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EDITORIAL

Consistent Product Flow

As we near the end of the first month of 1978, we see record manufacturers once again inundating the market with a slew of new releases. We still maintain that many of these records held over from late November and December, can and should be released during the perennial holiday product lull.

While holiday sales jumped dramatically in 1977, most of the sales came from September and October releases, along with catalog product, with hardly any new records reaching the retail level in the last few months of the year. A consistent flow of product throughout the year could avoid the unwieldy situation of so many records hitting the streets at the same time.

In addition, the release of major artist albums during December and early January would force radio stations to reassess their seasonal programming hiatus.

It is understood that the pressing plant logjam and the unpredictability of artists' schedules present problems that are out of the manufacturers' control. But we question the wisdom of withholding finished albums for a later release date.

As for promotion, albums that are released before the new year can be re-worked like new product at a later point.

Quality records will survive both the drought and the flood.

NEWS HIGHLIGHTS

- Preview of CBS marketing conference.
- U.S. record pressing quality up, but retailers still not satisfied.
- Phonodisc reports 1977 sales of \$120 million.
- Labor Department examines artists' employment promises.
- Jim Rissmiller assesses future of concert promotion firm.
- Retailers, manufacturers disagree on impact of the disco single.
- Jules Abramson discusses Phonogram's entry into distributed label field.

POP SINGLE	NUMBER ONES	POP ALBUM
SHORT PEOPLE Randy Newman — Warner Bros.		SATURDAY NIGHT FEVER Bee Gees & Various Artists — RSO
R&B SINGLE		R&B ALBUM
FFUN Con Funk Shun — Mercury		ALL IN ALL Earth, Wind & Fire — Columbia
COUNTRY SINGLE		COUNTRY ALBUM
WHAT A DIFFERENCE YOU'VE MADE IN MY LIFE Ronnie Milsap — RCA		SIMPLE DREAMS Linda Ronstadt - Asylum
JAZZ		CLASSICAL
REACH FOR IT George Duke — Epic		SUITE FOR FLUTE & JAZZ PIANO Rampal, Bolling — Columbia

Randy Newman

CASH BOX TOP 100 SINGLES

January 28, 1978

Rank	Song	Artist	Weeks On Chart			Rank	Song	Artist	Weeks On Chart			Rank	Song	Artist	Weeks On Chart		
			1/21	1/14	Chart				1/21	1/14	Chart				1/21	1/14	Chart
1	SHORT PEOPLE	RANDY NEWMAN (Warner Bros. WBS 8492) ALM	2	4	12	67	GALAXY	WAR (MCA 40820) BEL/MCA	78	89	5	68	COCOMOTION	EL COCO (AVI-147-S) ALM	71	81	6
2	BABY COME BACK	PLAYER (RSO 879) CPP	1	1	18	69	CRAZY ON YOU	HEART (Mushroom 7021) CPP	79	88	5	70	OUR LOVE	NATALIE COLE (Capitol 4059) CH	85	99	3
3	WE ARE THE CHAMPIONS	QUEEN (Elektra E-45441) CPP	3	5	15	71	TRIED TO LOVE	PETER FRAMPTON (A&M 1988) ALM	69	60	9	72	HOW CAN I LEAVE YOU AGAIN	JOHN DENVER (RCA JH-11036) CL	38	39	11
4	STAYIN' ALIVE	BEE GEES (RSO 885) WB	14	26	8	73	SOUL & INSPIRATION	DONNY & MARIE (Polydor 14439) CPP	46	48	11	74	THE LONLIEST MAN ON THE MOON	DAVID CASTLE (Parachute RR505) B-3	77	80	4
5	YOU'RE IN MY HEART	ROD STEWART (Warner Bros. WBS 8475) WB	4	3	15	75	DUST IN THE WIND	KANSAS (Kirshner ZS8 4274) CPP	—	—	1	76	POOR, POOR PITIFUL ME	LINDA RONSTADT (Elektra E-45462) WB	—	—	1
6	JUST THE WAY YOU ARE	BILLY JOEL (Columbia 3-10646) AB/B	8	10	12	77	LADY LOVE	LOU RAWLS (Phila. Int'l./CBS 3634)	87	—	2	78	LET IT GO, LET IT FLOW	DAVE MASON (Columbia 3-10662) AB/B	88	98	3
7	HERE YOU COME AGAIN	DOLLY PARTON (RCA PB 11123) CPP	7	8	17	79	EVERYBODY LOVES A RAIN SONG	B.J. THOMAS (MCA 40854) CPP	89	—	2	80	SO LONG	FIREBALL (Atlantic 3452) WB	90	—	2
8	HOW DEEP IS YOUR LOVE	BEE GEES (RSO 882) WB	5	2	18	81	IF IT DON'T FIT, DON'T FORCE IT	KELLEE PATTERSON (Shadybrook 1041) CPP	82	87	7	82	SILVER DREAMS	THE BABYS (Chrysalis 2201)	—	—	1
9	DESIREE	NEIL DIAMOND (Columbia 3-10657) WB	10	13	10	83	YOU MAKE ME CRAZY	SAMMY HAGAR (Capitol 11706)	83	86	9	84	BELLE	AL GREEN (Hi H77505) ALM	81	83	6
10	SOMETIMES WHEN WE TOUCH	DAN HILL (20th Century 2355) WB	13	20	9	85	GIRL'S SCHOOL/MULL OF KINTYRE	WINGS (Capitol SPRO-8747) B-3	57	43	11	86	WHICH WAY IS UP	STARGARD (MCA 40825) WB	96	100	3
11	DANCE, DANCE, DANCE	CHIC (Atlantic 3435) WB	12	16	14	87	YOU REALLY GOT ME	VAN HALEN (Warner Bros. 8515)	97	—	2	88	GOD ONLY KNOWS	MARILYN SCOTT (Big Tree 16105) ALM	91	91	6
12	TURN TO STONE	ELECTRIC LIGHT ORCHESTRA (Jet Records JT-XW 1099) B-3	11	15	11	89	BEFORE MY HEART FINDS OUT	GENE COTTON (Ariola 7675) CH	98	—	3	90	EBONY EYES	BOB WELCH (Capitol 4543)	—	—	1
13	EMOTION	SAMANTHA SANG (Private Stock 45-178) WB	19	23	12	91	FEELS SO GOOD	CHUCK MANGIONE (A&M 2001) ALM	—	—	1	92	AIN'T GONNA HURT NOBODY	BRICK (Bang 735) WB	92	94	5
14	(LOVE IS) THICKER THAN WATER	ANDY GIBB (RSO RS 883) WB	18	22	13	93	WHAT A DIFFERENCE YOU'VE MADE IN MY LIFE	RONNIE MILSAP (RCA 11146) CPP	100	—	2	94	STORYBOOK CHILDREN	BETTE MIDLER (Atlantic 3431) WB	99	—	2
15	SLIP SLIDIN' AWAY	PAUL SIMON (Columbia 3-10630) BB	6	6	16	95	BOATS AGAINST THE CURRENT	ERIC CARMEN (Arista 0295) WB	95	96	3	96	AS	STEVIE WONDER (Tania 54291) CPP	86	90	3
16	COME SAIL AWAY	STYX (A&M 1977) ALM	9	9	20	97	BABY HOLD ON	EDDIE MONEY (Columbia 3-10663)	—	—	1	98	I CAN'T HOLD ON	KARLA BONOFF (Columbia 3-10618) ALM	—	—	1
17	DON'T LET ME BE MISUNDERSTOOD	SANTA ESPERALDA/LEROY GOMEZ (Casablanca NB902) B-3	21	24	13	99	YOU BROUGHT THE WOMAN OUT OF ME	HOT (BT 16108) CPP	—	—	1	100	NEVER HAD A LOVE	PABLO CRUISE (A&M 1999) ALM	—	—	1
18	SERPENTINE FIRE	EARTH, WIND & FIRE (Columbia 3-10625) CPP	22	25	12												
19	(EVERY TIME I TURN AROUND) BACK IN LOVE AGAIN	L.T.D. (A&M 1974) ALM	16	7	20												
20	YOU LIGHT UP MY LIFE	DEBBY BOONE (Warner/Curb 8455) CPP	15	11	23												
21	WHAT'S YOUR NAME	LYNYRD SKYNYRD (MCA 40819) BEL/MCA	26	30	14												
22	YOU CAN'T TURN ME OFF (IN THE MIDDLE OF TURNING ME ON)	HIGH INERGY (Gordy/Motown G-7155) CPP	17	12	19												
23	PEG	STEELY DAN (ABC 12320) CPP	29	33	9												
24	NATIVE NEW YORKER	ODYSSEY (RCA PB 11129) CH	25	28	13												
25	I GO CRAZY	PAUL DAVIS (Bang B-733) WB	34	41	21												
26	LOVELY DAY	BILL WITHERS (Columbia 3-10627) CH	30	34	14												
27	HEY DEANIE	SHAUN CASSIDY (Warner/Curb 8488) WB	27	21	12												
28	FFUN	CON FUNK SHUN (Mercury 73959) CPP	32	37	8												
29	BLUE BAYOU	LINDA RONSTADT (Elektra E-45431) AR	23	14	26												
30	I LOVE YOU	DONNA SUMMER (Casablanca NB907) ALM	35	40	8												
31	LONG LONG WAY FROM HOME	FOREIGNER (Atlantic 3439) WB	36	42	8												
32	(THEME FROM) CLOSE ENCOUNTERS	JOHN WILLIAMS (Arista 0300) CPP	39	49	6												
33	SENTIMENTAL LADY	BOB WELCH (Capitol P-4479) WB	33	27	17												
34	STREET CORNER SERENADE	WET WILLIE (Epic 50478) CPP	40	45	9												
35	THUNDER ISLAND	JAY FERGUSON (Asylum 45444) WB	42	52	7												
36	POINT OF KNOW RETURN	KANSAS (Kirshner ZS8-4273) WB	24	17	13												
37	BREAKDOWN	TOM PETTY & THE HEARTBREAKERS (Shelter/ABC 62008) CPP	43	51	9												
38	FALLING	LeBLANC & CARR (Big Tree 16100) CPP	48	56	15												
39	CURIOUS MIND (UM, UM, UM, UM, UM, UM)	JOHNNY RIVERS (Big Tree 16106) WB	45	54	7												
40	(THEME FROM) CLOSE ENCOUNTERS	MECO (Millennium MM608) CPP	47	55	6												
41	RUNAROUND SUE	LEIF GARRETT (Atlantic 3440) ALM	20	18	13												
42	THE NAME OF THE GAME	ABBA (Atlantic 3449) B-3	51	62	6												
43	THE WAY I FEEL TONIGHT	BAY CITY ROLLERS (Arista ASO272) CPP	28	19	17												
44	MIND BENDER	STILLWATER (Capricorn CPS 0280) CPP	44	46	13												
45	IT'S SO EASY	LINDA RONSTADT (Elektra 45438) B-3	31	29	17												
46	JACK AND JILL	RAYDIO (Arista 0283) CPP	53	63	6												
47	TOO HOT TA TROT	COMMODORES (Motown 1432) CPP	56	65	7												
48	OOH BOY	ROSE ROYCE (Whitfield/WB 8491) WB	50	59	9												
49	LAY DOWN SALLY	ERIC CLAPTON (RSO 886) CH	61	72	5												
50	HAPPY ANNIVERSARY	LITTLE RIVER BAND (Capitol 4524) WB	63	73	7												
51	DON'T IT MAKE MY BROWN EYES BLUE	CRYSTAL GAYLE (United Artists UA XW 1016) B-3	37	31	24												
52	GETTIN' READY FOR LOVE	DIANA ROSS (Motown 1427) CPP	41	32	14												
53	ALWAYS AND FOREVER	HEATWAVE (Epic 8-50490) ALM	64	71	6												
54	HEAVEN'S JUST A SIN AWAY	THE KENDALLS (Ovation OV1103) B-3	49	47	16												
55	THE WAY YOU DO THE THINGS YOU DO	RITA COOLIDGE (A&M 2004) CPP	73	—	2												
56	GOOD-BYE GIRL	DAVID GATES (Elektra 45450) WB	66	76	8												
57	EASY TO LOVE	LEO SAYER (Warner Bros. 8502) ALM	60	66	8												
58	THE NEXT HUNDRED YEARS	AL MARTINO (Capitol 4508) CPP	59	64	9												
59	WONDERFUL WORLD	ART GARFUNKEL WITH JAMES TAYLOR & PAUL SIMON (Columbia 3-10676) CPP	80	—	2												
60	TAKE ME TO THE KAPTAIN	PRISM (Ariola 7678)	62	38	17												
61	SWEET MUSIC MAN	KENNY ROGERS (United Artists UAST 18848) CL	68	74	7												
62	REACH FOR IT	GEORGE DUKE (Epic 8-50463) ALM	65	67	9												
63	ISN'T IT TIME	THE BABYS (Chrysalis CHS-2173) CPP	52	38	17												
64	HEAVEN ON THE SEVENTH FLOOR	PAUL NICHOLAS (RSO 878) CH	58	50	19												
65	UNTIL NOW	BOBBY ARVON (First Artists 41000) CPP	74	84	8												
66	MY WAY	ELVIS PRESLEY (RCA PB11165) MCA/BEL	67	58	12												

ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

Ain't Gonna Hurt (Caliber/Good High — ASCAP) .. 92	Every Time (Teeman — BMI) .. 19	Lay Down Sally (Stigwood/Unichappell — BMI) .. 49	Storybook Children (ATV/Sasha Songs Unlimited/Upward Spiral — BMI) .. 94
Always (Almo/Rondor — ASCAP) .. 53	Falling (Carrhern — BMI) .. 38	Let It Go (Dave Mason — BMI) .. 78	Street Corner (Muscadine/Xaigon — BMI) .. 34
As (Jobete/Black Bull — ASCAP) .. 96	Feels So Good (Gates — BMI) .. 91	Long, Long (Somerset/Evansongs/WB/Mud Drum — ASCAP) .. 31	Yo' Mama's — BMI) .. 61
Baby Come Back (Touch Of Gold/Crowbeck/Stigwood — BMI) .. 2	Ftun (Val-Lo Joe — BMI) .. 28	Love Is (Stigwood/Gibb/Unichappell — BMI) .. 14	Sweet Music (Jolly Rogers — ASCAP) .. 60
Baby Hold On (GRA-Jonca — BMI) .. 97	Galaxy (Far Out — ASCAP) .. 67	Lovely Day (Golden Withers Chappell — BMI) .. 26	Take Me To The (Squashish/Corinth — BMI) .. 74
Before My Heart (Sailmaker/Chappell — ASCAP) .. 89	Getting Ready (Braitree/Golde's Gold/Snow — ASCAP) .. 52	Mindbender (No Exit/Low-Sal — BMI) .. 44	The Loneliest Man (Unart — BMI) .. 74
Belle (Jec & Al Green — BMI) .. 84	Girl's School/Mull of (MPL/ATV — BMI) .. 85	My Way (Spanka — BMI) .. 66	The Name Of The (Countless Songs — BMI) .. 42
Blue Bayou (Acuff-Rose — BMI) .. 29	God Only Knows (Irving — BMI) .. 88	Native New (Featherbed/Desiderata/Unichappell — BMI) .. 24	The Next Hundred (Silver Blue — ASCAP) .. 58
Boats Against (Cam — BMI) .. 95	Goodbye Girl (WB-Kipa Hulu — ASCAP) .. 56	Never Had A Love (Irving/Pablo Cruise — BMI) .. 100	The Way I Feel (Rosewater/Careers — BMI) .. 43
Breakdown (Skyhill — BMI) .. 37	Happy Anniversary (Australian Tumbleweed — BMI) .. 50	Ooh Boy (May Twelfth/Warner-Tamerlane — BMI) .. 48	The Way You Do (Jobete — ASCAP) .. 55
Close Encounters (Gold Horizon — BMI) .. 32,40	Heaven On The (Keyboard Pendulum/Chappell — ASCAP) .. 64	Point Of Know (Kirshner — BMI) .. 36	Thunder Island (Painless Music — BMI) .. 35
Cocomotion (Equinox — BMI) .. 68	Heaven's Just (Lorville — SESAC) .. 54	Poor, Poor (Warner Tamerlane/Darkroom — BMI) .. 70	Too Hot Ta (Jobette & Comm. Entert. — ASCAP) .. 47
Come Sail Away (Almo/Stygin — ASCAP) .. 16	Here You Come (Screen Gems-EMI/Summerhill — BMI) .. 7	Reach For It (Mycenae — ASCAP) .. 62	Tried To Love (Almo/Fram-Dee — ASCAP) .. 71
Crazy On You (Andorra Music — ASCAP) .. 69	Hey Deanie (C.A.M.-U.S.A. — BMI) .. 27	Runaround Sue (Rust/Schwartz — ASCAP) .. 41	Turn To Stone (Unart/Jet — BMI) .. 12
Curious Mind (Warner-Tamberlane — BMI) .. 39	How Can I (Cherry Lane — ASCAP) .. 72	Sentimental Lady (Warner Bros. — ASCAP) .. 33	Until Now (Colgems/EMI/First Artists — ASCAP) .. 65
Dance, Dance, Dance (Cotillion/Kreimer — BMI) .. 11	How Deep Is (Stigwood/Unichappell — BMI) .. 8	Serpentine Fire (Saggitfire/Free Delivery — BMI) .. 18	We Are The (Queen Music Ltd.) .. 3
Desiree (Stonebridge — ASCAP) .. 9	I Can't Hold (Seagrave — BMI) .. 98	Short People (High Tree — BMI) .. 1	What A Difference (Chess — ASCAP) .. 93
Don't It Make (United Artists — BMI) .. 51	If It Don't (Funks Bump — BMI) .. 81	Silver Dreams (Hudson Bay — BMI) .. 82	What's Your Name (Duchess/Get Loose — BMI) .. 21
Don't Let Me Be (Ben E. Benjamin — ASCAP) .. 17	I Go Crazy (Funks Bump — BMI) .. 25	So Long (Warner Tamerlane/El Sueno — BMI) .. 80	Which Way (Warner-Tamerlane/May Twelfth/Dutchess — BMI) .. 86
Dust In The Wind (Don Kirshner — BMI) .. 75	I Love You (Rick's — BMI) .. 30	Soul & Inspiration (Screen Gems-EMI — BMI) .. 73	Wonderful World (Kags — BMI) .. 59
Easy To Love (Albert Hammond/Longamor/Chrysalis — ASCAP) .. 57	Isn't It Time (Jacon/X-Ray — BMI) .. 63	Stayin' Alive (Stigwood/Unichappell — BMI) .. 4	You Brought The (ABC Dunhill — BMI) .. 99
Ebony Eyes (Glenwood/Cigar — ASCAP) .. 90	It's So Easy (MPL Communications — BMI) .. 45		You Can't Turn (Jobete —

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His Smash Single, "LAY DOWN SALLY"

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"I JUST WANT TO BE YOUR EVERYTHING" #1 Single

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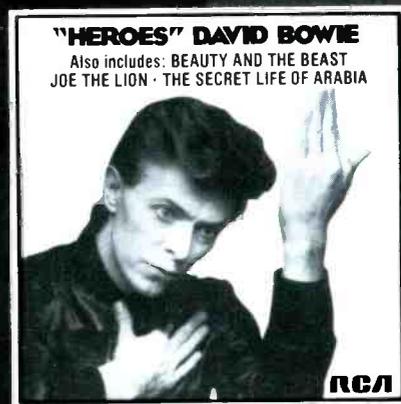
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—New Musical Express
Readers Poll

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—John Rockwell, New York Times.



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LISTEN TO THE MUSIC — United Artists Records president Artie Mogull has his ear to the pulse of America, shortly after signing Tina Turner to an exclusive long-term contract for the U.S. and Canada. Pictured at a party celebrating the signing are (l-r): Fred Frank, president of Roadshow Records, which will release Tina's new LP; Sid Maurer, co-president of Roadshow; Turner; Mogull; and Mike Stewart, who represents Tina.

Do Disco 45s Hurt LP Sales? Record Companies Disagree

by Phil DiMauro

NEW YORK — Record companies continue to disagree on the future of the 12-inch single as it nears one year's existence as a retail item. While the configuration is definitely aimed at the disco market, manufacturers have differing points of view concerning the buyers of 12-inch disco records and their behavior. Even an issue as basic as the effect of a 12-inch single upon an artist's album sales remains a source of controversy.

Al Di Noble, national singles sales director for Casablanca Records, stated that his company's research has shown that the sale of 12-inch singles "is not hurting singles sales, and is not hurting LP sales. It's a totally different sale, a totally different unit, and a totally different item." Di Noble called the purchase of a 12-inch disco single "an emotional buy," adding that he considered the average buyer to be "heavily disco-oriented, and usually male." He described the biggest markets as New York and San Francisco, with considerable activity in Los Angeles, Miami and Atlanta. A more recent development observed by DiNoble was a pickup in sales in the strong R&B markets, such as Chicago, Baltimore and Washington.

Columbia, Epic and the Associated Labels of CBS Records released 19 twelve-inch singles during 1977. According to Ed Hynes, director of sales and artist development for CBS, the three most successful were Heatwave's "Boogie Nights," "Ain't Gonna Bump No More With No Big Fat Woman" by Joe Tex, and "Pipeline" from Bruce Johnston's solo album. Of the three, the latter was the least active by far in terms of airplay. Hynes observed restricted sales patterns for all three, with variations.

'Never Really Caught On'

"It's never really caught on around the

CBS Records Set To Meet In New Orleans

NEW YORK — CBS Records has slated its annual beginning-of-the-year national marketing meetings for New Orleans January 25-29.

The meetings will feature sales, promotion, merchandising and A&R seminars, as well as new product presentations and live performances by selected CBS acts. The meetings and presentations will take place at the Fairmount Hotel in New Orleans.

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

country," said Hynes "although discos are really hot around the country. Basically it's New York, with some activity in Chicago, Los Angeles and Washington. You don't get the heavy duty numbers in those other markets that you do here on the east coast." Hynes pointed out that, in general, 80% of the sales of 12-inch disco singles were centered in New York. In the case of the Bruce Johnston single, New York City accounted for 90% of total sales.

Hynes saw no sales conflict between 12-inch singles and albums or even seven-inch single records. "I think it's a different buyer," he exclaimed. "People buy them for Saturday night parties; they want a long version and a disco mix."

Steve Alaimo, vice president of TK Records, observed that disco was "a completely separate market," and therefore felt that the 12-inch single could potentially affect the sale of albums to disco buyers.

(continued on page 58)

Labor Department Examines Artists' Employment Problems

by Joanne Ostrow

WASHINGTON, D.C. — The nation's performing artists face special problems of unemployment or underemployment, and the government should take steps to include performers in federal job programs and unemployment insurance benefits. These are the conclusions of the survey conducted for the Labor Department, in which some 400,000 members of performing arts unions were questioned.

The pride was originated with the claim by entertainers that they have not been included in programs under the government's Comprehensive Employment and Training Act (CETA), and the finished — and still unreleased — report argues strongly that CETA should be broadened to cover this group. The five unions participating in the survey were the American Federation of Musicians, the American Guild of Musical Artists, Screen Actors Guild, Actor's Equity and American Federation of Television and Radio Artists.

Sporadic Employment

According to the report, the results "not only explode some popularly held myths about work in the performing arts, but also indicate there are serious economic losses to the nation resulting from inefficient utilization of the special talents and abilities of its performing artists."

Among the survey's findings is the fact that only one-third of those for whom the arts is a principal profession managed to work full-time in 1976 (the year surveyed).

U.S. Pressing Quality Is Up, But Retailers Still Complain

By Charles Paikert

NEW YORK — American record manufacturers have, in recent years, greatly improved their LP production standards, a **Cash Box** survey has revealed.

Although American record pressings still suffer in comparison to those made in Europe, most industry observers agree that the quality of American records is rapidly approaching the standards set by select European manufacturers.

"We're closing the gap," commented William Joseph, general manager of Presswell Records Manufacturing Company. "Europeans by nature are more conservative," he said. "They take longer to manufacture a record, but they can afford to, because they're not producing at a high speed for huge numbers."

A spokesman for Alco Research and Engineering, Inc., a California presser, also cited the difference between European and American production quotas.

"There's no appreciable difference in the process that goes into making a record in Europe or America," the spokesman said. "But the production figures in America run into the millions, so the American presser has to concentrate on getting out large numbers instead of on individual quality."

"The quality control process in Europe is much more exacting. That's what they emphasize, and that's what they're able to do. However, there are several factors helping the U.S. to catch up in quality. One is the new equipment being used, and the other is the greatly improved mix of materials that goes into the vinyl."

Retailers Still Complain

Nevertheless, many U.S. retailers have complained that the percentage of defective records that they receive continues to escalate.

"It's a serious problem," commented Mike Duncan, retail supervisor for the Houston-based Cactus chain. "A distinct pattern has developed. In many cases, half

of an entire shipment may be defective. The inventory tie-up is bad enough, but my biggest problem is explaining it to the customers."

Jim Grimes, buyer for the National Record Mart chain, similarly reported a large number of returns during the Christmas season. "The pressing plants were in full capacity, though," he said, "and I think that created sloppiness." Sy Bondy, a New York retailer, termed domestic returns "pretty bad" during Christmas, and cited a "lower rate of returns on imports."

Complaints about domestically manufactured records have not only come from retailers. One American record company president termed the quality of domestic discs "inconsistent and the lowest in the world next to Mexico, China, and Turkey."

The reason for lax American standards, the record company president felt, could be found by "examining what the American workers are paid, what conditions they work under, and what kind of training they

(continued on page 58)

Phonodisc Scores In U.S.; Polygram In Realignment

LOS ANGELES — Phonodisc, distribution arm of the European-based Polygram Group, achieved 1977 sales of over \$120 million, according to Coen Solleveld, president of Polygram.

Citing "dramatic expansion for the Group's distribution arm" in 1977, Solleveld pointed to Phonodisc's acquired distribution of Casablanca, Capricorn and Island Records as evidence that it had continued to make dramatic inroads in the domestic market.

In a statement issued out of the company's New York offices, Solleveld squelched persistent rumors of management changes within the conglomerate's U.S. operations.

"There are no concrete blueprints regarding the U.S. organization," he said. "Our organization, while having its roots in Europe, is a truly international body operating on a worldwide level. We have achieved such growth in the U.S. market with strong American management, and we intend to build upon this success."

Solleveld's statement follows the recently announced restructuring of Polygram's international operation in a move he said was geared "to strengthen the creative potential of the division."

The realignment means that the commercial, administrative and technical functions at headquarters level will be concen-

(continued on page 58)



HARRAH FOR MILSAP — RCA recording artist Ronnie Milsap recently played an engagement at Harrah's Club in Lake Tahoe. Pictured backstage after the show are (l-r): Joe Galante, director of country music marketing for RCA; Jerry Bradley, division vice president of Nashville operations for RCA; Joyce Milsap, Ronnie's wife; Ronnie Milsap; Connie Hurt of ASCAP; Mel Ilberman, division vice president of artistic affairs for RCA; Don Blockheimer, division vice president of west coast operations for RCA; and Robert Sumner, division vice president of marketing affairs for the label.

Polygram Group Taps Vogelsang, Hix, Bliersbach

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

Hix, 54, joined Polygram in 1962 and played a major role in the development of the group as head of the legal department, personnel department and as general counsel. He became senior vice president of Polygram in 1976.

Vogelsang, 52, began his career with Polygram in 1968 as managing director of Phonogram in Hamburg. He was named president of Polydor International in 1972 and from 1974 to 1977 served as president of Polygram Corporation U.S.A., based in New York.

Joined 26 Years Ago

Bliersbach, 49, joined Siemens 26 years ago and was previously involved with the Asian market during his tenure with Siemens India Ltd. He will now supervise and coordinate the activities of the group in Japan, Hong Kong, Singapore and Malaysia.



MOTOWN SIGNS FIFTH DIMENSION — The *Fifth Dimension* recently signed with Motown Records. On hand for the signing were (l-r): Marc Gordon, manager; Florence LaRue Gordon; Berry Gordy IV, Motown's executive vice president of creative affairs; Michel Bell; Terri Bryant; Lamonte McLemore; Iris Gordy, Motown vice president of creative affairs; Danny Miller Beard; and Barney Ales, president of Motown.

Salsoul Pointing To Top 40 Radio Play With New Promo Staff, Bigger Roster

NEW YORK — Three years after first branching out from its Latin stronghold, Salsoul Records is launching its biggest push yet into the pop and R&B areas, with a major expansion of its promotion department, geared to increased airplay and more extensive touring.

The past year, according to Salsoul president Joe Cayre, saw tremendous growth of the company in terms of its artist roster, its affiliated labels, and its national airplay patterns. Albums by the Salsoul Orchestra, Charo, First Choice, Bunny Sigler, Loleatta Holloway, Claudja Barry, and Love Committee all received substantial radio and retail exposure, Cayre said. He added that the past few months also saw the deal with Gold Mind Records, and the establishment of the forthcoming rock label, Dream Records.

"To help promote this increasing talent roster," Cayre explained, "we've expanded our promotion department under our new national promotion director, Steve Schulman." King Ro has also joined the firm as new national R&B promotion director. Working with Ro will be Janet Williams, the new national R&B promotion manager. Diane DiMaggio rounds out the new team as national secondaries manager.

New Focus

Cayre said the new focus in the promotion department would be on breaking new and established acts through national pop airplay and tour support. Previously, disco play has been Salsoul's biggest promotional tool.

Notes Schulman, "If a local disco is play-

Rissmiller Will Not Sell Firm, Optimistic About Coming Year

by Jeff Crossan

LOS ANGELES — Offers to buy Southern California's largest concert promotion firm, Wolf & Rissmiller Concerts, have all been turned down, according to the company's co-founder Jim Rissmiller, who says no changes have been planned for the 10-year-old firm as a result of the November slaying of his partner, Steve Wolf.

Although Rissmiller, who until recently had declined comment on the firm's future, would not say where the purchase offers came from, he said he is "optimistic about the coming year" and that 1978 "looks better than ever in terms of outdoor stadium shows."

Rissmiller also said that no new partnership is being considered and that the firm's name will remain the same.

Wolf, 34, was fatally shot Nov. 21 when robbers broke into and ransacked his Los Angeles mansion.

"As far as I'm concerned everything is going to remain the same," Rissmiller says. "The only change is that now I'm going to be doing what two people were doing before."

Most responsibilities at Wolf & Rissmiller were shared by the partners rather than divided, Rissmiller says. "The responsibilities weren't really separated. I was

always just more into the public relations aspect while Steve was a little more concerned with the internal administration. But actually we both really did the same thing."

Rissmiller said the additional workload is also being shouldered by the firm's vice president, Larry Vallon, whom he considers a third partner.

"Steve and I were partners but we were really one person in the sense that for the last 10 years we had shared the same office and had literally sat across from each other," Rissmiller says. "There was nothing that he was doing that I didn't know and vice versa."

Wolf and Rissmiller first joined forces in 1967 to establish Concert Associates along with then-radio personality Bob Eubanks. Eubanks had teamed with Wolf in the mid-60s to bring the Beatles to the Hollywood Bowl. Later, Eubanks was bought out and went on to produce the TV program "The Newlywed Game" while Wolf and Rissmiller formed their own partnership.

During 1976 the firm produced approx-

(continued on page 58)

'Music Awards' Presented On TV

LOS ANGELES — The 5th annual "American Music Awards" were given out at the Santa Monica Civic Auditorium on January 16 and broadcast on national television. The awards were divided into three major categories. The winners were:

POP/ROCK CATEGORY

Favorite Male Vocalist: BARRY MANILOW; Favorite Female Vocalist: LINDA RONSTADT; Favorite Duo, Group or Chorus: FLEETWOOD MAC; Favorite Single: "YOU LIGHT UP MY LIFE" — DEBBY BOONE; Favorite Album: "RUMOURS" — FLEETWOOD MAC.

COUNTRY CATEGORY

Favorite Male Vocalist: CONWAY TWITTY; Favorite Female Vocalist: LORETTA LYNN; Favorite Duo, Group or Chorus: CONWAY TWITTY & LORETTA LYNN; Favorite Single: "LUCILLE" — KENNY ROGERS; Favorite Album: "NEW HARVEST — FIRST GATHERING" — DOLLY PARTON.

SOUL CATEGORY

Favorite Male Vocalist: STEVIE WONDER; Favorite Female Vocalist: NATALIE COLE; Favorite Duo, Group or Chorus: EARTH, WIND & FIRE; Favorite Album: "SONGS IN THE KEY OF LIFE" — STEVIE WONDER.

The award winners were selected by a national sampling of 30,000 record buyers, conducted by the Herbert Altman Communications Research firm. Nominees were compiled from the year-end sales charts of the music industry trade publications.

A distinguished merit award, voted by a select committee, was also given to singer Ella Fitzgerald, in recognition of her long-time contributions to musical entertainment.



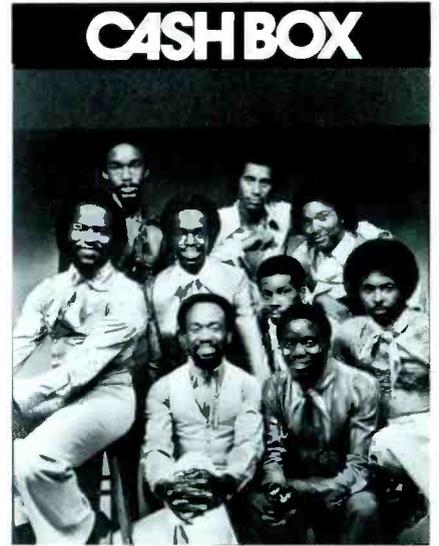
SOMMER PLAYS TROUBADOUR — Capitol recording artist Bert Sommer performed material from his self-titled debut LP recently at the Troubadour in West Hollywood. Pictured backstage at the club are (l-r): Randall Davis, Capitol's director of merchandising and advertising; Ron Dante, Sommer's producer; Don Zimmermann, Capitol's president and chief operating officer; Sommer; Rupert Perry, A&R vice president for Capitol; Artie Ripp, Sommer's manager; and Bruce E. Garfield, Capitol's director of press and artist relations.

Fuentealba Elected As President Of AFM

NEW YORK — Victor Fuentealba has been selected to serve as president of the 335,000-member American Federation of Musicians. He succeeds Hal C. Davis, who died two weeks ago.

The election took place at an emergency meeting of the union's executive board last weekend.

Fuentealba was previously vice president of the AFM and a member of the union's nine-member international executive board. He is also president of AFM local 40-543 in Baltimore, a post he has held since 1956.



EWF is pretty much the ultimate catalog act. Their entire Columbia catalog consists of multi-platinum LPs. "Gratitude," "Spirit," and their latest chart-busting album, "All 'N All," have exceeded a million units in sales. They are also responsible for three monster singles, "Get Away," "Shining Star," and their latest, "Serpentine Fire," which was a number one R&B record, and reached the Top 40 on *Cash Box's* Pop Singles Chart.

Earth, Wind & Fire's central flame is Maurice White, producer of the group's albums, songwriter, vocalist and performer on percussion and the kalimba, the tiny African thumb-piano that inspired the name of EWF's production company, Kalimba Productions. His brother Verdine, vocalist, bassist and songwriter, is the band's most flamboyant showman. Vocalist and conga player Philip Bailey, keyboardist Larry Dunn, and guitarist Al McKay also contribute to the group's original material. The lineup is rounded out by Johnny Graham on guitar, reed and flute player Andrew Woolfolk, and drummer-percussionists Ralph Johnson and Fred White.

EWF is, quite simply, the most consistent selling act on the entire CBS label roster.

Index

Album Reviews	16
Artist On The Air	54
Classical	53
Classified	65
Country Album Chart	44
Country Singles Chart	45
East Coastings/Points West	14
FM Analysis	32
International Section	56
Jazz	43
Jukebox Singles Chart	60
Latin	55
Looking Ahead	54
New Faces To Watch	12
Pop Album Chart	69
Pop Radio Analysis	38
Pop Radio Playlist Highlights	34
Pop Singles Chart	4
Radio News	29
Regional Album Action	40
R&B Album Chart	48
R&B Singles Chart	47
Singles Reviews	42
Top Ten's	40

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SPECIAL EDITION

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New Faces To Watch



Narada Walden

Narada Michael Walden is a man who knows what he wants to do in this life. He believes in the power of joy. "I want to please people. I have been very blessed. At the age of 21, I was fortunate enough to be in one of the world's most progressive bands. It taught me to be a strong individual and to give of my heart."

Walden refers to the Mahavishnu Orchestra. For two years and three albums, Walden provided the drumming backbone for that landmark band. It was a dream come true for Michael. "When I was in high school, I wanted to be Jimi Hendrix's drummer. Mitch Mitchell was an inspiration to me. The music was expansive and expanding. When Hendrix died, I came to focus on John McLaughlin because he was the best around."

Walden had been drumming and composing on keyboards for years. He began banging on pots and pans. Born in Michigan, the oldest son of a struggling family, Walden had long felt the beat of rock n' roll. At 12, he played in a group called the Ambassadors. Later came Distance In The Far and the Electric-Flag-styled Promise. He came west. After bumping around, working as a shipping clerk, his cousin in Pasadena provided him with a place to practice his drumming. It was a heaven-sent to Walden, allowing him the opportunity to expand his playing technique and to devote himself ("with the fanaticism of my father") to his kit.

Recruited into a progressive rock trio called the New McGuire Sisters, he moved to Connecticut in 1973. Following a Mahavishnu Orchestra concert in Danbury, Walden met McLaughlin backstage. The energies were sympathetic. Walden later met Sri Chinmoy, McLaughlin's spiritual master, and became a disciple.

"I needed guidance. Sri Chinmoy is like my older brother. He inspires me to realize who I am. He taught me that the Supreme plays the music. I become the instrument."

Walden invited McLaughlin to jam at his house. Top bassist Ralphe Armstrong, an old friend of Walden's, was also invited. The three played and dug it.

Nine months later McLaughlin invited Walden to drum on "Apocalypse," an album recorded in London with the London Symphony.

It was the first time Walden had appeared on a record. He stayed with the band and later played on "Vision Of The Emerald Beyond," an album which contained one of Walden's songs, "Cosmic Strut." In 1975 came the album "Inner Worlds," which featured four Walden songs.

"Garden Of Love Light" was Narada Michael Walden's first solo album. It was a progressive, strong album. A cut off the album titled "Delightful" received a very positive sales reaction in Chicago. His second album, "I Cry, I Smile," became a follow-up to that style.

His third album which is currently in the works is planned to be a combination of the approaches of his first two albums. Recently, Walden has been in Los Angeles to record with his old mentor John McLaughlin on John's first electric album in some time. The future continues to unfold for Narada Michael Walden.



Franklin Micare

When he turned 18 years old in Slingerlands, New York (a suburb of Albany), Franklin Micare decided to enter the university as a pre-med student. After a few years' study, he recalls, "It didn't look like I was going to med school."

Why?
"Marks."

Roll that tape back! That's no musician's answer!

Franklin composes himself, plants his tongue firmly in his cheek, and explains, "Actually, I had a choice of 20 or 25 medical schools, but the music just pulled me to New York."

That's better. Fact is that Franklin's marks weren't all that bad, but the prospects of the medical profession were never as attractive to him as the thrill he got performing in rock and roll bands. His group was active on the upstate New York college circuit while he was still in high school. His own college experience only gave him another reason to pack up his guitar and head for the big city.

Falling into the common New York habit of watching the late show, Franklin became fascinated with old films like Al Jolson's "The Jazz Singer." Soon he was buying Ella Fitzgerald records, then records by Django Rhinehart, the legendary jazz guitarist. He bought a jazz guitar book, and began realizing harmonic possibilities that good old rock and roll just didn't offer.

A vocalist who accompanies himself on acoustic guitar, Franklin was immediately attracted to the sophisticated tunes of Cole Porter. Selling himself on the New York club circuit, however, wasn't that easy. "I figured I had to go out on a limb, and do something that was not just the normal folk thing," he recalls. "I started wearing knickers. For a while I made my eyes up like Charlie Chaplin's, and slicked back my hair." Later, when he decided to effect a straighter image, Franklin's trademark became a wide panama hat. He began appearing at a few of New York's more theatrically oriented night spots, like Reno Sweeney.

"It wasn't really my audience," he relates. "I wanted to be a little funkier — I wasn't quite that standup nightclub singer, you know, the ones that take the mike out into the audience."

Enter the Back Fence on Bleeker Street, which provided funky atmosphere that convinced Franklin to combine his jazz guitar chords with rock influences in a songwriting style all his own. His original material eventually brought him to the attention of manager Eric Kronfeld, who introduced Franklin to Joel Dorn, who produced his first album for Private Stock Records.

The first night they met, Franklin told Dorn that he wanted an album that would be "based only on the guitar." Franklin's debut LP demonstrates that Dorn read his feelings exactly. "We really tried to make the album sound like an amplified me. Where we have horns or strings, they play chords rather than percussive parts. They copy what I'm doing rather than play against what I play."

Franklin has already played several dates with Seals & Crofts, and will soon be opening another major tour.

Executives On The Move



Wood

Palladino

Williams

Ericson

Wood At ABC — ABC Records has announced the promotion of Herb Wood as director of creative services. He was formerly director of merchandising and advertising. He joined ABC Records in June, 1977. Prior to coming to ABC, he was vice president of Tapestry Video Productions.

Palladino Promoted — Ron Palladino has been promoted to national sales manager, it was announced by Polydor Incorporated. He has been with Polydor Incorporated since July 1976. He began with the company as regional marketing manager, midwest region, and assumed the position of national sales administrator, a position which he held until his promotion.

Williams Joins E/A — Bill Williams has joined Elektra/Asylum Records as director of marketing with E/A Country in Nashville. He previously headed up national promotion and sales for Capitol Records' Nashville office. Prior to that he had been with Epic Records' Nashville office as head of national promotion and sales for their country product.

Ericson Named At ABC — CBS Records has announced the appointment of Yvonne Ericson to director, media/print and television. She joined Wunderman, Ricotta & Kline Advertising in 1970 as print media buyer on the CBS Records account upon graduation from Bucknell University. In 1976 she was named associate director, media, the position she held until her current promotion.

ABC Appoints Stewart — ABC Records has announced the appointment of Charles Stewart as director of national accounts. He was formerly regional director of sales/promotion in Dallas for ABC. Prior to that, he was a branch manager in Dallas for the label.

O'hair Joins ABC — Thom O'hair is the most recent addition to the ABC Records promotion team. He comes to ABC from radio station KMEL, San Francisco. He was program director there for a year. Previously, he worked as west coast promotion director for Capricorn Records and also served as director of creative services at KMET in Los Angeles.



Stewart

O'hair

Batson

Coro

Batson Appointed At Columbia Records — Columbia Records has announced the appointment of Paula H. Batson to associate director, press and public information, east coast for Columbia Records. She comes to Columbia Records from Danny Goldberg, Inc., where she was an account executive. She joined RCA Records in 1974 as administrator, press and information, west coast, and held that position for three years.

Fidell To Jem — Jem Records, Inc., has announced the appointment of Glenn Fidell to the position of Director of international operations. He was previously European coordinator at Peters International.

Berger Appointed At Peter Pan — Peter Pan Records announced the appointment of Al Berger to the firm as director of marketing and promotion. Prior to his joining Peter Pan, he was vice president in charge of sales for Charles Merzbach Company.

Coro Named At Elektra/Asylum — Ron Coro has been named art director of Elektra/Asylum Records in Los Angeles. He comes to E/A after five years with Columbia Records as west coast art director, and five years as assistant art director with Columbia in New York.

Kellerman Named At MCA — Lynn Kellerman has been promoted to east coast director of the artist relations & publicity department for MCA Records, Inc. Based in New York, she will be responsible for all national press and trades located in that area as they relate to MCA Records. She joined the MCA artist relations & publicity department in 1976.

Tesman Promoted — Warner-Elektra-Atlantic Corp. has named Bruce Tesman as WEA's New York regional branch manager. Tesman, who has been WEA's New York regional branch manager since October 1974, will take over as George Rossi's successor. Rossi has accepted an appointment as WEA's Los Angeles regional branch manager. Tesman entered the record industry as a salesman for Liberty Records in 1967 and joined WEA's sales staff in 1971, and has been with the company since its inception.



Kellerman

Tesman

Holzman

Witte

Holzman Named — WEA's New York regional office announced the appointment of Mike Holzman as New York regional sales manager. Prior to joining WEA's sales staff as an account executive in June, 1977, he spent one-and-a-half years as the eastern regional marketing director for Polydor.

Caldwell Appointed — Warner-Elektra-Atlantic Corp. announced the appointment of Henry Caldwell as WEA's eastern regional black music merchandising representative. In

(continued on page 30)

Anne Murray

Let's Keep It That Way



An exceptional new album with Anne Murray performing songs written by Jackie DeShannon, Kenny Rogers, Kim Carnes, Johnny Nash and others. Includes her new single, "Walk Right Back" written by Sonny Curtis.



Album ST-11743/Single 4527

Produced by Jim Ed Norman

© 1978 Capitol Records, Inc.

Phonogram Continues Growth In Distributed Label Field

LOS ANGELES — One year ago, Phonogram Inc./Mercury Records got into the distributed label business through a deal signed with First Artists Records. Since then, Phonogram has made distribution arrangements with two other labels and plans actively to seek and continue to enlarge its roster of distributed labels, according to Jules Abramson, Phonogram/Mercury's senior vice president and director of marketing.

Along with First Artists Records, Phonogram made a deal with Monument Records last June and most recently contracted for distribution of DeLite Records.

"We are looking for labels," Abramson said, "and we are receptive to virtually any label in existence that feels we could benefit them and ourselves. It has to be a mutual relationship."

Phonogram not only is interested in any label it feels will benefit from their association, but as many as they think will profit by signing with the company.

"We don't put limits on how many labels we would be willing to distribute, just as we don't discuss putting limits on how many artists we would put on our own roster," Abramson said. "If the product is there, if it's an artist we believe in, and if it's a label we feel warrants our attention, we want to be part of it and our organization will be adjusted accordingly."

Division Of Duties

The division of responsibilities between Phonogram and the distributed label are fairly clear cut, with Phonogram handling the physical process of getting the record out, while the label controls the actual creation of a record.

"Many small companies try to devote

Sound Odyssey Wins Round In Trademark Case

by Mark Mehler

TRENTON, N.J. — The three-store Sound Odyssey chain in New Jersey has won the first round in what may be a lengthy battle over store name trademarks.

Judge Morton Greenberg in State Superior Court has granted an injunction forbidding the Richman Brothers operation from using the name of "Sound Odyssey" for two stores in Cherry Hill and Atlantic City, New Jersey. Those two stores must now advertise under the name of "Armand's Sound Odyssey," and the court order further stipulates that "Armand's" appear in "equal lettering" to "Sound Odyssey."

Richard Ruggieri, president of the Sound Odyssey chain, said he was gratified by the judge's ruling, but noted that the case, which has already dragged on for about three years, was a long way from over.

During the course of the trial, Ruggieri told **Cash Box**, Richman Brothers filed for a federal trademark to franchise new stores under the name "Sound Odyssey." In addition to the stores in Cherry Hill and Atlantic City, there are several "Sound Odyssey" units in the Philadelphia area, which are individually owned, but supplied by Richman Brothers' wholesale operation.

Ruggieri said Sound Odyssey in New Jersey recently retained an attorney to fight the Richman Brothers' trademark bid in federal court. He said the federal case would probably be litigated in either Newark or Philadelphia.

"Basically, we feel we have to fight the trademark," Ruggieri concluded. "Simply because it is an unfair business practice."

Richard Richman, who has been handling the case for the Richman Brothers, was on vacation and unavailable for comment at presstime.

most of their attention to the creative end of the business — providing product and A&R — as opposed to the marketing end, where they need the expertise of professional marketing we can give them," Abramson said.

"We know the marketplace; we are constantly engaged in market research. We feel that with our company and the marketing people we have, coupled with going through a distribution organization like Phonodisc, we have a great deal to offer labels that aren't getting that kind of attention from other distribution or marketing channels," he said.

"These are areas which smaller labels, those that have a limited amount of volume, can take advantage of. Right now we have three such deals. With DeLite and Monument, both of these labels have an excellent track record in coming up with product; however, in both instances, they have wanted the distribution and the marketing help our company could give them."

A&R Control

Abramson said these record companies for which Phonogram handles the marketing and distribution have complete control over who is signed to their label and the production of the records. But even with a division of duties, there is no accompanying schism in the way Phonogram handles the other label's product, Abramson said.

"We treat the three labels, DeLite with their artists, Monument with theirs and First Artists with theirs, as if they were on the Mercury label," Abramson said. "We have a national sales manager, Harry Losk, who is responsible for the sale of the product released by those labels"

(continued on page 66)

Hal Davis Dies at 63

LOS ANGELES — Hal C. Davis, international president of the American Federation of Musicians (AFL-CIO) since 1970, passed away January 11 in New York. He was 63 years old.

Davis was a vice president of the AFL-CIO and a member of its executive council, and he served as president of the Inter-American Federation of Entertainment Workers. In 1976, President Ford appointed Davis to the National Council on the Arts, the advisory body to the chairman of the National Endowment for the Arts.

New Full Moon Pres.

LOS ANGELES — Bob Buziak has been named president and managing partner of Full Moon Records, and will head a new management wing at Front Line Management.

Cassidy Gets Gold

LOS ANGELES — "Hey Deanie," Shaun Cassidy's latest Warner-Curb single, has been certified as a gold record by the RIAA in recognition of sales over one million units.

Duke Garners Gold

NEW YORK — "Reach For It," George Duke's latest album on Epic Records, had been certified gold by the RIAA. The album is Duke's first gold record.

Joel LP Is Platinum

NEW YORK — "The Stranger," Billy Joel's latest album on Columbia Records, has been certified platinum by the RIAA. The album is Joel's first platinum record.

'Best Of Z.Z. Top' Is Certified Gold

NEW YORK — "The Best of Z.Z. Top" on London Records has recently been certified gold by the RIAA.

East Coastings/Points West

EAST COASTINGS — **THE BROADWAY BUZZ** — The musical theatre will gain momentum on February 19 with the opening of "On The 20th Century," a new play directed by Hal Prince, at the St. James Theatre. Based on the classic film "20th Century," which starred **John Barrymore** and **Carol Lombard**, the show features music by **Cy Coleman** (whose most recent success was "I Love My Wife), with the book and lyrics by **Betty Comden** and **Adolph Green**. Like "Annie" the production was mounted with the aid of heavy financial investment by Columbia Records, which will release the original cast album for the show. In this case, it's been reported that the deal was sealed with a private performance by Coleman, which took place during business hours right in the office of **Bruce Lundvall**, president of the CBS Records Division. . . . Word of the new show nearly coincides with another Broadway event, the presentation of gold records for the original cast album of "A Chorus Line" to the principals of the show by **Walter Yetnikoff**, president of the CBS Records Group. It all took place in conjunction with the January 17 performance at the Schubert Theatre in New York. The last original Broadway cast album to certify gold was "Godspell," on Bell Records, in 1972.



THE GRAND FINALE — Musicians and other music industry figures recently joined for a mammoth choral treatment of the title song of "Sgt. Pepper's Lonely Hearts Club Band," which was one of the last scenes to be filmed for the upcoming motion picture. Pictured on the set (l-r) are Gary Wright, Alan O'Day, and the film's star, Peter Frampton.

Private Stock will be titled "Pursuit Of Happiness" . . . RCA artist **Bill Quateman** has decided to move from Los Angeles to New York City. His next album, however, will be recorded on the west coast, with producer **Barry Mraz** . . . **Tavares** will headline the Felt Forum's Valentine Weekend show on Saturday, February 11 . . . **The Sex Pistols** played many unlikely locations during their recent tour of the U.S., but the most unusual of all had to be The Longhorn Ballroom in Dallas, Texas, a 1,500 seat nightclub that normally features top country stars. According to eyewitnesses, security was extraordinarily heavy at the hall that night, with town and state police accompanied by representatives of the fire department and vice squad. Absolutely no trouble was reported, and vocalist **Johnny Rotten** actually discovered some common ground for conversation with the club's owner, **Dewey Groom**. Not that the Pistols won a new fan, however; Groom was later heard to comment on the show, "I've been in the music business for 31 years, and I've never seen anything like it. I hope I never see it again."

A KINKY PROPOSITION — "It's hard to be funny and still have people take you seriously." That's only one of many paradoxical observations made by a performer whom many people would call a living paradox: **Kinky Friedman**, the Jewish cowboy from Texas. Friedman's recording career hasn't been the smoothest road, and he recently encountered another obstacle when Epic Records, which released his "Lasso From El Paso," decided to drop him from the label. Right now, Kinky says he's "not eager to rush into another recording contract." He's working things out on the road, touring clubs and cabarets around the country as a solo performer. He likes having only his guitar between him and the audience, and he's happy to be free of the gimmicks that he feels led to his occasional classification as a "novelty act." Kinky admits that his live performances have always elicited better response from the public than his albums, and he is considering the possibility that a live LP might be the best way to capture his sense of humor and his music in the proper package. Meanwhile Kinky Friedman's "nonstop world solo cabaret tour" is creating a demand. Based on favorable response to his New York gigs in December he'll be returning to the Lone Star Cafe Jan. 30-Feb. 2.

BACK TO BASICS — An album of rock and roll for voice and electronic keyboard only might seem an unorthodox choice for a first release on a new label, but **Marty Thau**, who formed Red Star Records last year, isn't worried by convention. Thau, whose past involvements range from the **Lemon Pipers**, **1910 Fruit Gum Company** and **The Isley Brothers** at Buddah in the 1960s, to a recent partnership with **Richard Gottherer** at Instant Productions, is producer of the album. **Suicide**, the duo in question, has entertained, aroused, confused and sometimes appalled audiences at CBGB's in New York with their spontaneous performances. They tend to spend long stretches of time accosting the crowd to a dissonant accompaniment, breaking into songs haphazardly, sometimes finishing them, sometimes not. On the album, the tunes are presented more consistently, with pulsating rhythms and murmuring vocals that create the effect of a new wave rock counterpart of **Kraftwerk**. Ironically, one of Suicide's concert numbers is "96 Tears," a record which Thau worked with in its original version (by **And The Mysterians** on Cameo Records). Red Star, which was formed with the financial backing of **Stan Hoffman** and **Marvin Schlacter**, has just released an LP by Boston-based group **The Real Kids**.

THE TRUTH COMES OUT — The **Stench Tones**, an English band, have come out with a single titled "Make Stinking Legal." Supposedly, the group are masterminding a campaign to encourage consenting adults to produce noxious fumes in public. Lead singer **Johnny Stench** was quoted as saying, "We pongophiles are sick of hiding our true feelings. Why can't we say it out loud — we stink!"

NAMES IN THE NEWS — **Stevie Wonder** unexpectedly popped in during **Bobbi Humphrey's** recording session at New York's Rosebud Studio and offered to play some harmonica. The result will be heard on "Home Made Jam," a cut from Bobbi's forthcoming album . . . **Al Green** will return to the New York stage when he plays Radio City on January



RICHARDS ON 'JAMES AT 15' — A&M recording artist **Randy Richards** will play the role of an itinerant street musician in an upcoming segment of the NBC-TV series "James at 15." He performs eight songs from his self-titled debut LP on the show. Richards is pictured above with series regular **Marlene Mahoney**.

(continued on page 52)



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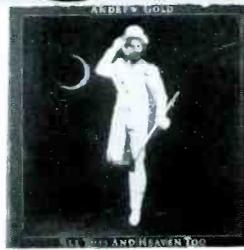
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REVIEWS ALBUM REVIEWS

WEEKEND IN L.A. — George Benson — Warner Brothers 2WB3139 — Producer: Tommy LiPuma — List: 11.98

This two-record set of live performances at the Roxy is an exceptional reproduction inclusive of a few hecklers which enhances rather than detracts from the material. And the material: some old, some new, at any rate outstanding. Benson's vocals are strong and powerful yet very contained. Instrumentally, his fingers gracefully do the talking when he's not singing. Benson is back, definitely not just for the weekend.



ALL THIS AND HEAVEN TOO — Andrew Gold — Asylum 6E-116 — Producers: Andrew Gold with Brock Walsh — List: 7.98

Andrew Gold apparently is becoming an expert in the field of meticulously arranged, highly-polished records as Paul McCartney or Elton John. Most of the 10 songs on this, his third album, could be used as textbook examples of the classic pop record. From straight-forward ballads to the humorous, almost-novelty tunes, Gold's new album should pick up play on AOR, Top 40 and perhaps some MOR formats.

LEVEL HEADED — Sweet — Capitol SKAO-11744 — Producer: Sweet — List: 7.98

Sweet can be listed among the groups which qualify as the forefathers of punk, and with the hit singles Sweet has had, the band has also helped bridge the gap between pop and new wave. On the latest album, the band has become more sophisticated with its music, putting to use more classical influences along the lines of Queen. They even have a humorous modern-day answer to Bach's "Air On A G-String" called "Air On 'A' Tape Loop." Plenty for Top 40, AOR and even R&B playlists.

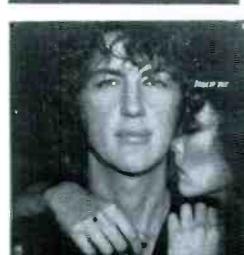


LOST AND FOUND — Keith Carradine — Asylum 6E-144 — Producer: Brooks Arthur — List: 7.98

"Lost And Found," following on the heels of the success Carradine had with "I'm Easy," is something of a concept album, but features the same liquid vocals and easy going style that made him click with so many record buyers. Side one deals with the down side of life and love, while side two is more optimistic in its tone (with the exception of the social commentary "Neutron Bomb"). The eight original tunes are supplemented with three covers of other people's songs. Should be strong on Top 40 and MOR lists.

EXCITABLE BOY — Warren Zevon — Asylum 6E-118 — Producers: Jackson Browne and Waddy Wachtel — List: 7.98

With some all-star help from some of the biggest talents in pop music, Zevon should have no trouble satisfying those of us who found his first LP such a treasure. His wry wit is as strong as ever, represented best on the macabre title tune. The stories he tells range from the poignant to the perplexing to the near-absurd on this varied, finely-crafted work.



TOUCH ME — Cory Wells — A&M SP-4673 — Producers: David Anderle with Cory Wells — List: 7.98

One of the central figures in Three Dog Night, Cory Wells has, on his first solo album, taken the catchy style of his former group to the disco. The light pop feel of the songs and Wells' engaging vocals should help him on his own toward the same kind of success he got with his old band. With the additions of some tasteful ballads, the LP should receive play on Top 40, MOR and even some R&B stations.

THE BEST OF JERRY LEE LEWIS, VOL. II — Mercury SRM-1-5006 — Producer: Jerry Kennedy — List: 7.98

A "best of" package from the best. The LP contains several of Jerry Lee's hits from recent years, including "Middle Age Crazy" and "Who's Gonna Play This Old Piano." The strings on the rocker "Chantilly Lace" give it an interesting twist, but it is the Killer throughout that makes these songs special. His renditions of the country songs are as genuine as the rock and roll numbers on this record from one of the true "originals" of our time.



ROCKIN' ALL OVER THE WORLD — Status Quo — Capitol ST-11749 — Producer: Pip Williams — List: 7.98

The title tune from Status Quo's latest LP is a classic John Fogerty rock song the group has done with enough of a light pop arrangement to pick up a sizable portion of Shaun Cassidy's audience while retaining enough rock to please the group's older fans. Most of the songs seem perfectly suited to Top 40 formats, but are equally as good for AOR playlists.

HEY EVERYBODY — Stallion — Casablanca NBLP 7083 — Producer: Dik Darnell — List: 7.98

When Stallion's debut LP surfaced last year, this reviewer especially appreciated their raw energy and dazzling guitar work. On their second, they've only improved, with particular attention to vocals, which are more refined and polished. Thankfully, their gutsy guitars keep the edge on an album that should reach a much wider audience this time around.

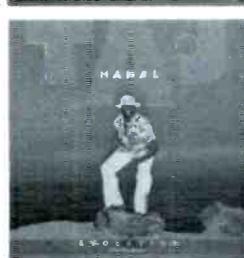


SAFETY IN NUMBERS — Crack The Sky — Lifesong JZ35041 — Producer: Rob Stevens — List: 7.98

While many bands have their strengths concentrated in either music or lyrics, Crack The Sky puts equal emphasis on both. The songs on the groups here deal with a variety of themes, from the uncertainty that comes with living in the Atomic Age, to the loneliness of old age to the cleverly arranged, nostalgic "A Night On The Town." Just as important is the music, which will range in the same song from a solo acoustic guitar to high energy rock with blazing electric guitars. For Top 40 and AOR lists.

EVOLUTION (THE MOST RECENT) — Taj Mahal — Warner Bros. BSK 3094 — Producer: Taj Mahal and L. Leon Pendarvis — List: 7.98

This time out, Taj takes to the islands (Caribbean, that is) for an LP full of Jamaican-influenced songs. The opening tune would serve as a good institutional add for music with the line "Music lifts you up and takes you everywhere." "Queen Bee" and "Lowdown Showdown" employ steel drums and also manage to work in some reggae. Airplay should be from jazz, R&B and some AOR stations.

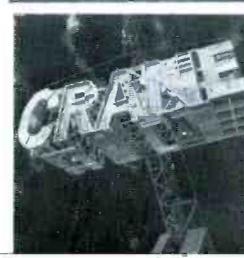


JERICHO HARP — Jericho Harp — United Artists UA-LA812-G — Producer: Peter Yarrow — List: 6.98

Jericho Harp, actually Jim Thomas and Tom Schmidt, is a solid vocal duo with a winning sound — enticing without being overwhelming. Their obvious folk influences blend with a gentle country sound and a soft rock sensibility to produce rich and colorful vocal variations. Peter Yarrow's smooth production work seems to draw the best from this talented pair.

CRANE — Capitol ST-11742 — Producer: Chuck Crane, Steven Goldberg, Ben Edmonds — List: 6.98

Record engineer Chuck Crane, who worked on Derek And The Dominoes' classic "Layla," steps to the other side of the control board to make an album of his own. All nine tunes are Crane originals, with the exception of "Why Does Love Got To Be So Sad?" coincidentally from the "Layla" album. The formula is pure American rock and several of the songs have hit potential. Mostly for Top 40 and AOR playlists.



FEELIN' FRESH — Fresh — Prodigal P7-10024R1 — Producer: John Ryan — List: 7.98

Musically exciting. The instrumental title tune introduces a fuller, refined sound from this newly-re-signed band. This rock-fusion group asks the musical question: "What Ever Happened To Rock 'N Roll," ... obviously nothing, it's right here on this disc along with "Hey Kid" in a somewhat quieter mood. This collection will no doubt affect many adrenal glands.

VALENTINE — RCA APL-1-2372 — Producer: Tony Camillo — List: 6.98

It's been said this new band has been seen by more people than any other band prior to the release of a record. The reason is that Valentine was the street corner band in the film "Rocky." Because of the slick, R&B arrangements, the group probably could adapt well as a Las Vegas act. The vocals here recall white R&B predecessors Rare Earth, but there are songs which have pop potential as well, the most immediate being "Just Another Lonely Day."

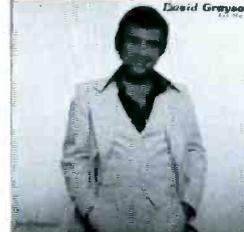


ALIENS — Horslips — DJM DJLPA-16 — Producer: Alan O'Duffy and Horslips — List: 7.98

This follow-up to this Irish band's "Book Of Invasions" traces the tale of "the Sons of Mil" as they search for a new home, but could also be interpreted as outlining the problems of anyone who feels alienated from his or her surroundings. As such, it takes on a much broader significance than simply an historical tale. The group's music shares influences with fellow countrymen Thin Lizzy and, in some cases, Jethro Tull. For AOR and Top 40 lists.

LET ME IN — David Grayson — Strawberry STW 6005 — Producer: Landy McNeal — List: 6.98

David Grayson enters the music world with a stage background which dates back to the age of 10 when he was paid \$5 to sing with Ray Heatherton in a small New Jersey club. His debut LP features his rich baritone voice on the type of slick pop material that should make him an instant hit with the Tom Jones/Engelbert Humperdinck crowd. With his considerable stage experience, he would seem a natural for Las Vegas. For MOR playlists.



THE BILLIE HAYS BAND — MCA 2324 — Producer: Pardo Jones — List: 6.98

Billie Hays is a powerful female vocalist who brings to mind Grace Slick, not so much because they sound greatly alike, but because of their forcefulness: There is nothing timid about Ms. Hays' singing. Her band plays straight-forward rock with precision and the result is an album perfect for AOR and Top 40 programmers.

1978 CBS Marketing Meeting/New Orleans

CBS Records Group Looks Toward Biggest Year Ever



Pictured (l-r): Bruce Lundvall, Walter Yetnikoff, Barbra Streisand

Yetnikoff Says CBS Records Can Achieve The One Billion-Dollar Sales Mark By 1979

Walter Yetnikoff, president of CBS Records Group, has had to revise his own goal for the company in light of its stupendous performance during the past year. Last summer, he told 1300 guests at CBS Records' convention in London that he wanted the group to rack up sales of \$1 billion by 1980; now, with 1977 revenues in the neighborhood of \$750 million, he is confident that that target can be reached at least a year earlier.

Yetnikoff's statement in London stretched some imaginations, and even he admits that he was reaching for what he deemed to be the limits of CBS' capacity. But since then, he notes, "The record business as a whole has picked up enormously, and multi-million-selling albums are far more frequent than before. At the same time, I think Europe is coming out of the '73-'74 recession somewhat slower than the U.S. did. So business should be picking up there. Beyond that, it is in the hands of the artists, not us... If our artists deliver the product that I expect, yeah, we'll do it (reach the billion-dollar mark) before then (1980)."

Another reason for Yetnikoff's optimism about reaching his sales goal early is the large number of CBS artists who he says are either on the verge of stardom or already achieving it. Among these he includes Elvis Costello, Karla Bonoff, Pockets, George Duke, Lake, Crawler, Meat Loaf, Cheap Trick and Heatwave.

"Heatwave is coming out with another single, so we are going to go double platinum," Yetnikoff crows. "There are a bunch of artists that are about to break, in addition to the Billy Joels and the Neil Diamonds and a whole host of others. So I am feeling good about the billion-dollar sales figure."

Less Signings

As Yetnikoff has said in previous public statements, CBS will not be recruiting talent this year as aggressively as it has done in the recent past. However, he emphasizes, "The major motivation (for this decision) was not fiscal. We're not poor; our budget is very high. CBS wants a lot from us, to be very candid, but we are also not about to mortgage our future."

"The reason I say that is because we have signed a lot of artists, both established — like James Taylor and Bill Withers — and artists who are one step away from stardom or superstardom. Two months ago, Billy Joel was one step away from superstardom. 'Turnstyle' sold over 200,000, and 'Piano Man,' you know, sold half a million. This album ('The Stranger') is going to be well over two million..."

"We have a number of artists that we feel

now are on the verge of breaking big in the superstardom category. We have an obligation to these artists. We have to work on them. Obviously, if a major artist that we really think is something special comes along, of course, we will sign them. We are just going to be more and more selective, not so much for fiscal reasons but because of the obligations we have to our existing roster. We have a number of artists that we think are ready to bust, and we want to work on them."

Yetnikoff doesn't believe, however, that CBS went overboard with last year's rash of artist signings. Citing James Taylor as an example, the Records Group president noted that that artist has experienced a major comeback since joining CBS. "He came from like six or seven hundred thousand (copies sold of his prior album) to two million (on Taylor's 'JT'). That's some difference. And the album isn't dead yet — it still has time to go (with big sales)."

International Sales Up

While domestic sales of CBS artists continue to rise dramatically, the group's international division is also surging ahead. Yetnikoff agrees with Dick Asher, president of CBS Records International, that CRI is now "at least as big and maybe bigger" than EMI and Polygram, the two companies which dominated the overseas record market until a few years ago.

Yetnikoff stresses the fact that CBS is not "the new boy in town" internationally. "We have been here since about 1962. That's 15 years. So we're a major factor; also, we represent TK and A&M (internationally), and with those sales you are talking really a lot." Yetnikoff adds that the most aggressive company with whom CBS has to contend overseas is not EMI or Polygram, but WEA International. "If I have to look over my shoulder, I think I am looking more at WEA than I am at EMI."

