. It makes me wonder when Abbado will record *Tristan und Isolde*. As a great opera conductor with an affinity for German music, Wagner would seem to be the next step.

In the vocal line three reissues have given particular pleasure: Angel's "Art of Lotte Lehmann," RCA's "Legendary Performer: John McCormack" and Angel's disc on Conchita Supervia. The Lehmann, issued in honor of her death last year, brings out certain arias not available for a long time and puts the best things available in one place. It shows the soprano's facility in songs, in Italian opera (even if she sings it in German) as well as the familiar German works. All round it shows why Lehmann is still such a powerful

name to anyone who heard her sing. The other two singers allow young vocal lovers to experience probably a new experience in good sound. Miss Supervia had a fairly short career with very few performances in the United States. Her mezzo-soprano had a clarity and natural beauty combined to a variable vibrato and a totally individual sound. She had, and it comes through on every cut of the record, enormous charm. One is really overwhelmed by, for instance, the Seven Popular Songs of De Falla or the *Carmen* excerpts even if there are some pitch problems. Never for one instance in the latter is she anything but charming and desirable. She completely defeats the often expressed notion (at least on stage) that *Carmen* has to be unpleasant to create a character.

And finally John McCormack, written about in this column only a few weeks ago. The great Irish tenor, whose records have always been around, needed a new release to collect some of the most famous of the arias and the greatest of the Irish songs. His breathtaking line, his clear coloratura, his superior musical approach to everything he sang, all these characteristics and many more are on this wonderful record, one of the best RCA has issued in the whole year.

In the opera field there have been a surprising number of good releases in addition to the *Forza* mentioned above. Two from Puccini, *Edgar* and *Suor Angelica*, both on Columbia, feature Renata Scotto in wonderful voice in roles that are perfectly suited to her lyric soprano with its spinto edge. She has the style, the technique and above all the heart to make both these recordings treasures. The very recent recording,

## Adelphi Sets Distrib. Changes

■ WASHINGTON—Adelphi Records has announced a number of distributor changes in North American markets. Progress Records will now handle Adelphi product in Ohio and western Pennsylvania; Tara Record and Tape will be its Atlanta distributor; County its southern Virginia outlet; Aquarius its New England distributor; and New Music its representative in Nashville. Adelphi's new Canadian distributor is Treble Clef Records of Ottawa.

Adelphi is now changing its overseas distribution and plans to announce new arrangements early next year. 1978, incidentally, is the label's 10th year of operations.

also on Columbia, *L'Elisir d'Amore*, written about only last week, stacks up as a major addition to the catalogue, mainly because of Placido Domingo's Nemorino, the general high quality of John Pritchard's conducting and Ileana Cotrubas' Adina.

Of the popular operas, or at least those that figure in the repertory of the world's opera houses, my own favorite comes again this year from Deutsche Grammophon (last year it was their *Macbeth* and *Die Meistersinger*). This time it is Italian and by Verdi, *Simon Boccanegra*. Abbado conducts with lyricism and fire; the cast, headed by Mirella Freni is superb, yet the recording has never really caught on with the public. It is a pity because across the country every record dealer with whom I have spoken has raved about the quality of this *Boccanegra*.

In the unusual area of opera there is one work that stands far above the lot, at least to me, and that is London's recording of Janacek's *Katya Kabanova*, a pressing that sold many more copies than one would have supposed, considering the rarity of the opera and the general unfamiliarity of the composer. But this recording had in Charles Mackerras an ideal conductor and in Elisabeth Soederstroem a perfect *Katya*. The record makes one of Janacek's most exquisitely lyrical operas come alive, and Miss Soederstroem's performance excitingly communicates all the conflicting and complicated passions that characterize Janacek's heroine.

In looking over the records that have recently appeared there is one release on Desmar Records that has not been discussed yet. This is a recording of Russian songs by Nina Koshetz. The Russian soprano lived from 1894 to 1965, receiving much love from such various musicians as Serge Prokofiev, Serge Koussevitzky and Sergei Rachmaninoff. More than 70 songs were written for her, and one can easily hear why. Her voice, which sounds more a mezzo than a soprano, is dark and rich with a wonderful, heavy vibrato. She sounds almost the classic Russian singer, able to convey the saddest passions. Even in a gay song, she sings with a certain tinge of melancholy, and the effect is irresistible. The disc contains mostly Rachmaninoff (such wonderful songs as "Lilac," "Christ is Risen" and "To the Children"), Tchaikovsky's "None but the Lonely Heart" and the traditional "Dark Eyes." This is a connoisseur record which should appeal to anyone who hears it. A great reissue to end this interesting year in recordings.



# Rick Danko's Solo Star Starts To Rise

By MARC KIRKEBY

■ NEW YORK — If Rick Danko cultivates a mysterious air in talking about his new album and relatively new career as a solo performer, his reason may simply be a rock 'n' roll veteran's reluctance to trumpet new projects too loudly, when experience has shown that the best work takes time to develop.

Danko was the first member of the Band to sign a contract (with Arista) as a solo performer, in 1976. The bass player and frequent lead singer of the quintet had, he now says, been writing songs all along—or at least, "I started them, but never finished them until now." After his move to Malibu in 1972, and the Band's subsequent tour with Bob Dylan, Danko found he had more time to devote to writing and to other projects, including a Bobby Charles album he produced for Bearsville.

Nearly a year and a half passed between Danko's Arista signing and his album's release, but he denies that any particular problems slowed him down. "I'd rather not move too swiftly," he says. "I'm just doing this because I have time to do it, and I want to do it."

Moreover, there are still his ties to the Band to draw on his time and energies. Danko has had a hand in the assembly and production of the three-record set to be released (on Capitol) in February to coincide with the release of "The Last Waltz," Martin Scorsese's film of the Band's farewell concert. The album will contain five previously unreleased tracks of studio Band material, Danko says, as well as "Last Waltz" performances by the

group and the already-legendary congregation that came to say goodbye, including Ronnie Hawkins, Eric Clapton, Neil Young, Bob Dylan, Neil Diamond, Joni Mitchell and Van Morrison.

Danko claims the film tells as much about the Band away from the concert hall as it does about that one performance: "It's not really behind the stage," he says. "It's out of the hall." And he believes Scorsese to be the most sensitive to rock music of any of the film directors to tackle the subject. ("In fact, he's the one who turned me on to Elvis Costello," Danko says.)

## First Tour

For the time being, Danko's energies are being monopolized by his first tour as a featured performer, leading a septet that plays a style of organ-and-guitar based rock many will associate with the Band. Danko's quavering, powerful vocals still stand out, however, on such familiar material as "This Wheel's On Fire" (which he co-wrote), "The Weight" and Johnny Nash's "I Can See Clearly Now," as well as on songs from his album, including "What A Town" and "Brainwashed," which sound like new favorites.

Danko won't be pinned down, perhaps characteristically, on his plans for the new year (his tour is now booked into January). He has more solo studio work in mind, but not scheduled, he says, and hints at a studio commitment with the Band as well. Beyond this outline, Danko confesses a yen "to work with a lot of people." "I never miss things," he asserts. "When I want to do something, I do it."

# Scully Named SESAC VP

(Continued from page 4)

tions in 1964 and has served in that capacity ever since. He is a member of the Public Relations Society of America, the International Radio and Television Executives Society, NARAS, the Lambs Club, the Gospel Music Association, and has served for many years as a member of the board of directors of the Country Music Association.

In other actions of the SESAC board, Albert F. Ciancimino, vice president and counsel, was

named director of operations and will, effective immediately, assume the added responsibility of administering the corporation's operations in New York and Nashville.

Two other SESAC executives, Salvatore B. Candilora, executive vice president, and W. F. Myers, vice president and director of international relations, were cited for 30 years outstanding service.

# Sex Pistols Tour

(Continued from page 4)  
securing U.S. bookings.

The highly anticipated appearances have already created quite a furor — Chicago's Ivanhoe Theatre sold out in 28 minutes. The Pistols' unorthodox itinerary excludes New York, Boston and Los Angeles, which are major punk markets, and is thus as follows: December—Leona Theatre, Pittsburgh (30); Ivanhoe Theatre, Chicago (31); January—Agora Ballroom, Cleveland (1); Alexandria Roller Rink, Washington, D. C. (3); Great Southeastern Music Hall, Atlanta (5); Memphis (6); Randy's Rodeo, San Antonio (8); I Gotcha Club, Ft. Worth (10); Cain's Ballroom, Tulsa (11); and California Hall, San Francisco (14).

# Goodman To UA Music



Wally Schuster, VP, general manager of UA Music Publishing Group, has signed writer/performer Dickie Goodman to a long-term contract. The Goodman trademark has become synonymous with wide appeal comedy records, including "The Flying Saucer," "Superfly Meets Shaft," "Energy Crisis" and "Mr. Jaws." His new lp, called "Just Released," will be shipped by Janus Records within the

# Creative World Signs Matrix IX



Stan Kenton, president of Creative World Music Publications, witnesses the signing of RCA recording artists Matrix to a publishing pact. Seated from left are Kurt Dietrich and John Harmon of Matrix, with Phil Herring, vice president of Creative World Music.

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RECORD WORLD



## Meet Your D.J.

By RICKY CORREOSO

■ Discotheques and record pools have become a very important factor in the promotion of records lately. A company might not have a record played over the air on a certain radio station, but this same company can approach the market through record pools and discotheques; having their records played in these places, they gain a large audience.

Jerry Jarvis plays an important role, not only in south Florida but in the southern states in general. Jarvis is responsible for the programming of 60 Big Daddy's Lounges and Discotheques all over the south, where the company operates. He's originally from the West Indies, and has been involved in music in his country and Puerto Rico. Therefore, when you talk to him about reggae or salsa, he answers with names like **Barretto, Roena, Pacheco** and many others, knowing always what you are talking about. He's been with Big Daddy for a year now.

Jarvis thinks that Latin or salsa music is right on top with regards to crossovers, due to the basic background. **Yambu, Charo, Silvetti, Barretto** and **Santamaria** are just part of the music he mixes with disco. When asked what the public felt about it, he said: "No complaints. They love it."

"Personally, I like Latin music, like Celia Cruz and others. I think Latin roots and rhythms are basically the same as soul or jazz. We all have the Afro roots and it shows in our music," he said.

Jarvis belongs to Bo Crane's Record Pool—the most important record pool in South Florida. His main target right now is to get the company's lounges on top in regards to music. He wants his customers to go where they play their kind of music, and feel good about it.

Jarvis has won the "Most Outstanding Disco Award" and got second place in "Night-Club D.J. '77" and awards for "Outstanding Contributions" to the music in the disco scene. He claims it is his style that has won him all these awards, very different from the regular nightclub deejays.

"To be a good deejay you got to have a good head for music," he says. "To be a good program director you have got to know what music is all about. Being from the Islands has helped me a great deal, 'cause I've heard so



Jerry Jarvis

many different styles of music, giving me a pretty good idea and knowledge of rhythms. I can adjust myself pretty easy to any kind of music."

## RW en Los Angeles

By EUNICE VALLE

■ Las oficinas de la Compañía disquera Microfón América, Inc. abre sus puertas en Los Angeles para servir el creciente mercado discográfico de California y el Sur-Oeste. Como gerente de la compañía se nombró al joven ejecutivo **Guillermo R. Santiso**. De acuerdo a Santiso el sello Microfón ha ideado un plan para 1978, el cual consiste esencialmente en una serie de etapas de mejoramiento en todos los niveles. En materia artística, se han contratado valores del calibre de **Alvaro Dávila**, ganador del segundo lugar del Premio OTI en México ("Canta") y creador también de "Esta Vieja Canción De Amor," que fué otra de las finalistas del festival. El internacional grupo, triunfador de América, **Los Pasteles Verdes**, quienes están pegando fuerte en California con su éxito "Mi Amor Imposible." Según **Mario y Norberto Kaminsky**, presidente y vicepresidente respectivamente del sello, desean que Microfón sea "la compañía" en 1978 y están tomando todas las medidas necesarias para que ello suceda... ¡Adelante y buena suerte! ... La dirección de Microfón es 1830 W. Olympic Blvd., Los Angeles, California 90006.

Latin International ha estado contratando valores locales bajo el sello Pega, según su promotor **Mario Oliveira**. Uno de ellos es **Pepito Pérez**, un famoso cantante argentino que actualmente reside en Los Angeles y quien tiene programado en Radio XPRS y en KWKW un número muy bueno

(Continued on page 179)

## DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ Desde hace años hemos prestado el más decidido apoyo a la realización de "Festivales de Canciones," porque hemos creído que más que mal, hacen muy bien al desarrollo de la industria discográfica en general. Es indiscutible que la decadencia en la popularidad de estos eventos se ha debido principalmente a la actuación indiscriminada de ciertos personajes, que sólo pensando en determinados intereses económicos, no han prestado la debida atención a la organización del propio evento y sobre todo, la selección de Jurados capacitados que puedan determinar a fin de cuentas, la calidad de un tema determinado, ya sea por su mensaje, estructura musical o interpretación. Lo de saber si se va a hacer éxito en el mundo entero, es factor de imponderables, ya que la última palabra la tiene a fin de cuentas el gran público, que determina su preferencia. Recibo noticias de que el "Festival de Río de Janeiro," que dejó de presentarse en el 1971, comienza a cristalizar de nuevo, contando con la necesidad de Río de revitalizarse turísticamente y a una industria que necesita, ahora más que nunca, exportar su producto, en cualquier idioma que sea, y en ello, los brasileños están mostrando más inteligencia que nadie. Es necesario revitalizar de nuevo el movimiento, sobre todo ante el fracaso de los Festivales organizados por la Organización de Televisión Iberoamericana (OTI) en los cuales, en lugar de tantas tonteras, deben sistematizar el asunto final bajo la dirección de un calibrado, capaz y ubicado jurado, en lugar de activar chispas nacionalistas en cada "pseudo jurado local," que a fin de cuentas selecciona o da su voto a aquel país en el cual sea más interesante su presentación en el próximo año, a votar por el país que acelere, frene o anule el triunfo de cualquier otro compitiendo con el propio, o simplemente votando por cuestiones políticas, de preferencia nacionalistas o en el peor de los casos, tumbarle un premio a un país por tal de que gane otro, menos poderoso o más intransigente, sin tomar en consideración a fin de cuentas, la verdadera calidad de temas e intérpretes sometidos a juicio de una "casa de locos."

