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EDITORIAL

1977 — The Year Past; 1978 — A Look Ahead

Reflecting on 1977, it is easy to classify this as a year of extremes — good and bad. The positive aspect is revealed in a record year in sales volume, over a projected $3 billion. The negative part touched our hearts through untimely deaths — Elvis Presley, Bing Crosby, members of Lynyrd Skynyrd, Guy Lombardo, Joel Friedman, Peter Goldmark, Jack Lewerke, Goddard Lieberson and many others.

Reflecting on 1978, we have no reason not to be encouraged by the direction of business. Despite the move to $7.98 list prices, exactly one year ago, consumers continued to buy albums at a comparable and/or better pace than ever before. Although some predict an $8.98 industry as early as late 1978, let us not take the record buyer for granted. Nonetheless, cost increases have forced retail and manufacturing costs upward.

The breaking of artists like Foreigner, Crystal Gayle, Debby Boone, Andy Gibb, etc. along with the relentless domination by supergroups like the Eagles and Fleetwood Mac, prove that the industry is growing artistically as well as financially.

As we stand on the threshold of 1978, it is interesting to fantasize about what is before the industry. What unknown artist of December 1977 will be the Boston or Foreigner of 1978? And what will come of the never-ending personnel changes?

The record industry is an organized business today, but the excitement and mystery of tomorrow continue to be an integral part of its makeup.
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I Love You
I Love You
I Love You

Ronnie McDowell

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THANKS FOR A GREAT YEAR

FLEETWOOD MAC
Crossover Ability Of R&B Single Declining; Lack Of Top 40 Airplay Listed As A Reason

by Jeff Crossan and Randy Lewis

LOS ANGELES — White R&B singles once accounted for more than 50 percent of the percentage of the songs being programmed by Top 40 stations, the records in recent years apparently have been losing their grip on pop playlists across the country.

Executives of the record and radio industries agree that the number of R&B records played on Top 40 radio is declining and list a variety of reasons — from the proliferation of radio stations with R&B formats to the changing sound and lyrical content of the music.

The decline of the crossover potential of R&B singles has been reported in the Cash Box Top 100 Singles chart since 1975. On Dec. 27 of that year, 17 songs, or 42 percent of the top 40 records on the singles chart, were R&B records. That figure, however, had dropped to 20 percent, with 11 songs, one year later (Dec. 25, 1976) and then fell to 15 percent with eight records, by July 2, 1977. And on Dec. 24, 1977, R&B 45s comprised only 12 percent of the top 40 songs on the Cash Box Top 100 Singles chart.

One of the most frequently cited reasons for the decrease in R&B crossover singles is the increase in recent years in the number of stations with R&B formats.

More R&B Stations

“In the past couple of years we’ve seen the emergence of several really good R&B stations in various markets,” says Alan Mason, program director of radio station KYA in San Francisco. “There has even been one in Seattle and there aren’t many others in Seattle. With the emergence of good R&B stations, listeners collect around them so it becomes less and less advantageous for us to be programming R&B. You can’t be everything to everybody so you have to zero in on your target.”

At Bartel Broadcasting, national programming director Marvin Miller says many program directors today are too concerned with demographics.

A SEA OF LUNA GOLD — Atlantic recording artists Fireflight recently received a gold record for their “Luna Sea” album after performing at the Jai Alai Fronton in Miami. Pictured at the presentation (back row, l-r) are: Jack Boyle, manager of the group, Ahmet Erleegen, chairman of the board of Atlantic Records, Larry Burnett and Michael Clarke of Fireflight; and (front row, l-r) are: Rick Roberts, Mark Andes, David Muth, and Jock Bartley of Fireflight.

The Year In Review: Charts

Fleetwood Mac, Female Solos and Elvis’ Passing Mark 1977

by Joey Berlin

LOS ANGELES — Record sales in 1977 were dominated by fewer artists with greater staying power than 1976, with Fleetwood Mac and a few country-oriented female soloists having the greatest hits. New trends in the industry saw country music crossing over onto the pop charts more, and R&B finding the crossover more difficult. The deaths of Elvis Presley, Crosby, Stills and Nash, and Lynyrd Skynyrd’s Ronnie Van Zant and Steve Gaines heightened interest in the artists’ work.

We are dealing with a new generation of R&B stars, and they have to be very strong to make it,” says Alan Mason, program director of KYA in San Francisco.

Among albums that made it into the top 20, only six were greatest hits collections, compared to 12 last year. Live albums were up from six in 1976 to 12 this year while four soundtrack albums made the top 20, as opposed to only one last year.

The trend of fewer recordings making the charts, and then staying longer, was true for singles as well as albums in 1977. Only 27 singles made number one this year, compared to 34 last year. Further evidence that the Leon Russell dominated the charts this year can be found by looking at the number of LPs containing two or more singles on the Cash Box Top 20 chart. Only six of such albums rose from eight last year to 15 this year. “Rumours” tops this list with its four hits singles. “Hotel California” (“New Kid In Town,” “Hotel California” and “Life In The Fast Lane”), Stevie Millers’ “Book Of Dreams,” “Jail Aginl,” “Long Hair” and “Swingtown,” Electric Light Orchestra’s “New World Record” (“Livin’ Thing,” “Do Ya” and “Telephone Line”), and Leo

Elvis Presley: A True Superstar Died at 42 In ’77

LOS ANGELES — One of the great tragedies in the music world in 1977 was the death of a true legend, Elvis Presley. “The King of Rock ‘n’ Roll” died of a heart attack on August 16 in his Memphis home. Elvis Presley was proclaimed king long before his death in 22 years he altered the course of music and the whole pop culture, and established records along the way which will probably stand unchallenged for years to come.

From 1955 to 1977, Elvis’ career amassed an astounding set of statistics. More than 500,000,000 copies of Elvis’ records have been sold all over the world, a figure far surpassing that for any other artist in the record industry’s history.

His second recording for RCA, “Hound Dog,” alone sold more than seven million copies.

33 motion pictures starring Elvis have been released.

The recording fee ever paid for a single guest appearance on television went to Elvis in 1960 on the Frank Sinatra show. His single recordings have sold more than 7.5 billion copies worldwide.

24 of his albums have been certified... (continued on page 20)
The Year In Review: Independent Distribution
Independent Distributors Have Banner Year Despite Departure Of Casablanca Records

by Peter Hartz

LOS ANGELES — 1977 was an excellent year for independent distributors despite the departure of Casablanca Records from the fold of independently distributed labels, according to a year-end survey of independent distributors and the manufacturers they distribute.

The departure of Casablanca and the resulting increase in the percentage of product distributed by independent distributors were cited by distributors as major events of the year. Casablanca's defection was widely regarded as a unique situation, which did not reflect on the performance of independent distribution. Many considered ABC's return as an offsetting development.

A principal reason cited for the success of the past year was the strong showing of product manufactured by independently distributed labels. A recent examination of the Cash Box Top 200 Albums Chart, in fact, showed that independently distributed album labels held a total of 63 positions, as shown in the annual chart representative.