Noting that CBS-U.K. is beginning to break new English artists such as Heatwave and Crawler, Yetnikoff recalls the development of the CBS presence in England. "Quite frankly, for many years CBS didn't get its fair share of English talent. During the whole English explosion of the '60s and into the early '70s, England accounted for a large portion of the world's recording talent. There were the Beatles, the Stones, Yes, Black Sabbath, ELP and a host of others. Where were CBS's artists? We didn't have them. We had Mott The Hoople, but we really did not have a fair share of English artists."

"Now, though, in the past few years, we are finally coming up with Heatwave's platinum album and platinum single. And Elvis Costello. There's all this hoopla going

While sales for the entire record industry are still smaller than those of a major Fortune 500 corporation, companies like the CBS Records Group are beginning to change that picture. Exploiting new marketing opportunities around the world and at home in the U.S., CBS is making impressive strides toward the billion-dollar sales goal that was announced at the company's London convention last summer.

One of the keys to the group's success both at home and abroad is its proven ability to boost LPs by established artists to higher levels than those artists have ever enjoyed before. Multi-platinum albums, paced by CBS's bestsellers, have now become common enough to prompt dis-

ussion about a new certification standard. "They should begin giving out 'kryptonite' record awards," jokes Walter Yetnikoff, president of the CBS Records Group.

Another crucial factor in the Group's dramatic sales performance is its concentration of breaking new acts. An innovative aspect of the company's continuing commitment to artist development during the past year was the beginning of its New Artist Program, a system of dealer incentives which helped establish such acts as Crawler, Karla Bonoff and Cheap Trick.

CBS Records International has made dramatic gains in a number of key overseas markets. Now competing on an equal level worldwide with established giants like EMI and Polygram, CRI expects to reach \$500 million in sales within the next year or two, according to Dick Asher, president of the international division. Meanwhile, CBS U.K., which has had significant success in breaking U.S. acts in England, has also begun to develop major British acts like Crawler and Heatwave.

On the domestic scene, the crossover of jazz, R&B, country and classical artists to the pop music field forms a significant part of the CBS story. In the jazz field, where CBS is now the industry leader in sales terms, big successes have been scored with albums by such artists as George Duke, Herbie Hancock, Weather Report, and Maynard Ferguson. Black groups like Earth, Wind & Fire, the Jacksons, Teddy Pendergrass and the Isley Bros. also have made considerable impact on the CB Top 200 Albums Chart.

Industry Leader

Certainly, a substantial portion of the success enjoyed by the domestic division stemmed from the sustained growth and development of the branch distribution organization as an industry-wide leader. For Paul Smith, vice president of marketing/branch distribution, that was a result of what he terms "the total sense of professionalism" at CBS Records.

At the company's annual convention last year in London, Smith, in an address to the more than 1000 CBS Records Group field staff personnel in attendance, highlighted that very point, and it has reappeared often in his subsequent public statements. Perhaps it is the key descriptive phrase in defining an organization that can so confidently point to a \$1 billion milestone for 1980 or earlier. Smith, for his part, would not argue the point.

on about the Sex Pistols and the new wave and punk rock and so on, but we drew the first blood in the United States."

Yetnikoff would rather place Costello with "new wave" music than "punk rock," or not label him at all. "I think he's more of an angry singer-songwriter than a punk rocker. But I am one of the people who think that the new wave is going to have meaning. I am not sure exactly how big it will be, but I think there is something going on. It has a different social context in this country (than it does in England), so maybe different kinds of artists are going to make it here. But the so-called new wave artists, I think, are going to be a significant factor."

Hanging Out

Yetnikoff attends more business functions and concerts than most record company presidents do. Asked why he does this, Yetnikoff replies, "You are not going to know what's going on unless you're there. If I want to see what the Elvis Costello phenomenon is, I have to go to The Bottom Line (New York club) and see him there. You have to do these kinds of things. If I ask you questions about something (on the phone), you are not really going to tell me, but if we meet at a party and we are talking, you find out things that way."

"Hanging out and learning what's going on is part of this business — it's being there. And that is what I think the purpose is (of going to functions). It's not to get your picture in the trade press. You get tips, people run into you, you hear things, you talk to people and form opinions of people."

(continued on page 22)

(continued on page 26)



Columbia recording artists Chicago.

Craigo: Marketing Business Growing More Sophisticated



Jack Craigo

One of the most important components of the success story written by CBS Records in 1977 is a core marketing structure that has become the envy of the entire record industry. Just what has enabled CBS Records to acquire such a reputation based on achievement is cause for seemingly endless speculation, but according to the man in charge of marketing operations, there are no super secrets to account for the success.

"There aren't any secrets," confides Jack Craigo, senior vice president and general manager, marketing, CBS Records. "One basic element that is vital to our success, though, is the people who make up the A&R and marketing staffs, and all the others who make up our company. The important thing about our company is the diversity of experienced people. We have a lot of marketing depth and depth in other key areas, and this makes our job a lot easier."

"So does the 'family of music' concept pioneered by the company. "There is a special feeling for the music which we are taking to the marketplace," Craigo explains. "Everyone in this company is deeply tuned into the music. You know, we're not selling cereal or postcards. We're taking creativity to the marketplace as well as years of practice, hard work, and paying dues on the road. Everyone gets involved, because of our belief in our people and the talents they possess. We use all the elements of the company in making a judgment affecting the career of an artist. Major input comes from the marketing department, promotion people, press. No one person makes the judgments. It's more a committee condition. A group of marketing people who are expert in their area — press, promotion, advertising, sales and the new area of artist development — approach the changing conditions that arise in marketing, advertising, sales, merchandising and our new commitment to artist relations in order to ultimately build the careers of our artists."

Detractors claim that it all sounds too scientific, but Craigo eschews such observations. "It hasn't become cold-hearted. Rather, it's pragmatic," he contends. "It's important that we look at it that way both for the artist and for us. The business has had to become more sophisticated, because the cost of marketing today — advertising, sales promotion (point of purchase display), sales, promotion — has risen dramatically. For example, tour support and other field expenses can multiply the initial investment of an album 15-20 times. We are investing important dollars and we want the most important results for those dollars invested."

Market Research

For CBS Records, that has meant an increasingly greater involvement with and commitment to market research, a concept

that will become more significant in shaping the course of the record industry in future years, according to Craigo. "The concept of market research is to get a feel for how artists are viewed by consumers," he explains. "We use various techniques to give us a feel for our artists."

This is accomplished in many ways. For example, CBS polls 7000 consumers every 4-6 weeks to see where their buying habits are leading them: whom are they buying; why are they buying. "Based on the survey," Craigo claims, "we have a good idea who buys which artist — what age group, income level, area of the country — and this gives us the ability to predict the ultimate sales and chart rise or diminishing acceptance of a given artist."

In addition, the company utilizes focus groups — approximately 25 to 30 consumers chosen at random — who are queried about their musical tastes. "If questions are designed properly, we can develop record buying habits and find out how a consumer has found out about a particular LP," notes Craigo. "Radio is high, advertising is high, of course, but interestingly, word of mouth is extremely high."

From the information which comes into a special survey group employed by CBS, the record company is able to determine who makes up the buying age bracket for any artist, according to Craigo. "Remember, I said any artist. From our data, we are able to create a display profile with percentages broken down by age group of a buying audience for a particular artist, and we do this for every artist in the record business."

Artist Profile

These charts then become part of what Craigo calls an artist profile. "By utilizing management information services to create a profile, we are able to examine demographics, the buying audience for an artist's last album and previous albums in the artist's catalog. Also, we match up advertising dollars that have been apportioned to those albums, where the advertising goes, and what impact the albums have market by market. The artist profile also contains a complete tour history, because as we make our marketing plans, we have to be certain that we are putting money in appropriate markets.

"The systems we use are quite realistic," he continues, "in terms of where an artist's best opportunity is. We gear ourselves to the opportunities available, and then we move in to exploit them."

For CBS, that is best accomplished through the somewhat revolutionary concept of integration of functions within the core marketing structure. "As we grew, and through experience," remembers Craigo, "we felt that the best way to accomplish what we wanted to was through a uniform, simultaneous commitment to each artist and each artist's album. It's very difficult to do that kind of marketing if you're subdivided into several different label/marketing groups. We have one major group servicing all labels and all labels' rosters. Today, there isn't one medium that will break an artist or any one element. Personal appearances alone won't do it; a good ad won't do it. It's the combination of all those elements, and our press, promotion, sales and advertising staffs are aware of this.

"As a result," he illustrates, "our press departments are deeply involved with promotion. And our sales people are totally involved with artist development. Recently,

(continued on page 24)

"We look to do the best job for each Associated Label individually . . . Each label has its own goals to obtain." — Ron Alexenburg



Portrait recording artists Heart

Alexenburg Proud Of Team That Built E/P/A Operation



Ron Alexenburg

NEW ORLEANS — At the CBS Records Convention held last August in England, Ron Alexenburg, senior vice president, Epic/Portrait/Associated Labels, CBS Records, announced that the immediate goal of his division would be to achieve annual sales of \$100 million. This was not to be part of the overall Group's goal of \$1 billion by 1980, but a target for 1977. With results for the year now tabulated, the verdict is in.

"For the recently completed year, we exceeded \$100 million in sales for E/P/A," declared Alexenburg in a tone that reflected the pride and dedication that is a trademark of his operation. "The challenge was there, the product was there and we met the release schedules we said we would."

Alexenburg explains that, when he declared his intention to achieve the unprecedented goal for E/P/A, he did so with a great deal of confidence. "I saw that the \$100 million figure was in reach when, for one month in 1977 prior to the convention, we logged sales of \$10 million. That month exceeded by \$4 million the yearly total during my first year's association with Epic. With that bit of supportive evidence, it was our task to sustain the energies that everyone put into the building of E/P/A. And I think the results reflect the incredible sense of professionalism displayed by each and everyone associated with our labels."

Elements Of Success

Key elements contributing to the success of 1977 are many and varied, but certainly any list must start with the music and artistry of the labels' performers. "The A&R staffs

at E/P/A did a magnificent job of delivering the product," confirms Alexenburg. "At Epic, for example, we had an A&R change early in the year that brought in the creative energies and talents of Lenny Petze. The new energy resulted in solidly establishing acts such as Ram Jam, Crawler and Cheap Trick, each with their very first albums. That, on top of the foundation laid by Lenny's predecessor, Steve Popovich, was certainly instrumental in the year enjoyed by Epic as a label."

Elsewhere in the division, results were equally spectacular. Portrait, in its first full year of operations, tripled its projected sales volume and the Associated Labels nearly doubled its forecast as a group. The reasons were fairly basic, according to Alexenburg. "A lot had to be due to the special attention each label was getting," he explains. "The new arrangement with Tony Martell and Gordon Anderson — directly responsible for the Associated Labels — obviously made a big difference there. Portrait, as you know, is managed by Larry Harris with the aid of Lorne Saifer (A&R) and Randy Brown (promotion). Combined, this executive expertise gave the people at Epic the freedom to zero in on Epic alone.

Within each component of the E/P/A structure, artist development assumed the highest of priorities, and probably benefited most from the new specialization of function at the upper management levels at Epic, Portrait and the Associated Labels. "We are highly successful in the area of artist development," adds Jim Tyrrell, vice president, marketing, E/P/A. "Our attention to artist development has been a significant component of the success we've enjoyed, and, as a result, the company plans to sustain and, in fact, accelerate its commitment to that area. The outstanding examples are numerous and whether they reflect the almost instant acceptance of Boston or the development of Ted Nugent to true superstar status after more than 10 years with an assortment of other companies, we will continue to do what needs to be done to develop careers that are strong artistically and commercially for all the artists we deal with."

"So you see," he summarizes, "the right decisions made in A&R and the superb marketing effort being done in the field helped us to reach and then surpass our projections. You could point to a lot of specifics: our unprecedented success at crossing acts from R&B and country to pop; our ability to break new acts with their first release (just look at Heatwave); our ability to sustain the efforts put into building major stars like Ted Nugent and Jeff Beck. But, in

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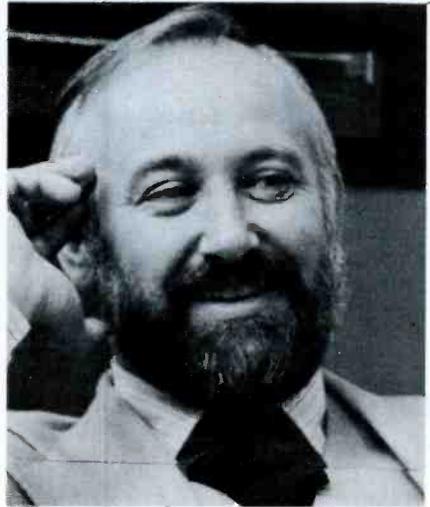
Lundvall Sees Rapid Growth Continuing At CBS Records

Bruce Lundvall, president of CBS Records Division, which includes all of the company's domestic labels, prophesies continued rapid growth for CBS and the entire record industry.

At last summer's CBS Records convention in London, Lundvall predicted that, within the following year, the domestic division alone would reach the half billion-dollar mark in sales. He still believes that this goal will be reached, and points to the record-breaking number of gold and platinum LPs awarded to CBS artists in 1977 as evidence that his prediction will come true (**Cash Box**, January 14).

Over the past two years, Lundvall points out, the whole industry has been expanding at an unprecedented rate. This growth, he notes, contradicts the widely held assumption that the increasing age of the U.S. population would limit record sales.

In fact, Lundvall states, recent CBS studies indicate that the "after-teen" LP buyer now dominates the record market. According to the market research, he says,



Bruce Lundvall

"77% of all record buyers are 18 or older and this 'after-teen' market accounts for 82% of all record purchases, with particularly heavy buying among the 18 to 21 age group."

One of the characteristics of this consumer group, Lundvall says, is that they want "quality" product (i.e., having lasting musical value) for their record collections. "Once they've been motivated to buy that which they deem to be important to their music libraries, they contribute additional tonnage for best sellers and they make an essential contribution to the creation of new best sellers."

Thus, in Lundvall's view, the "after-teen" buyers support both superstar acts and a wide range of new artists. However, Lundvall cautions, "They claim that they're willing to wait before buying new releases. In fact, 75% said they bought a record because they liked it, and it didn't matter when it came out. The implications here are that they require a sustained marketing effort before the cash register ultimately rings — and also they are the primary life-line for catalog sales."

As a result, Lundvall states, CBS marketing campaigns on "important new releases" are planned for an active sales life of six to 12 months, as opposed to the 60 to 90-day period which was once customary. Naturally, this means spending more on marketing, as does the company's increased emphasis on television advertising. But, he says, this level of investment is necessary if CBS is to "take that bigger bite of the golden apple."

Broader Product Range

Another offshoot of the changing demographics of record consumers, Lundvall points out, is that the "after-teen" buyer tends to be more mature and sophisticated than the teenagers who once constituted the core of the music audience. "The diversity and sophistication of public taste that has evolved over recent years has

created a far broader commercial base for the industry to deal with."

Due to this change in tastes, he continued, crossover to the pop charts has been increasing from a number of musical areas. "Just count the number of artists who a few years ago would have been labeled R&B, country, jazz, or MOR. Today they are quite simply pop artists, indicating that the traditional categories are fast blurring."

Having recognized this trend several years ago, Lundvall notes, CBS is in a unique position to capitalize on it without having to start from scratch. For example, he says, "We at CBS Records have had a long history of involvement in black music, dating back to the early days of Bessie

Smith, Billie Holiday, Duke Ellington and Louis Armstrong. And we were quick to spot the dramatically increased potential of black music in the contemporary marketplace."

"The artist can talk to anybody here that they want to . . . There are small companies that don't have as much contact with artists . . ." — Bruce Lundvall

"During the last two years, CBS Records has gained a clear leadership position in this area, through the development and signing of major black superstars — among them Earth, Wind & Fire, the Jacksons, the Manhattans and Johnnie Taylor — and our distribution agreements with such black headliners as the O'Jays, the Isley Brothers and, most recently, Teddy Pendergrass."

In jazz, similarly, CBS was the leader among branch-distributed labels last year, Lundvall says. New sales levels were attained by a number of CBS jazz acts, including Weather Report, Bob James, Herbie Hancock, Al DiMeola, Tom Scott, Hubert Laws, Freddie Hubbard, Miles Davis, Bobbi Humphrey, George Duke and Maynard Ferguson. In addition, Columbia entered the jazz reissue field with a major

10 years, due in no small part of the growth of FM and FM-stereo stations.

"Starting from a narrow base of what was largely classical and background music," Lundvall recalls, "FM was quick to adopt more contemporary sounds. And in so doing it has built a total listenership that by 1976 was nipping at the heels of AM. In fact, in a great many major markets, FM is now the clear leader in the ratings race."

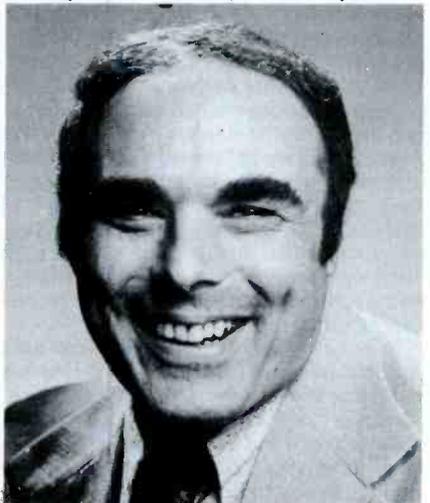
Lundvall praises radio for becoming more research-oriented and for broadening its programming formats. Good listener response to album cuts which were aired by FM stations, he says, encouraged Top 40 stations to begin playing some LP tracks, too. Secondly, he observes, easy listening stations have begun shifting to more contemporary repertoire. "This mirrored exactly the same trend that we witnessed in album-buying preferences." And the "mellow rock" format, he notes, "has proved to be a winner for many stations — particularly in building leading positions

(continued on page 22)

Asher Predicts Int'l. Division Will Soon Reach Sales Goal

CBS Records International enjoyed a record-breaking year in 1977, which should come as no surprise to even the most casual industry observer. The fact is, the division seems to be making a habit of success and shows no sign of altering that trend.

"Business was very, very good last year overseas," confirms Dick Asher, President, CBS Records International. "We had an excellent year, despite the fact that we didn't see the industry-wide surge in the record business that the U.S. experienced. There was a definite surge in the U.S., especially during the last six months of the year," he explains, "but we haven't felt that in Europe or England, for example, as of yet. You



Dick Asher

might say that our success was a case of swimming fast in a fairly sluggish stream."

If CBS Records Group is to fulfill Walter Yetnikoff's promise of \$1 billion in sales worldwide by 1980, CBS International will probably have to contribute half that total. According to Asher, that goal will probably be met a year or two ahead of schedule. "Right now, we're close, and that's not counting Japan. If Japan were added, we would be even closer. However, even without the addition of Japanese sales, we should be there by 1980. I wouldn't be shocked if we were there before then." In Japan, CBS has a 50/50 partnership with Sony, and for internal bookkeeping purposes, CBS only counts sales from its subsidiaries.

The target figure will be met largely by sales from the wholly owned companies that comprise the lion's share of the International Division. In 1977, the sales leaders were the operations in England and Canada, followed closely by Australia, Germany, France, Mexico and Brazil.

Artists Make It Happen

But the real success, as Asher notes, was attributable to the artists and their music. A list of specifics reads almost like a 'Who's Who' of the CBS Records artist rosters. "There are a number of U.S. artists who have been good for us all along," he says, "and they are the real story."

Asher cites, as outstanding examples, the CBS Records Crystal Globe award winners (Andy Williams, Simon & Garfunkel individually and collectively, Johnny Mathis, Ray Conniff and Santana each have been cited for selling in excess of five million



Epic Recording artists Heatwave

album units outside the U.S.), Bob Dylan and Neil Diamond. "Neil has not been with us long enough for a Crystal Globe, but he'll be there very quickly," promises Asher. "As for the others, they all continue to sell. Santana, for instance, is on the upswing. 'Moonflowers', their latest, is over 400,000 in Europe, and that doesn't include an additional 100,000 units sold in England."

In addition, CRI had several major breakthroughs in 1977. "We're very excited with Boz (Scaggs), who's really making it big overseas now," declares Asher. "He was big before, but now, he's a true international superstar, as evidenced by the acceptance afforded to his 'Silk Degrees' LP. It was the #1 album in Australia for 18 weeks in a row, which is a record for that country."

"Earth, Wind & Fire is making moves abroad, as are a number of other important progressive and jazz acts. We're con-

tinually surging in the R&B area, and the success we've enjoyed worldwide with The Emotions, The Manhattans and Billy Paul serve to underscore that point."

Foreign Acts

The other half of the CRI story involves non-U.S. acts, Asher emphasizes. "I don't want to give the impression that American acts are totally responsible for our success. They're really important, but there is another dimension to CBS International. Roberto Carlos' new album is close to a million units, and that's pretty good after only three months. Incidentally, his last album is already over one million. Acts we've done well with for quite a while include Tina Charles, Vicente Fernandez, Costa Cordalis, Gasoline, Biddu, Vicki Leandros, Thijs Van Leer, Rafaela Carra, Joe Dassin, Dave. Abba (in the United

(continued on page 22)

E/P/A Labels Glimpse New Horizons in 1978

Boston, Nugent, Heatwave Lead Long List Of Epic Chartbusters

There is a long list of reasons why Epic/Portrait/Associated Labels collectively had the best year in its history, surpassing \$100 million in sales in 1977. The list, in fact, is probably as long as the string of record-breaking achievements logged by E/P/A as a label group during the year.

Firmly at the top of that list is the contribution made by Epic Records, the flagship label of E/P/A. In a few short years, Epic has virtually reconstructed its artist roster and now, as a company, stands poised as a leader in the record industry, whether measured by the quality of its

music, the expertise of its staff personnel or the ability to efficiently market records and tapes.

Carry-over projects like "Boston," the most successful debut release by a new artist in the history of the record business, provided a solid foundation as 1977 unfolded. Released midway through 1976 and certified platinum in 11 weeks, Boston still sold an incredible four million units in 1977.

From that base, Epic was able to firmly establish new groups at the consumer level like Ram Jam, Cheap Trick and Starcastle, which are expected to provide an impetus for the company as it enters 1978. Another act fits into this category. While in London early last year, Lennie Petze, vice president of A&R for Epic, came across a new group ready for the marketplace. He heard a record by the group, became excited by what he heard, and "Boogie Nights" by Heatwave became a platinum single (one of three registered by the entire industry in 1977). "Too Hot To Handle," Heatwave's debut album, turned to platinum as well.

Explains Petze, "In Epic's case, we have had to be more conscious of artist development initially because we don't have a super heavyweight roster, though obviously that's changing. Most of our acts are relatively young, less than four years as professional recording artists. So, Epic's main thrust has been to acquire talent and go out and develop that talent. What we look for is high quality music that we can

deliver to our marketing and promotion staffs. Then, it's up to the consumer."

Teamwork Is Key

Teamwork at Epic is the key word used in setting strategies for accomplishing desired goals: between A&R and marketing; between the black music marketing department and Epic's pop promotion department ("It took 4-5 months to break 'Boogie Nights' but together, they wouldn't quit," says Petze); between A&R and artist development ("Without Al DeMarino, director of artist development, we wouldn't have felt Ram Jam, Starcastle or Cheap Trick on the road; he's a killer," emphasizes Petze).

For Petze, who recently celebrated his first anniversary in his current position, a vital component of Epic's A&R posture has been putting a staff together to maximize that notion of teamwork. In discussing that staff, his enthusiasm is apparent. "Bruce Harris, director of east coast A&R, is the liaison between creative and marketing," he explains. "Of course, we all are involved, but Bruce is my main man. The west coast A&R staff is headed by (ex-Blood, Sweat & Tears drummer) Bobby Colomby. Then, there's Michael Atkinson, director of west coast A&R, and Becky Shargo, the associate director there. In addition, staff producers John Boylan (working with REO, Boston, Michael Murphey) and Tom Werman (Ted Nugent, Cheap Trick) contribute immensely. Also, we've just contracted Gary Lyons, who produced Wet Willie's first album for us and mixed the Crawler album. He'll be moving to the U.S. Finally, there's Larry Schnur, my assistant."

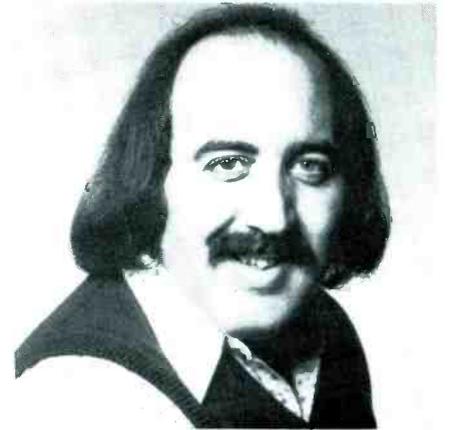
From his own staff, Petze is quick to extend credit for the achievements garnered by Epic to the marketing management team that co-operates on a daily basis with his operation. "Jim (Tyrrell, vice president of marketing for E/P/A and formerly director of national sales for E/P/A) and Al (Gurewitz, vice president of promotion for E/P/A and formerly director of national sales for E/P/A) are an absolutely invaluable asset to what we do. Collectively, they and their multi-talented staffs get the music into the marketplace and into the hands of consumers more effectively than any other group of professionals working in the record business. It is a tribute to their talents that we can look to the future with such optimism."

Immediately, that future is scheduled to

(continued on page 24)



Jim Tyrrell



Lennie Petze

Portrait Concept Keyed To Small Roster Of Top Artists

In existence for less than a year and a half, Portrait Records has already established itself as an important part of the CBS Records group by becoming just what it was conceived to be: a small boutique label with the marketing strength of an industry giant behind it. In 1977, Portrait enjoyed major successes with Heart and Burton Cummings, and they have started 1978 off by adding another major artist to their roster, Paul Williams.

"We're a small roster artist label," says Larry Harris, Portrait Records president. "We feel that with the individualized attention we can give to our acts — who are already established on some level — this small label concept plus the CBS Records marketing clout can move our acts to higher career plateaus. That has been and still is the idea behind Portrait."

When the new label was started, the plan was to sign about five acts each of the first few years and then level off. So far the plan has been followed: Since Portrait was announced in July, 1976 they have built a roster of eight acts.

Baez Signed First

The first artist the new label signed was Joan Baez, even before they picked a name for the label. The first artist to release an album on Portrait, and the second to sign with the label, was Burton Cummings. The only other act to come out with an album on the Portrait label in the U.S. in 1977 was Heart. The differing musical styles of these artists reflect another aspect of the Portrait label.

"Portrait is not defined as a label that will emphasize any particular type of music," says Harris. "The acts that we have really run a tremendous gamut. There may be certain kinds of artists we will not be getting heavily involved with until we build up the roster size, but we are trying to develop a very eclectic, broad-based label. We want to handle what we think is good music, regardless of what category people put it in.

None of us at Portrait involved in signing artists think in terms of categories. Our primary criterion in selecting acts is belief. Our philosophy is you have to believe in the artists as much as they believe in themselves to make it a sensible signing.

"This doesn't mean that we won't sign new acts," Harris continues, "because they're the lifeblood of the industry." Along these lines, Portrait signed singer-songwriter Frannie Goldie, the McCrarys and FDR to contracts in 1977. They also inked an Australian band, Dragon, whose last two albums in their homeland have reached significant sales plateaus.

Excited About Williams

The signing of Grammy Award-winning singer/songwriter Paul Williams is the latest feather in Portrait's cap. His signing was announced last week.

"We're very excited about signing Paul," says Harris. "He is obviously a talent in many areas of entertainment, not just music, of superstar magnitude. It's very ex-

(continued on page 25)



Larry Harris

Quality, Not Quantity, Is Aim Of CBS Associated Labels

About 14 months ago, Tony Martell was named to the newly created position of vice president and general manager, Associated Labels, CBS Records. During the interim period, that division logged sales for 1977 that were nearly 200% over any previous year in its history. Somewhere, there is a very real connection, but Martell would rather give credit to the artists and companies that comprise the Associated Labels family.

Any discussion of the tremendous success enjoyed by the CBS Associated Labels must begin with Kirshner recording artists Kansas, who exploded on the public consciousness with "Leftoverture," which has now sold more than 2½ million units. "It was the group's fourth album," notes Martell, "but we knew this would happen, because they are a phenomenal group." Certainly, the recent platinum certification of their current "Point Of Know Return" album, in addition to the recent gold certification of "Masque," their third album, served to emphasize Martell's observa-

tions.

T-Neck recording artists The Isley Brothers contributed the biggest album in the history of their more than 20-year career. "Go For Your Guns" is presently approaching the two million sales milestone.

Not to be outdone, Philadelphia International Records had another truly outstanding year. Teddy Pendergrass recorded the first solo album of his career and watched it quickly scale the platinum barrier. Lou Rawls' "You'll Never Find Another Love Like Mine" also reached that level. His follow-up, "Unmistakably Lou," was certified gold in 1977 as well. "Interestingly," notes Martell, "we started our midyear sales and marketing meetings in Atlanta last year (in January) by awarding Lou Rawls with his first platinum award. Now, in 1978, one of the first awards we'll give in New Orleans will be a gold record for Lou's newest album, 'When You Hear Lou, You've Heard It All.' The only reason it's gold and not platinum is that the record hasn't been out that long," says Martell in mock apology, intimating that he feels platinum certification is merely a matter of time.

Potential At Every Label

Given this documented success, Martell is quick to add that every one of the CBS Associated Labels showed great growth potential during the record breaking year past. "We feel there's potential there at every label," he intones, "and we're staying with these labels and their artist rosters. At each company, billing increased greatly, and each contributed significantly to our overall success.

"I honestly feel that we have the best Associated Labels with the most creative people in the industry," Martell continues. "Despite the growth, it's still a people business, and the expertise and qualifications of the people running these labels and signing the talent is crucial. All the label heads have the uncanny ability to single out

(continued on page 25)



Tony Martell

1977 At Columbia: A Year Of Multi-Platinum

1977 was the year of artist development at Columbia Records. A platinum album was awarded to The Emotions, and the hit single from that album, "Best Of My Love," sold more than 1½ million copies. Gold albums honored releases by Blue Oyster Cult, Deniece Williams, Billy Joel and Dave Mason.

Year Of Superstar

1977 was the year of the superstar of Columbia Records. Multi-platinum albums were logged for "A Star Is Born," Aerosmith, Chicago, Boz Scaggs, Bruce Springsteen, Earth, Wind & Fire and more.

It was that kind of year for the more-than-50 year-old label of CBS Records.

"We enjoyed an unbelievable year," confirms Don Ellis, vice president of national A&R for Columbia, "and a large part of that success was due to the new artists whom we launched. Libby Titus, Starwood, Karla Bonoff, Jane Olivor, Pockets, Elvis Costello, Eddie Money, Valerie Carter and Lake all made important first starts." If it seemed that Columbia's new artists were more plentiful in 1977 as a percentage of the total label, he says, it's simply because the company was more successful in establishing them.

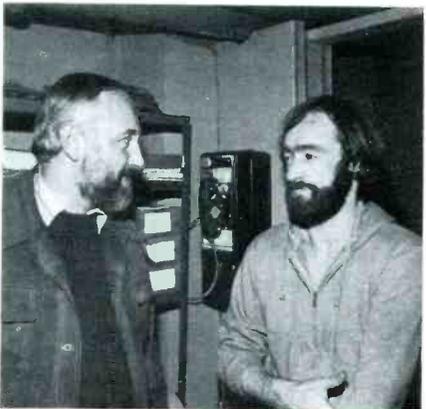
Part of the reason for that phenomenon, according to Don Dempsey, vice president of marketing for Columbia, is that the artists who made a significant market impact had more professional basic abilities, as performers and recording artists, and a better management and agency situation. "A contributory factor is that during the last year and a half, the quality of music from new acts signed to the label was extraordinary in terms of programming value. They're better singers and better songwriters."

Artist Development

Given that sound basis, Columbia's commitment to artist development has served to maximize market impact and, eventually, success. "Upon signing a new act," explains Dempsey, "we involve our artist development department immediately. They are responsible for establishing contact with the artist and the artist's management and developing a dossier on the act. This entails a cooperative effort in conjunction with A&R so that we can go and see the act perform upon signing. Given the number of acts we're working on, the process must start at this early stage, because we



Pictured (l-r): Bob Sherwood, James Taylor.



Pictured (l-r) Lundvall, Dave Mason

need to be prepared. We don't want any surprises. Then, again, we feel it is necessary with these acts to take an aggressive posture without meddling in the affairs of A&R, because our staffs involved in artist development, product management and promotion will inherit the efforts that go down in the studio.

"We've needed to become more expert in these many diverse areas, because of the increased demands placed upon us by specialization that has developed in radio programming, packaging and touring, to name just a few key areas. Artist development personnel have to be just as savvy as managers and agents in terms of being able to recommend and advise our artists. This goes for promotion and product management staffs as well, and extends further into advertising, graphics and packaging."

Breakthrough Concept

One of the visible by-products of this increased commitment to specialization has been the ability of Columbia to extend that breakthrough concept to established acts, elevating them to a plateau of or approaching stardom. "We managed a major breakthrough with Billy Joel in 1977," says Ellis, illustrating the point. "We've nearly got platinum status on his 'The Stranger' album. In that case, we had an artist whose last album sold under 200,000 units, and is now clearly a platinum artist. We took Dave Mason and brought him back to full career status. His current 'Let It Flow' album is already gold and it will be platinum. We

"Our commitment to our artists is not one of time, but of understanding. If you see a creative evolution . . . you know there's creative growth." — Don Dempsey

broke Kenny Loggins as a solo artist and his album, 'Celebrate Me Home,' will also be platinum soon, and that's without a hit single. In each case, we are moving artists with mid-level sales to new levels of success by further developing what we feel is exciting talent."

Character Of Label

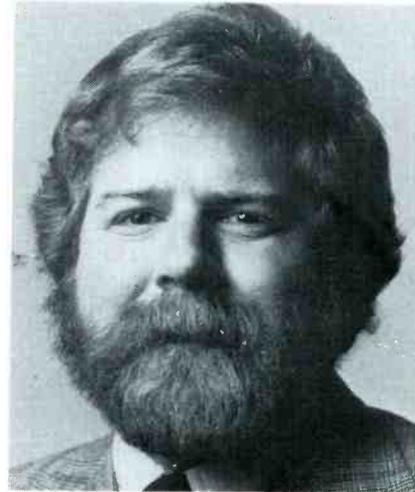
This perseverance on behalf of the artist roster is something that Columbia's upper echelon management has made a part of the character of the label. "Our commitment to our artists is not one of time, but of understanding," says Dempsey. "If you see a creative evolution and refinements of that creativity, you know there's a continued growth. If an artist has the desire to succeed and the juices still flow, there's an obligation on our part to stay with that artist. It's not a calendarized approach. The artist tells us how long to stay with him by his actions."

Ellis concurs, "The most important thing is the recognition of the artistry and the decision as to whether you are going to stick with the artist regardless of sales." However, Ellis does concede that you have to look very closely at doing second albums for artists who have achieved sales of less than 100,000. "The threshold is going up constantly, due to increased costs. As a result, you have to be certain that your faith in the artistry is justified."

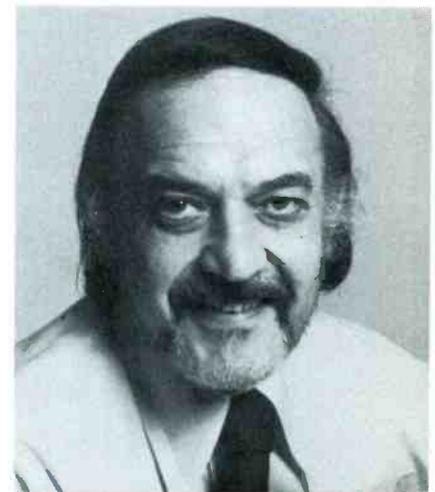
What is truly impressive, is that Columbia was able to score major breakthroughs for artists at a number of significant acceptance and sales levels in virtually every area of music. This is, indeed, a credit to the level of professional expertise at every level of the company.

Superstars Help Others

It is also a credit to another vital aspect of the label roster. Early in the year, Columbia released "Animals" by Pink Floyd and "Love At The Greek" by Neil Diamond. Shortly thereafter, the label had great success with records by Barbra Streisand and James Taylor. Finally, during the past quarter of 1977, Columbia released major



Don Ellis



Don Dempsey

new works by Boz Scaggs, Earth, Wind & Fire, Aerosmith, Neil Diamond, Santana, Chicago and Paul Simon ("We were able to include new material which made Paul's 'Greatest Hits' package more meaningful," says Ellis). In short, it was another phenomenal year for the Columbia superstars.

"You can only develop artists while you're in business," expounds Dempsey. "What gives you the time to develop new artists are the superstars."

No Casual Attitude

"We have never taken a casual attitude

great strides we have made and the importance we attach to such developments, we brought George Butler to Columbia to be vice president of jazz and progressive music, I, for one, consider that to be almost as important as signing an artist."

Given such an exhaustive list of accomplishments and milestones logged by Columbia in 1977, there might be a tendency to bask in the light of self-congratulation. Dempsey, however, serves notice that 1978 poses some very real challenges for the company. "Our percentage of rock 'n' roll has never been satisfactory to me," he declares. "In other areas of music, our performance percentage is excessive in terms of what that area of music contributes to the music industry. The results there are highly gratifying, but I don't want them to overshadow other areas. We are now finally attaining that percentage of rock 'n' roll success in respect to other areas of music, but that's a trend that I see continuing."

New Projects

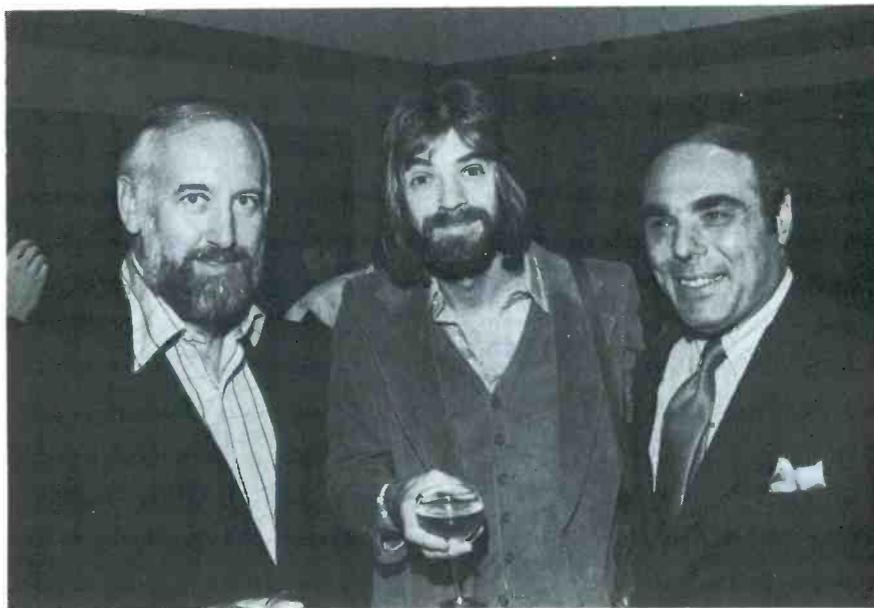
A look at new projects on the horizon for Columbia lend support to Dempsey's observation. Says Ellis, "I have been in the studio a lot with a new group we have called Hounds, a new wave band out of Chicago. I am involved with a band called Toto, which is the David Paich and Jeff Porcano band and a bunch of excellent musicians. The Eric Kaz/Craig Fuller Band is going to be recording next month. We took Mike Finnigan and Jim Krueger out of the Dave Mason Band (Finnigan was playing keyboards and Krueger wrote 'We Just Disagree') and they are pursuing solo projects. Finnigan's record is done and it is brilliant. Krueger's record is in the works and sounds terrific. Les Dudek is also working on a solo project. Then, the three of them will go out and tour together as a band."

"We have a couple of really good projects out of England," he continues, "We don't really have the opportunity to go into the studio, but we are involved in advising them with tour plans and possibly future albums. Along those lines, we are going to try The Vibrators, a new wave band which I think is a very good one. In addition, we are going to have a record from Ronnie Wood whom we just signed. When he finishes his current recording with The Rolling Stones, he will give us an album. Another familiar name is Nigel Olsson, who will give us a record that I think is in the ball park for Top 40 and FM play. I think it will surprise a lot of people."

"Oh yes, there will also be records from Bruce Springsteen and Kristofferson. And I expect a new Dylan album. I have heard

(continued on page 28)

"The frustration you face with successful artists is the most difficult thing that we have to face and accomplish." — Don Dempsey



Pictured (l-r): Lundvall, Kenny Loggins, Asher.

Lundvall Forecasts Continued Rapid Growth For CBS Records Division In All Areas

(continued from page 19)

among 18-49 year-old listeners."

Since there are now so many different radio formats, Lundvall continues, CBS has moved away from the concept of using a single, "all-purpose" local promotion man. "Today, we have promotion teams that include specialists whose responsibilities are subdivided into the different formats and musical repertoires that now each require individualized promotional approaches. Thus the advent of the 'Top 40' specialist, the 'mellow sound' specialist, the progressive jazz specialist, and so forth."

Superstores

Like radio, Lundvall notes, "record and tape retailing has also gone through an evolutionary cycle in the U.S. that in many ways mirrors the changing demographics of the buying audience and directly responds to their diverse musical interests." One of the consequences of this shift, he points out, is that the percentage of American record sales accounted for by rack jobbers has dropped from about 75% 10 years ago to 50% today.

"While the rack-merchandised account is still an enormously vital component of the industry's annual sales volume, the pendulum has clearly swung in the direction of the full-line retailer," Lundvall remarks, "with an emerging offshoot known as the super retail store or the record supermarket which may indeed be the store of the future. Entire chains of centrally-owned retail stores have spread dramatically throughout the country, with more store openings slated as each month rolls by."

Noting that these stores feature a wide diversity of catalog and an atmosphere that is congenial to both teenagers and adults, Lundvall adds that "the key to these new record outlets is the philosophy of 'event' shopping. The active music enthusiast views records and tapes as a necessity item, and a new album release by a favorite artist becomes an important event for that buyer. So why not make the record-buying experience an event as well?"

Augment Field Sales

"For CBS Records, these outlets can be a key factor in breaking new artists and maximizing the impact of new superstar releases. For this reason, we have begun to augment our normal field sales force with in-store merchandising specialists. Their role is to work with individual retail locations in stimulating in-store play, installing point-of-purchase display materials and ensuring satisfactory stocking levels for product we select for concentrated attention."

Of course, Lundvall adds, point-of-

purchase merchandising is the final step in the process of record label marketing, which begins with the decision to sign an artist. Some of the questions which must be asked at the outset, he says, include the following: What is the artist's potential market? Is he in a repertoire area we want to strengthen for CBS Records? What might be the key to breaking him through to wide popularity?

Lundvall stresses that, although "we look at numbers and our needs from an artist roster viewpoint," signing acts at CBS is far from a science. "It's ultimately a matter of the passion our A&R people feel for a particular act. So it is still a matter of intuitive feel."

The primary requirement for any prospective addition to the CBS roster, Lundvall states, is that the act must have "the ability to grow and develop a commercially viable catalog. My interest in an artist, whether new or established, is an interest in

Yetnikoff Believes CBS Group Can Achieve One Billion-Dollar Sales Plateau By 1979

(continued from page 17)

"There's another reason to cover concerts: Some artists are upset if you're not there. And we're trying to keep people happy . . . I think it is good for the artist to know that the company is there and behind him — it makes them feel better."

Yetnikoff also attends some concerts by artists on other labels. "I go to hear other company's artists, but not because we're going after the talent. For instance, I wanted to know what the Peter Frampton phenomenon was, so I called Dee Anthony (Frampton's manager) and asked him to take me to the Garden. I wanted to know. If Bonnie Raitt is in town, I want to know what is happening with her. So you go and see other artists, too. It's part of one's continuing education."

Publishing Catalogs

A significant part of the group's revenue is derived from sources other than records, including publishing and LP manufacturing. Both of these areas, according to Yetnikoff, are "probably" growing at least as fast as CBS' international business, for example.

At present, April Blackwood, the CBS music publishing company, is going through a period of change and consolidation of earlier gains. "At this point," Yetnikoff explains, "we have to do an administrative stock-taking thing, which is what Rick Smith (acting head of April

Asher Predicts Int'l Division Will Soon Reach Sales Goal

(continued from page 19)

Kingdom), David Essex and Claudia De Colombia. In addition, there are a whole host of new artists who are doing very well for us, including Miguel Bose, Godoy and Lolita. Daniel Magal, another new artist, recently had a #1 record in Argentina. And our English company has a whole bunch of promising new acts that are doing well."

Enumerating the end-products of the division's success is a fairly simple task for Asher. The list is varied and long, but pinpointing the component parts contributing to that success is a bit more elusive task. "Some of it (success) is attributable to the fact that, as we get more mature, our product gets better," he says. "Some is because people in the U.S. take us more seriously now. We've been very fortunate in the U.S. in 1977. Heatwave has done fantastically with a platinum album and a platinum single. But, we've also been very

an artist who will grow."

Regarding the placement of an artist with a particular CBS label, he says, "We don't assign quotas in particular areas of music on each label, but we may want to strengthen certain areas of a label's roster."

Besides the A&R staff, who are responsible for overseeing the creative aspects of each album, Lundvall observes, promotion and marketing people may also have input during an album's production. In addition, artist development people may give feedback based on the audience reactions they have noticed while an act was on tour.

Nevertheless, Lundvall emphasizes, CBS personnel will never try to pressure an artist into doing something simply because they think it will make the LP more commercially successful. Instead, they may inform the artist that, with certain changes made in it, an album could reach a wider audience. Lundvall himself recalls advising an artist to

(continued on page 28)

gratified with Crawler, Lake, Judas Priest, Lonestar, Janne Schaefer and SB&Q, among a host of others. They've all gotten a degree of acceptance in this country.

"I'd say that anything over the 40,000 album mark of a new artist means someone is interested in them. And, we've had a number of artists in the U.S. reach that stage this year. Those are some of the factors that have helped, and then again, I guess some of our success is attributable to help from above," jokes Asher.

One additional factor that maximizes the effect of all the others is CRI's headquarters staff in New York City, which functions as a liaison between the U.S. and overseas operations for the artists on the international rosters. "As a group," notes Asher, "they have the necessary expertise, and individually, they have the belief and creativity necessary to accomplish what we've accomplished."

Joe Senkiewicz serves as a liaison person on promotion and marketing in the U.S. "He was part of the Columbia Records field force for some time," Asher points out, "so he knows whom to talk to and what questions to ask. We play a secondary role in breaking overseas acts in the U.S. — the major responsibility is obviously with Columbia, Epic and Portrait, to whom we are collectively indebted — but that secondary role is becoming increasingly more important."

In addition to Senkiewicz, key home office personnel include: Paul Atkinson in A&R ("He's responsible to a large degree in the tremendous amount of releases we're receiving from the domestic company."); Vincent Romeo ("He handles the artist relations and touring aspects in the U.S."); Bunny Freidus for International Marketing ("She's responsible for servicing and directing affiliate market needs on behalf of U.S. artists abroad."); Allen Davis ("Their boss and experienced in marketing in the U.S. and overseas."); and a press staff that works to publicize U.S. artists abroad and also overseas artists in the U.S. "Together,

(continued on page 27)

Blackwood) is doing, just to see what we have and don't have. I don't mean that we are counting inventory, but stock-taking in a broader sense. I think we have to pause for a moment and see exactly what we have: what deals we've made, our copyrights, how we have our computers running and get our whole administrative system lined up.

"I'm committed to making April Blackwood a very profitable, very successful operation . . . I tend to think we will not expand it, though, by acquiring other (publishing) companies. It is possible, but I doubt it. I think we will expand April Blackwood by being better publishers than we have been in the past."

In the manufacturing area, CBS lost a large chunk of business during 1976 and 1977 as Warner Bros. progressively transferred its pressing from CBS to other companies. However, with the unprecedented demand for product during the recent holiday season, the three CBS manufacturing plants were kept so busy

but it worked out in a number of ways for the best," he comments.

The \$7.98 Industry

Yetnikoff says the industry has already established a \$7.98 list price as the norm on new releases. Relatively soon, he predicts catalog will also list at \$7.98 throughout the industry.

"I don't know what other labels are doing," he remarks. "What each label does is up to them. But my impression is that the industry is moving very rapidly toward an almost total \$7.98 (price structure)."

"I don't think the record buyer is overpaying for records," the CBS mogul continues. "In fact, records are probably cheaper in this country — at actual price, because of the discounting situation — than they are in most foreign countries. You go to Japan, you pay eight, ten bucks for a record — that's actual price — and believe me, Japanese workers are not paid what Americans are. So I don't believe record prices are too high. What goes into a record today is far more than what went into a

"If our artists deliver the product I expect, yeah, we'll do it (reach the billion-dollar mark) before then (1980)." — Walter Yetnikoff

that the company is now considering sites for a fourth factory. Thus, Yetnikoff looks at the loss of Warner Bros.' business as a blessing in the long run. "Back then it was rather shattering to have the business go,

record 10 years ago. Just look at the production values."

At the London convention, Yetnikoff pointed out that "there are 33 million

(continued on page 26)



T-Neck recording artists the Isleys.



Le Baron Taylor

Black Music Marketing Delivers For CBS; Dept. Of Specialists Functions As Team

Imagine a record marketing operation that in 1977 handled nearly 100 acts and was able to deliver an incredible six platinum records and 17 gold records. Visualize an organization with an enviable track record for developing new artists to the brink of stardom while, at the same time, bringing some of the industry's biggest superstars to even higher levels of acceptance and acclaim. Think of a support group that generated enough sales dollars last year to rank it among the very largest record companies in the U.S. if it were a record company. All this and more came out of the black music marketing department of CBS Records, a success story unto itself.

Special Markets was born in 1973, but in name only, as LeBaron Taylor, vice president of black music marketing for CBS Records, points out. "It wasn't until 1974 that we really started putting the operation together," he recalls. "What we set out to create was an organization that could develop marketing strategies to reach the black consumer that reflects the black consumer's point of view. What we've done is taken an important category of music and developed a department of specialists, handling the critical functions of advertising, promotion, press, merchandising, artist affairs, artist development and community relations."

The name of the department changed

from special markets to black music marketing in 1977 to "really reflect what the department is all about" according to Taylor.

Market Share

According to recent research, one of every four black albums and tapes sold at retail in 1977 was a CBS Records artist. That translates to a 25% share of market; and no one else in the industry comes close.

"We were able to develop several new acts in 1977," Taylor points out, by way of partial explanation. "Some of the outstanding breakthroughs during the year were The Emotions, Heatwave, Deniece Williams and Teddy Pendergrass, as well as the continued success of the Isley Brothers and the entire Philadelphia International roster of artists. In addition, Earth, Wind & Fire has been established as a consistent double-platinum artist and is probably the most consistent selling of any artist on the CBS label rosters. Collectively, these are just a few of the examples of success. We have 100 artists in the fields of R&B, jazz and progressive music, and for most, we are enjoying some success."

Obviously, it is hard to bring every record home with such a large roster, because there are a limited number of radio stations and a fixed amount of airplay. In fact, because of the breadth of success experienced by the black music marketing

department, often Taylor notices that CBS records are competing with CBS records on radio and in the retail stores for merchandising space. "But," he says, "we do manage to get most of our product on radio, and we do manage to sell most of our product."

"I think I'd like to see more sales on many of our mid-developmental and lesser-known artists," he continues, "and I think we'll be able to work out some kind of strategy either to keep them on the radio longer or to find another means of exposure which we're looking at."

That responsibility will fall on the black music marketing staff, and, according to Taylor, there is no question that it will be accomplished. "We all have the same problems here, inherent in the fact that we have 100 artists and we need to get exposure at a number of levels. Why can we do the job? Because we have the finest staff in the industry, and a department that has more training sessions than any department in CBS Records. It's as simple as that."

Dual Promotion Heads

To give added emphasis to the large number of artists, black music marketing has recently instituted dual heads of promotion; Eddie Sims, promotion director, Columbia; and Don Eason, promotion director, E/P/A. They are responsible for communicating with the staff of more than 20 field personnel. "This new system gives us the opportunity to put emphasis on the separate arms of CBS Records," explains Taylor.

Both Sims and Eason report to Richard Mack, vice president of promotion for black music marketing. "He's definitely key," remarks Taylor. Mack is assisted by Granville White, associate director of promotion, who is based in Chicago. "We consider Granny the Ambassador of Good Will throughout our organization," says Taylor, "even throughout the company."

Other key executives include Vernon Slaughter, recently named director of jazz and progressive music marketing; Paris Eley, director of merchandising ("Both are very close to me and are an integral catalyst to our success," says Taylor); Win Wilford, director of press information and artist affairs, who also handles tour press; Vaughn Thomas, who will be heading the new artist development department when he leaves his current position as associate director of press, west coast; and Sandra DeCosta, who heads the east coast press department.

"We'll be expanding our west coast involvement," adds Taylor, "to include a tour and regional publicist. That move, along with an existing staff of five regional promotion marketing managers and a full comple-

(continued on page 27)

At CBS/Nashville, Teamwork Pays Off; Crossover Is Exploding On Music Row

CBS here has long stood in the forefront of this business of country music. And in the last two or three years the company has solidified its position as an innovative leader on Music Row. For instance, this fall CBS here initiated a highly successful marketing and merchandising program built around Johnny Paycheck and his No. 1 single, "Take This Job And Shove It." Because of this campaign, record sales, airplay and artist exposure increased tremendously, and the 45 went No. 1 on the **CB** chart.

According to Rick Blackburn, vice president of Nashville marketing, a key to the prosperity of CBS here lies in the mutual cooperation and respect among its personnel. Each person is a specialist in his own department. "A case in point is the Johnny Paycheck project," notes Blackburn. "We've had a lot of luck with that." It was just the right balance of publicity, artist development and sales power."

The word now in Nashville is crossover. Record labels have tasted the sweet financial flavor of crossover records and they want more. And Blackburn feels crossover records will play a large part in the plans of CBS this year.

"Crossover records will be a major factor with us because in the last couple of years our crossover records were almost non-existent," Blackburn explained. "Our last one was 'Blue Eyes Crying In The Rain' (Willie Nelson) in late '75 or early '76. Last year our first major crossover hit was Tom Jones' 'Say You'll Stay Until Tomorrow.' In 1977, crossover records have really emerged. "And we have some theories on that."

Buying Habits

"In New Orleans you will see a market research film we've put together on the buying habits of the country consumer," he added. "An outside, independent research firm compiled the information and we put it together in slide form. It shows something interesting. Buying habits change when people hit 30. Maybe these people were rock buyers. But when they turn that

magical age of 30, their tastes change. All of sudden they are married and have two children. All the high energy rock and roll doesn't get it for them anymore. Progressive country — a Waylon, a Willie, a Crystal or whatever — satisfies that appetite, or it's starting to. We are plugging into that."

According to Blackburn, a crossover record is determined in the field, not in the home office. There has to be some indication that a record is special.

'Country Explosion'

"An explosion has to take place," Blackburn says. "The kind of thing that happened with Paycheck or Kenny Rogers. There was an explosion there. That record sold an inordinate amount more than a normal country release. When that happens, there is an opportunity to break it crossover. For example, usually a major market for pop radio is not a major market for country. Take Madison, Wisconsin. This is a major market for country — not so much for pop — like, say, Chicago."

Secondary Markets

"When a record explodes in a market like that, there is an opportunity for a pop radio station — in what would then be called a secondary pop market — to pick it up. And in essence, they will be forced on it. Record companies will then move on it and this is how a crossover record begins."

Swift and slashing changes are taking place here on Music Row. This city is expanding in scope and attitude and a keen eye is necessary for those companies that plan to keep their hat in the ring. Blackburn, for one, is amazed and excited about the future of Nashville.

"This town is exploding right now before our very eyes," says Blackburn, sweeping his arm out toward the expanse of Music Row in full view of his fourth-story office. "Look out the window. Over \$100 million worth of business is generated within that 4-block area. That is unbelievable. How can it do that? Because Nashville is unique. Housed down here are the best songwriters in America, for what they do. It's not just

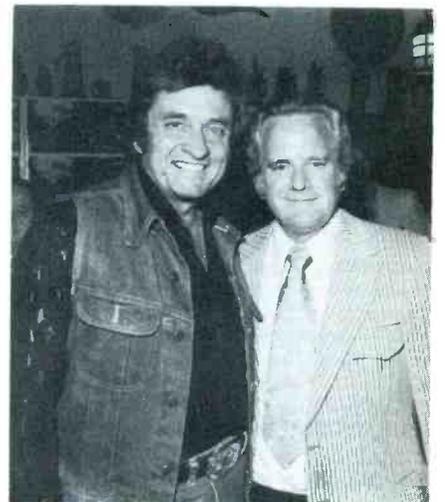
country music. It's music, period. I've said it before: The key is the song. Look at the talent. It's overwhelming here. The independent producers are continuing to grow here — and I'm including guys like Billy Sherrill and people like Larry Butler."

'Happy Marriage'

"I'm a little confused about a couple of record companies that are deemphasizing their operations here in Nashville," he continued. "For instance, they have pulled out of here and said they will run the company from Los Angeles or New York. They say, 'We will support you, Nashville, but we don't want to be there.' I can't conceive of that because every facet of the business is around you here. Why would you want to take your operation away from it? I think it is a tragedy, and I think those companies will have to re-evaluate their thinking. If they want to be part of the explosion, they are going to have to be part of it and come on down here and physically be here. Our company here is very strong, and we will continue to grow. We have a sound investment in this town. It is a happy marriage."



Rick Blackburn



Pictured (l-r) Johnny Cash, Paul Smith.

Craigo: 'There Is No Secret' In Creative Marketing Plan

(continued from page 18)

we've come up with a specialized marketing system which is designed to ship and put into position at retail, more albums on new acts. We offer special incentives to our customers. This is the involvement of salesmen and branch managers in getting records to the marketplace. Integrated with this concept is an area of our company, artist development, which we use to capitalize on this."

Artist Development

That very notion of exposing and developing new artists at the consumer level is one that Craigo sees as an important challenge for his organization. "We have to come up with basic formulas and repetitive success for breaking new acts. It's very difficult today to establish new acts as quickly as we would like to do it. We've got to find new media, new consumers. We have certain ways, but there have to be other ways. Performance television footage and music shows that are on television have been a major help to us and we're going to see more of those in 1978."

What else does Craigo forecast for the coming year?

"Everyone's talking about punk rock, but punk rock as it is known in England may not happen here. However, there will be an out-

growth of exciting music that is relatable to the American consumer that will take hold, certainly. Elvis Costello is a great example.

"More generally, the prospects for the next few years in the record business are very, very impressive to us at this point," he emphasizes. "We have gone to a new plateau, where we are now selling 3½, 4, 6 million units of a particular album release. 1976 and 1977 have ushered in a multi-platinum era that has resulted in a staggering growth. This is due to the fact that music is now attracting a much broader audience and the trend that has developed shows no sign of receding.

"For our part, we will continue to develop our people and give them more experience," Craigo promises. "Our real strength is the men and women taking the music of CBS Records artists to the marketplace. Because the industry is quite explosive now, we need even more experience, more talent, and we want them in marketing.

"We need to do more testing on the consumer level to find out how the consumer feels about certain types of music. After all, it's really reaching the consumer, listening to the consumer and then taking what's told us and trying to apply that in advertising and merchandising."

"There is a special feeling for the music which we are taking to the marketplace. Everyone in this company is deeply tuned into the music." — Jack Craigo

Alexenburg Takes Pride In E/P/A Team

(continued from page 18)

essence, it stems from the fact that our people constantly challenge themselves. There's such an attitude of respect here built on teamwork.

That sense of teamwork is reflected in Tyrrell's concept of marketing which calls for the blending of key functions to create a unified marketing thrust. Consistent with this objective, E/P/A has recently instituted an administrative reorganization of its promotion department with the appointment of Al Gurewitz to the newly created position of vice president, promotion, E/P/A. "This newest move is a recognition of the increasing importance of well-planned and coordinated promotion to the business," declares Tyrrell. "We've stressed it all along, and this beefing up of our promotion management team is designed to accommodate the enormous growth we've experienced in the past and plan for the future. Under the reorganization, Al, in conjunction with Jim Jeffries, Epic's national promotion director, Gordon Anderson, national promotion director, Associated Labels, and Randy Brown, national promotion director, Portrait, will provide a more efficient management team framework for working records on the E/P/A labels by maximizing quick sale realization."

Midway through 1977, E/P/A unveiled an album promotion department under Rick Swag, national director, which was designed to further the marketing concept outlined by Tyrrell. "What the new department has done," he explains, "is give us greater control now in the field of album promotion. Already, the department has developed exciting techniques and promotions. But, more basically, it has created a greater involvement between our labels group and radio stations using AOR formats."

Another key move made by Tyrrell during 1977 was the appointment of Bud O'Shea to head the E/P/A west coast marketing department. "We've realized the need for an increased west coast presence for some time," he recalls. "Certainly, the

inauguration of Portrait Records is dramatic evidence of that point. What Bud gives us is a senior decision-making executive coordinating the marketing functions of the E/P/A labels. This higher profit we now enjoy is vital at this stage of our development as a company, because so many of our artists and potential artists live and work on the west coast."

These key functional department heads, along with Susan Blond in publicity, Al DeMarino in artist relations, Jim Charne in east coast product management and Steve Slutzah in west coast product management, then, form the nucleus of the E/P/A marketing management team. "What this structural interplay affords us is a maximization of effort," declares Tyrrell. "As a consequence, the results we get are more solid."

Sense Of Pride

For Alexenburg, that realization and the attendant success is cause for a justifiable sense of pride and accomplishment that he and his staff have earned. He speaks of the division that he heads in forceful, animated terms. "E/P/A are three letters that we're very proud of," he declares. "We built Epic, we built up the Associated Labels relationship, and, then we took on the challenge a year and a half ago of building a brand-new label, Portrait, which has succeeded in its first year."

For that very reason, Portrait is cause for a special source of satisfaction. The west coast-based label of CBS Records was formed as a highly selective company to offer artists a particular intimacy, reflected in an atypically favorable artist-to-record company personnel ratio. "The roster has remained very small in quantity," notes Alexenburg, "but in quality, it is immensely large, and it will take on the challenge of breaking new artists."

Academy award winner Paul Williams

"We must expand in order to be able to service the increased amount of product that we anticipate." — Ron Alexenburg



Lou Rawls (l), Craigo.



Michael Jackson (l), Alexenburg.

Boston, Nugent, Heatwave Top List Of Epic Chartbusters

(continued from page 20)

include 30 album releases during the first quarter of 1978. That fact, in itself, provides evidence of the company's growth. In contrast, Epic issued 16 albums during the same period in 1977. Some of the highlights to be expected are albums by Boston ("Boston 2"); Ted Nugent (a 2-LP live set titled "Double Live Gonzo"); Michael Murphey, whose music has taken an interesting new direction; Russ Ballard, who will now work in the U.S.; REO Speedwagon, whose latest album has sold more than 500,000 units and is well on its way

toward platinum; Nielson Pearson, a new west coast act who Petze says could be Epic's Hall & Oates; Linda Carter, TV's "Wonder Woman", produced by Vinnie Poncia; Joe Tex; Wild Cherry; Engelbert Humperdinck ("Lover's Holiday"); Bill Champlin, through the continuing association with Irving Azoff's Full Moon Productions (which brought Dan Fogelberg to Epic); and Nantucket, a rock 'n' roll band from Raleigh, North Carolina that was brought to Epic's attention by Barrie Bergman, president of the Record Bar retail chain.

In addition, Petze has high hopes for a number of other acts during 1978. "We have a feeling that these acts will explode this year," he predicts. His parenthetical comments help to explain why. The acts are: Network; Cheap Trick ("They're on the brink"); Marshall Chapman ("A real rebel and gutsy songwriter, to be produced by Al Kooper); Nona Hendryx ("She's just beginning to develop as a songwriter/performer"); Patti LaBelle ("She's a star, just a dynamic performer"); Hollies ("All they need is an American presence"); and Mother's Finest ("Just a bit away"). Petze also expects albums by Dan Fogelberg; Tim Weisberg; Charlie Daniels; Michael Jackson as a solo; Randy and Janet Jackson, the two youngest Jacksons, as a duo; and Rick Nelson.

Add to this list jazz/progressive releases from Alphonso Johnson, Bobbi Humphrey, Eddie Palmieri (produced by Bobby Colomby), Jaco Pastorius, and Webster Lewis. These will follow "Reach For It" by George Duke which was recently certified gold and should remain an important factor through much of 1978.

No wonder Petze speaks with such animated enthusiasm, and predicts so confidently. The word at Epic in 1978 is "excitement," and it fits very well.

has been added to the list of impressive names already signed to Portrait. In addition, the label has recently increased its commitment to developing new talent with the acquisition of Frannie Goldie, Dragon (a band from Australia) and FDR (a band brought together by Saifer). "Basically, what Portrait is doing is keeping its promise to the company and not looking to sign 25 artists," remarks Alexenburg.

"The tough thing is to be as selective as they have been."

Associated Labels

Equally discerning is the Associated Labels family directed by Martell. At the London convention, Martell noted that he and Alexenburg had passed on approximately 20 offers in eight months from labels anxious to become affiliated with CBS Records. According to Alexenburg, the reason for such demand is obvious. "We're providing the best marketing any of these labels could get in the business, utilizing the best sales force in the business. We also give our labels the experienced guiding hands of Tony Martell in marketing and Gordon Anderson in promotion, utilizing all of our branches to promote, merchandise and sell their music."

Label Additions

With the addition of Lifesong and Nempereor during 1977, and the recent announcement of a partnership with Clarence Avant's Tabu Records, speculation has arisen as to how large the Associated Labels will eventually become. Alexenburg is matter-of-fact. "On their own, they could become a \$100 million-a-year operation in a short period of time. The potential is immense. There's no telling how large it can go, but we don't look at it that way," he adds. "We look to do the best job for each label individually, not as a collective unit. Each label has its own goals to obtain. As

(continued on page 28)



Columbia recording artists Boz Scaggs.

Portrait Established As CBS West Coast Label With Small, Talented Artist Roster

(continued from page 20)

citing to work with someone of his enormous talent."

Randy Brown, head of promotion for Portrait, explains the promotional campaigns the label conducted on behalf of Heart and Burton Cummings, Portrait's major sales successes last year.

"I worked very closely with Heart's management firm, Albatross Productions," says Brown. "They were very much interested in working with the record company and holding up their end to help the record get played and sold. Their manager, Ken Kinnear, kept me informed where the band was doing strong concert business and I took that information and zeroed in our promotion efforts at radio in those

markets where they were strong concert-wise. The band was literally on the road the whole year without rest.

"As far as radio goes, the group had established a strong sales pattern through their concert appearances — so where they had a strong track record in concert attendance and enthusiasm we concentrated our efforts at radio stations in those areas.

AOR Base

"Basically, Heart's base is in AOR radio. They started on AOR radio and that will always be the number one support level for this group. We did heavy advertising on AOR radio both before and after concert appearances. This in itself is nothing revolutionary, but by the time the LP was out and we came with the single, 'Barracuda,' the album was so strong in all these markets that it made it very easy for Top 40 radio to add 'Barracuda' to their playlists. We gave them a lot of good excuses to go on that record. They had a group that had already sold a ton of albums and was also drawing people in that particular market. 'Barracuda' went on to become Heart's biggest selling single to date. Now they're a headline touring group and they have a double platinum LP.

"We did a special 12-inch disc for AOR radio with a special four label, too. And our Heart 'Little Queen' T-shirts were made in both men's and women's styles, which is not usually done. But the key to breaking Heart in the final analysis has to have been AOR radio — these were the people who broke Heart."

Promoting Burton Cummings

Brown gives Burton Cummings most of the credit for promoting himself. While Portrait's promotion department did put out customized T-shirts for Cummings — with local radio station call letters printed on the back along with the message, "My Own Way To Rock," — Brown credits Cummings' personal public relations efforts with boosting his career.

"Burton is one of the artists we're lucky enough to have who goes out of his way to make himself available for radio stations that want to interview him on the air or use him as a guest disc jockey. He has done phoners for a station's special promotion and just about every other type of radio promotion. When he comes into a market to perform he invariably visits stations in person and makes sure he meets station personnel at the concerts backstage and often grants interviews right after the show.

"All of this is done in conjunction with CBS Records branch personnel, and with their coordination. The CBS field people

were really an important part of Burton's success."

Cummings' Success

Cummings' success in 1977 included a gold single, "Stand Tall," in the U.S., and a gold single, two gold LPs and a platinum LP in Canada. Other gold and platinum awards for Portrait artists in 1977 included Heart's double platinum LP, "Little Queen," which also went platinum in Canada, and a gold single, a gold LP and a platinum LP for Dragon in Australia.