La distribución y promoción del producto latino en Estados Unidos está en este momento en su peor etapa. Luchando en contra de la radio en las áreas fuertemente pobladas por latinos, dándoles mal servicio de muestras o no visitando a las situadas en áreas más débiles, haciendo embarque de discos desde zonas donde no haya éxitos por incapacidad de promoción de los involucrados, hacia otras donde verdaderamente otros trabajan, jugueteando abiertamente con los piratas, cerrando la distribución y aguantando las compras a los fabricantes que sí tienen discos "pegados" (por el simple deseo de verlos morir) y sembrando odios y luchas internas entre fabricantes, distribuidores, gente de la radio y promotores, han sido las prácticas más habituales de la industria latina. Los grandes por grandes, tratando de destruir a los chicos, los chicos por chicos, tratando de destruir a los grandes. ¡Y oigan a todo el mundo hablar de inteligencia, talento y moral! ¡Descarados unos y otros! Descarada la industria que no reacciona en Estados Unidos. Descarado yo que aún escribo sobre ella... Pero no, no todo está perdido. Veo una hermosa luz a lo lejos, que se acerca lenta y desafiante... para bien



Gretta



Pepito Perez



Maria Creusa

de todos!

(Continued on page 179)



# LATIN AMERICAN HIT PARADE

## Tacoma

By KYOY (MARIO BRIONES)

1. **MI UNICO CAMINO**  
LOS MUECAS/Caytronics
2. **LUZ DE LUNA**  
ALBERTO VAZQUEZ/Gas
3. **LA VENUS DE ORO**  
ROSA FELIX/Orfeon
4. **1, 2, 3**  
LA PANDILLA/Alhambra
5. **LLAMARADA (. . . DE PETATE)**  
EDUARDO II/Mericana
6. **LA QUINTA DE BEETHOVEN**  
ENRIQUE LYNCH/AL
7. **LA TROMPETICA**  
EL COMBO DE LAS ESTRELLAS/Zeida
8. **EL AMOR ES LIBRE**  
RICARDO CERATTO/Latin Intl.
9. **LA ABEJA**  
LETICIA MURRIETA/Artes
10. **SALUD, DINERO Y AMOR**  
SONORA VERACRUZ/Gas

## Newington, Conn.

By WRYM (OMAR AGUILERA & WALTER MARTINEZ)

1. **EL NEGRO CHOMBO**  
TOMMY OLIVENCIA/Inca
2. **PRONOSTICO**  
IMPACTO CREA/Vaya
3. **ANIVERSARIO DE BODAS**  
EL GRAN TRIO/Montilla
4. **MOFORIBALE EL TAMBO**  
EL GRAN COMBO/EGC
5. **DE TODAS MANERAS ROSAS**  
ISMAEL RIVERA/Tico
6. **JUAN EN LA CIUDAD**  
RICARDO RAY Y BOBBY CRUZ/Vaya
7. **TU ME ABANDONASTE**  
ISMAEL MIRANDA/Fania
8. **OTRO OCUPA MI LUGAR**  
OSCAR SOLO/Borinquen
9. **HOLA SOLEDAD**  
ROLANDO LASERIE/Musart
10. **ESTUPIDOS**  
PERLA/Audio Latino

## Los Angeles

By KALI (RAUL ORTAL)

1. **SOLO**  
LOS BUKIS/Melody
2. **VIDA MIA**  
SONIA LOPEZ/Chapultepec
3. **ME HACES FALTA, TE NECESITO**  
YNDIO/Miami
4. **QUE PASA CONTIGO**  
MIKE LAURE/Musart
5. **EL PERICO Y YO**  
LOS DINNERS/Caliente
6. **ALGUIEN**  
LEOPOLDO GONZALEZ/Latin
7. **NOCHECITA**  
LOS CHICANOS/RCA
8. **MENTIRA**  
EL TROPICAL CARIBE/DLV
9. **MI RELIGION GITANA**  
YOLANDA DEL RIO
10. **SEGUIRE LLORANDO**  
CONJUNTO MIRAMAR/Safari

## Fresno

By KGST (RENE DE CORONADO)

1. **PAJARILLO**  
NAPOLEON/Raff
2. **ECHAME A MI LA CULPA**  
LAS PALMAS/77/Al
3. **REGRESA YA**  
LOS BABYS/Peerless
4. **ERES TODA UNA MUJER**  
RAUL VALE/Melody
5. **AL SUR DE CALIFORNIA**  
GRUPO ALPHA/Epsilon
6. **SE SUFRE PERO SE APRENDE**  
GERARDO REYES/Caytronics
7. **EL INFIERNO ES AMOR**  
FERNANDO ALLENDE/Orfeon
8. **TAN LEJOS, TAN LEJOS**  
ESTELA NUNEZ/Arcano
9. **UN HIJO EN FEBRERO**  
ALDO MONJES/Microfon
10. **Y TE VAS**  
LORENZO SANTA MARIA/Latin Intl.

## Miami

By FM 92 (BETTY PINO)

1. **CADA DIA MAS**  
JULIO IGLESIAS
2. **CISNE CUELLO NEGRO**  
BASILIO
3. **TU**  
JOSE LUIS
4. **AY, ADMOR, SI TU QUISIERAS**  
DANNY DANIEL
5. **SE QUE HE SIDO UN TONTO**  
RAPHAEL
6. **UN PADRE NUESTRO EN LA PLAYA**  
HUGO BLANCO
7. **RECUERDO**  
JOSE JOSE
8. **SUENOS**  
PERLA
9. **IMAGINATE**  
MAXIMO RANIERI
10. **MORIR AL LADO DE MI AMOR**  
DEMIS ROUSSOS

## San Francisco

By KBRG (OSCAR MUNOZ)

1. **HOMBRE**  
NAPOLEON
2. **ERES TODA UNA MUJER**  
RAUL VALE
3. **CON EL VIENTO A TU FAVOR**  
CAMILO SESTO
4. **COMO NO CREER EN DIOS**  
WILKINS
5. **BUENOS DIAS, AMOR**  
JOSE JOSE
6. **A PAPA**  
CELIA CRUZ/WILLIE COLON
7. **LA GAVIOTA**  
MOCEDADES
8. **MANAGUA NICARAGUA**  
MACOMBO
9. **PAJARO AMARILLO**  
LOS LASSER
10. **ALLA TE ME QUEDAS**  
VALENTINA LEYVA

## Argentina

By CENTRO CULTURAL

1. **MORIR AL LADO DE MI AMOR**  
DEMIS ROUSSOS/Philips
2. **VESTIDA DE NOVIA**  
POMADA/RCA
3. **CARA DE GITANA**  
DANIEL MAGAL/CBS
4. **SOLEDADES**  
JOSE LUIS PERALES/Microfon
5. **FIESTA**  
RAFAELA CARRA/CBS
6. **AZUCAR, PIMIENTA Y SAL**  
HECTOR VARELA/Microfon
7. **POR MUCHAS RAZONES TE QUIERO**  
PALITO ORTEGA/RCA
8. **MA BAKER**  
BONEY M./RCA
9. **HOY ME TOCA REIR**  
MARIO ECHEVERRIA/EMI
10. **PON TU CABEZA EN MI HOMBRO**  
PAUL ANKA/CBS

## Santo Domingo

By CAONABO DIAZ BETANCES

1. **CON EL VIENTO A TU FAVOR**  
CAMILO SESTO
2. **NO NOTAS QUE ESTOY TEMBLANDO**  
LOLITA FLORES
3. **OLVIDA HERMANO, OLVIDA**  
Y CANTA  
GRUPO KATRASKA
4. **LA JUMA**  
CONJUNTO QUISQUEYA
5. **ANGELITOS NEGROS**  
LOS VECINOS
6. **ESTE AMOR**  
PRIMITIVO SANTOS
7. **MAMADU**  
GRUPO MENUENO
8. **DE LO QUE TE HAS PERDIDO**  
MARCO ANTONIO MUNIZ
9. **BUSCANDO TU AMOR**  
GRUPO GENESIS
10. **GAVILAN O PALOMA**  
JOSE JOSE

## Nuestro Rincon (Continued from page 178)

Estará **Juan Bau** en Lima, Perú, hasta el 16 de Diciembre, recogiendo el "Micrófono de Oro" que le entregará **Emilio García Lara** a nombre de "Radio El ol." Luego, se presentará el 29 de Enero en México para presentarse en cuatro programas de Televisa, que saldrán al aire en Febrero. Después del 3 de Febrero al 24 estará en los Carnavales de Mar del Plata, Argentina. De ahí a Perú, Ecuador, Colombia, Panamá, Costa Rica, para terminar en México en Mayo. ¡Extensa jira la del español! . . . La "Asociación de Periodistas del Espectáculo" premió a **Gretta** en Colombia, como la "Mejor Cantante del Año." ¡Felicidades Gretta! . . . **Pepito Pérez** firmó como artista exclusivo de Discos Pega de Don **Pepe García**, de Los Angeles . . . Lucido y agradable el "cocktail party" ofrecido a **Lisette** en el "Restaurant Bananas" de Coconut Grove, Florida, en ocasión de su presentación en el Gusman Hall de Miami esta semana . . . **Iris Chacón** y **Louis Miguel Faria, Jr.**, son los padres de una niña nacida en Diciembre 6, que recibió por nombre **Katiria Bárbara**. ¡Felicidades Iris!

Es indiscutiblemente **María Creusa** de Brasil, una de las voces más íntimas y comunicativas del momento. RCA ha comenzado una gran campaña promocional a través de Latinoamérica y Europa, para ubicarla en la posición internacional que merece. Se acaba de lanzar a promoción a **María (En Español)** con los temas "Tortura de Amor" y "Palabras Cruzadas." Otro tema que suena diferente en la voz de la **Creusa** es "La Distancia." . . . Grabando el **Grupo Alma** de Miami, un nuevo long playing que saldrá a la venta en Enero bajo el sello Alhambra. Al mismo tiempo, este sello está grabando al grupo **La Tropa Tropical**, de San Antonio, Texas . . . **Santiago González** ha sido nombrado Jefe de Promoción de Raff Records de Los Angeles . . . **Mongo Santamaría** se presentará en el "Bottom Line" de Nueva York los días 13 y 14 de Enero. Fania aprovechará la oportunidad para grabarle "en vivo" a **Mongo**, durante las dos noches en que actúe allí . . . Y ahora . . . ¡Hasta la próxima!

For several years we have been helping, in every possible way, the presentation of song festivals, because we considered that they could represent a lot of good to the industry. It is a fact that the popularity of such festivals has been declining constantly, mostly because of improper organization of the events and the performance of the individuals who were responsible for it. The selections of a

(Continued on page 180)

## En Los Angeles

(Continued from page 178)

titulado "Desde Hoy." Otra adquisición de la Compañía es la del canta-autor chileno **Santiago Vínias**, quien reside en San Francisco y su estilo es la onda juvenil tipo "disco." También figura en el elenco **Greco**, el cual está pegando fuerte en KALI con el tema "Tengo Tantas Ganas," de su propia inspiración. Latin International se está preparando para 1978 con artistas de la talla del español **Tony Fontiera**, el muy gustado **José Augusto**, la popular **Luciana**, el baladista uruguayo **Mario Echeverría**, el chileno **Marcelo**, el gustado y popular canta-autor **Ricardo Ceratto**, **Dyango** y el fabuloso grupo argentino **Guatambo**, así como la jovencita oriunda de Oxnard, California, **Débora**, quien interpreta muy bien la onda ranchera.

El promotor de discos Gala, **Coco & Zafiro**, **Willie Marin**, visitó nuestras oficinas acompañado por el aclamado e internacional-grupo **Mocedades**, quien logró cautivar al público Californiano con sus exitosas presentaciones. Junto con **Mocedades** viaja su simpático representante **Emilio Santamaría**. Todos ellos quedaron sumamente impresionados por la aceptación que tuvieron en ésta su primer gira por acá, la cual coincide con el éxito "La Gaviota" que se escucha en todas las estaciones hispanas. Logramos escuchar también el más reciente

lanzamiento "Si Yo No Fuera Fiel" de **Juan Carlos Calderón**, el que consideramos reúne todas las cualidades para un "super hit" . . . También del mismo compositor, el tema "Buenos Días Amor" interpretado por el baladista de Audio-Latino, **Paolo Salvatore** está ocupando un sitio muy importante en las listas de KWKW y KALI.

### Julio Gutiérrez

La extraordinaria **Sophy** se impuso en el Hotel Bonaventure de Los Angeles y cautivó con su presentación a quienes la fueron a ver. **Sophy** logró llegar a lo más íntimo del público, a pesar de los problemas orquestales que surgieron, pero ese detalle no hizo admirar más el profesionalismo y la capacidad de la intérprete. El regio debut tuvo el toque de categoría con la presencia del afamado compositor y director de orquesta **Julio Gutiérrez** . . . El fabuloso **Napoleón** logró un lleno total en cada una de sus presentaciones en el teatro Million Dollar y acrecentó aún más su ya bien sentada popularidad y por consiguiente, las ventas de sus discos han aumentado en forma arrolladora.

Antonio Rabago de KXEX de Fresno, reporta que **Los Sobrinos Del Juez** con su éxito "Qué Te Has Creído?" está gustando mucho.



## MOLIENDO VIDRIO

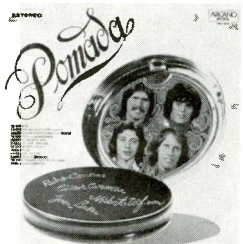


### MOLIENDO VIDRIO

Alhambra ALS 150

Nuevo grupo de Puerto Rico que refleja raíces musicales de la isla antillana. Bello recorrido musical en excelente interpretación. "Soy campesino" (A. Fonfrías), "El Tambor" (T. Alvarez), "La Montaña" (A. Jiménez) y "Encuentro" (Gary Núñez). Cantan Sunshine Logroño y Carmen N. Velázquez.