Economics of size continued to play an important role in the evolution of independent distributors. Consolidation among independent distributors occurred in the Denver, Boston, Buffalo and southeastern markets. The trend is towards regional "super distributors," who are distributing increased volumes of product from principal to subsidiary companies.

Manufacturers praised the independent distributors for their increased sophistication in the areas of promotion and sales. Utilization of computers and increased field staffing were cited by manufacturers as reasons for the expanding role played by the independents.

"To quote Mark Twain, "The notice of our death has been greatly exaggerated," said Tom Schlesinger, general manager of the Detroit Arc-Jay Kay-Distributing Co. "They have hit a new high in sales..."

ABC In Transition Year With New Execs And Fewer Artists

LOS ANGELES — ABC Records experienced a year of transition in 1977. Among the changes were appointments made at key executive positions throughout the company, replacement of an all-bran distribution system with a combination of independent distribution and retention of a few branches, and reduction of ABC's artist roster by 40 percent.

According to Steve Diener, president of ABC Records since last spring, many of the changes were implemented to best achieve a "tight and cohesive internal structure that will result in maximum attention for our artists and product." Diener added that while many of the programs were undertaken with an eye towards 1978 and the future, the past year was still successful.

The label broke more new acts than ever at any time in recent years. Stephen Bishop's debut album, "Careless," had sold only moderately after its release, but with a push from the new leadership the LP produced a hit single, "On and On," and Bishop went on to win the Best New Male Vocalist award at Don Kirshner's Rock Awards show. Another new roster act, The Floaters, were a debut ABC single, "Freaks On," become the fastest selling record in ABC's history. The Floaters' initial LP for ABC went gold.

Tom Petty And The Heartbreakers also came into their own in 1977. The group's debut ABC/Shelter album and the single, "Breakdown," were both climbing the Cash Box pop charts.

Established Acts

The label also had success pushing its established acts to new heights, including:

- Classic albums
- Country singles chart
- East Coastings/West Coastings
- International Section
- Jazz
- Jukebox Singles Chart
- Looking Ahead
- Looking Back
- New singles
- Pop album chart
- Pop radio analysis
- Pop playlist highlights
- Pop singles chart
- Radio News
- Regional Action
- R&B album chart
- R&B singles chart
- Regional bullets
- Singles reviews
- Top Ten
- Talent
- (continued on page 22)

United Artists Enjoyed Most Successful Year Yet In 1977

LOS ANGELES — As United Artists Records moves into 1978, the company is coming off its most successful year overall in its history. Key factors to the success include pushing the Electric Light Orchestra into the Top 10, placing four of the strongest stars of any strong crossover artists and healthy soundtrack sales.

Arte Mogil, president of UA records, pointed out that ELO jumped from 600,000 units to three million domestically and another two million overseas on the "New World Record" album. The latest release, "Out Of The Blue," has hit double platinum in only a month after its release.

Another contributing factor to the record year was the crossover success of country artists Kenny Rogers and Crystal Gayle who, at the time of the sale, scored their first gold album by a solo artist on the 37-year-old Blue Note label.

Notes Stan Monteiro, vice president of promotion, publicity and artist development, concerning the ways of crossing over, "It's a science and involves a lot of people. If your timing is right, then you've got a hit record." He added that a strong country base for country artists is mandatory before crossing into pop.

As far as soundtracks in 1977, UA was an integral part of the industry's revitalization of this music form. "Rocky" and "The Spy Who Loved Me" bore hit singles and helped to further enhance the soundtrack product.

In addition to the obvious financial plusses, Mogil recalled how Bill Conti's "Rocky" single helped to boost morale at the company.

"Two weeks after Stan (Monteiro) joined the company, we found ourselves in a horrendous cover battle over the 'Rocky' single with Columbia. And Columbia was absolutely determined that they were going to break the Maynard Ferguson single. One Friday, we assembled in my office, and we realized that we could have a decisive advantage over this competition, so we gave ourselves a goal.

"Everybody charged out of the office and went to work on that record, and I really think that on that particular Friday, we broke Columbia's back on that single. It will result in maximum attention for our artists and product." Diener added that while many of the programs were undertaken with an eye towards 1978 and the future, the past year was still successful.

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- (continued on page 22)

Bee Gees Receive Awards — RSO recording artists the Bee Gees recently were presented record awards by their "Heaven at Last... Bee Gees... Live!" LP, which has achieved platinum status, and their "Saturday Night Fever" soundtrack album, which has gone gold. The group was also awarded gold 45 for their current single "How Deep Is Your Love." Pictured receiving the recognition are RSO president of A&R, Rod Fittipaldi, vice president of promotion, RSO Records and Robert Stigwood, chairman of the board of The Robert Stigwood Organisation. Shown seated (l-r) are: Barry Gibb, Maurice Gibb and Robin Gibb of the Bee Gees.
There are large companies...
There are small companies...
And then there's RSO

Have I ever given you a bum steer?

To all of our friends...
Thanks for the most fantastic year imaginable.

The RSO Record Family
New Faces To Watch

Jerry Doucette

Detective

Michael Des Barres, lead vocalist of Downtown Doctors, has recently been appointed when the waiters at Roy’s Chinese Restaurant in Los Angeles insisted that he was ballet dancer Mikhail Baryshnikov. “They wanted bananas asking me to do piroouettes” he laugh.

Even in their mistake, the waiters weren’t entirely off base. Des Barres, a student of theatre, mime, dance, and jeté knee do (an Oriental art of combat), could probably manage an infinitely more professional pirouette than your average rock and roller. On stage, his training frees him to move outside of the confines of rock portunity. By way of example, on the roots of his arm at an impossible angle. “Here’s a position,” he laugh.

In spite of Des Barres’ unusual qualifications, Detective is not dealing in esthetics. As he keyboardist Tony Kay put it, they are an “Anglo-America boogie band.” The three Americans all have been involved with recording rock groups. Michael Monahan, the guitarist, was with the original Steppenwolf. Bobby Bonett has played bass with Gregg Allman, and drummer John Hyde was a member of Badger. Expansion is continuing with another keyboard, Silverhead, while Kaye, in addition to being with the first true line up, was featured with David Bowie on his last American tour.

Kaye joined the group after they recorded their first album for the Atlantic-distributed Swan Song label, and his reasons say something about the spirit of the entire band. “I’ve got to have the realization of my own worth,” he explain. “With David, I knew that at the end of six months, it would all be over. I would be draned, and there would be nothing to look forward to.” Kaye turned down an offer to join Bowie’s upcoming tour to “Come down with a Bowies upcoming tour.”

Detective’s second album came just eight months after the first and, in a way, signaled a new beginning. Des Barres compared the first to the second. “Recording the first LP, we were in a very tense situation. We didn’t know each other, we had a lot of production problems, and we had to do it over several times. It has an amazing sound, but it’s very dark, cold and sinister. This time we wanted to do a very tempo, spontaneous thing. We wrote and recorded the entire album in six weeks.”