Only West Coast Label

Portrait is the only CBS label based on the west coast. Harris says there are advantages and disadvantages to being 3,000 miles from the home office, but his personal relationships with the senior CBS executives in New York, built up over long years of working together, have negated most of the effects. "Now telephone calls and memos have replaced popping into somebody's office," he says.

"One of the main reasons for starting Portrait in the first place was to have a west coast based label," Harris points out. "The feeling was it would show a further and more meaningful commitment on the part of the CBS Record company to the west coast recording community."

"As far as promotion goes," adds Brown, "it really doesn't matter where the company is based. I can fly to where I have to go as easily from L.A. as New York. The reason for us being out here is to be in the middle of the L.A. record community where the artists, managers and attorneys are all based. It's working out great so far."

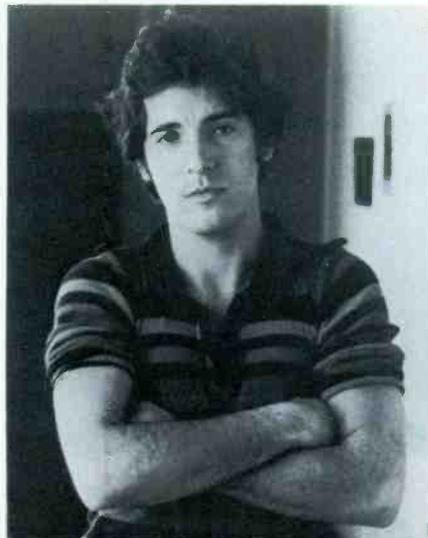
Successful Start

The success of the Portrait label, gold and platinum records and the acquisition of an artist roster containing some major recording stars, is gratifying to company executives. A west coast based label has been established and has gotten off on the right foot.

Two Factors

"The label has gotten off to a very successful start," says Harris. "Two main factors account for this. One, obviously, is being part of the CBS family. The other is the concept of the label — I think there's a real need for this kind of label in the industry. I don't know of any comparable labels now in existence. I'd say Portrait is modeled in some ways after the small roster labels of the middle 1960s which were able to give their artists this kind of individualized attention.

"But whatever the reasons," concludes Harris, "there can be no doubt that Portrait Records is off to a good start."



Bruce Springsteen

Quality, Not Quantity, Is Aim Of CBS Associated Labels

(continued from page 20)

and recognize good commercial and artistic talent."

In fact, the distinctiveness of the men at the helms of the Associated Labels of CBS Records and what they bring to their respective companies and CBS is truly impressive. Among them are Kenny Gamble and Leon Huff at Philadelphia International; rock impresario and top-rated television host Don Kirshner at Kirshner; the Isley Brothers at T-Neck; the inspired producer and hit-maker James William Guercio at Caribou; rock visionary Steve Paul at Blue Sky; the multi-talented Terry Cashman and Tommy West at Lifesong; creatively astute Nat Weiss at Nempor; and Richard Branson, co-principal of Virgin, who recently assumed direct operational control of the company.

Amidst such luminary personalities belongs that of Tony Martell. His ascent to the position he now holds was a direct outgrowth of the increased specialization that has swept through the record industry in recent years. "The (Associated Labels) division grew from a smart idea into a major

"We feel there's potential there at every label, and we're staying with these labels and their artist rosters." — Tony Martell

factor in the industry," recounts Martell, whose credentials as a marketing executive are long and impressive. "That, tempered with the overall thinking at CBS, which is to avoid impersonality, called for the creation of the Associated Labels division as a separate entity to give individual attention to each label as it is needed.

"One of my prime functions is to watch out for the Associated Labels," he continues. "I'm sort of the squeaky wheel when something needs to get done: I get the oil. As a consequence, the label heads now feel that in addition to the marketing support they have enjoyed at CBS, they now have more personal representation in the company."

Nuts And Bolts

As for the nuts and bolts operations of the CBS Associated Labels/CBS Records partnership, they are carried out largely by an intricate network of support groups. Martell's direct-line staff is small, the smallest at CBS Records by his own estimate. It consists of Gordon Anderson, national promotion director, Associated Labels, and six Associated Labels promotion managers scattered among key major markets, who work in conjunction with the E/P/A promotion staff.

Beyond that, Martell relies upon departments within the Epic/Portrait/Associated Labels structure and other departments servicing the entire CBS Records group. Special Markets, headed by LeBaron

Taylor, works all R&B product. Jim Tyrrell handles the marketing functions from his position as vice president, marketing, E/P/A, and Al DeMarino works with Martell in the area of artist relations, to name just a few areas of responsibility.

Still, it is Martell's involvement which keys the system's success. "I'm totally involved in each Associated Label's operations," he declares. "I've put the release schedules of product for most labels into a better perspective, and concerned myself with other marketing functions, but I'm also involved with the creative operations of artists and their careers. I know when recordings are being made; I suggest when albums should come out or when we need an album by a specific artist. Whatever it takes to achieve the success we mutually seek.

"We are successful with The Associated Labels because we are an artist-oriented company and not just a company of labels trying to sell records," he explains. "If we can continue to develop careers as well as we have and are able to do, then we will continue to maximize the market impact of

every album and single that we release."

Among Top Ten

In 1977, the Associated Labels sold enough records as a division to rank among the top ten record companies in the industry. Is there time to pause and celebrate? "Truthfully, we're out to take over the record business," says Martell mock-seriously.

The process, though, is a bit more painstaking, and as Martell explains why, his words belie the earlier humor. "An A&R man signs acts," he points out. "I sign companies. But, we take the same posture. If it isn't happening for various reasons, we don't want them, and they don't need us. We're interested in any label we feel we can aid in building that label's artist roster and enjoy a mutually profitable association. We're looking for artists who have potential and maybe haven't made it big due to a lack of overall CBS marketing expertise. Potential is a key factor in any acquisition."

One company which achieves that qualitative marriage of artists, management and company executive talent is Tabu Records, which becomes the newest CBS Associated Label. "Tabu is headed by Clarence Avant, and we're very excited about the association, because Clarence has an awful lot of integrity and a very fine set of credentials in our industry," remarks Martell.

Tabu, along with the other Associated

(continued on page 27)



KANSAS — Kirshner recording group Kansas in white tuxedos with, (l-r): Don Kirshner, Walter Yetnikoff, president, CBS/Records Group; manager Budd Carr; Ron Alexenburg, senior vice-president E/P/A; Tony Martell, vice-president and General Manager CBS associated labels; and Jim Tyrrell, vice-president, marketing, E/P/A.

CBS Records Looks To Biggest Year Ever

(continued from page 17)

"Professionalism is the thing that stands out in talking of the branch distribution system and its personnel," he declares. "That point really displayed itself in 1977. In a year that was successful for the whole industry, it was more so for us, because we were better at it than our competition. We were able to deliver product when others weren't; our promotions and advertising were well planned in advance. And as a result, we were able to maximize the money that was spent and deliver a better return on an investment of both time and money. Maybe that's part of the success we had with artist development."

Artist Development

No other area of the company's overall operation received more attention in 1977 than the concept of artist development. The reason is fairly basic, according to Smith.

"The most difficult artists to get airplay on are unknown ones. With a number of new artists coming out, it's difficult to call attention to yours unless you've designed a concept or program which has so much appeal to your customer, that, in effect, he can't refuse to support it. We recognized this fact and had research done to identify the obstacles between us and the consumer. Then, we developed a program to eliminate the obstacles," he recalls.

merchandising for CBS Records, "The field merchandisers filled a void that our salesmen created. There weren't enough hours in a day for a salesman to make all the necessary sales calls, plus put up displays on any type of regular basis. That realization provided the final impetus for the creation of the field merchandiser concept."

The move was made with the addition of 35 field staff employees whose job was specifically in-store merchandising. "A lot of records sell a lot of copies without substantial radio play if displayed at the retail level," says Smith. "We've always known the value of airplay and advertising, but now we've completed the cycle by filling in the last missing ingredient. And we plan to expand on the concept."

Pop Material

"One outgrowth of our commitment to a field merchandising staff is that we're producing better point-of-purchase material than a year ago," explains Mansfield. "We recently conducted a survey covering every piece of in-store merchandising we've ever made and used, so that we can channel our dollars into more generally used items in the future."

"The results of the survey were interesting. Neons were certainly the hit of the year. They consist of a generic base that

tempting to come up with a national campaign, but that's still in the planning stages. In any event, we'll be expanding on that concept," he concludes, echoing Smith's comments about further developing the in-store merchandising field staff and increasing their involvement in the sale of CBS product.

Good Start

A good start was made in this area last year. After the Atlanta meetings, CBS announced the appointment of five regional marketing vice presidents to oversee the daily progress of field operations. They were as follows: Ron Piccolo in the northeast; Mort Paul in the southeast; Don Van Gorp in the midwest; Frank Mooney in

(continued on page 28)



Billy Joel

Yetnikoff Believes CBS Can Reach Sales Mark By 1979

(continued from page 22)

teenagers between 12 and 20 in the U.S. alone who have available to them a staggering, expendable income of \$25 billion dollars annually." Nevertheless, market research indicates that the majority of record buyers are now over 18, forming what has been called the "after-teen" market. Does this mean that CBS and the rest of the industry are failing to reach a large segment of teenage buyers?

"No," answers Yetnikoff. "It's not that the teenagers are buying less, but that the post-teen group has grown faster than the other portion. So, while there are fewer teenagers than there were 10 years ago, they still buy very intensively. Secondly, the post-teen group (of potential record buyers) may have been bigger than we really thought."

Yetnikoff added that the importance of teenagers to the record business should not be underestimated. "Word of mouth is very, very important. I know that kids break records. I think Ted Nugent broke in a town in New Jersey (I'm being facetious) because the kids all started talking — and the same thing with Billy Joel, all the kids are talking about it. So nothing has slowed down in terms of teenage interest; the buying is very, very intensive."

Jazz Bestsellers

One consequence, Yetnikoff says, of the upward shift in demographics of album buyers, is that there is a larger market for more sophisticated forms of music, including jazz. As a result, a few jazz LPs, including George Duke's "Reach For It," have achieved gold status; Herbie Hancock's "Headhunters," a catalog item, is currently approaching platinum status.

"Of course, it is hard to go platinum with or without a hit single," Yetnikoff points out. "It is still quite a respectable achievement. But I just think more and more jazz LPs will start reaching that level. Also, you can have a (jazz) hit single. Take a look at George Duke. He has a hit single, but his album is doing better than his single. It's almost gold. Sure, that piece of music (the single)



Teddy Pendergrass

is helping it, but I didn't think that George Duke would come up with a hit single. I mean, we didn't sign him with that expectation. And Eric Gale's last album out hit about 150,000, which is a very respectable number."

Radio And Records

Although FM is now almost as powerful as AM radio and formats are increasingly diverse, Yetnikoff sees no change in the basic relationship between radio and records. "I think radio in general, whether it be AM or FM, is going to continue exerting the same persuasive influence on the record business that it always has. I see no diminution in the power of radio, whether it be AM or FM. I mean we have many, many sophisticated techniques for selling records; a lot of advertising, a lot of television advertising, very sophisticated print media, but we'll take radio play every time."

Yetnikoff concedes that the splintering of formats has created problems. "It is harder to carry it all the way through because of the different formats. Because you went on one station, you're not going to go on the others, so it's harder to get a total across-the-board spin. But on the other hand, it is easier to get a little bit of a foothold, because there are different radio stations willing to get into different things."

Management Structure

An anomaly of the present management structure of the CBS Records Group is that Columbia, biggest label in the group, has no president. Consequently, Bruce Lundvall, president of CBS Records Division, takes a direct hand in the label's running and has less time for the division's affairs. As a further consequence, Yetnikoff has to devote a little more time to supervising the domestic division.

Asked if he sees this as a weakness in the way the company is run, Yetnikoff replies, "We are not that rigidly structured so that everyone has a sort of diagram around his responsibilities. In many ways, certainly between myself, Bruce and Ronnie (Alexenburg), we each tend to fall into areas that we do better than the other guy. But in general, we've grown an awful lot, and things have been rocking along like crazy. We could have more good executives."

"I think our second level of executives here are better than the first-level executives of most of the rest of the industry. There are many guys here whom you might term one step under and who are far more qualified to run a lot of the record companies around this country than the guys who are currently running them. Could we use more executives? Yes. We still plan to grow some more. It is a very hectic business, we're all working too hard, and yeah, we could all use a breather and we could all use some additional help. I don't know where these outside executives are, though, because I think we've got most of the best of them."



Columbia recording artists Pink Floyd

During the year, CBS Records was able to boast major market acceptance on initial releases by Crawler, Cheap Trick, Meat Loaf, Heatwave, Karla Bonoff and Elvis Costello, among a host of others. In addition, the artist development program was credited with bringing established artists like Billy Joel, Dave Mason, Kenny Loggins, George Duke and Wet Willie to greater levels of acceptance as reflected by higher sales plateaus.

Field Merchandising

One of the reasons for this series of major breakthroughs had to be the introduction of a field merchandising staff that was formally debuted before the industry at the CBS sales and marketing meetings held in Atlanta last January. "The field merchandising team contributed enormously to our success in 1977," confirms Smith.

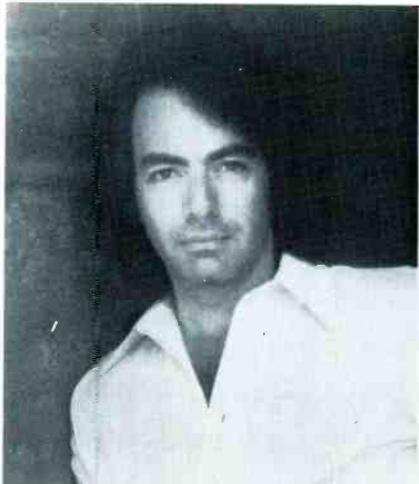
"We'd recognized for some time the need for influencing consumers at point-of-purchase," he explains. "Nearly one-third of all records and tapes, except singles, are sold as a result of point-of-purchase displays, according to our research. With that in mind, we experimented with P-O-P materials and contests as an incentive over the past few years. Finally, with the business mushrooming as it has, we felt a need for specialists providing the best in-store merchandising expertise possible."

Adds Joe Mansfield, vice president of

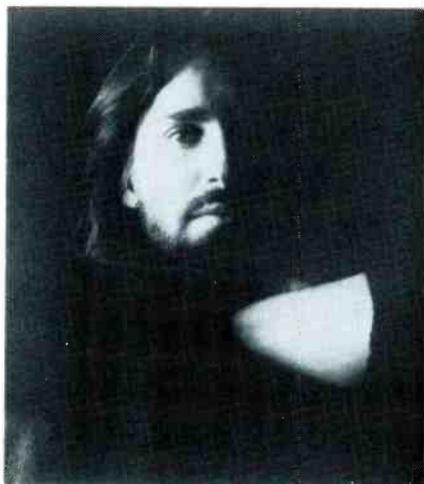
says 'CBS Records,' with the names of our superstars in neon utilizing their logos. The merchandising concepts associated with our two mammoth sales campaigns, 'Sale-A-Thon' and 'The Winning Season,' were highly innovative, as we would have to say that a crucial element of the success of each program was attributable to in-store merchandising."

As for the immediate future, CBS Records continues to forge new ground in the areas of merchandising with a first quarter tape program, the most ambitious of its kind in the history of the industry. For the first time, a massive radio advertising campaign will spotlight tape in its various configurations, and will also mention that the particular releases are available on disc.

The next big merchandising innovation, though, will be cross-merchandising, according to Mansfield. "I would think that that concept will be the next big explosion," he offers. "It will definitely be more important in 1978 than ever before." CBS has tested the use of cross-merchandising during 1977, and the results have been gratifying, says Mansfield. Dr. Pepper participated during Sale-A-Thon in Cincinnati and St. Louis, while Levi's and Budweiser have been participants in selected markets at various times. "As a result of the success," Mansfield says, "we've been at-



Neil Diamond



Dan Fogelberg

Black Music Marketing Dept. Specialists Deliver For CBS

(continued from page 23)

ment of local promotion managers covering all major markets, places the black music marketing team in good position to effectively handle existing exigencies as well as future problems."

Crossover

The bulk of the department's efforts are to establish artists with whom it deals at R&B radio and jazz and progressive radio. However, for example, when a pop artist crosses over, Taylor's staffs are poised to spring into action. "When a record starts to cross, we put it in our marketing machine and go after black radio. At that point, we roll the dice and when we do that, we really roll the dice. It works."

The reverse hasn't worked as well in recent times. In fact, there has been a pronounced reduction in the rate of cross-overs that black music marketing has enjoyed in the past. "Cross-over is harder now," Taylor admits. "We're beginning to encounter major difficulty in crossing over many of our artists. We're not getting as

many records crossed to Top 40 as we did last year. Thus, in 1978, we must regain what we lost in the cross-over and take it a step further, if we're going to realize the sales quotas that we've established.

"We want a larger portion of the merchandise space at retail," he continues. "To that end, we'll tailor smaller pop materials for black retailers, because many of them have space limitations. More generally, though, CBS, in the black areas, will emphasize the basics — posters, basic counter top easels — which are practical pieces that will be utilized and stay up a long period of time.

"With this accomplished, we'll be able to add about 5% to our 25%, and attain a 30% share of market in 1978. Certainly, we'll continue to dominate retail from a sales standpoint. That's because we have the product. A&R gives us the product and then marketing takes it to the consumer."

Emerging Stars

Specifically, Taylor sees Heatwave ("They'll be double platinum this year"), The Emotions and Deniece Williams as emerging stars in the black music market. "You'll also see the re-emergence of the soul singer," he predicts. "Johnnie Taylor, Tyrone Davis and Bobby Womack, among others, will make substantial impressions in the marketplace this year. On the other hand, I think the soft sound is returning, with the black consumer responding more to the ballad. Also, you'll see more cross-over jazz artists crossing to R&B and then to pop. There will be many more George Dukes (whose current album, 'Reach For It,' was recently certified gold) on the horizon.

"All in all, it looks like an excellent year," Taylor predicts confidently. If he's right, it should also be a good year for Columbia and E/P/A.

Quality Is Aim Of Associated Labels

(continued from page 25)

Labels, is in for an exciting year in 1978 if Martell's visions materialize. "I see a very strong growth potential," he says. "Every label down the line had a bigger 1977 than any year before, and I see each one attacking 1978 with almost a renewed vigor to get out and do bigger and better things. Consequently, I'm forecasting 1978 to be even greater than 1977 by a substantial margin."

One footnote is appropriate. The CBS Associated Labels division released less product in 1977 than 1976, yet still achieved record success. That, indeed, speaks well for the quality of the artists and the music.



Columbia recording artists Earth, Wind & Fire

Asher Predicts Int'l Division Will Soon Reach Sales Goal

(continued from page 22)

they're a good team," remarks Asher. "Obviously, they're doing a good job."

That point is underscored by the fact that CBS International has accomplished what it has, in such a relatively short time. Though a commitment to the international market was made by CBS shortly after World War II, with the formation of companies in Canada and Mexico, the bulk of the 26 CBS International companies are less than 12 years old.

Quality Over Quantity

In discussing the company network, Asher repeatedly stresses the quality that has become a CBS trademark. "The sheer number of companies is not particularly significant," he states. "We're in the business of selling records and spreading the artistry of our music. The fact that we have four more companies this year than last is not necessarily an achievement. It's only a question of the quality of the companies.

"In fact, we have a tendency to be fairly casual in counting our companies. For example, we have a company in Ireland that is run sort of as a subsidiary of our English company. Nobody ever counts that separately; what is important is that it's a first-class operation. Administratively, we have 26, but actually there are more. For instance, from Costa Rica, we also run the companies in El Salvador, Guatemala,

business there.

"What is interesting are some of the developments on the consumer front in markets where we're fairly well established. We've been in Brazil quite a period of time, but the number of consumers in Brazil is expanding rapidly now. This expansion of the consumer market is happening to a greater or lesser degree in a lot of parts of Latin America, and this is having an extreme effect on our business. The business there is increasing dramatically, and it's due to the fact that we're doing a good job, certainly, but also because there are more consumers every year."

How large will the international market become? Will it ever be able to absorb the number of units per release that the domestic market does? "Sales of 'Simon & Garfunkel's Greatest Hits' and their 'Bridge Over Troubled Water' will be greater worldwide than U.S. sales, which in themselves are certainly substantial," predicts Asher. "Whether parity will become a general rule, though, is hard to estimate. That's because many areas of the world do a huge catalog business, which is disproportionate on a percentage basis to U.S. figures. The U.S. market usually gives you the main sales in the first six months after release.

"In many foreign markets, records sell over a very extended period of time. Some of them are not really influenced by what's



Columbia recording artists Aerosmith

Honduras and Panama. Administratively, it makes sense to run it out of Costa Rica as one market with local variations depending on local taste. We're pretty much every place in the world you can be right now."

Where CBS Records is not, to any great extent, is in Africa and Asia (excluding the Far East). In fact, no major record operation has any great market penetrating into these vast population centers, but there is good reason, according to Asher. "The number of people is not the operative word for us: The number of consumers is the determinant. What you have to consider are consumers with money to spend, in our case on phonograph records, but in a more general sense, on consumer goods. Africa is developing as a consumer market, and we're making our first steps there in Nigeria. We hope to be fully operational in Nigeria fairly soon.

"As for Asia, it's a little tough to get started, although, of course, we do excellently in Japan and some of the smaller Far Eastern countries. China is not accessible to us, and India, despite its population, doesn't have a large number of consumers. Despite these conditions, we're still moving in some of those areas, and we have our eye on others. We've started little companies and done things, but they're not done in the more traditional way, because these countries set some of their own rules for doing

happening yesterday or today. For instance, one of our biggest artists in Mexico and Latin America, Javier Solis, has been dead for 10 years, and he's still one of our biggest sellers. His catalog sells tremendously as new consumers are created, and the demand is sustained. Maybe another factor is that communications are just slower. Suffice to say, we're able to do a more sustained catalog business in the international markets."

'Net Result'

The net result of all this places CBS Records among the industry's leaders in the international market. "It's really hard to draw comparisons with the competition," notes Asher, "but certainly our reputation as marketers of records is as good as anybody's, including companies that have been in existence far longer.

"As for the future, we'll continually seek to expand our sales and profits. We feel an obligation to break every CBS domestic act in every market, and we won't rest until we do that.

"I think, initially, we formed an organization to pick up the apples that fell on a ground worldwide," Asher explains by way of metaphor. "Then, we graduated to the lower branches. Then, we sought to climb higher up the tree, because the apples weren't falling by themselves. Now, maybe we're looking to plant a few more trees."

CBS Records Group Looks Toward Biggest Year Ever

(continued from page 26)

the southwest; and Del Costello in the west. "These moves were made to reflect the growth of our company," explains Smith. "Our volume has almost doubled in the past two years to the point that some regions are registering sales volumes that are equivalent to what the company did as a whole just a few years ago." In London last summer, Smith noted that the January-June 1977 sales figures were just about equal to the company's total 1974 volume.

"My impression is that the industry is moving very rapidly toward an almost total \$7.98 price structure." — Walter Yetnikoff

"As a result, we had and continue to have a need for the highest calibre of field management to handle the growth."

By the time of the London convention, the company was able to announce a volume increase for January to June, 1977 that was 50% over that for 1976. A string of record-breaking sales months stretching back to May, 1973, and ultimately, the now-

Lundvall Forecasts Continued Rapid Growth For CBS

(continued from page 22)

go back into the studio recently. Despite the fact that the extra studio time was going to subtract a larger chunk of money from his eventual album royalties, the artist followed Lundvall's advice.

Similarly, the CBS Records president notes, artists generally have the contractual power to name the singles that will be released from their albums. However, he comments, "in almost every case, we can bring influence to bear on him because of the nature of our personal relationships."

Open-Door Policy

One of the biggest advantages for an artist of belonging to CBS family, Lundvall says, is that "the artist can talk to anybody in the company they want to . . . There are other companies that are not quite as large that are far less personal, and small companies that don't have as much contact with artists." In addition, Lundvall points out that CBS provides a "significantly higher" amount of dollar support for artists than other labels do, and usually commits itself to produce more than one LP for each act it signs. "It (dollar amount) is much higher than it was five years ago," he states.

Before the company makes any profits on a new act, Lundvall indicates, it will typically sink \$200,000 into the group to cover recording, touring and marketing costs. Even if the first album fails to break even, though, CBS will stick with artists whom its staff believes in until success has been achieved. Artists with whom this approach has paid off include such stars as Boz Scaggs, Dave Mason, Billy Joel and Ted Nugent.

An unfortunate byproduct of this liberal attitude and also of CBS' very size and success, Lundvall says, is that some artists and their managers come to the company with unrealistic expectations. "People are much too greedy today," he remarks, adding that the level of expectation in monetary terms should not vary with the size of the company.

Will the resounding successes of 1976 and 1977 repeat themselves through the balance of the '70s and into the '80s? "Based on the bullish vitality we are experiencing," Lundvall concludes, "I feel confident that the next five years will mark one of the most exciting and adventurous growth periods in the recent history of our industry, as well as for CBS Records."

historic billion-dollar prediction.

"There's nothing you can't do with the right kind of plan to accomplish your goals," Smith says confidently. "For 1978, we've set targets that are way above our achievements of 1977, and we expect to get there. We'll be there with innovations that will make 1978 the greatest year in the history of the industry."

In 1977, CBS Records Division achieved a total of 20 platinum albums, 39 gold albums, one platinum single and seven

gold singles. That compares with a total of 11 platinum records and 42 gold records recorded by the division in 1976.

Already, there are indications that another record breaking year is in sight, with "The Winning Season/Superstars marketing/sales campaign proving itself "enormously successful into the current year," according to Smith.

Alexenburg Is Proud Of Team That Built Epic, Portrait & The CBS Associated Labels

(continued from page 24)

such, one of the greatest challenges for Tony Martell is that each label should be independent of each other and each label should be growing independently through the CBS Records distribution arm."

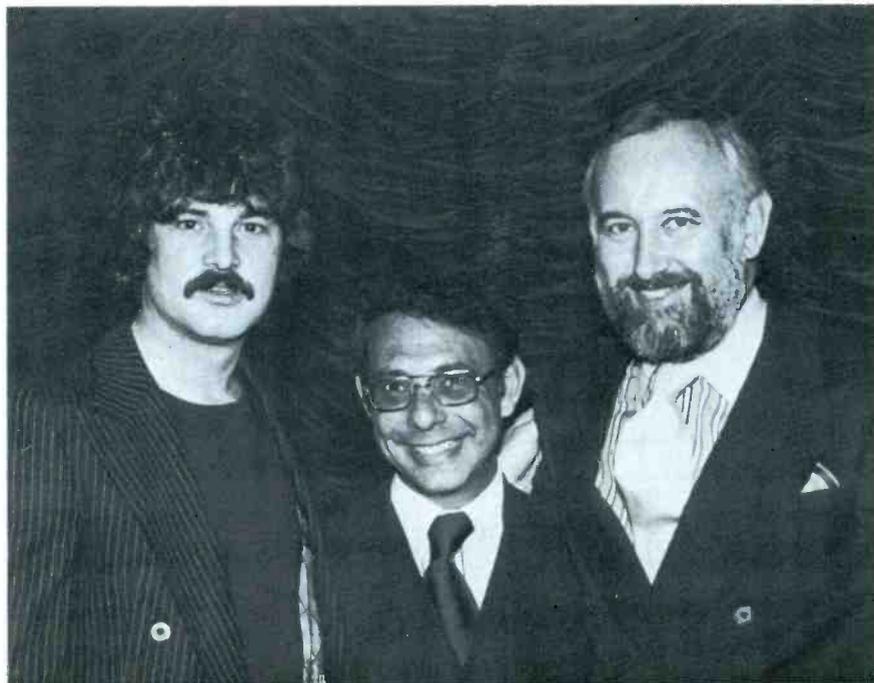
Because of that growth and the expected performance levels of Epic and Portrait, Alexenburg is highly optimistic as 1978 unfolds. "I'm looking at the product releases and the marketplace — radio seems to be loosening up a little bit, I'm pleased to see — and from my vantage point, I look for 1978 to be an even bigger year than 1977."

New Names

"We have the task of sustaining breakthroughs from 1977 to 1978 like Heatwave and Cleveland International's Meat Loaf. And there'll be many new names," he promises. "We will continue to sign new artists and be proud of the fact that we do the best job of artist development as a records group of any group of labels in the business."

"This feeling is attributable to the confidence amongst our people that they can deliver for the artists that they sign. The A&R department has confidence in the marketing department, so that, given the right product, they're going to bring it further than anybody will bring their artists. It's something that I'm quite proud to be associated with and to watch."

"Our entire organization can take great pride in the ability to build E/P/A and all its



Pictured (l-r): Burton Cummings, Harris and Lundvall

diverse elements. To be successful in this regard is a Herculean task that the entire CBS Records organization takes great pride in."

In 1978, Alexenburg foresees a continued expansion to accommodate the achievements that are on the horizon. "We must expand in order to be able to service this increased amount of product that we anticipate. We're at the stage now where we face an important release program every month; and every record that leaves here, leaves here with a marketing campaign of great strength. This is a tribute to Jim Tyrrell and his staff."

Specifically in the new year, Alexenburg sees an increasing contribution made by artist development, a department inaugurated by Epic in 1977 under the direction of Al DeMarino. "In 1978, tours will be tougher, dates more expensive, and Al's contribution will be that much more vital. It's simply costing a lot more to do business today than it ever has before, and 1978 will continue that trend."

But amidst the forecasting, Alexenburg is hesitant to pinpoint any sales projections. "When we started Portrait," he explains as an illustration, "we looked to have a forecast that was reasonable within the product that we delivered. We delivered more product and our sales tripled the forecast. This scenario could well apply this year to either Epic or the Associated Labels family."

There seems to be no limit to the accomplishments that could be racked up by the E/P/A roster of labels and artists and staff before 1978 ends. And Alexenburg is quick to point out that this picture of optimism is well-grounded in a tradition that is rapidly becoming the envy of the record industry. "I want to make it clear that I'm well aware that not everything that we released went to the top of the charts. But, I think that if you asked any record company president their goals for being able to break artists, they would be happy if they could say they broke three artists past the 300,000 unit sales mark in one year. Well, at Epic alone there may be six or seven that we did in 1977. The same number probably applies to the Associated Labels, and let's not forget Portrait's success with Burton Cummings as a solo artist."

"We'll remain as hot as we are this year," Alexenburg promises, "maybe even hotter. And we'll continue to be of service to each and every artist we're associated with, whether they're selling seven million records or seven. You can bet on that."

'77: Multi-Platinum

(continued from page 21)

some of his new music, and it is marvelous. I expect that we will have a very good year."

Dempsey, for his part, has developed goals to insure Ellis' forecast. "My goal is to become better at what we do in terms of utilization of our account structure more intelligently. We'll have to see more efficiency in our advertising, more sophisticated marketing techniques, and develop an ability for reading the marketplace quicker."

"We can't stay in the traditional audience structure for many of our artists because music audiences are expanding, and we'll have to create still new audiences for records. To help accomplish that, we'll continue our new artist development concept. Our success factor has been overwhelming in that regard and goes back to the fact that we have better music by more artists, new or superstar, to offer the public, and that's the bottom line."

"With people like Ron McCarrell (merchandising), Bob Sherwood (promotion), Arma Andon (artist development) and Hope Antman (publicity) working with the creative people in A&R who are administered by Mickey Eichner (east coast) and Mike Dilbeck (west coast), we've probably got the finest people that I can remember in years heading up departments at Columbia Records. And if that don't spell success . . ."



Columbia recording group Blue Oyster Cult.

PROMOTION IN MOTION



PLAYER AT KHJ — The members of Player took time out recently to visit Los Angeles radio station KHJ. Pictured above at KHJ are (l-r): (standing) Jason Minkler, RSO Los Angeles promotion; Paul Palmer, Player's manager; Peter Beckett, Player; Bobby Ocean, KHJ; John Friesen, Player; Wayne Cool, Player; and J. C. Crowley, Player. (Seated) Bob Smith, RSO national promotion director; Debbie Avison, KHJ music director; John Sebastian, KHJ program director; Ron Moss, Player; Sian McNamara, KHJ.

Panelists And Sessions Announced For Secondary Radio Conference

LOS ANGELES — Planners for the Southeast Secondary Radio Conference have announced the sessions and panelists for the two-day seminar to be held Feb. 3-4 in Birmingham, Ala.

Five meetings are slated for the first day. Jim Loupas of Jim Loupas Associates in Chicago will moderate the Engineering session; Richard Chemel of Los Angeles will lead the AOR meeting; 20th Century Records' vice president of national promotion, Len Beer, will moderate the Sales & Research meeting; Jerry Rogers, station manager at WSGA in Savannah, Ga., will lead the General Programming session;

and the General Promotion meeting will be moderated by Jim Jeffries, director of national promotion for Epic Records.

Second Day

The second day of seminars will feature four meetings. The General Managers meeting will be moderated by Bob Baron of Smith Broadcasting in Huntsville, Ala.; the Small Markets meeting will be lead by John Shomby, WKXX program director in Birmingham; the Career Builders session will be led by Anti/Muscolo Promotions' Don Anti; and the General Record and Radio meeting will be moderated by Tony Muscolo, also of Anti/Muscolo Promotions.

STATION BREAKS

Bill Garcia has left **WXLO (99-X)** in New York. He moves to **KNUS**, Dallas. **Dave Collins**, midday jock at 99-X, has also moved to **KNUS**. **Kelly West** has moved from PD spot at **WNOK** to the PD spot at **WROV**, Roanoke. **Jim Brown** has left **WOKY**, Milwaukee.

Michael Walterkotte has been named director of advertising and promotion at **WLS** in Chicago. **Beau Rainer** is the new PD at **WZZP**, Cleveland. He replaces **Bob Payton**.

Congratulations to **Phil Redo** who was recently named program director at **WLOR** in Orleans, Mass. Phil is trying to initiate a format change and is looking for some catalog product to build his library up.

Benjamin Cain, former PD of **KAKC** in Tulsa, is the new PD at **WSNY** in Jacksonville. **Susan Howe** has been promoted to the position of operations assistant at **WLW** in Cincinnati. **Don Cox** has left **KHJ**, Los Angeles.

Congratulations to **Randy Jay** who has been promoted to music director at **KTLK**



FLACK AT WPIX — Atlantic recording artist **Roberta Flack** taped a recent interview at **WPIX-FM** in New York. Pictured at the studio after the taping for **WPIX**, who conducted the interview; Flack; and **Neil McIntyre**, **WPIX-FM** program director.

in Denver. **Randy** also handles the 9-midnight shift.

Coyote McCloud is the new 6-10 jock at **WMAK**, Nashville. He comes to **WMAK** from **WQXI**, Atlanta. **Mona Rivera** has joined the news staff at **WNEW** in New York. **Lee Malcolm** is the new music director at **WIRL** in Peoria. **Linda Horowitz** has been named operations assistant at **WABC**, New York. Linda will coordinate the station's public affairs programs.

KLOL, Houston is looking for a new jock. They want someone with recent AOR experience. No calls. Send resumes and tapes to: **J. McCauley** at P.O. Box 1520 Houston, 77001.

New PD at **WMC** in Memphis is **John Wagner**. He comes from **KTSA** in San Antonio. **Sonny Fox** is now programming both **WYSP** and **WKTU** in Philly and New York, respectively. He will work out of **WYSP**.

KDOX PD **Bob Denver** has resigned. **Jo Jo Kincade** is the new assistant PD and 6-9 pm jock at **WVBF** in Boston. **Cash Box** welcomes a new reporting station to our R&B roster, **OK-100** in Washington. **Marshall Phillips** is the new news anchorman for 5-6 pm at **KMET** in Los Angeles. Here's an interesting bit of info from **Jose Diaz**, PD at **WBLM**. **WBLM** in Lewiston-Arburn, Maine apparently incorporates various "nations" into its station I.D., which to natives in Maine are all legitimate cities. The I.D. is phrased as follows: **WBLM-FM**, serving Lewiston-Arburn and greater "Sweden," "Poland," "China," "Norway," "Mexico," etc.

scott anderson & ken kirkwood

CAPTIVE AUDIENCE — The record industry has often found that captive audiences like the U.S. Armed Services make excellent record markets. One reason might be that the vast range of products that compete for the leisure dollar are not always available to these potential record buyers. And no audience, of course, is more captive than the nation's prison population, consisting of hundreds of thousands of inmates who are chronically culture-starved.

No mass effort has apparently been made to tap this market, but the potential is evident at the Southern Michigan State Prison in Jackson, where a former promotion man, **Roderick "Johnny" Johnson**, programs a closed-circuit radio station, **WOLA**. Known within the walls as "the station that rocks on the rock," **WOLA** has adopted an R&B/jazz format. **Johnson**, who says the prison store does a brisk cassette business, is looking for label support. Aside from potential sales within the joint, the opportunity exists to create a market among ex-cons as well.

ON THE STREET — **Hilly Kristal** was in England last week, scouring up new punk bands for the U.S. market . . . Some Warner Brothers personnel, Jewish and otherwise, are revolted by the Sex Pistols' "Belsen is A Gas." Not that the single will ever be released in the U.S. . . . **Frank O'Toole** joins promotion and publicity team at Tomato Records in New York . . . **Lynn Gilbert** recently left national secondaries slot at Amherst. National director of marketing **Barry Lyons** resigned last week. Says Lyons, "I'm going where the weather fits my clothes." More Amherst personnel changes may follow . . . **Sue O'Neil**, a five-foot-tall DJ at **WGCL**, Cleveland, has taped a retort to **Randy Newman's** "Short People." So has **Kevin O'Neill** of **WROV**, Roanoke, Virginia. The "Tall People" song on **WROV**, segued to the Newman tune, goes: "They got arms like gorillas and long hairy toes. When you're standing beside 'em you got to look up their nose." A number of station bannings, of course, have only helped promote "Short People" . . . Look for a reorganization of E/P/A promotion force over the next week . . . "You can't get anywhere just paying a distributor to work your product," notes one national promotion man. "When I go into a town, I try to do something, anything, that is a little unique. Find out what the local guy likes, a special record, or a sweater, or his favorite restaurant. Everybody's giving him cash." Concludes the source, "Motivating the promotion man today is the key." **mark mehlner**

FCC Hearing Set On N.M. Station's Alleged Conflict-Of-Interest

WASHINGTON, D.C. — The FCC will hold hearings on the license renewal application of **E. Boyd Whitney**, owner of **KRZE** and **KRAZ-FM** in Farmington, New Mexico. The hearing will focus on charges that Whitney's stations threatened "not to play records of artists whose agents booked them with promoters other than the licensee." (**Cash Box**, December 31, 1977).

Whitney has denied that he has not acted in the public interest, and said he believed the inquiry resulted from complaints by a local disaffected concert promoter.

Barclay Named Editor

WASHINGTON, D.C. — **Sandi Barclay** has been named editor of "Radioactive," the monthly radio publication of the National Association of Broadcasters. She was formerly promotion assistant at **WRC/WKYS**-radio, Washington, D.C., and promotion and public affairs director at **WEAT-AM-FM** and **WEAT-TV** (now **WPEC-TV**), West Palm Beach, Fla.

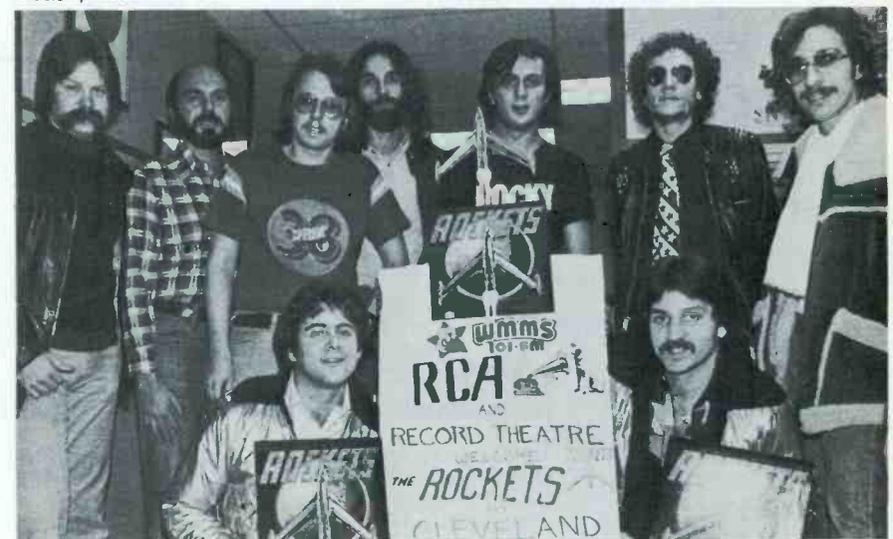
Radio Research Firm Formed In New York

NEW YORK — **Music Communications Consultants Inc.**, a new research and consulting firm, has been formed as a division of **Al Ham Productions Inc.**

Ham currently consults **Capital Cities' WPAT**, for which he is creating a series of "beautiful music" recordings. **Music Communications Consultants** will be located at 90 Morningside Drive, N.Y. 10027. The phone number is (212) 866-1234.

Rock Roots Radio Show Ready For Syndication

LOS ANGELES — **Rock and Roll Roots**, a weekly three hour radio show which traces the progression of the hits from the '50s and '60s to the present, is now available for worldwide syndication through **Grace Gibson Radio Productions Pty Limited** in Australia. The distribution agreement between **Rock and Roll Roots, Inc.** and **Grace Gibson** guarantees that the show will be made available worldwide — wherever there is an English language broadcast service.



BLAST OFF! — To promote the debut album of **Tortoise Records** recording group **The Rockets**, **RCA Records**, which distributes their "Love Transfusion" LP, recently launched a promotion in Cleveland which featured radio and Record Theatre shops' participation, the giveaway of a 1957 Oldsmobile Rocket 88, and an appearance by the group at the Agora. Standing (l-r) are **Gary Lazarro**, **The Rockets' manager**; **Bob Beranato**, **RCA's manager of artist relations**; **John Gorman**, program director of **WMMS-FM**; **Jim McCarty** of **The Rockets**; **Kid Leo**, musical director of **WMMS**; **The Rockets' Johnny "B"**; and **Dan Garfinkle**, **WMMS** promotion manager. Kneeling (l-r) are **Rick Ungar**, vice president of **Tortoise**; and **Dave Loncao**, promotion man for **RCA**.

FM ALBUM CHART

TW	WKS	Actv. Reg.	TITLE	ARTIST	LABEL	CB LP Chart Pos.	PRIME CUTS
1	4	N	Running On Empty	Jackson Browne	Asylum	8*	Various
2	10	N	Out Of The Blue	ELO	Jet	12	Turn To Stone, Thunder, Standing In
3	16	N	The Stranger	Billy Joel	Columbia	10*	Italian Rest, Just The Way, Moving
4	11	N	News Of The World	Queen	Elektra	3*	Rock You, Champions, Who Neds You, It's Late
5	9	N	Foot Loose & Fancy Free	Rod Stewart	WB	4	Hot Legs, You're Insane, In My Heart, Title
6	11	N	Street Survivors	Lynyrd Skynyrd	MCA	24	That Smell, I Never Dreamed, Got That Right
7	8	N	Slowhand	Eric Clapton	RSO	18*	Cocaine, Sally, Peaches, The Core
8	4	N	Don Juan's Reckless Daughter	Joni Mitchell	Asylum	23	Various
9	13	N	Point Of Know Return	Kansas	Kirshner	17*	Dust, Paradox, Lightning's, Title
10	15	N	Aja	Steely Dan	ABC	15	Black Cow, Deacon, Home, Peg
11	7	N	Down Two Then Left	Boz Scaggs	Columbia	19	1993, Hard Times, Still Falling
12	9	N	My Aim Is True	Elvis Costello	Columbia	48	Working Week, Miracle Man, Alison, Detectives
13	4	N	Draw The Line	Aerosmith	Columbia	11*	Hand That Feeds, Kings And Queens, Title
14	13	N	Eddie Money	Eddie Money	Columbia	95	Two Tickets, You've Really Got, Hold On
15	16	N	Simple Dreams	Linda Ronstadt	Asylum	7	Poor, Bayou, Carmelita, Dice
16	16	N	French Kiss	Bob Welch	Capitol	27	Sentimental, Ebony, Mystery
17	14	N	Little Criminals	Randy Newman	WB	29	Short, Einstein, Germany, Coppers
18	—	N	Infinity	Journey	Columbia	—	
19	—	N	Cats On The Coast	Sea Level	Capricorn	99*	Your Secret, Storm Warning, Title
20	8	N	The Grand Illusion	Styx	A&M	13*	Come Sail Away, Fooling Yourself
21	6	1,3,5	Bat Out Of Hell	Meat Loaf	Epic	80	Paradise, Words, Revved Up, Title
22	8	1,4	Manorisms	Wet Willie	Epic	135	Street Corner, Rain Man, One Track Mind
23	17	1,4,5	Seconds Out	Genesis	Atlantic	74	Squonk, I Know What, Cinema Show, Los Endos
24	10	1,4,5	Spectres	Blue Oyster Cult	Columbia	127	Godzilla, Leather, Fireworks, Love The Night
25	5	1,5	All 'N All	Earth, Wind & Fire	Columbia	6	
26	—	N	Endless Wire	Gordon Lightfoot	WB	85*	Daylight Katy, Hangdog Hotel, Dreamland
27	—	N	Quarter Moon In A Ten Cent Town	Emmylou Harris	WB	97*	Easy From Now On, To Daddy, Burn That Candle
28	16	N	Rumours	Fleetwood Mac	WB	2	Various
29	8	1,4,5	Touch And Gone	Gary Wright	WB	137	Night Ride, Title
30	—	1,5	White Hot	Angel	Casablanca	154*	Winter Song, Stick Like Glue, Flying
31	5	1,5	Tom Petty And The Heartbreakers	Tom Petty	Shelter	106	Breakdown, Fooled Again, Strangered
32	1	1,2,3	Mama Let Him Play	Doucette	Mushroom	—	Title
33	—	1,4	Room Full Of Blues	Room Full Of Blues	Island	—	
34	6	1,2,5	Broken Heart	The Babys	Chrysalis	62	Isn't It Time, Silver Dreams
35	8	1	Works Volume II	ELP	Atlantic	59	Tiger, Brain Salad
36	7	1,3,5	Rick Danko	Rick Danko	Arista	110	Java Blues, Small Town Talk
37	7	1,4,5	Putting It Straight	Pat Travers	Polydor	111*	Life In London, Dedication
38	1	4,5	"Saturday Night Fever"	Various	RSO	1*	Stayin' Alive
39	11	4	Moonflower	Santana	Columbia	70	She's Not There, Black Magic
40	9	1,5	Heroes	David Bowie	RCA	134	Joe The Lion, Beauty, Title

KEY FOR FM LP CHART 1 - NORTHEAST REGION 2 - SOUTHEAST REGION 3 - MIDWEST REGION 4 - CENTRAL REGION 5 - WESTERN REGION N - NATIONAL AIRPLAY

- NORTHEAST REGION** — WNEW-FM (New York), WLIR-FM (Long Island), WPLJ-FM (New York), WBAB-FM (Long Island), WOUR-FM (Utica), WGRQ-FM (Buffalo), WCCC-FM (Hartford), WPLR-FM (New Haven), WUSB-FM (Stony Brook), WBCN-FM (Boston), WCOZ-FM (Boston), WBLM-FM (Maine), WMMR-FM (Philadelphia), WYSP-FM (Philadelphia), WIOQ-FM (Philadelphia), WYDD-FM (Pittsburgh), WSAN-FM (Allentown), WHFS-FM (Washington)
- SOUTHEAST REGION** — WKIS-FM (Atlanta), WINZ-FM (Miami), WKDA-FM (Nashville), WMC-FM (Memphis), WNOR-FM (Norfolk), WAIV-FM (Jacksonville)
- MIDWEST REGION** — WXRT-FM (Chicago), WKQX-FM (Chicago), WJKL-FM (Chicago), WABX-FM (Detroit), WMMS-

- FM (Cleveland), WCOL-FM (Cleveland), WLVO-FM (Columbus), KSHE-FM (St. Louis), KADI-FM (St. Louis), WLAV-FM (Grand Rapids)
- CENTRAL REGION** — KXEW-FM (Dallas), KFWD-FM (Dallas), KLOL-FM (Houston), KPFT-FM (Houston), KBPI-FM (Denver), KAZY-FM (Denver), KRST-FM (Albuquerque)
- WESTERN REGION** — KLOS-FM (Los Angeles), KWST-FM (Los Angeles), KMET-FM (Los Angeles), KNAC-FM (Long Beach), KNX-FM (Los Angeles), KEZY-FM (Anaheim), KSJO-FM (San Jose), KOMA-FM (San Jose), KZAM-FM (Seattle), KZEL-FM (Eugene)

Executives On The Move

(continued from page 12)



Wood **Burns** **Fiorentino** **Bresler**

1964, he joined Stark Records as their Cleveland branch manager, and several years later was appointed vice president of North American Music. From 1972 to 1976, he was the owner-operator of a Music Grotto store in Ohio. In 1976 he joined Transcontinent as the manager of the 25,500-square-foot Record Theater in Buffalo.

Witte Named At Owens — Jim Owens Productions, has announced the appointment of Bob Witte as senior executive vice president for the television productions company and president of Jop Music Co. (ASCAP) and Pointed Star Music (BMI). Prior to joining Owens in October of 1976 as an independent promotion man, Witte was an International Finals Rodeo Champion Barrelman.

Wood Appointed — James Wood has been promoted from branch marketing coordinator to the position of WEA Atlanta regional field sales manager. He has been with WEA since the company's inception in 1971. Prior to his appointment as marketing coordinator, he was a salesman for WEA in Nashville and the company's southeast country music sales and promotion representative.

Changes At Elektra/Asylum — Elektra/Asylum Records has announced several additions to its promotion staff. Scott Burns has been appointed local promotion representative/Los Angeles. He has been with E/A for one year as college promotion representative, and local promotion representative/San Diego. John Hughes has joined E/A as local promotion representative covering southeastern Texas including San Antonio and Houston. He was formerly with MCA Records as local sales representative in the Houston area. Danny O'Brien is the new E/A local promotion representative for the Dallas area. He was formerly Dallas sales representative for Phonodisc, and worked in radio as program director of KRLY.

Fiorentino Named At Polydor — Joe Fiorentino has been appointed the Philadelphia area promotion manager for Polydor Incorporated. For the past three years, he was marketing coordinator for WEA Philadelphia. Previous to that, he was the Philadelphia promotion manager of Warners.

Regional Appointments Announced — WEA's Atlanta regional branch office announced the following appointments: Jack Klotz, WEA Atlanta branch buyer, has joined the Atlanta branch sales staff. Prior to his joining WEA four years ago, Klotz was with Ton Distributors in Miami. Lonnie Pleasants, warehouse manager, replaces Klotz as the Atlanta branch buyer. Prior to joining WEA five years ago, Pleasants had a background in record retailing. Geri Luckie, who has been with WEA for four years, has been promoted from junior sales and inventory person to the position of black merchandiser. Lane Biggs, who has been with WEA for three years (most recently in charge of the mail room), has been promoted to the position of inventory and display person.

New Appointments At WEA — Warner-Elektra-Atlantic Corp. announced the following appointments: Lew Patrick as manager of home office and central returns systems, and Jose Guzman as manager of branch systems. Patrick, a 25-year veteran of the data processing industry, spent the past two and a half years with WEA developing the firm's new central-returns system while working on the home office and branch systems. Guzman, a 12-year veteran in data processing, has been with WEA for the past one and a half years working on both home office and branch systems. Previously he was with Datsun for three and a half years as a systems programmer.

**For bringing Janis Ian to our label,
and for the part you played
in her worldwide success,
we thank Herb Gart
and the Rainbow Collection.**

Columbia Records.

MOST ADDED FM LPs



ART GARFUNKEL
Watermark
Columbia
(30 Stations)



GORDON LIGHTFOOT
Endless Wire
Warner Bros.
(16 Stations)



EMMYLOU HARRIS
Quarter Moon In A Ten Cent Town
Warner Bros.
(15 Stations)



SANFORD AND TOWNSEND
Duo-Glide
Warner Bros.
(14 Stations)



WARREN ZEVON
Excitable Boy
Asylum
(13 Stations)

WNEW-FM — NEW YORK — Tom Morrera
Taj Mahal
Journey
Sea Level
Starz
Warren Zevon
Aztec Two Step
Horslips
The Godz
Lonnie Donegan
Sanford and Townsend
The Sweet
Denne and Gold
WPLJ-FM — NEW YORK — Gloria Ehrenfeld/Kathy Young
Wet Willie
WBAB-FM — LONG ISLAND — Bernie Bernard
Aztec Two Step
Art Garfunkel
Gordon Lightfoot
Sanford and Townsend
Lonnie Donegan
Willie Loco Alexander and The Boom Boom Band
Hawkwind
Status Quo
WLIR-FM — LONG ISLAND — Denis McNamara/Larry Kleinman
Angel
Gordon Lightfoot
Sanford and Townsend
Taj Mahal
Emmylou Harris
Ronnie Montrose
Aztec Two Step
Warren Zevon
Geils (45 B side)
WJKL-FM — CHICAGO — Wally Lelsering/Tom Marker
Herb Alpert/Hugh Masekela
Willie Loco Alexander and The Boom Boom Band
Hoyt Axton
Taj Mahal
Sanford and Townsend
Emmylou Harris
Ronnie Montrose
Rico
Status Quo
Waylon Jennings and Willie Nelson
Gordon Lightfoot
Ray Charles
The Real Kids
Ernie Krivda
Stanley Cowell
WXRT-FM — CHICAGO — Bob Gelms
Michael Johnson
Hawkwind
Horslips
Journey
Waylon Jennings and Willie Nelson
Gordon Lightfoot
Emmylou Harris
Taj Mahal
Eno (imp)
KEZY-FM — LOS ANGELES — Larry Reisman
Katy Moffatt
Ronnie Montrose
Lonnie Donegan
Jericho Harp
Sea Level
Saturday Night Fever (soundtrack)
Art Garfunkel
War
Gordon Lightfoot
Emmylou Harris
Starz
KMET-FM — LOS ANGELES — Jack Snyder
Joni Mitchell
Jay Ferguson
KNX-FM — LOS ANGELES — Michael Sheehy
George Benson
Art Garfunkel
Warren Zevon
Bob James
Andrew Gold
Cory Wells
Jericho Harp
Paul Parrish
Albert Hammond
Millington
Kansas (45)
Natalie Cole (45)
KWST-FM — LOS ANGELES — Charlie Kendall
Angel
Bob Weir
Meat Loaf
Van Halen (45)
KNAC-FM — LONG BEACH — Bill Clay
Journey

Crack The Sky
The Scorpions
Kayak
WIOQ-FM — PHILADELPHIA — Helen Leicht
Starz
Gordon Lightfoot
Taj Mahal
Lonnie Donegan
Crack The Sky
Warren Zevon
Art Garfunkel
Sanford and Townsend
Emmylou Harris
Muddy Waters
WMMR-FM — PHILADELPHIA — Jerry Stevens
Sanford and Townsend
David Bowie (Now)
Art Garfunkel
WYSP-FM — PHILADELPHIA — Matthew Clenott/Sonny Fox
Sanford and Townsend
Journey
Art Garfunkel (45)
WABX-FM — DETROIT — Joe Krause
Journey
Sanford and Townsend (45)
Art Garfunkel (45)
KMEL-FM — SAN FRANCISCO — Tom O'Hair
Emmylou Harris
Art Garfunkel (45)
Van Halen (45)
KSAN-FM — SAN FRANCISCO — Beverly Wilshire
Eno (imp)
Phil Manzanera and 801 (imp)
Paul Kosoff
Starz
The Scratch Band
Willie Loco Alexander and The Boom Boom Band
ART Garfunkel
Van Halen (45)
WHFS-FM — WASHINGTON D.C. — Dave Einstein
Warren Zevon
Waylon Jennings and Willie Nelson
Crack The Sky
David Bowie (Now)
Lonnie Donegan
Muddy Waters
Fenton Robinson
Emmylou Harris
Taj Mahal
George Benson
Dennis Linde
Herb Alpert/Hugh Masekela
WCOZ-FM — BOSTON — Beverly Mire
Journey
Sanford and Townsend
Art Garfunkel
Cory Wells
Angel
Tom Petty and The Heartbreakers
Geils (45 B side)
KFWD-FM — DALLAS — Tim Spencer
Clover
Gordon Lightfoot
Valentine
Detective
Tomita
The Scorpions
Angel
KADI-FM — ST. LOUIS — Pete Parisl
Art Garfunkel
Sanford and Townsend
George Benson
The Intergalactic Touring Band
Emmylou Harris
KSHE-FM — ST. LOUIS — Ted Habeck
Starz
Van Halen (45)
WYDD-FM — PITTSBURGH — Steve Downes/Jack Robinson
Crack The Sky
Doucette
Cory Wells
Art Garfunkel
Clover
KL0L-FM — HOUSTON — Sandy Mathis/Jackie McCauley
Art Garfunkel
Horslips
Emmylou Harris
Third World
Hoyt Axton
Waylon Jennings and Willie Nelson
KPET-FM — HOUSTON — Collin Kellman
Herb Alpert/Hugh Masekela
The Hometown Band

George Benson
Taj Mahal
Ronnie Montrose
Lonnie Jordan
Gabriel Bondage
Gary Burton
Pablo Live (various)
The Verve Jazz Series
WMMS-FM — CLEVELAND — Kid Leo/John Gorman
Angel
Warren Zevon
Starz
Sanford and Townsend
The Godz
Emmylou Harris
Ronnie Montrose
KAZY-FM — DENVER — Chris Kane/Bob Carter
Gordon Lightfoot
Sea Level
Sanford and Townsend
Art Garfunkel
Van Halen (45)
KBPI-FM — DENVER — Jean Valdez
Art Garfunkel
Gordon Lightfoot
KZAM-FM — SEATTLE — Jon Kertzer
George Benson
Taj Mahal
Waylon Jennings and Willie Nelson
Aztec Two Step
Herb Alpert/Hugh Masekela
Art Garfunkel
Warren Zevon
Hoyt Axton
The Hometown Band
Fenton Robinson
Brian Bowers
Sonny Rollins
Roy Haynes
Lonnie Donegan
WINZ-FM — MIAMI — Dave Souza
Bo Hansson
Starz
Gordon Lightfoot
Journey
Warren Zevon
Art Garfunkel
WGRQ-FM — BUFFALO — John Velchoff
Gordon Lightfoot
Sanford and Townsend
Starz
Horslips
Journey
Art Garfunkel (45)
The Bee Gees (45)
KOME-FM — SAN JOSE — Dana Jang
Ronnie Montrose
Emmylou Harris
Horslips
Van Halen (45)
KSJO-FM — SAN JOSE — Paul Wells
Warren Zevon
Muddy Waters
Kayak
Crack The Sky
The Real Kids
WCOL-FM — COLUMBUS — Gus Evans
Warren Zevon
The Godz
WLVO-FM — COLUMBUS — Steve Runner
Horslips
Clover
Starz
Close Encounters of the Third Kind (soundtrack)
The Godz
WMC-FM — MEMPHIS — Ron Olson
Warren Zevon
Gordon Lightfoot
Emmylou Harris
Horslips
The Bee Gees (45)
Bill Withers (45)
Art Garfunkel (45)
WKDA-FM — NASHVILLE — Jack Crawford/Clark Rogers
Art Garfunkel
Journey
Grover Washington Jr.
Emmylou Harris
George Benson
WAIV-FM — JACKSONVILLE — Jamie Brooks
Art Garfunkel
Prism
Sea Level
George Thorogood and The Destroyers
The Voltage Brothers

WSAN-FM — ALLENTOWN — Rick Harvey-FM — Art Garfunkel
Art Garfunkel
Gordon Lightfoot
Jay Ferguson
Horslips
The Motors (imp EP)
April Wine (45)
KZEL-FM — EUGENE — Stan Garrett
The Hometown Band
Ronnie Montrose
Gordon Lightfoot
Room Full Of Blues
Hoyt Axton
Billy Hays
Lonnie Donegan
Crack The Sky
Art Garfunkel
WBLM-FM — PORTLAND — Jose Diaz
McCoy Tyner
Pat Metheny
Art Garfunkel
Taj Mahal
Emmylou Harris
Herb Alpert/Hugh Masekela
Aztec Two Step
WNOR-FM — NORFOLK — Ron Reger
Art Garfunkel
Gordon Lightfoot
Jay Ferguson
WOUR-FM — UTICA — Tom Starr
Alessi
Warren Zevon
Willie Loco Alexander and The Boom Boom Band
Sanford and Townsend
Journey
Emmylou Harris
Art Garfunkel
Gordon Lightfoot
Lonnie Donegan
Millington
Van Halen (45)
Linda Lewis (45)
Larry Wallace (45)
The Tom Robinson Band (imp 45)
Ian Dury (imp 45)
WLAV-FM — GRAND RAPIDS — Doc Donovan
Emmylou Harris
Art Garfunkel
Waylon Jennings and Willie Nelson
Barefoot Jerry
The Hometown Band
Unicorn
Aztec Two Step
Tomita
Clover
Fandango
Billy Cobham
Ronnie Frye
KRST-FM — ALBUQUERQUE — Bill Stambaugh
Art Garfunkel
Waylon Jennings and Willie Nelson
Horslips
WUSB-FM — STONYBROOK — Jimmy Lieblich
Alessi
The Hometown Band
Art Garfunkel
Third World
The Savoy Jazz Series
Chico Freeman

Campbell Added To Cable Series

LOS ANGELES — Six Glen Campbell specials have been added to the programming series being assembled by International Home Entertainment, Inc., exclusively for placement with cable systems. The completed shows, "Glen Campbell and Friends," were produced and directed in Britain by Terry Hughes, now head of variety programming for BBC, and have never been aired in the U.S.

Each 50-minute program features Campbell with one guest, including Helen Reddy, Jimmy Webb, Anne Murray, Wayne Newton, Seals And Crofts and David Gates. The emphasis is on music, and songs associated with artists are spotlighted.

Columbia Records extends
its heartiest congratulations to
The Emotions and Earth, Wind & Fire
for capping off a brilliant year
with the American Music Awards.

Our thanks to the
awards committee for their
recognition of "Best of My Love" as
Best Soul Single, and for their
selection of Earth, Wind & Fire
as Best Soul Group.

"Best of My Love" produced by Maurice White for Kalimba Productions
Co-produced by Clarence McDonald

Exclusive representation for The Emotions:
Joseph Hutchinson in
association with Cavallo/Ruffalo
Management, Beverly Hills, California



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Exclusive representation for Earth, Wind
& Fire: Cavallo/Ruffalo Management
Beverly Hills, California

Playlist Highlights contain the following information:
Number One Song, with last week's position;
New Numbered Additions;
New Hitbounds (*): records receiving highest frequency of rotation for current product without attaining numbered positions;
New Part-Time Records ()**: 'LP cut' rotations: day-only and night-only play;
Prime Movers; and
Debuts: records moving from hitbound or part-time rotations into numbered positions.