■ New group from Puerto Rico which reflects real Puerto Rican musical roots. A superb performance that will sell among those who enjoy this beautiful form of musical expression. "Las Mujeres de mi patria" (Muratti-Logroño), "Mira qué bien" (A. Fonfrías), "Sigue Caminando" (Muratti-Logroño) and "Canción para tí" (E. González).

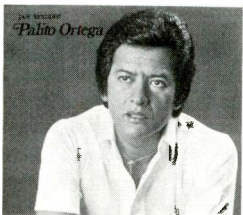


### POMADA

Arcano DK11 3391

Nuevo grupo argentino responsable de varios éxitos en Argentina como "Mi promesa" (H. Ascheri) aquí incluido. También muy comerciales en "Sé que no soy para tí" (P. Sebastián-P. Germán), "Yo fui el primero que te dió amor" (Cabuche) y "Te espero a la madrugada" (L. Fransen).

■ New group from Argentina that has been a smash with tunes such as "Mi Promesa," included in this package. Also good in "La primera vez que lloro por tí" (P. Carreras), "La esquina, tú y yo" (O. Carranza-Germán) and "Para mi niña hermosa" (L. Fransen).



### POR SIEMPRE

PALITO ORTEGA—International INT 920

El siempre popular cantante y compositor argentino Palito Ortega, en muy comercial y pegajoso repertorio. "Nuestro amor de verano," "Gente simple," "Hoy que recuerdo mi pasado" y "En la fiesta de mi pueblo." Letras y músicas de Palito.

■ The always popular Argentinian singer-composer Palito Ortega in a very commercial and catchy package. "Mi dulce Mujer," "Vamos con alegría," "Por esa gente, Alleluya," and "Yo quiero tener amigos." All songs by Palito.



### EL GRUPO V

Fonodisco LPF 749

En producción de E. Alvarez C., el grupo venezolano V, interpreta aquí música tropical muyailable y alegre. "Mi burrita enamorá" (C. A. Plazas), "Que nadie sepa mi sufrir" (D.R.), "El Cheque" (W. González) y "Cumbia en el corazón" (C. A. Plazas).

■ Produced by E. Alvarez C., Venezuelan group V offers a very danceable and contagious repertoire. "Santiaguera" (M. Matamoros), "De cigarro en cigarro" (D.R.), "Me siento enamorado" (D.R.), "Sueño Contigo" (Carlos A. Plazas), others.

## Phonogram, Utopia Pact



Phonogram Records recently signed a long-term distribution agreement (outside the U.S. and Canada) with Phil Wainman for Utopia Records. The first two singles, by Richard Myhill and U.K. Upstarts, will be released in January. Pictured at the signing are, from left: Bas Hartong, Phonogram Intl. lawyer; Koo de Vreeze, Phonogram business affairs manager; Phil Wainman; Cees Wessels, Phonogram a&r manager, and Reinhard Klaassen, vice president of Phonogram.

## Nuestro Rincon (Continued from page 179)

jury, not properly organized, taking into consideration knowledge, talent and honesty, could at least assure a minimum of selectivity that could reflect in their selections as possible hits, which, of course, nobody could recognize for sure but the general public; but there is some kind of smell in a tune for those who know the business. That's the basis of the whole affair. Now I am getting news about the possible organization of the Festival of the Song of Río, which took place for several years with great success. Since 1971 this festival has been sleeping. Río needs it, because of tourism, very badly, but the Brazilian industry, now stronger than ever, also needs it. Brazil is exporting its music in any language and they have decided to consider the international market with their productions. A lot of hopes arose from the moment the Festival OTI (Organization of Latin TV Networks) was organized, but at the end this festival is showing too many weaknesses, mainly because of a very poor system in selecting the winning tunes. Instead of having a proper jury deciding which are the tunes that could make it, they have several juries all over Latin America submitting their votes. At the end, the whole thing becomes a mess and most of the time the selected songs do not need to be the ones with more opportunities, but the ones selected following political, nationalistic or any angry movement against or in favor of any country instead of the quality and the musical construction of the theme. The festival goes every year to the country whose song was a winner in the previous year and as a result, a lot of matters have to come into consideration and they are not usually the ones related to the proper selection of the tunes but the country in which it is doing to take place the following year. It is a matter of submitting tunes to the consideration of a "mad house." The Latin industry needs more and more of properly organized song festivals... that's a fact!

Juan Bau will be awarded the "Golden Microphone," extended by Radio El Sol, presented by Emilio García Lara, in Lima, Peru, on December 16th. Later, he will fly to Mexico in order to tape four specials for Televisa, which will be aired in February. Then he will stay in Argentina from the 3rd of February to the 24th, performing at the Mar del Plata Mardigras. From there, he will perform in Ecuador, Perú, Colombia, Panamá and Costa Rica, in order to be in Mexico again in May, where his tour will end this year. Well, that's a lot of hard work for Juan... Gretta was awarded in Colombia as the "Female Singer of the Year" by the Association of Trade Journalists and Critics... Pepito Pérez signed with Pega Records, owned by Pepe García of Los Angeles... The organizers of the event in which Lissette will star at the Gusman Hall, Miami, this week, held a cocktail party at the "Bananas Restaurant" in Coconut Grove... Iris Chacón, the very popular Puerto Rican artist, is the mother of a baby girl, born on December 6th. Congratulations to the mother and Louis Miguel Faria, Jr. the happy father... María Creusa is, undoubtedly, one of the most intimate and deep female voices of the moment. María is produced by RCA Brazil, which is planning a very heavy promotional campaign through all Latin America and Europe in order to place her at the top. She is being heavily promoted via "Tortura de Amor" and "Palabras Cruzadas" in Spanish... Group Alma from Miami is recording a new album that will be released by Alhambra Records in early January. They are also recording a new group from San Antonio, Texas, named La Tropa Tropical.

## Cos at the Calderone



Capitol recording artist Bill Cosby was in New York recently doing material from his latest lp, "Disco Bill," at the Calderone Theatre in Long Island. Pictured backstage after the show (from left): Ira Derfler, district manager, Capitol; Doreen D'Agostino, east coast artist relations coordinator, Capitol; Gloria Ehrenfeld, music director, WPLJ; Gerie Katzman, natl. MOR promotion coordinator, Capitol; Bill Cosby; Bruce Sperling, N.Y. promotion manager, Capitol; Maureen O'Connor, east coast press coordinator, Capitol.



## CONCERT REVIEW

# Taylor, Section Give Forceful Performance

■ LOS ANGELES—Most of James Taylor's (Col) appearances in the Los Angeles area have been comfortable club dates in which the singer/songwriter has maintained a continuously mellow stance suited to the small confines of area night spots. His appearances at the Roxy have been especially low key, with relatively few up-tempo songs to vary the relaxed mood of his sets. In fact, while it is merely opinion reflecting personal tastes, the only criticism levelled at the performer in his Southland performances has been that he is, perhaps, too relaxed. Nevertheless his hallmark has always been a subtle approach to very personal and sensitive themes, so one can hardly fault him for being simply who he is: an introspective performer who tackles subjects in a particularly gentle manner.

### New Verve

It came as somewhat of a surprise, then, when Taylor recently combined forces with members of The Section and came up with a more forceful program mix that was perfectly suited to his change in venues. The Pantages, recently converted from showing first-run movies to featuring stage musicals, has allowed a few pop acts on stage, and Taylor was probably their most successful such venture to date.

### Heavier Rhythm

Taylor opened his set with "Sweet Baby James" and then moved into "Gorilla," both of which were mainstays of his smaller club performances, but the most notable departure from the performances in the clubs was the way in which he handled the larger audience, with an in-

creased volume level coupled with a heavier rhythmic back-up.

The louder volume can be explained by the increased size of the Pantages, but it also complemented his increasing use of up-tempo arrangements, which were perfectly handled by members of The Section. The bass work of Lee Sklar, who seems to be almost a permanent fixture with many top-flight area performers, was particularly effective as he switched between powerful lines that underscored the "heavier" selections and then subdued the volume and style to blend pleasantly with soft rockers such as "Mexico."

### Intimacy

Despite the size of the Pantages, which some observers speculated could not be filled because of a combination of inner city hassles, Taylor managed to project his intimate brand of humor all the way to the rear of the spacious venue, and the full house responded with standing ovations and continued suggestions shouted to the performer, who managed to satisfy as many of the requests as time would allow. It was one of those rare occasions when intimate performer/audience interchange was experienced in a large auditorium.

Mike Falcon

# Phono Pacts with Hit Bound Intl.

■ LOS ANGELES — Phono Record Distributing Corporation has announced that Hit-Bound International Records has signed an exclusive national distribution contract with the firm.

# Bette's B'day



Bill Graham recently surprised Bette Midler (Atlantic) with a birthday cake during her appearance at San Francisco's Bimbo's. Midler also appeared at The Roxy (L.A.) during a seven-city tour of small clubs billed as "An Intimate Evening With Bette." Pictured at Bimbo's with Midler are manager Aaron Russo, Bill Graham and Atlantic west coast director of artist relations Tony Mandich.

# WEA Fetes Yes



WEA threw a special party for Yes recently following the opening night of their six concerts at Wembley's Empire Pool. Held at the nearby String of Pearls Club, where guests were entertained by clowns, jugglers, fortune tellers, marching bands, etc., the party also served as a double occasion as Jon Anderson of Yes was also celebrating his 30th birthday. Jon and Jenny Anderson are pictured at the party flanked by Atlantic general manager Roger Holt (left) and Atlantic Records international executive Phil Carson.

# COUNTRY RADIO

By CHARLIE DOUGLAS

■ This column will be absent from the pages for the next couple of weeks as the remainder of my vacation period is squandered in doing whatever one does during the Christmas season.

KVOO in Omaha has officially changed hands and according to sources at the station it will remain country but will be a little more progressive, modern and might even add some soft rock . . . **Howard Dameron**, OM at WFIG in Sumter, S.C. is in need of an announcer and a news person. Tapes and resumes to Howard at Box 38, Sumter, S.C. 29150 . . . **Bob Fuller**, who was at WSLR, Akron, has departed for the record industry again. He's now with Raindrop Records in Cleveland . . . **Jonathan Rhodes** at WEEP in Pittsburgh is in need of a super strong personality for the morning shift. The salary is open and will depend on your talents. Call him at (412) 471-9950 . . . KFGO, Fargo, is offering listeners Winter Storm Safety Rules and suggesting that copies be kept in the car and home.

K94 (KPIK) in Colorado Springs will debut a two-man morning show come Jan. 1. The present line-up is **Gary Thompson**, **Rick McGee**, **Rich Hawk**, **Dave Cotton**, **Doug Clifton** and **Mike Side** . . . No plans yet announced by **Jay Hofer**, recently completing an 18 year stay with Hercules Broadcasting and KRAK, Sacramento . . . **Joe Patrick** at WQYK, St. Petersburg, is in need of an air personality. Tapes and resumes to 9600 Gandy Blvd. 33702 . . . KIDN, Pueblo, needs a personality with a first ticket . . . **Tom Phifer** has been upped to PD at KRMD, Shreveport, and **Marty Sullivan** is now OM at the station . . . **Wayne Cunningham** is the new PD at WEAT in West Palm Beach, coming south from WCCM in Boston. Both are Curt Gowdy stations . . . **John Cassidy** at KWKH, Shreveport, needs an evening air personality.

**Mike Purcell** has taken over the all night show at KGEM in Boise, Idaho, and will move the program into the "Trucker" area . . . **Dene Hallam** at WFEC, Harrisburg, Pa., needs a news person . . . **Walt Shaw** has been appointed PD at KRAK in Sacramento . . . Cheers, and best wishes for a good holiday season.

# Show Biz Organizations Meet

■ NEW YORK — Officials from Equity, AFTRA and the Conference of Personal Managers East recently met to "establish a better line of communications" between the three show business organizations. The meeting's central concern, according to CPME president Jerry Purcell, was to develop a coordinated format "to eliminate those persons — be they agents, personal managers or others—who would take advantage of new talent."

Purcell pointed out that people desiring to break into show business are often victimized by unqualified people who capitalize on that desire and that "it's for (the newcomers') protection, as well as the well being of the entire industry, that we minimize this ugly practice."

At the meeting, efforts to further coordinate the three organizations were also proposed including regular meetings, liaisons and a standard code of ethics.



## Casablanca Fetes Victor



Casablanca Record and FilmWorks, whose musical product is distributed in Japan by Victor Musical Industries, recently welcomed Victor executives at Casablanca headquarters in Los Angeles. Pictured are (from left) Mr. Honda of Victor; Casablanca president Neil Bogart; Saburo Watanabe, president, Victor; and Mauri Lathower, vice president, international affairs, Casablanca.

## AUSTRALIA

By ED NIMMERVOLL

■ The recent visit to these shores by **Fleetwood Mac** in a package which in various combinations included Australia's own **Little River Band**, **Santana**, and the Japanese group **Creation**, opened the seasonal door to the flood of annual summer tours by the world's major recording artists. Each year the list is more and more impressive.

For years the distance between Australia and the rest of the world restricted the flow of international acts prepared to or able to visit this country, and conversely it was even more difficult for our own music to escape the restrictions of our vast sea boundaries. But as the world continues to shrink through technical progress, so diminishes that obstacle of distance. The last five years have seen more and more artists prepared to tour here, to most profitable results. Australia is no longer inaccessible; it has established itself both as a strong record market and as a profitable concert tour circuit.

Australia's geographic position has even become an asset, since many of the world's major acts are discovering that during the northern hemisphere winter months, when concert activity is somewhat diminished, Australia is enjoying its most advantageous months. Top acts can tour Australia without taking themselves away from the larger circuits during vital seasons.

The coming months will see the arrival of the **Electric Light Orchestra**, who have become enormously successful here in the last year, as has **Boz Scaggs**, who is also due. Other tours slated are **Chicago** and **David Bowie**. **Blondie** and **John Denver** have just been through.

The most active of the promoters are Evans-Gudinski, the Paul Dainty Organization, and Paradine Patterson (David Frost). The first of these, Evans-Gudinski, specializes in the bread and butter tours by those artists who either enjoy cult followings or are currently blessed with success which is worth capitalizing on with a concert tour (the recent Blondie visit). The Paul Dainty Organization is best known for the quality prestige rock tours like **Wings** and **Rod Stewart**, although the Dainty people also operate on the club-type tours level. Paradine Patterson handles the big star attractions who are closer to middle of the road audiences.