If VM airplay is any indication, Detective struck the right chord this time around. As Des Barres says, “We’re in the age of happy endings.” Now that they have their first major record deal to support an upcoming opening many dates of the current kiss tour. It looks like 1977 will be a very happy ending for Detective.

Olivia Hicks Gold

LOS ANGELES—Olivia Newton-John’s Greatest Hits” on MCA Records has been certified gold by the RIAA.

Cole, Welch Get Gold

LOS ANGELES—“Nance Cole’s fourth album, ‘Sunk” was certified gold by the RIAA.

Skyrnyd LP Platinum

LOS ANGELES—Lynyrd Skynyrd’s latest album, “Street Survivors” has been certified platinum by the RIAA.

The Year In Review: Retail

Large Retail Chains Expand In ’77 With New Superstores

by Mark Meher

NEW YORK—1977 was the year of the “super-retailer” in the record industry. Numerous major catalog chains, including Odyssey, Record Bar, Peaches, Tower, Naz- tional, Record Bar, and Sound Warehouse, mapped plans for extensive growth in the “superstore” mold. For a few large chains, however, 1976 was a year of relative introspection. The future of superstanding outlets in the 14,000 to 17,000 square foot range, will open in suburban Pittsburgh in mid-February.

Again, Jerry got involved with local bands. He was a member of a popular band called The Seeds Of Time in 1973. Later he joined the Rocket Norton Band. But Doucette was getting restless.

“I had a talk with myself. I knew I wanted to do something new. I was doing the same things I had been doing—playing in bars and occasionally writing a song. I decided to stop everything. I built a little studio in my basement and I started the door on the world and did not come out for three months. I needed that time to concentrate on where I was going, I programmed myself not to stop until my work was done. With a tape of three demos, I walked into Mushroom and they were excited by what they heard. That demo led me here.”

The debut album by Doucette for Mush- room Records, “Mama Let Him Play,” contains 10 original songs written by Doucette. Produced by Marty Lewis and Rolf Hen- nemann, the album is a solid rock ‘n roll killer with the title track, particulary appealing because of the humorous and play- ful lyric which reveals Doucette past.

“Thankful,” recorded by his current LP, “Superman,” which has sold approximately three million copies to date. In his capacity as producer of last year’s film, “A Star Is Born,” Peters will bring new talent to the Columbia label thereby building his own roster of artists.

Actively involved in the business management of Barbara Streisand’s career for several years, Peters is the first in succession to the case of his recent album, “Superman,” which has sold approximately three million copies to date. In his capacity as producer of last year’s film, “A Star Is Born,” Peters also oversaw the conception and execution of the global marketing and the soundtrack album of Columbia Records. That LP has sold seven million copies worldwide.

Looking Back

1 Year Ago Today (1/1/77):

- Funk & Wagnalls began selling classi- cal records in supermarkets
- Varner Paulsen was named vp of Metromedia Radio
- Merle Haggard signed with MCA Records
- Pickwick sought to acquire Keel Manu- facturing
- RMA stores dominated the CB pop charts, a year end analysis showed
- London Records received 14 gold records during 1972.
- “The Year’s Guts” (1/17/72): “I Am Woman” was certified gold.
- Ron Farber was named AM & Regional Director for CBS Records
- 10 Years Ago Today (12/30/77):
- 60% of CBS’s pop station reporters added the “Rolling Stones” “She’s A Rainbow” in one week; 50% added the Beach Boys’ “Darlin’”
- Mark Meyer was named ASCAP as a representation member
- MCA inc. acquired Spencer Gifts
- Simmons Audio was promoted to as- sistant national promotion director for Columbia Records
- 15 Years Ago Today (12/29/62):
- Allen was pleased to give two counts of payoff
- In a sales realignment at Columbia, Bruce Burnett was named vp product assistant product manager
- Brown Meggs was named head of eastern sales
- Marvin Deane was named eastern regional promotion director for WB Stores
- John Jaffe was named vp of new stores of CBS Records Division

Picture at the signing (T-l) are: Bruce Lurie, Jim Squillante, Sally Shapiros’ Records Division, Larry Nees, and Walter Yentkoff, presi- dent of CBS/Record Groups.

Cash Box/December 31, 1977
OVER
5,000,000
ALBUMS LATER . . .

CONGRATULATIONS TO:

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Jeff Glixman—Producer

(Sylvia Nestor—Publicity)

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from all of us at
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Mike Leventon . . . Herb Moelis . . .
Jay Siegel . . . Sharon White

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EXECUTIVES ON THE MOVE

Burks Appointed At UA — United Artists Records has announced the appointment of Bill Burks as art director for the label. In 1976, he joined United Artists Records as a designer, later becoming assistant art director.

CPP Names Coates — Columbia Pictures Publications has named Dan Coates as its music director. In his first year with the firm, he has become a leading name in contemporary keyboard education. According to CPP, teachers nationwide have responded to his arrangements and consider them to be an important supplement to their students' music education.

Strick Appointed At Jobete — Jobete Music Company, Inc. has announced the appointment of Danny Strick as a professional manager for Jobete. He previously served as a professional manager for Skyhill/Tarka Music as a retail store manager of the Hitville record chain.

Chaples At Philo — Patty Mack is leaving her full-time position with Philo Records. She will continue working with Philo on a contract basis in both artist appearances and special promotions. Robin Sjogren will be the new contact at Philo for record service.

O'Brien Named — Envelope Music Group Ltd. and Edu-tainment Ltd. has announced the appointment of Robert O'Brien as executive vice president of both companies. Prior to joining Envelope/Edu-tainment, he was educational director and serious music manager of Chappell Music Company, New York.

Nichols Joins ABC — ABC Records has announced the appointment of Paul Nichols as sales manager based in the San Francisco Bay area. He has been in the record industry since 1970. He last worked for WEA, and was the company’s senior salesman in the Bay area.

Changes At ABC — ABC has announced several appointments. Tricia Stead has been promoted to general manager, special markets. Formerly an administrative assistant, she has worked for ABC for two years. Sharon McClinton has been promoted to national coordinator, special markets. She has been with ABC three years. Six people have been appointed in the field. All will hold individual positions of regional promotion director, special markets. Grace Spann will be responsible for covering New York and surrounding areas.

The Year In Review: 1977 In Washington Marked By Variety Of Industry Issues

by Joanne Ostrow

WASHINGTON, D.C. — After the last-hour passage of the copyright revision bill in 1976, the Copyright Office spent 1977 nailing down the details through hearings and written comments from industry representatives, in advance of implementing each section of the law. The Act goes into effect Jan. 1, but there is unfinished business. Primarily, the performance royalty fight is expected to continue beyond the Copyright Office, in the arena of Congressional subcommittees, and Thomas Brennan, Copyright Royalty Tribunal chairman, expects the ruling issue to be a major concern in 1978.

Unlike the previous year, when the copyright revision was the overriding story, 1977 was marked by the variety of federal decisions and inquiries affecting the industry.