WCUE — AKRON
 1-1 — Queen
 38 — Little River Band
 39 — Johnny Rivers
 40 — George Duke
 *Abba
 *Eric Clapton
 *Rita Coolidge
 *Steely Dan
 *Art Garfunkel
 9 To 3 — Bee Gees
 21 To 17 — Dan Hill
 25 To 20 — E,W,F
 37 To 26 — Heatwave

WTRY — ALBANY/TROY
 1-1 — Bee Gees
 *Rita Coolidge
 *Meco
 *Johnny Rivers
 15 To 8 — Dan Hill
 *16 To 10 — Samantha Sang
 17 To 12 — Odyssey
 22 To 17 — Little River Band
 29 To 20 — Andy Gibb
 Ex To 28 — Gary Wright
 Ex To 30 — Heatwave

WANS — ANDERSON
 3-1 — Queen
 *Kansas
 *Bee Gees — night fever
 *Art Garfunkel
 *Gene Cotton
 9 To 5 — Bee Gees
 10 To 6 — Raydio
 13 To 8 — Samantha Sang
 17 To 13 — Con Funk Shun
 19 To 14 — Wet Willie
 21 To 17 — Chic
 26 To 21 — Odyssey
 27 To 15 — Heatwave
 30 To 23 — Dan Hill
 31 To 25 — Donna Summer
 32 To 28 — Johnny Rivers
 Ex To 31 — Eric Clapton
 Ex To 32 — Little River Band

WISE — ASHVILLE
 1-1 — Queen
 *Rita Coolidge
 *B.J. Thomas
 *Eric Clapton
 *Heatwave
 11 To 7 — Dan Hill
 22 To 19 — Ronnie Milsap
 Es To 25 — David Gates
 Ex To 26 — Little River Band

WRFC — ATHENS
 7-1 — Dan Hill
 *Linda Ronstadt
 *Art Garfunkel
 *Lou Rawls
 *B.J. Thomas
 *Kansas
 9 To 5 — Samantha Sang
 10 To 6 — Con Funk Shun
 13 To — Millie Jackson
 17 To 9 — Bee Gees
 18 To 13 — War
 19 To 15 — Santa Esmeralda
 Leroy Gomez
 21 To 17 — Eric Clapton
 23 To 18 — Wet Willie
 24 To 19 — Jay Ferguson
 28 To 22 — Chic
 29 To 25 — Bill Withers
 32 To 27 — Raydio
 34 To 26 — Meco
 Ex To 31 — Gino Vannelli
 Ex To 32 — Rita Coolidge
 Ex To 33 — Leo Sayer
 Ex To 34 — Little River Band
 Ex To 35 — LeBlanc & Carr

Z-93 — ATLANTA
 2-1 — Bee Gees
 30 — Andy Gibb
 *LeBlanc & Carr
 *Natalie Cole
 13 To 4 — Dan Hill
 17 To 10 — Lynrd Skynrd
 19 To 5 — Samantha Sang
 20 To 15 — Eric Clapton
 27 To 17 — Linda Ronstadt
 29 To 23 — Rita Coolidge

WQXI — ATLANTA
 2-1 — Bee Gees
 22 — David Gates
 24 — Natalie Cole
 26 — Heatwave
 28 — Donna Summer
 29 — Chic
 *LeBlanc & Carr
 *Art Garfunkel
 *Kansas
 *B.J. Thomas
 8 To 5 — Eric Clapton
 14 To 11 — E,W, & F
 20 To 16 — Con Funk Shun
 25 To 19 — Santa Esmeralda
 /Leroy Gomez
 30 To 20 — Meco/John Williams

WBBO — AUGUSTA
 1-1 — Rod Stewart
 *Steely Dan
 *Art Garfunkel
 *Little River Band
 Ex To 27 — Heatwave
 Ex To 28 — Jay Ferguson
 Ex To 29 — Wet Willie
 Ex To 30 — Tom Petty

KERN — BAKERSFIELD
 1-1 — Rod Stewart
 *Rita Coolidge
 *Art Garfunkel
 *Abba
 *Tom Petty
 8 To 4 — Dolly Parton
 14 To 6 — Randy Newman
 19 To 13 — Samantha Sang
 22 To 15 — Bee Gees

24 To 16 — Queen
 28 To 22 — Steely Dan
 Ex To 20 — Paul Davis
 Ex To 28 — Little River Band
 Ex To 30 — John Williams
 Ex To 31 — Eric Clapton
 Ex To 32 — Dave Mason

WCAO — BALTIMORE
 3-1 — Bee Gees
 *Commodores
 *Little River Band
 *LeBlanc & Carr
 *Art Garfunkel
 8 To 4 — Billy Joel
 14 To 9 — Paul Davis
 16 To 10 — Andy Gibb
 18 To 11 — Heatwave
 21 To 16 — Jay Ferguson
 22 To 18 — Odyssey
 24 To 19 — Dan Hill
 28 To 23 — Lynrd Skynrd
 29 To 25 — John Williams/Meco
 Ex To 27 — Lou Rawls
 Ex To 28 — Johnny Rivers

WGUY — BANGOR
 5-1 — Bee Gees
 30 — Steely Dan
 *Art Garfunkel
 *Heatwave
 *David Gates
 5 To 1 — Bee Gees
 8 To 5 — Billy Joel
 14 To 9 — Santa Esmeralda
 /Leroy Gomez
 16 To 10 — Samantha Sang
 17 To 13 — Andy Gibb
 19 To 14 — Lynrd Skynrd
 21 To 16 — Odyssey
 24 To 20 — Donna Summer
 28 To 24 — Rita Coolidge
 Ex To 26 — Chic
 Ex To 28 — Little River Band
 Ex To 29 — Eric Clapton

KYFR — BISMARCK
 2-1 — Dolly Parton
 19 — Bee Gees
 20 — Steely Dan
 *Samantha Sang
 *Andy Gibb
 6 To 2 — Dan Hill
 15 To 10 — Billy Joel

WVBF — BOSTON
 1-1 — Randy Newman
 *Jay Ferguson
 Ex To 18 — Chic
 Ex To 26 — Rita Coolidge
 Ex To 27 — Art Garfunkel
 Ex To 30 — Neil Diamond

WRKO — BOSTON
 1-1 — Randy Newman
 *Tom Petty
 *Rita Coolidge
 9 To 4 — Bee Gees
 10 To 7 — Samantha Sang
 15 To 8 — Billy Joel
 17 To 12 — Santa Esmeralda
 21 To 15 — Steely Dan
 22 To 17 — Leo Sayer
 25 To 18 — Dan Hill
 27 To 20 — John Williams
 29 To 25 — Lynrd Skynrd
 Ex To 27 — Abba
 Ex To 29 — Jay Ferguson
 Ex To 30 — Art Garfunkel

WICC — BRIDGEPORT
 1-1 — Billy Joel
 *Little River Band
 *Lou Rawls
 *Bette Midler
 *Gary Wright
 *David Gates
 *Johnny Rivers
 20 To 16 — Meco
 28 To 19 — John Williams
 30 To 24 — Rita Coolidge
 Ex To 27 — Art Garfunkel
 Ex To 29 — Donna Summer
 Ex To 30 — Heatwave

WKBW — BUFFALO
 1-1 — Billy Joel
 25 — LeBlanc & Carr
 27 — Little River Band
 29 — Jay Ferguson
 *Rita Coolidge
 *Art Garfunkel
 *Eddie Money
 *Eric Clapton
 *Jackson Browne
 9 To 3 — Bee Gees
 14 To 7 — Dan Hill
 17 To 12 — Queen
 20 To 11 — Samantha Sang
 22 To 17 — Shaun Cassidy
 25 To 19 — Chic
 28 To 23 — Andy Gibb

WAYS — CHARLOTTE
 1-1 — Rod Stewart
 *Commodores
 *B.J. Thomas
 *Andy Gibb
 *Art Garfunkel
 *Odyssey
 **Bee Gees
 *Little River Band
 10 To 5 — Bee Gees
 12 To 7 — Ronnie Milsap
 17 To 11 — John Williams
 18 To 12 — Samantha Sang
 19 To 9 — Dan Hill
 20 To 15 — Queen
 24 To 20 — Lynrd Skynrd
 Ex To 23 — Eric Clapton
 Ex To 24 — Chic
 Ex To 25 — Rita Coolidge
 Ex To 26 — Meco

WLS — CHICAGO
 1-1 — Queen
 16 — Paul Simon

21 — Andy Gibb
 **Fleetwood Mac
 **Rod Stewart
 9 To 5 — Player
 13 To 9 — Billy Joel
 17 To 10 — Bee Gees
 26 To 18 — Foreigner

WMET — CHICAGO
 1-1 — Queen
 20 — Andy Gibb
 22 — Samantha Sang
 28 — Eric Clapton
 30 — Jay Ferguson
 5 To 2 — Randy Newman
 14 To 3 — Bee Gees
 21 To 16 — Odyssey
 22 To 13 — Billy Joel
 30 To 24 — Dan Hill

Q-102 — CINCINNATI
 1-1 — Queen
 *Steely Dan
 *Bob Welch
 *Samantha Sang
 *Kansas
 16 To 11 — Billy Joel

WGCL — CLEVELAND
 1-1 — Queen
 30 — Randy Newman
 *Jay Ferguson
 *Johnny Rivers
 *Bob Welch
 *Lynrd Skynrd
 *Eric Clapton
 10 To 5 — Dan Hill
 18 To 14 — Santa Esmeralda
 /Leroy Gomez
 24 To 17 — Bill Withers

WZZP — CLEVELAND
 1-1 — Queen
 32 — Jay Ferguson
 33 — Art Garfunkel
 34 — Natalie Cole
 35 — Eddie Money
 18 To 14 — Santa Esmeralda
 Leroy Gomez
 22 To 17 — E,W, & F
 28 To 19 — Dan Hill
 29 To 23 — Heatwave
 30 To 26 — Lynrd Skynrd
 31 To 24 — Meco
 32 To 28 — Steely Dan
 33 To 29 — Eric Clapton

WNCI — COLUMBUS
 1-1 — Queen
 19 — Player
 *David Gates
 *Steely Dan

Z-97 — DALLAS/FT. WORTH
 1-1 — Neil Diamond
 *Rita Coolidge
 *E,W, & F
 *Dolly Parton
 7 To 2 — Kansas
 8 To 4 — Bee Gees
 15 To 7 — Lynrd Skynrd
 18 To 8 — Billy Joel

KLIF — DALLAS
 1-1 — Rod Stewart
 22 — Lynrd Skynrd
 24 — Johnny Rivers
 27 — Art Garfunkel
 *Chic
 *LeBlanc & Carr
 9 To 3 — Randy Newman
 10 To 7 — Bee Gees
 18 To 8 — Billy Joel
 19 To 16 — Steely Dan
 20 To 12 — Queen

WING — DAYTON
 2-1 — Queen
 39 — Raydio
 40 — Wet Willie
 41 — Art Garfunkel
 42 — LeBlanc & Carr
 43 — Firefall
 44 — Natalie Cole
 45 — Bill Withers
 14 To 9 — Dan Hill
 15 To 10 — Bee Gees
 17 To 11 — E,W, & F
 18 To 12 — Chic
 19 To 13 — Randy Newman
 20 To 15 — Santa Esmeralda
 /Leroy Gomez
 21 To 16 — Foreigner
 41 To 30 — Eric Clapton
 42 To 31 — Kenny Rogers
 43 To 32 — War
 44 To 33 — Abba
 45 To 34 — Heatwave

WMFJ — DAYTONA BEACH
 4-1 — Dan Hill
 10 — Bee Gees
 *Bob Welch
 *Billy Joel
 14 To 7 — Donna Summer
 17 To 9 — Johnny Rivers
 19 To 12 — Queen
 23 To 14 — Jay Ferguson
 23 To 13 — Meco
 28 To 23 — Abba
 31 To 25 — Heatwave
 35 To 29 — Leo Sayer
 Ex To 28 — Rita Coolidge
 Ex To 33 — Bette Midler
 Ex To 34 — Bob James
 Ex To 35 — Dr. Hook

KTLK — DENVER
 1-1 — Player
 *Art Garfunkel
 *Steely Dan
 24 To 17 — Fleetwood Mac
 28 To 22 — Bee Gees
 Ex To 29 — Andy Gibb
 Ex To 30 — Rita Coolidge

KIMN — DENVER
 5-1 — Player
 29 — Bee Gees
 *Art Garfunkel
 *Foreigner
 *Little River Band
 12 To 9 — Dolly Parton
 23 To 19 — Dan Hill
 24 To 20 — Billy Joel
 28 To 23 — John Williams
 30 To 25 — Samantha Sang
 Ex To 28 — Queen
 Ex To 30 — Rita Coolidge

KXXK — DENVER
 1-1 — Player
 29 — Art Garfunkel
 17 To 13 — Dan Hill
 23 To 20 — Santa Esmeralda
 /Leroy Gomez
 24 To 16 — Bee Gees

KIOA — DES MOINES
 1-1 — Queen
 29 — Little River Band
 30 — Waylon & Willie
 8 To 4 — Bee Gees
 17 To 13 — Billy Joel
 20 To 16 — ELO
 24 To 14 — Leif Garrett
 25 To 18 — Samantha Sang

CKLW — DETROIT
 *Steely Dan
 15 — Randy Newman
 *Natalie Cole
 *Barry Manilow
 8 To 4 — Dan Hill
 11 To 8 — Raydio
 13 To 9 — ELO
 17 To 12 — Shaun Cassidy
 18 To 13 — Heatwave
 19 To 16 — Debbi Boone
 24 To 19 — Abba
 Ex To 27 — Andy Gibb
 Ex To 28 — Enchantment
 Ex To 29 — Art Garfunkel

WDRO — DETROIT
 3-1 — Bee Gees
 28 — Kansas
 32 — Foreigner
 33 — Natalie Cole
 34 — Chuck Mangione
 *Heart
 **Lynrd Skynrd
 **Bee Gees — night fever
 22 To 18 — Andy Gibb
 26 To 20 — Lou Rawls
 28 To 23 — Odyssey
 29 To 25 — Dan Hill
 31 To 26 — Donna Summer

KFMD — DUBUQUE
 1-1 — Billy Joel
 *Kansas
 *The Babys
 *Abba
 11 To 2 — Queen
 21 To 17 — Steely Dan
 Ex To 24 — Bay City Rollers

KBDF — EUGENE
 5-1 — Randy Newman
 *Rita Coolidge
 *Art Garfunkel
 10 To 6 — Shaun Cassidy
 13 To 9 — Billy Joel
 17 To 13 — Dan Hill
 20 To 10 — Bee Gees
 24 To 20 — Santa Esmeralda
 /Leroy Gomez
 25 To 18 — Samantha Sang
 26 To 21 — Paul Davis
 Ex To 22 — Steely Dan
 Ex To 29 — Lynrd Skynrd
 Ex To 30 — Wet Willie

KYNO — FRESNO
 4-1 — Bee Gees
 *Jay Ferguson
 *Rita Coolidge
 *Lou Rawls
 *War
 14 To 10 — Billy Joel
 17 To 9 — Chic
 21 To 13 — Andy Gibb
 22 To 15 — Dan Hill
 24 To 18 — John Williams
 25 To 21 — High Inergy
 29 To 25 — Paul Davis

Z-96 — GRAND RAPIDS
 1-1 — Styx
 *Leo Sayer
 *David Gates
 *Art Garfunkel
 *Kansas
 *LeBlanc
 10 To 4 — Randy Newman
 15 To 5 — Paul Simon
 18 To 10 — Randy Newman
 15 To 5 — Paul Simon
 18 To 10 — Dolly Parton
 22 To 14 — Billy Joel
 23 To 17 — War
 25 To 21 — Neil Diamond

KEIN — GREAT FALLS
 10-1 — Randy Newman
 *Rita Coolidge
 *Abba
 *Diana Ross
 *B.J. Thomas
 11 To 8 — Billy Joel
 15 To 10 — ELO
 16 To 12 — Neil Diamond
 19 To 14 — Santa Esmeralda
 /Leroy Gomez
 23 To 17 — Little River Band
 23 To 19 — Wet Willie
 24 To 15 — Dan Hill
 Ex To 24 — Bee Gees
 Ex To 25 — Samantha Sang
 Ex To 26 — Meco
 Ex To 27 — Steely Dan
 Ex To 28 — Andy Gibb
 Ex To 29 — Johnny Rivers
 Ex To 30 — Queen

WGSV — GUNTERSVILLE
 1-1 — Player
 *Linda Ronstadt
 *Art Garfunkel
 *Steely Dan
 *LeBlanc & Carr
 **Bee Gees
 24 To 20 — Johnny Rivers
 28 To 23 — Eric Clapton

30 To 26 — Lou Rawls
 34 To 29 — Gene Cotton
 Ex To 30 — Steely Dan
 Ex To 31 — Rita Coolidge
 Ex To 33 — B.J. Thomas
 Ex To 34 — Raydio
 Ex To 35 — Hot

WDRG — HARTFORD
 4-1 — Billy Joel
 *Andy Gibb
 *Leo Sayer
 *Paul Davis
 *Jay Ferguson
 *Art Garfunkel
 17 To 5 — Randy Newman
 20 To 7 — Bee Gees
 22 To 15 — Samantha Sang
 26 To 20 — Santa Esmeralda
 27 To 22 — Dan Hill
 Ex To 27 — John Williams
 Ex To 28 — E,W, & F
 Ex To 29 — Foreigner
 Ex To 30 — Bay City Rollers

KILT — HOUSTON
 1-1 — Queen
 39 — Steely Dan
 *Linda Ronstadt
 *Jay Ferguson
 *B.J. Thomas
 **Dolly Parton — 2 doors
 11 To 5 — Samantha Sang
 17 To 9 — Raydio
 20 To 12 — John Williams
 25 To 21 — Lynrd Skynrd
 28 To 16 — Con Funk Shun
 30 To 18 — Dan Hill
 39 To 17 — Chic
 40 To 24 — Styx
 Ex To 33 — David Gates
 Ex To 40 — Art Garfunkel

KRBE — HOUSTON
 2-1 — Queen
 *Donna Summer
 *Rita Coolidge
 **Eric Clapton
 18 To 5 — Billy Joel
 19 To 2 — Bee Gees
 23 To 6 — Samantha Sang
 24 To 14 — Raydio
 27 To 15 — John Williams
 /Leroy Gomez
 Ex To 19 — Dan Hill
 Ex To 23 — Chic

WNDE — INDIANAPOLIS
 1-1 — Queen
 *Andy Gibb
 17 To 10 — Styx
 20 To 13 — Kansas
 24 To 15 — Bee Gees
 27 To 20 — Billy Joel

WAPE — JACKSONVILLE
 1-1 — Queen
 *Paul Davis
 *Wet Willie
 *Firefall
 *Art Garfunkel
 11 To 7 — Randy Newman
 14 To 8 — Santa Esmeralda
 /Leroy Gomez
 Ex To 32 — Stillwater
 Ex To 34 — Rita Coolidge
 Ex To 36 — Eric Clapton

KBEQ — KANSAS CITY
 1-1 — Queen
 27 — Kansas
 28 — Art Garfunkel
 29 — Rita Coolidge
 30 — Paul Davis
 *Steely Dan
 12 To 4 — Dan Hill
 23 To 18 — Santa Esmeralda
 /Leroy Gomez
 28 To 24 — Kenny Rogers
 30 To 25 — Lynrd Skynrd

WBLI — LONG ISLAND
 1-1 — Player
 26 — Con Funk Shun
 *Art Garfunkel
 *Boz Scaggs
 15 To 5 — Bee Gees
 22 To 17 — Dan Hill
 23 To 18 — Lynrd Skynrd
 24 To 19 — Tom Petty
 25 To 20 — El Coco
 27 To 22 — E,W, & F
 Ex To 23 — Andy Gibb
 Ex To 24 — Meco
 Ex To 27 — John Williams
 Ex To 28 — Firefall
 Ex To 29 — Jay Ferguson
 Ex To 30 — Foreigner
 Ex To 31 — Tom Petty
 Ex To 32 — Rita Coolidge

KRTH — LOS ANGELES
 1-1 — Rod Stewart
 20 — Steely Dan
 22 — Chic
 23 — Lynrd Skynrd
 24 — Gene Cotton
 10 To 7 — Paul Simon
 12 To 9 — Samantha Sang
 20 To 16 — Paul Davis
 21 To 17 — Meco

KHJ — LOS ANGELES
 4-1 — Player
 20 — Dolly Parton
 25 — Andy Gibb
 26 — Carly Simon
 30 — Styx
 15 To 7 — Neil Diamond
 19 To 12 — Samantha Sang
 21 To 14 — Santa Esmeralda/
 Leroy Gomez
 22 To 15 — Dan Hill
 25 To 19 — Paul Davis

10-Q — LOS ANGELES
 2-1 — Queen
 30 — Styx
 *Art Garfunkel
 *LeBlanc & Carr
 10 To 5 — Player
 11 To 7 — Rod Stewart
 21 To 9 — Bee Gees
 26 To 21 — L.T.D.
 27 To 20 — Samantha Sang
 Ex To 23 — Billy Joel

WAKY — LOUISVILLE
 1-1 — Player

*Rita Coolidge
WKLO — LOUISVILLE
 1-1 — Queen
 *Rita Coolidge
 *David Gates
 *Eric Clapton
 *Kansas
 *Frankie Valli
 8 To 3 — Player
 21 To 16 — Santa Esmeralda/
 Leroy Gomez
 22 To 12 — Dan Hill
 25 To 20 — Chic
 Ex To 22 — Neil Diamond
 Ex To 23 — Andy Gibb
 Ex To 24 — Meco
 Ex To 25 — Wet Willie

WISM — MADISON
 1-1 — Rod Stewart
 *Rita Coolidge
 *Art Garfunkel
 *Gene Cotton
 *Little River Band
 *Cheap Trick
 16 To 4 — Queen
 18 To 10 — Bee Gees
 20 To 14 — Dan Hill
 23 To 17 — Andy Gibb
 29 To 22 — John Williams

WFOM — MARIETTA
 1-1 — Dan Hill
 30 — Firefall
 *Abba
 *Dr. Hook
 6 To 3 — Bee Gees
 8 To 4 — Neil Diamond
 10 To 5 — Steely Dan
 12 To 7 — Lynrd Skynrd
 14 To 9 — Eric Clapton
 16 To 11 — Donna Summer
 17 To 12 — Con Funk Shun
 19 To 14 — Shaun Cassidy
 20 To 15 — John Williams/Meco
 23 To 19 — Little River Band
 24 To 18 — LeBlanc & Carr
 25 To 20 — Foreigner
 26 To 22 — Prizm
 29 To 21 — Heatwave
 30 To 25 — War
 Ex To 26 — Art Garfunkel
 /Leroy Gomez

WMP5 — MEMPHIS
 1-1 — Rod Stewart
 30 — Emotions — Stax
 9 To 4 — Billy Joel
 11 To 4 — Player
 13 To 5 — Dan Hill
 18 To 11 — John Williams
 20 To 14 — Bay City Rollers
 22 To 13 — Bee Gees

WHBO — MEMPHIS
 3-1 — Randy Newman
 *Paul Davis
 *Barry Manilow
 *Stargard
 **Rod Stewart — hot legs
 16 To 8 — Billy Joel
 19 To 10 — Bee Gees
 21 To 16 — Styx
 22 To 18 — Pockets
 29 To 14 — Natalie Cole
 Ex To 25 — Eric Clapton
 Ex To 26 — ELO

Y-100 — MIAMI
 1-1 — Queen
 3-1 — Samantha Sang
 26 — Bee Gees
 27 — Art Garfunkel
 30 — Jay Ferguson
 14 To 4 — Bee Gees
 24 To 17 — Queen
 25 To 19 — John Williams
 27 To 23 — Styx
 28 To 24 — E,W,&F

WQAM — MIAMI
 2-1 — Billy Joel
 38 — Little River Band
 39 — Paul Davis
 40 — ELO
 13 To 4 — Odyssey
 14 To 5 — Randy Newman
 16 To 9 — Samantha Sang
 22 To 16 — Emotions
 33 To 25 — Bee Gees
 34 To 29 — Con Funk Shun
 35 To 30 — Andy Gibb

96-X — MIAMI
 2-1 — Samantha Sang
 26 — Donna Summer
 36 — Lynrd Skynrd
 *Heatwave
 *Paul Simon
 *Jackson Browne
 9 To 5 — Andy Gibb
 18 To 4 — Bee Gees
 24 To 16 — Dolly Parton
 28 To 22 — John Williams

WOKY — MILWAUKEE
 1-1 — Queen
 28 — Samantha Sang
 29 — Abba
 *Heart
 *Jackson Browne
 *The Babys
 8 To 5 — Billy Joel
 10 To 4 — Bee Gees
 17 To 11 — Andy Gibb
 20 To 14 — Bay City Rollers
 21 To 10 — Dan Hill
 25 To 21 — Lynrd Skynrd
 27 To 16 — Chic
 28 To 19 — John Williams/Meco
 29 To 25 — Art Garfunkel

WZUU — MILWAUKEE
 1-1 — Queen
 18 To 11 — Andy Gibb

KDWB — MINNEAPOLIS
 12-1 — Bee Gees
 19 — Queen
 21 — Samantha Sang
 29 — Odyssey
 14 To 4 — Dan Hill
 17 To 13 — John Williams
 21 To 14 — Andy Gibb
 29 To 23 — Stevie Wonder

KSTP — MINNEAPOLIS
 1-1 — Bee Gees
 **Bee Gees — Night Fever
 13 To 8 — Bee Gees — Alive

POP RADIO PLAYLIST HIGHLIGHTS

28 To 17 — Andy Gibb
 28 To 20 — Meco
 Ex To 28 — Rod Stewart
 Ex To 29 — Lynyrd Skynyrd
 Ex To 30 — Wet Willie

WHYY — MONTGOMERY
 3-1 — Bee Gees
 *Art Garfunkel
 *Heatwave
 *Kansas
 *Yvonne Elliman
 *Linda Ronstadt
 11 To 8 — John Williams
 13 To 6 — Wings
 22 To 15 — Johnny Paycheck
 24 To 19 — Lou Rawls
 Ex To 23 — Bee Gees
 Ex To 24 — Bill Withers
 Ex To 25 — Hot
 Ex To 27 — Rita Coolidge
 Ex To 28 — B.J. Thomas

WLAC — NASHVILLE
 13-1 — Bee Gees
 38 — Johnny Rivers
 6 To 3 — Samantha Sang
 12 To 2 — Randy Newman
 19 To 12 — Chic
 23 To 8 — Dan Hill
 26 To 9 — Santa Esmeralda/
 Leroy Gomez
 27 To 23 — Shaun Cassidy
 34 To 25 — Ronnie Milsap
 36 To 22 — Queen
 37 To 26 — Eric Clapton
 38 To 30 — Little River Band
 Ex To 37 — Foreigner
 Ex To 39 — Wet Willie
 Ex To 40 — Abba

WMAK — NASHVILLE
 4-1 — Bee Gees
 *Art Garfunkel
 *Bee Gees
 *Andy Gibb
 *Eric Clapton
 11 To 4 — Dan Hill
 12 To 6 — Santa Esmeralda/
 Leroy Gomez
 16 To 8 — Queen
 23 To 10 — John Williams
 29 To 20 — Bill Withers
 30 To 19 — Heatwave
 Ex To 27 — High Inergy
 Ex To 29 — Jay Ferguson
 Ex To 29 — Rita Coolidge
 Ex To 30 — Tom Petty

WAVZ — NEW HAVEN
 2-1 — Billy Joel
 25 Art Garfunkel
 26 — Rita Coolidge
 30 — Kiss
 16 To 10 — Meco
 19 To 13 — Paul Simon
 25 To 20 — Natalie Cole
 27 To 23 — Donna Summer

WNOE — NEW ORLEANS
 3-1 — Player
 *Kansas
 *Abba
 *Pablo Cruise
 7 To 2 — Queen
 9 To 5 — Andy Gibb
 13 To 9 — Dan Hill
 14 To 10 — Billy Joel
 16 To 11 — Bee Gees
 21 To 16 — KC & The Sunshine Band
 28 To 24 — Paul Davis
 29 To 21 — Kellie Patterson
 30 To 26 — John Williams
 Ex To 30 — Bee Gees
 Ex To 34 — Linda Ronstadt
 Ex To 37 — Raydio
 Ex To 38 — Jay Ferguson

WTIX — NEW ORLEANS
 1-1 — Queen
 25 — Bill Withers
 39 — Eric Clapton
 40 — Johnny Rivers
 *Donny & Marie
 *The Babys
 10 To 2 — Bee Gees
 12 To 5 — Bay City Rollers
 20 To 13 — KC & The Sunshine Band
 26 To 19 — Meco
 28 To 21 — E,W,&F
 35 To 28 — Stillwater
 36 To 24 — Jay Ferguson
 Ex To 24 — Commodores

WABC — NEW YORK
 1-1 — Bee Gees
 24 — Dan Hill
 30 — Neil Diamond
 34 — E,W,&F
 11 To 5 — Billy Joel
 15 To 7 — Bee Gees
 16 To 13 — Rod Stewart
 17 To 14 — El Coco

99-X — NEW YORK
 1-1 — Bee Gees
 34 — Art Garfunkel
 35 — Jackson Browne
 7 To 4 — Billy Joel
 8 To 5 — Rod Stewart
 15 To 8 — Bee Gees
 16 To 9 — Bob Welch
 17 To 11 — Paul Simon
 19 To 13 — Meco
 25 To 18 — Santa Esmeralda/
 Leroy Gomez
 28 To 22 — Billy Joel
 31 To 24 — Linda Ronstadt
 34 To 25 — Dan Hill
 32 To 26 — Commodores
 35 To 31 — Con Funk Shun

WKY — OKLAHOMA CITY
 1-1 — Randy Newman
 *Andy Gibb
 *Rita Coolidge
 *Lynyrd Skynyrd
 9 To 3 — Bee Gees
 10 To 6 — Billy Joel
 12 To 9 — ELO
 14 To 11 — Neil Diamond
 18 To 14 — Dan Hill
 20 To 15 — Samantha Sang
 Ex To 17 — Meco
 Ex To 18 — Stillwater
 Ex To 20 — Kansas

WOW — OMAHA
 3-1 — Bee Gees

18 — Steely Dan
 19 — Rita Coolidge
 22 — Chic
 23 — Wet Willie
 24 — Paul Davis
 25 — Little River Band
 9 To 4 — Queen
 21 To 17 — Kenny Rogers
 Ex To 16 — Tom Petty

BJ105 — ORLANDO
 2-1 — Bee Gees
 35 — Andy Gibb
 36 — Chic
 37 — Art Garfunkel
 38 — Wet Willie
 39 — Leo Sayer
 40 — Lynyrd Skynyrd
 23 To 19 — Queen
 30 To 15 — John Williams
 33 To 25 — Little River Band

WIRL — PEORIA
 13-1 — Linda Ronstadt
 26 — Foreigner
 28 — John Williams
 30 — David Gates
 6 To 2 — ELO
 10 To 4 — Shaun Cassidy
 15 To 11 — Billy Joel
 17 To 12 — Lynyrd Skynyrd
 20 To 16 — Santa Esmeralda/
 Leroy Gomez
 23 To 15 — Andy Gibb
 25 To 20 — Dan Hill
 28 To 21 — Bee Gees
 30 To 24 — Jay Ferguson

WFIL — PHILADELPHIA
 1-1 — Bee Gees
 *Rita Coolidge
 *Paul Davis
 *John Williams
 *Eric Clapton
 11 To 6 — Neil Diamond
 13 To 7 — Rod Stewart
 14 To 10 — John Denver
 17 To 9 — Bee Gees
 19 To 13 — Odyssey
 Ex To 19 — Dan Hill
 Ex To 21 — Lou Rawls

WIFI — PHILADELPHIA
 3-1 — Billy Joel
 26 — Art Garfunkel
 *Kansas
 14 To 10 — Styx
 Ex To 20 — Foreigner

WZZD — PHILADELPHIA
 12 — Dan Hill
 29 — Andy Gibb
 **Bee Gees
 **Jeff Lynne
 8 To 3 — Queen
 18 To 10 — Bee Gees
 21 To 15 — Samantha Sang
 22 To 17 — Styx
 24 To 18 — John Denver
 30 To 26 — Art Garfunkel

WPEZ — PITTSBURGH
 1-1 — Bee Gees
 *Art Garfunkel
 *Little River Band
 *Kansas
 *The Babys
 13 To 9 — Dan Hill
 20 To 14 — Chic
 22 To 15 — Bee Gees
 31 To 27 — Meco
 40 To 33 — Heatwave
 Ex To 36 — Foreigner
 Ex To 39 — Abba
 Ex To 40 — Eric Clapton

13-Q — PITTSBURGH
 1-1 — Queen
 28 — Paul Davis
 30 — Eric Clapton
 10 To 6 — Dan Hill
 17 To 11 — Chic
 18 To 12 — Randy Newman
 24 To 18 — Bee Gees
 27 To 23 — Meco/John Williams
 29 To 25 — Heatwave
 Ex To 29 — Foreigner

KGW — PORTLAND
 1-1 — Rod Stewart
 *Meco
 *Karla Bonoff
 *Steeley Dan
 *Tom Petty
 11 To 7 — Randy Newman
 18 To 12 — Paul Davis
 20 To 14 — Bee Gees
 25 To 19 — Wet Willie
 Ex To 21 — Abba
 Ex To 22 — Art Garfunkel
 Ex To 25 — Santa Esmeralda/
 Leroy Gomez

KPAM — PORTLAND
 4-1 — Dan Hill
 *Eric Clapton
 *Abba
 *Bee Gees
 *Linda Ronstadt
 *Eddie Money
 16 To 12 — Neil Diamond
 17 To 8 — Samantha Sang
 25 To 17 — John Williams
 26 To 18 — E,W,&F
 27 To 19 — Wet Willie
 28 To 20 — Steely Dan
 28 To 24 — Lynyrd Skynyrd
 30 To 25 — Little River Band
 Ex To 26 — Johnny Rivers

KYTE — PORTLAND
 10 To 1 — Bee Gees
 *Art Garfunkel
 *Lynyrd Skynyrd
 *Eric Clapton
 15 To 7 — Dan Hill
 19 To 13 — LTD
 21 To 12 — Neil Diamond
 23 To 14 — ELO
 28 To 20 — E,W,&F
 Ex To 24 — John Williams
 Ex To 25 — Paul Davis
 Ex To 26 — Queen

WPRO — PROVIDENCE
 2-1 — Rod Stewart
 *Abba
 *Garfunkel
 *Lou Rawls

7 To 3 — Billy Joel
 12 To 6 — Bee Gees
 17 To 11 — Styx
 19 To 12 — Dan Hill
 Ex To 24 — Steely Dan
 Ex To 25 — Johnny Rivers
 Ex To 26 — Rita Coolidge

WKIX — RALEIGH
 11-1 — Bee Gees
 *Art Garfunkel
 *Steely Dan
 *Con Funk Shun
 9 To 5 — Randy Newman
 20 To 16 — Paul Simon
 25 To 21 — Meco
 Ex To 25 — Lynyrd Skynyrd
 Ex To 26 — Eric Clapton
 Ex To 29 — Rita Coolidge

KKLS — RAPID CITY
 1-1 — Neil Diamond
 *Bob Welch
 *Lynyrd Skynyrd
 *Tom Petty
 *Waylon & Willie
 *Van Halen
 13 To 9 — Dan Hill
 18 To 13 — Samantha Sang
 20 To 17 — Little River Band
 Ex To 22 — Steely Dan
 Ex To 23 — David Gates

WLEE — RICHMOND
 8-1 — Bee Gees
 *Linda Ronstadt
 *Art Garfunkel
 *Bill Withers
 8 To 1 — Bee Gees
 20 To 13 — Dan Hill
 Ex To 27 — Rita Coolidge
 Ex To 28 — Johnny Rivers

Q-94 — RICHMOND
 8-1 — Bee Gees
 *Art Garfunkel
 *Eric Clapton
 *Jay Ferguson
 8-1 — Bee Gees
 17 To 11 — Paul Simon
 18 To 13 — Heatwave
 29 To 9 — Meco
 21 To 8 — Andy Gibb
 Ex To 26 — Steely Dan
 Ex To 27 — Rita Coolidge
 Ex To 28 — Lynyrd Skynyrd
 Ex To 29 — Dolly Parton

WBBF — ROCHESTER
 1-1 — Bee Gees
 *Eric Clapton
 20 To 13 — Odyssey
 23 To 19 — Diana Ross
 24 To 14 — Bee Gees
 25 To 21 — Dan Hill
 Ex To 30 — Art Garfunkel

KNDE — SACRAMENTO
 2-1 — Queen
 26 — Art Garfunkel
 *Dr. Hook
 *Kenny Loggins
 *Heatwave
 *Jay Ferguson
 *Kansas
 17 To 11 — Steely Dan
 20 To 14 — Dan Hill
 22 To 5 — Samantha Sang
 Ex To 20 — John Williams/Meco
 Ex To 25 — Santa Esmeralda/
 Leroy Gomez
 Ex To 28 — Commodores
 Ex To 29 — Natalie Cole
 Ex To 30 — Rita Coolidge

KROY — SACRAMENTO
 1-1 — Player
 *Van Halen
 *Rita Coolidge
 *Art Garfunkel
 *Jay Ferguson
 *Little River Band
 12 To 3 — Queen
 24 To 17 — Samantha Sang
 28 To 20 — Dan Hill
 29 To 24 — Paul Davis
 Ex To 27 — Steely Dan
 Ex To 28 — E,W,&F
 Ex To 29 — Linda Ronstadt
 Ex To 30 — Foreigner

KSLO — ST. LOUIS
 1-1 — Queen
 30 — Stargard
 31 — Chuck Mangione
 *Ted Nugent
 11 To 7 — Player
 13 To 5 — Bee Gees
 16 To 11 — Chic
 27 To 21 — Samantha Sang
 28 To 23 — Heatwave
 32 To 25 — Dan Hill
 33 To 29 — Con Funk Shun

KXOK — ST. LOUIS
 1-1 — Queen
 38 — Andy Gibb
 39 — Little River Band
 40 — LeBlanc & Carr
 10 To 6 — Chic
 19 To 13 — Bee Gees
 24 To 16 — Donna Summer
 28 To 20 — Foreigner
 29 To 25 — Jay Ferguson
 30 To 26 — John Williams/Meco
 32 To 27 — Sammy Hagar
 33 To 29 — Dan Hill
 34 To 30 — Rita Coolidge
 36 To 31 — Leo Sayer
 37 To 32 — Natalie Cole
 38 To 34 — Bill Withers

KCPX — SALT LAKE CITY
 1-1 — Rod Stewart
 *Art Garfunkel
 *Johnny Rivers
 & To 3 — Bee Gees
 15 To 11 — Paul Simon
 21 To 16 — Abba
 24 To 18 — Samantha Sang
 26 To 22 — Andy Gibb
 27 To 23 — Rita Coolidge
 28 To 24 — E,W,&F
 Ex To 26 — Kansas
 Ex To 29 — Chic
 Ex To 30 — Paul Davis

KRSP — SALT LAKE CITY
 7-1 — Queen
 *Paul Davis
 *Art Garfunkel
 *Eric Clapton
 *Linda Ronstadt — Poor
 8 To 5 — Dan Hill
 10 To 2 — Bee Gees
 11 To 6 — Samantha Sang
 22 To 15 — Chic
 Ex To 23 — Andy Gibb
 Ex To 24 — Rita Coolidge
 Ex To 25 — E,W&F

KCBQ — SAN DIEGO
 1-1 — Randy Newman
 28 — Kenny Loggins
 29 — Styx
 30 — Paul Simon
 31 — Paul Davis
 32 — Commodores
 33 — Rod Stewart
 34 — Fleetwood Mac
 35 — Linda Ronstadt
 6 To 2 — Queen
 26 To 17 — E,W&F
 28 To 21 — Neil Diamond

KFRC — SAN FRANCISCO
 7-1 — Bee Gees
 *Pablo Cruise
 *Eric Clapton
 *Art Garfunkel
 *Rod Stewart
 15 To 8 — Chic
 17 To 12 — Tom Petty
 18 To 10 — Billy Joel
 24 To 19 — Lynyrd Skynyrd
 25 To 17 — Paul Davis
 Ex To 20 — Dan Hill
 Ex To 24 — Samantha Sang
 Ex To 26 — Linda Ronstadt

KJR — SEATTLE
 4-1 — Billy Joel
 *Little River Band
 *Wet Willie
 *Chic
 17 To 2 — Neil Diamond
 15 To 11 — Bob Welch
 18 To 13 — Heatwave
 18 To 12 — LTD
 21 To 15 — ELO
 22 To 17 — Steely Dan
 Ex To 23 — Samantha Sang
 Ex To 24 — Queen
 Ex To 25 — John Williams

KING — SEATTLE
 2-1 — Player
 *Steely Dan
 *Rita Coolidge
 *Eric Clapton
 *Tom Petty
 *LeBlanc & Carr
 9 To 4 — Styx
 15 To 10 — Neil Diamond
 16 To 8 — Andy Gibb
 Ex To 14 — Bee Gees
 Ex To 18 — Queen
 Ex To 19 — John Williams

KEEL — SHREVEPORT
 1-1 — Rod Stewart
 34 — Lynyrd Skynyrd
 35 — John Williams/Meco

*Jay Ferguson
 *Bette Midler
 22 To 13 — Neil Diamond
 23 To 19 — Johnny Rivers
 24 To 19 — Wet Willie
 26 To 21 — Little River Band
 29 To 22 — Bill Withers
 31 To 27 — Foreigner
 32 To 24 — Eric Clapton
 33 To 26 — Hot
 34 To 28 — Prism

KJRB — SPOKANE
 1-1 — Rod Stewart
 *Art Garfunkel
 *Yvonne Elliman
 *Linda Ronstadt
 *Kansas
 *Little River Band
 19 To 12 — Bee Gees
 21 To 17 — Paul Davis
 27 To 22 — Eric Clapton
 Ex To 25 — Steely Dan
 Ex To 26 — Wet Willie
 Ex To 27 — Rita Coolidge

WSPT — STEVENS POINT
 9-1 — Queen
 *Linda Ronstadt
 *Alan Price
 *Art Garfunkel
 *Van Halen
 13 To 8 — Neil Diamond
 14 To 7 — Andy Gibb
 22 To 16 — Steely Dan
 28 To 23 — Eric Clapton
 29 To 24 — Rita Coolidge
 Ex To 28 — Gene Cotton
 Ex To 29 — Abba
 Ex To 30 — Little River Band

KTAC — TACOMA
 3-1 — Player
 *Little River Band
 *Wet Willie
 *Art Garfunkel
 *Lynyrd Skynyrd
 11 To 6 — Bob Welch
 13 To 9 — Dolly Parton
 19 To 15 — Randy Newman
 Ex To 26 — L.T.D.
 Ex To 27 — Samantha Sang

KFOX — TULSA
 1-1 — Bee Gees
 27 — Odyssey
 28 — Dave Mason
 29 — Rita Coolidge
 30 — B.J. Thomas
 8 To 5 — Samantha Sang
 13 To 7 — Dan Hill
 15 To 9 — Leo Sayer
 20 To 15 — Raydio
 22 To 17 — Donna Summer

WTLB — UTICA
 1-1 — Randy Newman
 *Art Garfunkel
 *Meco
 *Eric Clapton
 5 To 2 — Queen
 7 To 3 — Bee Gees
 9 To 4 — Billy Joel
 18 To 12 — Chic
 20 To 15 — Samantha Sang

25 To 20 — John Williams
 26 To 19 — Dan Hill
 29 To 25 — Lynyrd Skynyrd
 30 To 26 — Donna Summer
 Ex To 24 — Paul Davis
 Ex To 28 — Wet Willie
 Ex To 29 — Little River Band

98-Q — VIDALIA
 81 — Bee Gees
 *War
 *Gene Cotton
 *Kansas
 *Art Garfunkel
 7 To 2 — Lynyrd Skynyrd
 12 To 4 — Dan Hill
 18 To 8 — Samantha Sang
 19 To 7 — Queen
 21 To 16 — David Gates
 25 To 19 — Commodores
 27 To 20 — Raydio
 29 To 27 — Neil Diamond
 30 To 22 — Lou Rawls
 31 To 24 — Eric Clapton
 33 To 25 — Steely Dan
 34 To 29 — Johnny Rivers
 35 To 28 — Jay Ferguson
 Ex To 30 — Rose Royce
 Ex To 31 — Heatwave
 Ex To 32 — Rita Coolidge
 Ex To 33 — Abba
 Ex To 34 — Tom Petty

WPGC — WASHINGTON
 1-1 — Bee Gees
 28 — Stargard
 29 — Linda Ronstadt
 *Lou Rawls
 7 To 3 — Billy Joel
 17 To 10 — Dan Hill
 19 To 9 — Dan Hill
 25 To 19 — Lynyrd Skynyrd
 29 To 22 — Andy Gibb
 Ex To 30 — Natalie Cole

KLEO — WICHITA
 2-1 — Bee Gees
 23 — Samantha Sang
 27 — Chic
 29 — Randy Newman
 10 To 5 — Andy Gibb
 17 To 9 — Wet Willie
 27 To 18 — Kenny Rogers

WAIR — WINSTON/SALEM
 1-1 — Bee Gees
 *LeBlanc & Carr
 *Art Garfunkel
 *Stargard
 14 To 9 — E,W&F
 18 To 13 — Chic
 20 To 15 — John Williams
 21 To 17 — Odyssey
 24 To 20 — Johnny Rivers
 27 To 21 — KC & The Sunshine Band
 30 To 22 — Queen
 31 To 27 — Heatwave
 32 To 28 — Mother's Finest
 33 To 28 — Commodores
 Ex To 30 — David Gates
 Ex To 34 — Eric Clapton
 Ex To 35 — Rita Coolidge
 Ex To 36 — Gene Cotton
 Ex To 37 — Foreigner
 Ex To 38 — Steely Dan

Phonogram Continues Growth In The Distributed Label Field

(continued from page 14)

"We have a whole staff of promotion people starting from the national promotion director down to the local promotion men who are equally responsible and work just as diligently on product of those three distributed labels as they would on a Mercury release," he said. "The same is true with our merchandising people, our production people and advertising."

Same Staff

Phonogram does not have a separate staff to work for the distributed labels as some other manufacturers do, so when a salesman delivers the latest Mercury release, he also has whatever new records DeLite, Monument or First Artists may have out.

But Abramson emphasized this does not mean all artists on all labels are given the exact same treatment. "We are dealing with artists," he said. "We don't differentiate our attention because of a label; we differentiate between the types of artists."

In using the same marketing, promotion and distribution people for a distributed label as for those of the parent label, there is always the problem that the distributed label might have a hard time keeping a strong individual identity. Retailers sometimes lump everything into one category, depending on the company who services them with records.

No Identity Problem

But Abramson said this isn't a problem with Phonogram. "As an example of separate identity," he said, "our advertising clearly identifies the label. That's one way of creating an identity, through radio and print advertising which definitely zeroes in on the

distributed label as opposed to the Mercury label.

"The Phonodisc sales people who sell to the accounts represent many labels, so there's no problem. They represent Casablanca, Capricorn, RSO, Island, Polydor, Deutsche Grammophon, Philips, Mercury, Monument, DeLite and First Artists. Everything flows together."

"There can always be confusion," Abramson added, "But that is only when a retailer is not alert to the labels being sold to him by his distributor. That can happen with any label."

Work Closely

Phonogram also works closely with its distributed labels when it comes to financing campaigns and promotions.

"We are not a blank check for distributed labels," he said. "We assume most of the marketing costs, however. In some instances, it is quite possible the label will also want to contribute to enhance any program. That's usually arranged for by the close co-operation we try to maintain with them. That makes for a well-rounded marketing program for new releases."

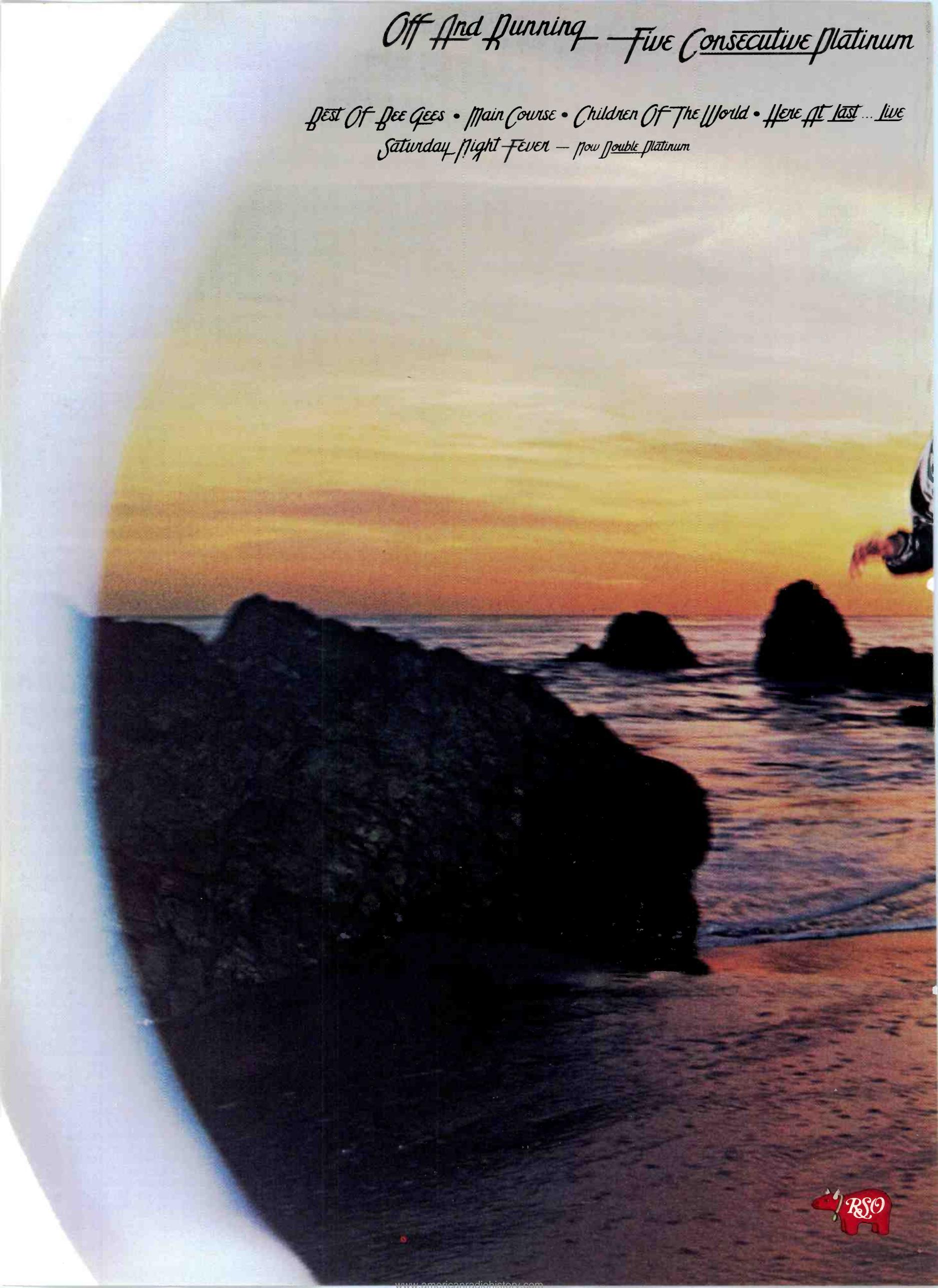
Future Policy

Phonogram's future policy of acquiring new labels is a offshoot of an overall business philosophy. "Our focus is on growth and profits," Abramson said. "We will continue to seek out labels we could benefit and that could benefit us."

"We have a very positive approach and are very enthusiastic about the three labels we have. It's like with artists, we are always open to new artists. If there is a record company we're interested in, we will adjust our organization as the need arises."

Off And Running — Five Consecutive Platinum

*Best Of Bee Gees • Main Course • Children Of The World • Here At Last ... Live
Saturday Night Fever — Now Double Platinum*





POP RADIO

A N A L Y S I S

MOST ADDED RECORDS

	This Week	To Date
1. WONDERFUL WORLD — ART GARFUNKEL WITH JAMES TAYLOR AND PAUL SIMON — COLUMBIA	37%	49%
2. HAPPY ANNIVERSARY — LITTLE RIVER BAND — CAPITOL	16%	48%
3. LAY DOWN SALLY — ERIC CLAPTON — RSO	16%	53%
4. (LOVE IS) THICKER THAN WATER — ANDY GIBB — RSO	16%	99%
5. THE WAY YOU DO THE THINGS YOU DO — RITA COOLIDGE — A&M	14%	37%
6. DUST IN THE WIND — KANSAS — KIRSHNER	13%	15%
7. PEG — STEELY DAN — ABC	12%	63%
8. THUNDER ISLAND — JAY FERGUSON — ASYLUM	12%	62%
9. FALLING — LeBLANC & CARR — BIG TREE	11%	51%
10. I GO CRAZY — PAUL DAVIS — BANG	11%	60%
11. WHAT'S YOUR NAME — LYNRYD SKYNYRD — MCA	11%	63%
12. POOR, POOR PITIFUL ME — LINDA RONSTADT — ELEKTRA	7%	14%
13. THE NAME OF THE GAME — ABBA — ATLANTIC	7%	58%
14. STREET CORNER SERENADE — WET WILLIE — EPIC	7%	43%
15. DANCE, DANCE, DANCE — CHIC — ATLANTIC	7%	80%
16. OUR LOVE — NATALIE COLE — CAPITOL	6%	14%
17. CURIOUS MIND (UM, UM, UM, UM, UM, UM) — JOHNNY RIVERS — BIG TREE	6%	55%
18. EMOTION — SAMANTHA SANG — PRIVATE STOCK	6%	92%

STATIONS ADDING THIS WEEK

WQXI, KLIF, KFRC, WBBQ, Y100, Q94, WAKY, WCAO, WDRC, KTLK, WHHY, WPRO, 10Q, KCPX, WKBW, 99X, WMAK, WPEZ, KERN, KXXK, KNDE, KJRB, KIMN, KBEQ, WAPE, WISM, BJ105, WING, WLEE, KTAC, WIFI.

WKBW, WBBQ, KXOK, WPEZ, KJR, WCAO, WQAM, WISM, WOW, KIOA, KIMN, KJRB, KTAC.

WFIL, KFRC, WKBW, KING, WMAK, 13Q, Q94, WMET, WTIK, WBBF, KRBE, WKLO, KPAM.

WLS, KHJ, WMET, WKY, WDRC, WAKY, WMAK, 99X, KXOK, Z93, WZZD, BJ105, WNDE.

WFIL, WRKO, WKBW, KING, WAKY, WKY, WISM, WOW, KBEQ, KERN, KRBE, WKLO.

WQXI, WDRQ, Q102, WPEZ, WHHY, KBEQ, KJRB, KNDE, WIFI, WKLO, WNOE.

KILT, KRTH, WBBQ, KGW, Q102, KING, KTLK, KBEQ, WNCI, WOW

KILT, WKBW, KEEL, Y100, Q94, WDRC, WMET, WGCL, KNDE, WVBF.

WQXI, KLIF, WKBW, Z93, KXOK, KING, WCAO, 10Q, WING.

WFIL, WQAM, WDRC, 13Q, WHBQ, KCBQ, KBEQ, WOW, WAPE.

KLIF, KRTH, WDRQ, KEEL, 96X, WKY, WGCL, KTAC, BJ105.

WPGC, KILT, WHHY, KJRB, WLEE, KPAM.

WOKY, WPRO, 99X, KERN, WNOE, KPAM.

KJR, WAPE, WOW, KTAC, WING, BJ105.

WQXI, KJR, KRTH, WOW, BJ105, KLEO.

WQXI, CKLW, Z93, WDRQ, WING.

KLIF, WLAC, KCPX, WGCL, WTIK.

KDWB, Q102, WMET, WOKY, KLEO.

RADIO ACTIVE SINGLES

- STAYIN' ALIVE — BEE GEES — RSO**
WFIL 17-9, WLS 17-10, WRKO 9-4, KLIF 10-7, WKBW 9-3, WHBQ 19-10, 99X 15-8, 96X 18-4, KXOK 19-13, KGW 20-14, WZZD 18-10, Y100 14-4, KING ex-14, KSLQ 13-5, WMPX 22-13, WPEZ 22-15, 13Q 24-18, Q94 8-1, WAYS 10-5, KJR 16-7, WDRC 20-7, KTLK 28-22, WKY 9-3, WMET 19-3, WQAM 33-25, WPRO 12-6, 10Q 21-9, KCPX 9-3, WTIK 10-2, WOKY 10-4, KSTP 13-8, WISM 18-10, WBBF 24-14, KJRB 19-12, KXXK 24-16, KERN 22-15, KRBE 19-2, WIFI 12-8, WLEE 8-1, WING 15-10, WNDE 24-15, WNOE 16-11.
- SOMETIMES WHEN WE TOUCH — DAN HILL — 20th CENTURY**
CKLW 8-4, WFIL ex-19, WPGC 19-9, KILT 30-18, WRKO 25-18, KFRC ex-20, KHJ 22-15, WDRQ 29-25, Q102 30-26, 99X 34-25, KDWB 14-4, KXOK 33-29, Z93 13-4, WKBW 14-7, KSLQ 32-25, WMAK 11-4, WMPX 13-5, WPEZ 13-9, 13Q 10-6, WAYS 19-9, KJR 17-10, WCAO 24-19, WDRC 27-22, WKY 18-14, WMET 30-24, WLAC 23-8, WPRO 19-12, WGCL 10-5, WOKY 21-10, WISM 20-14, WBBF 25-21, KBEQ 12-4, KIMN 23-19, KNDE 20-15, KXXK 17-13, KRBE ex-19, WLEE 20-13, WING 14-9, WKLO 22-12, WNDE 13-9.
- (THEME FROM) CLOSE ENCOUNTERS — JOHN WILLIAMS — ARISTA**
WQXI 30-20, KILT 20-12, WRKO 27-20, KSTP 20-14, WOKY 28-19, WHHY 11-8, WDRC ex-27, WCAO 29-25, KJR ex-25, WAYS 17-11, 13Q 27-23, WMPX 18-11, WMAK 23-10, KING ex-19, 96X 28-22, KDWB 17-13, KXOK 30-26, Y100 25-19, WNOE 30-26, BJ105 30-15, KPAM 25-17, KRBE 27-15, KERN ex-30, KNDE ex-20, KIMN 29-23, WISM 29-22.
- EMOTION — SAMANTHA SANG — PRIVATE STOCK**
KILT 11-5, WRKO 10-7, KFRC ex-24, KHJ 19-12, WKBW 20-11, KRTH 12-9, WZZD 21-15, Z93 19-15, 99X 18-14, KSLQ 27-21, WAYS 18-12, KJR ex-23, WDRC 22-15, WKY 20-15, WLAC 6-3, 10Q 27-20, KCPX 24-18, KIOA 25-18, KIMN 30-25, KNDE 22-5, KERN 19-13, KRBE 23-6, KTAC ex-27, KPAM 17-8.
- JUST THE WAY YOU ARE — BILLY JOEL — COLUMBIA**
WLS 13-9, WABC 11-5, WPGC 7-3, WRKO 15-8, KFRC 18-10, KHJ 20-13, KLIF 18-8, Q102 16-11, 99X 7-4, WHBQ 16-8, WMPX 9-3, 13Q 6-3, WCAO 8-4, WKY 10-6, WMET 22-13, WPRO 7-3, 10Q ex-23, WOKY 8-5, KIOA 17-13, KIMN 24-20, KRBE 18-5, WNDE 27-20, WNOE 14-10.
- DANCE, DANCE, DANCE — CHIC — ATLANTIC**
WPGC 17-12, KILT 39-17, KFRC 15-8, WKBW 25-19, KXOK 10-6, KSLQ 16-11, WPEZ 20-14, 13Q 17-11, WAYS ex-24, WCAO 17-13, WDRC 14-8, WLAC 19-12, KCPX ex-29, WOKY 27-16, KNDE 13-9, KRBE ex-23, WING 18-12, WVBF ex-18, WKLO 25-20.
- (LOVE IS) THICKER THAN WATER — ANDY GIBB — RSO**
CKLW ex-27, WPGC 29-22, KSTP 23-13, WOKY 17-11, KCPX 26-22, WQAM 35-30, KTLK ex-29, WCAO 16-10, Q94 21-8, KING 16-8, 96X 9-5, KDWB 21-14, WKBW 28-23, WDRQ 22-18, WISM 23-17, WZUU 18-11, WKLO ex-23, WNOE 9-5, KLEO 10-5.
- THE WAY YOU DO THE THINGS YOU DO — RITA COOLIDGE — A&M**
KCPX 27-23, WPRO ex-26, WHHY ex-27, KTLK ex-30, WAYS ex-25, Q94 ex-27, WMAK ex-29, KXOK 34-30, Z93 29-23, WAPE ex-34, KIMN ex-30, KJRB ex-27, WLEE ex-27, WING 40-29, WVBF ex-26, KPAM ex-28.

SECONDARY RADIO ACTIVE

Titles listed below are receiving strong radio support from key secondary stations around the country.

- THE WAY YOU DO THE THINGS YOU DO — RITA COOLIDGE — A&M**
Adds: WCUE, WTRY, WISE, KBDF, KYNO, KEIN, KTFX, KROY, WAVZ. Jumps: WGUY 28-24, WICC 30-24, WRFC ex-32, WMFJ ex-28, WKIX ex-29, KRSP ex-24, WSPT 29-24, 98Q ex-32, WAIR ex-35, WSGV ex-31, WFOM ex-27, WBLI ex-32.
- WONDERFUL WORLD — ART GARFUNKEL — COLUMBIA**
Adds: WCUE, WANS, WRFC, WGUY, KBDF, Z-96, KYTE, WKIX, 98Q, KRSP, WSPT, WTLB, WAIR, WSGV, KROY, WZZP, WAVZ, WBLI. Jumps: WFOM ex-26, WICC ex-27.
- HAPPY ANNIVERSARY — LITTLE RIVER BAND — CAPITOL**
Adds: WCUE, WICC, KROY. Jumps: WTRY 22-17, KEIN 22-17, KKLS 20-17, WFOM 23-19, WTLB ex-29, WGUY ex-28, WISE ex-26, WSPT ex-30, WANS ex-32, WRFC ex-34.
- ALWAYS AND FOREVER — HEATWAVE — EPIC**
Adds: WISE, WGUY. Jumps: WANS 27-15, WFOM 29-21, WZZP 29-23, WCUE 37-26, WAIR 31-27, WMFJ 31-25, WRFC 35-30, WICC ex-30, WTRY ex-30, 98Q ex-31.
- LAY DOWN SALLY — ERIC CLAPTON — RSO**
Adds: WCUE, WISE, KYTE, KRSP, KTLB. Jumps: WFOM 14-9, WRFC 21-17, 98Q 31-24, WSGV 28-23, WSPT 28-23, WKIX ex-26, WGUY ex-29, WZZP 33-29, WAIR ex-34.
- (THEME FROM) CLOSE ENCOUNTERS — MECO — MILLENNIUM**
Adds: WTRY, WTLB. Jumps: WAVZ 16-10, WMFJ 23-13, WFOM 20-15, WICC 20-16, WKIX 25-21, WZZP 31-24, WBLI ex-24, KEIN ex-26, WRFC 34-28.
- CURIOUS MIND — JOHNNY RIVERS — BIG TREE**
Adds: WCUE, WTRY, WICC. Jumps: WMFJ 17-9, WAIR 24-20, WSGV 24-20, WANS 32-28, WRFC 32-29, KEIN ex-29.
- GOODBYE GIRL — DAVID GATES — ELEKTRA**
Adds: WGUY, WICC, Z96, WIRL. Jumps: 98Q 21-16, KKLS ex-23, WISE ex-25, WAIR ex-30.
- LADY LOVE — LOU RAWLS — PHIL. INTL.**
Adds: WRFC, WICC, KYNO. Jumps: 98Q 30-22, WSGV 30-26.
- FALLING — LeBLANC & CARR — BIG TREE**
Adds: Z96, WAIR, WSGV. Jumps: WFOM 24-18, WRFC ex-35.

ABC Records proudly presents the one and only original recording
from the forthcoming Paramount comedy

"THE ONE AND ONLY"

AB12333

Sung by

KACEY CISYK

The single and soundtrack album
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Starring Henry Winkler
Directed by Carl Reiner

Single produced by Patrick Williams
and Steve Duboff.
Written by Alan and Marilyn Bergman
and Patrick Williams.

abc Records

REGIONAL ALBUM ACTION

Northeast

1. DOLLY PARTON
2. PLAYER
3. DAN HILL
4. CHIC
5. PARLIAMENT
6. ROBERTA FLACK
7. WAR
8. MECO
9. "CLOSE ENCOUNTERS"
10. NATALIE COLE

Baltimore/ Washington

1. PARLIAMENT
2. ROBERTA FLACK
3. DOLLY PARTON
4. LOU RAWLS
5. WAR
6. CHIC
7. BILL WITHERS
8. NATALIE COLE
9. DAN HILL
10. PLAYER

Southeast

1. "CLOSE ENCOUNTERS"
2. DOLLY PARTON
3. DAN HILL
4. LEIF GARRETT
5. KARLA BONOFF
6. PARLIAMENT
7. NATALIE COLE
8. GROVER WASHINGTON, JR.
9. GORDON LIGHTFOOT
10. ART GARFUNKEL

South Central

1. "CLOSE ENCOUNTERS"
2. SANTA ESMERALDA/
LEROY GOMEZ
3. DOLLY PARTON
4. PARLIAMENT
5. PLAYER
6. DAN HILL
7. LEIF GARRETT
8. SEAWIND
9. SEA LEVEL
10. ELVIS COSTELLO

Midwest

1. "CLOSE ENCOUNTERS"
2. DOLLY PARTON
3. LEIF GARRETT
4. WAR
5. PARLIAMENT
6. NATALIE COLE
7. DAN HILL
8. ROBERTA FLACK
9. GORDON LIGHTFOOT
10. ART GARFUNKEL

West/ Northwest

1. "CLOSE ENCOUNTERS"
2. SANTA ESMERALDA/
LEROY GOMEZ
3. WAR
4. GORDON LIGHTFOOT
5. EMMYLOU HARRIS
6. DOLLY PARTON
7. ART GARFUNKEL
8. PLAYER
9. CHIC
10. SEA LEVEL

Denver/ Phoenix

1. EMMYLOU HARRIS
2. DOLLY PARTON
3. GORDON LIGHTFOOT
4. SEA LEVEL
5. DAN HILL
6. ART GARFUNKEL
7. "CLOSE ENCOUNTERS"
8. WAR
9. PARLIAMENT
10. PLAYER

North Central

1. "SATURDAY NIGHT FEVER"
2. "CLOSE ENCOUNTERS"
3. JACKSON BROWNE
4. DOLLY PARTON
5. STORY OF STAR WARS
6. DONNY & MARIE
7. DAN HILL
8. STYX
9. PLAYER
10. STEVIE WONDER

National Breakouts

- | | |
|------------------------------------|---------------------|
| 1. "CLOSE ENCOUNTERS" | 9. GORDON LIGHTFOOT |
| 2. DOLLY PARTON | 10. CHIC |
| 3. DAN HILL | 11. EMMYLOU HARRIS |
| 4. PARLIAMENT | 12. ROBERTA FLACK |
| 5. PLAYER | 13. ART GARFUNKEL |
| 6. WAR | 14. LEIF GARRETT |
| 7. NATALIE COLE | 15. BILL WITHERS |
| 8. SANTA ESMERALDA/
LEROY GOMEZ | |

TOP TEN ACCOUNT REPORTS

ABC Record & Tape— National

1. FLEETWOOD MAC
2. SHAUN CASSIDY — OLD
3. ELVIS PRESLEY — LIVE
4. SHAUN CASSIDY — NEW
5. LINDA RONSTADT
6. BARRY MANILOW
7. STEVE MILLER
8. FOREIGNER
9. LSO
10. KISS — II

Big Apple — Denver

1. "SATURDAY NIGHT FEVER"
2. STYX
3. LYNRYD SKYNYRD
4. FLEETWOOD MAC
5. COMMODORES
6. KANSAS
7. ROD STEWART
8. RANDY NEWMAN
9. ELO
10. KISS

King Karol — New York

1. "SATURDAY NIGHT FEVER"
2. BILLY JOEL
3. SANTA ESMERALDA/
LEROY GOMEZ
4. CHIC
5. LINDA RONSTADT
6. FLEETWOOD MAC
7. BARRY WHITE
8. KISS
9. DONNA SUMMER
10. "PETE'S DRAGON"

Mid America — Chicago

1. "SATURDAY NIGHT FEVER"
2. HEATWAVE
3. PARLIAMENT
4. BILL WITHERS
5. BAR-KAYS
6. OHIO PLAYERS
7. LOU RAWLS
8. BARRY WHITE
9. ROSE ROYCE
10. WAR

Flo's — Pittsburgh

1. NATALIE COLE
2. BILL WITHERS
3. BOZ SCAGGS
4. LINDA RONSTADT
5. KANSAS
6. STEELY DAN
7. OHIO PLAYERS
8. JACKSON BROWNE
9. PHOEBE SNOW
10. WAR

Disc Records — Cleveland

1. "SATURDAY NIGHT FEVER"
2. QUEEN
3. JACKSON BROWNE
4. FLEETWOOD MAC
5. ROD STEWART
6. STYX
7. STEELY DAN
8. LINDA RONSTADT
9. BILLY JOEL
10. NEIL DIAMOND

United — Miami

1. "SATURDAY NIGHT FEVER"
2. LYNRYD SKYNYRD
3. KISS
4. LINDA RONSTADT
5. SHAUN CASSIDY
6. ELO
7. STYX
8. SANTA ESMERALDA/
LEROY GOMEZ
9. LSO
10. DEBBY BOONE

Tower — Sacramento

1. "SATURDAY NIGHT FEVER"
2. LINDA RONSTADT
3. ROD STEWART
4. BILLY JOEL
5. BOZ SCAGGS
6. JACKSON BROWNE
7. NEIL DIAMOND
8. PAUL SIMON
9. FLEETWOOD MAC
10. PARLIAMENT

Tape City — New Orleans

1. "SATURDAY NIGHT FEVER"
2. ROD STEWART
3. EARTH, WIND & FIRE
4. QUEEN
5. STYX
6. COMMODORES
7. ROBERTA FLACK
8. LINDA RONSTADT
9. BOZ SCAGGS
10. JACKSON BROWNE

Discount Records — St. Louis

1. "SATURDAY NIGHT FEVER"
2. QUEEN
3. JACKSON BROWNE
4. BILLY JOEL
5. ROD STEWART
6. NEIL DIAMOND
7. LINDA RONSTADT
8. ELO
9. STYX
10. SHAUN CASSIDY — NEW

Win One Stop — New York

1. FLEETWOOD MAC
2. LINDA RONSTADT
3. ROD STEWART
4. "SATURDAY NIGHT FEVER"
5. EARTH, WIND & FIRE
6. QUEEN
7. SHAUN CASSIDY — NEW
8. KISS
9. NEIL DIAMOND
10. JACKSON BROWNE

Record Factory — San Francisco

1. "SATURDAY NIGHT FEVER"
2. QUEEN
3. LINDA RONSTADT
4. FLEETWOOD MAC
5. ELO
6. EARTH, WIND & FIRE
7. ROD STEWART
8. BOZ SCAGGS
9. JACKSON BROWNE
10. OLIVIA NEWTON-JOHN

Record Shack — New York

1. EARTH, WIND & FIRE
2. "SATURDAY NIGHT FEVER"
3. PARLIAMENT
4. COMMODORES
5. CON FUNK SHUN
6. EL COCO
7. NATALIE COLE
8. BRASS CONSTRUCTION
9. AL GREEN
10. ROSE ROYCE

Korvettes — National

1. "SATURDAY NIGHT FEVER"
2. QUEEN
3. JACKSON BROWNE
4. FLEETWOOD MAC
5. LINDA RONSTADT
6. BILLY JOEL
7. AEROSMITH
8. KISS
9. ELO
10. EARTH, WIND & FIRE

VIP — Los Angeles

1. NATALIE COLE
2. COMMODORES
3. EARTH, WIND & FIRE
4. CON FUNK SHUN
5. PATTI AUSTIN
6. WAR
7. ROBERTA FLACK
8. AL GREEN
9. "SATURDAY NIGHT FEVER"
10. ASHFORD & SIMPSON

Jerry's — Philadelphia

1. EARTH, WIND & FIRE
2. STEELY DAN
3. BILLY JOEL
4. ROBERTA FLACK
5. BOB WELCH
6. JACKSON BROWNE
7. PARLIAMENT
8. NATALIE COLE
9. RAMSEY LEWIS
10. ROSE ROYCE

Camelot — National

1. "SATURDAY NIGHT FEVER"
2. QUEEN
3. ROD STEWART
4. KISS
5. STYX
6. BILLY JOEL
7. JACKSON BROWNE
8. FLEETWOOD MAC
9. EARTH, WIND & FIRE
10. NEIL DIAMOND

Record Bar — National

1. "SATURDAY NIGHT FEVER"
2. ROD STEWART
3. FLEETWOOD MAC
4. EARTH, WIND & FIRE
5. QUEEN
6. BILLY JOEL
7. JACKSON BROWNE
8. STYX
9. SHAUN CASSIDY — NEW
10. COMMODORES

Strawberries — Boston

1. "SATURDAY NIGHT FEVER"
2. EARTH, WIND & FIRE
3. BILLY JOEL
4. MECO
5. PARLIAMENT
6. STEELY DAN
7. PAUL SIMON
8. SEA LEVEL
9. RANDY NEWMAN
10. BOZ SCAGGS

Tiger — Detroit

1. HEATWAVE
2. "SATURDAY NIGHT FEVER"
3. PARLIAMENT
4. EARTH, WIND & FIRE
5. ASHFORD & SIMPSON
6. ROBERTA FLACK
7. BILLY PAUL
8. WAR
9. COMMODORES
10. CHIC

Radio Drs. — Milwaukee

1. "SATURDAY NIGHT FEVER"
2. FLEETWOOD MAC
3. BILLY JOEL
4. STYX
5. QUEEN
6. STEELY DAN
7. JACKSON BROWNE
8. EARTH, WIND & FIRE
9. BOB WELCH
10. PARLIAMENT

Alta — Phoenix

1. FLEETWOOD MAC
2. LINDA RONSTADT
3. SHAUN CASSIDY
4. STORY OF STAR WARS
5. ROD STEWART
6. NEIL DIAMOND
7. "SATURDAY NIGHT FEVER"
8. EARTH, WIND & FIRE
9. OLIVIA NEWTON-JOHN
10. KISS

Oz — Atlanta

1. "SATURDAY NIGHT FEVER"
2. JACKSON BROWNE
3. EARTH, WIND & FIRE
4. STEELY DAN
5. LINDA RONSTADT
6. BILLY JOEL
7. PAUL SIMON
8. FLEETWOOD MAC
9. ELO
10. NEIL DIAMOND

Tower — Los Angeles

1. "SATURDAY NIGHT FEVER"
2. EARTH, WIND & FIRE
3. ROD STEWART
4. ELO
5. STEELY DAN
6. FLEETWOOD MAC
7. LINDA RONSTADT
8. BILLY JOEL
9. DOLLY PARTON
10. ERIC CLAPTON

Soul Shack — D.C.