ON RECORD: Recent months have seen huge national record success for an English newcomer called **Graham Bonnet**, who hit big with his entertaining version of the **Bob Dylan** song, "It's All Over Now Baby Blue" . . . **Andy Gibb** enjoyed seven weeks at no. 1 with his worldwide hit song "I Just Want To Be Your Everything" . . . **Blondie** hit big with "In The Flesh" . . . **Rod Stewart** reached no. 1 on the album chart in just two weeks, and no. 1 on the singles in three weeks, retaining both positions at the moment. There seems no strong album challenges presenting themselves, but it only seems a matter of time before the latest **Wings** offering replaces Stewart at no. 1 on the national singles chart.

## ENGLAND

By PHILIP PALMER

■ LONDON—"Okay clever dick," said the industry, "so what will 1978 bring?" Well, MIDEM will be held in Cannes from January 20-26 . . . The Eurovision Song Contest will be held in Paris on April 22 . . . So into '78 . . . Industry pundits expect at least two price rises for records during the course of the year.

EION to revert to a licensing deal via EMI and expect at least two other companies to take similar steps . . . Apart from continuous denials, a restructuring of EMI's record operation will take place . . . The major record companies and music publishers will continue to gobble up the small indies while at least two other senior executives will follow **Martin Davis'** decision and go it alone . . . And that's all for the moment.

The amazing sales figures department: Between its November 11 release and December 20, "Mull Of Kintyre" by **Wings** sold a staggering 1,400,000 units in the U.K. alone.

Meanwhile, WEA has bought Island Records' pressing plant at West Drayton, Middlesex for an undisclosed sum. WEA will take over Island's lease and all plant machinery. Existing staff will be invited to continue to work at the plant for the new owners. At present, the acquisition of its own manufacturing plant does not effect WEA's contract to manufacture with CBS, which still has 15 months to run. During this period the Island plant will continue to service its third party customers, overflow work from WEA and export requirements from WEA and Island Records.

**Jonson Dyer**, who is chairman and managing director of Peters Edition, has been elected president of the Music Publishers Association. EMI Music managing director **Ron White** has been named vice president. The pair will hold the positions for one year . . . PZE has secured worldwide rights to **Pete Kings'** Ronnie Scott Productions label. First releases in January will be by the **Ronnie Scott Quintet**, **Sarah Vaughn** and **Carmen McCrae**. **George Melly** will debut on RSP at a later date.

Effective January 1, Warner Brothers general manager **Nigel Molden** will become GM of international repertoire and licensed labels and will be replaced by radio promotion manager **Ian Mannering-Smith** . . . Polydor has signed its first reggae act, **The Cimarons**, who debut in January with "Mother Earth" . . . Secured by WEA U.K.: distribution deal with **John Boyden's** Classical Enigma label . . . Discovered by radio deejay and journalist **Charlie Gillett**: new band **Dire Straits** which will record for Phonogram . . . **Mick Ronson** will produce the debut album by new EMI signing **The Rich Kids** . . . "Elton John's Greatest Hits, Volume 2" has gone gold here with sales worth over 300,000 pounds . . . **The Who** are currently working on "The Kids Are Alright," a film which traces the group's successes over the past 13 years . . . While continuing to produce **The Stranglers** and **The Buzzcocks**, **Martin Rushent** has been named head of a&r at United Artists Records.

## Phonogram, Intl., Mountain Re-Pact



Phonogram International Records and Mountain Records have re-signed a worldwide licensing deal, excluding the U.S. and Canada. Mountain artists include Nazareth, Crazy Kat and the recently signed Marseille. Pictured at the signing are, standing from left: Koos de Vreeze, business affairs, Phonogram Intl.; Mike Mellish, Mountain attorney; Cees Wessels, manager of a&r for Phonogram, and Bas Hartong, Phonogram attorney. Pictured seated are, from left: Reingard Klaassen, Phonogram vice president; Piet Schellevis, president of Phonogram Intl., and Derek Nichol, chairman of the Mountain group of companies.



# “Give us your talented, your ambitious, your innovative rock artists yearning to make it big”



This year our overseas companies have given us some of the finest musicians ever to land upon our shores.

From England came Heatwave, Judas Priest, Crawler, Lone Star and SB&Q.

Germany gave us Lake. And Australia sent us Air Supply.

And each of these groups is already making its name in the American rock scene.

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U.S., we continue to promote new and established American acts throughout the world.

That's why we're America's leading international record company.

**CBS RECORDS INTERNATIONAL.**  
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# GERMANY

By JIM SAMPSON

■ MUNICH—Raimund, DJ at Munich's top disco, Sergio's East Side, calls much of the latest crop of singles "too progressive" for good dancing. But a few productions stand out, particularly John Paul Young's latest from Australia, "Love Is In The Air." It might be a bit too MOR for U.S. disco tastes, but the production really builds—good reaction on German floors. Frank Farian's latest discovery for Hansa International, Eruption, is heard in a fine version of the Ann Peebles tune "I Can't Stand The Rain." Eruption's lead singer, Precious Wilson, has a better voice than any of Farian's better known charges in Boney M. To slow things down, Raimund's current favorite is a nice Sylvester Levay ballad that the Silver Convention co-founder recorded with Mercedes (wife of a Munich soccer star). On the new Igal Bashan album (Ariola, produced by Abi Ofarim), the cut "I Can Live Without You" is especially effective. German disco in the Tymes mold comes from Saragossa Band's "Disco Boogie Woogie." R.I.G.A.N. Clan serves up rock 'n roll foot stompin' music, produced in Munich by Peter Orloff for EMI's Aladin label. R.I.G.A.N. frequently appears live at East Side. Tamango, Munich session men from Aruba, add a reggae touch to their "Let's Long Play," also EMI Aladin. Mentioned before here, still popular in German discos, is Ruby and the Mudflap's "Do The Boogie," from Werner Schueler and Jupiter Records. Hottest new album might be Adriano Celentano on CBS Sugar, becoming known here for consistently danceable tunes.

No let-up in recording activity here. Helga Dickmann of Munich's MusicLand studio reports that Cerrone has finished mixing a new album. Pete Bellotte and veteran session drummer Keith Forcey have been adding a few tracks to their new Trax production. Due in next year to MusicLand are Donna Summer and Electric Light Orchestra (block booked for four months). Lake heading for Hamburg and Ruessl studios next month. Also at Ruessl in January: CBS star Vicky Leandros. Dieter Dierks producing mostly new acts at his digs outside Cologne, but Camel takes over the studio to mix down their recent live set.

Musik Unserer Zeit, the Warner Bros. Music affiliate in Germany, breaking away from Rolf Budde publishing in Berlin, which had handled the firm's administration for many years. MUZ general manager Ed Heine says he's expanding the staff, including a new director of administration (Colin Hall, formerly with GEMA and Global Music). MUZ and WEA's Munich promotion bureau due for a move next week, to a mansion on the banks of Munich's Isar river. We'll have the address and phone numbers next week.

The Eagles' "Hotel California" named 1977 Song of the Year by West German Radio after 37 weeks on its chart . . . Just to clear up possible confusion, former Passport drummer Curt Cress is not now a member of Triumvirat, despite Capitol's publicity for the new "Pompeii" album. Cress cut that album only, then formed his own group, Snowball, which goes on tour soon . . . Munich producer/author Robert Jung (he's getting a gold record this month for his "La Pastorella") launching a new label: Champ Records. Champ's "Happy Hawaii" single with Ric Gerty getting good regional airplay.

## Butterfly Pacts with RCA in Canada

■ LOS ANGELES — Butterfly Records has signed a long-term licensing agreement with RCA Records of Canada, Ltd., it was jointly announced by A.J. Cervantes, president of the label, and Andy Nagy, managing director of RCA/Canada.

### 'Je T'Aime'

Promotion will begin immediately by RCA/Canada on "Je T'Aime" lp by Saint Tropez and THP Orchestra's "Two Hot for Love."

RCA will also distribute all Butterfly products to date, including December/January releases: "Love" by P.J. and Bobby, "On Such a Winter's Day" by Grand Tour and "Tuxedo Junction" by Tuxedo Junction.

## Envolv Names O'Brien Exec. Vice President

■ LOS ANGELES—Eugene Frank, president of Envolv Music Group Ltd. and Edutainment Ltd., has announced the appointment of Robert O'Brien as executive vice president of both companies.

Prior to joining Envolv/Edutainment, O'Brien was educational director and serious music manager of Chappell Music Company, New York. During his military service, he was associate bandmaster of the U.S. Military Academy Band and director of the West Point Glee Club. A recognized arranger in the educational field, he has provided concert band arrangements to many publishers including Chappell, Oxford University Press, Charles Hansen Music and Books and MCA.

## Angel Signs Wilson



Flautist Ransom Wilson has been signed to a three-year contract to record for Angel Records. The 26-year old artist will record a minimum of one album per year and will be distributed outside the U.S. by EMI affiliated companies. His first album is expected to be released in April. Pictured at the signing are, from left: Raoul Montano, Angel Records general manager; Brad Engel, director of classical merchandising/advertising; Ransom Wilson, and Mrs. Patti Laursen, Angel producer.

## Dialogue

(Continued from page 134)

head of marketing, one head of promotion, and one head of sales. They're responsible in some cases for two or three hundred artists. So unless somebody is in there on a daily or weekly basis making sure that that particular artist is being taken care of, that artist is not getting a full shot for his product; nor is he earning the full remuneration he could be earning. So an artist who doesn't have a manager nipping at the record company's heels is cheating himself.

**RW:** There are those managers who want to carry that even further. Not only do they want to check up on the record company, they sometimes go beyond the record company—for instance, they'll call a radio station and bitch personally if their record is taken off the playlist. What's your philosophy about that?

**Hunter:** I don't ever try to do a record company's job for it, but I do make the record company know that I know what job is supposed to be done. There's not a job to be done at a record company that I haven't done myself in one form or another. But if what is required from a record company is getting the record played, I don't think that I'm a better promotion man than anybody on a good record company's staff. So I would rather probe the promotion department, or the head of promotion or the guys in the field, than talk to the radio stations. If they're honest with you, and you can usually tell who is and who isn't, they'll give you the radio station's evaluation of your record. You can't force airplay—the thing to do is force exposure. If you call a promotoin guy in the field, as I have with my new artists, and suddenly find out that he doesn't know that your record is uot there—I'm not talking about Natalie Cole, I'm talking about an artist that you're bringing along—you're in a lot of trouble. You can't possibly go to all the stations in that whole area, you have to get *him* on the case. I'm now hiring a staff who will de that on an eight hour-a-day basis, just staying in touch with the field guys with the various record companies of the various records that we're working, getting reports about them.

I see this happening at other management companies. For example, David Krebs has an enormous promotion staff, which he feels he needs because of the kind of music he deals with. It's necessary to make sure that your records are getting a shot. If you can't get the records played, you can't get them sold, and then the rest of what you do is irrelevant.

**RW:** What do you think are the basic problems that should be corrected in the industry today?

**Hunter:** Attitudes. The most common thing that I feel is wrong is the attitude of people in important jobs. It's the record company putting the wrong guy in the wrong job, like taking a guy from being a district sales manager in Washington and making him a head of the public relations department in L.A. Sales and PR aren't related at all, but the guy takes it because it's a step up, and after a month he hates it. So when you're dealing with him, you're dealing with a

(Continued on page 186)





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A bouquet of thanks to all the artists, producers, managers and agents; to Mo, Joe and Ahmet and their crews; to WEA International's 1500 co-workers around the world; to our dedicated licensees, associates and suppliers for making WEA International's 1977 astonishing growth the success story of the year.

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# Stars To Watch for in 1978

(Continued from page 92)

obstacle when their debut lp is released here by Columbia in January.

Cafe Jacques is a Scottish quartet with qualities that will liken them to groups like 10cc, Genesis and Quantum Jump. They may have little in common with the myriad of new bands that emerged from the U.K. last year, but on the strength of their album, "Round the Back," their music should create its own niche.

The group is composed of Peter Veitch (keyboards), Chris Thomson (guitar), Mike Ogletree (drums) and John Pery (bass). Their album was produced by Rupert Hine who along with Pery comprises the nucleus of Quantum Jump. Phil Collins, who was recording in the next studio at the time, adds percussion and Geoff Richardson of Caravan plays viola.

The music is accented by strong rhythms and is bolstered by a pungent blend of keyboards and breathy vocals with just the slightest undercurrent of jazz to add to the ethereal flavor. There is a lot going on in the production but somehow it never detracts from the songs. Rather, Hine gives each tune a distinction of its own.

With all the obvious care and craftsmanship that went into the recording of this album, Cafe Jacques could very well be one of the most ingenious and talented new groups to emerge from the U.K. in 1978.

## TRICKSTER

Had the Raspberries continued to evolve, chances are they'd sound like Trickster. This quartet—Phil Bates, Colin Hewinson, Mike Sheppard, Paul Elliott—



bears more than just a passing resemblance to that group through elaborate production numbers ("Listen To My Music"), lush ballads ("Louise") and rockers ("Miles and Miles Away"). Guitarist/vocalist Bates sounds like he's been listening to Eric Carmen records all his life and the group's debut album, "Find the Lady" (Jet) provides him with the opportunity to make good use of all he has absorbed.

## WRECKLESS ERIC

While one single is not much to go on, Wreckless Eric could very well follow Elvis Costello and Ian Dury as one of those offbeat albeit talented personalities to surface on the Stiff label. Wreckless' single, "Go The Whole Wide World"/ "Semaphore Signals," was a charming piece of pop backed by a bizarre story line that makes him an instantly endear-

## White Tour Set

■ NEW YORK — 20th Century-Fox Records has announced that Barry White will be making his first extensive tour of the United States, commencing in mid-January.

## Chicago Platinum Presentation



Arnold Gosewich, chairman, CBS Canada, is shown presenting Chicago with platinum records for the group's tenth album, "Chicago X." The presentation was made at a reception in the group's honour following a sold-out show in Toronto. Just prior to the presentation "Chicago XI" had reached platinum in Canada.

ing character.