By Justice Department’s grand jury probe in Los Angeles continues into the new year. Subpoenas issued to record retailers in February and March indicated the aim of the investigation is to probe discrepancies in wholesale pricing structures, inequities in the degree of access to product and complaints regarding royalty rates.

The Internal Revenue Service bore disconcerting news in early December on the proliferation of recording tax shelters where investors take deductions on “non-recourse” notes, due to proliferation abuses which have reportedly cost the government millions of dollars.

The Federal Communications Commission’s payola investigation, which garnered headlines from February through June, took a new tack in July when the commission voted to probe payola inquiry privately, and continues with fact-finding trips outside Washington.

And 1977 produced a fair share of government showmanship: in the centennial year of the phonograph, the Library of Congress paid tribute with a major exhibition and President Carter met with record label executives — a first for the industry under any administration.

A survey of the issues follows.

At The Copyright Office

Performing right — the idea generates as heated a debate today as it did in the 1940s: a copyright royalty to allow performers and their record companies to collect fees on their recordings. Record companies and other major users of recorded music, in basically the same way composers and their publishers license profit-making music users.

The National Association of Broadcasters, the strongest opponent, has made the fight against the proposed performers’ royalty its top priority and continues to stress two arguments: that record producers and artists are going broke by being subjugated from the promotional value of airplay of their records, and that the public will lose if stations are not allowed to reduce program service in areas such as news and public affairs, in the face of higher music usage costs.

The American Federation of Musicians’ unions are passionately supporting the effort to make up for past losses (since recordings replaced live studio performances) and business lunches in promoting the bands. As the Copyright Office has received many thousands of letters, it means a “full ride.”

The U.S. Copyright Office must submit to Congress its recommendations on the proposed right by Jan. 3, formulated from exhaustive hearings on both costs and a lengthy economic study commissioned from an independent firm (Cash Box, Nov. 19 & 26). The economics behind the proposal will be published.

Carter Crack Down On ‘3-Martini’ Lunches

WASHINGTON, D.C. — As he had been expected, the Justice Department is tightening its ceiling on business deductions as part of its massive $25 billion tax reduction and revision package. The package, which is expected to be well-received in Congress when it goes there next month, was announced by administration sources last week.

The 50% deductibility ceiling on what Carter has called the “3-martini lunch” is likely to stir heavy opposition not only from restaurant and hotel workers’ unions, but from industries, like the record industry, that use these lunches to conduct business.

A Treasury Department spokesman said Carter has been particularly bothered when he saw businessmen in Atlanta “abusing” their lunch deductions privileges.

The spokesman said that reforms in this area had become a “priority” in the Carter Administration.

The deduction reform, should it become law, would have the greatest effect on the promotion and publicity ends of the record business.

Administration sources have told the entertainment industry that the crackdown on business lunches is not likely to extend to such amenities as trips, parties, gifts, and promotions.

(continued on page 116)

Horn
Stann
Krauss
Coates
Strick

Burks

Dekker

Gordy
Huffman
Reingold
Trencher

Gordy Named At Motown — Irv Gordy, former assistant to the vice president of the creative division, has been promoted to vice president of Motown Records creative division. He has served in various positions in the creative division, as well as in the special projects department for the label and she has also been executive producer for several Motown recording projects.

Huffman Named At RSO — RSO Records has announced the appointment of Mitch Huffman as national sales manager for the label. Before joining RSO, he spent more than eight years in the sales and marketing end of the record business, most recently serving as WEA branch sales manager in Boston the past three and a half years. He has also served as WEA Seattle sales manager and a WE A San Francisco salesman.

Reingold Named At Far Out — Far Out Productions has announced the appointment of Buck Reingold as Far Out's vice president in charge of promotion. Most recently, he was executive VP of Chelsea Records. Previously, he was vice president and VP/promotion for Casablanca Records and VP/promotion at Buddah Records.

Trencher To Tortoise — Irv Trencher has been appointed vice president, sales and marketing, of Tortoise International Records, manufactured and distributed by RCA Records. Trencher, who will be temporarily headquartered at the RCA offices in New York, comes to Tortoise from Hansen Publications, where he was national sales manager, print division. He has also been associated with Chappell Music, Neighborhood Records, Polydor Records, and MGM Records.

Capricorn Announces Changes — Capricorn Records has restructured its promotion force. New promotional personnel covering the northeast and north central areas are: Beverly Hall, Detroit; Billie Lee Horn, Boston; Hartford; Al Stann, Cleveland and Don Krauss, Washington/Philadelphia. New area promotion managers in the midwest are John Ferrer in St. Louis and Marti More in Minneapolis. Frank Provenzano has been named promotion manager in Houston and Danny Owen has been appointed to that post in Dallas. Covering the Los Angeles area will be Barry Pollack while Kenny Reuther will handle promotion in the San Francisco and Seattle areas. Iris Horowitz has been appointed to cover the Carolinas region.

Decker To A&M — A&M Records has announced the appointment of Arte Decker as talent acquisition representative, southeast. He will headquarter at Together Distributors in Atlanta.

(continued on page 116)

‘20th Century’ Set For Broadway;
Coleman Sees Strong Album Sales

by Charles Palkert

NEW YORK — Composer Cy Coleman, whose new musical “20th Century” is due to open on Broadway February 19, 1978, is optimistic that the show will score well not only at the box office, but in original cast album sales as well.

Due out in early March, the original cast album of “20th Century” will be released by Columbia Records.

“It’s always a high risk situation with shows,” says director Bruce Lundvall, president of CBS Records Division, “but after seeing the audition I decided we immediately had to go with the show. The show has a very unique kind of score, and I’m very excited about it.”

Lundvall said that Columbia was considering releasing a separate jazz interpretation of the original cast album to boost sales.

Coleman, however, felt that “20th Century” and other Broadway musical albums can be commercially viable for a younger, rock-oriented record buying market. “The time has arrived for people to be able to reach,” Coleman stated. “It’s a question of how you reach them, and how you tell them. If you tell them it’s hip to like it, they’re going to like it.”

At a composer, Coleman has impressed Broadway track record. Currently, “I Love My Wife,” which Coleman scored, is entering its 11th month as a musical. The Coleman’s previous musicals include “Sweet Charity” and “See Saw,” and his hit song, “Merman’s Daughter,” is on the charts as “Witchcraft,” and “The Best Is Yet To Come.”

In addition, Coleman has scored motion pictures, won two Emmys for his work on Shirley MacLaine’s TV specials, and has recorded over a dozen solo piano albums. Coleman is also president of Notable Music.
1977 WAS THE BIGGEST YEAR OF KENNY ROGERS' LIFE!
...and it's just the beginning

1977:
1. Released 3 albums, ALL of which went GOLD!
2. Had TWO #1 Country Singles and a top 10 pop single.
3. Won the Country Music Association's SINGLE OF THE YEAR Award for "LUCILLE."
4. Won THREE of the five awards given by the Jukebox Operators Association (AMOA). These were "ARTIST OF THE YEAR," "Country Artist of the Year," and "Country Single of the Year." This was the FIRST TIME any artist had ever won THREE AWARDS IN THE SAME YEAR.
5. Sold 2 million albums and 3 million singles WORLD WIDE.
6. Tourd extensively including, Saudi Arabia, England, Ireland (including Belfast) and Germany. Was on the road about 250 days.