1. PARLIAMENT
2. ROBERTA FLACK
3. NATALIE COLE
4. CON FUNK SHUN
5. "SATURDAY NIGHT FEVER"
6. HEATWAVE
7. RAY CHARLES
8. EARTH, WIND & FIRE
9. COMMODORES
10. PHOEBE SNOW

Siebert's — Little Rock

1. "SATURDAY NIGHT FEVER"
2. FLEETWOOD MAC
3. ROD STEWART
4. SHAUN CASSIDY — NEW
5. LINDA RONSTADT
6. BOZ SCAGGS
7. STYX
8. SHAUN CASSIDY — OLD
9. KISS
10. KANSAS

Flipside — Chicago

1. "SATURDAY NIGHT FEVER"
2. QUEEN
3. ROD STEWART
4. STEELY DAN
5. BILLY JOEL
6. FLEETWOOD MAC
7. KISS
8. STYX
9. ELO
10. RANDY NEWMAN

Western Merch. — Amarillo

1. "SATURDAY NIGHT FEVER"
2. KISS
3. JACKSON BROWNE
4. AEROSMITH
5. ROD STEWART
6. FLEETWOOD MAC
7. "CLOSE ENCOUNTERS"
8. QUEEN
9. NEIL DIAMOND
10. DEBBY BOONE

Odyssey — Santa Cruz

1. LINDA RONSTADT
2. FLEETWOOD MAC
3. ROD STEWART
4. JACKSON BROWNE
5. EMMYLOU HARRIS
6. STEELY DAN
7. BILLY JOEL
8. STYX
9. JONI MITCHELL
10. RANDY NEWMAN

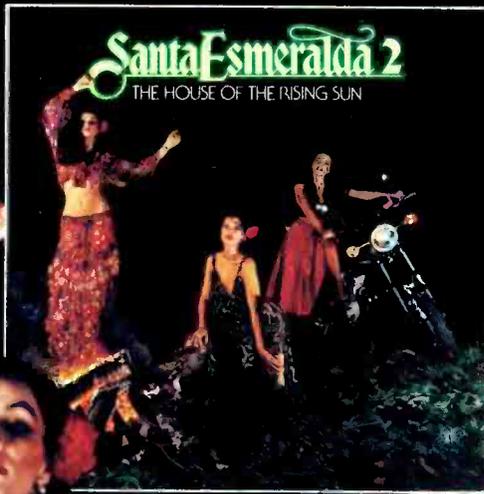
Wilcox — Oklahoma City

1. BILLY JOEL
2. "SATURDAY NIGHT FEVER"
3. JACKSON BROWNE
4. BOZ SCAGGS
5. BOB WELCH
6. KANSAS
7. ROD STEWART
8. DONNA SUMMER
9. KARLA BONOFF
10. SHAUN CASSIDY — NEW

From Our House To Yours...

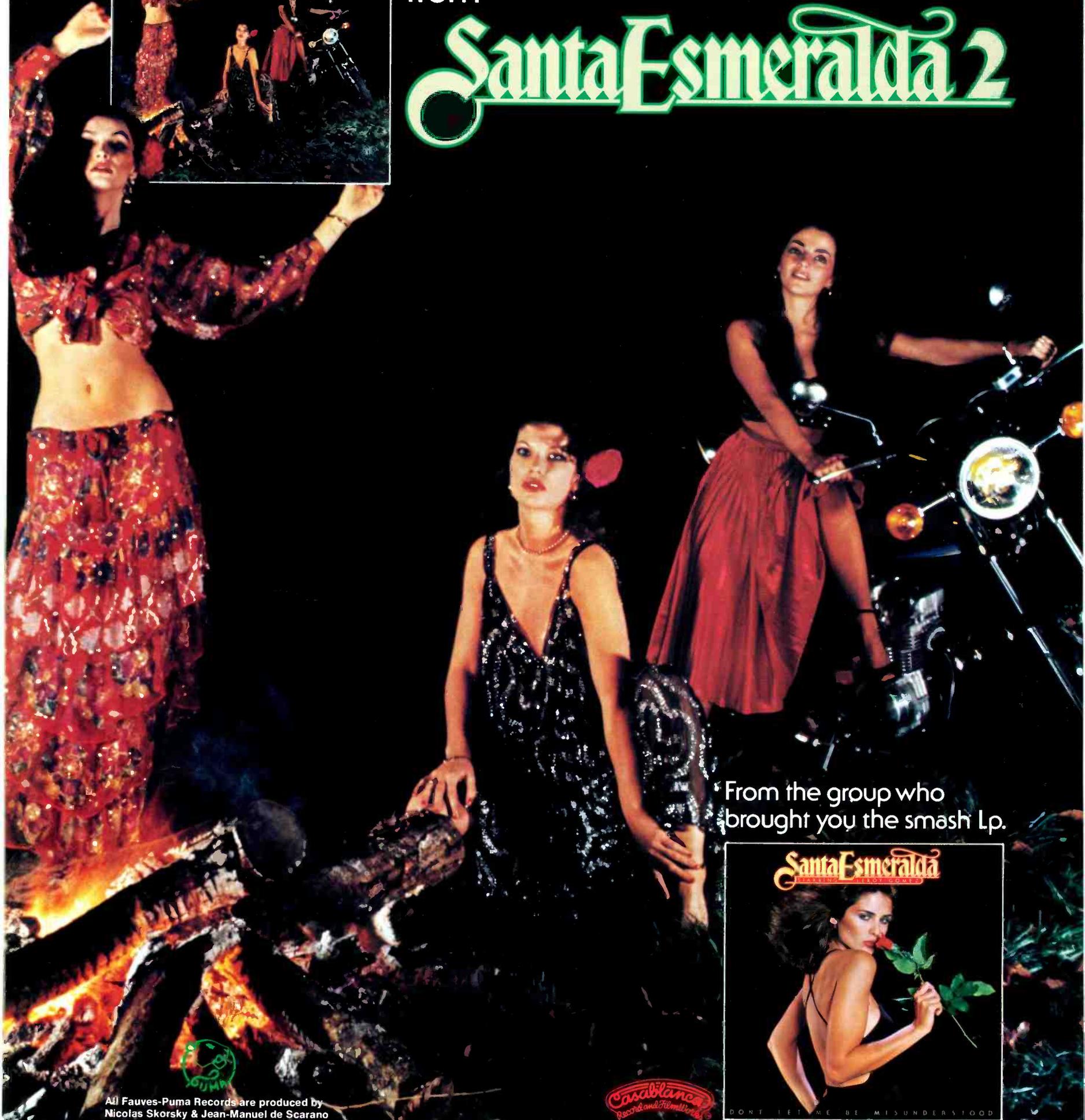
THE HOUSE OF THE RISING SUN

NBLP 708E

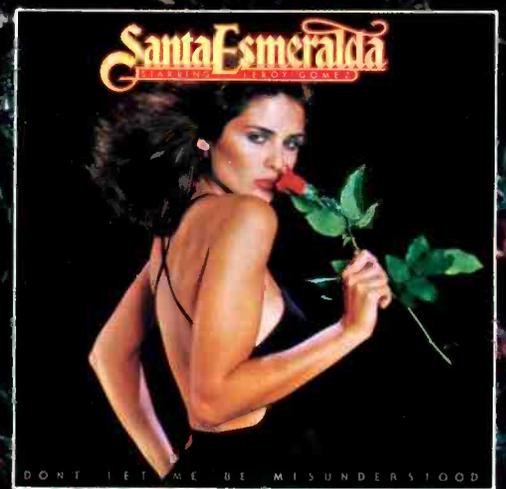


The bright new album
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from

Santa Esmeralda 2



From the group who
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DONT LET ME BE MISUNDERSTOOD

on Casablanca Record and FilmWorks, Inc.

NBLP 7080

FEATURE PICKS



LINDA RONSTADT (Elektra/Asylum E-45462-A)
Poor Poor Pitiful Me (3:42) (Warner-Tamerlane/
Darkroom Music — BMI) (W. Zevon)

Linda continues her trials with men on this third single taken from her album "Simple Dreams." In a slightly tongue-in-cheek manner she berates "these boys who won't let me be." The guitar work and accompanying backup male vocals are strong. An excellent pop, country and Top 40 pick.



BOB WELCH (Capitol P-4543)
Ebony Eyes (3:25) (Glenwood Music/Cigar Music — ASCAP) (B. Welch)

This second single from the "French Kiss" LP has a strong hook, a driving beat and solid vocal. The fuzz guitar work is outstanding and makes you want to jump. The tough edge is rounded by the strings and full production. Good Top 40 potential.

CARPENTERS (A&M 2008-S)
Sweet, Sweet Smile (2:54) (Sterling Music/Ad-
dison Street — ASCAP) (J. Newton/O. Young)

This second single off the "Passage" LP has an intriguing country feel mixed with an obviously pop approach. Present are the snappy bass, country twang violin and boogie piano. Karen's singing has an effective edge. Pop and country chart potential.



SLAVE (Cotillion/Atlantic 44231)
The Party Song (3:25) (Spur-Tree/Cotillion —
BMI) (Adams/Bradley/Dozier/Hicks/Lock-
ett/Miller/Turner/Washington/Webster/Wil-
hoite)

The boys work together on this cut off their second album "The Hardness Of The World." With the horns, funk, and few words, this is a good time song. The trumpet work and tempo shifts are notable features. Strong R&B potential.



BOZ SCAGGS (Columbia 3-10679)
Hollywood (3:08) (Boz Scaggs Music/Meadow
Ridge Music — ASCAP) (B. Scaggs/M. Omartian)

Cameras, action, Hollywood! The second single off his "Down Two Then Left" LP, this cut features an upper register good feel and splashy background singers. The production is full and enveloping. Good pop chart chances.



YVONNE ELLIMAN (RSO RS 884)
If I Can't Have You (2:57) (Stigwood
Music/Unichappell Music — BMI) (B.-R.-M. Gibb)

This single written by the Bee Gees is the fourth single taken off the "Saturday Night Fever" soundtrack album. The disco beat is upfront and complemented by string arrangements. Yvonne's vocals are solid. Good pop potential.



GORDON LIGHTFOOT (Warner Bros. WBS 8518)
The Circle Is Small (3:51) (Moose Music —
CAPAC) (G. Lightfoot)

This first single off Lightfoot's new album "Endless Wire" is about the pain of fading love — "when you come home and can't say where you been." The orchestration gives strong uplift to this gentle cut well suited for MOR and pop playlists.



BROOKLYN DREAMS (Millennium/Casablanca
MN 610 DJ)

Music, Harmony And Rhythm (3:29) (Starrin
Music/Rick's Music — BMI) (Sudano/Esposito)

This song about a song is the second single taken off their debut album, "Brooklyn Dreams." And these guys can sing. Their harmonies are tight and delivered with power. The melody is strong and demanding. A good cut for pop playlists.



SINGLES TO WATCH

KACEY CISYK (ABC 12333)
The One And Only (3:58) (Famous Music — ASCAP/En-
sign Music — BMI) (A.&M. Bergman/P. Williams)

Taken from the original score from the Paramount film, "The One And Only," which stars Henry Winkler, this song features Kacey's pure and sweet voice emotionally rendering a tale of found love. The orchestration is rich and effective. MOR and pop potential.

TAVARES (Capitol P-4544)
The Ghost Of Love (Part 1) (3:24) (Bull Pen Music — BMI)
(K. St. Lewis)

High-steppin' Tavares, seemingly incapable of producing anything but hits with Steady Freddie (Perren) at the boards has another single sensation. Catchy lyrics, classy high-range harmonies and an ebullient beat will make this track a disco delight. Not bad for the freeway either!

SANTANA (Columbia 3-10677)
Black Magic Woman (2:35) (Murbo Music — BMI) (P.
Green)

Greg Walkers' fine tuned tenor tremors give fresh color to this peppy live re-make of a Santana classic. After several permutations, Santana has come full-circle to the sound that made them world-renowned. Like fine wine, they've improved with age.

BLOOD, SWEAT & TEARS (ABC-AB-12310)
Blue Street (3:55) (Unart Music/Piano Picker — BMI) (R.
Edelman)

As long as David Clayton Thomas lends his distinctive vocals to this band, they will be B, S & T no matter how many new faces appear. Longtime fans should be aware, though, that this single points almost exclusively to Thomas' singing, de-emphasizing the brass section for this sentimental ballad.

THE JACKSONS (Epic/Philadelphia Int'l. 8-50496)
Find Me A Girl (3:38) (Mighty Three Music — BMI) (K.
Gamble/L. Huff)

Jack Smith's arrangement features strings, tinkling piano and tasty horns on this smooth second single taken from the "Goin' Places" LP. The boys offer fine vocals and tight harmonies. Good pop and R&B potential.

BLACK OAK (Capricorn CPS-0284)
Not Fade Away (2:52) (MPL Communication — BMI) (N.
Petty/C. Hardin)

This kicker taken from the "Race With The Devil" LP features tandem guitar work and the surly, squirming voice of Dandy. Both are effective. A solid AOR or pop cut.

FREDA PAYNE (Capitol P-4537)
Stares And Whispers (3:24) (Jobete Music/Screen
Gems-EMI Music/Colgems-EMI/Traco Music/Spec-o-
Lite Music — BMI/ASCAP) (Footman/Mc-
Faddin/Wilson)

Taken from her debut Capitol album of the same name, this cut is a ballad that departs from the more disco-oriented sound of her recent "Love Magnet." The string and horn arrangements are strong as is Freda's voice. Pop and R&B chart potential.

KARLA BONOFF (Columbia 3-10618)
I Can't Hold On (3:11) (Seagrape Music — BMI) (K.
Bonoff)

Karla is a writer-turned-singer Cinderella story. Her voice is sweet and impactful. This cut taken from her debut album features strong musicianship and a good time. The guitar licks nicely highlight her voice. Strong Top 40 potential.

ELVIN BISHOP (Capricorn CPS-0285)
Rock My Soul (3:26) (Crabshaw Music — ASCAP) (E.
Bishop)

Elvin has both a live and studio version of this song. This cut is the live version and is taken off his "Raisin' Hell" LP. The lyric is about the power of music to change one's mood. The gospel background singers and bright keyboard solo are highlights. AOR or pop playlist potential.

BING CROSBY (Polydor 14452)
Yesterday When I Was Young (2:55) (Hampshire House
— ASCAP) (C. Aznavour/H. Kretzmer)

Taken from his last LP "Seasons," this cut features Bing's rich, deep voice and the Pete Moore Orchestra. The arrangement is simple and affecting. The gentle mood of reminiscence is reinforced by the haunting melody. MOR chart potential.

BOBBY WOMACK (Columbia 3-10672)
Trust Your Heart (3:34) (Tracebob Music/Unart Music —
BMI/Jobete Music — ASCAP) (B. Womack/L. Ware/D.
Davis)

Upfront in this cut is Bobby's strong voice. The funky bass work makes the track move. Orchestrated with strings, this one has good R&B chart potential as well as a possible cross-over shot.

RAY BARRETTO (Atlantic 3456)
Numero Uno (3:25) (Four Knight Music — BMI) (W.
Felder)

Another step in this percussionist's move to cross-over into the pop market, "Numero Uno" blends Latin, jazz and R&B influences into a funky dance number. It should do especially well in discos, which will help gain exposure for the LP, "Eye Of The Beholder."

NEIL YOUNG (Warner/Reprise RPS 1393)
Sugar Mountain (5:36) (Cotillion Music/Broken Arrow —
BMI) (N. Young)

This re-issue from Young's Crazy Horse days hasn't lost any of its thoughtful beauty. A soft ballad, with only acoustic guitar for accompaniment, the single off "Decade" should receive airplay on pop and AOR stations.

LITTLE MILTON (Glades/T.K. 1747)
Me For You, You For Me (3:48) (Trice Pub. — BMI) (M.
Campbell/P. Powell)

Little Milton favors us on this song with a silky smooth love ballad as gently enticing as it is hopeful and inspiring. The audio accessories that spice up this tune are extensive but tastefully put the spotlight on Little Milton's well-kept voice.

SPINNERS (Atlantic 3462)
Easy Come, Easy Go (3:26) (Mighty Three Music — BMI)
(L.M. Bell, C. James, T. Bell)

A powerful lead vocal performance by John Edwards stands out on this bouncy R&B tune. Sounding similar to the Spinners' smash "Rubberband Man," this second single off "Spinners Eight" is a good bet to achieve the same kind of success on the R&B chart, as well as cross-ing over onto the pop chart.

TOP 40 ALBUMS

	Weeks On Chart		Weeks On Chart
	1/21		1/21
1 REACH FOR IT GEORGE DUKE (Epic JE 34883)	1 12	21 LIFELINE ROY AYERS UBIQUITY (Polydor PD 1-6108)	17 30
2 HEADS BOB JAMES (Columbia/Tappan Zee JC 34896)	2 10	22 CAPETOWN FRINGE DOLLAR BRAND (Chiaroscuro/Audio Fidelity CP 2004)	22 20
3 LIVE AT THE BIJOU GROVER WASHINGTON JR. (Kudu KUX-3637 MZ)	5 6	23 ALONE (AGAIN) BILL EVANS (Fantasy F-9542)	24 5
4 TEQUILA MOCKINGBIRD RAMSEY LEWIS (Columbia JC 35018)	3 8	24 NIGHTWINGS STANLEY TURRENTINE (Fantasy 9534)	23 21
5 FEELS SO GOOD CHUCK MANGIONE (A&M SP 4658)	4 13	25 AL JARREAU LIVE IN EUROPE/LOOK TO THE RAINBOW (Warner Bros. WB 2BZ 3052)	25 30
6 ACTION BLACKBYRDS (Fantasy F-9535)	6 17	26 WINDOW OF A CHILD SEAWIND (CTI 7-5007)	33 4
7 RUBY, RUBY GATO BARBIERI (A&M SP 4655)	7 15	27 TIGHTROPE STEVE KAHN (Columbia JC 34857)	28 9
8 ENIGMATIC OCEAN JEAN-LUC PONTY (Atlantic SD 19110)	8 19	28 HAVANA CANDY PATTI AUSTIN (CTI 7-5006)	29 11
9 MONTREUX SUMMIT (VOL. 1) VARIOUS ARTISTS (Columbia JC 35005)	10 8	29 FRIENDS AND STRANGERS RONNIE LAWS (UA BNLA 730)	30 8
10 BLOW IT OUT TOM SCOTT (Ode/Epic PE 34966)	9 21	30 IN FLIGHT GEORGE BENSON (Warner Bros. BSK 2983)	32 50
11 SURVIVORS SUITE KEITH JARRETT (ECM 1-1085)	11 13	31 BRIDGES GIL-SCOTT HERON & BRIAN JACKSON (Arista AB 4147)	27 9
12 MULTIPLICATION ERIC GALE (Columbia JC 34938)	16 7	32 OXYGENE JEAN-MICHEL JARRE (Polydor PD 1-6112)	31 19
13 SOPHISTICATED GIANT DEXTER GORDON (Columbia JC 34989)	12 10	33 CAYENNE BILL SUMMERS & SUMMERS HEAT (Prestige P-10103)	36 3
14 NEW VINTAGE MAYNARD FERGUSON (Columbia JC 34971)	13 12	34 QUINTET VSOP (Columbia C234976)	26 14
15 MAGIC BILLY COBHAM (Columbia JC 34939)	14 11	35 WATERCOLORS PAT METHENY (ECM/Polydor 1097)	35 2
16 TRUE TO LIFE RAY CHARLES (Atlantic SD 19142)	15 11	36 FREE AS THE WIND THE CRUSADERS (Blue Thumb/ABC BT-6029)	34 33
17 INNER VOICES MCCOY TYNER (Milestone M-9079)	19 5	37 GUARABE CAL TJADER (Fantasy F-9533)	37 2
18 SKY ISLANDS CALDERA (Capitol 11658)	18 22	38 ONE OF A KIND DAVE GRUSIN (Polydor PD-1-6118)	39 6
19 HEAVY WEATHER WEATHER REPORT (Columbia PC 34418)	20 44	39 THE PEACOCKS STAN GETZ & JIMMY ROWLES (Columbia JC 34873)	38 5
20 I CRY, I SMILE NARADA MICHAEL WALDEN (Atlantic SD 19141)	21 11	40 TAILGUNNER JIMMY McGRIF (LCR 9316)	40 6

ON JAZZ

The Benny Goodman 40th anniversary concert at Carnegie Hall was hampered by a bad snow storm and the non-appearance of some key Goodman associates from the 1938 show. **Martha Tilton, Mary Lou Williams and Lionel Hampton** were among those who did perform before the sold-out house. The concert was recorded for release on London Records.

New from Milestone is **Sonny Rollins' "Easy Living."** The album features Rollins on soprano as well as tenor sax, with a rhythm section that includes **George Duke** and **Tony Williams**. Also from Milestone (and Prestige) comes the largest batch of two-fers. Included are sets by **Bill Evans, Thelonious Monk, Donald Byrd** and **Randy Weston** on Milestone and albums by **Gene Ammons, Red Garland, Miles Davis** and **Jackie McLean** on Prestige.

The first release under the new Xanadu/Cream distribution arrangement will feature LPs by **Earl Coleman, Al Cohn-Jimmy Rowles, Sam Noto, Dolo Coker** and some previously unissued live recordings by **Wardell Gray**.

Bob Koester of Delmark in New York last week to record alto man **Chris Woods**. The next releases from Delmark will be on the Pearl label and will feature bluesman

Robert Nighthawk, J.T. Brown and **Memphis Slim**.

Two more **Erroll Garner** LPs appear in the new MPS series imported by Capitol. Titles are "Magician" and "Gemini."

Red Rodney and **Houston Person** will lead the latest Muse Records release. Also included are albums by **Sonny Terry-Brownie McGhee** and **Carlos Garnett**.

February will find **Chick Corea** and **Herbie Hancock** at Carnegie Hall. This should be one of the major events of the winter season.

Another pianist is making news: **George Shearing** has announced that his 1978 appearances will be in a duo context. Shearing's change from his customary quintet came about because of his enjoyment in working with bassist **Victor Gaskin** at the Cafe Carlyle in New York. Speaking of Shearing, the next Savoy release will collect his earliest American recordings, including the first by his famous quintet.

Roberta Flack, Billy Taylor, Eubie Blake and **Marion McPartland** will be among more than 30 jazz musicians taking over an eastside New York townhouse for a "rent party" on Friday, February 3 to benefit the jazz ministry of St. Peter's Church.

bob porter



HUBCAPS — Greeting Columbia recording artist **Freddie Hubbard** at his recent appearance at the Roxy are (l-r): **Gerry Griffith**, associate director Columbia A&R; **Hubbard**; **Maurice Warfield**, local promotion for CBS; **Michael Davenport**, Hubbard's manager; and **Tony Zetland**, associate product manager at Columbia.

JAZZ ALBUM PICKS

EASY LIVING — **Sonny Rollins** — Milestone M-9080 — Producer: **Orrin Keepnews** — List: 7.98

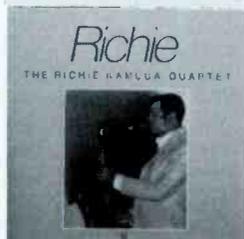
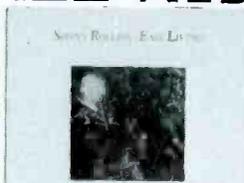
Alternating deftly between tenor and soprano sax, Rollins leads an all-star combo comprised of keyboardist **George Duke**, drummer **Tony Williams**, bassist **Paul Jackson** and guitarist **Charles Icarus Johnson**. In addition to a moving rendition of **Stevie Wonder's "Isn't She Lovely,"** the material includes three Rollins originals and a pair of exceptional ballads, "My One And Only Love" and the title track. As for the up-tempo stuff, Rollins' "Arroz Con Pollo" is a real smoker.

RICHIE — **Richie Kamuca** — Concord CA 41 — Producer: **Richie Kamuca** — List: 7.98

Kamuca was a solid Lester Young-influenced tenor player whose jazz reputation was somewhat obscured by service with a number of studio and TV orchestras. He recorded infrequently during his last decade, but this quartet, which also features guitarist **Mundell Lowe**, comes across as some of his very best playing. Neglected standards make up the program, and the playing serves as a reminder of the vital musician Kamuca remained until his death.

THE LEE KONITZ QUINTET — Chiaroscuro 166 — Producer: **Hank O'Neal** — List: 7.98

Konitz has been prolific recently and has recorded for a number of different labels in the past few years. This is his first for Chiaroscuro, and it features his alto sax with that of **Bob Mover** and a young rhythm section. Not everything works here, but "Lennie-Bird" does, and the mostly ensemble "Waltz For Debbie" is fine jazz. An impressive debut for Mover.



SMOKIN' — **Charlie Earland** — Muse MR 5126 — Producer: **Ozzie Cadena** — List: 6.98

Recorded before Earland started delving heavily into the musical possibilities of electronic keyboards and synthesizers, this LP contains plenty of funky, laid back jamming and sizzling solos. Hearing Earland on the organ gives a better understanding of the evolution of the electronic explorations that characterize his present music. The highlight of the session is an innovative version of the Miles Davis classic, "Milestones."

I HEARD SOME BLUES DOWNSTAIRS — **Fenton Robinson** — Alligator 4710 — Producer: **Bruce Iglanger** — List: 6.98

Robinson is an impressive bluesman both as a singer and guitarist. His voice is almost cool (recalling the late Junior Parker), and his playing is more Texas (T-Bone Walker) than Chicago. Rhythm and occasional horns provide the expert backing, and the nine-tune set contains four Robinson originals. The title track is probably best for airplay, but blues fans will not be disappointed by anything here.

THE GENIE — **Bobby Lyle** — Capitol ST-1167 — Producer: **Wayne Henderson** — List: 6.98

Keyboardist Lyle serves up a foot-stomping collection of jazz-funk originals, including six instrumentals and three vocals. Besides playing a plethora of acoustic and electronic keyboards, Lyle shows considerable skill as an arranger of contemporary music. Guest appearances by saxophonist **Ernie Watts**, trumpeter **Oscar Brashear** and guitarist **Roland Bautista**, and songs like the bursting and melodic "Night Breeze," make for a most enticing package.

New Head Of E/A Nashville Checks Music City's Pulse

by Bob Campbell

NASHVILLE — New blood is the lifeline of any industry — the energizer that pumps the flow of creative juices and vitality to the entire cardiovascular system. At 25 with eight years of experience already behind him, David Malloy, who has recently taken over as head of operations here for Elektra/Asylum, stands as a mover and shaker in the changing face of Music Row.

In the space of two years, Malloy — while serving as director of A&R for Elektra/Asylum — has produced several consecutive Top-10 country hits on Eddie Rabbitt and established him as major country artist, co-produced Stella Parton and Sammi Smith, and has been instrumental in signing and grooming such quality acts as Vern Gosdin. The Elektra office here is undergoing certain structural changes and drawing more definite corporate lines. For the first time a decided head of operations (Malloy) has been established. And last week Malloy hired Bill Williams to serve as national marketing director. A bright and eager man with an eye on the future and a gentle hand on the past, Malloy holds singular ideas concerning the direction and shape of the Nashville music industry.

Misnomer

A strong opinion held by Malloy concerns the fabled reputation of Nashville as an open arena for would-be artists and songwriters — a misnomer according to Malloy. In fact, he believes most companies keep their noses in the air instead of on the street.

"There are talents coming through Nashville — pop, middle-of-the road, whatever — and we have to keep up with what's going on in the street," said Malloy, who at 18 worked as a janitor at Jack Clement's studio. "Nashville puts out a warm kind of atmosphere across the country, and I think these talents come here because they think it is a very open city. They think they can be heard. But it seems like every-

Music Publishers Confused About Jukebox Royalties

by Bob Campbell

NASHVILLE — Under a provision of the new music copyright law, which went into effect Jan. 1 of this year, writers will be compensated for music performed on jukeboxes. As the law now stands, jukebox operators are required to pay an annual \$8 fee for the use of each jukebox. However, some local publishers have expressed reservations on the feasibility of distributing these royalties.

The money collected from jukebox operators will be collected and distributed through the Copyright Royalty Tribunal, which has been set up for the first time through provisions in the new law. But at this time, no one in Nashville, including ASCAP or BMI officials, seems to know exactly how payments will be handled or how jukeboxes will be policed.

Dianne Petty, head of ABC Publishing, believes jukebox royalties were legislated basically with the attitude of "Let's pass this provision and worry later about distribution."

Details Missing

"Nashville publishers are really aware that jukebox play is important," Petty said. "If you lose the play on jukeboxes, you can lose record sales. I've been to some copyright seminars, but I'm not an authority. However, unless there is some kind of digital system of recording jukebox play, it will be hard to distribute the money properly. I don't really know how they will

(continued on page 47)



David Malloy

day I hear more people saying they aren't finding that openness. Everybody seems to be too busy. You still can't get in the doors. I saw a guy last week who was in town for just a few days and he had a master. We were the only label who would listen to it . . . the only one. He told me he was leaving this town very bitter. He said, 'I'm hurt and bitter because this is not what I expected.' He just wanted a chance."

Consequently, Malloy said he plans to open his doors once a week to new talent.

Open-Door Policy

"One of the first things I am going to do now is to set one day aside each week and have an open-door policy," said Malloy, who has also worked six years as a recording engineer. "Anybody who wants to call and make a 30-minute appointment will be seen. They can pitch a song, a master, anything. We are going to try this out. I don't think we will ever be so busy we won't have time for this."

"Record companies are based on progression, like any of us are," Malloy added. "If we do things to stop the growth, we cut off our own lifeline. If this open-door policy works out smoothly, I will hire a person to do nothing but cover this. Some of those people out there are going to be the next Kristofferson, or whoever."

Part of the changing character or color of Music City revolves around the influx of different types of music. Nashville is no longer a town with strict musical boundaries. And crossover has taken Nashville by storm. But Malloy perceives the change. He also

(continued on page 46)

Filmways Radio To Begin Country Concert Series

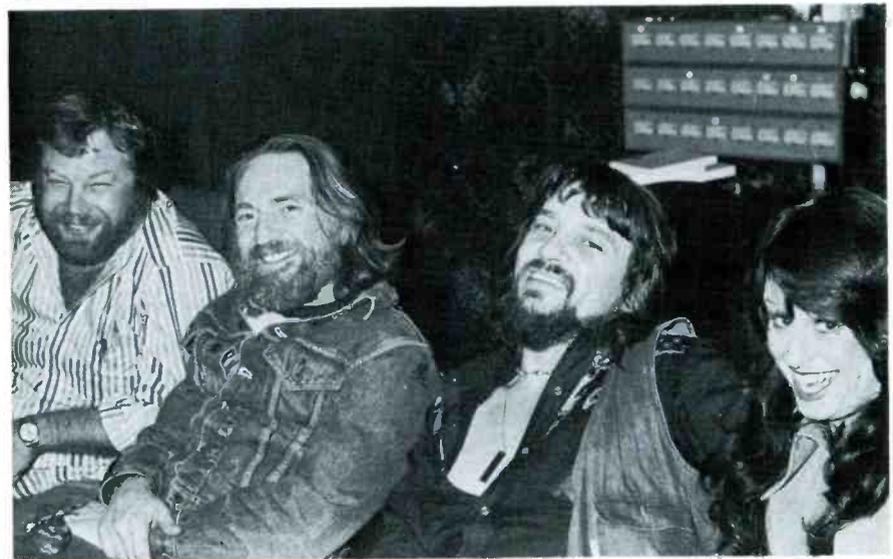
NASHVILLE — Filmways Radio, Inc., a subsidiary of Filmways, Inc., of Los Angeles, has thrown its hat in the ring of country radio programming with the formation of a concept called "Country Concerts," a one-hour country-music concert series produced for weekly syndication.

"Country Concerts" differs from usual country radio programs because top country stars will be recorded live in 16 and 24-track sound in actual concert performances. According to Filmways president Gary Standard, Johnny Paycheck's show recorded at The Palomino Club in North Hollywood, Ca., has been airing this month in different sections of the country. Filmways Radio has recorded concerts on Tom T. Hall, Dolly Parton, Moe Bandy, Doug Kershaw, Larry Gatlin, Hoyt Axton and Kenny Rogers. And Loretta Lynn, Jim Ed Brown, Bill Anderson and Conway Twitty are scheduled to be recorded for the series, which has been syndicated in over 200 radio markets.

Filmways Radio plans to record 26 original programs.

TOP 50 ALBUMS

		Weeks On Chart			Weeks On Chart	
		1/21	Chart		1/21	Chart
1	SIMPLE DREAMS LINDA RONSTADT (Asylum 6E-104)	1	19			
2	WE MUST BELIEVE IN MAGIC CRYSTAL GAYLE (United Artists UA LA 771G)	2	43			
3	TAKE THIS JOB AND SHOVE IT JOHNNY PAYCHECK (Epic KE 35045)	3	10			
4	HERE YOU COME AGAIN DOLLY PARTON (RCA APL 1-2544)	4	14			
5	IT WAS ALMOST LIKE A SONG RONNIE MILSAP (RCA APL 1-2439)	6	20			
6	ELVIS IN CONCERT ELVIS PRESLEY (RCA APL 2-2587)	9	12			
7	DAYTIME FRIENDS KENNY ROGERS (UA LA 7546)	7	24			
8	MY FAREWELL TO ELVIS MERLE HAGGARD (MCA 2314)	5	11			
9	OL' WAYLON WAYLON JENNINGS (RCA APL 1-2317)	10	37			
10	HEAVEN'S JUST A SIN AWAY THE KENDALLS (Ovation OV 1719)	11	18			
11	I WANT TO LIVE JOHN DENVER (RCA AFL 1-2521)	12	9			
12	LINDA RONSTADT'S GREATEST HITS (Asylum 6E-106)	13	57			
13	OLIVIA NEWTON-JOHN'S GREATEST HITS (MCA 3028)	15	11			
14	Y'ALL COME BACK SALOON OAK RIDGE BOYS (ABC/Dot DO 2093)	14	15			
15	MOODY BLUE ELVIS PRESLEY (RCA AFL 1-2428)	18	28			
16	GLEN CAMPBELL LIVE AT THE ROYAL FESTIVAL HALL (Capitol SWBC-11707)	16	7			
17	SHAME ON ME DONNA FARGO (Warner Bros. BS-3099)	17	11			
18	YOU LIGHT UP MY LIFE DEBBY BOONE (Warner/Curb BS-3118)	19	12			
19	SHORT STORIES STATLER BROS. (Mercury SRM 1-5001)	23	23			
20	LOVE IS JUST A GAME LARRY GATLIN (WITH FAMILY & FRIENDS) (Monument MG-7616)	21	21			
21	GREATEST HITS GEORGE JONES AND TAMMY WYNETTE (Epic KE 34716)	22	8			
22	LOVES TROUBLED WATERS MEL TILLIS (MCA 2288)	8	11			
23	KENNY ROGERS (United Artists UA LA 689G)	24	43			
24	THE RED HEADED STRANGER WILLIE NELSON (Columbia KC 33482)	25	27			
25	COUNTRY BOY DON WILLIAMS (ABC/Dot 2088)	20	16			
26	THAT'S THE WAY LOVE SHOULD BE DAVE & SUGAR (RCA APL 1-2477)	26	21			
27	EASTBOUND AND DOWN JERRY REED (RCA APL 1-2516)	27	19			
28	CHANGES IN ATTITUDES JIMMY BUFFETT (ABC AB 990)	28	45			
29	MIDNIGHT WIND CHARLIE DANIELS BAND (Epic PE 34970)	30	6			
30	ROSES FOR MAMA C.W. McCALL (Polydor PD-1-6125)	34	2			
31	COUNTRY MEMORIES JERRY LEE LEWIS (Mercury SRM 15004)	32	8			
32	HOW GREAT THOU ART ELVIS PRESLEY (RCA LSP 3758)	33	11			
33	COME A LITTLE BIT CLOSER JOHNNY DUNCAN (Columbia KC 35039)	31	5			
34	THE OUTLAWS WAYLON JENNINGS/WILLIE NELSON JESSI COLTER/TOMPALL GLASER (RCA APL 1-1321)	29	26			
35	HOOKIN' IT ROY CLARK (ABC DO-2099)	39	2			
36	DON'T LET ME TOUCH YOU MARTY ROBBINS (Columbia KC 35040)	36	5			
37	AIMIN' TO PLEASE MARY KAY PLACE (Columbia PC 34908)	37	5			
38	ONE OF A KIND TAMMY WYNETTE (Epic KE 35044)	38	8			
39	THE BEST OF THE STATLER BROTHERS (Mercury SRM 1-1037)	35	6			
40	BEAUTIFUL COUNTRY GENE WATSON (Capitol SP 11716)	40	8			
41	GREATEST HITS VOL. II MICKEY GILLEY (Playboy KZ 34881)	41	2			
42	24 OF HANK WILLIAMS' GREATEST HITS VOL. 1 (MGM SE 4755-2)	42	6			
43	THE BEST OF REX REX ALLEN JR. (WBS 3122)	43	4			
44	HIS HAND IN MINE ELVIS PRESLEY (RCA ANL 1-1319)	45	18			
45	ROLLIN' WITH THE FLOW CHARLIE RICH (Epic PE 34891)	44	15			
46	THE BEST OF FREDDY FENDER (ABC/Dot DO 2079)	46	38			
47	CRYSTAL CRYSTAL GAYLE (United Artists LA 614G)	47	75			
48	RONNIE MILSAP LIVE (RCA APL 1-2043)	50	24			
49	WELCOME TO MY WORLD ELVIS PRESLEY (RCA APL 1-2274)	48	21			
50	JUST FOR YOU JOHNNY RODRIGUEZ (Mercury SRM 15003)	49	8			



OUTLAWS NO MORE — "Waylon & Willie," the just released album by country music iconoclasts Waylon Jennings and Willie Nelson, has been shipped gold. A single from the LP, "Mamas Don't Let Your Babies Grow Up To Be Cowboys," debuted last week at an unprecedented number 25 bullet on the **Cash Box** Country Singles Chart, and this week jumped to number 17 bullet. Pictured above at Jack Clement Recording Studios in Nashville, where the LP was recorded, are (l-r): Dr. John Young of Athens, Texas; Nelson; Jennings; and Jessi Colter.

CASH BOX TOP 100 COUNTRY

January 28, 1978

		Weeks On Chart			Weeks On Chart			Weeks On Chart	
1/21	Chart		1/21	Chart		1/21	Chart		
1	WHAT A DIFFERENCE YOU'VE MADE IN MY LIFE RONNIE MILSAP (RCA PB-11146)	2	12			67	I'LL GET OVER YOU NICK NIXON (Mercury DJ-517)	45	14
2	OUT OF MY HEAD AND BACK IN MY BED LORETTA LYNN (MCA-40832)	3	9			68	I'LL PROMISE YOU TOMORROW JERRY WALLACE (BMA 7-005)	56	12
3	I WISH YOU WERE SOMEONE I LOVE LARRY GATLIN (Monument 45-234)	5	8			69	HERE YOU COME AGAIN DOLLY PARTON (RCA JH-11123)	57	15
4	DON'T BREAK THE HEART THAT LOVES YOU MARGO SMITH (Warner Bros. 8508)	6	7			70	DOWN THE ROADS OF DADDY'S DREAMS DARRELL McCALL (Columbia 3-10653)	76	4
5	YOU'RE THE ONE OAK RIDGE BOYS (ABC/Dot DO 17737)	8	9			71	CRY, CRY DARLING GLENN BARBER (Groovy G-103)	79	3
6	TO DADDY EMMYLOU HARRIS (Warner Bros. WBS 8496)	7	10			72	DON'T LET THE FLAME BURN OUT RITA REMINGTON (Plantation PL-167)	74	6
7	WOMAN TO WOMAN BARBARA MANDRELL (ABC/Dot DO-17736)	11	6			73	RETURN TO ME MARTY ROBBINS (Columbia 3-10673)		1
8	SOMETHING TO BRAG ABOUT MARY KAY PLACE (Columbia 3-10844)	9	11			74	CARLENA AND JOSE GOMEZ BILLY WALKER (MRC MR-1009)	81	4
9	WHAT DID I PROMISE HER LAST NIGHT MEL TILLIS (MCA-40836)	14	6			75	SMOKE! SMOKE! SMOKE! (THAT CIGARETTE) TOM BRESH (ABC/Dot DO-17738)	83	2
10	MAY THE FORCE BE WITH YOU ALWAYS TOM T. HALL (RCA PB 1158)	12	9			76	I'M WAY AHEAD OF YOU BILL ANDERSON & MARY LOU TURNER (MCA 40852)		1
11	MY WAY ELVIS PRESLEY (RCA PB-11165)	1	12			77	SOMETIMES I DO/HALF MY HEART'S IN TEXAS ERNEST TUBB (First Generation 001)	82	5
12	DO I LOVE YOU (YES IN EVERY WAY) DONNA FARGO (Warner Bros. WBS 8509)	24	5			78	IT STARTED ALL OVER AGAIN VERN GOSDIN (Elektra E-45411)	89	2
13	I DON'T NEED A THING AT ALL GENE WATSON (Capitol 10-45)	17	9			79	DEEPER WATER BRENDA KAY PERRY (MRC MR 1010)	86	3
14	STANDARD LIE NUMBER ONE STELLA PARTON (Elektra E-45437A)	15	12			80	SOFT LIGHTS AND HARD COUNTRY MUSIC MOE BANDY (Columbia 3-10671)		1
15	COME TO ME ROY HEAD (ABC/Dot DO-17722)	16	18			81	DON'T WORRY ('BOUT ME) GLENDA GRIFFITH (Ariola America 7680)	84	4
16	TAKE THIS JOB AND SHOVE IT JOHNNY PAYCHECK (Epic 8-50469)	4	13			82	MUSIC IS MY WOMAN DON KING (Con Brio CBK 129)		1
17	MAMMAS DON'T LET YOUR BABIES GROW UP TO BE COWBOYS WAYLON JENNINGS AND WILLIE NELSON (RCA PB-11198)	25	2			83	I'M KNEE DEEP IN LOVING YOU DAVE & SUGAR (RCA PB 11141)	62	14
18	WE GOT LOVE LYNN ANDERSON (Columbia 3-10850)	19	9			84	SWEET MUSIC MAN KENNY ROGERS (United Artists UAST-18848)	63	15
19	MIDDLE AGE CRAZY JERRY LEE LEWIS (Mercury 55011)	10	14			85	JAMBALAYA (ON THE BAYOU) SASKIA & SERGE (ABC/Hickory AH-54020)	87	5
20	HOW CAN I LEAVE YOU AGAIN JOHN DENVER (RCA JH-11038)	21	10			86	CRY, CRY DARLING CON HUNLEY (Warner Bros. 8520)		1
21	SOME I WROTE STATLER BROS. (Mercury 55013)	23	9			87	LEONA JOHNNY RUSSELL (RCA PB-11160)	91	4
22	I LOVE YOU, I LOVE YOU, I LOVE YOU RONNIE McDOWELL (Scorpio/GRT GRT 149)	30	7			88	HONKY TONK TOYS A.L. "DOODLE" OWENS (Raindrop USD010)	92	4
23	GOD MADE LOVE MEL McDANIEL (Capitol P-4520)	28	7			89	SWEET LITTLE DEVIL JUDY ALLEN (Polydor PD 14440)		1
24	SHAKE ME I RATTLE CRISTY LANE (LS/GRT GRT-148)	29	7			90	TAKE MY LOVE TO RITA TOMMY CASH (Monument 45-238)	97	2
25	MISTER D.J. T.G. SHEPPARD (Warner/Curb WBS 8490)	13	12			91	LITTLE TEARDROPS LINDA CASSADY (Cin Kay AA026CK 127)	94	2
26	TWO DOORS DOWN ZELLA LEHR (RCA PB 11174)	33	5			92	SWEET COUNTRY GIRL MACK SANDERS (Pilot PR-45-101)	93	3
27	BARTENDER'S BLUES GEORGE JONES (Epic 8-50495)	37	5			93	IT IS WRONG GILBERT ORTEGA (LRJ 1050)	99	2
28	I PROMISED HER A RAINBOW BOBBY BORCHERS (Playboy ZS8-5823)	31	8			94	A GIFT IN THE NAME OF LOVE JIM OWEN AND THE DRIFTING COWBOYS (Epic-8-50498)	96	2
29	SHINE ON ME (THE SUN STILL SHINES WHEN IT RAINS) JOHN WESLEY RYLES (ABC/Dot DO-17733)	35	6			95	BUCKET TO THE SOUTH AVA BARBER (Ranwood R-1083)		1
30	YOU KNOW WHAT JERRY REED AND SEIDINA (RCA JG-11164)	34	7			96	THE FARMER'S SONG (WE AIN'T GONNA WORK FOR PEANUTS) JOEL MATHIS (Soundwaves SW 4562)		1
31	COME A LITTLE BIT CLOSER JOHNNY DUNCAN (WITH JANIE FRICKE) (Columbia 3-10834)	20	14			97	I LIKE TO BE WITH YOU RONNIE SESSIONS (MCA 40831)	50	9
32	LONELY HEARTS CLUB BILLIE JO SPEARS (United Artists UA-XW1127)	58	3			98	GET DOWN COUNTRY MUSIC BRUSH ARBOR (Monument 45230)	61	10
						99	THE FIRST TIME BILLY "CRASH" CRADDOCK (ABC/Dot DO-17725)	77	12
						100	SAVIN' THIS LOVE SONG FOR YOU JOHNNY RODRIGUEZ (Mercury 65012)	78	13
33	THE LONGEST WALK MARY K. MILLER (Inergi I-304)	42	6						
34	IF I HAD A CHEATING HEART MEL STREET (Polydor PD 14448)	52	7						
35	I'VE BEEN LOVED THE CATES SISTERS (Caprice CA-2041)	40	7						
35	ANGEL OF THE MORNING MELBA MONTGOMERY (United Artists UA-XW1115)	41	8						
37	I'VE CRIED THE BLUES RIGHT OUT OF MY EYES CRYSTAL GAYLE (MCA 40837)	38	9						
38	PLEASE NARVEL FELTS (ABC/Dot DO 17131)	39	9						
39	IT DOESN'T MATTER ANYMORE R.C. BANNON (Columbia 3-10655)	44	7						
40	ALWAYS LOVIN' HER MAN DALE McBRIDE (Con Brio 127)	43	10						
41	BEDROOM EYES DON DRUMM (Churchill CR7704)	51	6						
42	RUNNING KIND MERLE HAGGARD (Capitol P-4525)	55	4						
43	BABY, LAST NIGHT MADE MY DAY SUSIE ALLANSON (Warner/Curb WBS 8473)	18	13						
44	WHAT KIND OF FOOL (DO YOU THINK I AM) EDDIE MIDDLETON (Epic/Cleve. Int. 8-50481)	46	8						
45	FEELIN' BETTER HANK WILLIAMS JR. (Warner/Curb WBS 8507)	53	6						
46	THINK ABOUT ME FREDDY FENDER (ABC/Dot DO-17730)	22	11						
47	THROWIN' MEMORIES ON THE FIRE CAL SMITH (MCA-40839)	49	7						
48	HOLD TIGHT KENNY STARR (MCA 40817)	26	11						
49	YOU AND ME ALONE DAVID ROGERS (Republic REP 011-A)	27	11						
50	LONELY STREET REX ALLEN JR. (Warner Bros. WBS 8482)	32	13						
51	GOD MUST HAVE BLESSED AMERICA GLEN CAMPBELL (Capitol P-4515)	36	9						
52	WALK RIGHT BACK ANNE MURRAY (Capitol P-4527)	80	2						
53	I JUST WANT TO BE YOUR EVERYTHING CONNIE SMITH (Monument 45-231)	47	13						
54	YES MA'AM TOMMY OVERSTREET (ABC/Dot DO-17737)	75	2						
55	I'VE GOT A FEELIN' (SOMEBODY'S STEALIN') JOHN ANDERSON (Warner Bros. WBS 8480)	59	6						
56	IT STARTED ALL OVER AGAIN DAVID HOUSTON (Gusto-Starday SD-172)	64	7						
57	THE WRONG SIDE OF THE RAINBOW JIM CHESNUT (ABC/Hickory AH-54021)	60	8						
58	MOUNTAIN MUSIC PORTER WAGONER (RCA PB-11186)	67	5						
59	AFRAID YOU'D COME BACK KENNY PRICE (MRC 1007)	69	5						
60	YOU READ BETWEEN THE LINES BILLY PARKER (SCR SC 153)	68	6						
61	GEORGIA KEEPS PULLING ON MY RING CONWAY TWITTY (MCA-40895)	48	14						
62	IF I EVER COME BACK PAL RAKES (Warner Bros. WBS 8506)	66	7						
63	RED HOT MEMORY KENNY DALE (Capitol P-4528)	85	2						
64	ANGELINE MUNDO EARWOOD (True 111)	65	5						
65	SO GOOD, SO RARE, SO FINE FREDDIE HART (Capitol P-5430)	88	2						
66	CHAINS OF LOVE MICKEY GILLEY (Playboy ZS8-5818)	54	14						

ALPHABETIZED TOP 100 COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

Afra d You'd Come (Tree — BMI)	59	Half My Heart's (Window/Beachwood — BMI)	77	Jambalaya (Fred Rose — BMI)	85	Standard Lie (Tree — BMI)	14
A Gift (House Of Love Music — BMI)	94	Here You Come (Screen Gems-EMI/Summerhill — BMI)	69	Leona (No Exit Music — BMI)	87	Sweet Country Girl	92
Always Lovin' (Harold Kinman)	40	Hold Tight (Kipahula Music Co. — ASCAP)	48	Little Teardrops (Electric Mule/Sheri Kay — BMI)	91	Sweet Little Devil (Highball — BMI)	89
Angeline (Music Of The Times — BMI)	64	Honky Tonk Toys (Unichappell Music)	88	Lonely Hearts (ATV Music/Blackwood — BMI)	32	Sweet Music (Jolly Rogers — ASCAP)	84
Angel Of The (Blackwood — BMI)	36	How Can I (Cherry Lane Music — ASCAP)	20	Lonely Street (Four Star — BMI)	50	Take My Love (Tree Pub. Co. — BMI)	90
Bab*, Last Night (House of Gold — BMI)	43	I Don't (Joe Allan — BMI)	13	Mamas Don't Let (Tree/Sugarplum — BMI)	17	Take This Job (Warner Tamerlane — BMI)	16
Bartender's Blues (Country Road Music — BMI)	27	If I Ever (Dusty Roads — BMI/Easy Listening — ASCAP)	62	May The Force (Hall Tone — BMI)	10	The Farmer's Song (Hit Kit — BMI)	96
Bed oom Eyes (Zoobe — ASCAP)	41	If I Had A (Maplehill/Vouge — BMI)	34	Middle Age (Tree — BMI)	19	The First (Pick-A-Hit — BMI)	99
Bucket To (Beechwood/Dickerson — BMI)	95	I Just Want (Stigwood/Unichappell — BMI)	53	Mister D.J. (Jop — ASCAP/Pointed Star — BMI)	25	The Longest Walk (Advanced — ASCAP)	33
Carlena And Jose (Metamoros Music — BMI)	74	I Like (Chriswood — BMI)	97	Mountain Music (Owepur — BMI)	58	The Wrong Side (Acuff-Rose — BMI)	57
Chains Of Love (Belinda/Unichappell — BMI)	66	I'll Get (Shelby Singleton — BMI)	67	Music Is My Woman (Con Brio — BMI)	82	Think About Me (Cajon Music — BMI)	46
Comme A Little (Morris Music — BMI)	31	I'll Promise You (Edwin H. Morris/Chip 'N' Dale — ASCAP)	68	My Way (Spanka — BMI)	11	Throwin' Memories (Stone Porch — BMI)	47
Comme To Me (Acoustic/Longstreet — BMI)	15	I Love You (Brim — SESAC)	22	Out Of (Hello Darlin' SESAC)	2	To Daddy (Owepur Pub. — BMI)	6
Do I Love . . . (Spanka — ASCAP)	71,86	I'm Knee (Tree — BMI)	83	Please (Narvel The Marvel — BMI)	38	Two Doors Down (Owepur — BMI)	26
Don't Break (Gyrus — ASCAP)	4	I'm Love Ahead (Tree — BMI)	76	Red Hot Memory (Publicare — ASCAP)	63	Walk Right (Warner Tamerlane — BMI)	52
Don't Let The (Halwill/Plain & Simple — ASCAP)	72	I Promised Her (Chappell — ASCAP)	28	Return To Me (Southern — ASCAP)	73	We Got (Tree — BMI)	18
Don't Worry	81	Is It Wrong (Brother Karl's/Mandina — BMI)	93	Running Kind (Shade Tree Music — BMI)	42	What A Difference (Chess — ASCAP)	1
Down The Roads (High Ball Music — BMI)	70	It Doesn't Matter (Spanka — BMI)	39	Savin' This Love (Window — BMI)	100	What Did I (Sawgrass — BMI)	9
Feel'n' Better (Bocephus — BMI)	45	It Started (Garpax — ASCAP/Kaysey — SESAC)	56,78	Shake Me (Regent — BMI)	100	What Kind Of Fool (Low-Twi — BMI)	44
Georgia Keeps Pulling (Emerald Isle/Battleground — BMI)	61	I've Been Loved (Sound — ASCAP)	35	Shine On Me (Narvel The Marvel — BMI)	29	Woman To Woman (East Memphis — BMI)	7
Get Down (Combine Music Corp. — BMI)	98	I've Cried (Sure Fire — BMI)	37	Smoke! Smoke! Smoke! (Belinda — BMI)	75	Yes Ma'am (Tree Pub. — BMI)	54
God Made (Combine/Music City — BMI-ASCAP)	23	I've Got (Al Gallico — BMI/Easy Listening — ASCAP)	55	Soft Lights (Acuff-Rose — BMI)	80	You And Me (Singletree Music Co. — BMI)	49
God Must (Warner Tamerlane/Marcalne — BMI)	51	I Wish You (First Generation — BMI)	3	So Good (ATV — BMI/Welbeck — ASCAP)	65	You Know What (Vector — BMI)	30
				Some I (American Cowboy — BMI)	21	You Read (Sawgrass — BMI)	60
				Something To Brag (Tree Pub. Co. — BMI)	8	You're The (Glenwood/Arcane — BMI)	5
				Sometimes I Do (Tree — BMI)	77		

BILLY "CRASH" CRADDOCK (Capitol P-4545)

I Cheated On A Good Woman's Love (2:34) (Onhisown Music — BMI) (Del Bryant)

Dale Morris has not only done a good job of managing Craddock's career, but he handles well the position of producer. Here he couples Crash with a laid back Del Bryant song which is sure to kick off his Capitol Records career with a bang.

ROY CLARK (ABC AB-1238)

Must You Throw Dirt In My Face (2:28) (Johnny Binstock Music — BMI) (Bill Anderson)

Roy Clark fans will love the way he does this Bill Anderson song. Very similar to the style of "Thank God And Greyhound."

CON HUNLEY (Warner Bros. WBS 8520)

Cry, Cry Darling (3:00) (Acuff-Rose — BMI) (Jimmy Newman/J.D. Miller)

Although this song is on the **Cash Box** charts by Glen Barber at #71 bullet, there will be no way to hold this version back. Con is strong on country soul. With new producer Norro Wilson and his new label Warner Bros., all the ingredients are there.

BILLY DON BURNS (4 Star 5-1032)

Southern Lady (3:20) (Kemper Music — BMI) (B.D. Burns)

This single could put 4-Star back into the country charts. The steady paced rhythm, hot guitar licks and Billy Don's delivery are all exceptional.

Singles To Watch

RED SOVINE (Gusto-Starday SD-175)

Farmers And The Miners (2:09) (Power Play Music/Back Pocket Music — BMI) (J. Lockwood/F. Carlo)

DICKEY LEE (RCA PB-11191)

Love Is A Word (2:40) (The Sterling Music Co./Street Music — ASCAP) (Otha Young)

BILLY THUNDERCLOUD AND THE CHIEFTONES (Polydor PD 14449)

My Lady (3:03) (Highball Music/Lowball Music/Cross Keys Music — ASCAP/BMI) (D. Goodman/B. Reneau/R. Schulman)

ANN J. MORTON (Prairie Dust PD-7621)

Black And Blue Heart (2:35) (Annextra Music — BMI) (Dennis Morgan)

BILLY STACK (Caprice CA-2045)

Love Can Make The Children Sing (2:28) (Sound Corp. Music — ASCAP) (Joe H. Hunter/Roger J. LeBlanc)

JUSTIN TUBB (2nd Generation SGRS 2111)

You'd Never Be Happy With Me (3:00) (Cary & Mr. Wilson Inc./Window Music Pub. — BMI) (Justin Tubb)

ED BRUCE (Epic 8-50503)

Love Somebody To Death (3:08) (Tree Pub. Co. Inc. — BMI) (R. Lane)

COUNTRY ROUNDUP

The Dallas Cowboys asked **Waylon Jennings** to play for their victory party last week at the Superdome in New Orleans. Good guy that he is Waylon accepted, and played before about 700 players and fans. The latest news around town has it that Waylon has been talking with some folks at A&M Records in L.A. about doing a rather interesting album. The proposed LP would be recorded in England, and have Waylon teaming up with rock stars **Eric Clapton**, **Peter Dinklage**, **Bernie Leadon**, among others. Keep watching for further developments. By the way, Waylon & Willie's new single move to # 17 bullet this week.

An alleged scheme to con money for a proposed complex that would be built in South Carolina to replace Nashville as the world's country music capitol was disclosed in Nashville newspapers last week. It seems that a Wilmington, Del. promoter, John C. Green, and his employees sold memberships in two associations for amounts up to \$17,000 each. Reports say more than 40 South Carolina families lost money in the scheme, including one family that practically cashed in their life savings. Those buying the memberships thought they were getting in on the ground floor of a country music complex in Rock Hill, S.C. Pictures of the site shown to prospective buyers were actually of a defunct roller rink. Green reportedly netted about \$400,000 on the scheme. He is currently under indictment, on various charges, in North Carolina.

Jonathan Fricke from Promotions Plus is the proud father of a 7 lb. 13 oz. baby boy. He and his wife, **Nancy**, named the baby **Jonathan Brooks Fricke**.

United Artists' **Jerry Seabolt** dropped by for a visit the other day, and had some interesting tidbits. **Kenny Rogers** and **Dottie West** have a duet single coming out later this month. That follows the release of Kenny's new album "Ten Years Of Gold." UA also plans to release a single from the LP, to be shipped to jukebox operators exclusively.

ABC recording artist **Tom Bresh** has the old **Tex Williams** hit, "Smoke, Smoke, Smoke That Cigarette" on the charts at # 75 bullet this week. If you haven't heard it yet, take a listen. Tom starts off with an impression of **Jimmy Carter** and moves on to **Truman Capote**, **Paul Lynde**, **Roger Miller**, and nine others. He's pretty good.

George Hamilton IV will appear at the 10th International Festival of Country Music at Wembley's Empire Pool next spring. This will be Hamilton's eighth appearance in the festival's 10 year history.

Randy Gurley, recently signed to the Jim Halsey Company for booking, has been set to open for **Mel Tillis** Jan. 26 at the Civic Center in Augusta, Maine, while **Mel** has been signed to guest on the "Donnie & Marie" show in the near future.

MCA's **B. J. Thomas** has a new single out, with WMC, WKDA and KXOL adding the record this week. "Everybody Loves A Rain Song," produced, and written in part, by **Chips Moman**, should chart next week.

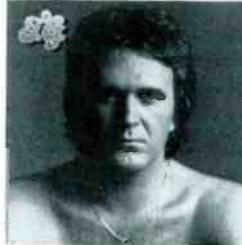
The **Kendalls** are up for a Grammy Award in the "Best Country Vocal Performance by a Duo or Group" category, for their recent smash, "Heaven's Just A Sin Away." The father-daughter team are competing against **Loretta Lynn** and **Conway Twitty**, **George Jones** and **Tammy Wynette**, **Asleep At The Wheel** and **The Oak Ridge Boys**. The **Kendalls** also have a new single shipping this week on Ovation Records.

John Hartford and **Vassar Clements** will headline "A Day of Bluegrass" at Los Angeles' Shrine Auditorium on Jan. 29. Also appearing on the show will be **Byron Berline** and **Sundance**, and Monument's **Brush Arbor**.

RCA's **Danny Davis** will have a three week engagement (Feb. 23-March 15) at the Nuggett Show Lounge in Sparks, Nevada.

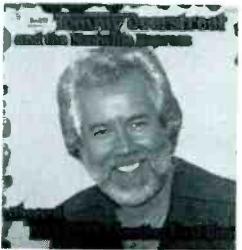
Roy Clark has been busy lately, as he recently taped the "Hanna-Barbera All Star Comedy Ice Review" and "50 years of Country Music." Roy will also guest on the 75th Anniversary **Kraft Music Hall Special**, to be aired on Jan. 24.

tim williams



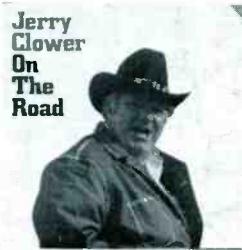
T.G. SHEPPARD — T.G. — Warner Bros. BSK-3133 — Producers: Jack Gilmer and T.G. Sheppard — List: 7.98

Since T.G. Sheppard burst on the country music scene a couple of years back with "Devil In The Bottle," he has added maturity to raw talent. T.G. sings country, but he also has a soulful edge to his voice that reflects his Memphis roots. Sheppard's debut album for Warner Bros. weaves in and around the complicated problems of adult relationships. In addition to his hit single "Mr. D.J.," Sheppard lends his deep vocals to excellent songs like "Where Do We Go (When We've Gone All The Way)," "Don't Ever Say Goodbye" and "Jenny, Don't Worry 'Bout The Kid."



TOMMY OVERSTREET — There'll Never Be Another First Time — Pinnacle PINN-2006 — Producer: Tommy Overstreet — List: 6.98

This album is virtually a one-man operation. Released on his own Pinnacle Records Label, Tommy Overstreet produced and arranged the record. And all but one cut was either written or co-written by Overstreet. Nearly every song is prefaced with a spoken introduction as Tommy takes a musically bold step and goes beyond the spotlight in dealing with some of the personal problems and lonesome feelings faced by entertainers on the road. Standout songs are "To Know Love's There," "All The Way To Love" and "It Wasn't All That Bad."



JERRY CLOWER — On The Road — MCA MCA-2281 — Producer: Snuffy Miller — List: 6.98

Big ole loquacious Jerry Clower sounds like a deep southern revivalist preacher spreading the gospel... and in a sense, that's precisely what he is. Beneath the fun he pokes at the foibles of southern culture, Clower's point is to preserve and promote the dignity and native intelligence of his southern peers. One would think his well of stories would run a little dry by now. But on his new album, recorded at conventions in Florida and Georgia, Clower rolls out 16 new tales. All are fresh and funny.



FLOYD CRAMER — Looking For Mr. Goodbar — RCA APL-1-2644 — Producer: Owen Bradley — List: 6.98

Floyd Cramer created a bold new sound for country piano back in the early '60s. That sound still works. Country programmers who are looking for new instrumental tunes should take time and listen to this well-paced mellow album. With production by the veteran Owen Bradley, Cramer picks out simple, but effective melodies on "Don't It Make My Brown Eyes Blue," "It Was Almost Like A Song" and "You Light Up MyLife."

New Head Of E/A Nashville Checks Music City's Pulse

(continued from page 44)
shys away from music labels.

"I think it is a waste if we close our eyes and blind ourselves to the fact that there is only country music in this town." Malloy. "Nashville is going to be the music capitol of the world. You've got pop people, R&B people and all kinds coming in here now because the musicians are a laid-back breed of people. There is a lot happening here and it is getting bigger and bigger. It's not crossover any more. That term is old. You can't tell me Crystal Gayle's last record ('Don't It Make My Brown Eyes Blue') was a crossover. It was just a flat out pop, MOR country record. I think using the word crossover is a strike against you, because music has reached the point where it is universal.

Changing Music

"I've heard through the industry that country stations were mad because they were forced on the Dolly Parton record ('Here You Come Again')." added Malloy. "How could they be upset? It is their job to give the public what the public wants, not what they think the public needs. Play it if the public wants it. Don't be bitter at Dolly. That's nonsense. It's not a country record, but it satisfies the country audience. And it gets back to the point again that it is not crossover. It is a universal wholesome attitude that the world has taken on. Music is changing."

As country music takes on new wrinkles and creases, it becomes harder and harder to define. Take a walk up and down Music Row and one can find as many definitions as there are people. However, Malloy believes country music can be boiled down to an attitude.

"Five years ago you couldn't have gotten Eddie Rabbitt's records on country radio," he said. "You couldn't have gotten Crystal's or Ronnie Milsap's records played. To me, those acts represent the forerunners in the complete sound change in country music.

Those sounds are completely different. But they retain the feel of what country is, which is people-to-people music. It is an attitude that goes into the music when it is cut by the musicians, and it is the attitude of the songwriter and of the performer.

"You can take country songs lyrically and musically and take them to another part of the country and cut them, but they won't come off the same," Malloy added. "What people want is what country is, not what we dictate. Country music is whatever you think country is in your mind — an attitude."

As head of Elektra/Asylum, which started here six years ago with a basement office and a door facing a Nashville back alley, Malloy hopes to sign new acts, but maintain the high degree of quality he feels has characterized the label here. With artists such as Rabbitt, Gosdin, Parton, Sammi Smith, Jack Clements, Arleen Hardin and others, Malloy believes Elektra/Asylum has built a strong base to compete on the musical market.

"We have a reputation for always maintaining a high degree of quality," Malloy said. "I think 98 percent of our singles have gone on the charts. Because of this we have been able to break acts faster than almost any other label. We are moving pretty fast and we want to maintain the same momentum. In fact, we want to pick it up. I think the key is keeping a high degree of quality in our product. Instead of one single an album, we try to get three or four singles off an album. An example is Vern Gosdin. Out of his first album we have gotten four hit singles."

"The three of us — Norm Osborne (national country promotion director), myself and Bill (Williams) — have all got the same idea," he added. "That is to expand things, but never let quantity get in the way of quality. We will expand the roster, but it will never be expanded to more than we feel we can handle."



Waylon Jennings

Jonathan Brooks Fricke.

THE COUNTRY MIKE

Don't be surprised if your favorite program director or DJ moves to another station very soon . . . the ARB's came out last week. A couple of things are worthy of mentioning as far as ratings go. WHK in Cleveland moves into second place overall, and WDAF in Kansas City also takes over the second place spot in that market. So congratulations to **Ron Jones**, **Randy Michaels**, and the entire staff of WHK and WDAF.

JOCK PROFILE: KMPS in Seattle has a 28 year broadcast veteran working middays 10-2, **Art Lind**. Art has been with KMPS for about three years, and serves as the station's public service director. Art began his career in his hometown of Memphis. He worked at WMPS . . . did morning drive and news for three years at WMC . . . and, he had a 10-year stay at one of the best rockers in the country, WHBQ.