## NICK LOWE

Nick Lowe was a key member of Brinsley Schwarz who has since become one of the most puzzling figures on the British music scene since Dave Edmunds. Lowe has accumulated numerous production credits (Dr. Feelgood, Graham Parker, Elvis Costello) this past year while seemingly neglecting his own career as an artist. Singles like "Heart Of The City" and "Halfway To Paradise"

and his "Bowi" ep have sold well but only increased the demands for an album that he has reportedly re-recorded numerous times between other commitments. As if to confound matters more, Lowe joined the Bunch Of Stiffs tour without current product to back him and made a one song guest appearance during Elvis Costello's recent New York visit. If he only manages to focus his energies, 1978 could be Nick Lowe's year.

## Disco File

(Continued from page 170)

draped refrigerator and the suspicious white powder on the cover)—any other suggestions?

Finally, I want to invite all DISCO FILE readers, especially disco DJs, to submit your own list of the Top 25 disco records of 1977. My own list follows this column, but I'd like to have as many other opinions as possible within the next three weeks so a readers' Top 25 can be compiled and printed by the end of January. The records included should all be domestic releases (though an additional list of imports could be included if you wish) and the lists should be mailed to me at *Record World* (1700 Broadway, New York 10019)—if you're a DJ, please note where you play. Happy holidays.

## Dialogue

(Continued from page 184)

guy who hates his gig. There's also a tremendous amount of slip-page in the record companies where good product goes out and never happens because people don't get behind it, and that's one of the things that should be changed. Don't record companies seem to you like the most disorganized big corporations in the world? One of the problems, as I mentioned before, is that there is one guy at the head of each department with huge amounts of product to take care of. The ratio is just unbelievable. You look at a company and say, "They probably have twenty artists." Bullshit. I bet the roster has 85 artists. Twenty are visible and 65 are suffering from that ratio. If you're a manager with two or three big artists and seven that you're trying to break, it's the seven that you know you have to sweat for, and it's the seven that you can't get the guy's attention on. The bottom line for the corporation is what they make at the end of the year, so they put all the pressure on the already established artists, and anything else that comes through is almost a miracle. That's the impression I get.

**RW:** What's the main thing that you can offer a client?

**Hunter:** With somebody who is a music artist, a singer, a songwriter, a producer on anything, I feel that I can get involved with his life and make him money, make him a career and protect it. The most important part of being somebody's manager is to realize that they are putting their life in your hands, and their life does not start on January first and end two years later when your contract expires. You really have to think in terms of longevity, and longevity means many things. To an artist, it means not over-exposing yourself, not compromising for something that you want to do today but will hurt you three years from now, and making sure that people take care of your financial situations so you're not forced to compromise. Longevity also means ownership of properties that artists eventually must acquire, because they have a right to: what I'm talking about is publishing copyrights. When Natalie goes to Broadway, I fully intend for her to own a large part of the show, so that if it's a hit show, the copyright that she is in fact going to create will be meaningful to her financially for a long time, whether she is in the show or not.

Longevity is also having someone trust you for a long time. The two lead singers of the Bells just recently got back together again, and I was the first person they called. I immediately said yes—I didn't ask what they were going to do. We got together, and now their album will be shipped in a few weeks. This is a people business, and people don't disappear when your papers run out.



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# 1977 Charts in Review: No. 1 Country Singles

DATE	RECORD & PUBLISHER	ARTIST & PRODUCER	LABEL
1/1	<b>SWEET DREAMS</b> (Acuff-Rose, BMI)	<b>Emmylou Harris</b> (Brian Ahern)	Reprise
1/8	<b>BROKEN DOWN IN TINY PIECES</b> (Pick-A-Hit, BMI)	<b>Billy Crash Craddock</b> (Ron Chancey)	ABC Dot
1/15	<b>STATUES WITHOUT HEARTS</b> (First Generation, BMI)	<b>Larry Gatlin</b> (Fred Foster)	Monument
1/22	<b>YOU NEVER MISS A REAL GOOD THING (TILL HE SAYS GOODBYE)</b> (Hall-Clement, BMI)	<b>Crystal Gayle</b> (Allen Reynolds)	United Artists
1/29	<b>I CAN'T BELIEVE SHE GIVES IT ALL TO ME</b> (Twitty Bird, BMI)	<b>Conway Twitty</b> (Owen Bradley)	MCA
2/5	<b>LET MY LOVE BE YOUR PILLOW</b> (Chess, ASCAP)	<b>Ronnie Milsap</b> (Tom Collins & Ronnie Milsap)	RCA
2/12	<b>NEAR YOU</b> (Supreme, ASCAP)	<b>George Jones &amp; Tammy Wynette</b> (Billy Sherrill)	Epic
2/19	<b>SAY YOU'LL STAY UNTIL TOMORROW</b> (Dick James, BMI)	<b>Tom Jones</b> (Gordon Mills)	Epic
2/26	<b>MOODY BLUE</b> (Screen Gems-EMI/Sweet Glory, BMI)	<b>Elvis Presley</b> (Felton Jarvis)	RCA
3/5	<b>TORN BETWEEN TWO LOVERS</b> (Muscle Shoals Sound, BMI/Silver Dawn, ASCAP)	<b>Mary MacGregor</b> (Peter Yarrow & Barry Beckett)	Ariola America
3/12	<b>HEART HEALER</b> (Sawgrass, BMI)	<b>Mel Tillis</b> (Jimmy Bowen, Mel Tillis & John Virgin)	MCA
3/19	<b>SHE'S JUST AN OLD LOVE TURNED MEMORY</b> (Chess, ASCAP)	<b>Charley Pride</b> (Charley Pride & Jerry Bradley)	RCA
3/26	<b>SOUTHERN NIGHTS</b> (Warner-Tamerlane/Marsaint, BMI)	<b>Glen Campbell</b> (Gary Klein)	Capitol
4/2	<b>LUCILLE</b> (Brougham Hall/Andite Invasion, BMI)	<b>Kenny Rogers</b> (Larry Butler)	United Artists
4/9	<b>IT COULDN'T HAVE BEEN ANY BETTER</b> (Blue Echo, ASCAP)	<b>Johnny Duncan</b> (Billy Sherrill)	Columbia
4/16	<b>PAPER ROSIE</b> (Doubleplay/Quality, BMI)	<b>Gene Watson</b> (Russ Reeder)	Capitol
4/23	<b>SHE'S GOT YOU</b> (Tree, BMI)	<b>Loretta Lynn</b> (Owen Bradley)	MCA
4/30	<b>SHE'S PULLING ME BACK AGAIN</b> (Jack & Bill, ASCAP)	<b>Mickey Gilley</b> (Eddie Kilroy)	Playboy
5/7	<b>PLAY GUITAR PLAY</b> (Twitty Bird, BMI)	<b>Conway Twitty</b> (Owen Bradley)	MCA
5/14	<b>SOME BROKEN HEARTS NEVER MEND</b> (Mapelhill/Vogue, BMI)	<b>Don Williams</b> (Don Williams)	ABC Dot
5/21	<b>LUCKENBACH, TEXAS</b> (Baby Chick, BMI)	<b>Waylon Jennings</b> (Chips Moman)	RCA
5/28	<b>LUCKENBACH, TEXAS</b> (Baby Chick, BMI)	<b>Waylon Jennings</b> (Chips Moman)	RCA
6/4	<b>LUCKENBACH, TEXAS</b> (Baby Chick, BMI)	<b>Waylon Jennings</b> (Chips Moman)	RCA
6/11	<b>LUCKENBACH, TEXAS</b> (Baby Chick, BMI)	<b>Waylon Jennings</b> (Chips Moman)	RCA
6/18	<b>LUCKENBACH, TEXAS</b> (Baby Chick, BMI)	<b>Waylon Jennings</b> (Chips Moman)	RCA
6/25	<b>LUCKENBACH, TEXAS</b> (Baby Chick, BMI)	<b>Waylon Jennings</b> (Chips Moman)	RCA
7/2	<b>THAT WAS YESTERDAY</b> (Prima Donna, BMI)	<b>Donna Fargo</b> (Stan Silver)	Warner Bros.
7/9	<b>THAT WAS YESTERDAY</b> (Prima Donna, BMI)	<b>Donna Fargo</b> (Stan Silver)	Warner Bros.
7/16	<b>I'LL BE LEAVING ALONE</b> (Hall-Clement/Mapelhill/Vogue, BMI)	<b>Charley Pride</b> (Charley Pride & Jerry Bradley)	RCA
7/23	<b>IT WAS ALMOST LIKE A SONG</b> (Chess/Casa David, ASCAP)	<b>Ronnie Milsap</b> (Tom Collins & Ronnie Milsap)	RCA
7/30	<b>IT WAS ALMOST LIKE A SONG</b> (Chess/Casa David, ASCAP)	<b>Ronnie Milsap</b> (Tom Collins & Ronnie Milsap)	RCA
8/6	<b>ROLLIN' WITH THE FLOW</b> (Algee, BMI)	<b>Charley Rich</b> (Billy Sherrill)	Epic
8/13	<b>ROLLIN' WITH THE FLOW</b> (Algee, BMI)	<b>Charley Rich</b> (Billy Sherrill)	Epic
8/20	<b>ROLLIN' WITH THE FLOW</b> (Algee, BMI)	<b>Charley Rich</b> (Billy Sherrill)	Epic
8/27	<b>WAY DOWN/PLEDGING MY LOVE</b> (Ahab, BMI)/(Leon, BMI)	<b>Elvis Presley</b> (Felton Jarvis)	RCA
9/3	<b>DON'T IT MAKE MY BROWN EYES BLUE</b> (United Artists, ASCAP)	<b>Crystal Gayle</b> (Allen Reynolds)	United Artists
9/10	<b>DON'T IT MAKE MY BROWN EYES BLUE</b> (United Artists, ASCAP)	<b>Crystal Gayle</b> (Allen Reynolds)	United Artists
9/17	<b>DON'T IT MAKE MY BROWN EYES BLUE</b> (United Artists, ASCAP)	<b>Crystal Gayle</b> (Allen Reynolds)	United Artists
9/24	<b>DON'T IT MAKE MY BROWN EYES BLUE</b> (United Artists, ASCAP)	<b>Crystal Gayle</b> (Allen Reynolds)	United Artists
10/1	<b>I'VE ALREADY LOVED YOU IN MY MIND</b> (Twitty Bird, BMI)	<b>Conway Twitty</b> (Owen Bradley)	MCA
10/8	<b>HEAVEN'S JUST A SIN AWAY</b> (Lorville, SESAC)	<b>The Kendalls</b> (Brien Fisher)	Ovation
10/15	<b>HEAVEN'S JUST A SIN AWAY</b> (Lorville, SESAC)	<b>The Kendalls</b> (Brien Fisher)	Ovation
10/22	<b>HEAVEN'S JUST A SIN AWAY</b> (Lorville, SESAC)	<b>The Kendalls</b> (Brien Fisher)	Ovation
10/29	<b>EASTBOUND AND DOWN</b> (Duchess/Vector, BMI)	<b>Jerry Reed</b> (Jerry Reed)	RCA
11/5	<b>I'M JUST A COUNTRY BOY</b> (Folkways, BMI)	<b>Don Williams</b> (Don Williams)	ABC Dot
11/12	<b>ROSES FOR MAMA</b> (Chappell, ASCAP)	<b>C. W. McCall</b> (Don Sears & Chip Davis)	Polydor
11/19	<b>BLUE BAYOU</b> (Acuff-Rose, BMI)	<b>Linda Ronstadt</b> (Peter Asher)	Asylum
11/26	<b>WURLITZER PRIZE/LOOKIN' FOR A FEELING</b> (Baby Chick, BMI)/(Waylon Jennings, BMI)	<b>Waylon Jennings</b> (Chips Moman)	RCA
12/3	<b>HERE YOU COME AGAIN</b> (Screen Gems-EMI/Summerhill Songs, BMI)	<b>Dolly Parton</b> (Gary Klein)	RCA
12/10	<b>HERE YOU COME AGAIN</b> (Screen Gems-EMI/Summerhill Songs, BMI)	<b>Dolly Parton</b> (Gary Klein)	RCA
12/17	<b>HERE YOU COME AGAIN</b> (Screen Gems-EMI/Summerhill Songs, BMI)	<b>Dolly Parton</b> (Gary Klein)	RCA
12/24	<b>HERE YOU COME AGAIN</b> (Screen Gems-EMI/Summerhill Songs, BMI)	<b>Dolly Parton</b> (Gary Klein)	RCA