1978:
January 1: "Ten Years of Gold"  A collection of Rogers' greatest hits shiis gold!
January 6: "Midnight Special" NBC-TV
January 9: "Variety '77" : "The Year In Entertainment" CBS-TV
January 10-22: Harrahs Club, Reno
January 13: A Mike Douglas 90 minute special tribute to Kenny Rogers & his music.
January 16: "American Music Awards"  
January 18: "AGVA Awards" CBS-TV
AND THAT'S JUST JANUARY!
AND OF COURSE HIS CURRENT SMASH HIT,
"SWEET MUSIC MAN."
More Gold for Van
LOS ANGELES — Van Morrison’s “Tupelo Honey” album has been certified gold. It joins another Morrison Warner Bros. LP, “Moondance,” in the gold category.

Franky Jan. Albums
Feature Side Effect
LOS ANGELES — Fantasy/Prestige/Milestone/Stax announces the release of albums by McCoy Tyner, Bill Summers, Side Effect, Bill Evans, and the Checkmates, Ltd.

New from Fantasy is Side Effect’s third album for the label, “Goin’ Bananas,” produced by Wayne Henderson. The title track has been released as a single.

“We Got The Moves” is the label debut for the Checkmates, Ltd., though Sonny Charles, “Sweet Louis” Smith and Bobby Stevens have been performing together for almost 20 years. The LP was produced by Richie Rome, who also contributed a number of tunes.

Bill Evans’ new release is “Alone (Again),” his first solo piano recording since the Grammy-winning “Alone” in 1970. It was produced by Helen Keane. McCoy Tyner’s “Inner Voices” is the pianist’s 12th album for Milestone. Produced by Orrin Keepnews, “Inner Voices” marks the first time Tyner has recorded his original compositions with voices.

Perucson Bill Summers and his group, Summers Heat, have a new album on Prestige, entitled “Cayenne.” Contemporary soul/disco sounds and tropical rhythms are combined on “Cayenne,” which was produced by Summers and Leonard Obongui Chancel.

‘Chorus Line’ Is Gold
NEW YORK — Columbia Records original Broadway cast album of “A Chorus Line” has been certified gold by the RIAA. The LP was produced by the late Goldard Lieberson.

Industry Announcements

EAST COASTINGS / POINTS WEST

East Coastings — It’s a City Full of Fun — Eddie & The Hot Rods didn’t get the best taste of New York when they came to the city to play the farewell date of their first American tour at CBGB’s on the Bowery. Ironically, it was outside their hotel, the swanky Carlyle on Madison Avenue, that the trouble started. Mr. Noble was broken into, and the five group members’ passports were stolen. Then in an incredible show of nerve, the thieves actually showed up at CBGB’s the night of the gig to sell the passports back. The musicians took the course of least resistance and coughed up the money to get back in a light. Let’s hope Eddie & The Rods have better luck next time they visit the Big Apple.

No Freebies — The Sex Pistols’ first tour of the United States will be a model of stoicism. Beginning in Pittsburgh on December 30, the tour will include only clubs with no frills. Tickets will be priced between three and four dollars on every date, and no complimentary tickets will be given to the press. Warner Brothers will make them available to journalists who travel with the group. No hotel or travel expenses. The 11-date tour will run through January 14, and no Los Angeles or New York dates are included in the itinerary.

This Christmas Cash in — The Bottom Line’s 1978 Christmas card was easily the most amusing of the season in its playful portrayal of unabridged mercantilism. An impressive photographic production down to the last detail, it shows owners Allan Pepper and Stanley Shadowsky dressed in nomads’ robes and charging admission at “An Evening With The Nativity.”

Vive Les Heroes — Progressive listeners have probably heard David Bowie’s intriguing French version of “Heroes.” A German version was recorded as well, and like the French, it is a careful translation, down to the backing vocal parts. Bowie’s manager Pat Gimbol has decided the album is the best way to discuss plans for a 1978 U.S. tour, says that the idea to record the foreign language versions came up while the album was being recorded in Berlin. Gibb’s feelings in living in Switzerland and Germany was made Bowie acutely aware of language barriers, and the inherent communication problems which arise because European fans always hear American and British rock sung in English. The French translation was done by Bowie’s secretary, Corinne Schwab, while the German translation was furnished by Anthony Iri Azoff, who managed the translation. In England, the Foreign Language was released by the German translation.

LIFE IN THE FILM LANE — Pictured on the set of Universal’s upcoming film, “FM,” are (l-r) Don Felder of the Eagles, Ivor Azoff, manager of the Eagles, and Dan Siegel (among others) and executive producer of the film, and Donald Fagen of Steely Dan, who wrote the movie’s title tune.

Sesac Salutes Country Music
And the many writers, publishers, artists and record companies who have contributed their talents to its international acceptance as America’s own musical art form.
It's A Wonderful Beginning...

Thanks to everyone who helped make our year successful!
Elvis Presley, King Of Rock, Sold Over 500 Million Records

One Billion Viewers

The first TV special, in December of 1968, was one of the most widely watched specials in recent years. Another Elvis special, "Aloha from Hawaii," was the first television entertainment show to circumnavigate the world via satellite transmission. Its audience has been estimated at up to one billion viewers.

Elvis became the highest paid performers in the history of Las Vegas when he appeared in the film "Viva Las Vegas," which grossed over $1 million. The engagement broke every Las Vegas attendance record, and Elvis broke his own record when he next returned.

Also in the late 1960s, Elvis made the first of many concert appearances at Houston's Astrodome. His appearances there were seen by millions of fans. He never played in Canada.

It is acknowledged that the recorded voice of Elvis Presley has been heard by more people in the world than that of any other performing artist.

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"Mother Goose" songs

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EAST COASTINGS/POINTS WEST

TOWER TREE — Capitol Records has again erected their 50-foot Christmas tree atop the label's 13-story Tower building in Hollywood. The red light on top of the spire blinks out Hollywood in Morse code for those who wish to send a message.

The money, which was taken to benefit the American Cancer Society, will be held in trust for the benefit of the Society. The money will be used to support the Society's efforts to fight cancer. The money will be used to support the Society's efforts to fight cancer.

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Fairytales Do Come True...
UA Has Best Year Yet In 1977

(continued from page 10)

had such a good effect on the morale of the company.”

Mogull pointed out that the breaking of Earl Klugh, Noel Pointer and new group Enchantment were helpful for the overall year. Other artists like Billie Jo Spears, Slim Whitman, Shirley Bassey and the Ventures made positive impacts throughout various corners of the world, noted the president.

Mogull was pleased at the success of UA-distributed labels like Roadshow, Chi Sound, Jet, Magnet and the recently signed Manhattan.