Art Lind

There are a couple of great community-related promotions going on this week. KRMD in Shreveport is getting ready for their 4th annual All-American Boat and Sports Show. This yearly event is held the first weekend in Feb. with over 65,000 persons attending last year. KRMD has over 100,000 square feet of display space in five exhibit buildings . . . and here's the great part . . . all the admission fees go to a local children's charity. Last year they raised over \$8000.

WYDE in Birmingham is sponsoring the first annual Bowl-A-Thon for Cystic Fibrosis. Station employees and listeners take pledges, like a walk-a-thon, and then rack up as many points as they can for the charity. All the WYDE Country Jocks will participate, and the grand prize winner gets a portable color television.

KUZZ is searching for a talented individual who can handle morning drive and music research. Send tapes and resumes to: Mike Horey . . . 1209 N. Chester Ave. . . Bakersfield, Ca. 93308.

Here's the latest lineup at WSLR in Akron . . . **Jaybird Drennan** 5-9 a.m.; **Bill Coffey** 9-noon; music director **Don Dempsey** noon-3; **James Holly** 3-7; **Rick Cardarelli** 7-midnight; and **Cynthia Smith** midnight-5.

WKMF in Flint, Mich. has a new music director. **Blenda Marsden** replaces **Dave Norris**, who recently left the station. Blenda was promoted to the position after spending almost four years in WKMF's programming department. You can reach her Mon.-Fri. from 9-5 at (313) 742-1470.

There's a new country station in Kirkland, Wash. KGAA is a 5,000 watt daytimer, but they've applied to the FCC for 24-hour license. Music director **Dan Murphy** says the station plays a lot of crossover artists, and after three months on the air, they've gotten positive audience reaction to the format. KGAA is owned by the same broadcasting group that owns KGA in Spokane and KEED in Eugene, Ore. You can get in touch with Dan at (206) 827-8787.

As many of you may know by now, **Dave Dudley** is working the truckers show from 10 p.m.-2 a.m. on WSM in Nashville, as of last week. Dave is a jock from way back, having worked at several stations in Minnesota in the '60s. He's still working a lot of show dates too, in between the WSM gig. By the way, Dave has a new record out on the Rice label called "1:AM Alone."

WMC in Memphis has been celebrating their 55th birthday this month by giving birthday cakes to their listeners. The latest lineup at WMC includes music director **Hal Jay** 5-9; program director **Les Acree** 9-noon; **Jacque Strickland** noon-3; **Phil Conner** 3-7; **John Brejot** 7-midnight; and **Les Tivers** midnight-5.

Hardest congratulations go out to **Bill Mortimer** and the staff at KCUB in Tucson, for achieving an overall number two in the latest PULSE survey.

WWOL music director **David Snow** says that their FM needs pop service from all the labels. The station is basically country, but they do program some light pop records. Send the product to WWOL . . . Hotel Lafayette . . . Buffalo, New York 14203.

WWOL also has a rather clever promotion in progress. The station asks its listeners to describe, in 25 words or less, "Where Were You During the Blizzard of 75." Grand prize winners of the contest will receive tickets to WWOL's Shower of Stars on Jan. 28, featuring **Conway Twitty**, **Margo Smith**, and **Sonny James**.

Three country radio stations have been recognized by the CMA for their outstanding promotions of country music month, last October. In markets of 50,000 or less, the winner was WJIL in Jacksonville, Ill. KSSS in Colorado Springs won in the 50,000 to 500,000 category, and WCMS in Norfolk, Va. took first place in markets over 500,000 population. Each station was also asked to send in a "cornfield" type joke to be used on an upcoming episode of "Hee Haw."

WWVA in Wheeling gave away more than \$1000 worth of Elvis albums last weekend. The station received over 2,000 postcards for the contest after only 24 hours of on the air promotion.

KLUR in Wichita Falls, Texas also did a big Elvis special last week, playing over six hours of Presley music. Music director **Jim Hill** says that his listeners still kept calling in for more. By the way, KLUR is a 100,000 watt FM country station, broadcasting on a 24 hour schedule.

This is the fourth issue of Country Mike, and we hope you've found it interesting so far. We would appreciate your sending any comments you might have, along with your station's news and photos to: Country Mike . . . 21 Music Circle East . . . Nashville, Tn. 37203.

country mike



THE BOYS IN KANSAS CITY — ABC Records recording group The Oak Ridge Boys signed autographs recently at the K mart store in Kansas City, Kansas. Pictured standing above are (l-r): Leonard Clark, Handleman sales supervisor; Dan Henry, WCAF-TV weatherman; Gary Hancock, Handleman branch manager; Ted Cramer of WDAF; and Mickey Baker, road manager for the Oak Ridge Boys. Shown seated are Oak Ridge Boys (l-r): Bill Golden, Richard Sterban, Duane Allen and Joe Bonsall.

MOST ADDED COUNTRY SINGLES

- WALK RIGHT BACK — ANNE MURRAY — CAPITOL**
WWVA, WMNI, WMC, KLAK, WNRS, WKDA, WHK, KWJJ, KAYO, KRMD, KDJW, KSOP, KGBS, KKYX, WAXX, WSDS, WHOO, KJJJ, WBAP.
- RETURN TO ME — MARTY ROBBINS — COLUMBIA**
WWVA, WAME, WUNI, WBAM, WJJD, WNRS, WLLOL, KHEY, WTSO, WHK, KMPS, WUBE, KKYX, WWOL, WAXX, WSDS, WXCL, KHAK, KBOX.
- I'M WAY AHEAD OF YOU — BILL ANDERSON & MARY LOU TURNER — MCA**
WMNI, WBAM, WSHO, WNRS, WLLOL, KEBC, KHEY, WTSO, KIKK, KMPS, KRAK, KCKC, KRMD, KDJW, WYDE, WWOL, WAXX, KENR, KXOL.
- SOFT LIGHTS AND HARD COUNTRY MUSIC — MOE BANDY — COLUMBIA**
WAME, WMNI, WBAM, WLLOL, WINN, WTSO, WPLO, KIKK, KRMD, WAXX, WSDS, WXCL, KENR, WHOO, KNUZ, WWOK.
- LONELY HEARTS CLUB — BILLIE JO SPEARS — UNITED ARTISTS**
WVOJ, WNRS, KHEY, WTSO, WPLO, KIKK, KAYO, KSON, WAXX, WXCL, KENR, WHOO, KNUZ.
- IF I HAD A CHEATING HEART — MEL STREET — POLYDOR**
KUZZ, WLLOL, KHEY, KCUB, KMPS, WOX, KSON, WYDE, KERE, KXOL, KGA, WBAP.
- RED HOT MEMORY — KENNY DALE — CAPITOL**
WCMS, WBAM, WSHO, KLAK, WNRS, KMPS, KCKC, KKYX, WAXX, WSDS, KJJJ, KGA.
- MUSIC IS MY WOMAN — DON KING — CON BRIO**
WBAM, WVOJ, WKDA, KEBC, KRAK, WYDE, KKYX, WAXX, WSDS, KHAK, KENR.
- RUNNING KIND — MERLE HAGGARD — CAPITOL**
KUZZ, KLAK, WKDA, KFTN, WTSO, KNEW, KRMD, WOX, KERE, KGA.
- SO GOOD, SO RARE, SO FINE — FREDDIE HART — CAPITOL**
WWVA, WUNI, WNRS, WLLOL, KEBC, KMPS, KRAK, KGBS, WWOL, KFDI

MOST ACTIVE COUNTRY SINGLES

- DO I LOVE YOU — DONNA FARGO — WARNER BROS.**
KUZZ 56-46, WAME ex-29, WCMS 32-25, WMNI 33-22, WUNI ex-25, WBAM ex-36, WMC ex-23, KLAK ex-33, WSLR 29-24, WDEE ex-39, WNRS 34-24, WLLOL 28-23, WKDA ex-35, KFTN 25-17, KEBC ex-50, WIRE 43-34, KHEY 32-27, KCUB ex-38, WTSO 30-16, WPLO 29-17, WHK ex-35, KLAC 43-34, KCKC 34-24, KGBS 37-27, KRAK ex-43, WUBE 26-14, KKYX ex-39, KWJJ 38-30, KMPS ex-27, KAYO 30-21, KNEW 39-32, KRMD 33-22, KVOO 53-43, WAXX 32-22, KERE 23-14, WSDS 37-17, WXCL ex-31.
- WHAT DID I PROMISE HER LAST NIGHT — MEL TILLIS — MCA**
KUZZ 34-27, WWVA 27-19, WMNI 32-21, WBAM 38-29, WVOJ 26-19, WMC ex-24, KLAK ex-35, WDEE 34-26, WNRS 24-13, WLLOL 26-20, WKDA 30-18, KFTN 29-18, WIRE 39-30, KHEY 27-18, KCUB 33-27, WTSO 33-19, WPLO 28-20, WHK 37-32, KLAC 33-26, KMPS 29-22, KWJJ 36-28, KRAK 37-27, KAYO 25-18, KNEW 27-22, KRMD 39-30, KDJW 40-26, KSON 28-23, KGBS 29-19, WUBE 25-15, WWOL 32-23, WDAF 28-17, WAXX 29-21, KERE 26-19, WSDS 19-12.
- WOMAN TO WOMAN — BARBARA MANDRELL — ABC**
KUZZ 52-43, WAME 27-19, KXLR 35-26, WCMS 44-35, WMNI 21-16, WUNI 12-4, WBAM 34-26, WVOJ 11-4, WJJD ex-28, KLAK ex-29, WNRS 30-10, WLLOL 33-26, WKDA 26-17, KFTN 19-13, WINN ex-19, WIRE 44-36, KHEY 48-39, WTSO 20-12, WIL 36-31, KLAC 39-28, KWJJ 37-26, KCKC 27-18, KAYO ex-29, KNEW 31-27, KRMD 24-18, KGBS 27-18, WWOL 34-24, WAXX 35-25, KERE 22-11, WSDS 20-13, WXCL 33-26.
- I WISH YOU WERE SOMEONE I LOVE — LARRY GATLIN — MONUMENT**
KUZZ 29-24, WWVA 26-20, KXLR 24-11, WUNI 21-15, WBAM 32-27, WMC 19-9, KLAK 13-4, WDEE 24-11, WNRS 21-11, KFTN 17-11, WIRE 24-19, KHEY 29-23, WHK 30-24, KIKK 31-21, WIL 18-8, KLAC 24-19, KRAK 25-13, KAYO 16-11, KNEW 24-16, KDJW 14-7, KRMD 9-4, WUBE 22-12, WWOL 21-11, KKYX 31-17, WAXX 26-19.

Music Publishers Are Confused About Jukebox Royalty Provisions

(continued from page 44)

do it. In a way it is unfortunate because intentions were good. The legislators were anxious to include everything they could, but they didn't take time to work everything out. They missed a few details and this is one of them."

Henry Hurt, who heads the Nashville office of Chappell Music, feels larger publishers will benefit more from jukebox royalties. And he doesn't think anyone knows how royalties will be handled.

'No One Knows'

"No one knows how to distribute it," Hurt said. "I think big publishers will get most of the money and smaller publishers will have a hard time getting any. I don't think anyone knows how jukebox play will be logged. There is no way to ascertain who will get what. When the people from the New York copyright office held a seminar here last fall, the main question I wanted to ask was how jukebox royalties were going to be handled. But a friend of mine there told me

not to bother asking the question because the copyright people themselves didn't know."

As administrator of several writer-owned publishing companies in an organization named Southern Writers, Inc., Bill Martin seems to think costs will consume any revenue from jukebox royalties.

"My understanding and feeling is that any revenue from jukeboxes will be eaten up by the process of collecting and distributing the money," Martin said. "I am keeping an open mind, but I don't think we will get much out of it. However, I think it needed to be done."

Bob Jennings, head of Acuff-Rose Publishing, also has reservations concerning the legislation. "I have always felt jukebox operators should pay," he said. "I don't see any difference between radio air-play and jukebox play. I don't think it is enough. I'm also not sure how much money will eventually get into the hands of publishers. But it is a start."

TOP 75 ALBUMS

	Weeks On Chart	1/21		Weeks On Chart	1/21
1	9	1	ALL 'N' ALL EARTH, WIND & FIRE (Columbia JC 34905)	16	35
2	5	5	SATURDAY NIGHT FEVER BEE GEES AND VARIOUS ARTISTS (RSO RS 4001)	10	38
3	8	3	FUNKENTELECHY VS. THE PLACEBO SYNDROME PARLIAMENT (Casablanca NBLP 7084)	17	41
4	12	2	LIVE! THE COMMODORES (Motown M9-894A2)	3	46
5	8	7	THANKFUL NATALIE COLE (Capitol SW 11708)	18	50
6	10	6	GALAXY WAR (MCA 3030)	12	51
7	16	4	MENAGERIE BILL WITHERS (Columbia JC 34903)	9	52
8	24	9	IN FULL BLOOM ROSE ROYCE (Whitfield/WB WH3074)	21	53
9	16	8	REACH FOR IT GEORGE DUKE (Epic JE 34883)	11	54
10	12	11	FLYING HIGH ON YOUR LOVE THE BAR-KAYS (Mercury SRM-1-1181)	10	55
11	21	12	SECRETS CON FUNK SHUN (Mercury SRM-1-1180)	8	56
12	11	10	ONCE UPON A TIME . . . DONNA SUMMER (Casablanca NBLP 7078-2)	7	57
13	8	16	CHIC (Atlantic SD 5202)	6	58
14	9	14	WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL LOU RAWLS (Phila. Intl./CBS JZ 35036)	5	59
15	7	15	MR. MEAN OHIO PLAYERS (Mercury SRM-1-3707)	4	60
16	10	13	DON'T LET ME BE MISUNDERSTOOD SANTA ESMERALDA/LEROY GOMEZ (Casablanca NBLP 7080)	3	61
17	21	18	FEELIN' BITCHY MILLIE JACKSON (Spring/Polydor SP-1-6715)	2	62
18	9	17	THE TRAMMPS III (Atlantic SD 19148)	1	63
19	10	20	SUNSHINE EMOTIONS (Stax STX-4100)	17	64
20	7	21	THE HARDNESS OF THE WORLD SLAVE (Cotillion SD 5201)	9	65
21	7	25	LIVE AT THE BIJOU GROVER WASHINGTON JR. (Kudu KUX-3637 MZ)	2	66
22	27	22	TOO HOT TO HANDLE HEATWAVE (Epic 34761)	1	67
23	21	24	BARRY WHITE SINGS FOR SOMEONE YOU LOVE (20th Century T-543)	1	68
24	12	23	SONG BIRD DENIECE WILLIAMS (Columbia JC 34911)	1	69
25	5	31	BLUE LIGHTS IN THE BASEMENT ROBERTA FLACK (Atlantic SD 19149)	1	70
26	21	19	ODYSSEY (RCA APL 1-2204)	1	71
27	10	28	NEW HORIZON ISAAC HAYES (Polydor PD-1-6120)	1	72
28	7	30	THE BELLE ALBUM AL GREEN (Hi/Cream HLP 6004)	1	73
29	17	26	ACTION THE BLACKBYRDS (Fantasy F-9535)	1	74
30	8	29	SPINNERS/8 (Atlantic SD 19146)	1	75
31	14	27	TRUE TO LIFE RAY CHARLES (Atlantic SC 19142)	1	76
32	9	32	FUNK BEYOND THE CALL OF DUTY JOHNNY GUITAR WATSON (DJM DJLPA-8714)	1	77
33	22	34	BRICK (Bang BLP-409)	1	78
34	16	36	COCOMOTION EL COCO (AVI 6012)	1	79
35	8	37	GOIN' BANANAS SIDE EFFECT (Fantasy F-9537)	1	80
36	5	43	DO YOU WANNA GET FUNKY WITH ME? PETER BROWN (Drive 104)	1	81
37	5	39	LOOKING BACK STEVIE WONDER (Motown M-804LP3)	1	82
38	16	35	TURNIN' ON HIGH INERGY (Gordy/Motown G6-978S1)	1	83
39	10	38	IN CONTROL THE CONTROLLERS (Juana X698)	1	84
40	17	41	SEND IT ASHFORD & SIMPSON (Warner Brothers BS 3088)	1	85
41	3	56	ONCE UPON A DREAM ENCHANTMENT (Roadshow/UA RS-LA811-G)	1	86
42	18	33	COME GO WITH US POCKETS (Columbia PC 34879)	1	87
43	12	44	BRASS CONSTRUCTION III (United Artists UA-LA755-H)	1	88
44	27	42	SOMETHING TO LOVE L.T.D. (A&M SP 4646)	1	89
45	9	40	HEAR TO TEMPT YOU THE TEMPTATIONS (Atlantic SD 19143)	1	90
46	3	58	THE FORCE KOOL & THE GANG (De-Lite DSR-9501)	1	91
47	8	50	SUPERNATURE CERRONE (Cotillion SD 5202)	1	92
48	5	51	ELOISE ELOISE LAWS (ABC AB 1022)	1	93
49	6	53	LE SPANK LE PAMPLEMOUSSE (AVI 6032)	1	94
50	7	47	COLLECTOR'S ITEMS O JAYS (Phila. Intl. PZG 35024)	1	95
51	10	49	ONLY THE STRONG SURVIVE BILLY PAUL (Phila. Intl. PZ 34923)	1	96
52	6	57	ON FIRE T-CONNECTION (Dash 30008)	1	97
53	4	64	ENCOUNTERS OF EVERY KIND MECO (Millennium 8004)	1	98
54	8	55	NOW IS THE TIME HAROLD MELVIN AND THE BLUE NOTES (ABC AA 1041)	1	99
55	6	59	WINDOW OF A CHILD SEAWIND (CTI 7-5007)	1	100
56	2	62	PLAYER (RSO/Polydor RS-1-3026)	1	101
57	2	60	BIONIC BOOGIE (Polydor PD-1-6123)	1	102
58	11	48	HAVANA CANDY PATTI AUSTIN (CTI 7-5006)	1	103
59	22	45	PATTI LaBELLE (Epic PE-34847)	1	104
60	9	52	MAXIMUM STIMULATION THE JIMMY CASTOR BUNCH (Atlantic SD 19111)	1	105
61	1	—	EDDIE KENDRICKS AT HIS BEST (Tamla T7-354R1)	1	106
62	17	61	VILLAGE PEOPLE (Casablanca NBLP 7064)	1	107
63	4	65	BORN TO DANCE PLAYERS ASSOCIATION (Vanguard VSD 79398)	1	108
64	13	46	WE ARE ONE MANDRILL (Arista AB 4144)	1	109
65	2	70	LOVE CONNECTION THE DELLS (Mercury SRM-1-3711)	1	110
66	2	67	THE BITCH IS BAD DENISE LaSALLE (ABC AB 1027)	1	111
67	3	68	TWO HOT FOR LOVE THP ORCHES TRA (Butterfly FLY 005)	1	112
68	2	73	KING ALBERT ALBERT KING (Tomato TOM-6002)	1	113
69	15	71	BEHOLD THE MIGHTY ARMY NEW BIRTH (Warner Bros. BS 3071)	1	114
70	6	69	MAGIC LOVE MICHELE (West End WE 103)	1	115
71	17	66	BABY IT'S ME DIANA ROSS (Motown M7-890R1)	1	116
72	2	75	RIDING HIGH FAZE-O (She SH740)	1	117
73	1	—	LET ME PARTY WITH YOU BUNNY SIGLER (Gold Mind GZS 7502)	1	118
74	1	—	AT LAST . . . THE PIPS (Casablanca NBLP 7081)	1	119
75	1	—	CLAUDJA CLAUDJA BARRY (Salsoul SA 5525)	1	120

Society Of Communicators Organizes And Sets Goals

by Carita Spencer

LOS ANGELES — A group of graphic artists, photographers, illustrators and professionals in related fields have joined forces to openly address the dilemma of talented artists who are unable to fully utilize their talents within the recording and other industries because of "unfair, excessive and illegal actions."

The Society of Black Communicators in Media (SBCM) was formed in August 1977 as a non-profit organization whose primary focus is securing employment for the 50-plus experienced and qualified individuals who comprise the organization. Of paramount concern is the ability of black businesses to survive as a result of being subjected to inconsistencies including employment opportunities. The society is directing action towards the record industry because they feel that this is an industry in which blacks are responsible, in one way or another, for at least 48% of the annual gross revenue.

"Blacks are involved in the music industry as talent, record buyers and concert ticket buyers, but then we have very little part in preparing advertisements for the record companies and this is what we want to address immediately," explained Prentice Weaver, businessman and president of SBCM.

"There is really no reason why we don't have stronger participation in handling the advertising that is sent into our communities to promote the sales of records," he continued. "We are more geared to things that stimulate blacks in the way of advertisements, interpreting album covers and point of purchase ads. We understand the black market better than whites do."

Weaver is part owner of Photo Carrier, a complete black and white photo service geared to local advertising agencies, art services and illustrators. After four years in business he has seen a number of black enterprisers experience heavy losses and some even fold "not because of the lack of skills, but because they weren't getting any business."

Case History

A prime example of this is Polymedia, Incorporated, which closed its doors two months ago because "major corporations refused to look at us as an advertising agency," according to Robert Dochery, former president of Polymedia and presently a free-lance advertising and marketing consultant.

"We were an agency with expertise in the general as well as the ethnic market," said Dochery, "but the corporations never gave us the opportunity to work within the general market. The only way we could get business was to get an ethnic budget from someone."

Cut-Backs

During its four year existence, the company was able to establish clientele through this method but more often than not lost business because of cut-backs in the ethnic budgets of corporations it served. The Minority Vendors Conference was established a few years ago in order to give minorities an opportunity to present themselves to large corporations and display their services. Dochery contends that these conferences usually consisted of a lot of talk, nothing more. He emphasized that record companies, specifically, demonstrated their "callous disregard" for

(continued on page 52)



FFUN, FFUN, FFUN — The Memphis office of Phonogram, Inc./Mercury Records recently hosted a party for its Memphis/Atlanta based acts. Shown (l-r) are: William Bell, Hamilton Bohannon, Charles Allen of the Bar-Kays, Charlie Fach, executive vice president/general manager of Phonogram/Mercury, Lloyd Smith of the Bar-Kays and Karl Fuller of Con Funk Shun.

THE RHYTHM SECTION

Comedian **Bill Cosby**, whose latest album is "Disco Bill" on Capitol records, will produce and star in "Sitting Pretty," a comedy based on the novel by Al Young. The film will be handled by First Artists Production Company which **Sidney Poitier** helped found in 1969. Since then Cosby has starred in three Poitier films.

Sammy Davis, Jr. will entertain at Caesars Palace, now through February 1. The multi-talented performer will also star as "Littlechap" in the upcoming Broadway production of "Stop The World."

United Artists records has released a single by the **Universal Futuristic Orchestra (U.F.O.)** entitled "Theme From Close Encounters Of The Third Kind." The recording was produced by Teddy Randazzo for Guardian Productions.

Taj Mahal has a new LP on Warner Brothers in which he ventures into the reggae mood. "Evolution (The Most Recent)" will be released this month.

Raymond Simpson, younger brother to **Valerie** of **Ashford And Simpson** fame, is also at Warners working on his first solo album to be released soon. He currently sings backup vocals for Nick and Val.

"Star Booty" is the new album for **Roy Ayers' Ublquity**. The group recently signed with

And that's just what's happening with Isaac Hayes' new single.

Just a few weeks ago Isaac's new album "New Horizon" exploded on the R&B charts and has since crossed over to the Pop charts. Now he's

released his first single in a long time, "Out Of The Ghetto," and we suggest that nobody stand in the way. Because if the album is any indication, "Out Of The Ghetto" is heading straight for the top.

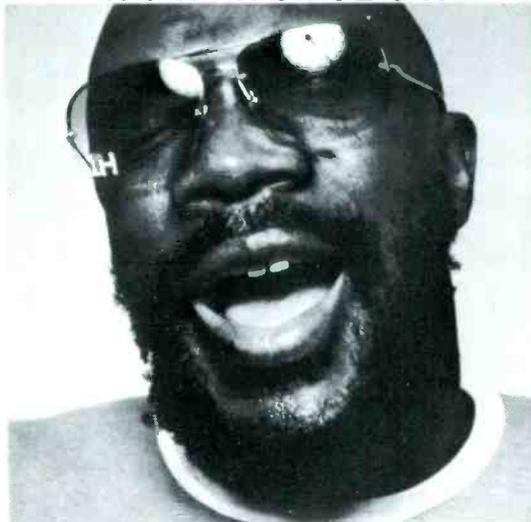
PD 14446

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

When you get
"Out Of The Ghetto" you head
straight for the top.

PD-1-6120

ISAAC HAYES
new horizon



* Add
(EX) Extra
(LP) LP Cut
(HB) Hitbound
(New) New release by artist with charted record.

WIGO — ATLANTA — Paul Childs
#1 — Natalie Cole
*Phoebe Snow
*Roy Ayers
*Bootsy Collins
*Donna Summer
*Isaac Hayes
*Greg Perry
*Brass Construction
13 To 7 — Dorothy Moore
26 To 19 — Raydio
HB To 24 — Enchantment
HB To 25 — Morris Jefferson
LP Adds: George Benson, The Pips, Bohannon
WBUL — BIRMINGHAM — Shelly Pope
#1 — Dorothy Moore
*Teddy Pendergrass
*David Ruffin
*Carl Carlton
*Ona Watson
*Ray Charles
*Billy Preston
*New Birth
8 To 4 — Controllers
11 To 5 — Commodores
16 To 13 — Mother's Finest
17 To 12 — George Duke
30 To 20 — Joe Tex
32 To 26 — Eddie Kendricks
36 To 21 — Lou Rawls
38 To 25 — Al Green
39 To 22 — OV Wright
40 To 23 — Emotions

WILD — BOSTON — Sunny Joe White
#1 — Earth, Wind & Fire
*Commodores
*Harold Melvin
28 To 19 — Ashford & Simpson
30 To 18 — Parliament

WGIV — CHARLOTTE — Manny Clarke
#1 — Earth, Wind & Fire
*Joe Simon
*War
*Maze
*Paulette Reaves
*Manhattans
*Eddie Kendricks
*Early Warning Systems
*Southroad Connection
*Bootsy Collins
*Isaac Hayes
24 To 20 — Slave
29 To 24 — Cat Stevens
30 To 22 — Barry White
31 To 18 — BT Express
35 To 25 — McKinley Mitchell
42 To 30 — Meco
45 To 39 — Kool & The Gang
48 To 33 — Leo Sayer
WVON — CHICAGO — E. Rodney Jones
#1 — Con Funk Shun
*Joe Simon
*Brick
*McKinley Mitchell
*Enchantment
*Little Milton
*Lonnie Smith
*Lou Rawls
28 To 9 — Bill Withers

WCIN — CINCINNATI — Bob Long
#1 — Controllers
*Maze
*L.T.D.
*Gene Page
*El Coco
*Enchantment
*Joe Simon
*Ashford & Simpson
WJMO — CLEVELAND — Lynn Tolliver
#1 — Parliament
*Eddie Kendricks
*Brass Construction
*Lou Rawls
*Sylvers
8 To 3 — Enchantment
18 To 8 — Blackbyrds
25 To 9 — BT Express
26 To 20 — Dorothy Moore
27 To 24 — Morris Jefferson
30 To 26 — Raydio
31 To 15 — Earth, Wind & Fire
LP Adds: Brass Construction, Lou Rawls, Eddie Kendricks

WABQ — CLEVELAND — Mike Payne
#1 — Parliament
*Isaac Hayes
*Player
*Bee Gees
*Barry White
*Albert King
18 To 12 — El Coco
21 To 14 — Brian & Brenda
27 To 23 — Livin' Proof
31 To 24 — New Birth
35 To 28 — Kirkland & Davis
Ex To 31 — First Choice
Ex To 32 — Brass Construction
EX To 33 — Dells
LP Adds: Steve Kahn, Brass Construction
WVVO — COLUMBUS — Keith Willis
#1 — Mother's Finest
*James Brown
*Mandrill
*Samantha Sang
*D.J. Craver
13 To 8 — Patti LaBelle
15 To 9 — Staples
17 To 10 — Barry White
18 To 13 — Stargard
19 To 12 — Ronnie Dyson
21 To 14 — Livin' Proof
23 To 16 — Chic
24 To 18 — Enchantment
27 To 19 — Isaac Hayes
LP Adds: Parliament
WJLB — DETROIT — Al Perkins
#1 — Al Hudson
*New Birth
*Slave
*McKinley Mitchell
11 To 7 — Livin' Proof
28 To 12 — Heatwave

HB To 39 — New Birth
HB Samantha Sang
HB — Bee Gees
LPs: Faze-O, Andrea True, Raydio, Jes Rodin, Roberta Flack
LP Cuts: Parliament, Lenny Williams, Harold Melvin, Ray Charles, J.G. Watson
Extras: Peabo Bryson, Brick, Impact, Stargard, Johnny Rivers, Krystal, Chuck Mangione, T-Connection, Andrea True, Little Milton, Ona Watson, Le Pamplemousse, Meco, Mandrill

WKND — HARTFORD — Vinny Brown
#1 — War
*Gene Page
*Roy Ayers
*Kirkland & Davis

KPRS — KANSAS CITY — Del Rice
#1 — Earth, Wind & Fire
*Livin' Proof
*Harold Melvin
*Maze
*Manhattans
LP Adds: Kool & The Gang, Enchantment

KVOK — LAS VEGAS
#1 — Al Green
*Bunny Sigler
*Barry White
*Bar-Kays
*BT Express
LP Adds: Faze-O, Roberta Flack, Fat Larry's Band, Side Effect, Fantastic Four

KOKY — LITTLE ROCK — J.D. Black
#1 — Bill Withers
*Raydio
HB To 19 — New Birth
HB To 20 — Barry White

15 To 10 — Blackbyrds
19 To 14 — Willie Hutch
21 To 13 — Le Pamplemousse
24 To 12 — BT Express
27 To 18 — Manchild
29 To 24 — Morris Jefferson
32 To 26 — Michael Henderson
37 To 19 — David Oliver
40 To 32 — Impact
LP Adds: Eloise Laws

WXVI — MONTGOMERY — Bill Black
#1 — Natalie Cole
*Bee Gees
17 To 9 — CJ & Co.
20 To 13 — Chic
27 To 19 — Al Hudson
28 To 23 — Raydio
29 To 25 — CB Overton
30 To 24 — Dorothy Moore
LP Adds: Narada Michael Walden, Melba Moore, Bill Summers, Donna Summer, Stylistics, Fatback Band, McCoy Tyner, Bill Brandon, Mike Theodore, Cameo, Lonnie Jordan

WVOL — NASHVILLE — Fred Harvey
#1 — Natalie Cole
*Joe Tex
*Bunny Sigler
27 To 20 — McKinley Mitchell
28 To 24 — Raydio
32 To 29 — Morris Jefferson
3 To 27 — Bar-Kays
36 To 32 — Dells
37 To 32 — Melba Moore
LP Adds: Al Green, Donna Summer

WNAT — NATCHEZ — Haynes Ford
#1 — Kellee Patterson

WDAS — PHILADELPHIA — Joe Tramburro

#1 — High Inergy
*Parliament
*Impact
*Bee Gees
*McKinley Mitchell
*Peabo Bryson
*Sylvia
*Al Hudson
*Manhattans
*Dells
*Bar-Kays
*Denise LaSalle
*Southroad Connection
*Harold Melvin
*Chuck Mangione
*Mandrill
*Cerrone
*Grace Jones
*Penguin Feet
*Brass Construction
30 To 20 — Player
LP Adds: Peter Brown, Roberta Flack, St. Night Fever

WANT — RICHMOND — Kirby Carmichael
#1 — High Inergy
*Archie Bell
*Bar-Kays
*Barry White
*Black Diamond
*T-Connection
*Player

LP Cuts: Parliament—Flashlight, Earth, Wind & Fire—Be Ever So Wonderful, Natalie Cole—I Can't Stay Away, Slave—Baby Sinister, Ashford & Simpson—Don't Cost You Nothing
LP Adds: Harold Melvin, Players, Kool & The Gang
Extras: Heatwave, Billy Paul, Bill Withers, Kellee Patterson, Waller Family, Denise LaSalle, Stargard, Odyssey
WSOK — SAVANNAH — Sharon Love

#1 — Deniece Williams
*Ashford & Simpson
*Gene Page
*Manhattans
*Mandrill
*Parliament
*Roberta Kelly
5 To 1 — Deniece Williams
15 To 8 — Brick
16 To 10 — T-Connection
40 To 30 — Bunny Sigler
Ex To 31 — Livin' Proof
Ex To 35 — Enchantment
Ex To 37 — Dells
Ex To 40 — Eddie Kendricks
LP Adds: Cameo, Joe Tex, Robert Watson

KATZ — ST. LOUIS — Chicco Brown
#1 — Natalie Cole
*Blackbyrds
*Muscle Shoals
*Denise LaSalle
*Peabo Bryson
*Impact
*Brian & Brenda
*Albert King
*Eddie Kendricks

WVDM — SUMTER — Barbara Taylor
#1 — Roberta Flack
*Roy Ayers
*Maze
*Manhattans
*Joe Simon
*Luther Ingram
*Ona Watson
*Bootsy Collins
Hots: Peabo Bryson, Lalomie Washburn, Bob James
LP Adds: Cameo, George Benson, Ramsey Lewis

OK-100 — WASHINGTON — David Tate
#1 — Parliament
*J.G. Watson
*Bee Gees
*BT Express
Hots: Heatwave, Bill Withers, Earth, Wind & Fire, Commodores, Patti LaBelle, Blackbyrds, Con Funk Shun, Lou Rawls, Bar-Kays, Brick, Donna Summer, Chic, Barry White, Dorothy Moore, Natalie Cole, Player, Enchantment, Stargard, Flashlight
LP Cuts: Earth, Wind & Fire, Bill Withers, J.G. Watson, Heatwave, Roberta Flack, Chic

KDKO — WASHINGTON — Jim O'Brien
#1 Player
*Leon Heywood
*Brook Benton
*Marlena Shaw
*Blackbyrds
*Eddie Kendricks
*Dorothy Moore
*Albert King
*John Williams
10 To 5 — Stargard
14 To 6 — Odyssey
15 To 8 — Natalie Cole
16 To 7 — Raydio

WVRL — NEW YORK — Sonny Taylor
#1 — Donna Summer
*Con Funk Shun
*Joe Simon
*Lou Rawls
*Eddie Kendricks
*Ashford & Simpson
13 To 9 — Barry White
15 To 11 — Meco
18 To 13 — Player
20 To 15 — Enchantment
22 To 17 — Deniece Williams
LP Adds: Bee Gees, The Pips, Bill Withers, Impact, Bill Brandon

WBLS — NEW YORK — Wanda Ramos
*Savannah Band
*Bill Brandon
*Claudia Barry
*Bette Midler
*J.G. Watson
*Bob James



CALLOWAY COOKS — Harlem's legendary Cotton Club opened January 12, with Hologram Records artist Cab Calloway providing the music and dancing. Muhammad Ali, Eubie Blake, Donald Byrd, Peg-Leg Bates, Mrs. Duke Ellington, and Ella Fitzgerald were just a few prominent members of the audience. Pictured at the opening are (l-r): Calloway; and Fantasy recording artists Bobbi Humphrey and Donald Byrd.

MOST ADDED R&B SINGLES

- AM I LOSING YOU — THE MANHATTANS — COLUMBIA**
KPRS, WAWA, KDIA, KKTT, KOKY, WIGO, WVOL, WGOK, WGOK-FM, WBLs, WDAS.
- FLASH LIGHT — PARLIAMENT — CASABLANCA**
KATZ, WABQ, KKTT, KOKY, WKND, WILD, WCKO, WVOL, WBLs, WDAS.
- DON'T COST YOU NOTHING — ASHFORD & SIMPSON — WARNER BROTHERS**
WCIN, WAMO, KDIA, KOKY, WILD, WIGO, WDAO, WGOK, WGOK-FM.

WORKIN' TOGETHER — MAZE — CAPITOL
KPRS, WAWA, WCIN, WAMO, KDIA, WKND, WVCO, WIGO, WSOK.

- L-O-V-E-U — BRASS CONSTRUCTION — UA**
WJMO, KOKY, WKND, WDAO, WGOK, WGOK-FM, WNAT, WDAS.

INTIMATE FRIENDS — EDDIE KENDRICKS — TAMLA
WXVI, WJMO, KDKO, KKTT, WJLB, WVCO, WTCC, WSOK.

REACHING FOR THE SKY — PEABO BRYSON — CAPITOL
KATZ, KSOL, KKTT, WDIA, WJLB, WILD, WVOL, WDAS.

- FOR YOUR LOVE, LOVE, LOVE — JOE SIMON — SPRING**
WAWA, WCIN, KSOL, WJLB, WVON.

CLOSE ENCOUNTERS THEME — GENE PAGE — ARISTA
WCIN, WKND, WRBD, WGPR, WNAT.

MOST ADDED R&B LPs

- THE FORCE — KOOL & THE GANG — DE-LITE**
WVCO, WKND, WSOK, KACE, WGIV, WVDM, KPRS
- BLUE LIGHTS IN THE BASEMENT — ROBERTA FLACK — ATLANTIC**
WVCO, WDIA, WILD, WGPR, KACE
- RIDING HIGH — FAZE-O — SHE**
WAMO, WGOK-FM, WUFO, WGOK
- LET ME PARTY WITH YOU — BUNNY SIGLER — GOLD MIND**
WCKO, KDIA, KSOL

ONCE UPON A DREAM — ENCHANTMENT — UA/ROADSHOW
KKTT, WVON, KPRS

MR. MEAN — OHIO PLAYERS — MERCURY
KDKO, KSOL, KACE

KKTT — LOS ANGELES — Don Mac
*Brass Construction
*High Inergy
LP Adds: Walter Jackson, Maze, George Benson

KUTE — LOS ANGELES — Lucky Pierre
LP Adds: Eric Gale, "Saturday Night Fever", George Benson, Maze

KDAY — LOS ANGELES — J.J. Johnson
#1 — Con Funk Shun
*BT Express
*Enchantment
*James Brown
*El Coco
6 To 1 — Con Funk Shun
8 To 2 — Natalie Cole
11 To 3 — War
24 To 7 — Barry White
26 To 15 — Commodores
HB To 21 — Bee Gees
HB To 23 — Stargard
HB To 25 — Kirkland & Davis
HB To 28 — Le Pamplemousse
LP Adds: Emotions (Stax)

WAWA — MILWAUKEE — Larry O'Jay
#1 — George Duke
*Manhattans
*Barry White
*Joe Simon
*Bar-Kays
*Frank Lucas
*Maze
*Linda Clifford
*James Brown
*Luther Ingram
12 To 6 — Heatwave

*Joe Tex
*Brass Construction
*Gene Page
*Deniece LaSalle
*Eloise Laws
6 To 2 — Con Funk Shun
11 To 3 — George Duke
13 To 9 — Dorothy Moore
15 To 6 — Natalie Cole
24 To 10 — Lou Rawls
28 To 14 — Blackbyrds
29 To 4 — Bill Withers

WVRL — NEW YORK — Sonny Taylor
#1 — Donna Summer
*Con Funk Shun
*Joe Simon
*Lou Rawls
*Eddie Kendricks
*Ashford & Simpson
13 To 9 — Barry White
15 To 11 — Meco
18 To 13 — Player
20 To 15 — Enchantment
22 To 17 — Deniece Williams
LP Adds: Bee Gees, The Pips, Bill Withers, Impact, Bill Brandon

WBLS — NEW YORK — Wanda Ramos
*Savannah Band
*Bill Brandon
*Claudia Barry
*Bette Midler
*J.G. Watson
*Bob James

CASH BOX TOP 100 R&B

January 28, 1978

		Weeks On Chart			Weeks On Chart			Weeks On Chart			
		1/21			1/21			1/21			
1	FFUN CON FUNK SHUN (Mercury 73959)	1	14	38	BACK IN LOVE AGAIN L.T.D. (A&M 1974)	36	21	69	GOOD LUCK CHARM (PART 1) OHIO PLAYERS (Mercury 73974)	73	6
2	OUR LOVE NATALIE COLE (Capitol 4059)	3	12	39	IN A LIFETIME TEMPTATIONS (Atlantic 3436)	34	14	70	DON'T COST YOU NOTHING ASHFORD & SIMPSON (Warner Bros. WBS 8514)	—	1
3	GALAXY WAR (MCA 40820)	2	11	40	YOU CAN'T TURN ME OFF (IN THE MIDDLE OF TURNING ME ON) HIGH INERGY (Gordy/Motown G-7155)	35	23	71	IF YOU FEEL LIKE DANCIN' AL HUDSON AND THE SOUL PARTNERS (ABC 12317)	72	9
4	DANCE DANCE DANCE CHIC (Atlantic 3435)	5	14	41	DANCE TO THE MUSIC MUSCLE SHOALS HORNS (Ariola 7674)	42	10	72	EASY COMIN' OUT (HARD GOIN' IN) WILLIAM BELL (Mercury 73961)	62	11
5	OOH BOY ROSE ROYCE (Whitfield/WB 8491)	4	11	42	WRAP YOUR ARMS AROUND ME KC & THE SUNSHINE BAND (TK 1022)	38	9	73	WORKIN' TOGETHER MAZE FEATURING FRANKIE BEVERLY (Capitol 4531)	91	2
6	LOVELY DAY BILL WITHERS (Columbia 3-10627)	7	15	43	MORE THAN A WOMAN TAVARES (Capitol 4500)	33	13	74	THAT'S ALL RIGHT TOO BRIAN AND BRENDA RUSSELL (MCA 40809)	79	6
7	THEME SONG FROM WHICH WAY IS UP STARGARD (MCA 40825)	10	10	44	IF YOU DON'T GIVE A DOGGONE ABOUT IT JAMES BROWN & THE NEW JB's (Polydor 14438)	48	8	75	RUB DOWN JOE TEX (Epic 8-50494)	82	2
8	JACK AND JILL RAYDIO (Arista ASO 283)	8	11	45	STAYIN' ALIVE BEE GEES (RSO 885)	66	3	76	DON'T LET ME BE MISUNDERSTOOD SANTA ESMERALDA/LEROY GOMEZ (Casablanca NB902)	70	7
9	REACH FOR IT GEORGE DUKE (Epic 8-50463)	6	13	46	CHOOSING YOU LENNY WILLIAMS (ABC 12289)	43	8	77	L-O-V-E-U BRASS CONSTRUCTION (UA 19266)	—	1
10	SERPENTINE FIRE EARTH, WIND & FIRE (Columbia 3-10625)	9	16	47	CLOSE ENCOUNTERS OF THE THIRD KIND GENE PAGE (Arista 2523S)	55	2	78	PRIVATE PROPERTY THE DELLS (Mercury 73977)	92	2
11	ALWAYS AND FOREVER HEATWAVE (Epic 50490)	22	6	48	THE NIGHT THE LIGHTS WENT OUT THE TRAMMPS (Atlantic 3442)	45	8	79	PRECIOUS, PRECIOUS O.V. WRIGHT (Hi H-77506)	84	3
12	BABY, BABY MY LOVE'S ALL FOR YOU DENIECE WILLIAMS (Columbia 3-10648)	13	9	49	I'M GONNA MAKE YOU MY WIFE THE WHISPERS (Soul Train/RCA JB-11139)	50	13	80	NEW HORIZON THE SYLVERS (Capitol 4532)	87	2
13	COCOMOTION EL COCO (AVI-147-S)	15	12	50	FLASH LIGHT PARLIAMENT (Casablanca NB 909)	—	1	81	OUT OF THE GHETTO ISAAC HAYES (Polydor PD 1-4446)	88	2
14	TOO HOT TA TROT THE COMMODORES (Motown M 1432F)	16	8	51	SORRY DOESN'T ALWAYS MAKE IT RIGHT GLADYS KNIGHT AND THE PIPS (Buddah 584)	40	14	82	MAKIN' LOVE IS GOOD FOR YOU BROOK BENTON (Olde World OWR 1100)	90	3
15	WITH PEN IN HAND DOROTHY MOORE (Malaco/TK 1047)	17	9	52	THE MIGHTY ARMY NEW BIRTH (Warner Bros. WBS 8499)	57	6	83	CALL MY JOB ALBERT KING (Tomato TM 10001)	89	3
16	BELLE AL GREEN (Hi H 77505)	14	14	53	INTIMATE FRIENDS EDDIE KENDRICKS (Tamlam T54290F)	80	2	84	SISTER FINE IMPACT (Fantasy F-813-A-M)	—	1
17	SHOUT IT OUT B.T. EXPRESS (Columbia/Roadshow 10649)	19	9	54	AM I LOSING YOU MANHATTANS (Columbia 3-10674)	—	1	85	BABY, YOU GOT MY NOSE OPEN HAROLD MELVIN & THE BLUE NOTES (ABC 12327)	97	2
18	BABY COME BACK PLAYER (RSO 879)	20	10	55	YOU ARE MY FRIEND PATTI LABELLE (Epic 8-50487)	60	5	86	SUPERNATURE CERRONE (Cotillion 44230)	93	2
19	LE SPANK LE PAMPLEMOUSSE (AVI 154)	21	9	56	LET ME PARTY WITH YOU (PART 1) (PARTY, PARTY, PARTY) BUNNY SIGLER (Gold Mind 4008)	63	6	87	THANK YOU FOR THE LOVE MOTHER'S FINEST (Epic 8-50483)	81	7
20	AIN'T GONNA HURT NOBODY BRICK (Bang 735)	23	7	57	EMOTION SAMANTHA SANG (Private Stock PS 45, 178)	59	7	88	WHAT'S YOUR NAME, WHAT'S YOUR NUMBER ANDREA TRUE CONNECTION (Buddah BDA 582)	85	6
21	IT'S YOU THAT I NEED ENCHANTMENT (Roadshow/UA 19370)	28	6	58	STAY BY MY SIDE BO KIRKLAND AND RUTH DAVIS (Claridge 432)	69	4	89	YOU LIKE IT, WE LOVE IT SOUTHROAD CONNECTION (Mahogany M-1277-2)	95	2
22	COME GO WITH ME POCKETS (Columbia 10632)	11	13	59	DON'T TAKE AWAY YOUR LOVE HODGES, JAMES AND SMITH (London 5N-260)	58	11	90	WIDE STRIDE BILLY PRESTON (A&M 1980-S)	54	6
23	SPANK YOUR BLANK BLANK MORRIS JEFFERSON (Parachute/Casablanca 504)	24	9	60	CHEATERS NEVER WIN LOVE COMMITTEE (Gold Mind GM 4033)	46	12	91	FEELS SO GOOD CHUCK MANGIONE (A&M 2001)	—	1
24	ON FIRE T-CONNECTION (Dash/TK 5041)	25	10	61	THE END OF THE RAINBOW McKINLEY MITCHELL (Chlmneyville/TK 10219)	65	11	92	STANDING RIGHT HERE MELBA MOORE (Buddah BDA 589)	96	7
25	LOVE ME RIGHT DENISE LaSALLE (ABC 12312)	30	10	62	I CAN SEE CLEARLY NOW RAY CHARLES (Atlantic 3443)	67	7	93	I HONESTLY LOVE YOU THE STAPLES (Warner Bros. WBS 8510)	—	1
26	I LOVE YOU DONNA SUMMER (Casablanca NB 907)	31	7	63	SHAKE DOWN (PART 1) BLACK ICE (HDM-503)	64	11	94	HEADS BOB JAMES (Tappan Zee/Columbia 10668)	—	1
27	SOFT AND EASY BLACKBYRDS (Fantasy F-809-A-S)	32	7	64	AIN'T NOTHING WRONG RONNIE DYSON (Columbia 3-10667)	77	3	95	IF YOU'RE NOT BACK IN LOVE BY MONDAY MILLIE JACKSON (Spring/Polydor 175)	49	22
28	NATIVE NEW YORKER ODYSSEY (RCA PB 11129)	18	16	65	DO YOU LOVE SOMEBODY LUTHER INGRAM (Koko 728)	71	6	96	MELODIES MADE IN U.S.A. (Delite DE-900)	61	16
29	PLAYING YOUR GAME, BABY BARRY WHITE (20th Century TC-2361)	37	5	66	WHAT YOU GONNA DO AFTER THE PARTY? WILLIE HUTCH (Motown M1433)	75	6	97	1000 LAUGHS ELOISE LAWS (ABC AB-12313)	98	5
30	SOMEBODY'S GOTTA WIN SOMEBODY'S GOTTA LOSE THE CONTROLLERS (Juana/TK 3414)	27	17	67	ESPECIALLY FOR YOU MANCHILD (Chi Sound/UA CH-XW 1112)	68	10	98	MAXIMUM STIMULATION THE JIMMY CASTOR BUNCH (Atlantic 3455)	—	1
31	YOU AND I (PART 1) LIVIN' PROOF (Ju Par JP 532-S)	39	9	68	FOR YOUR LOVE, LOVE, LOVE JOE SIMON (Spring SP 178)	78	5	99	YOU'RE MY PEACE OF MIND DAVID RUFFIN (Motown 1435)	—	1
32	LET'S HAVE SOME FUN THE BAR-KAYS (Mercury 73967)	47	6					100	IF IT DON'T FIT, DON'T FORCE IT KELLEE PATTERSON (Shadybrook 1041)	52	20
33	SHOUTING OUT LOVE THE EMOTIONS (Stax/Fantasy STX-3200A-S)	12	13								
34	25th OF LAST DECEMBER ROBERTA FLACK (Atlantic 3441)	29	9								
35	LADY LOVE LOU RAWLS (Phila. Intl./CBS 3634)	44	8								
36	REACHING FOR THE SKY PEABO BRYSON (Capitol 4522)	41	7								
37	BOP GUN (ENDANGERED SPECIES) PARLIAMENT (Casablanca NB 900)	26	15								

ALPHABETIZED TOP 100 R&B (INCLUDING PUBLISHERS AND LICENSEES)

Ain't Gonna (Caliber/Good High — ASCAP)	20	Ffun (Val-De Joe — BMI)	1	Maximum Stimulation (Umpire — BMI)	98	Stay By (Claridge/Bo-Kirk — ASCAP)	58
Ain't Ncthing (Jay Enterprises/Chappell — ASCAP) 64		Flash Light (Ricks/Malbiz — BMI)	50	Melodies (Delightful/Cabrini — BMI)	96	Stayin' Alive (Stigwood/Unichappell — BMI)	45
Always (Almo/Rondor — ASCAP)	11	For Your (Razzle Dazzle — BMI)	68	More Than (Stigwood/Unichappell — BMI)	43	Supernature (Cerrone — SACEM)	86
Am I Losing (Sumack/Scorpion — BMI)	54	Galaxy (Far Out — ASCAP)	3	Native New Yorker (Featherbed/Desiderata/Unichappell — BMI)	28	Thank You (Salsongs — ASCAP)	87
Baby, Eazy (Verdangle/Kee Drick — BMI)	12	Good Luck Charm (Playone/Tight/Unichappell — BMI)	69	New Horizon (Rosy — ASCAP)	80	That's All Right Too (Kengorus — ASCAP)	74
Baby Come (Touch Of Gold/Crowbeck/Stigwood — BMI)	18	Heads (Bob James-Deshuffle/Wayward — ASCAP) 94		On Fire (Sheryl/Decibel — BMI)	24	The End	61
Baby You Got (Hal-Mel/New Beginning — BMI)	85	If It Don't (Funks Bump — BMI)	100	Ooh Boy (May Twelfth/Warner-Tamberlane — BMI) 5		The Mighty Army (Irving-BMI/Screen Gems-EMI — BMI/Colgems-EMI — ASCAP/Traco — BMI/Spec-O-Lite — ASCAP)	52
Back In Love (Ice Man — BMI)	38	If You Don't (Perk's — BMI)	44	Our Love (Jay Enterprises/Chappell — ASCAP)	2	The Night (Six Strings/Golden Fleece — BMI)	48
Belle (Jac & Al Green — BMI)	16	If You Feel (Perk's — BMI)	71	Out Of The Ghetto (Afro — BMI)	81	1000 Laughs (Mighty Three — BMI)	97
Bop Gun (Rick's/Malbiz — BMI)	37	If You're Not Back (Tree — BMI)	95	Playing (Sa-vette — BMI)	29	Too Hot (Jobete, Commodores — ASCAP)	14
Call My Job (Perks Music — BMI)	83	I Can (Clayman — ASCAP)	62	Precious, Precious (Cotillion — BMI)	79	25th Of (Sky Forest — BMI)	34
Cheaters Never	60	I Honestly	93	Private Property (Dajoye/Top Bound/Six Strings — BMI)	78	What You Gonna Do (Stone Diamond — BMI)	66
Choosig You (Len-Lon — BMI)	46	I Love You (Rick's/Say Yes — BMI)	26	Reach For (Mycenae — ASCAP)	9	What's Your Name (Dick James/Christwood — BMI)	88
Close Encounters (Golden Horizon — BMI)	47	I'm Gonna (Spectrum VII — ASCAP)	49	Reaching For (WB/PB — ASCAP)	36	Which Way (Warner-Tamberlane/May Twelfth/Dutchess — BMI)	7
Cocotion (Equinox — BMI)	13	In A Lifetime (Burma East — BMI)	39	Rub Down (Tree Pub. — BMI)	75	Wide Stride (Irving/Wep — BMI)	90
Come Go (Verdangle/Pocket — BMI)	22	Intimate Friends (GAB — ASCAP)	53	Serpentine Fire (Sagfire/Free Delivery — BMI)	10	With Pen (Unart — BMI)	15
Dance, Dance (Cottlon/Kreimer — BMI)	4	It's You That (Desert Moon/Willow Girl — BMI)	21	Shake Down (H&H Team — ASCAP)	63	Workin' Together (Pecle — BMI)	73
Dance To The (Desert Moon Songs/Willow Girl — BMI)	41	Jack & Jill (Radiola — ASCAP)	8	Shouting Out (East/Memphis — BMI)	33	Wrap Your (Sheryl/Harrick — BMI)	42
Don't Cost (Nick-O-Val — ASCAP)	70	Lady Love (Mighty Three — BMI)	35	Shout It (Triple O/Bilee/B.T. — BMI)	17	You And (Lenise/Black Girl)	31
Don't Let (Ben E. Benjamin — ASCAP)	76	Let Me Party (Lucky Three/Henry Suemay — BMI) 19		Sister Fine (Wimot — BMI)	84	You're My Peace (Warner Tamberlane/Van McCoy — BMI)	99
Don't Take Away (El Patricio — BMI)	59	Let's Have (Barkay/Warner-Tamberlane — BMI)	32	Soft And (Blackbyrd — BMI)	27	You Are (Zuri/Gospel Birds — BMI)	55
Do You Love (Klondike — BMI)	65	L-O-V-E-U (Desert Rain/Big Boro — ASCAP)	77	Somebody's Gotta Win (Every Knight — BMI)	30	You Can't Turn (Jobete — ASCAP)	40
Easy Comin' (Bell Cat/Belinda — BMI)	72	Lovely Day (Golden Withers Chappel — BMI)	6	Sorry Doesn't (Jobete — BMI)	51	You Like It (Harrindur/Ensign — BMI)	89
Emotior (Barry Gibb/Flamm/Stigwood/Unichappell — BMI)	57	Love Me (Warner-Tamberlane/Ordena — BMI)	25	Standing Right (Mighty Three — BMI)	92		
Especially (Gaetana/Serple — BMI)	67	Makin' Love (Tennessee Swamp Fox — ASCAP)	82				
Feels So Good (Gates — BMI)	91						

Casablanca Plots 1978 Campaigns

LOS ANGELES — Casablanca Record and FilmWorks, with new releases from Santa Esmeralda/Leroy Gomez, Angel, Roberta Kelly, Stallion and Alec Constandinos joining recent releases from Donna Summer, Kiss, Parliament and the Pips in the marketplace, is planning an extensive promotional campaign for the releases.

Casablanca is designing print campaigns for each of the artists in both trade and consumer publications. The advertising campaign will include a Sunset Boulevard billboard for each month of the coming year, featuring different record and film posters.

In store promotion will utilize full-color posters and three-dimensional wall displays. Special emphasis will be placed on marketing entire artist catalogs for example, a free-standing box has been designed to hold and promote the entire Kiss catalog.

The label plans to continue its technique of inserting special materials into LP jackets. It also intends to expand its service to discos of promotional items such as cocktail napkins, record carrying cases, and 12-inch records for club disc jockeys.

New 'Fever' 45 Out

LOS ANGELES — In response to the demands of radio stations nationwide, a third Bee Gees single, "Night Fever," has been released off the "Saturday Night Fever" soundtrack LP. The two previous singles, "How Deep Is Your Love" and "Stayin' Alive," are both currently in the Top 10 of the **Cash Box** Top 100 Singles chart. The soundtrack LP, on RSO Records, achieved triple platinum status within 10 weeks of its release.

Warners Plans Major Ad Campaign For Duo

LOS ANGELES — A major advertising campaign will be implemented by Warner Brothers Records in support of Nickolas Ashford And Valerie Simpson and their latest single, "Don't Cost You Nothin'." The single is the duo's fastest breaking single.

The Warners campaign will include trade and consumer advertising, as well as concentrated radio spot buying in selected markets. An Ashford and Simpson television commercial, produced by Rosebud, will also be utilized.

Demento Syndication Set

LOS ANGELES — The syndicated weekly radio program "Dr. Demento," carried by Westwood One, has been picked up by a number of top radio stations across the U.S. in its first week of availability this year. According to Norman Pattiz, president of the Los Angeles based show's syndication firm, "Dr. Demento" will "clear 150 stations" by its Feb. 20 premiere date.



MILLER RE-SIGNS WITH JOBETE — Songwriter Ron Miller recently re-signed with Jobete Music renewing a 16 year-old relationship with the company. Pictured (l-r) are: Jay S. Lowy, Jobete vice president and general manger, Ron Miller, and Robert Gordy, executive vice president of Jobete.

A&M/Horizon Releases Alpert & Maskela LP

LOS ANGELES — A&M Records has released "Herb Alpert And Hugh Maskela" on the Horizon label. The LP was produced by Stewart Levine, Herb Alpert and Caiphus Semanya, with Maskela acting as associate producer. The release marks Alpert's return to recording after a year and a half period which he spent producing several artists for A&M, including Gato Barbieri and Letta Mbulu.

Featuring Alpert on trumpet and flugelhorn and Maskela on flugelhorn, the album also includes performances by Lee Ritenour, Paulinho Da Costa and James Gadson, with A&M artists Lani Hall and Letta Mbulu providing support vocals.

Lyricist Newman Dead

LOS ANGELES — Veteran lyricist Charles Newman died in Los Angeles January 9, after a long illness. Known for his contributions to Broadway and Hollywood scores and a member of ASCAP since 1929, Newman was 76.

Newman collaborated on scores for the 1935 Earl Campbell's Sketch Book, and for such films as "That's Right, You're Wrong," "Jitterbugs," "Tahiti Honey," and "Lady, Let's Dance." He wrote in association with such noted composers as Milton Ager, Victor Young, Carmen Lomardo, Isham Jones, James Monaco, Joseph Young, Lew Pollack, Allie Wrubel, Charles Tobias and Murrury Mencher.

Among the most notable songs that resulted from the collaborations are "Why Can't This Night Go On Forever?," "I Met Her On Monday," "Six Lessons From Madam La Zonga," "Why Don't We Do This More Often," "You've Got Me Crying Again," "You Can't Pull The Wool Over My Eyes," "Pigalle," "Song Of A Lost Love," "Summer Souvenirs," "The Wooden Soldier And The China Doll," "Sweethearts On Parade," "Dream Train," "Let's Swing It," "Flowers For Madame," "If You Were Only Mine," "I Can't Believe It's True," and "Silver Shadows And Golden Dreams."

Bowman Opens Office

LOS ANGELES — The Bowman Recording and Production Company, a new affiliate of Smooch Records, has opened offices here at 1019 N. Cole Ave. Labels currently under the Bowman umbrella include Pelican and Baby Grand Records.

UA Music, Free Flow To Become Co-Publishers

NEW YORK — United Artists Music Publishing Group has signed a long-term, worldwide co-publishing agreement with Free Flow Productions. The Free Flow roster includes LPs and singles by such artists as Fireball on Atlantic; Helen Schneider on Windsong; Gladys Knight on Buddah; Richie Furay, Chris Hillman, and the Cate Brothers on E/A; and Marcia Ball on Capitol.

Free Flow

Free Flow, a production/publishing/management firm, works with a team of six producers, located in Austin, New York, and Nashville. Free Flow will now augment its production operations through the use of UA facilities in Los Angeles.

Under the first phase of the new pact, Free Flow is expected to develop 35 LPs with an emphasis on new copyrights. UA Music will provide full financial and promotional support and administrative backup. A number of new self-contained artists have already been signed to UA/Free Flow.

East Coastings/Points West

(continued from page 14)

27 and 28 . . . **Mark Colby**, former saxophonist for **Maynard Ferguson**, will have his debut solo out on **Bob James'** Tappan Zee label very soon. The LP's title is "Serpentine Fire" . . . Our Error: A recent photo caption listed **Billy Smith** as an employee of Studio 54. For the record, he is director of artist relations and national disco coordinator for London Records . . . **Chips Moman**, ace producer of "Ol' Waylon" fame, will produce next album for brilliant but neglected singer/songwriter **Townes Van Zandt** . . . A management agreement has been signed between jazz artist **Yusef Lateef** and **Charles Graziano**, who also manages **Donald Byrd** . . . And finally, the music biz exec named to the Fashion Foundation of America's list of the "World's Best Dressed Men" was none other than that friendly late night TV host, **Don Kirshner**. No doubt Don deserves the honor, but what about that man of many wardrobes, CBS Records division president **Bruce Lundvall**? Honorable mention maybe?

CHANGES — The ever affable **Larry Friedman** will move from east coast publicity for United Artists to join the New York office of Rogers and Cowan to do music and sports publicity. **phil dimauro/charles paikert**

POINTS WEST — ROCK AND ROLL ROWDINESS — The **Sex Pistols** was the attraction and the reason several hundred industry people trekked up to San Francisco from L.A., but afterward there was as much talk about the announcer at the concert as there was about the group. Hired to introduce the groups to the audience was renowned rock writer **Richard Meltzer**, who has long been famous for his unpredictability. Meltzer caused as much or more outrage than the two opening punk bands with his in-between set dialogue, which consisted of antagonizing the crowd by cursing them and otherwise verbally debasing as many people as possible. Everything was going fine on his first stint at the microphone, since the style was in keeping with the punk image of outrageousness. But when he came back later to introduce the Sex Pistols, he not only attacked the audience, but the city of San Francisco itself. Meltzer found out quickly that you can say anything you want, but you can't knock the city, as concert promoter **Bill Graham** himself led Meltzer off the stage and personally threw him out of the building. Meltzer didn't give up, of course, and used an extra ticket to get back in, switching jackets with an innocent bystander so he would not be recognized. He later made an attempt to get backstage again, proclaiming, "I'm the vice president of Warner Bros. Let me through." Naturally, the Sex Pistols congratulated him on a job well done. Meanwhile, the backstage gathering after the performance was turned into something of a brawl by a few members of the opening acts, The Nuns and The Avengers, with a little help from some other people present, by spraying beer on just about everyone, as well as soaking several cameras. Their "disgusted" act was well performed, but they also exhibited an awareness of where their bread is buttered, as one band member privately offered his sincere thanks to a Warner Bros. executive for giving their band the chance to perform on the Pistols bill. Pistols **Sid Vicious** and **Johnny Rotten** made brief appearances, saying little to anyone, then exited.

CHEAP SHOT? — On the last leg of the **Kansas/Cheap Trick** tour, the latter group ran into some difficulty because of its name. The owner of the hall Cheap Trick played apparently refused to have the name appear on the marquee, perhaps fearing a negative reaction on the part of people who would read it. The group would not have been as surprised had the event taken place in a small midwestern town, or some other city known to be of a conservative nature, but the venue in question happened to be the Aladdin Hotel in Las Vegas, and those in charge would not allow the words "Cheap Trick" to appear outside the hotel . . . Everyone knows that believing Friday the 13th brings bad luck is only superstition. Except maybe **Phil Mogg**, of Chrysalis' **UFO**. He picked up his new Firebird Trans-Am, a black one of course, Friday, Jan. 13. That same night his window was shot out. (Fortunately for Phil, none of the car's mirrors were broken.) Before getting it repaired, he has driven around town, in a rainstorm no less, with a hole in his windshield.

AMERICAN STARS 'N TOURS — **Neil Young** is at least tentatively scheduled for a 23-city, six-week tour of the U.S. beginning in mid-February. The dates in a preliminary listing will cover 16 states, with stops in Canada, New York City, San Francisco, Philadelphia, Pittsburgh, Cincinnati, Detroit, Memphis and Los Angeles, among others. Several are college dates but there are also performances scheduled at major arenas, such as Madison Square Garden and the Inglewood Forum. **The Band's Levon Helm** is scheduled to open most of the shows . . . A&M group **Styx** sold out the two concerts at the Long Beach Arena in about one and a half hours, so a second date was added for Jan. 29, which also sold out within 90 minutes, which was more than 13,000 tickets in three hours . . . **The Babys** return from Europe and will head to Japan in march for a tour there. Plans are in the making for a possible major market U.S. tour in the spring. Another Chrysalis group, **Blondie**, are now returning from their European tour. The group's new album is due Jan. 27. Entitled "Plastic Letters," the LP cover shows a New York City police car . . . **Sammy Davis Jr.** began a two week stand at Caesars Palace in Las Vegas Jan. 19 and will be followed Feb. 2 with a one week engagement by **Frank Sinatra** . . . **Shaun Cassidy** is set for his first U.S. concert tour, which will begin Feb. 4 in Salt Lake City and run through April 2 in St. Louis. All the stops are on weekends because of his duties on The Hardy Boys TV show.