# 1977 Charts in Review: No. 1 Country Albums

<u>DATE</u>	<u>RECORD</u>	<u>ARTIST</u>	<u>LABEL</u>
1/1	ARE YOU READY FOR THE COUNTRY	Waylon Jennings	RCA
1/8	ARE YOU READY FOR THE COUNTRY	Waylon Jennings	RCA
1/15	CONWAY TWITTY'S GREATEST HITS, VOL. II	Conway Twitty	MCA
1/22	WAYLON LIVE	Waylon Jennings	RCA
1/29	WAYLON LIVE	Waylon Jennings	RCA
2/5	WAYLON LIVE	Waylon Jennings	RCA
2/12	WAYLON LIVE	Waylon Jennings	RCA
2/19	WAYLON LIVE	Waylon Jennings	RCA
2/26	LUXURY LINER	Emmylou Harris	Warner Bros.
3/5	LUXURY LINER	Emmylou Harris	Warner Bros.
3/12	LUXURY LINER	Emmylou Harris	Warner Bros.
3/19	WAYLON LIVE	Waylon Jennings	RCA
3/26	LUXURY LINER	Emmylou Harris	Warner Bros.
4/2	LUXURY LINER	Emmylou Harris	Warner Bros.
4/9	NEW HARVEST... FIRST GATHERING	Dolly Parton	RCA
4/16	NEW HARVEST... FIRST GATHERING	Dolly Parton	RCA
4/23	SOUTHERN NIGHTS	Glen Campbell	Capitol
4/30	SOUTHERN NIGHTS	Glen Campbell	Capitol
5/7	NEW HARVEST... FIRST GATHERING	Dolly Parton	RCA
5/14	NEW HARVEST... FIRST GATHERING	Dolly Parton	RCA
5/21	OL' WAYLON	Waylon Jennings	RCA
5/28	OL' WAYLON	Waylon Jennings	RCA
6/4	OL' WAYLON	Waylon Jennings	RCA
6/11	OL' WAYLON	Waylon Jennings	RCA
6/18	OL' WAYLON	Waylon Jennings	RCA
6/25	OL' WAYLON	Waylon Jennings	RCA
7/2	OL' WAYLON	Waylon Jennings	RCA
7/9	OL' WAYLON	Waylon Jennings	RCA
7/16	OL' WAYLON	Waylon Jennings	RCA
7/23	OL' WAYLON	Waylon Jennings	RCA
7/30	OL' WAYLON	Waylon Jennings	RCA
8/6	OL' WAYLON	Waylon Jennings	RCA
8/13	OL' WAYLON	Waylon Jennings	RCA
8/20	OL' WAYLON	Waylon Jennings	RCA
8/27	OL' WAYLON	Waylon Jennings	RCA
9/3	MOODY BLUE	Elvis Presley	RCA
9/10	MOODY BLUE	Elvis Presley	RCA
9/17	MOODY BLUE	Elvis Presley	RCA
9/24	MOODY BLUE	Elvis Presley	RCA
10/1	MOODY BLUE	Elvis Presley	RCA
10/8	MOODY BLUE	Elvis Presley	RCA
10/15	MOODY BLUE	Elvis Presley	RCA
10/22	MOODY BLUE	Elvis Presley	RCA
10/29	MOODY BLUE	Elvis Presley	RCA
11/5	ELVIS IN CONCERT	Elvis Presley	RCA
11/12	ELVIS IN CONCERT	Elvis Presley	RCA
11/19	ELVIS IN CONCERT	Elvis Presley	RCA
11/26	ELVIS IN CONCERT	Elvis Presley	RCA
12/3	ELVIS IN CONCERT	Elvis Presley	RCA
12/10	ELVIS IN CONCERT	Elvis Presley	RCA
12/17	ELVIS IN CONCERT	Elvis Presley	RCA
12/24	ELVIS IN CONCERT	Elvis Presley	RCA



## Country Promotion Comes of Age

By WALTER CAMPBELL

■ NASHVILLE — Country record promotion has evolved from gimmicks and gadgets to a highly professional, sophisticated marketing arm for the record company.

Ask any veteran country record promotion man about methods used to get a record played on radio stations in the past and inevitably a story about crazy stunts pulled back in the good old days will follow.

Things like sending actual full-size green doors to all the stations to promote a song titled "Green Door," arriving in helicopters in various forms of costume to push a song or literally camping out on a radio station's doorstep until a programmer agreed to play a record are not as common these days as they were 10 years ago. The fun and games have not been eliminated entirely, but the trend has definitely moved toward a much more busi-

### Kathy Hooper Joins Top Billing, Inc.

■ NASHVILLE—Kathy Hooper has been appointed to the newly-created position of special projects coordinator for Top Billing, Inc., Nashville-based talent management/booking agency.

Hooper will coordinate special promotional efforts for Top Billing's roster of Grand Ole Opry/country music artists, and will report directly to Tandy Rice, agency president.

Hooper previously served as director of membership promotions with the Country Music Association (CMA). During her 2½ years with the CMA, Hooper coordinated and developed membership campaigns, created promotional ideas for the Association, put together membership benefits such as, the Broadcasters Kit and the Arbitron country radio listener study. She recently acted as the projects coordinator for the CMA-sponsored International Talent Buyers Seminar.

ness-like approach, which promotion men view with mixed emotions.

"When you open a promotion man's briefcase now, you no longer find a pair of big shoes, a red nose and some clown make-up," observes United Artists' Jerry Seabolt. "Now you find a calculator, some computer-read-outs on what's happening around the country and a projection on his next year's budget because he has become a businessman. That's what it's boiled down to."

The breaking down of barriers between different categories of music, notably between country and pop, and tighter playlists used by country stations have made the competition among promotion men at the various record companies very stiff, resulting in a more serious approach.

"Promotion has changed by necessity because the promotion man is the direct link between the record company and the primary form of exploitation, which is radio," said Tom McEntee of GRT. "Since radio has changed so drastically, promotion has had to go along and change drastically. It has demanded a lot more information. The promotion man has to be a lot more aware. He has to be able to talk to music directors who want reasons and answers to why they should play records since they're so limited now in the number of records they play."

"Promotion has changed like the record business has," says Nick Hunter of Playboy Records. "It has become more sophisticated. As playlists have lowered it's become more of a scramble, so it has had to become more professional. It's a change for the better."

Instead of being good buddies with the music directors and doing stunts to draw attention to records, country promotion is taking an approach similar to that of pop promotion. "In country promotion, as opposed to pop

promotion, we used to be able to start at the top rung stations. In pop you could never do that," McEntee said. "You always had to start at the bottom rung and work your way up, but up until a couple of years ago we could start with the so-called heavies among radio stations and promote from there down. It's changing now to where you have to do the same way as pop. You have to promote from the bottom up."

"One thing that makes it very difficult now in the country area is that there are a limited number of stations that you work

(Continued on page 192)

### Triangle Records:

## Making the Most of Music Education

By MARGIE BARNETT

■ NASHVILLE—Nashville studios and musicians benefit greatly from the educational endeavors of major publishing firms in music. Several such educational projects have been instigated through Buryl Red, owner of Triangle Records, whose distinguished standing in the music educational field has been Nashville's connection for a substantial amount of recording. In talk-

### Foster & Rice Sign With April/Blackwood



Charlie Monk (left), head of the Nashville office of April/Blackwood publishing, a CBS affiliate, has announced the signing of Jerry Foster and Bill Rice to exclusive writers' contracts, effective January 1, 1978. Foster and Rice, who have been writing together for seventeen years, are one of the most awarded teams in Nashville.

### Parton Honored In Sacramento

■ NASHVILLE—RCA artist Dolly Parton was named "Honorary First Lady" of Old Sacramento on December 12. The ceremony took place in the "town square" of Old Sacramento, which is a restored historical landmark within the environs of Sacramento.

#### 'Dolly Parton Day'

Dolly was presented with a scroll naming her Honorary First Lady, as well as the key to Old Sacramento. The presentation was made by Buffalo Bob Sutter, the Mayor of Old Sacramento, who declared an official "Dolly Parton Day" in that city.

ing with Elwyn Raymer, vice president and general manager of Triangle, RW discovered the nature of these projects.

According to Raymer, "There are about four major publishing houses that would be considered an authority in the educational field — Holt-Rinehart-Winston, MacMillan, Prentice Hall, Silver Burdett and maybe American Book. One of them is at one time or another riding the crest of leadership providing music textbooks for public schools in the nation. Buryl was senior music editor for Holt and as an employee was involved in their very first efforts to do the recording aspect of a music education series. Buryl remained with Holt for six or seven years then started his own business. Since that time he has remained an outside consultant for Holt, which resulted in our getting their project in 1974."

The Holt series, called "Exploring Music," is made up of books for every grade and several records for each book with 12 or more musical selections on each record, thus making the project a massive undertaking. Raymer ex-

(Continued on page 192)

## COUNTRY PICKS OF THE WEEK

**SINGLE** **GEORGE JONES, "BARTENDER'S BLUES"** (J. Taylor; Country Road, BMI). Jones' sad-eyed version of this James Taylor tune comes across well with his convincing vocals. Billy Sherrill's production work adds the finishing touch. Epic 8-50495.

**SLEEPER** **CARL SMITH, "THIS LADY LOVING ME"** (E. Raven; Milene, ASCAP). A solid bass and rhythm sound, produced in the "Outlaws" tradition, give this cut good possibilities. Strong country vocals, too. Hickory AH-54022.

**ALBUM** **FARON YOUNG, "THAT YOUNG FEELIN'."** The Singing Sheriff's latest package combines previous releases with new material to provide the best of both. Favorites of the new material will be "Loving Here and Living There and Lying In Between" and "You Get The Feeling." Mercury SRM-1-5005.





# COUNTRY HOTLINE

By MARIE RATLIFF

George Jones — "Bartender's Blues"

Porter Wagoner — "Mountain Music"

Darrell McCall "Down The Road of Daddy's Dreams"

Vern Gosdin — "It Started All Over Again"



George Jones

George Jones has his best in some time with his version of the James Taylor tune "Bartender's Blues." Taylor had moderate country success with it five months ago; George should go all the way! Early believers include WTOD, WITL, KCKC, WPIK, WTSO, WPOC, KYNN.

Capitol has released another single from its Merle Haggard catalogue: "Running Kind" is already seeing regular action in San Bernardino, Omaha, Seattle and Columbus, Ohio. Don Drumm continues to add to the list of believers in "Bedroom Eyes;" chalk up this week WIRE, WSDS, KXLR.

LP Interest: "Jukebox Cinderella" playing for Johnny Duncan at WPOC; Ed Bruce's "Gonna Love Somebody To Death" featured at WHOO; Billy Crash Craddock getting play on "I Think I'll Go Somewhere and Cry Myself to Sleep" at WTOD.



Porter Wagoner

Porter Wagoner is moving strongly with first week action on "Mountain Music" at WRCP, KKYY, WCMS, KWKH, WTOD, WVOJ, KFDI.

Super Strong: Donna Fargo; John Wesley Ryles; Barbara Mandrell.

Mary K. Miller is gaining national strength with new adds on "The Longest Walk" at KIKK, WAME, WCMS, WPIK, WIRE, KYNN and WUNI. Glenda Griffith's "Don't Worry" showing at KVOO, WPIK, WBAM (#37).

Darrell McCall's "Down The Road of Daddy's Dreams" is off to an early start at KLAK, KWKH, WCMS, KKYY, WPIK.

## SURE SHOTS

George Jones — "Bartender's Blues"

Merle Haggard — "The Runnin' Kind"

## LEFT FIELDERS

Bonnie Nelson — "I'll Give Up (When You Give Up On Me)"

Carl Smith — "This Lady Loving Me"

Charlie McCoy — "Foggy River"

## AREA ACTION

Jericho Harp — "Is It Really Love At All" (WBAM)

Bill Haney — "Cause You Were There" (WMC, WPNX)

Wilma Burgess — "Once You Were Mine" (WCMS, WSDS)

O.B. McClinton — "Talk To My Children Mama" (KVOO)

## Dolly's 'Country Concert'



RCA recording artist Dolly Parton is pictured visiting with Harry Newman, host of Filmways Radio's new "Country Concert," backstage at Portland's Paramount Theater prior to the recording of her live concert performance there for airing on the hour-long weekly nationally syndicated radio series. Over 100 country music stations nationwide have to date contracted to air the "Country Concert" syndication, which features the actual live concert show of a different country star each week beginning the first week in January. 24-track remote recording facilities for the "Country Concert" series are provided by Filmways/Heider Recording.

## NASHVILLE REPORT

By RED O'DONNELL



■ Chet Atkins returned from tour of England and France with his report. "I've been a lot of places, appeared in a great many cities but the response from people and the press in France and England was the highlight so far of my career. A funny or unfunny, whichever way you take it, happened. The day we were scheduled to tape a TV special for BBC, the lighting technicians went on a 24-hour strike. So we did the show with flashlights and carbide lamps. You ever see a carbide lamp? We had 'em around home when I was a kid in East Tennessee. Then Marcel Dadi, known as the 'Chet Atkins of Paris,' and with whom I played at several concerts, got married—and I was his best man. A first for me.

"But about that response: what made it such a thrill was that the people and the press media knew who I was (am) and identified with my music. Dadi's style of picking certainly helped make that possible."

Remember a report herein last May about Warner Bros. country music artist relations-publicity director Bonnie Rasmussen gifting the label's national promotion & sales director Stan Byrd with some gerbils and how BMI's Roger Sovine followed up with a delivery of 20 baby chicks? Well, last week the gerbils gave birth to five we ones and the chicks—now hens—laid their first eggs.

Byrd estimates the first fried egg from his "menagerie" cost him \$372. That's just about what he has spent to build a coop and feed the brood—and that doesn't include "baby sitting" expenses (Continued on page 192)

## Fender Bender



ABC Dot recording artists Freddy Fender and Joe Barry performed recently at Gilley's Club in Houston. Pictured from left are: Joe Barry, Dr. Bruce Nelson (KENR), Tommy McLain, Arch Yancey (KNUZ), Freddy Fender, Joe Ladd (KIKK) and Huey P. Meaux, producer for Barry and Fender.



## Shoving It, Paycheck-Style



Epic recording artist Johnny Paycheck is shown above at various stops on his cross-country major market tour in support of his single and album, "Take This Job And Shove It." Above left, friends and fans of Paycheck join the WDEE radio staff and Paycheck for the "Shove It" salute in Detroit. Above right, at the Steak Factory dinner in Seattle prior to Paycheck's performance there are Mike Lauther, manager, Tower Sea Records & Tapes; Nancy Hackett, buyer, Tower; Gary Clark, VP, Major Distributors; Al Zangrillo, branch manager, Pickwick; Fred Stewart, buyer, Pickwick; Paycheck; Dave Coker, manager, Washington region, Tower; Vicki Wilson, buyer, ABC Records & Tapes; Alan Olson, branch manager, Handleman; Kevin Ferretter, manager, Tower Sea; second row, from left: Darryl McGlenn, owner, DJs Sound City, and Joel Meyer, sales, CBS Records; front row from left are Susan Covington, buyer, Round Up Records, and Bernie Crane, sales, CBS Records, Seattle. At bottom left is Paycheck being greeted at Dallas' Longhorn Ballroom by Roy Wunsch, national director, sales and promotion, Epic and Associated labels, Nashville; Columbia artist R. C. Bannon; Tom Allen, PD, KBOX; Paycheck and Jay Jenson, regional country marketing manager, southwest, CBS Records, Nashville. Shown at bottom right, following Paycheck's show at Atlanta's Great Southeast Music Hall are: Wunsch; Bud Anthony, emcee of WPLO's live broadcast; Paycheck; Dave Swengros, branch manager, Atlanta, CBS Records; Jerry Bruce, engineer of WPLO's live broadcast; Chip Denigras, field sales manager, southeast, CBS Atlanta; in front are Sam Harrell, Epic Records promotion, Atlanta; Don Miller, regional promotion marketing manager, Epic and CBS Associated labels; R. C. Bannon with Joe Casey, national director, sales and promotion, Columbia Records, Nashville.