New Execs

The past 12 months also witnessed UA cement a managerial team. With Mogull at the helm, both Gordon Bossin and Stan Monteiro were brought in from firms on the east coast to serve as vice president of marketing (Dec., 1976) and vice president of promotion, publicity and artist development (April, 1977), respectively. Pat Pipolo moved into the vice president of A&R slot.

One reason for company success in 1977, according to Bossin, was better communication within the firm. “We established a moment-by-moment line of communication which had not been in the past. This tightened our follow-up to the distributors to tell them ‘it’s on the air, you need product and reordering is required.’”

Bossin also explained that more regular meetings became a part of the schedule to talk over current and future projects. He added that the weekly meetings are open forums in which many opinions are expressed.

Mogull, Bossin and Monteiro attribute UA’s achievements to a team effort and laud a number of people for their efforts. Pat Pipolo, vice president, A&R, Larry Cohen, vice president of merchandising, Harold Sieber, president of UA international; Danny Avino, vice president of sales; Ed Levine, general manager of Blue Note and chief of R&B promotion; Iris Zurawin, director of advertising and artist campaigns; and Pat Thomas, manager of publicity, were some of the specific people mentioned.

Parent Company

Mogull also said that the relationship with the parent company, Transamerica, has been good over the past year pointing to Joe Boss, chairman of UA Records and Music Group. Ironically, 1978 is a year of anniversaries for UA and Transamerica UA celebrates its 20th year while the parent company hits its 50th. Artie Mogull will be entering his 30th year in the music business.

The role of the independent distributor during 1977 was applauded by Mogull. “In the two years we have been back with independent distributors, we have found that it has worked to perfection.”

“The nature of the management team here is such that we are able to relate on a very personal level to the independent distributors since they came from the streets and do so do.”

Bossin reiterated this philosophy by saying, “We are very receptive to the problems that have also learned to become businessmen — not businessmen who have come into the record business.”

Reflecting on the problems of 1977, Bossin referred to the album pressing dilemma that has plagued the industry over recent months. He said that for many years, pressing needed to run consistently over the 12 months, but this no longer appears to be a problem.

Increased Awards

“With the increase of gold and platinum albums over the last 12 to 16 months especially, there should have been better foresight. As an industry observation, we weren’t ready for Christmas,” said Bossin.

In an effort to maintain the momentum of the company at the present time, UA has, according to Mogull, “the greatest release for a quarter that the company has ever had” planned for the first quarter of 1978.

Albums by Kenny Rogers, Crystal Gayle, Enchantment, Noel Pointer, Walter Jackson, Dusty Springfield, Ferrante And Teicher, Shirley Bassey, Carli Perkins, the Dirt Band, Horace Silver, Tim Weisberg, Billie Jo Spears, Earl Klugh, Manchid, Shirley Caesar, Dottie West, Paul Anka and Ronnie Laws are scheduled.

Two different releases destined for the first quarter are by Lonnie Donegan and Woody Allen. The Donegan LP is a remake of his hit in conjunction with some top names like Elton John and Ringo Starr.

While the Allen album is a repackaging of old material, Allen has personally sequenced the album and the packaging is being changed for a more contemporary appeal. As Bossin points out, the material on this album is the basis for Allen’s recent string of successful films.

Summing up the year, Monteiro said, “The key to the success of any company, after the music, is the team spirit. There’s no substitute. Never has.”

And UA is moving into 1978 with an overflow of the “spirit of ’77.”

Elvis Presley, Biggest Seller Of All-Time Dead At Age 42

(continued from page 20)

sissipii was the overnight sensation of show business. He signed a seven-year movie contract with Hal Wallis.

Today, it is easy to poke fun at the controversy that engulfed Elvis in that first year as an international star. His uninhibited physical gyrations during each song and the equally uninhibited response of his audience, made up almost entirely of teenagers, outraged many observers. Girls wept at the sight of him. His home in Memphis was watched day and night by little bands of adolescent girls eager for a glimpse of their idol. It was a phenomenon that had happened before in America (and would happen again), but had never before reached such a point of sheer mania.

Just as he was being voted the most promising country and western artist of the year, the press everywhere embarked on a saturation campaign of Elvis copy, most of it unfavorable. One magazine ran an editorial headed "Beware of Elvis Presley."

When East German teenagers joined together to form "The Elvis Presley Band," the Communist newspaper Young World claimed the singer was a "weapon in the American psychological war."

Single hit followed hit, and the LPs were just as big a success. At the same time, his first movies were released, and they set box office standards for Elvis himself to break with each new film.

Drafted

Then, in March of 1958, the comet threatened to burn out. Elvis was drafted into the U.S. Army. The multi-media superstar found himself serving with an armored division in Germany, where he was eventually to reach the rank of sergeant. The nation reacted to the news in various ways. One critic wrote, "The Elvis virus has at long last been isolated. Before Presley learns how to salute properly his public will have forgotten him."

But this was not the case. Within six months of his release from the Army in early 1960, one fact was already clear: Elvis Presley’s career was bigger than ever. His first post-Army film, "GI Blues," broke all his own box office records. His first post-Army recordings all became gold records.

His public had not forgotten, and they never would throughout his lifetime.

Elvis never became part of the Hollywood party scene, even in the most casual way. He lived in cloistered seclusion, preferring to spend time with a group of old friends from Tennessee, who traveled with him and assisted him in various capacities. It was, according to some of them, an extremely lonely life for the star. He could not pick up and go off to a movie or a nightclub without being besieged by enthusiastic fans.

Because of the unyielding demands placed on him due to his incredible recording, motion picture and television successes, it was not until his Las Vegas appearance that Elvis was able to make a live appearance, though literally thousands of requests came from all parts of the world asking for personal appearances.

When Elvis first became a phenomenon, many said his appeal wouldn’t last. But his star shined bright for over two decades, until his untimely death, at age 42. Even now, his records are selling, his movies are being shown, and his legend is growing. But the "King" is dead.

VANNELLI AT CIVIC — A&M recording artist Gino Vannelli recently sold out the Santa Monica Civic auditorium. A new single, "Feel The Fire," has been released off of his latest LP, "A Pauper In Paradise." Pictured above are (l-r): Jerry Moss, chairman, A&M Records; Ross Vannelli, sound engineer for Vannelli’s live appearances; Gil Friessen, president, A&M Records, Gino Vannelli, Joe Vannelli, arranger and keyboardist; and Herb Alpert, A&M vice chairman.

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

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LEON HAYWOOD (MCA 40840)
Double My Pleasure (3:34) (Jim-Edd — BMI) (Haywood)
Funny man Haywood has put together a very catchy number, using lines from a famous jingle, astrology imagery, and a hook that recalls "Fight The Power." Improvised production will see this record getting heaps of airplay at discos, R&B and pop stations.

FOOLS GOLD (Columbia 10635)
Wont'd I Love To Love You (3:30) (Brain Drain/Frank Snare — ASCAP) (Kelly)
This melodious, often-overused song is in the same vein as Eton John's "Someone Saved My Life Tonight." The lyrics are forgettable, but the pleasant harmonies, backed by a rock beat, should make this a contender for either Top 40 or mellow playlists.