MAKE IT A SHORT 'ONE' — They said it couldn't be done, but **Randy Newman** finally has his first number one single with "Short People" on the **Cash Box** Top 100 Singles chart. Since his first Warner Bros. album in 1968, critics have hailed him as a pop music genius, with every album since then appearing on most "Top Ten of the Year" lists. "Short People" has been causing something of a flap at a few radio stations in the country because of negative reaction on the part of some listeners. The *Wall Street Journal* in its Jan. 18 edition carried a front page article on the controversy. It concluded that many people who are offended by the song have simply missed the point that it is a put down of the arbitrariness of prejudice, not people who are short. **Lenny Waronker**, who produced the single and the "Little Criminals" album from which it was taken, said he thinks the reaction is overstated

(continued on page 66)

TOP FORTY CLASSICAL ALBUMS

		Weeks On Chart	
1	BOLLING: Suite For Flute & Jazz Piano Rampal, Bolling Columbia M33233 (7.98/1 LP)	1	64
2	GREATEST HITS OF 1720 Philharmonia Virtuosi Of NY (Richard Kapp) Columbia MX 34544 (5.98/1 LP)	2	12
3	PACHELBEL: Canon: Two Suites FASCH: Two Sinfonias and Concerto in D For Trumpet Andre, Pierlot, Chambon, Paillard Chamber Orchestra (Paillard) RCA FRL 1-5468 (7.98/1 LP)	7	64
4	RACHMANINOFF: Piano Concerto No. 3 Berman, London Symphony Orchestra (Abbado) Columbia XM 34540 (Special List)	3	14
5	BEETHOVEN: Complete Symphonies Berlin Philharmonic (Von Karajan) DG 2740172 (63.84/8 LPs)	8	8
6	GERSHWIN: Porgy And Bess Sherwin M. Goldwin/Houston Grand Opera RCA ARL 3-2109 (23.94/3 LPs)	4	34
7	RAVEL: Bolero Chicago Symphony Orchestra (Solti) London CS 7033 (7.98/1 LP)	6	42
8	VERDI: Requiem Price, Baker, Luchetti, Nam, Solti RCA ARL 2-2476 (7.98/1 LP)	5	12
9	MAHLER: Symphony #2 Horne, Abbado DG 2707094 (13.96/2 LPs)	10	22
10	TCHAIKOVSKY: Symphony No. 6 Chicago Symphony Orchestra (Solti) London CS7034 (5.98/1 LP)	14	8
11	VERDI: Il Trovatore Sutherland, Horne, Pavarotti, Bonyge London OJA 13124 (23.94/3 LPs)	9	18
12	DONIZETTI: Lucia Di Lammermoor Caballe, Carreras, Lopez, Cobos Philips 670 3.080 (26.94/3 LPs)	13	12
13	GOUNOD: Faust Caballe, Aragall, Lombard RCA FRL 4-2493 (31.92/4 LPs)	12	16
14	MUSSORGSKY: Boris Godunov Talvela, Gedda, Semkow (Angel) SCLX-3844 (31.92/4 LPs)	15	12
15	BACH: Brandenburg Concertos Bruggen, Buijsma, Leonhardt, Rippas ABC AB-67020 (24.00/2 LPs)	16	8
16	ELGAR: Cello Concertos Op. 85/Enigma Variations Jacqueline Du Pre, Phila. Orch. (Barenboim) Columbia M34530 (7.98/1 LP)	11	26
17	MAHLER: Symphony #9 Chicago Symphony Orchestra (Giulini) DG 2707 097 (15.96/2 LPs)	18	48
18	STOKOWSKI: His Great Transcriptions For Orchestra National Philharmonic Orchestra Columbia M34543 (7.98/1 LP)	19	18
19	THE GREAT PAVAROTTI London OS 26510 (7.98/1 LP)	20	48
20	GRANADOS: Goyescas De Larrocha London CS 7009 (7.98/1 LP)	21	24
21	CHARPENTIER: "Louise" (Beverly Sills) Chorus And Orchestra Of Paris Opera (Rudell) Angel SLOX-3846 (24.98/3 LPs)	23	4
22	DONIZETTI: Elixir Of Love Cotrubas, Domingo, Evans, Wixell, Watson, Orchestra & Chorus Of The Royal Opera House (Pritchard) Columbia M3 34585 (23.98/3 LPs)	25	6
23	MARIA CALLAS SINGS "LA DIVINA" Angel SB3841 (15.98/2 LPs)	30	4
24	HOLST: The Planets Tomita RCA ARL 1-1919 (7.98/1 LP)	26	56
25	CILEA: Adriana Lecouvreur Scotto, Philharmonia Orchestra (Levine) Columbia M3 34588 (23.98/3 LPs)	—	2
26	PAVAROTTI: O Holy Night National Philharmonic (Adler) London OS 26473 (7.98/1 LP)	27	6
27	BRAHMS: Violin Concerto in D Major Perlman, Chicago Symp. Orch. (Giulini) Angel S-37286 (7.98/1 LP)	—	2
28	BOLLING: Concerto For Classic Guitar & Jazz Piano Bolling, Lagoya RCA FRL 1-0149 (7.98/1 LP)	28	64
29	OFFENBACH: La Perichole Crespin, Vanzo, Bastin, Strasbourg Philharmonic/Alain Lombard RCA FRL 2-5994 (15.98/2 LPs)	34	8
30	OPERATIC DUETS: Sutherland And Pavarotti National Philharmonic Orchestra London OS 26449 (7.98/1 LP)	32	4
31	TCHAIKOVSKY: The Six Symphonies & Manfred London Philharmonic Orchestra (Rostropovich) Angel SGE-3847 (39.98/7 LPs)	33	6
32	BEETHOVEN: 9 Symphonies Cleveland Orchestra (Szell) Columbia M7 X3028 (27.98/7 LPs)	—	2
33	WAGNER: Flying Dutchman Chicago Symphony Orchestra And Chorus (Solti) London OSA 13119 (23.94/3 LPs)	24	42
34	PUCCINI: Suor Angelica Scotto, Horne, Cotrubas (Maazel) Columbia M34505 (7.98/1 LP)	17	20
35	TCHAIKOVSKY: Waltzes Philadelphia Orchestra (Eugene Ormandy) RCA ARL 2396 (7.98/1LP)	22	20
36	HOROWITZ: Golden Jubilee Recital 1977/1978 Horowitz RCA ARL 1-2548 (7.98/1 LP)	38	4
37	BRAHMS: Piano Concerto No. 2 Pollini, Vienna Philharmonic Orchestra (Abbado) DG 253790 (8.98/1 LP)	31	8
38	PUCCINI: La Boheme Pavarotti, Freni, Harwood, Ghiaurov, Berlin Philharmonic Orchestra (Von Karajan) London OSA 1299 (15.96/2 LPs)	39	46
39	MUSSORGHSKY: Pictures At An Exhibition PROKOFIEV: Symphony No. 1 Chicago Symphony Orchestra (Giulini) DG 2530782 (7.98/1 LP)	36	28
40	PUCCINI: Madame Butterfly Caballe, Marti, Bordoni (Gatto) London OSA 13121 (23.94/3 LPs)	29	30

CLASSICS IN CONCERT

The Boston Symphony Orchestra appeared not long ago at Carnegie Hall under the baton of their principal guest conductor, Colin Davis. Mozart's Symphony No. 36 ("Linz") was coupled with the New York premiere of Michael Tippett's oratorio, "A Child Of Our Time."

Using a slightly larger number of musicians than he normally does when conducting Mozart symphonies, Davis gave his version of the "Linz" majestic proportions. The BSO's vigorous playing and strong bass lines were especially appropriate in the first and third movements. The "Poco Adagio" was also rendered nicely, with skillfully performed ornaments in strings and woodwinds. However, more poignance could have been added if there had been a greater degree of dynamic contrast between certain passages. The finale was shaped with persuasive warmth and a wealth of detail.

It is incredible that "A Child Of Our Time," which was written in 1942 and received its American premiere in 1952, has never before been performed professionally in New York. Although it is a somewhat uneven work, Tippett's magnificent writing for chorus and orchestra equals anything composed in that field during the past 35 years.

In this performance, the vocal soloists were unfortunately not all of the same rank. Contralto Lili Chookasian did a superb job, infusing great expressivity into her solos, and tenor Alexander Stevenson was also in top form. But baritone Norman Bailey and soprano Teresa Zyllis-Gara, while vocally proficient, did not seem to be involved with what they were singing.

The Tanglewood Festival Chorus gave an incisive, well-balanced performance, conveying the text as well as Tippett's complex harmonies accurately. In "Chorus Of The Oppressed," they created a fittingly restless effect, and their voices were eerily chilly in the "winter" choruses with which each of the oratorio's sections begins. Only two of the five spirituals integrated into the work, "Go Down Moses" and "Deep River," were very potent; but that was the composer's, not the choir's, fault.

Tippett is a master of orchestration, and the BSO painted his unusual tone colors remarkably well. Particularly vivid were the layered strings heard in the introductions to Parts I and III.

With the interregnum between Boulez and Zubin Mehta (who will become music director next fall) nearly half over, the New York Philharmonic continues to function cohesively under guest conductors. One of the best is Rafael Kubelik, who recently led the orchestra in a concert at Avery Fisher Hall.

Opening the program was a performance of Haydn's Symphony No. 99 in E-flat major. The Philharmonic turned in a fine account of the first movement, built around a good-humored, infectious tune that sweeps all before it. The lovely woodwind quartet and long-breathed melodies of the Adagio were tellingly rendered, while the Scherzo came out gruff and authoritative, as Papa Haydn no doubt intended.

(continued on page 66)

CLASSICALCLIPS

NEW YORK — Beverly Sills, a favorite among opera lovers everywhere, has announced that she will retire as a singer in the fall of 1980. At a news conference, Sills told reporters that she was quitting the stage because she has already performed every role she wants to do and "and there are no more opera houses I haven't sung in. I will have recorded everything I ever dreamed of recording. I'll put my voice to bed and go quietly and with pride." Sills will start a new career as co-director with **Julius Rudel** of the New York City Opera, with which she has long been associated. She also plans to continue her recently begun career as a television talk-show hostess.

HOROWITZ GALA — Vladimir Horowitz recently gave a concert at Carnegie Hall celebrating the 50th anniversary of his American debut. **Eugene Ormandy** and the New York Philharmonic backed Horowitz in a performance of **Rachmaninoff's** Third Piano Concerto. The concert, recorded by RCA Records, was doubly historic because it was the pianist's first appearance with an orchestra in 25 years. . . . G. Schirmer, Inc. and C. Ricordi & Co., S.P.A., have signed a long-term agreement for exclusive representation of catalogs belonging to each publishing house. Schirmer and its subsidiary, Associated Music Publishers, Inc., will represent the educational and musical catalog of Ricordi in the U.S., and

(continued on page 66)

CLASSICAL ALBUM REVIEWS



JEAN-PIERRE RAMPAL PLAYS HIS FAVORITE ENCORES — Rampal, Tokyo Concert Orchestra — Shigonobu Yamaoka, conductor — Columbia M 34559 — List: 7.98

Rampal, co-star of Columbia's bestselling "Suite For Flute And Jazz Piano" and one of the world's leading recitalists, has been very busy lately in the recording studio. This release pairs little-known Rampal favorites such as Doppler's "Hungarian Pastoral Fantasy" with timeless pieces like Gluck's "The Dance Of The Blessed Spirits From 'Orfeo'" and Bach's "Air (On The G String)."



REVERIES — Andres Segovia, guitar — RCA ARL 1-2602 — List: 7.98

Half of this album consists of transcriptions of Gluck's "Ballet (Dance Of The Blessed Spirits)" and several pieces from Schumann's "Album For The Young" and "Traumerei." The other half features works by Asencio, Castelnuovo-Tedesco and Moreno-Torroba. The contrast between the German and Spanish music, always performed with that special Segovian brio, offers a capsule summation of the great master's career. **JOSQUIN DESPREZ — Missa "L'Homme Arme"; Motet; NICOLAS GOMBERT, HIERONYMUS VINDERS — Laments On The Death Of Josquin — Pro Cantione Antiqua, London — Archiv 2533 360 — List: 8.98**



Although this mass is considered to have been written fairly early in Josquin's career, its contrapuntal ingenuity and sheer musical beauty have long made it a favorite among High Renaissance works (just as Bach's immature Toccata in D minor has retained its popularity). The interlocking motival structure and simple grandeur of Josquin's later oeuvre is exemplified by the Motet, "Huc me sydereo/Flangent eum," while the two elegies for him are pleasant filler.

D. C. Earning Reputation As A 'Happening' Music Market

by Joanne Ostrow

WASHINGTON, D.C. — Washington is rising in respectability in the eyes of the entertainment world. The optimism of club owners, promoters and radio station executives here is supported by booking agents in New York's major musical talent agencies. From a consumer standpoint — in terms of record and concert ticket sales — the D.C. market is emerging as a big one. In the city's music clubs, the action is picking up.

"D.C. is one of the most important towns to play in any club tour," said Steve Levine, who handles club engagements nationally for the William Morris Agency in New York. "The key markets I must line up are New York, Philadelphia, Boston, Washington and Atlanta."

"Washington is definitely a very happening market," states Al White, club booking agent for International Creative Management. Ronnie Cohen, who books mid-range to large concerts for ICM, said, "On a certain level, Washington is very comparable to other major cities. It's not necessarily more important to play New York; it's important to play both markets."

"All of a sudden there are other rock clubs (besides the well-known Cellar Door). It's coming alive," Rich Greco of American Talent International said. He ranks Washington in the top five markets and said, while the city is not quite as good a college town as Boston, it is easy to tie in a few dates in Baltimore, Pennsylvania, Norfolk and other Southern markets from Washington. In 1977, ATI routed seven or eight rock acts through Washington, and Greco expects that number to double this year.

L.A. Cafe Debuts

New interest in the nation's capital as a club town is sparked by two club openings this month. The L.A. Cafe, located in the heart of the downtown business district, will showcase new rock acts in a room that seats more than 400 people, equipped with sound and light, laser facilities and acoustics by Audio Perceptions of Fairfax, Va. Admission will be \$2-5, about average here. Owner Frank Polar also plans to open a "new wave" or punk rock showcase in suburban Maryland called Silver Spring Station later this month. Both clubs are being booked by Michael Schreiber of New Era Follies.

Schreiber, who has worked as a promoter here since 1967, sees "enormous growth" in the number of bands and clubs in the area and said Washington can com-

pare to any city, including New York, for the outlets local bands are afforded.

Several promoters made qualified predictions about the success of punk rock in Washington. The city cannot be classified with New York, Chicago and Los Angeles as a "forefront city in punk," according to Levine. There's no measure by which to judge punk, Greco said. He noted that the discontent over social conditions which produced punk in England are not evident in the U.S. In fact, he said, fraternities are back in fashion. A local WHFS-FM disc jockey said simply, "Punk is not a flourishing scene here."

Established Clubs

The city's three well-entrenched clubs which draw nationally prominent acts are the Cellar Door, Blues Alley and the Child Harold. The Cellar Door, which owns a concert promotion company as well, has been in operation for 15 years. A small club (seating 199 with \$4 cover most nights), the Cellar Door books rock, folk, jams, country

(continued on page 67)

Alexander Street Records Formed

LOS ANGELES — Jack Levy, former president of Festival Records, after resigning from that position has started his own independent label, Alexander Street Records.

According to Levy, the new label will establish a small but timely roster featuring artists in a variety of musical styles. Jonelle Allen has already been signed to the label and her first release, "Baby I Just Want To Love You," shipped last week.

Joining Levy at Alexander Street will be 20 year industry veteran Bernie Wechsler as executive vice president, director of sales. George A. Gade is chairman of the board and Merry Taylor is secretary/treasurer. Lenny Salamone and Barry Resnick will be handling national west and east coast promotions, respectively. Tina Holt has also been appointed director of production.

Prior to joining Festival, Levy, a 27 year industry veteran, headed his own advertising, marketing and graphics company. He began as a national promotion manager of Capitol Records and went on to become vice president of Capitol Music Publishing. In 1966, Levy joined Liberty Records and in '67 became vice president of marketing and creative services at Paramount.

Alexander Street Records is located at: 14011 Ventura Boulevard, Sherman Oaks, California.



A DOOBIES HAPPENING — A two-part episode of the ABC television series, "What's Happening!" which was written especially for The Doobie Brothers by Sally Wade, will air throughout the U.S. on Saturday, January 28 and Saturday, February 4 at 8 p.m. The show revolves around a fictional bootlegging of a Doobies recording, and will feature the band performing six songs. Pictured on the set are regular cast members with the band (l-r): Haywood Nelson; Fred Berry; the Doobies' Pat Simmons, John Hartman, Jeff Baxter and Bobby LaKind; the series' Shirley Hemphill and Danielle Spencer; Tiran Porter and Michael McDonald of the Doobies; Ernie Thomas; and the Doobies' Keith Knudsen.



CULT FOLLOWING — Columbia recording artists Blue Oyster Cult recently returned to their home turf, New York, for an appearance at Nassau Coliseum. Pictured backstage back row (l-r) are: Don Dempsey, vice president of marketing for Columbia; and Murray Krugman and Sandy Pearlman, who manage and produce the band. In front row (l-r) are: Albert Bouchard, Donald (Buck Dharma) Roeser, Joe Bouchard, Allen Lanier, and Eric Bloom, of BOC; and Bob Sherwood, vice president of national promotion for Columbia.

Capitol Gets Injunction Against Bootleg Beatles

NEW YORK — Capitol Records has been awarded a consent decree in Federal District Court enjoining a group of defendants from manufacturing or selling recordings of Beatles' performances. The decree also enjoins them from manufacturing or selling recordings using the names of the Beatles individually or collectively when those recordings do not contain a performance by the Beatles.

Return Inventory

In addition, the defendants have been ordered to turn over any remaining inventory to the plaintiff, and to pay the plaintiff an undisclosed sum in damages.

The Capitol suit concerns a nationwide sales and advertising campaign for a four-LP set released under the name of "Beatles' Alpha-Omega."

Goody Audio Staffers To Attend Two Confabs

NEW YORK — Sam Goody will hold two complete audio conventions for its employees at the Nevele Hotel in the Catskills. The first will be held January 30-February 2 and the second February 7-10.

"Audio Project '78" will be attended by about 200 sales and management personnel from Goody's and about 20 representatives of leading audio manufacturers.

George Levy, president of the 28-store chain, said the aim of the two meetings was to improve communication between the floor salespeople and the manufacturers. A highlight of the convention will be Jack Berman's sales-training course, entitled "Agreeable Selling."

A&M Announces LPs

LOS ANGELES — "Herb Alpert & Hugh Masekela," on Horizon, featuring Alpert's return to recording after 18 months of producing A&M artists, will highlight A&M's February releases. Other A&M February releases include Alessi's "All For A Reason," "The Hometown Band," and "Touch Me," the solo debut of Cory Wells, former lead singer of Three Dog Night.

Artists On The Air

The "Merv Griffin Show" will feature Anne Murray on Jan. 23 and the Bee Gees on Jan. 27.

A special salute on the "Midnight Special" will feature Black Oak. The program is slated to air on Jan. 27.

The Sylvers are set to appear on Dick Clark's "American Bandstand" Jan. 28 on ABC. A two-part episode of ABC-TV's situation comedy "What's Happening!" has been written especially for the Doobie Brothers. The programs are scheduled to air Jan. 28 and Feb. 4.

Eddie Kendricks was in Los Angeles recently to tape appearances on Dick Clark's "American Bandstand" and "Soul Train."

Next month, the "Merv Griffin Show" is expecting High Inergy to appear on Feb. 4, and Player, Harry Chapin, David Soul and Marilyn Sokol are booked for Feb. 6.

Looking Ahead

- 101 **SHOUT IT OUT LOUD**
(Kiss/Cafe Americana, Inc. — ASCAP)
KISS (Casablanca NB 906 AS)
- 102 **IT'S YOU THAT I NEED**
(Desert Moon/Willow Girl — BMI)
ENCHANTMENT (Roadshow/UA 19370)
- 103 **WITH PEN IN HAND**
(Unart — BMI)
DOROTHY MOORE (Malaco/TK 1047)
- 104 **LOVE ME RIGHT**
(Warner-Tamerlane/Ordona — BMI)
DENISE LaSALLE (ABC 12312)
- 105 **BABY, BABY MY LOVE'S ALL FOR YOU**
(Verdangle/Kee Drick — BMI)
DENISE WILLIAMS (Columbia 3-10648)
- 106 **SOFT AND EASY**
(Blackbyrd — BMI)
BLACKBYRDS (Fantasy F-809-A-S)
- 107 **TOUCH & GONE**
(Highwave/Warner Bros. — ASCAP)
GARY WRIGHT (Warner Bros. 8494)
- 108 **WHAT'S YOUR NAME, WHAT'S YOUR NUMBER**
(Kick James/Chriswood — BMI)
ANDREA TRUE CONNECTION
- 109 **SHOUTING OUT LOVE**
East/Memphis — BMI)
EMOTIONS (Stax/Fantasy STX-3200A-S)
- 110 **SHOUT IT OUT**
(Triple O/Bitee/B.T. — BMI)
B.T. EXPRESS
(Columbia/Roadshow 10649)

Newman LP, 45 Gold

LOS ANGELES — Randy Newman's current Warner Brothers album and single have both been certified gold by the RIAA. The album, "Little Criminals" produced by Lenny Waronker and Russ Titelman, has sold in excess of 500,000 units while the single, "Short People," has gone over the one million mark. The two gold awards are the first for Newman who has been recording with Warners since 1968.

Changes For Southern Distribution Of 20th

LOS ANGELES — Two southern distribution territories for 20th Century-Fox Records are expanding. Pickwick, in Atlanta, will take Nashville into its territory and All South, of New Orleans, will take in Shreveport, La.

LATIN

LATIN BEAT

Joe Cayre, president of Salsoul Record Corp., announces **Joe Cain** as the company's newly appointed vice president. Joe is a 25 year veteran of the Latin music field, acting as arranger, musician, producer. His new position at Salsoul includes such duties as A&R (arrangement and repertoire) and continuing his previous role as general manager to American Salsoul-salsa. Prior to working with Salsoul, Joe served as general manager of Tico-Alegre Records.

Ralph Cartagena of Rico informs us that he has just signed Orquesta La Grande to

his roster of stars on the Rico label.

Conjunto Candela will be making appearances in Cleveland and Loraine, Ohio.

Mongo Santamaria will appear at the Bottom Line in New York. Fania will take advantage of the opportunity to record Mongo live the two nights he is there.

Armando Alberto Fajardo, the five year old son of the world famous band leader **Jose Fajardo**, is already following in his father's footsteps and can often be seen performing with his famous father and orchestra. Can you imagine what he's going

(continued on page 67)

Latin Picks

MOLIENDO VIDRIO — Alhambra ALS-150 — Producer: Miguel Estivill — List: 6.98

This is an outstanding debut album by Moliendo Vidrio. The group mixes Puerto Rican Folklorico music (what is often called "Jibaro Music") with danza, salsa and rock. It sounds similar to Blood, Sweat and Tears, but in Latin style. The best songs in this LP are "La Montana," "El Tambor," "Las Mujeres De Mi Patria," "Sigue Caminando," "Cancion Para Ti," and "Encuentro." The arrangements and musical direction is under the baton of Gary Nunez. For those of you who appreciate good jibaro music with a modern sound we recommend this LP.



CONSAGRACION — Carlos Torres Vila — Microfon 76090 — List: 6.98

Microfon has come up again with another winner in love songs with Carlos Torres Vila. He has already established himself as a superstar in Argentina as a result of his last album. Orchestrations are fantastic. The best songs in this album are "Quisiera Ser," "Concion Del Perdon," "En Esta Tarde Gris," "Hasta Siempre Amor," and "Rio Manso." Honorable mention goes to the chorus background in the album. It should be a must in all Latin bins.



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TOP 20 ALBUMS

Miami Salsa		Miami Pop	
	Weeks On Chart		Weeks On Chart
1	1	1	1
2	1	2	1
3	1	3	1
4	1	4	1
5	1	5	1
6	1	6	1
7	1	7	1
8	1	8	1
9	1	9	1
10	1	10	1
11	1	11	1
12	1	12	1
13	1	13	1
14	1	14	1
15	1	15	1
16	1	16	1
17	1	17	1
18	1	18	1
19	1	19	1
20	1	20	1

Argentinian News

Buenos Aires — **Johnny Albino**, one of the top names in the melodic music field, is expected this week in in Buenos Aires for appearances on TV, at night clubs and in Carnival dance dates. **Albino** performed during several years with famed **Trio Los Panchos**, and is also a composer and has had a record label in Puerto Rico.

Marlo and Norberto Kaminsky, of Microfon, traveled to Europe to attend the MIDEM 78 and afterwards visit their affiliate in the States, Microfon America. They will also get in touch with the toppers of several U.S.-based and European labels, regarding representation rights of their catalogs.

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INTERNATIONAL

CBS Records Canada Reorganizes Corporate And Reporting Structure

by Kirk LaPointe

TORONTO — A corporate shake-up at CBS Records Canada Ltd., which recently saw Arnold Gosewich come from Capitol Records-EMI of Canada Ltd. to the company as chief executive officer and chairman of CBS, has led to a realignment in the corporate structure and reporting relationships in the company.

The announcements, made recently in Toronto, will alter the duties of Gosewich and Terry Lynd, president of CBS, with regard to the persons within the organization reporting to them. Reporting to Arnold Gosewich will be Terry Lynd; Jack Robertson, executive vice president; Bert Dunseith, vice president, marketing-sales; Rick Aaronson, director of business affairs; Dennis Martin, director of personnel; Bob Gallo, director of artists and repertoire; Paul Hebert, director of artists and repertoires CBS Disques, Montreal.

Reporting to the president, Terry Lynd, will be Fred Rich, vice president, finance; Martin Keys, vice president, manufacturing; Jacques Gagne, vice president and general manager, All Records Supply Ltd.; Dick Moody, vice president and general manager, A&A Records and Tapes Ltd.; Gerry Prochaska, managing director, Shorewood Packaging Ltd.

Reporting directly to the executive vice president will be Wayne Patton, director of publishing, April/Blackwood Music

(Canada) Ltd.; Ted Campbell, manager of special products. It was reported that the executive vice president will also assume duties in the area of liaison with the chairman, to monitor various administrative functions at the corporate level, and will assume special assignments.

Gosewich stated, in making the announcement, that CBS had made substantial gains in virtually all areas of its commercial operations, and said that the new changes will be "geared towards maximizing the exciting opportunities that exist to further increase our already substantial position in the recording industry here."

'Upgrade'

Gosewich also remarked that the realignment will provide "direct reporting relationships . . . for the corporation and leadership and consistent attention needed to achieve our objectives — and is a first step in plans to upgrade corporately and at a number of levels within subsidiary operations, as well as our physical facilities throughout Canada."

It is expected that considerable changes will be made within the operating structure of the company's retail chain, A&A Records. Gosewich came to CBS with experience at the rack jobbing level, and was responsible in part for the growth of the Mister Sound chain franchise retail outlets, while he was president at Capitol Records-EMI of Canada Ltd.

Gov't Spokesman Discusses U.S., Japan Trade Issue

LOS ANGELES — Frank Weil, Assistant Secretary of Commerce for Industry and Trade, recently spoke at a world economic conference in Los Angeles and discussed the trade controversy involving the United States and Japan.

"The practical obstacles Japan historically has raised to imports are unjustified in an open and free trading world. The U.S. government will continue to press the Japanese government for their elimination," Weil said.

He noted, however, that the removal of obstacles does not guarantee that Americans will succeed in Japanese markets. He said, "The U.S. and Japanese governments can only remove artificial obstacles to trade. They cannot make the sale. That has to be done by sellers and buyers."

Weil pointed to the newly formed U.S.-Japan Trade Facilitation Committee as one of the mechanisms that will contribute to the opening up of the Japanese market to American business.

Weil outlined that a basic reason the U.S. has taken a firm position on Japan's current account surplus — estimated to have exceeded \$10 billion last year — is the feeling that Japan should be bearing part of the global current account deficit with OPEC.

He also pointed out that there is the danger that deficit countries may resort to protectionist import restrictions.

CARAS Sets Deadline

TORONTO — The Canadian Academy of Recording Arts and Sciences has announced an extension of the membership deadline to February 17, 1978.

International Executives On The Move

Joe Owens was appointed national promotion manager, CBS Records Canada Ltd., effective January 6. Owens joined CBS in August as Ontario promotions manager, and had worked for Quality Records of Canada Ltd., and as a part-owner in a Toronto publicity firm, before coming to CBS.

RCA Records has named Tim Williams to the position of sales and promotion representative for Manitoba and Northern Ontario. Bryan Boyce has also been appointed as manager of operations for RCA's Calgary branch.

Polydor Inks De-Lite

MONTREAL — Polydor Records of Canada has acquired the rights to the manufacturing and distribution of product on the De-Lite Records label. The deal was secured via Phonogram Records in the United States.

The first product from the label, which includes Kool And The Gang, The Force and The Crown Heights Affair, will be issued in late January. The label scored heavily this past year with the "Open Sesame" album from Kool And The Gang. The label was formerly distributed by GRT Records of Canada Ltd.

Courtney Signs Ellis

LONDON — Producers David Courtney and Tony Meehan have announced the signing of ex-Love Affair lead singer Steve Ellis to the Ariola label on a worldwide basis. Ellis' first single for the label will be "Rag And Bone" written by Courtney, and an album, "The Last Angry Man."



ROUSSOS READY TO GO — Phonogram/Mercury recording artist Demis Roussos (l) recently chatted with producer Freddie Perrin, after Perrin signed to produce Roussos' first album recorded in the U.S.



BILITIS SCORES — WEA France celebrated gold sales of the "Bilitis" film soundtrack by presenting plaques to composer Francis Lai and co-producer and publisher Gilbert Marouani. Pictured (l-r) are: Daniel Filipacchi, president of WEA Filipacchi; Lai; Marouani; Bernard de Bosson, managing director of WEA Filipacchi.

Holiday Season Record Sales Increase Unexpectedly For Japanese Companies

TOYKO — The record sales for the Christmas and New Year holidays in the Tokyo-metropolitan area were unexpectedly up by 20 to 30% over last year.

With the continued slump of record and tape sales in this country throughout the last year, most record manufacturers and retailers of Japan had predicted that the sales in the holiday season would be weak. However, big surges have been reported and continued into the first week of January in 1978.

Main Retailers

The main artists who contributed to the surge in sales during the holiday season were Pink Lady, Kenji Sawada, Sayuri Ishikawa, Shigeru Matsuzaki and Hideki Saijo. Beside these Japanese artists, International-repertoires were sold well in every genre.

The sales of the main retailers in Tokyo-metropolitan area are as follows.

Yamanogakki-Ginza: Since Dec. 20, 1977, sales showed rapid increases. The total sales during the season were 25% higher than the same term of the previous year. The average sales per customer were 3,200 or 3,300 yen.

'Hall Of Fame' Award Planned By CARAS

TORONTO — The board of directors of the Canadian Academy of Recording Arts and Sciences has announced the creation of a "Hall of Fame" award together with a number of revisions of the categories and voting criteria for the Juno Awards.

"In establishing a Hall of Fame award," says CARAS president Brian Robertson, "the Academy has created a vehicle that will allow the industry to recognize and perpetuate the name of a Canadian performer or performers who have, in the opinion of the Academy, contributed significantly to greater international recognition of Canadian music and artists." The name of the recipient of the first award will be announced at the Juno Award presentations on March 29.

The Academy has made category and voting criteria changes. The definition of a "Canadian" has been amended to read: 1) a Canadian citizen; 2) Any other group or persons who have had permanent residence in Canada for at least six months during the last calendar year.

The "International Best Selling" categories have been eliminated, in order to consolidate the Canadian nature of the awards.

The "Producer of the Year" category has been expanded to now recognize the production of both singles and albums.

Groups as well as solo performers will now be eligible in the "Folksinger" category.

The Juno Award presentations will be held at the Convention Center of the Harbour Castle Hilton in Toronto on Wednesday, March 29. The show will be televised live over the CBC television network. David Steinberg has been confirmed to host the show, with Burton Cummings as co-host.

Jujiya-Ginza: The sales during the holiday season were about 30% up over the same term of the previous year. Among the popular artists besides Japanese singers, Olivia Newton-John was the most outstanding.

Teitomusen: The sales showed 47% increase all through the season in comparison with the same term of 1976. These results set new sales figures.

Shinjuku-Kotani: The comparison with the same term of the previous year was 10% more. Kenji Sawada and Pink Lady were the artists who contributed strongly to increased sales.

Diskport-Seibushibuya: The Xmas season in the last year was up 10% and the New Year sales showed 30% increase.

Shinseido: The sales during the season were 10% up over the last year's same term.

Asakusa-Yora-do: The sales of the season recorded 20% up from the same term of the 1976. Pink Lady was the most popular item.

Ueno-Matsuzakaya: Sales were up 13%. However, music instrument sales were down, so that total sales were about the same as the previous term.

BPI Employs Detectives To Stop Chart Hyping

LONDON — Geoffrey Bridge, head of the British Phonographic Institute, has announced that the BPI are to employ private detectives in a bid to stamp out chart hyping on the British Market Research Bureau weekly chart, used by the BBC and industry alike. In a letter to members, Bridge has stated that he "intends to eradicate these illegal practices," and with council approval, draw up a code of conduct to which members will have to abide. The code will be designed to require members to make every effort to suppress the practice.

The laws in England which hypers could be prosecuted under include the 1968 Trade Descriptions Act, whether committed by individuals or companies, and the Theft Act of 1968 (of obtaining a pecuniary advantage), which would render victims liable to a maximum penalty of five years imprisonment. The most serious would be conspiracy to defraud the public contrary to common law, which carries a maximum penalty of life in prison.

Heath Levy Acquires Andy Mackay Publishing

LONDON — Heath Levy Music has acquired the worldwide representation of Andy Mackay's publishing company, Andy Mackay Songs (AMS). Mackay was the founder of Roxy Music, and co-wrote several of their hits, including "Love Is The Drug." Mackay has recently completed 12 episodes of the TV series Rock Follies, as well as co-writing the songs and acting as musical director, and has produced the Rock Follies album. Mackay is currently working on a new project and is seeking a new label for the venture.

INTERNATIONAL



FRLNCH KISS — Prior to starting his first U.S. tour with his new band, Capitol recording artist Bob Welch took some time out to promote his solo debut album "French Kiss" in Britain. Sparked by the Top 10 success of "Sentimental Lady," the first single released from the album, the LP was recently certified gold in the U.S. Pictured (l-r) in the back row at the EMI Records offices in London are: David Pirie, Capitol advertising representative; Brian Shepherd, director, Capitol International; Bhaskar Menon, president and chief executive officer, Capitol Industries-EMI Inc.; Welch; Terry Slater, creative director, EMI Music; and Peter Cadera, Capitol label manager, Germany. In the front row (l-r) are: Debbie Bennett, press officer, Capitol Records U.K.; Lois Graff, European coordinator, Capitol International; and David Munns, general manager, Capitol Records, U.K.

Noel Gay Organization Celebrates 40 Years

LONDON — The Noel Gay Organization, which includes music publishing and artist agency, will open celebrations for its 40th birthday in 1978 with a dinner for 200 of its publishing, recording and media friends and associates during MIDEM at Cannes. To tie in with the occasion, EMI is releasing a double album of recordings marking highlights in the company's 40 years, including several from other labels which have granted consent.

During the spring and early summer, Noel Gay senior executives will be hosting celebratory occasions during the course of their visits to world centers. In late May, the company will entertain its staff to a riverboat dinner on the Thames, and there will be a mini-festival of six concerts held at the Royal Festival Hall and the Queen Elizabeth Hall and the Purcell Room, all within 800 yards of the Lambeth Walk, whose name company founder Noel Gay gave to his huge hit in 1938.

The company is offering a grant in memory of Gay to an underprivileged young person of unusual musical promise, and Lord Delfont has agreed to nominate the recipients in consultation with the Variety Club of Great Britain.

As a company spokesman said, "Times change. It would no longer be advisable to echo the overprinting of our 1938 stationery 'Play a Gay song — book a Gay artist.' One thing that does not change is our belief in the present and future of the best in British talent."

CBS Signs Hughes

TORONTO — CBS Records Canada Ltd. has announced the signing of former Lazarus member, Bill Hughes, to a long-term recording contract. Hughes, a native Texan, hopes to make Canada his home base, and will apply for Canadian citizenship.

The contract marks the first time any act signed by the Canadian affiliate of CBS has received a guaranteed American release and full tour support from its parent company. At a reception held for the signing in Toronto's Prince Hotel, Hughes said that he intends to record in March or April, probably in Los Angeles.

Klugh Gets Jazz Award

JAPAN — Blue Note recording artist Earl Klugh has been awarded the "1977 Best Recording Award For Performance and Sound" for his album "Finger Painting" by "Swing Journal," a Japanese jazz magazine.

Aust. Film Deal Inked

LOS ANGELES — Trans-Atlantic Enterprises has signed an exclusive music publishing deal with Interworld Music Group on six films. The films, all co-executive produced by Trans-Atlantic president Robert Kline and Trans-Atlantic vice president Preston Fischer, were shot entirely on location in Sydney, Australia in association with the Australian Broadcasting Commission. The films will soon be made available for theatrical and television release outside of Australia.

Eclipse 12 Inch Single Receives Int'l. Release

MONTREAL — Manager Paul Levesque and Direction Records have cooperated in a venture which resulted in the international release and favorable response to a debut single by the Montreal-based band, Eclipse.

The single, a cover version of the Kinks' "You Really Got Me," was released as a 12-inch disco record, and taken to Musexpo in Miami, where several international deals were culminated.

The single is due to be released by CBS in the U.K., in Spain by Discos Columbia, in Italy on Riffi Records, in Brazil by Tape Car, and by RCA in France, Australia, New Zealand, Holland and Belgium.

Ixtlan Signs Dist. Pact With JC Enterprises

TORONTO — The Toronto-based company, Ixtlan Records and Promotions, has announced the appointment of Rob Mearns as head of its promotional division. Mearns, formerly with RPM Magazine, will handle independent promotion for clients, as well as promotion for Ixtlan product.

The company also announced it has entered into an agreement with JC Enterprises for distribution of Ixtlan product in Canada. An initial four-single release is due shortly, which includes Ron Baumber's "Duncan And The Devil," Melissa Pederesen's "Changin' Featers," "Come To Me" by Barry Haggerty, and a re-release of the Peter Mathieson single, "Heaven Help The Fool" (originally the B side on the initial release).

The label also announced that Ron Baumber has signed a new managerial contract with Maureen McWilliams, based out of Brampton, Ontario. Baumber also has a new band called Dealer, with members from Choya and the Marc Jordan Band joining him. Baumber's debut album, "China Doll," has been enjoying strong airplay in both Florida and Michigan.

Island Product To Benefit In Canada From RCA Promotion

by Kirk LaPointe

TORONTO — While quarterly figures have not yet been compiled, RCA promotion of Island product in Canada has brought the label unprecedented success in this country.

Although Island's New York offices indicated satisfaction with product promotion prior to the recent agreement with RCA, a New York spokesman for Island said this week the label's sales record will be "substantially higher" when first-quarter returns from the pact with RCA are compiled.

Chas Comet said that RCA has provided a "well-oiled machine" to promote Island product since the licensing arrangement at the end of September. "Basically, with the type of roster we have, we needed much more concentration on the Montreal market. RCA are quite strong, all across Canada, and especially in Montreal," Comet said.

"Linda Dawe (national promotional manager for RCA) has been particularly effective in opening up new markets for us in Canada since the arrangement," Comet said. "Her work has been invaluable to the label. What we did not realize before the deal with RCA was that most of Canada's record sales are centered in Montreal. RCA provided a strong chain of branch offices to promote our product."

"Our type of roster is rather diversified and is difficult to promote properly. We found RCA to be quite keen on new wave acts, as seen by their strong promotion of

Peter Knight To Start Catalyst Consultants

LONDON — Following his departure from NEMS Records, Peter Knight Jr. will start his own firm, Catalyst Music Consultants Ltd., to represent the interests of foreign record companies in the U.K. Knight intends to handle foreign producers and composers, beginning with producers Irving Martin, Richie Tattersall and Jon Samuel's Stairway Records, and composers Peter Oliver, Jimmy Winston and Mike Maxwell. Commenting on the new venture, Knight said, "In my experience, one of the most prevalent problems in the music business is that of communication. I feel my new venture will be able to solve this on my clients' behalf." Knight will be making new contacts at MIDEM this year.

Knight entered the music business in 1957, joining Pye Records in 1959 as an assistant producer, becoming international manager in 1963. He then gained European experience working for Stigwood Yaskiel International in Hamburg, before returning to London in 1968 to become A&R controller of Polydor Records. It was during this period that Knight co-produced the London cast album of "Hair." In 1974 he set up Larry Uttal's Private Stock label in London, before joining NEMS. Knight is currently seeking London office accommodation, but in the interim period can be contacted at 01-794-7640.

Eddie And The Hot Rods recently. They are also getting the Reggae music to the Canadian market quite effectively. Toronto's Jamaican community has always bought the records, but now RCA is making considerable inroads in the Montreal market," Comet said.

Comet also announced that Island had signed a licensing arrangement with EMI in Britain the week earlier. "These agreements are proving to be quite successful for us. The broad base of companies like EMI and RCA in particular countries makes our product much more accessible to consumers."

Comet indicated that Island may soon have its first gold record in Canada, the Grace Jones release, "Portfolio." He also expects good reaction to new product from Bob Marley ("Exodus," released in the summer) and the Ian Gillan Band.

While the label maintains a contract with its former press agent in Canada, Stuart Raven-Hill, for press/artist relations when Island acts are in the country, Comet indicates that RCA is being given a carte blanche to experiment with new promotion ideas.

Comet said that more Island artists will tour Canada this coming year than ever before. He expects another Eddie And The Hot Rods tour, one by the Ian Gillan Band, and a Bob Marley tour during the summer. Marley is now working on his next album, "Kaya" (a euphemism for ganja, and the substance from the coconut husk), and release is likely by April.

Metrosound Named Dist. For Crystal Direct Cuts

LONDON — Metrosound Audio Products Limited have been appointed as U.K. distributors for the range of Direct Cut records produced by Crystal Clear Records of San Francisco.

Apart from the four records which are already in limited circulation — Laurindo Almeida, Charlie Byrd, Direct Disco and San Francisco Ltd — two new releases are being issued in the new year.

The first is a single by Peter Nero entitled "The Wiz" and the second is an organ recital album by Virgil Fox.

Metrosound intends to distribute the records through hi-fi outlets and specialist record shops and will be promoting the range through audio magazines and with point-of-sale displays.

Damron Signed To RCA

TORONTO — Dick Damron has been signed to a recording contract with RCA Records of Canada. Damron, winner of last year's Big Country Music Award as Canadian Country Singer of the Year, is a native of Alberta, and will release a new single and album within a few months.

Jack Feeney, president of Sunbury/Dunbar Publishing, announced that Damron, formerly on Condor Records, has signed a publishing agreement with Sunbury/Dunbar.



ASHER HONORED — M. Richard Asher, president of CBS Records International, has been chose as honoree for the 1978 Anti-Defamation League of the B'nai B'rith Luncheon, set for Feb. 24 at the Waldorf-Astoria. Pictured (l-r) are: Sy Leslie, co-chairman, music and performing arts committee; Toby Pieniek, co-chairman; Asher; Ira Moss, co-chairman, and Ken Rosenblum, president, B'nai B'rith music and performing arts lodge.

Do Disco 45s Hurt LP Sales? Record Companies Disagree

(continued from page 9)

"Seven or eight months ago, we were putting out the twelve-inchers as a retail item," explained Alaimo, "but now we've changed our thinking a bit. We really want to sell LPs where we can work with a \$6.98 or \$7.98 list price, rather than \$2.98 for a disco single. We wouldn't put out a 12-inch on KC & The Sunshine Band, because we would rather sell the album."

Promotional Avenues

Always looking to LP sales as the ultimate goal, Alaimo observed several possible promotional avenues for the 12-inch disco single. "If it's big enough in the discos, it's going to filter off into the radio stations — and the radio stations are not going to play a six or seven-minute cut. They're going to want a short one." With this strategy, Alaimo feels that the 12-inch single could actually function as a promotional item for the seven-inch 45, which would in turn promote album sales. "If it's a pure disco record," said Alaimo, "we'll use it as a promotional thing and sell LPs that way."

12-Inch Gold

This strategy will apply to TK's largest seller of 12-inch disco singles, Peter Brown, whose "Do You Wanna Get Funky With Me" was advertised by TK as "the first gold 12-inch disco single." Alaimo contends, "At this point, we think that Peter Brown is in a position where he can be a radio act, not strictly a disco act. We don't want to jeopardize album sales. If consumers can pay \$3 for one record, they might not pay \$6 for another than contains some of the same music." The next Peter Brown single, from his new album, will be serviced to discos and disco pools as a promotional item only, with none available to consumers.

Wary Attitude

A wary attitude toward the 12-inch disco single was displayed by Larry Yasgar, national singles sales manager for Atlantic

Records, which released its first retail 12-inch, Chic's "Dance, Dance, Dance," about two months ago.

According to Yasgar, the release of the 12-inch was originally brought about by a scheduling problem. At the time of the original release of the Chic seven-inch single, the album was not ready to ship for another five weeks. "We put out the twelve-inch," said Yasgar, "but we shut it off as soon as the album was released, so as not to take away from the album sale itself."

Although the single itself became a hit (#12 with a bullet on this week's **Cash Box** Top 100 Singles Chart) and yielded strong 12-inch sales, Atlantic will continue to schedule 12-inch single releases in avoidance of conflict with album sales. "We're trying to space everything carefully," said Yasgar. "If we feel that there's a chance to do something disco-wise, and we're going to do volume on it, we'll stay with it. If there's an album coming out, we'll work around that. We'll space it out, and when the time is right, we'll cut it off."

Pressing Crunch

The twelve-inch disco single met one new problem during the recent holiday season. CBS' Hynes explained, "We had a capacity problem. You need an LP press to manufacture a 12-inch single, and we had a lot of LPs that took precedence."

Several other manufacturers reported that the holiday season rush at pressing plants had precluded the manufacture of 12-inch singles. Casablanca, however, noted one exception. "We continued with a 12-inch throughout the whole crush," said Di Noble, referring to a release on the Parachute label entitled "Spank Your Blank-Blank," which he explained was breaking in the Chicago market at the time. "Because we maintained getting our 12-inchers into Chicago, we were able to spread the record into Baltimore, Washington, New York and Detroit."



WALD & NANAS INK CHICAGO — Columbia recording artists Chicago celebrated their 11th anniversary recently by signing a worldwide management contract with Wald & Nanas. Pictured above standing at the signing ceremonies are (l-r): Terry Kath, Peter Cetera, Robert Lamm, Danny Seraphine, Walter Parazaider, Lee Loughnane, James Pankow, and manager Herb Nanas. Seated is manager Jeff Wald.

Rissmiller Sees No Change In Firm

(continued from page 10)

imately 130 rock concerts in the Southern California area, grossing \$6 million.

The day before Wolf's death the firm had presented a "Star Wars Concert" at the Hollywood Bowl and now, Rissmiller says, plans have been finalized for a similar show April 1 at the Anaheim Stadium "to perpetuate Steve's memory." That show, which will kick off Wolf & Rissmiller's outdoor concert season, will feature Zubin Mehta and the Los Angeles Symphony.

Rissmiller would not comment on other

Phonodisc Scores In U.S.; Polygram In Realignment

(continued from page 9)

trated in Baarn, Holland, and Hamburg, Germany, as joint departments of Central Polygram Record Services. Prior to the announcement, these functions had been handled individually by the two record divisions, Polydor and Phonogram.

A Polygram communique issued Jan. 11 states: "Through this move Phonogram International and Polydor International under the management of Pieter R. Schellevis and Werner Vogelsang will form the management of the newly created unit, Polygram Record Operations."

In addition, Polydor or Phonogram companies in 19 countries will now be renamed Polygram. Countries included are: Argentina, Australia, Brazil, Canada, Denmark, Ghana, Greece, Hong Kong, India, Ireland, Italy, Kenya, Mexico, New Zealand, Nigeria, Portugal, Singapore, Spain and Venezuela.

Polygram, with affiliates in 31 countries and manufacturing plants in 21 countries, employs 13,000 people and had a worldwide turnover last year of \$850 million.

U.S. Pressing Up Retailers Complain

(continued from page 9)

have. The quality of the vinyl is not the culprit. I think perhaps that the assembly line is."

On the European side, Jim Frey, vice president of classics for Deutsche Grammophon, said, "It's no mystery. The difference between European and American pressings is quality control. We press fewer records, and every 25th album that comes off the press is played through in its entirety. Our price is higher (the equivalent of \$12.98 per disc in Europe), but our customer is willing to pay extra for the special quality."

Yet a spokesman for Alshire International Custom Pressing in California adamantly asserted that "there isn't really any difference between European and American pressings. I think the only factor is a human variable, and let's face it, when an American plant is working three shifts around the clock, there has to be some human error. But we're even improving on that, because we're getting more automatic presses that will ensure greater consistency in the years ahead."

upcoming concert plans beyond saying that "we're going to have more stadium shows than ever before."

The firm will also step-up its policy of presenting new acts, according to Rissmiller.

"We've always been interested in developing new talent," he says. "That's why we do so many shows at the Santa Monica Civic and venues of 3000 seats or less. We want to give new talent a chance. This year we're going to be able to gamble with new talent and expose them even if it means a temporary financial loss."

Rissmiller said the firm will also continue its involvement in some peripheral projects which include film production, skateboard festivals and a shareholder's interest in the Philadelphia Franchise of the North American Soccer League. Other investors in the team, which is owned by Warner Communications, include Mick Jagger, Paul Simon, Rick Wakeman and Peter Frampton.

"I think it's going to be a great year," Rissmiller says. "The loyalty and the relationships that we've developed over the last 10 years have really held up and I have really just found out through a tragedy like this who our friends are — and those are the people whom we are going to stay with and remain loyal to and help in any way we can."

Labor Dept. Examines Artist Underemployment

(continued from page 9)

Because not enough professional work is available, performers must take other jobs, most often unrelated to the arts. And performers working at unrelated jobs are likely to be stuck in them for longer than if they were related to the arts: Once out of the arts they tend to stay out.

Unemployment was found in much higher proportion among performing artists than in the labor force as a whole. More than half of AGMA and one-third of AFM members reported some unemployment (compared to 19% in the labor force as a whole).

Most performing artists (40-60% depending on which union) do not or cannot take advantage of the federal-state unemployment insurance system, perhaps because they have a difficult time putting together sufficient work time to meet the qualifying period.

Recommendations

The report advised that special efforts to encourage sponsors to develop arts-related programs would help and that cooperation with the unions would be the way to begin. The CETA regulations should be amended or interpreted to permit a greater participation by underemployed performers, the report said, and employment in non-arts related jobs might be a reasonable definition of underemployment.

The survey was prepared for the Labor Dept. through the Human Resources Development Institute of AFL-CIO by the Washington research firm of Ruttenberg, Friedman, Kilgallon, Gutches and Associates.

CLASSICALCLIPS

(continued from page 53)

Ricordi will handle printed music, performance and mechanical rights for Schirmer/AMP copyrights in Italy . . . EMI has signed an exclusive three-year contract with oboist Han de Vries. The musician is already being recorded in works by **Mozart** and **Vivaldi** . . .

NEW CONCERT HALL IN DENVER

The grand opening of the Boeitcher Concert Hall in the Denver Center for the Performing Arts will take place March 4. Pianist **Van Cliburn** will be solist with the Denver Symphony under Brian Priestman in works by **Vaughan-Williams**, **Tchaikovsky** and **Brahms**. The new hall can seat 2,500 . . . Production has begun on a CBC-TV series entitled "The Music Of Man," which will explore the role of music in world history. Host of the six-part series is violinist **Yehudi Menuhin** . . .

FAST TAKES — Jazz pianist **Marian McPartland** is expanding into the classical

field. On January 30, she will perform a solo version of Grieg's A minor Concerto at New York's Cafe Carlyle and will be appearing with the Rochester Symphony Orchestra April 1 . . . **Morton Gould** has been signed to compose an original score for "Holocaust," the nine-hour special which will be aired on four consecutive nights on NBC-TV, commencing Sunday, April 16 . . . **Rudolf Serkin** to give a recital January 29 at Music Center Pavilion in Los Angeles . . . Opera singer **Maralin Niska** has become co-host of the weekly classical music program, "Concert-Stage," heard on 40 stations around the country. She replaces **Phyllis Curtin**, who formerly held the spot with **Leonard Marcus** . . . No award will be given this year by New Music For Young Ensembles, an organization dedicated to the promotion of original chamber music for intermediate ensembles . . .

ken terry



CASTLE OPENS IN L.A. — Parachute Records artist David Castle recently made his Los Angeles debut at UCLA's Schoenberg Hall. On hand for the occasion were (l-r): Larry Harris, Casablanca executive vice president; Steve McCormick, Parachute promotion director; Castle; Russ Regan, president of Parachute; and Bruce Bird, Casablanca promotion vice president.

FIVE TIMES IN A ROW, "HEADS" COMES OUT ON TOP.

Here's proof that the record business is more than just a game of chance.

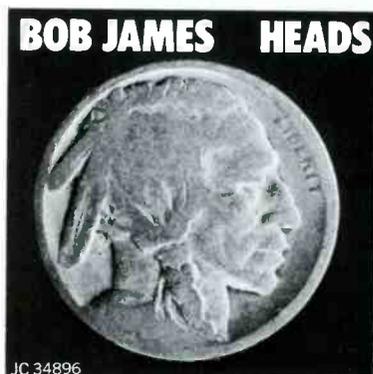
It's an album called "Heads" by Bob James. And for five weeks, "Heads" has been the number one jazz record on the Cash Box chart.

Getting the album up there took the collaborative efforts of the Columbia/Tappan Zee team. Keeping it up there took the combined excitement of the world's finest musicians, reaching the world's

fastest-growing market.

Now that the title cut has been released as a single, we expect "Heads" to be on people's minds for many weeks to come.

"Heads," by Bob James. Featuring the new single, "Heads." On Columbia/Tappan Zee Records and Tapes.



COIN MACHINE

AMOA Seminar Is Slated For March

CHICAGO — The sixth annual AMOA Seminar will be held March 3-4 at the O'Hare Hilton in Chicago. As in previous years, the entire program is arranged in cooperation with Notre Dame University's College of Business Administration and Center for Continuing Education.

Noted as one of the association's most productive yearly functions, the seminar is designed specifically for individuals in the managerial level of the music and games industry. This year's edition will be no exception, placing special emphasis on three topics singled out by previous seminar participants as especially important to operators: managing cash flows, directing people and organizing a small business.

The program will begin, following an address of welcome by AMOA president Don Van Brackel, at 9 a.m. on Friday, March 3. The opening session will be conducted by Dr. John Malone, the university's professor of finance, who will discuss cash forecasting and budgeting, preparation and analysis of funds statements and other aspects of cash planning, applicable to operating a route.

Workshops

Dr. James F. Filgas, who is conducting a semester of courses at Notre Dame and is considered a specialist in small business management, will present an afternoon session in dealing with the vital elements in a growing business (i.e., the changing role of the operator, etc.).

"Managing Employees: The Skills of Behavior Management" will be the subject of the opening session on Saturday morning, conducted by Dr. D. Chris Anderson, professor of psychology at Notre Dame.

Workshop sessions on all of the seminar topics will be held at various intervals throughout the two-day period. Dr. Gerry Sequin, chairman of the university's department of management, is coordinating the entire program.

The registration fee for participating in the seminar is \$100, which includes lunch on Friday and Saturday as well as the Friday evening banquet. Registration is limited to 70 persons and arrangements should be made directly with Notre Dame University.



NEW GAME — Inasmuch as the current "Cleopatra" 4-player pinball machine from D. Gottlieb & Co. is being produced in both an electronic and an electromechanical version, here is a photo of the solid-state model. The electromechanical machine was featured in the Jan. 14 issue of *Cash Box*.

U.S. Games Makers Reflect On Importance Of ATE Show

LOS ANGELES — Universally regarded as the industry's foremost international trade show, the annual Amusement Trades Exhibition (ATE), now in its 34th year, is second in importance only to the annual AMOA Expo, according to a survey of American games makers.

American representation at ATE has grown steadily in recent years, reflecting the mounting importance of the overseas market. Indeed, some firms today report that exports account for 40 percent or more of their total revenues.

In a **Cash Box** survey of manufacturer executives, the consensus was that ATE is the premier showcase for introducing new products to foreign distributors. Some indicated that they have recently expanded

their international sales force, while others now give operators the option of ordering games with video display instructions in a variety of foreign languages.

"It's an important part of our business, no doubt about it," said Don Osborne, western regional sales manager for Atari, of the expanding overseas market. "We don't consider it a stepsister by any stretch of the imagination."

'Grown Tremendously'

Osborne went on to note that "the export market has grown tremendously in the last year. We are very pleased with the growth we experienced in '77 and the growth we expect in '78."

Emphasizing the vast potential of the in-

(continued on page 64)

Cinematronics Has New Management Team; Pierce Stays On As President

EL CAJON, CA. — Cinematronics, Inc. here has announced changes in principals and management. The new principal of the corporation is Tom B. Stroud. Management will consist of Bill Cravens, director of marketing; Wade Gilliland, director of operations; Ken Beuck, general manager; Tom A. Stroud, assistant to the president; Lou Newell, chief engineer; and Art Aydelotte, production supervisor. Jim Pierce, founder of Cinematronics, will continue as president.

Tom B. Stroud, Cinematronics' new principal, comes to the firm with 22 years of experience as an amusement operator in Indiana and California. His most recent operation has been Par Tee Golf in San Diego. His son, Tom A. Stroud, has rejoined the amusement industry after publications work with the *Los Angeles Times* and *United California Bank*.

Bill Cravens, the new director of marketing, brings 12 years of experience to Cinematronics in every phase of the game industry.

Ken Beuck, general manager, has also worked in the video game industry. His primary expertise is in the fields of procurement and production control. In addition to his employment in the games industry, he has also worked in the data processing and electronic component industries.

Wade Gilliland comes to Cinematronics with 30 years of experience in the electronics industry. Prior to joining Cinematronics, he worked in the manufacturing of missile systems and sophisticated medical equipment.

Lou Newell, chief engineer, has over 20 years of experience in the field of digital electronics with such industry leaders as

Rock-Ola Distribs Set To Embark On Luxury Cruise

CHICAGO — Rock-Ola distributors from throughout the country will be gathering at the Port Everglades departure point in Fort Lauderdale, Florida, Feb. 4 to board the luxury liner *Vistaford* for a 14-day cruise, as guests of Rock-Ola Manufacturing Corp. The trip climaxes Rock-Ola's "quota busters" sales incentive program and, although the factory will hold a few business meetings aboard ship, pleasure will be the main course during the nine-port excursion.

Mr. and Mrs. Edward G. Doris and Mr. and Mrs. Les Rieck will accompany the group, as hosts and hostesses for Rock-Ola. During the cruise, distributors and their wives will visit such places as Haiti, Curacao, Venezuela, St. Vincent, Barbados, St. Lucia, Guadeloupe, the Virgin Islands and Puerto Rico.

Mondial Saluted

CHICAGO — At a recent dinner party in honor of Suren D. Fesjian, D. Gottlieb & Co. presented a plaque to Fesjian in honor of the 25th anniversary of the founding of Mondial Commercial Corporation. During these 25 years, Mondial has been a major factor in contributing to the growth and progress of D. Gottlieb & Co.

Through its worldwide network, Mondial Commercial Corporation represents D. Gottlieb & Co. exclusively in France, Belgium, the Canary Islands, England, Greece, Italy, Spain and the Middle East as well as various parts of the world. Weinberg congratulated Fesjian on the long-standing relationship of the two companies and, as reported earlier, Gottlieb's executives soon after visited many of Mondial's distributors and customers throughout France.

Mondial International, located in Springfield, New Jersey, also represents Gottlieb in the New York-New Jersey area.

France, long noted for its love of "Les Flipper," is the base of European operations for Mondial Commercial, which has personnel and offices in Paris and Marseille. In January, Gottlieb's first solid-state game, "Cleopatra," made its very successful debut in France.

For The Record

C. Marshall Caras, vice president of marketing at D. Gottlieb and Company, wishes to clarify inaccurate wording contained in a story which appeared on page 31 of the Jan. 7 issue of *Cash Box*. "Gottlieb does not have export agents," Caras stated, "but rather, a series of distributors in various parts of the world."

The JukeBox Programmer

Top New Pop Singles

- 1 THE WAY YOU DO THE THINGS YOU DO RITA COOLIDGE (A&M 2004)
- 2 EVERYBODY LOVES A RAIN SONG B. J. THOMAS (MCA 40854)
- 3 SILVER DREAMS THE BABYS (Chrysalis 2201)
- 4 (WHAT A) WONDERFUL WORLD ART GARFUNKEL (Columbia 3-10676)
- 5 DUST IN THE WIND KANSAS (Kirschner 6533)
- 6 SHOT ME DOWN NAZARETH (A&M 2009)
- 7 TAKIN' IT ALL THE WAY COWBOY (Capricorn 0283)
- 8 ROCK MY SOUL ELVIN BISHOP (Capricorn 0285)
- 9 LET IT GO, LET IT FLOW DAVE MASON (Columbia 3-10662)
- 10 SO LONG FIREFALL (Atlantic 3452)

Top New Country Singles

- 1 MAMAS DON'T LET YOUR BABIES GROW UP TO BE COWBOYS WAYLON JENNINGS & WILLIE NELSON (RCA PB 11198)
- 2 IT I HAD A CHEATING HEART MEL STREET (Polydor PD 14448)
- 3 YES MA'AM TOMMY OVERSTREET (ABC 17737)
- 4 SO GOOD, SO RARE, SO FINE FREDDIE HART (Capitol 4530)
- 5 IT STARTED ALL OVER AGAIN VERN GOSDIN (Elektra 45411)
- 6 LONELY HEARTS CLUB BILLIE JO SPEARS (United Artists 1127)
- 7 RUNNING KIND MERLE HAGGARD (Capitol 4525)
- 8 RED HOT MEMORY KENNY DALE (Capitol 4528)
- 9 BARTENDER'S BLUES GEORGE JONES (Epic 8-50495)
- 10 RETURN TO ME MARTY ROBBINS (Columbia 3-10673)

Top New R&B Singles

- 1 INTIMATE FRIENDS EDDIE KENDRICKS (Tamla 54290)
- 2 NEW HORIZON THE SYLVERS (Capitol 4532)
- 3 STAY BY MY SIDE KIRKLAND & DAVIS (Glaridge 432)
- 4 LOVE THAT WILL NOT DIE JOHNNY GUITAR WATSON (DJM 1034)
- 5 BOOTZILLA BOOTSY'S RUBBER BAND (Warner Bros. 8512)
- 6 BABY, YOU GOT MY NOSE OPEN HAROLD MELVIN & THE BLUE NOTES (ABC 12327)
- 7 WORKIN' TOGETHER MAZE/FRANKIE BEVERLY (Capitol 4531)
- 8 IT'S YOU THAT I NEED ENCHANTMENT (Roadshow/UA 19370)
- 9 AIN'T NOTHING WRONG RONNIE DYSON (Columbia 3-10667)
- 10 DOUBLE MY PLEASURE LEON HAYWOOD (MCA 40840)

Top New MOR Singles

- 1 WALK RIGHT BACK ANNE MURRAY (Capitol 4527)
- 2 STORYBOOK CHILDREN BETTE MIDLER (Atlantic 3431)
- 3 I CAN'T HOLD ON KARLA BONOFF (Columbia 3-10618)
- 4 EVERYBODY LOVES A RAIN SONG B. J. THOMAS (MCA 40854)
- 5 FEELS SO GOOD CHUCK MANGIONE (A&M 2001)

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Sybaris 474 is the newest evidence that Rock-Ola has staked its success for 42 years on product quality, dependable company strength and the best distributor organization in the industry.

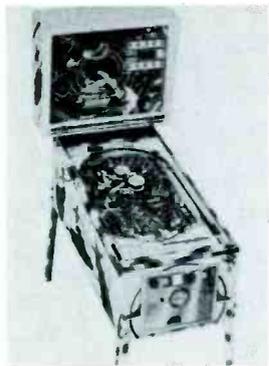
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IN REVIEW: Following is a photographic lineup of some of the new amusement machines introduced by the various games manufacturers and dated according to their exposure in Cash Box.



GOTTLIEB 'SUPER SPIN.' A 2-player version of 'Jet Spin.' Factory's exclusive roto and vari targets, plus high scoring potential add to playfield excitement. (10/15/77).



ATARI 'DESTROYER.' Player controls cruising destroyer and pursues submarine which travels at different speeds and depths for more challenge. (10/29/77).



ATARI 'AIRBORNE AVENGER.' Solid-state 4-player, outstanding for its supersonic sound effects, visuals, skill shots and overall playfield excitement. (10/29/77).



BALLY 'EIGHT BALL.' Memory and recall system are among outstanding features of this electronic 4-player which ranks as one of the factory's all-time best sellers. (10/29/77).



PLAYMATIC 'SPACE GAMBLER.' Exciting pinball action, plus sound tracks, flashing lights, attractive cabinetry and many extras. A solid-state 4-player. (11/5/77).



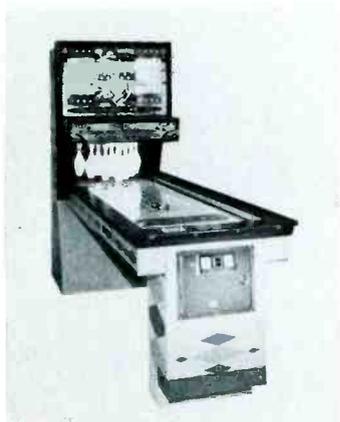
GREMLIN 'SAFARI.' The player is the pursuer and the game theme is a wild African game hunt. Obstacles and speed acceleration of the prey add challenge. (11/5/77).



GOTTLIEB 'GOLDEN ARROW.' 1 to 10 number sequence allows player to approach specials with every shot. Lighted arrow moves to 16 different positions. (11/5/77).



MIRCO 'FORMULA M VROOM.' A driving game in a cocktail table. Joysticks and steering wheels allow player control. Scoring and game time are computerized. (11/5/77).



WILLIAMS (UNITED) 'NUGGET.' 6-player shuffle alley. Game choices are: Strike 90, 6th Frame, Regulation, Flash and the innovative 30/20. (11/19/77).



EXIDY 'CIRCUS.' Fun and excitement as players propel clown to jump up and burst colored ballons. Action and score accelerate with the height of the jump. (11/26/77).



GOTTLIEB 'VULCAN.' Two sets of drop targets positioned in the flipper firing line allow for added shooting action. Extra ball, double bonus and other scoring features. (11/26/77).



EXIDY 'SUPER DEATH CHASE.' Remember 'Death Race?' Well, this model is similar in features with a lot of extras, like a new "ghost target" appearing and disappearing at random. (11/26/77).



MIDWAY 'M-4.' A game of strategy. Each player controls a tank and is supported by various combat elements as the battle progresses. Destroy enemy targets for points. (12/3/77).



ATARI 'CANYON BOMBER.' Based on a World War I aerial battle, the game offers challenge and battle excitement, in a rather humorous fashion. (12/3/77).



SUNBIRD 'FOWL PLAY.' Hunting is the theme of the latest Sunbird solid-state wallgame. Outstanding animation and built-in audio system are among features. (12/3/77).



ATARI 'SPRINT 4.' Video driving game with 10 different tracks, four speed transmission, realistic sound effects and many exciting play features. (12/10/77).



black magic

For those locations that promote the excitement of living **now**, Black Magic provides the accent. The new jukebox posture with shapeup.

Concentric circles of brilliant color in a disco-black background, this phonograph is decidedly unlike any other.

 **ROWEAMI**

Advanced design . . . increased profits.
YOUR return on **OUR** investment.

CHICAGO CHATTER

In addition to displaying an outstanding line of consumer products at the recent CES Las Vegas convention, Bally Mfg. Corp. premiered its elaborate new booth setup, which attracted as much attention as the equipment itself. The exhibit is attractive in design and decor and housed in two levels, which works out just perfectly when traffic builds up, and this was indeed the case as we learned from Bally's director of marketing **Ross Scheer**. He said attendance ran at between 50 and 60 thousand and the Bally exhibit, as usual, attracted throngs of daily visitors. Products shown included the firm's entire consumer pinball line and the outstanding Bally Professional Arcade. Latter, as Ross pointed out, is evidence of the company's more sophisticated consumer oriented product. The home market is growing very rapidly, he noted, and Bally is committed to continuing its efforts in this product area; however, he sees no detriment to the coin-op market and feels very strongly that the two actually "complement each other." Wide acceptance of home product can only serve to enhance coin-op sales, and vice versa.

MIDWAY MFG. CO.'s service manager **Andy Ducay** will be en route to sunny Florida next week to conduct a Midway service school at Southern Music Co. in Orlando. (Wonder if the 45 below zero wind chill factor in Chicago had anything to do with the scheduling of this school.)

BASED ON "excellent customer reaction" to the new NSM solid-state phonograph line and "exceptionally good sales in 1977," National Coin's **Carl Schmitt** anticipates a very big 1978. Present plans include some additions to the National sales staff and Carl's scouting around for qualified applicants.

ATTENTION PHONO OPS: "Bedroom Eyes" by local artist **Don Drumm** is currently bulleted on the national country charts and Don stopped by the **Cash Box** office last week to note that the record is also enjoying jukebox exposure in various areas of the country. Label is Churchill.

AMOA's EXECUTIVE VEEPEE **Fred Granger** advised that, on the strength of present inquiries, there'll probably be around 15 or possibly 20 association sponsored service schools held this year. Instruction will continue to focus on schematics and electromechanical machines, since this seems to be what operators require right now, according to Granger. However, solid-state will ultimately come into the picture. He said that **Don Miller**, who's been conducting the schools since the program was instituted, has won a great deal of praise for his efforts and will continue as instructor for all classes. Thus far, a school has already been held in January, two sessions are scheduled for Oregon in February and a Connecticut school is planned for March. With mounting state association interest, Granger expects that quite a number of state groups will be holding schools throughout the year. Tuition rate will remain at \$150 per person. Classes are limited to 20 and each school runs for a full 10-day period.

STATE ASSOCIATION NEWS

U.B.I. execs **Scott Daddis** and **Marty Shumsky** are all geared up for their trip to London to attend the ATE convention, which is taking place Jan. 24-26 at Alexandra Palace. U.B.I. will be displaying "Sportaball" and "Sportacard" in the Marmatic exhibit. Not long afterwards the firm will be showing its popular "money pushers" line at the February carnival show in Florida.

THE EMPHASIS ON MUSIC, namely the Rowe R-82 phono line, continues at Rowe Int'l.-Albany. Present sales are very good, as **Bob Catlin** told us, and as a further enhancement quite a number of new customers are coming in to buy the machines. A hit in the games department is the new Atari "Destroyer" and Bob's expecting to do very well with the Gottlieb "Neptune" single player add-a-ball, based on reaction to the newly arrived sample model.

"PINBALL!" author **Roger Sharpe** was invited for a guest appearance on Good Morning America (ABC-TV) with **Bruce Jenner**. He'll be playing pinball on the show and also plugging his book, which was released a little over a month ago and is already into the second printing.