## Country Promotion

(Continued from page 190)

with. Since you're limited in time, you have to work with the so-called reporting stations involved with the charts which will influence the other stations."

Use of demographics and research evaluation are now commonplace, whereas personal familiarity with programmers was more prominent in the past.

"If you walked into a radio station in the past and said, 'demographically this record appeals to 18-24 year-olds,' they would just look at you funny," Seabolt said. "They played a record because they liked it."

"Speaking for us," said CBS's Roy Wunsch, "as big as our roster has gotten and the new acts and so forth, a promotion man has pressure on him to cover all bases. Sometimes the creative ideas have to take a back seat to just the hard facts the programmer needs to justify adding the record. Also, the audience is really fractionalizing; therefore, you have to get to more stations to hit the same number of people."

"The main difference for us is that we rely more on work," said RCA's Joe Galante. "You don't

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## Nashville Report

(Continued from page 191)

for the "menagerie" when he is out of the city!

**David Houston** came in from Shreveport to appear on the Grand Ole Opry, dropped by the Gusto-Starday studio-office—and found a cake and friends waiting to help him celebrate his birthday. Surprise!

**Shelby Singleton**, Music Row's free spirit, who is no stranger to courtrooms and/or legal hassles, advises: "I gotta keep up with my friend Webb Pierce and his guitar-shaped swimming pool. (Webb has caused a stir here—abouts with his plans to build another one, this time on Music Row.) So I'm going to build a pool in the shape of a lawsuit!" Singleton, has some of the writeups—good and bad—printed about him framed and hung on his office walls. "Don't you think that it is a bit conceited," asked promotion specialist-plus **Jonathan E. Fricke**. "Don't be ridiculous," exclaimed Shelby. "It's just that I have a fondness for the good things in life—and I happen to be one of them."

What did **Joy Williams** give her husband, ABC Dot recording artist **Don**, for Christmas? "Nothing big or spectacular," she said. "However, we got a new concrete driveway and a sidewalk to go with our recently completed garage." The Williamses are a no frills family?

**Barbara Mandrell**, who celebrated her birthday and Christmas on the same day, found a pair of long underwear under the tree. Just what she needed for her upcoming skiing vacation at Aspen, Colo.

Birthdaying: **Beecher Kirby** (Brother Oswald of the Roy Acuff show), **Rose Lee Maphis**, **Skeeter Davis**, **John Hartford**, **Rex Allen, Sr.**

**Mel Tillis** signed to appear on CBS-TV's live "Super Night at Super Bowl," which airs Saturday night, Jan. 14. (The special originates in New Orleans.)

**Johnny Paycheck's** Epic single of "Take This Job and Shove It" has generated numerous guest shots on TV programs—and invitations to appear at AFL and CIO functions. . . **Jim Ed Brown & Helen Cornelius** taped some national radio spots for Dr. Pepper's sugar-

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## Triangle

(Continued from page 190)

plains Red's part in the series: "Most of the Holt series was done in sections, either doing or re-doing a segment. Buryl did the entire series kindergarten through college either in a new book that needed a record or a published book that Holt was revising.

"In a couple of cases Buryl wrote the book, but in most cases we had the books sent to us either printed or in proof stages and we did the recordings. The only other role we provided in the book was if we got into a recording and found obvious musical errors, then we served as a kind of editor."

In light of the identity Red received from Holt's "Exploring Music" series, he has been approached to do several other educational projects. Raymer continues, "We've worked most recently with MacMillan in a revision of their series, 'The Spectrum Of Music.' We spent about eight months from Oct., '76 to May of this year doing 350 to 500 tunes. In some cases we just replaced voices on tracks that were all right. In other cases we completely re-did the whole thing with new arrangements, new tracks, new voices, remixed and re-sequenced. MacMillan has completed the pressing and is now at the distribution point."

### Other Projects

There were two other projects in which Nashville had a role. The Texas Boys Choir of Ft. Worth, who tour and sing for various schools, approached Red to do an album in 1976, and "Cricket," a children's magazine, had him produce their 1975 album "Cricket And Other Friends" with one of Red's writers, Sam Pottle (now music director for Sesame Street), researching and arranging the background music.

Some of the projects require substantial funding, most of which "passed through our (Red and Raymer) hands to the studios and musicians." Over 1800 hours of studio time was booked with 175 to 200 musicians employed. Raymer stated that he and Red have "tried to take the approach that we want to do a good job and obviously make a profit, but a sane profit so that when we get finished with the project we can point to it with pride and they will want to come back. So far we have not had a disgruntled customer. MacMillan had glowing reports for our role in their series, and Holt still uses Buryl as an consultant."

The success of these endeavors is a promising indication of more projects along these lines being produced in Nashville, which continue to broaden the horizons of Music City.



# COUNTRY SINGLE PICKS

## COUNTRY SONG OF THE WEEK

**MERLE HAGGARD**—Capitol P-4525

**RUNNING KIND** (M. Haggard; Shade Tree, BMI)

The Hag is already getting airplay with this easy-moving cut. Chart action should follow soon.

**MERI WILSON**—GRT 151

**MIDNIGHT IN MEMPHIS** (B. Castleman; Growing, BMI)

A mellow, sad song with an appealing chorus, this cut is suitable for the winter season. Crossover possibilities, too.

**CHARLIE McCOY**—Monument 239

**FOGGY RIVER** (F. Rose; Milene, ASCAP)

This up-beat instrumental is mixed with just the right amount of funkiness. The slippery dobro stands out.

**BONNIE NELSON**—Hop-A-Long 3

**I'LL GIVE UP (WHEN YOU GIVE UP ON ME)** (T. Overstreet/D. Vest/J. Hainsworth; Tommy Overstreet, SESAC)

The title is self-explanatory for this uncluttered ballad. The light-textured verses are backed by a strong chorus.

**BILLY WALKER**—MRC-1009

**CARLENA AND JOSE GOMEZ** (J. Jackson/B. Damron; Metamoros, BMI)

A Mexican love song with a familiar theme. Its medium tempo keeps it light and pleasant.

**SUSAN DODD**—Hereford CDC-00032

**SING ME A LOVE SONG** (R.L. Smith; Charolais, ASCAP)

A smooth-flowing, solid country cut. Strong rhythm and a steel guitar solo add substance to Susan's on-target vocals.

**KARLA BONOFF**—Columbia 3-10618

**I CAN'T HOLD ON** (K. Bonoff; Seagrape, BMI)

Good crossover possibilities for this one. Karla's vocals coupled with Kenny Edwards' production work together for this medium-paced tune.

**DAWN CHASTAIN**—Prairie Dust 7622

**HEY MISTER (WOULD YOU LIKE TO TRY A SONG)?** (K. Bach/J. Pritchard Jr.; Annextra, BMI)

Dawn's treatment of this song is reminiscent of "Cabaret." A bright, up-tempo change of pace.

## Country Promotion (Continued from page 192)

just walk into the number one station and say 'hey, put this record on.' You try and develop a pattern as far as sales or what's happening in secondary or tertiary markets and feed the information back to the other markets and just keep trying to get a reaction going."

The movement is toward more serious professionalism, but the zaniness has not been completely rejected and some have expressed doubts about the possibility of too much analysis. "So much research is done, there is a dan-

ger involved. It can take the humanness out of the whole thing if we're not careful," said Wunsch. "Time will tell if all the effort that goes into research is worthwhile."

If the researchers are proven wrong, promotion men may go back to dressing up like policemen to arrest a station's music director, sitting on flagpoles until lightening bolts convince them to call it quits or send live lizards to all the deejays. But for now, at least, it looks like they'll be sticking more to facts and figures.

## Nashville Report (Cont. from page 192)

free drink... Roy Clark completed filming his role in the "Matilda" movie and is vacationing for several weeks. And like that shaving lotion blurb goes, Roy says, "Thanks! I needed that."

True recording artist Leon Everette signed booking contract with the local Celebrity Management, Inc. agency... Tom T. Hall and wife Dixie Dean sent a few friends a unique Yuletide gift: A dozen eggs laid by hens on and in a nest of hay—all from his Fox Hollow Farm... Elvis Wade, one of a dozen Presley mimics, signed with Sahara Records... Rex Allen, Jr. and pretty wife Judy spending the Christmas holidays at secluded spot in the Bahamas.



# THE COUNTRY ALBUM CHART

DECEMBER 31, 1977

DEC. 31	DEC. 24		WKS. ON CHART
1	1	ELVIS IN CONCERT ELVIS PRESLEY/RCA APL2 2587	10
2	2	SIMPLE DREAMS LINDA RONSTADT/Asylum 6E 106	16
3	3	HERE YOU COME AGAIN DOLLY PARTON/RCA APL1 2544	10
4	5	OLIVIA'S GREATEST HITS OLIVIA NEWTON-JOHN/MCA 3028	8
5	6	WE MUST BELIEVE IN MAGIC CRYSTAL GAYLE/United Artists LA771 G 24	
6	4	MOODY BLUE ELVIS PRESLEY/RCA AFL1 2428	25
7	8	I WANT TO LIVE JOHN DENVER/RCA AFL1 2521	5
8	9	IT WAS ALMOST LIKE A SONG RONNIE MILSAP/RCA APL1 2439	17
9	11	YOU LIGHT UP MY LIFE DEBBY BOONE/Warner/Curb BS 3118	8
10	7	DAYTIME FRIENDS KENNY ROGERS/United Artists LA754 G	24
11	13	HEAVEN'S JUST A SIN AWAY THE KENDALLS/Ovation OV 1719	17
12	10	OL' WAYLON WAYLON JENNINGS/RCA APL1 2317	33
13	12	MY FAREWELL TO ELVIS MERLE HAGGARD/MCA 2314	8
14	14	ELVIS SINGS "THE WONDERFUL WORLD OF CHRISTMAS" ELVIS PRESLEY/RCA ANL1 1936	8
15	16	TAKE THIS JOB AND SHOVE IT JOHNNY PAYCHECK/Epic KE 35045	6
16	17	LIVE AT THE ROYAL FESTIVAL HALL GLEN CAMPBELL/Capitol SWBC 11707	4
17	15	EASTBOUND AND DOWN JERRY REED/RCA APL1 2516	17
18	18	COUNTRY BOY DON WILLIAMS/ABC Dot DO 2088	12
19	19	COUNTRY MEMORIES JERRY LEE LEWIS/Mercury SRM 1 5004	7
20	22	KENNY ROGERS/United Artists LA689 G	60
21	20	JUST FOR YOU JOHNNY RODRIGUEZ/Mercury SRM 1 5003	5
22	29	COME A LITTLE BIT CLOSER JOHNNY DUNCAN/Columbia KC 35039	3
23	27	LOVE IS JUST A GAME LARRY GATLIN/Monument MG 7616	17
24	24	LINDA RONSTADT'S GREATEST HITS/Asylum 7E 1092	53
25	26	THAT'S THE WAY LOVE SHOULD BE DAVE & SUGAR/RCA APL1 2477	17
26	28	Y'ALL COME BACK SALOON OAK RIDGE BOYS/ABC Dot DO 2993	12
27	33	HOW GREAT THOU ART ELVIS PRESLEY/RCA LSP 3758	17
28	30	MIDNIGHT WIND CHARLIE DANIELS BAND/Epic PE 34770	10
29	31	CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT/ABC AB 990	45
30	34	ALOHA FROM HAWAII VIA SATELLITE ELVIS PRESLEY/RCA CPD2 2642	17
31	21	ROLLIN' WITH THE FLOW CHARLIE RICH/Epic PE 34891	13
32	32	SHAME ON ME DONNA FARGO/Warner Bros. BS 3087	10
33	25	LOVES TROUBLED WATERS MEL TILLIS/MCA 2288	10
34	38	TATOO DAVID ALLAN COE/Columbia PC 34870	17
35	54	BEST OF FREDDY FENDER ABC Dot DO 2079	33
36	41	GEORGE & TAMMY'S GREATEST HITS GEORGE JONES AND TAMMY WYNETTE/Epic PE 34716	5
37	37	ANYTIME ANYWHERE RITA COOLIDGE/A&M SP 4616	21
38	39	THE OUTLAWS WAYLON, WILLIE, TOMPALL & JESSI/RCA APL1 1312	100
39	—	ELVIS' GOLDEN RECORDS ELVIS PRESLEY/RCA APL1 1707	10
40	47	AIMIN' TO PLEASE MARY KAY PLACE/Columbia PC 34908	6
41	23	TO LEFTY FROM WILLIE WILLIE NELSON/Columbia KC 34965	27
42	70	BEST OF STATLER BROTHERS/Mercury SRM 1 1037	97
43	57	SONGS OF KRISTOFFERSON KRIS KRISTOFFERSON/Columbia PZ 34687	34
44	55	LUXURY LINER EMMYLOU HARRIS/Warner Bros. BSK 3115	49
45	45	RAMBLIN' FEVER MERLE HAGGARD/MCA 2267	30
46	46	DON'T LET ME TOUCH YOU MARTY ROBBINS/Columbia KC 35040	3
47	42	BEST OF DOLLY PARTON/RCA APL1 1117	83
48	56	RONNIE MILSAP LIVE/RCA APL1 2043	55
49	—	HOOKIN' IT ROY CLARK/ABC Dot DO 2099	1
50	50	WELCOME TO MY WORLD ELVIS PRESLEY/RCA APL1 2274	37
51	66	GREATEST HITS, VOL. II MICKEY GILLEY/Playboy KZ 34881	5
52	35	HANK WILLIAMS GREATEST HITS, VOL. II/MGM MG 2 5401	15
53	44	REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482	115
54	58	THE COUNTRY AMERICA LOVES STATLER BROTHERS/Mercury SRM 1 1125	39
55	53	WAYLON LIVE WAYLON JENNINGS/RCA APL1 1108	50
56	62	CRYSTAL CRYSTAL GAYLE/United Artists LA614 G	67
57	43	GENE WATSON'S BEAUTIFUL COUNTRY/Capitol ST 11710	7
58	60	COWBOYS AIN'T SUPPOSED TO CRY MOE BANDY/Columbia PC 34874	13
59	59	HIS HAND IN MINE ELVIS PRESLEY/RCA ANL1 1319	17
60	68	RABBITT EDDIE RABBITT/Elektra 7E 1105	30
61	—	OLD TESTAMENT STATLER BROTHERS/Mercury 1 1051	1
62	—	NEW TESTAMENT STATLER BROTHERS/Mercury SRM 1 1052	1
63	36	A MAN MUST CARRY ON JERRY JEFF WALKER/MCA 2 6003	32
64	51	I'VE ALREADY LOVED YOU IN MY MIND CONWAY TWITTY/MCA 293	20
65	67	BEST OF REX REX ALLEN, JR./Warner Bros. BS 3122	6
66	52	ONE OF A KIND TAMMY WYNETTE/Epic PE 35044	5
67	61	THE WONDER OF IT ALL TOMPALL GLASER/ABC AB 1036	8
68	75	SOMEBODY LOVES YOU CRYSTAL GAYLE/United Artists LA543 G	80
69	40	SMOKEY AND THE BANDIT (ORIGINAL SOUNDTRACK)/MCA 2099	23
70	63	TILL THE END VERN GOSDIN/Elektra 7E 1112	23
71	48	ELVIS, A LEGENDARY PERFORMER, VOL. I ELVIS PRESLEY/RCA CPL1 0341	17
72	64	LIVE! TAKIN' THE STAGE PURE PRAIRIE LEAGUE/RCA CPL2 2404	14
73	65	BLUEST HEARTACHE KENNY DALE/Capitol ST 11673	15
74	49	THE KING IS GONE RONNIE McDOWELL/Scorpion GRT 8021	11
75	73	JOHN WESLEY RYLES/ABC Dot DO 2089	9