ARCHIE BELL & THE DRELLS (Phil. Int'l/CBS 3657)
I've Been Missing You (3:22) (Mighty Three — BMI) (Brown, Wallington, Whitehead, McCadden)
While Archie and company are best known for music made to get people up dancing, this ballad proves their ability to handle a somber mood. Our favorite moment is the spoken line, "Love is a three-ring circus, there's the engagement ring, the wedding ring and the suffer-ring."

DAVE MASON (Columbia 10662)
Let It Go, Let It Flow (3:14) (Dave Mason — BMI) (Mason)
"We Just Disagree" was the breakthrough Dave Mason needed to win the confidence of Top 40 programmers. This single from "Let It Flow" is further proof of his commercially oriented songwriting, and it should continue a streak of pop hits.

CROSBY, STILL & NASH (Atlantic 3453)
I Give You Give Blind (3:20) (Gold Hill — ASCAP) (Stillis)
Surging guitars and piano are the trademarks of writer Stephen Stills in this selection from "CSN." Harmonic hooks and the record's powerful rhythmic elements will see it added immediately to pop playlists.

MARIYL McCOO & BILLY DAVIS, JR. (ABC 12324)
My Reason To Be Is You (4:05) (Screen Gems-EMI/Traco — BMI, Colgems-EMI, Spec-O-Lite — ASCAP) (Footman, Wieder)
This enduring ballad is easily among the most programmable selections from "The Two Of Us." Each vocalist puts in a compelling individual performance, that will instantly pull in station adds.

JOE TEX (Epic 50494)
Rub Down (3:38) (Tree — BMI) (Tex, Hadley)
Joe Tex captured ears when he spoke out about the perils of bumping with fat ladies. Now he's painfully honest about the effect of disco dancing on his aging bones, and once again, it's good fun that could easily catch on at pop and R&B stations. Heavy disco play is guaranteed.

FIRE FALL (Atlantic 3452)
So Long (3:20) (Warner-Tamerlane/El Sueno — BMI) (Roberts)
An FM favorite from "Luna Sea," this captures the haunting quality of a Neil Young record without any of the serrated edges, thanks to Rick Roberts' bell-clear delivery. A strong candidate for Top 40 success.

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MARK JAMES (Private Stock 179)
Everybody Loves A Rain Song (3:01) (Screen Gems-BMI/Stratton House/Baby Chick — BMI) (James, Momaj)
Although the melody of this little ditty is not similar to that of "Raindrops Keep Falling On My Head," the record definitely creates a similar effect. A mellow number that could click with pop and easy listening audiences.

KAREN NELSON & BILLY T (Amherst 726)
Between Hello And Goodbye (3:15) (Times Square/Norfolk — BMI) (Nelson, Trageser)
A convincing vocal performance from this duo. The arrangement builds up to each chorus with a strolling crescendo, all smooth enough to go far on the pop and easy-listening routes.

RONNIE DYSON (Columbia 10667)
Ain't Nothing Wrong (3:40) (Jay's Enterprises/Chappelli — ASCAP) (Jackson, Yancy)
The strongest single choice yet from Dyson's "Love In All Flavors." His bluesy phrasing gets the most emotion possible out of every hook, and the big arrangement is strictly class material. Looking very good for the R&B charts and pop crossover.

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This year our overseas companies have given us some of the finest musicians ever to land upon our shores.

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Germany gave us Lake. And Australia sent us Air Supply. And each of these groups is already making its name in the American rock scene.

Of course, in addition to breaking foreign artists here in the U.S., we continue to promote new and established American acts throughout the world.

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UA-LA818-G

DARTS — Darts
UA-LA850-G

DAISY DILLMAN BAND — Daisy Dillman Band
UA-LA850-G

MILLINGTON — Ladies On Stage
L-A-LA821-G

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

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

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Fleetwood, Females, Elvis’ Death Mark 1977

continued from page 9.

Sayer’s “Endless Flight” (“You Make Me Feel Like Dancing,” “When I Need You,” “How Much Love”) were the other singles with more than two Top 20 singles.

Female Soloists

Female soloists boosted in 1977. On the current Cash Box pop charts, female singers have 13 albums and 17 singles in the top 100s. At the same time last year, there were only eight women with albums in the top 100 and six with singles on the chart. Country-oriented singers have been out in front of this movement, led by Linda Ronstadt.

Ronstadt’s “Simple Dreams” was the LP that finally dislodged “Rumours” from its six-month run atop the Cash Box Top 200 Albums chart. Her “Greatest Hits” album also made the top 10, while another collection of her earlier works, “A Retrospective,” spent several weeks on the chart. Two singles off “Simple Dreams,” “Blue Bayou” and “It’s So Easy,” are currently numbers 2 and 13 on the Cash Box Top 100 chart.

Five female soloists had number one singles in 1977. Mary MacGregor’s “Torn Between Two Lovers,” Barbra Streisand’s “Evergreen,” Rita Coolidge’s “Your Love Has Lifted Me” (Higher And Higher), Debby Boone’s “You Light Up My Life,” and Crystal Gayle’s “Don’t It Make My Brown Eyes Blue” were number one for a total of 17 weeks. In 1976, only two female vocalists had number one singles.

A trend of more country hits crossing over to the pop charts was also established last year. Led by female soloists such as Ronnie Van Zant, Gayle and MacGregor, country crossover records almost doubled their representation on the pop charts. 10 singles and 11 albums by country artists are listed on the current Cash Box charts. Last year at this time, only six singles and six albums had crossed over.

R&B Not Crossing

While women and country artists were becoming forces to be reckoned with in pop, R&B was not crossing over as it used to R&B singles, for example, have experienced a steady decline on the pop chart. In December of 1975, they made up 42 percent of the Cash Box Top 100 Singles chart — currently R&B makes up only 12 percent.

A number of possible explanations have been put forward to explain this trend. Some say the increasing number of R&B stations has subtracted from the number of R&B fans listening to pop stations. Others say there is a trend toward country and more mellow music. But for whatever reasons, R&B crossover singles were way down in 1977. (See separate story.)

Elvis Presley

The profound effect Elvis Presley’s death had on the nation is evidenced by the phenomenal sales run on his records immediately following his death. Although RCA officials refuse to release his sales figures, they admit that demand for “The King’s” records has been overwhelming.

“Elvis” sales after his untimely death have been unprecedented in the annals of the recording industry, according to Herb Heiman, RCA public affairs vice president.

No less than a dozen of Elvis’ albums experienced a steady decline on the pop charts in the weeks following his tragic death on August 16. His “Moody Blue” LP jumped from number 52 to 10 in a week on the pop chart and all the way to number one on the country chart. His “Way Down” went to 26 pop and number one country on the singles charts. His “Kentucky Rain” was at 12 pop and number one country.

The demand for Elvis albums was so great immediately following his passing that most stores’ supplies were exhausted within a week. RCA reportedly put its Indianapolis plant to work 24 hours a day press- ing nothing but Elvis albums.