THE RECENT Bally service school, sponsored by Royal Dist. (Cinncy) at the Imperial House Motel, attracted a whopping 110 ops and mechanics, to make it just about the most successful Royal has ever held. Distrib's **Jerry Grotjan** noted that, as accustomed as they are to big turnouts, Bally instructors **Bernie Powers** and **Jack O'Donnell** were most impressed with the attendance, especially since the school just ran for one day — and there's further evidence in the fact that the distrib's received several inquiries about a next one. Electronic pins are very much in the fore at Royal, as Jerry also mentioned. Among the newest arrivals was a load of Playmatic "Space Gambler" machines and these models, he said, are noted for their most outstanding electronic systems.

CALIFORNIA CLIPPINGS

Several hundred U.S. games industry officials will be in London Jan. 24-26 for the annual Amusement Trades Exhibition (ATE) at the Alexandra Palace. Numerous manufacturers will be on hand, of course, in support of their overseas agents, as will a select contingent of distributors who recognize the importance of keeping abreast of the latest trends in the international marketplace. One local distrib who will be presented at the ATE show, in the person of vice president **Ira Bettelman**, is C.A. Robinson Co. This is the second year in a row that Ira has attended the show.

SEGA'S NEW "HELI-SHOOTER" continues to rack up impressive collection figures across the country, according to marketing manager **Jack Gordon**. While noting that the game is earning up to \$100 a day at some locations, Jack called it "one of the hottest" games he's seen in many years in the business. Jack went on to say that the public apparently has no objection to Heli-Shooter's 50 cent per play pricing setup, which he described as a real shot in the arm for operator profits.

MEANWHILE, OVER AT CIRCLE INTERNATIONAL, the distrib's **Don Edwards** reports that jukebox sales are definitely on the upswing. As Don sees it, the surge was due "because operators haven't bought many jukeboxes in recent years and they realized it was time to trade in their old equipment." Don noted further that some of these used models have a relatively high resale value, which has given added impetus to the sale of new jukeboxes. In addition, he reported "excellent acceptance" for Williams' new "Hot Tip" solid-state pin and Gremlin's "Depth Charge" video and "Ten Pin" wall game. Don concluded, saying he was anxiously looking forward to the arrival of his first shipment of Gremlin's new "Safari," which is due in February.

U.S. Games Makers Reflect On Importance Of ATE Show

(continued on page 60)

international marketplace, Osborne said Atari is supporting its thrust in this area with additional sales and service personnel. "We have added an international service manager in the person of Bill Bassette," he said. "His entire responsibility is to support our distributors abroad from a technical standpoint." Osborne added that Sue Elliott, who is in charge of international sales, will be part of the Atari contingent on hand for ATE.

Another adjustment Atari has made to make its games more adaptable to the international market, according to Osborne, is to program video game instructions in four different languages — English, Spanish, French and German.

Paul Jacobs, vice president of marketing for Exidy, said increased American participation at ATE was simply a matter of economics. "When you start to analyze it, a great percentage of product that is built in America goes overseas," he explained. "Right now I would say that Exidy is doing approximately 40 percent of its business in the export market."

Video Explosion

While noting that "Europe has always been a tremendous flipper market," Jacobs continued that "in the last few years what's happened is they're also commanding a lot of video product. They're getting accustomed to video; they're able to internally service video, and they're looking to buy from all the companies that build good video product."

Characterizing the foreign market, Jacobs said, "We've realized that when we build products that are more adaptable to straight locations as opposed to arcades, the exposure overseas is greater. There are a few places like London and Hamburg that are great arcade centers, but a lot of other areas are still attuned to single site locations. So by building product that's suited to both, we as a manufacturer are better off."

A number of U.S. manufacturers who customarily display product through foreign distributors will instead be sponsoring their own booths Jan. 24-26 at London's Alexandra Palace, site of this year's ATE. Bally Manufacturing Corp., for instance, will host its own "international sales booth," according to international marketing director Bill O'Donnell, Jr.

"We consider this to be the largest, total coin machine exhibition in the world, since the products displayed encompass the entire coin-operated gaming and amusement machine industry," he said.

The Bally exhibit will include the current Bally and Midway lines in addition to various customized slot machines for the English market, O'Donnell said. Of special significance, he added, is the fact that Bally recently opened an international sales of-

fice in London, headed by Ralph Mandell.

Ramtek will also be hosting its own booth at this year's ATE, according to Mel McEwan, vice president and general manager. "The international market is becoming more and more important to Ramtek," he said. "The ATE is a real good show for introducing games for the spring, which is the best buying season."

In addition to the M-79 Ambush and Star Cruiser video games, Ramtek will be showing several stations of its skeeball-like Boom Ball, a large-scale piece designed specifically for amusement parks the world over.

The attitude of American games builders perhaps was best summed up by Howard Kaye, sales manager of the Irving Kaye Company.

Calling ATE "one of the two major shows for the coin machine industry (the other being AMOA)," Kaye said, "It is the only large show of its kind that attracts representatives from Europe and all of the nations of the free world. The people who attend are looking to buy for next year. I think the show is especially worthwhile for American manufacturers because it gives them the opportunity to show new product to their foreign distributors."

NAMA Increases Exhibit Space At Western Show

CHICAGO — The 1978 NAMA Western Exhibit will occupy both halls of the San Diego Convention and Performing Arts Center, according to NAMA's director of sales Jack Rielley, who noted that this is the first time additional facilities were required. He said the move was prompted by "increased demand for space from past and new exhibitors."

The March 31-April 2 convention will utilize the Golden Hall in addition to the Plaza Hall, which housed previous NAMA trade shows.

New Record

Rielley said the Western trade show will clearly set a new record in number of exhibitors and amount of space used for displays. In order to meet the demand for increased space from previous exhibitors, the Western show will be unable to accommodate music and amusement machine exhibits, he added.

Official convention hotels will be the Holiday Inn at the Embarcadero (which recently changed its name from Royal Inn at the Wharf), the Sheraton Harbor Island Hotel and the Sheraton Harbor Island Inn. Reservations are being handled through the NAMA Housing Bureau at 7 South Dearborn Street, Chicago, Illinois 60603.

Members of NAMA may register free of charge while non-member operators and distributors are required to pay a registration fee of \$15 per person.

1978 State Association Calendar

Jan. 20-21: Oregon Amusement & Music Operators Assn.; annual conv.; Embarcadero, Newport, OR.

Feb. 3-5: South Carolina Coin Operators Assn.; annual mtg.; Carolina Inn; Columbia, SC.

Mar. 31-Apr. 1: Music Operators of Michigan; annual conv.; Michigan Inn; Southfield, MI.

Apr. 7-9: Florida Amusement Merchandising Assn.; annual conv.; Marriott Olympic Villas; Orlando, FL.

April 21-23: Wisconsin Music Merchants Assn.; spring conv.; Abbey Resort; Fontana, WI.

May 19-21: New York Music & Amusement Assn.; annual conv.; Stevensville Country Club; Swan Lake, NY.

June 2-3: Ohio Music & Amusement Association; annual conv.; The Columbus Hilton Inn; Columbus, OH.

June 8-10: Music Operators of Texas; annual conv.; La Quinta Royale; Corpus Christi, TX.

June 16-18; Illinois Coin Machine Operators Assn., annual conv., Playboy Club; Lake Geneva, WI.

July 21-22: Montana Coin Machine Operators Assn.; annual conv.; Fairmont Hot Springs Resort, near Butte, MT.

Sept. 22-23: Amusement & Music Operators of Virginia; annual conv.; John Marshall Hotel; Richmond, VA.

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COIN MACHINES WANTED

WANT Seeburg AY 160, DS 160, LPC-1, LPC-480, Electra, Fleetwood, SS 160, LS-1, LS-2. We pay cash and pick up our truck unpacked. UNITED STATES AMUSEMENTS, 2 W. Northfield Road, Livingston, N.J. 07039. (201) 992-7813.

WE ARE ALWAYS INTERESTED in new and used pinballs, billiard tables, bingos, guns, arcade, kiddie rides, all makes, all models. Quote F.O.B. to: SUN MONG CO., LTD., Sun Mong House, 1st Floor, 50-56 Mongkok Road, Kowloon, Hong Kong.

WANTED: Cash paid for late model used pins. Premium paid for Wizards, Fireballs, Four Million B.C., Champ, Nip It, Wurlitzer 1050's and 1015's (any jukebox antiques). Call collect 1-313-u92-2131.

WANTED: Will pay cash for old slot machines, pinballs and jukeboxes. pre WW II, working or not. Mail description to Si Redd, Box 6418, Reno, NV 89513.

COIN MACHINES FOR SALE

CONVERSION CARTRIDGES — Play stereo records on Seeburg monaural phonos B thru 201. No adjustments required — just plug in — eliminate sound distortion, needle skipping, excessive record wear. \$24.95 postpaid. Satisfaction guaranteed. Quantity discounts. C.A. THORP SERVI, 1520 Missouri, Oceanside, Ca. 92054.

FOR SALE: Keeney Red Arrow, Keeney Twin Dragon, Bally Deluxe Gold Cup, Bally Super Jumbo (export only). UNITED STATES AMUSEMENTS, 2 W. Northfield Road, Livingston, N.J. 07039. (201) 992-7813.

JUST OUT: Bally "Fireball" home professional pinball game, 4-player (no coin required), solid state electronics, easy diagnostic test circuits, LED digital scoring, plays seven songs. \$800 brand new — sealed carton. Request circular. ANIMATED PROD., INC., 1600 Broadway, New York 10019. (212) 265-2942.

ATTENTION metropolitan & upstate New Yorkers: We have a large selection of new & used add-a-balls and arcade equipment. Also jukeboxes, pool tables, shuffles, cigarette & candy. We deliver & accept trades. COIN MACHINE DISTRIBUTORS, INC., 213 N. Division St., Peekskill, N.Y. 10566. Call (914) 737-5050.

NATIONAL WHITENBURG MODEL 400 FOOD VENDER 1 National 21CE candy machine — Vendo Visi-Vend Rowe cigarette machines 20 700 \$175 or 7 for \$1000 — Rowe 20 800 \$295, crating extra. Arcade equipment. Motor Cycle, Funland, Pennant, Sami, Sea Raider and Dune Buggy, pool tables, pinballs and many other items. VATHIS VENDORS. Call (214) 792-2806, 793-3723 or 792-1810.

SALES: 400 assorted Gottlieb, Bally, Williams flippers, '70-'76, Bingos, Ball, Stock market, Tickertape, Wallstreet, Mysticgate. UNITED STATES AMUSEMENTS, 2 W. Northfield Road, Livingston, N.J. 07039. (201) 992-7813.

FOR SALE: We have in stock a great quantity of 5-year-old pinball machines Gottlieb. Write to: SOVODA 51 Rue de Longvic, 21300 Chenove, France telex 350018.

FOR SALE: Silver Sails, Red Arrows, Ticker Tapes, Blue Chips and stock markets. Also Sweet Shawness, Bally Jumbos and Super Jumbos, Big Threes, Blue Spots and Mt. Climbers. Antique slots for California area. Call WASSICK NOVELTY, Morgantown, W. Va. (304) 292-3791.

IMMEDIATE DELIVERY — Hollycrane motors, Bally Bingo Control Motors, Bally O.K. Games, Lido, Roller Derby, Circus Queens, Bikini, New Sweet Shawnee, New Twin Knight Used Uprights, New Big Three blackglasses. LOWELL ASSOCIATES, P.O. Box 386, Glen Burnie, Md. 21061 (301) 768-3400.

BUY a spare Trapshoot transmitter, \$39.95 each, or buy two and we'll send one receiver unit free. Call Dave, HANSON DISTRIBUTING CO., (612) 884-6604.

FOR SALE: Rock-Ola 504 wallbox \$100; Rock-Ola Receivers, 1725-8-2, 1765, 1721, 1769 \$65 each. WESTERN DISTRIBUTORS, 1226 SW 16th Avenue, Portland, Ore. 228-7565

FOR SALE: Travel Time, Satin Doll, Wild Life, Flying Carpet, Super Star, Playball, Sky Jump, 2001 Mibs, Super Shifters, Tankers, Ramtek Baseball, TV Ping Pongs, World Series, Batting Champ, Sega Sea Devil, U Boat, Drag Races, Flying Carpet, Gun, Speedway, SAMI, Invaders, Winners, Paddle Battle, Pong, Computer Quiz, Brunswick Air Hockeys, Wurlitzer 3110, Seeburg DS 160 and Model R. D&L DISTR. INC., Box 6007, Harrisburg, Pa. 17112. Phone (717) 545-4264.

SEEBURG LFC 150, AMI 200, N 150. Johnson coin sorter & counter 295, Tennis Tourney 200, Electro Dart 100. BROWSER, 2009 Mott Ave., Far Rockaway, N.Y.

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WURLITZER Model 1100, Rockola model 2. Seeburg models B and C, Motocope Candy Shoppe Grabber, Western Sweepstakes — Make offer. BRENON'S COIN MACHINES, INC., P.O. Box 117, Brownville, NY 13615.

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INTERNATIONAL RADIO STATIONS, MUSIC PUBLISHERS, discotheques and fanclubs subscribe to our Automatic Airmail Service for all singles and LPs from the charts. The fastest and most dependable service in the world. AIRDISC SPECIAL SERVICES, Box 835, Amityville, New York 11701.

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Make sure your check is enclosed

East Coastings/Points West

(continued from page 52)

and that the success of the record shows "there must be a lot of people out there who do have a sense of humor." The single has already passed the one million units mark and has been certified gold. Now that he's hit number one, Warner Bros. may have to go back to his "Sail Away" album to find a suitable follow-up. With all that success, I'm sure it's "Lonely At The Top."

THRILLSOME THREESOME — Recording has begun on the LP collaboration of **Dolly Parton**, **Linda Ronstadt** and **Emmylou Harris**. The album, which will appear on Elektra/Asylum, is tentatively titled "Wildflowers," after a song of the same name written by Dolly. Brian Ahern is producing . . . When Dolly appeared at the American Music Awards to accept an award on behalf of **Loretta Lynn**, she thanked almost everyone imaginable and even managed to work in the fact the her sister, **Stella Parton**, is doing well on E/A . . . United Artist recently held a press luncheon for **Darts**, a new group on UA-distributed Magnet Records. Besides showing a film of the group, UA sponsored a dart-throwing contest. **Variety's Todd Everett** stepped up to the line, tossed the first two of three darts, which missed the board entirely. The third hit dead center, at which time he was declared winner. His prize was a dart board and a set of darts with his name engraved, which is pretty good, if you happen to be into darts, or your name. The authentic English meal served included shepherd's pie, various cheeses and English ale . . . **Warren Zevon's** new "Excitable Boy" album came in this week as the fifth most added FM LP on the **Cash Box** weekly listing. The unusual thing about it is that 13 stations added the record before it was released. Elektra/Asylum promotion people evidently gave out test pressings to all the stations, causing it to show up on the chart before its release . . . It looks like **Queen** producer **Roy Thomas Baker** may produce the first album by **Cars**, a Boston group who may sign with E/A shortly. The group's demo tape has been the most requested song at several Boston stations.

QUICKIES — **Jesse Bariish**, rumored to have signed to RCA, is in Wally Heider studio with **Jefferson Starship's Marty Ballin** producing. Two of Bariish's songs will appear on the Starship's new album, one of which, "Count On Me," will be out as a single . . . Polydor is scheduling for release a soundtrack from **Laserium** among its February releases, while **The Jam** may return for a major U.S. tour in March . . . **Stevie Wonder** showed up in Total Experience Studios to add some percussion on **Ronnie Foster's** upcoming LP for CBS . . . **Jaman Anthony Laws** was born Jan. 9 to **Carmen** and **Ronnie Laws**. Weighing in at 8 lbs. 5 ozs., Jaman is their fourth child and third son . . . **Paul Drew**, independent radio consultant, has been selected to join the Fraternity of Friends of the Music Center, a Los Angeles-area performing arts council organization . . . **Eubie Blake**, ragtime giant, celebrates his 95th birthday Feb. 7 . . . **Peter Bennett** has been named executive producer of the 1978 Mardi Gras' Endymion Parade in New Orleans set for Feb. 4. Charlie's Angel **Cheryll Ladd** will be grand marshal and **Wayne Newton** will be grand duke. **Doc Severinsen** and **Fats Domino** also will be in the parade . . . The newest addition to the **Cash Box** staff, **Joey Berlin**, has also become number two in the **Cash Box** Puck Catchers Hall of Fame. While attending a match between his own favorite New York Rangers and our own home team the Los Angeles Kings, Berlin's lightning quick hands (obviously in top condition from getting out all those fast-breaking news stories), shot out and grabbed a puck which came off Ranger **Phil Esposito's** stick. Berlin follows former editor Gary Cohen into the **CBPCHOF**. The Rangers went on to shut out the Kings 3-0.

ROTTEN ANNOUNCEMENT — Perhaps because of the pressures of working with the same people for such a long time, **Johnny Rotten** has announced less than a week after the conclusion of the **Sex Pistols'** first U.S. tour that the band is breaking up. Saying the group will no longer perform in its present format, Rotten was quoted as saying, "I will carry on; the rest of the band is quitting." On the bright side, at least now **John**, **Paul**, **Geore** and **Ringo** can relax, now that all the focus will be on whether the Sex Pistols will get back together.

randy lewis

Salsoul Seeking Top 40 Play Expands Promo Staff/Roster

(continued from page 10)

with R&B crossover to pop (as reported in **Cash Box**, December 31). Maybe it's just the music." However, Cayre suggested that the emergence of powerful disco/R&B stations like **WBLS** in New York will probably aid companies like Salsoul.

Major Salsoul artists, including Charo, First Choice, Bunny Sigler, the Salsoul Orchestra, and Double Exposure, are either currently touring or will be on the road shortly to support radio play.

New Rock Label

Along with its increased emphasis on Top 40 radio, Salsoul is making a major commitment to rock music through the Dream label, which will be formally announced in a few weeks.

"It's been our dream for some time to get a real pop/rock record," Cayre said. "After looking around for a year for an artist, I spoke to Kim Fowley, the producer, and he convinced me that this was the artist to sign." That artist is Stephen T., whose first Dream LP will be released shortly, backed by an extensive advertising and marketing campaign. The songs on the album, half of them written by Stephen T. and the rest by the artist and Fowley, will be generally suitable for either AOR or Top 40 play, Cayre said.

Cayre said the Dream label would have about three artists on its roster by year's

end and about six artists after two years, and would never contain more than 10 acts. "We have several artists in the wings, but at this point, the only one we're sure of is Stephen T."

Cayre said it was a conscious decision to sign a brand new act, as opposed to an established one.

"It isn't so easy to find a new artist with real talent. But to go ahead and sign an established artist is the chicken's way out, and brother, you're going to pay. Unless you've got a track record of tremendous profits as a company, which we don't have, you're taking a tremendous risk."

These new ventures, however, will not detract from Cayre's long-standing success in the Latin market. Cayre Industries currently licenses and distributes a large percentage of Latin product in this country, through its extensive branch system.

'Beatlemania' Hits L.A.

LOS ANGELES — "Beatlemania," the chronology of the 1960s set to 29 Beatles songs, opened Jan. 14 at the Shubert Theatre. The Los Angeles opening, which was set to coincide with the release of the original cast soundtrack album, premiered the first leg of what will be an extended national touring schedule of the David Krebs and Steve Leber production.

Society Of Communicators Organizes; Plans Strategies

(continued from page 48)

minority owned advertising agencies, adding they have the impression that black agencies are "inferior and do not deliver quality service or products."

"We demonstrated our capabilities of doing good work," Dochery said, "yet we never got any consistent business from major corporations."

Above all, the issue involves economics. The consensus is that black consumers spend large amounts of money and virtually get nothing in return. The large advertising agencies, in Weaver's estimation, gross approximately \$180 million a year from department stores, fast food chains and other areas of business. He added that he would like to see more blacks get involved in advertising and create an environment where black businesses can flourish.

'Capable People'

Kelly Miller, national advertising production manager at 20th Century Fox, explained that "if the field were opened up, the industries would gain as well as the artists. There is no doubt about the amount of 'black' talent around. There are a lot of capable people who are equal to or better than some of the employed artists." Miller went on to explain that both white and black artists encounter the problem of finding a showcase for their talents. By comparison, he added, there has been an exclusion of the black artist because of this. He believes that a company like Motown, for example, could give a lot more work to black artists, not because they are black but because they have the necessary talents.

Prior to joining Fox, Miller was self-employed, for a number of years with his own advertising agency in Los Angeles. He also worked for a number of independent agencies and as art director for CBS televi-

sion while residing in New York. His experience has taught him that in developing artistic skills, one must also develop the business acumen along with that, an area where he feels artists in general are lacking.

SBCM is working to change that. Utilizing a well organized diplomatic approach to the problem, the organization is presently putting together a slide presentation to make people more aware of the talents and capabilities of its artists. They are also working with college students who are taking courses in advertising and anticipate a future career in that or other related fields. In addition, SBCM is receiving support on the national and local level from Jesse Jackson's Operation PUSH. Weaver emphasized very strongly the need for black people to band together, learn to respect each other and move ahead in a professional way. Paramount to this is the policy of patronizing black businesses, hiring blacks and working with each other in order to understand the mechanics of business.

Example

"We (SBCM) want to set an example for other black professionals to join together and approach any problems in the same way we have," concluded Weaver. "It's the only way to do it."

Ham Forms Research And Consulting Firm

NEW YORK — Record producer Al Ham has formed a research and consulting firm, Music Communication Consultants, Inc., to be incorporated as a division into Al Ham Productions, Inc.

Ham is currently musical consultant for Capital Cities' WPAT and is also creating special contemporary "beautiful music" recordings for the station.

CLASSICS IN CONCERT

(continued from page 53)

Bruckner's unfinished Ninth Symphony is harder to like than his great predecessor's work. Like the Seventh and Eighth Symphonies, it is full of titanic turmoil, late romantic angst and sudden dynamic changes that often seem arbitrarily imposed. But the way Kubelik and the Philharmonic delivered the thundering climax of the first movement and the Scherzo's imperious fury was quite convincing.

Aldo Ciccolini's long overdue return to New York City proved to be a triumph of both style and substance.

The Italian pianist's performance at Carnegie Hall of Beethoven's "Moonlight" sonata was especially satisfying. His precise playing and sonorous tones created a delicate atmosphere, perfectly suited to the work's unabashed romantic qualities.

Ciccolini also gave a skillful rendition of Ravel's "Sonatine," bringing out the piece's fragile textures. Perhaps the most demanding music Ciccolini performed was Rachmaninoff's "Sonata in B-flat minor, Op. 36." He attacked the work admirably, but failed to completely bring off the feeling of total ecstatic abandonment that key points of the sonata require.

However, Ciccolini's interpretation of Schumann's "Grand Sonata No. 3 in F Minor, Op. 14" was an unqualified success. The pianist handled the work's schizophrenic combination of frenzy and languor with authority and control. At times there was a lovely delicacy to which Ciccolini added a special kind of plangency. Finally, the pianist delivered a breathtaking cascade of notes in the sonata's finale.

The Carnegie audience rewarded Ciccolini with three encores, in which he offered still further evidence of his exceptional talent.

THE RHYTHM SECTION

(continued from page 52)

Elektra's jazz/fusion division and this first release will be in the stores in late January. Vocalist **Terry Callier** also recently signed with the label and new product is expected soon.

Bloodstone recently signed to a recording contract with Motown Records. The group will go into the studio next month and a tour of the States will follow the release of their debut LP.

"Music Of My Second Birth" is the title of the first solo album by **Bill Theford** on Word Records. Theford was one of the original members of the gospel group **Andrae Crouch And The Disciples** and also plays bass with **Minnie Riperton** whenever she goes on tour.

Operation PUSH is seeking support from recording artists in their EXCEL project. The idea is to organize artists to visit public schools and speak to students concerning education and their future careers. Interested persons should contact PUSH at (213) 299-9808. Among artists who have participated in the past are **Bill Withers**, **D.J. Rodgers**, **David Ruffin** and **Side Effect**.

Congratulations to **Ron Granger** on his new position as vice president and director of marketing at **Black Radio Exclusive**. Also, best of luck to **Jheryl Busby** who recently joined Atlantic records as west coast regional director of promotions.

carlita spencer

D.C. Earning Reputation As A Happening Music Market

(continued from page 54)

and pop acts and gave early exposure to John Denver, the Starland Vocal Band, Richard Pryor, Kris Kristofferson and Rita Coolidge, Neil Young, Linda Ronstadt and others. As for the new competition in town, Cellar Door owner Sam L'Hommedieu said it should be good for business — the punk showcase will be only indirect competition, he said, since the Cellar Door has not and will not get into punk ("unless you count Patti Smith").

Blues Alley, with about the same seating capacity and a Georgetown location, features jazz artists and has a strong following from a cross section of metro N.E. Washington; Top of the Foolery on Pennsylvania Ave., N.W., and D.C. Space at 7th & E St., N.W. (a New York loft-style club).

Effects Of Radio

Artist promotion relies heavily on both airplay and club dates. Radio spreads the word about a new act, drawing the public to club appearances, while initial exposure in clubs draws radio staffers who in turn give the act momentum for future and bigger concert appearances. They are "mutually supportive," said ATI's Ann Peterson.

"Karla Bonoff is a case in point," according to Steve Levine of the William Morris Agency. "Radio always helps me get a better offer for an artist... From Karla's opening act appearances at the Cellar Door with (Rick Nelson in October), I'm now getting headline college offers." The club was packed with D.C. area dj's who were impressed and then played her album of-

NAB Asks Change In Deposit Rule

WASHINGTON, D.C. — The Copyright Office has agreed to consider less demanding deposit and registration requirements for at least some types of published broadcast station and network programming, in response to a request by the National Association of Broadcasters. The NAB asked the Copyright Office to recognize "the wholly counterproductive consequences of requiring stations to comply with deposit and registration requirements designed for... motion pictures or programs produced primarily for wide distribution."

Radio Sales Soaring

NEW YORK — Total sales to dealers of AM, AM/FM and FM only radios were 5.48 million units in December, an increase of 80% over the 3.04 million units in December, 1976.

For the 52 weeks of 1977, 54.7 million units were sold, compared to 40.7 million in the previous year — an increase of 34%.

ten, heightening public awareness, Levine said.

Market Characteristics

It is generally agreed that, except for a few alternative or university-owned stations (notably WHFS-FM Bethesda and Georgetown University's WGTB-FM), radio tends to promote already established acts rather than help unknowns break in. Only WPFW, WHUR, WGTB and WAMU, all FMs, devote some hours daily to jazz, and punk rock is not being played here (some "new wave" is aired on WHFS-FM, which prides itself on having no set format and giving exposure to local groups.) Increasingly, audience research and the act's potential appeal are calculated before a new artist is added to progressive or AOR playlists.

The Washington market has traditionally been relied on to break black product; bluegrass and blues (low on the commercial scale of importance) are especially strong here. Certain groups are "pets" of the market. Little Feat, Van Morrison, Emmylou Harris and Bonnie Raitt, and more recently, the Catfish Hodge Band, have a particularly strong Washington following.

"Washington in the last five or six years has become much more important than before as a viable record and concert market," said progressive WRQX-FM program director Phil DeMarne, "and what follows is a thriving local scene." But a national consensus about supergroups has nearly supplanted regional tastes, he said. Ronnie Cohen of KM concurred, saying, "Most acts start to happen almost simultaneously in east coast cities."

Lieberson LP Issued In A Limited Edition

NEW YORK — The late Goddard Lieberson is the subject of a unique record and photograph album tribute produced by CBS Records, the company he headed for many years.

The hard-bound package is a limited edition for distribution to his family, friends, and colleagues, as well as to music libraries and CBS Records executives.

The tribute package was produced at the suggestion of Bruce Lundvall, president of the CBS Records Division. It was written and produced by Mort Goode and narrated by Charles Kuralt. Art director John Berg designed the package.

The one-hour of recorded material on the album includes montages of music produced during Lieberson's reign, and also features off-the-cuff comments by Lieberson and other noted personalities. The album graphic is a photo retrospective, highlighting Lieberson's career at the company, and his relationships with music figures around the world.



SYLVERS IN HOLLYWOOD — Capitol recording artists The Sylvers performed recently at the Hollywood Palladium. Foster Sylvers, youngest member of the family singing group, has his own debut LP coming out soon on Capitol. Pictured backstage are (standing, l-r): Annie Olston, administrative secretary for R&B promotion for Capitol; Al Ross, the group's manager; Ricky Sylvers; Jemy Cheers, Capitol R&B promotion manager; Edmund Sylvers; Scott Martin, Capitol sales territory manager; Leon Sylvers; and Bob Cullen, group's co-producer. Seated are (l-r): Pat, Angie and Foster Sylvers; Bruce Garfield, Capitol director of press and artist relations; James Sylvers; and Eliot Sekular of Solters & Roskin, the group's public relations firm.

New 'Romeo And Juliet' Uses 48-Track System

LOS ANGELES — Casablanca Record and FilmWorks has just released a contemporary version of "Romeo And Juliet," with music composed and produced by Alec Costandinos. The album is one of the first ever recorded on forty-eight tracks, using the new SMPTE coding system at Trident Studios in London.

The SMPTE system, using two 24 track Studer tape recorders, operates via a coded signal to one track on each machine, essentially "locking" them into sync within 1/2000ths of a second. "This allows the producer maximum control of each track," noted Costandinos. "It gives a much improved impression of depth and stereo, because it allows us to record the instruments with better separation, particularly the strings."

"In the next two or three years, I expect we'll be able to achieve perfect synchronization," added Costandinos. "Right now, the code we're using is broken up into 'frames,' which contain a series of 'bleeps.' The present computer can sync individual frames on the two tape machines, but once a laser tracking system is perfected, we'll be able to sync the machines to a specific bleep."

"The next few years will bring incredible advances in recording technology," Costandinos projected. "Soon we'll be able to record in stereo over the phone, via satellite. Advanced techniques will enable the producer to devote his full attention to the musical creation, so technology will bring simplicity for the electronic artist. It's exciting to be a part of it."

Series Adds Stations

LOS ANGELES — "Words 'n Music," a weekly syndicated radio series that interviews recording stars, has recently added 17 new stations to its lineup, bringing the total number of stations to 103. Artists interviewed recently include Chicago, Rita Coolidge, Queen, War, Barry Manilow, Jefferson Starship, Bee Gees, Doobie Brothers, and Electric Light Orchestra.

Jobete Signs Miller

LOS ANGELES — Songwriter Ron Miller has re-signed with Jobete Music. Miller has been with Jobete for the past 16 years and has written such tunes as "For Once In My Life," "Yester-Me, Yester-You, Yesterday," and "Touch Me In The Morning."

LATIN BEAT

(continued from page 55)

to be like when he's 20?

Oscar De Leon, Venezuela's superstar (bass player-singer) and former member of **Dimension Latina**, will be appearing in Puerto Rico with his orchestra during the month of March. Oscar will then make appearances in New York City and on the west coast.

El Gran Combo keeps their music and Puerto Rican salsa traveling throughout the world. This time their tour will include Mexico again in January, from there on to Venezuela to participate in "**Los Carnavales**." **E.G.C.** will also be touring Central America, covering Costa Rica, Guatemala, El Salvador, Nicaragua and Panama.

Stanley Cohen, of TR Records, informs us that they are releasing a 45-rpm which he hopes will "set the world on fire." According to Stan, it should break the Latin market wide open. Side one is called "Ana," and side two is "Tango Azul," which is done in a hustle beat with heavy percussion. They have gotten great response in American and Latin discussion, such as Studio 54, New York, New York and Starship, among others. The 45 features the sound of **Charanga 76** backed by the **TR All Stars**. The lyrics are both in Spanish and English.

Guarare released a new 45-rpm called "Juliana," which is getting heavy airplay in Puerto Rico and beginning to break in New York.

ray terrace



ROGERS RE-SIGNS — Composer/conductor Shorty Rogers has signed a new agreement with ASCAP. Pictured at the signing are (l-r): Mickey Shapiro, Rogers' attorney; Rogers, and John Mahan, ASCAP's western regional executive director.



TUXEDO TOAST — Butterfly Records threw a party recently to celebrate the completion of the label's new album, "Tuxedo Junction," a contemporary treatment of the big band sound. Pictured (l-r) are: Nancy Sain, Butterfly's vice president and general manager; Laurin Rinder, co-producer; Jamie Edlin, lead singer, and A. J. Cervantes, Butterfly's president.

David Grayson.

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CASH BOX TOP 100 ALBUMS

January 28, 1978

		1/21	Weeks On Chart			1/21	Weeks On Chart			1/21	Weeks On Chart
1	SATURDAY NIGHT FEVER 12.98 BEE GEES AND VARIOUS ARTISTS (RSO RS 4001)	1	9	35	ONCE UPON A TIME 11.98 DONNA SUMMER (Casablanca NBLP 7078-2)	31	11	69	HERE AT LAST . . . BEE GEES . . . LIVE 11.98 (RSO 2-3901)	79	35
2	RUMOURS 7.98 FLEETWOOD MAC (Warner Bros. BSK 3010)	2	49	36	BOOK OF DREAMS 7.98 STEVE MILLER BAND (Capitol SO-11630)	36	36	70	MOONFLOWER 9.98 SANTANA (Columbia C2-34914)	65	14
3	NEWS OF THE WORLD 7.98 QUEEN (Elektra 6E-112)	4	10	37	LONGER FUSE 7.98 DAN HILL (20th Century T-547)	53	7	71	THE CAPTAIN & TENNILLE'S GREATEST HITS 7.98 (A&M SP-4667)	58	9
4	FOOT LOOSE AND FANCY FREE 7.98 ROD STEWART (Warner Bros. BSK 3092)	3	11	38	I WANT TO LIVE 7.98 JOHN DENVER (RCA AFL1-2521)	34	10	72	MOODY BLUE 7.98 ELVIS PRESLEY (RCA AFL 1-2428)	73	29
5	BORN LATE 7.98 SHAUN CASSIDY (Warner/Curb BSK 3126)	6	11	39	DON'T LET ME BE MISUNDERSTOOD 7.98 SANTA ESPERANZA/LEROY GOMEZ (Casablanca NBLP 7080)	43	11	73	NEVER MIND THE BOLLOCKS, HERE COME THE SEX PISTOLS 7.98 (Warner Brothers BSK 3147)	78	9
6	ALL 'N ALL 7.98 EARTH, WIND & FIRE (Columbia JC 34905)	7	9	40	STAR WARS 9.98 ORIGINAL SOUNDTRACK (20th Century 2T-541)	37	33	74	SECONDS OUT 9.98 GENESIS (Atlantic SD 2-9002)	74	9
7	SIMPLE DREAMS 7.98 LINDA RONSTADT (Asylum 6E-104)	8	20	41	LOOKING BACK 9.98 STEVIE WONDER (Motown M-804LP3)	46	6	75	ENCOUNTERS OF EVERY KIND 7.98 MECO (Millennium MNLP 8004)	86	3
8	RUNNING ON EMPTY 7.98 JACKSON BROWNE (Asylum 6E-113)	11	5	42	OLIVIA NEWTON-JOHN'S GREATEST HITS 7.98 (MCA-3028)	42	14	76	TOO HOT TO HANDLE 6.98 HEATWAVE (Epic PE 34761)	77	27
9	ALIVE II 11.98 KISS (Casablanca NBLP 7076-2)	9	11	43	REACH FOR IT 7.98 GEORGE DUKE (Epic JE 34883)	33	14	77	WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL 7.98 LOU RAWLS (Phila. Intl./CBS JZ 35036)	89	9
10	THE STRANGER 7.98 BILLY JOEL (Columbia JC 34987)	12	17	44	THE BAY CITY ROLLERS GREATEST HITS 7.98 (Arista AB4158)	47	10	78	ACTION 7.98 BLACKBYRDS (Fantasy F-9535)	80	18
11	DRAW THE LINE 7.98 AEROSMITH (Columbia JC 34856)	13	6	45	LOVE SONGS 11.98 THE BEATLES (Capitol SKBL-11711)	45	13	79	BARRY WHITE SINGS FOR SOMEONE YOU LOVE 7.98 (20th Century T-543)	70	21
12	OUT OF THE BLUE 11.98 ELECTRIC LIGHT ORCHESTRA (Jet/United Artists JTLA-823-L2)	5	10	46	TURNIN' ON 7.98 HIGH INERGY (Gordy/Motown G6-978S1)	35	14	80	BAT OUT OF HELL 6.98 MEAT LOAF (Cleve. Intl./Epic PE 34974)	84	13
13	THE GRAND ILLUSION 7.98 STYX (A&M SP4637)	16	27	47	LEIF GARRETT 7.98 (Atlantic SD 19152)	57	6	81	ANYTIME . . . ANYWHERE 7.98 RITA COOLIDGE (A&M SP 4616)	75	43
14	I'M GLAD YOU'RE HERE WITH ME TONIGHT 7.98 NEIL DIAMOND (Columbia JC 34900)	10	5	48	MY AIM IS TRUE 7.98 ELVIS COSTELLO (Columbia JC 35037)	54	10	82	WE MUST BELIEVE IN MAGIC 6.98 CRYSTAL GAYLE (United Artists LA 771G)	68	27
15	AJA 7.98 STEELY DAN (ABC AB-1006)	15	16	49	YOU LIGHT UP MY LIFE 6.98 DEBBY BOONE (Warner/Curb BS-3118)	49	13	83	MR. MEAN 7.98 OHIO PLAYERS (Mercury SRM-1-3707)	87	7
16	THE STORY OF STAR WARS 7.98 (20th Century-Fox T-550)	18	8	50	BROKEN BLOSSOM 7.98 BETTE MIDLER (Atlantic SD-19151)	59	8	84	GREATEST HITS 6.98 LINDA RONSTADT (Asylum 6E-106)	81	59
17	POINT OF KNOW RETURN 7.98 KANSAS (Kirshner/Epic JZ 34929)	19	15	51	LET'S GET SMALL 7.98 STEVE MARTIN (Warner Bros. BSK 3090)	39	18	85	ENDLESS WIRE 7.98 GORDON LIGHTFOOT (Warner Bros. BSK 3149)	—	1
18	SLOWHAND 7.98 ERIC CLAPTON (RSO RS-1-3030)	20	9	52	LIVE AT THE BIJOU 7.98 GROVER WASHINGTON, JR. (Kudu KUX-3637M2)	64	7	86	HEADS 7.98 BOB JAMES (Columbia/Tappan Zee JC 34896)	66	11
19	DOWN TWO THEN LEFT 7.98 BOZ SCAGGS (Columbia JC 34729)	14	9	53	IN FULL BLOOM 6.98 ROSE ROYCE (Whitfield WH-3074)	48	22	87	WINDOW OF A CHILD 7.98 SEAWIND (CTI7-5007)	101	6
20	CLOSE ENCOUNTERS OF THE THIRD KIND 7.98 ORIGINAL MOTION PICTURE SOUNDTRACK (Arista AL 9500)	29	5	54	JT 7.98 JAMES TAYLOR (Columbia JC 34811)	55	30	88	I, ROBOT 7.98 THE ALAN PARSONS PROJECT (Arista AL 7002)	82	15
21	SHAUN CASSIDY 6.98 (Warner/Curb BS 3067)	17	33	55	FLYING HIGH ON YOUR LOVE 6.98 BAR-KAYS (Mercury SRM-1-1181)	50	11	89	A PAUPER IN PARADISE 7.98 GINO VANNELLI (A&M SP4664)	72	12
22	HERE YOU COME AGAIN 6.98 DOLLY PARTON (RCA APL1-2544)	26	14	56	FEELIN' BITCHY 6.98 MILLIE JACKSON (Spring/Polydor SP-1-6715)	52	21	90	FOGHAT LIVE 6.98 (Bearsville/Warner Bros. BRK 6971)	90	21
23	DON JUAN'S RECKLESS DAUGHTER 12.98 JONI MITCHELL (Asylum BB 701)	23	5	57	LIVE 11.98 BARRY MANILOW (Arista AB 8500)	51	35	91	DO YOU WANNA GET FUNKY WITH ME? 7.98 PETER BROWN (Drive 104)	110	3
24	STREET SURVIVORS 7.98 LYNYRD SKYNYRD (MCA-3029)	24	13	58	MENAGERIE 7.98 BILL WITHERS (Columbia JC 34903)	71	12	92	BOSTON 7.98 (Epic JE 34188)	88	73
25	GREATEST HITS, ETC. 7.98 PAUL SIMON (Columbia JC 35032)	22	10	59	WORKS — VOLUME 2 7.98 EMERSON LAKE & PALMER (Atlantic SD 19147)	44	9	93	THE BELLE ALBUM 7.98 AL GREEN (Hi/Cream HLP 6004)	97	6
26	GALAXY 7.98 WAR (MCA MCA-3030)	28	8	60	HOTEL CALIFORNIA 7.98 EAGLES (Asylum 6E-103)	60	58	94	FEELS SO GOOD 7.98 CHUCK MANGIONE (A&M SP-4658)	91	15
27	FRENCH KISS 6.98 BOB WELCH (Capitol ST 11663)	25	17	61	ODYSSEY 7.98 (RCA APL 12477)	61	17	95	EDDIE MONEY 6.98 (Columbia PC 34909)	98	13
28	LIVE! 7.98 THE COMMODORES (Motown M9-894A-2)	21	12	62	BROKEN HEART 7.98 THE BABYS (WBS/Chrysalis CHR 1150)	62	16	96	BRICK 7.98 (Bang BLP-409)	99	21
29	LITTLE CRIMINALS 7.98 RANDY NEWMAN (Warner Bros. BSK 3079)	30	16	63	CHIC 7.98 (Atlantic SD 5202)	76	7	97	QUARTER MOON IN A TEN CENT TOWN 7.98 EMMYLOU HARRIS (Warner Bros. BSK 3141)	—	1
30	ELVIS IN CONCERT 13.98 ELVIS PRESLEY (RCA APL 2-2587)	27	15	64	SECRETS 7.98 CON FUNK SHUN (Mercury SRM-1-1180)	69	21	98	THEIR GREATEST HITS 7.98 EAGLES (Asylum 6E-105)	92	99
31	FOREIGNER 7.98 (Atlantic SC 18215)	32	45	65	ELTON JOHN'S GREATEST HITS VOL. II 7.98 (MCA MCA-3027)	63	16	99	CATS ON THE COAST 7.98 SEA LEVEL (Capricorn CPN 0198)	118	2
32	FUNKENTELECHY VS. THE PLACEBO SYNDROME 7.98 PARLIAMENT (Casablanca NBLP 7084)	40	7	66	DECADE 14.98 NEIL YOUNG (Reprise 3RS 2257)	56	11	100	FLEETWOOD MAC 7.98 (Warner Bros. MSK 2281)	100	131
33	PLAYER 7.98 (RSO/Polydor RS-1-3026)	41	13	67	SOMETHING TO LOVE 7.98 L.T.D. (A&M SP 4646)	67	27				
34	THANKFUL 7.98 NATALIE COLE (Capitol SW 11708)	38	8	68	BLUE LIGHTS IN THE BASEMENT 7.98 ROBERTA FLACK (Atlantic SD 19149)	85	6				

cash box top albums/101 to 200

January 28, 1978

		Weeks On Chart				Weeks On Chart			
		1/21		1/21		1/21		1/21	
101	COME GO WITH US POCKETS (Columbia PC 34879)	6.98	106	17					
102	HAVANA CANDY PATTI AUSTIN (CTI 7-5006)	7.98	115	11					
103	SUNSHINE THE EMOTIONS (Stax/Fantasy STX-4100)	7.98	102	8					
104	WATERMARK ART GARFUNKEL (Columbia JC 34975)	7.98		1					
105	GOIN' BANANAS SIDE EFFECT (Fantasy F-9537)	7.98	108	8					
106	TOM PETTY AND THE HEARTBREAKERS (Shelter/ABC SRL 52006)	6.98	109	19					
107	KARLA BONOFF (Columbia PC34672)	6.98	114	19					
108	BEST OF THE DOOBIES DOOBIE BROTHERS (Warner Bros. BS2978)	6.98	105	62					
109	I'M IN YOU PETER FRAMPTON (A&M SP 4704)	7.98	93	32					
110	RICK DANKO (Arista AB 4141)	7.98	104	12					
111	PUTTING IT STRAIGHT PAT TRAVERS (Polydor PD-1-6121)	7.98	125	7					
112	FUNK BEYOND THE CALL OF DUTY JOHNNY GUITAR WATSON (DJM DJLPA-714)	7.98	96	8					
113	BRASS CONSTRUCTION III (United Artists LA755-H)	7.98	103	11					
114	THE BEST OF ZZ TOP (London PS 706)	7.98	83	9					
115	LET IT FLOW DAVE MASON (Columbia PC 34680)	6.98	111	40					
116	STAR WARS AND OTHER GALACTIC FUNK MECO (Millennium/Casablanca MNLP 8001)	6.98	116	27					
117	TRUE TO LIFE RAY CHARLES (Atlantic SD 19142)	7.98	117	13					
118	DREAMBOAT ANNIE HEART (Mushroom 5005)	7.98	120	96					
119	SPINNERS/8 (Atlantic SD 19146)	6.98	123	7					
120	COLLECTOR'S ITEMS O'JAYS (Phila. Intl. PZG 35024)	7.98	128	3					
121	BABY IT'S ME DIANA ROSS (Motown M6-890R1)	7.98	112	18					
122	WINNING COMBINATION DONNY & MARIE (Polydor PD-1-6127)	7.98	143	3					
123	SEND IT ASHFORD & SIMPSON (Warner Bros. BS 3088)	6.98	113	17					
124	SHOW SOME EMOTION JOAN ARMATRADE (A&M SP-4663)	7.98	95	15					
125	CAT SCRATCH FEVER TED NUGENT (Epic JE 34700)	7.98	127	32					
126	LIVE AND LET LIVE 10CC (Mercury SRM-2-8600)	11.98	107	6					
127	SPECTRES BLUE OYSTER CULT (Columbia JC 35019)	7.98	119	13					
128	ELVIS' GOLDEN RECORDS VOL. 1 ELVIS PRESLEY (RCA LSP-1707)	6.98	122	19					
129	OXYGENE JEAN-MICHEL JARRE (Polydor PD 1-6112)	7.98	129	18					
130	LUNA SEA FIREFALL (Atlantic SC 19101)	7.98	126	25					
131	THE TRAMMPS III (Atlantic SD 19148)	6.98	132	8					
132	ONCE UPON A DREAM ENCHANTMENT (Roadshow/UA LA811-G)	6.98		1					
133	CHICAGO XI (Columbia JC 34860)	7.98	94	17					
134	HEROES DAVID BOWIE (RCA AFL-1-2522)	7.98	121	12					
135	MANORISMS WET WILLIE (Epic JE 34983)	7.98	138	7					
136	RUBY, RUBY GATO BARBIER (A&M SP 4655)	7.98	124	14					
137	TOUCH AND GONE GARY WRIGHT (Warner Brothers BSK 3137)	7.98	134	9					
138	SILK DEGREES BOZ SCAGGS (Columbia JC 33920)	7.98	130	99					
139	COMMODORES (Motown M7-884R1)	7.98	136	44					
140	THE JOY TONI BROWN AND TERRY GARTHWAITE (Fantasy F-9538)	6.98	131	14					
141	NEW HORIZON ISAAC HAYES (Polydor PD-1-6120)	7.98	158	3					
142	CSN CROSBY, STILLS & NASH (Atlantic SC 19104)	7.98	133	30					
143	LITTLE QUEEN HEART (Portrait/CBS JR 34799)	7.98	137	38					
144	THE HARDNESS OF THE WORLD SLAVE (Cotillion SD 5201)	7.98	150	6					
145	OUTSIDE HELP JOHNNY RIVERS (Atlantic/Big Tree BT 76004)	7.98	147	8					
146	PART 3 KC & THE SUNSHINE BAND (TK 605)	7.98	139	67					
147	SONGS IN THE KEY OF LIFE STEVE WONDER (Tamia/Motown T13-340C2)	13.98	141	67					
148	TEN YEARS OF GOLD KENNY ROGERS (United Artists LA835-H)	7.98	164	2					
149	ONE MORE FROM THE ROAD LYNYRD SKYNYRD (MCA 2-8011)	9.98	135	12					
150	THE OSMONDS GREATEST HITS (Polydor PD 2-9005)	9.98	148	12					
151	SONG BIRD DENIECE WILLIAMS (Columbia JC 34911)	7.98	149	12					
152	LIVE AT THE ROYAL FESTIVAL HALL GLEN CAMPBELL (Capitol SWBC-11707)	9.98	145	8					
153	AMERICA LIVE (Warner Bros. BSK 3136)	7.98	140	10					
154	WHITE HOT ANGEL (Casablanca NBLP 7085)	7.98		1					
155	WE ARE ONE MANDRILL (Arista AB 4144)	7.98	156	12					
156	LEVON HELM AND THE RCO ALL-STARS (ABC AA-1017)	7.98	157	11					
157	MUSICAL CHAIRS SAMMY HAGAR (Capitol ST-11706)	6.98	162	6					
158	TWILLEY DON'T MIND DWIGHT TWILLEY BAND (Arista AB 4140)	7.98	152	19					
159	LOVE GUN KISS (Casablanca NBLP 7057)	7.98	160	30					
160	HEAR TO TEMPT YOU THE TEMPTATIONS (Atlantic SD 19143)	6.98	163	6					
161	EXPECT NO MERCY NAZARETH (A&M 3D-4666)	7.98	142	11					
162	WELCOME TO MY WORLD ELVIS PRESLEY (RCA APL 1-2274)	6.98	153	22					
163	PASSAGE CARPENTERS (A&M SP 4703)	7.98	144	16					
164	ROCKET TO RUSSIA RAMONES (Sire/Warner Bros. SR6042)	7.98	171	7					
165	NEVER LETTING GO PHOEBE SNOW (Columbia JC 34875)	7.98	154	16					
166	TEQUILA MOCKINGBIRD RAMSEY LEWIS (Columbia JC 35018)	7.98	170	4					
167	OPEN FIRE RONNIE MONTRCSE (Warner Bros. BSK 3134)	7.98		1					
168	PETE'S DRAGON ORIGINAL SOUNDTRACK (Capitol SW-11704)	7.98	173	6					
169	THE BEST OF JOAN C. BAEZ (A&M SP 4668)	7.98	172	3					
170	SUPERNATURE CERRONE (Cotillion SD 5202)	6.98	177	2					
171	NIGHT MOVES BOB SEGER (Capitol ST 11557)	6.98	176	65					
172	ELOISE ELOISE LAWS (ABC AB 1022)	6.98	178	3					
173	PATTI LaBELLE (Epic PE 34847)	6.98	146	21					
174	THIS ONE'S FOR YOU BARRY MANILOW (Arista AB 4C90)	7.98	174	75					
175	COCOMOTION EL COCO (AVI 6012)	7.98	182	12					
176	IN CITY DREAMS ROBIN TROWER (Chrysalis CHR 1148)	7.98	155	18					
177	LEFTOVERTURE KANSAS (Kirshner/Epic PZ 34224)	7.98	181	2					
178	THE FORCE KOOL AND THE GANG (De-Lite DSR-9501)	7.98		1					
179	TIGHTROPE STEVE KAHN (Columbia JC 34857)	7.98	184	3					
180	BREEZIN' GEORGE BENSON (Warner Bros. BSK 3111)	7.98	180	15					
181	BING CROSBY'S GREATEST HITS (MCA 3031)	7.98	151	8					
182	STREISAND SUPERMAN BARBRA STREISAND (Columbia JC 34830)	7.98	165	31					
183	IT WAS ALMOST LIKE A SONG RONNIE MILSAP (RCA APL 1-2439)	6.98	185	5					
184	REJOICE EMOTIONS (Columbia PC 34762)	6.98	179	32					
185	SINGER OF SONGS/TELLER OF TALES PAUL DAVIS (Bang BLP-410)	6.98	191	2					
186	DIFFERENT MOODS OF ME LONNIE JORDAN (MCA 2329)	6.98		1					
187	HOW GREAT THOU ART ELVIS PRESLEY (RCA LSP-3758)	7.98	190	15					
188	DIAMANTINA COCKTAIL LITTLE RIVER BAND (Capitol SW 11645)	7.98	193	41					
189	FRAMPTON COMES ALIVE PETER FRAMPTON (A&M SP3703)	9.98	167	105					
190	OL' WAYLON WAYLON JENNINGS (RCA APL-1-2317)	6.98		1					
191	FLOWING RIVERS ANDY GIBB (RSO RS 1-3019)	7.98	195	32					
192	IT TAKES ONE TO KNOW ONE DETECTIVE (Swan Song/Atlantic SS 8504)	7.98	196	2					
193	LIVE CROSBY AND NASH (ABC AA-1042)	7.98	166	11					
194	HERB ALPERT & HUGH MASEKELA (Horizon/A&M SP-728)	7.98		1					
195	LIVIN' ON THE FAULT LINE DOOBIE BROTHERS (Warner Bros. BSK 3045)	7.98	161	21					
196	ROUGH MIX PETE TOWNSHEND & RONNIE LANE (MCA 2295)	6.98	169	17					
197	RAIN DANCES CAMEL (Janus JXS-7035)	7.98	159	15					
198	THE DEVIL IN ME THELMA HOUSTON (Tamia/Motown T7-358R1)	7.98	183	12					
199	THE ALICE COOPER SHOW (Warner Brothers BSK 3138)	7.98	175	9					
200	RECKLESS ABANDON DAVID BROMBERG BAND (Fantasy F-9540)	7.98	192	10					

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

Aerosmith	11	Carpenters	163	Firefall	130	Kool And The Gang	178	Parton, Dolly	22	Summer, Donna	35
Alpert/Masekela	194	Cassidy, Shaun	5,21	Flack, Roberta	68	LaBelle, Patti	173	Petty, Tom	106	Taylor, James	54
America	153	Cerrone	170	Fleetwood Mac	2,100	Laws, Eloise	172	Player	33	Temptations	160
Angel	154	Charles, Ray	117	Foghat	90	Lewis, Ramsey	166	Pockets	101	10cc	126
Armatrading, Joan	124	Chic	63	Foreigner	31	Lightfoot, Gordon	85	Presley, Elvis	30,72,128,162,187	Townshend/Lane	196
Ashford & Simpson	123	Chicago	133	Frampton, Peter	109,189	Little River Band	188			Trammps	131
Austin, Patti	102	Clapton, Eric	18	Garfunkel, Art	104	L.T.D.	67	Queen	3	Travers, Pat	111
Babys, The	62	Cole, Natalie	34	Garrett, Leif	47	Lynyrd Skynyrd	24,149	Ramones	164	Trower, Robin	176
Baez, Joan	169	Commodores	28,139	Gayle, Crystal	82	Mandrill	155	Rawls, Lou	77	Twilley, Dwight	158
Barbieri, Gato	136	Con Funk Shun	64	Genesis	74	Mangione, Chuck	94	Rivers, Johnny	145	Vannelli, Gino	89
Bar-Kays	55	Coolidge, Rita	81	Gibb, Andy	191	Manilow, Barry	57,174	Rogers, Kenny	148	War	26
Bay City Rollers	44	Cooper, Alice	199	Green, Al	93	Martin, Steve	51	Ronstadt, Linda	7,84	Washington, Grover	52
Beatles, The	45	Costello, Elvis	48	Hagar, Sammy	157	Mason, Dave	115	Rose Royce	53	Watson, Johnny Guitar	112
Bee Gees	69	Crosby, Bing	181	Harris, Emmylou	97	Meat Loaf	80	Ross, Diana	121	Welch, Bob	27
Benson, George	180	Crosby & Nash	193	Hayes, Isaac	141	Meco	75,116	Santa Esmeralda/Leroy Gomez	39	Wet Willie	135
Blackbyrds	78	Crosby, Stills & Nash	142	Heart	118,143	Midler, Bette	50	Santana	70	White, Barry	79
Blue Oyster Cult	127	Danko, Rick	110	Heatwave	76	Miller, Steve	36	Scaggs, Boz	19,138	Williams, Daniece	151
Bonoff, Karla	107										

INTERNATIONAL

Japan

TOP TEN 45s

- 1 **UFO** — Pink Lady — Victor Musical Industries
- 2 **Wakareuta** — Miyuki Nakajima — Canyon
- 3 **Wana** — Candies — CBS-Sony
- 4 **Tsugarukaikyo Fuyugesiki** — Sayuri Ishikawa — Columbia
- 5 **Enka Chanchakachan** — Masaaki Hirano — Teichiku
- 6 **Wanted** — Pink Lady — Victor Musical Industries
- 7 **Shiawase Shibayi** — Junko Sakurada — Victor Musical Industries
- 8 **Teens Bruce** — Shinji Harada — For Life
- 9 **Mukashi No Namae De Deteimasu** — Akira Kobayashi — Crown
- 10 **Nikumikirenayi Rokudenashi** — Kenji Sawada — Polydor

TOP TEN LPs

- 1 **Pink Lady Best Hit Album** — Victor Musical Industries
- 2 **Danryu** — Sayuri Ishikawa Best 14 — Columbia
- 3 **Omoikiri Kizana Jinseyi** — Kenji Sawada — Polydor
- 4 **High Figh Friend** — High Figh Set — Toshiba-EMI
- 5 **Kokyokumikyoku Uchusenkan Yamato** — Columbia
- 6 **Shishosetsu** — Olivia Newton-John Best Collection — Toshiba-EMI
- 7 **Ooinaru Hito Takuro Yoshida** — For Life
- 8 **Kiss Alive II** — Victor Musical Industries
- 9 **Hanzakari** — Momoe Yamaguchi — CBS-Sony
- 10 **Kenji Sawada Dayizenshu** — Polydor

Argentina

TOP TEN 45s

- 1 **Una Lagrima Y Un Recuerdo** — Grupo Miramar — Microfon; Nomadas — Tonodisc
- 2 **Cara De Gitana** — Daniel Magal — CBS
- 3 **Amigo** — Roberto Carlos — CBS
- 4 **Siento Amor** — Donna Summer — Microfon
- 5 **Por Muchas Razones Te Quiero** — Palito Ortega — RCA
- 6 **Morena De 15 Anos** — Adolfo — TK
- 7 **Vestida De Novia** — Pomada — RCA
- 8 **Morir Al Lado De Mi Amor** — Demis Roussos — Philips
- 9 **Ma Baker** — Boney M. — RCA
- 10 **Fiesta** — Raffaella Carra — CBS

TOP TEN LPs

- 1 **Los Consagrados** — Selection — RCA
- 2 **Festival De Exitos 78** — Selection — CBS
- 3 **Uno, Dos, Tres** — Cuarteto Imperial — CBS
- 4 **Unicamente** — Los Wawanco — EMI
- 5 **En Castellano** — Roberto Carlos — CBS
- 6 **Recuerdo El Ayer** — Donna Summer — Microfon
- 7 **Lo Mejor** — Paul Williams — EMI
- 8 **La Herencia** — Margarito Terere — RCA
- 9 **Ruidos En Espanol** — Selection — Philips
- 10 **40 Minutos** — Pepe Galan — TK

Canada

TOP TWENTY-FIVE 45s

- 1 **You Light Up My Life** — Debby Boone — Warner Bros.
- 2 **My Way** — Elvis Presley — RCA
- 3 **You're In My Heart** — Rod Stewart — Warner Bros.
- 4 **How Deep Is Your Love** — Bee Gees — RSO
- 5 **Blue Bayou** — Linda Ronstadt — Asylum
- 6 **Don't It Make My Brown Eyes Blue** — Crystal Gayle — UA
- 7 **Girl's School** — Paul McCartney & Wings — Capitol
- 8 **Slip Slidin' Away** — Paul Simon — CBS
- 9 **Baby Come Back** — Player — RSO
- 10 **Turn To Stone** — Electric Light Orchestra — UA
- 11 **Sometimes When We Touch** — Dan Hill — GRT
- 12 **Boogie Nights** — Heatwave — Epic
- 13 **Star Wars** — Meco — Millennium
- 14 **Hey Deanie** — Shaun Cassidy — Warner Bros.
- 15 **Your Smiling Face** — James Taylor — CBS
- 16 **Here You Come Again** — Dolly Parton — RCA
- 17 **Come Sail Away** — Styx — A&M
- 18 **You Make Lovin' Fun** — Fleetwood Mac — Warner Bros.
- 19 **Sentimental Lady** — Bob Welch — Capitol
- 20 **We're All Alone** — Rita Coolidge — A&M
- 21 **I Feel Love** — Donna Summer — Casablanca
- 22 **You Really Got Me Needing You** — Peter Pringle — Warner Bros.
- 23 **Spaceship Superstar** — Prism — GRT
- 24 **Baby What A Big Surprise** — Chicago — CBS
- 25 **It's So Easy** — Linda Ronstadt — Elektra

TOP TWENTY-FIVE LPs

- 1 **Rumours** — Fleetwood Mac — Warner Bros.
- 2 **Foot Loose & Fancy Free** — Rod Stewart — Warner Bros.
- 3 **Shaun Cassidy** — Warner Bros.
- 4 **Simple Dreams** — Linda Ronstadt — Asylum
- 5 **Greatest Hits Vol. 2** — Elton John — MCA
- 6 **Born Late** — Shaun Cassidy — Warner Bros.
- 7 **Alive II** — Kiss — Casablanca
- 8 **News Of The World** — Queen — Elektra
- 9 **Greatest Hits** — Olivia Newton-John — MCA
- 10 **Out Of The Blue** — Electric Light Orchestra — UA
- 11 **I'm Glad You're Here** — Neil Diamond — CBS
- 12 **Saturday Night Fever** — Bee Gees and Various — RSO
- 13 **Even In The Quietest Moments** — Supertramp — A&M
- 14 **Star Wars** — Soundtrack — 20th Century
- 15 **Elvis In Concert** — Elvis Presley — RCA
- 16 **The Grand Illusion** — Styx — A&M
- 17 **Longer Fuse** — Dan Hill — GRT
- 18 **A Farewell To Kings** — Rush — Anthem
- 19 **Boston** — Epic
- 20 **Crime Of The Century** — Supertramp — A&M
- 21 **Hotel California** — Eagles — Asylum
- 22 **You Light Up My Life** — Soundtrack — Arista
- 23 **Greatest Hits** — Paul Simon — CBS
- 24 **Le Saint Laurent** — Andre Gagnon — London
- 25 **Foreigner** — Atlantic

— Canadian Recording Industry Association

Great Britain

TOP TEN 45s

- 1 **Mull Of Kintyre** — Wings — EMI
- 2 **Love's Unkind** — Donna Summer — GTO
- 3 **Floral Dance** — Brighthouse Rastrick Band — Logo
- 4 **It's A Heartache** — Bonnie Tyler — RCA
- 5 **Let's Have A Quiet Night In** — David Soul — Private Stock
- 6 **How Deep Is Your Love** — Bee Gees — RSO
- 7 **Don't It Make My Brown Eyes Blue** — Crystal Gayle — UA
- 8 **Up Town Top Ranking** — Althia & Donna — Lighting
- 9 **Belfast** — Boney M. — Atlantic
- 10 **I Will** — Ruby Winters — Creole

TOP TEN LPs

- 1 **Disco Fever** — Various — K-Tel
- 2 **Sound Of Bread** — Bread — WEA
- 3 **Rumours** — Fleetwood Mac — Warner Bros.
- 4 **20 Country Classics** — Tammy Wynette — CBS
- 5 **Foot Loose And Fancy Free** — Rod Stewart — Riva
- 6 **30 Greatest Hits** — Gladys Knight And The Pips — K-Tel
- 7 **Greatest Hits** — Donna Summer — GTO
- 8 **Feelings** — Various — K-Tel
- 9 **Never Mind The Bollocks** — Sex Pistols — Virgin
- 10 **20 Golden Greats** — Diana Ross & The Supremes — Tamla Motown

Italy

TOP TEN 45s

- 1 **Solo Tu** — Matia Bazar — Ariston
- 2 **Don't Let Me Be Misunderstood** — Santa Esmeralda/Leroy Gomez — Philips
- 3 **Moonflower** — Santana — CBS
- 4 **Dammi Solo Un Minuto** — Pooh — CGD
- 5 **Samarcanda** — Roberto Vecchioni — Philips
- 6 **Isotta** — Pippo Franco — Cinevox
- 7 **My Name Is Potato** — Rita Pavone — RCA
- 8 **L'Angelo Azzurro** — Umberto Balsamo — Polydor
- 9 **Oxygene** — J.M. Jarre — Polydor
- 10 **Piccola Luisa** — Quinta Faccia — UIM

TOP TEN LPs

- 1 **Burattino Senza Fili** — Edoardo Bennato — Ricordi
- 2 **Once Upon A Time** — Donna Summer — Durium
- 3 **Samarcanda** — Roberto Vecchioni — Philips
- 4 **Moonflower** — Santana — CBS
- 5 **Rotolando, Respirando** — Pooh — CGD
- 6 **Seconds Out** — Genesis — Charisma
- 7 **Santa Esmeralda** — Leroy Gomez — Philips
- 8 **Storia O Leggenda** — Le Orme — Philips
- 9 **L'Oro Dei Matia Bazar** — Ariston
- 10 **Dentro, Io Fuori** — Ornella Vanoni — Vanilla

Australia

TOP TWENTY-FIVE 45s

- 1 **Mull of Kintyre/Girls School** — Wings — Capitol
- 2 **You** — Marcia Hines — Miracle
- 3 **April Sun In Cuba** — Dragon — Portrait
- 4 **Star Wars Title Theme** — Meco — RCA
- 5 **You're In My Heart** — Rod Stewart — Warner Bros.
- 6 **Black Betty** — Ram Jam — Epic
- 7 **The Name Of The Game** — Abba — RCA
- 8 **Silver Lady** — David Soul — Private Stock
- 9 **We Are The Champions/We Will Rock You** — Queen — Elektra
- 10 **You Light Up My Life** — Debby Boone — Warner Bros.
- 11 **It's Your Life** — Smokie — Rak
- 12 **Rockin' All Over The World** — Status Quo — Vertigo
- 13 **From New York To L.A.** — Patsy Gallant — Attic
- 14 **Surfin' USA** — Leif Garrett — Atlantic
- 15 **In The Flesh** — Blondie — Chrysalis
- 16 **Stay (While The Night Is Young)** — Ol' 55 — Mushroom
- 17 **Turn To Stone** — Electric Light Orchestra — UA
- 18 **I Just Want To Be Your Everything** — Andy Gibb — Interfusion
- 19 **Heroes** — David Bowie — RCA
- 20 **Float On** — Floaters — ABC
- 21 **She's Not There** — Santana — CBS
- 22 **Don't It Make My Brown Eyes Blue** — Crystal Gayle — UA
- 23 **How Deep Is Your Love** — Bee Gees — RSO
- 24 **So You Win Again** — Hot Chocolate — Rak
- 25 **You To Me Are Everything** — The Real Thing — Astor

TOP TWENTY-FIVE LPs

- 1 **Foot Loose & Fancy Free** — Rod Stewart — Warner Bros.
- 2 **Rumours** — Fleetwood Mac — Warner Bros.
- 3 **Simple Dreams** — Linda Ronstadt — Asylum
- 4 **Down Two Then Left** — Boz Scaggs — CBS
- 5 **I'm Glad You're Here With Me Tonight** — Neil Diamond — CBS
- 6 **Out Of The Blue** — Electric Light Orchestra — UA
- 7 **Running Free** — Dragon — Portrait
- 8 **Silk Degrees** — Boz Scaggs — CBS
- 9 **Moonflower** — Santana — CBS
- 10 **News Of The World** — Queen — Elektra
- 11 **Heroes** — David Bowie — RCA
- 12 **A New World Record** — Electric Light Orchestra — UA
- 13 **Star Wars** — Original Soundtrack — 20th Century
- 14 **Elvis In Concert** — Elvis Presley — RCA
- 15 **Rockin' All Over The World** — Status Quo — Vertigo
- 16 **Ladies And Gentlemen** — Marcia Hines — Miracle
- 17 **Chicago XI** — CBS
- 18 **Goodbye Tiger** — Richard Clapton — Infinity
- 19 **Anytime . . . Anywhere** — Rita Coolidge — A&M
- 20 **I Want To Live** — John Denver — RCA
- 21 **Star Wars And Other Galactic Funk** — Meco — RCA
- 22 **Aja** — Steely Dan — ABC
- 23 **Diamantina Cocktail** — Little River Band — EMI
- 24 **Never Mind The Bollocks Here's The Sex Pistols** — Wizard
- 25 **Kiss Alive II** — Casablanca

— The Kent Music Report

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