DECEMBER 31, 1977



# THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number	DEC. 31	DEC. 24	WKS. ON CHART
<b>1</b> 2 I'M KNEE DEEP IN LOVING YOU DAVE & SUGAR RCA PB 11141			10
<b>2</b> 3 TAKE THIS JOB AND SHOVE IT JOHNNY PAYCHECK/ Epic 8 50469			9
<b>3</b> 1 HERE YOU COME AGAIN DOLLY PARTON/RCA PB 11123			12
<b>4</b> 7 MY WAY ELVIS PRESLEY/RCA PB 11165			7
<b>5</b> 5 GEORGIA KEEPS PULLING ON MY RING CONWAY TWITTY/MCA 40805			10
<b>6</b> 6 COME A LITTLE BIT CLOSER JOHNNY DUNCAN (WITH JANIE FRICKE)/Columbia 3 10634			10
<b>7</b> 9 MIDDLE AGE CRAZY JERRY LEE LEWIS/Mercury 55011			10
<b>8</b> 12 WHAT A DIFFERENCE YOU'VE MADE IN MY LIFE RONNIE MILSAP/RCA PB 11146			7
<b>9</b> 11 CHAINS OF LOVE MICKEY GILLEY/Playboy ZS8 5818			9
<b>10</b> 10 SWEET MUSIC MAN KENNY ROGERS/United Artists XW1095			11
<b>11</b> 14 LONELY STREET REX ALLEN, JR./Warner Bros. WBS 8482			8
<b>12</b> 8 DON'T LET ME TOUCH YOU MARTY ROBBINS/Columbia 3 10629			11
<b>13</b> 4 YOU LIGHT UP MY LIFE DEBBY BOONE/Warner/Curb WBS 8455			11
<b>14</b> 15 SAVIN' THIS LOVE SONG JUST FOR YOU JOHNNY RODRIGUEZ/Mercury 55012			9
<b>15</b> 17 THE FIRST TIME BILLY CRASH CRADDOCK/ABC Dot DO 17725			8
<b>16</b> 19 COME TO ME ROY HEAD/ABC Dot DO 17722			12
<b>17</b> 22 OUT OF MY HEAD AND BACK IN MY BED LORETTA LYNN/ MCA 40832			5
<b>18</b> 20 I JUST WANT TO BE YOUR EVERYTHING CONNIE SMITH/ Monument 231			9
<b>19</b> 21 MISTER D. J. T. G. SHEPPARD/Warner Bros. WBS 8490			8
<b>20</b> 25 TO DADDY EMMYLOU HARRIS/Warner Bros. WBS 8498			5
<b>21</b> 26 YOU'RE THE ONE OAK RIDGE BOYS/ABC Dot DO 17732			5
<b>22</b> 29 SOMETHING TO BRAG ABOUT MARY KAY PLACE/ Columbia 3 10644			7
<b>23</b> 28 STANDARD LIE NUMBER ONE STELLA PARTON/Elektra 45437			8
<b>24</b> 27 THINK ABOUT ME FREDDY FENDER/ABC Dot DO 17730			6
<b>25</b> 30 MAY THE FORCE BE WITH YOU ALWAYS TOM T. HALL/ RCA PB 11158			5
<b>26</b> 33 HOW CAN I LEAVE YOU AGAIN JOHN DENVER/ RCA PB 11036			6
<b>27</b> 31 BABY, LAST NIGHT MADE MY DAY SUSIE ALLANSON/ Warner Bros. WBS 8473			9
<b>28</b> 37 I JUST WISH YOU WERE SOMEONE I LOVE LARRY GATLIN/Monument 45 234			4
<b>29</b> 34 SOME I WROTE STATLER BROTHERS/Mercury 55013			5
<b>30</b> 35 I'LL GET OVER YOU NICK NIXON/Mercury 55010			9
<b>31</b> 36 I'LL PROMISE YOU TOMORROW JERRY WALLACE/BMA (Wig) 7005			8
<b>32</b> 38 YOU AND ME ALONE DAVID ROGERS/Republic 011			6
<b>33</b> 40 I DON'T NEED A THING AT ALL GENE WATSON/Capitol 4513			5
<b>34</b> 39 HOLD TIGHT KENNY STARR/MCA 40817			7
<b>35</b> 47 DON'T BREAK THE HEART THAT LOVES YOU MARGO SMITH/Warner Bros. WBS 8508			3
<b>36</b> 13 BLUE BAYOU LINDA RONSTADT/Asylum 45431			16
<b>37</b> 43 WE GOT LOVE LYNN ANDERSON/Columbia 3 10650			5
<b>38</b> 16 THE PAY PHONE BOB LUMAN/Polydor PD 11431			12
<b>39</b> 18 MOTHER COUNTRY MUSIC VERN GOSDIN/Elektra 45436			11
<b>40</b> 23 AGREE TO DISAGREE LITTLE DAVID WILKINS/Playboy ZS8 5822			11
<b>41</b> 49 GOD MUST HAVE BLESSED AMERICA GLEN CAMPBELL/ Capitol 4515			5
<b>42</b> 51 I PROMISED HER A RAINBOW BOBBY BORCHERS/Playboy ZS8 5823			4
<b>43</b> 24 IT SHOULD HAVE BEEN EASY DOTTSY/RCA PB 11138			10
<b>44</b> 32 WURLITZER PRIZE/LOOKING FOR A FEELING WAYLON JENNINGS/RCA PB 11118			13
<b>45</b> 41 EVERY DAY I HAVE TO CRY SOME JOE STAMPLEY/ Epic 8 50453			11
<b>46</b> 61 WHAT DID I PROMISE HER LAST NIGHT MEL TILLIS/ MCA 40836			2
<b>47</b> 42 ONE OF A KIND TAMMY WYNETTE/Epic 8 50450			13



<b>48</b> 63 WOMAN TO WOMAN BARBARA MANDRELL/ ABC Dot DO 17736			2
<b>49</b> 45 THE SEARCH FREDDIE HART/Capitol 4498			8
<b>50</b> 62 SHAKE ME I RATTLE CRISTY LANE/LS GRT 148			3
<b>51</b> 55 WHAT KIND OF FOOL (DO YOU THINK I AM) EDDIE MIDDLETON/Cleveland, Int./Epic 8 50481			4
<b>52</b> 44 ABILENE SONNY JAMES/Columbia 3 10628			11
<b>53</b> 48 SHE JUST LOVED THE CHEATIN' OUT OF ME MOE BANDY/ Columbia 3 10619			13
<b>54</b> 46 FROM GRACELAND TO THE PROMISED LAND MERLE HAGGARD/MCA 40804			13
<b>55</b> 58 STAR STUDED NIGHTS ED BRUCE/Epic 8 50475			6
<b>56</b> 65 ANGEL OF THE MORNING MELBA MONTGOMERY/ United Artists XW1115			5
<b>57</b> 60 WHAT A NIGHT TOM JONES/Epic 8 50468			7
<b>58</b> 64 GET DOWN COUNTRY MUSIC BRUSH ARBOR/Monument 45 230			7
<b>59</b> 67 ALWAYS LOVIN' HER MAN DALE McBRIDE/Con Brio 127			5
<b>60</b> 68 I'VE CRIED (THE BLUE RIGHT OUT OF MY EYES) CRYSTAL GAYLE/MCA 40837			4
<b>61</b> 71 PLEASE NARVEL FELTS/ABC Dot DO 17731			5
<b>62</b> 78 SHINE ON ME JOHN WESLEY RYLES/ABC Dot DO 17733			2
<b>63</b> 69 I LIKE TO BE WITH YOU RONNIE SESSIONS/MCA 40831			4
<b>64</b> 75 GOD MADE LOVE MEL McDANIEL/Capitol 4520			3
<b>65</b> — DO I LOVE YOU (YES IN EVERY WAY) DONNA FARGO Warner Bros. WBS 8509			1
<b>66</b> 66 WHEN I TOUCH HER THERE JIM ED BROWN/RCA PB 11134			6
<b>67</b> 83 I LOVE YOU, I LOVE YOU, I LOVE YOU RONNIE McDOWELL/ Scorpion GRT 149			2
<b>68</b> 84 YOU KNOW WHAT JERRY REED & SEIDINA/RCA PB 11164			2
<b>69</b> 73 HE PICKED ME UP WHEN YOU LET ME DOWN MARY LOU TURNER/MCA 40828			5
<b>70</b> 74 LEONA JOHNNY RUSSELL/RCA PB 11160			4
<b>71</b> 50 RAYMOND'S PLACE RAY GRIFF/Capitol 4492			11
<b>72</b> 52 QUILTS GARY STEWART/RCA PB 11131			11
<b>73</b> 56 AFTER THE BALL JOHNNY CASH/Columbia 3 10623			11
<b>74</b> 80 I'VE GOT A FEELIN' (SOMEBODY STEALIN') JOHN ANDERSON/Warner Bros. WBS 8480			5
<b>75</b> 53 ROSES FOR MAMA C. W. McCALL/Polydor PD 14420			16
<b>76</b> — THE LONGEST WALK MARY K. MILLER/Inergit I 304			1
<b>77</b> 54 PEANUT BUTTER DICKEY LEE/RCA PB 11125			12
<b>78</b> 85 THROWIN' MEMORIES ON THE FIRE CAL SMITH/ MCA 40839			3
<b>79</b> 81 I LOVE HOW YOU LOVE ME JONI LEE/MCA 40826			3
<b>80</b> 90 TWO DOORS DOWN ZELLA LEHR/RCA PB 11174			2
<b>81</b> 91 ANGELINE MUNDO EARWOOD/True T 111			4
<b>82</b> 87 I'VE BEEN LOVED CATES SISTERS/Caprice CA 2041			3
<b>83</b> 88 IT DOESN'T MATTER ANYMORE R. C. BANNON/ Columbia 3 10655			3
<b>84</b> 89 IT STARTED ALL OVER AGAIN DAVID HOUSTON/ Gusto/Starday SD 172			2
<b>85</b> 92 FEELIN' BETTER HANK WILLIAMS, JR./Warner Bros. WBS 8507			2
<b>86</b> 86 GOTTA TRAVEL ON SHYLO/Columbia 3 10647			5
<b>87</b> — BEDROOM EYES DON DRUMM/Churchill CR 7704			1
<b>88</b> 93 IF I EVER COME BACK PAL RAKES/Warner Bros. WBS 8506			2
<b>89</b> 94 SOMETIMES I DO ERNEST TUBB/1st Generation FGS 001			4
<b>90</b> — THESE CRAZY THOUGHTS WARNER MACK/Pageboy PP 31			1
<b>91</b> 96 THE WRONG SIDE OF THE RAINBOW JIM CHESTNUT/ ABC/Hickory AH 54021			2
<b>92</b> 95 FALL SOFTLY SNOW JIM ED BROWN & HELEN CORNELIUS/ RCA PB 11162			2
<b>93</b> — SOMETHING'S BURNING KATHY BARNES/Republic 012			1
<b>94</b> — JAMBALAYA (ON THE BAYOU) SASKIA & SERGE/ Hickory AH 54020			1
<b>95</b> — OKLAHOMA WOMAN ROGER MILLER/Windsong JH 11166			1
<b>96</b> — BROKEN DOLLS NEED LOVE TOO CATHY O'SHEA/ MCA 40843			1
<b>97</b> 97 NYQUIL BLUES ALVIN CROW/Polydor PD 14437			3
<b>98</b> — I'M NOT BLIND BEVERLY HECKEL/RCA PB 11161			1
<b>99</b> 76 APARTMENT JOHNNY CARVER/ABC Dot DO 17729			6
<b>100</b> — IT'S OVER/IT'S OVER GENE PITNEY/Epic 8 50461			1





# MON

BILL ANDERSON

BILL MONROE

GEOF MORGAN

MERLE HAGGARD

CAL SMITH

JOE ELY

RONNIE LEE SESSIONS

CONWAY TWITTY

JERRY CLOWER

LORETTA LYNN

KENNY STARR

JONI LEE

MEL TILLIS

CATHY O'SHEA

NAT STUCKEY

JESSECA JAMES

CHARLIE TANGO

MARY LOU TURNER

TANYA TUCKER

**MCA COUNTRY**

JOHN, JEFF, KELLY & CHIC



# ELVIS

January 8, 1935—August 16, 1977