Even records about Elvis began to sell well. “The King Is Gone” became the most added pop single in September. Ronnie McDowell’s tribute to Elvis went high on the country singles and albums charts.

There were other untimely deaths in the music world last year. A plane crashed on October 20 that killed the lives of Ronnie Van Zant, Steve Gaines and other members of the Lynyrd Skynyrd entourage. The band’s final album, “Street Survivors,” hit the charts at number 56 in November and skyrocketed to number four by mid-December. A single of the album, “What’s Your Name,” is now number 36 on the pop chart. The tragedy also rekindled interest in Lynyrd Skynyrd’s previous album, “One More From The Road,” bringing it back onto the pop album chart.

Other notable recording artists who passed away in 1977 included Bing Crosby and bandleader Guy Lombardo.

DO BLONDES HAVE MORE FUN? — Rod Stewart and Hugh Hefner recently spent an evening together with two friends at the Playboy Club in Los Angeles.

Martin And Chicago Win ‘Georgia’ Awards

LOS ANGELES — Steve Martin, Barbra Streisand, Shirley MacLaine, Donny & Marie Osmond and Chicago are among the winners of the eighth annual “American Guild of Variety Artists (AGVA) Entertainer of the Year Awards.” The 8,000-member AGVA, the largest union of entertainers, will present its “Georgia” statuettes to the winners on a 90-minute television special scheduled by Jackie Gleason, January 18.

The winners are as follows:

Comedy Star Of The Year (Male) — Steve Martin; Comedy Star Of The Year (Female) — Talia Feld; Singing Star Of The Year (Male) — Engelbert Humperdinck; Singing Star Of The Year (Female) — Barbra Streisand; Song And Dance Star Of The Year — Shirley MacLaine; Vocal Team Of The Year — Donny & Marie Osmond; Variety Act Of The Year — Skrieks & Yarnell; Instrumental Act Of The Year — Chicago, Country Star Of The Year — Daily Paper; Animal Act Of The Year — Fred, The Bird; Rising Star Of The Year — Shudis & Yarnell.

At a later date, AGVA will reveal the identity of their “Entertainer of the Year.” Also to be announced will be the recipient of this year’s “Golden Award,” named by a select committee.
rang up the last sale of the year, made change, slammed the register shut with a merry financial jingle, sweeter than any sleigh bell I ever heard. My thoughts turned to my well-deserved holiday ahead. Then I looked up and saw him standing there, that familiar cryptic smile etched on his warm granite face.

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

"Sorry I haven't been around, kid," he bassooned. But I've been a little on the busy side."

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

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

"It's been hard work — but that's where I'm from," he trumpeted, his eyes automatically roving about, checking the shelves for stock.

"It ain't all glamor in this business, no matter what the civilians might say."

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

I asked Sam about his holiday plans.

"Maybe I'll take a day or two off, sit in the sun. I might even turn off the phone. After all, I gotta get myself together for January. 78's gonna be a big, big year."

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

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

And then he was gone again, as quickly as he had come.

A light snow was falling everywhere, contributing to my mellow holiday mood. As I locked up the shop and turned toward my car, I noticed there was no trace of Sam's footprints.
Jobete Re-Signs Sawyer For 3rd Time In 10 Yrs.

LOS ANGELES — Jobete Music recently re-signed songwriter Pam Sawyer for the third time in ten years. Sawyer, working with Marilyn McLeod, has produced a number of songs for Jobete. In the past, including “Love Hangover,” which was recorded by Diana Ross.

Recently the team was responsible for “You Can’t Turn Me Off” by High Energy on Gordy Records. Altogether Sawyer and McLeod have written 13 tunes for Jobete, 11 of which have been recorded or released in the past six months.

Viewlex’s New Name: Electro Sound Group

NEW YORK — Viewlex, Inc., a major independent record presser, has changed its name to Electro Sound Group, Inc.

In addition, the company’s common stock was reverse split, one for five, during a recent stockholders’ meeting. As a result, Electro Sounds’ common stock outstanding has been reduced from 4,118,512 shares to 823,700 shares.

The company’s pressing facilities include Goldisc Recordings in Long Island, N.Y., Monarch Record Manufacturers in Los Angeles, and Allentown Pressing Plant in Allentown, Pa.

RCA Int. Signs Butterfly

LOS ANGELES — Butterfly Records has signed a long-term licensing agreement with RCA Records of Canada, Ltd.

Heavy promotion will begin immediately by RCA/Canada on THP Orchestra’s “Two Hot For Love” and “Je T’Alme” LP by Saint Tropes, which is currently #99 on the Cash Box R&B LP chart.

RCA will also distribute all Butterfly products to date.

Pickwick Headquarters Moved To New Site

NEW YORK — Pickwick International has moved its corporate headquarters to a new Minneapolis location. The new address is 7500 Excelsior Boulevard, Minneapolis, Minnesota 55425.

Don Ho’s Father Dies

LOS ANGELES — James Ho, father of Hawaiian singer Don Ho, succumbed to cancer at the age of 70, following a long illness. He is survived by his wife, Honey, two daughters and three sons. Memorial services were held at Hawaiian Memorial Park, Kaneohe, Hawaii.

Capitol Issues 11 Albums On Jan. 11

LOS ANGELES — The magic number for Capitol Records is 11 as the company schedules its first release for 1978. Capitol will release 11 new albums Jan. 11, including the new album by Merle Haggard & The Strangers, “Eleven Winners.”


Texas Firm Files Suit Over Music Copyright

NEW YORK — TM Productions, a Dallas-based broadcast services firm, has filed a copyright infringement lawsuit against an ex-TM employee and one of his partners. The suit, which also charges unlawful competition, states that the defendants copied a TM work called “The Winning Score” and represented it as their own.

According to the suit, the two men, Otis Conner Jr., who used to work for TM, and Kevin Gavin, whomake up Gavin/Conner Productions Inc., “wrote, arranged, produced and recorded material copied from (TM’s) musical composition.”

In addition to the suit filed in U.S. District Court for the Northern District of Texas, TM is also seeking $1.5 million in damages in a separate action in Dallas County District Court. Defendants in that case are Gavin/Conner Productions Inc. and Gavin/Conner Productions Ltd.

The local case goes further in stating that the defendants “utilized misappropriated copyrights, intellectual properties, music compositions, ID’s, jingles, sales techniques, and corporate opportunities.”

White Tour Planned

LOS ANGELES — Barry White will make his first extensive tour of the United States early next year. White will be accompanied by Love Unlimited and the Love Unlimited Orchestra through such cities as New York, Chicago, Detroit, Washington, D.C. and Pittsburgh.

The 20th Century-Fox recording artist’s current album, “Barry White Sings For Someone You Love,” is approaching double platinum.
Back in gear for '89

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**Bette Midler & The Harlettes**

The ROXY, L.A. — Bette Midler is a unique singer-comedienne. Who else could make you laugh at a Sophie Tucker joke? Open—ended and at her own pace, her evening engagement at the ROXY was a feisty, two-tiered romp. Dressed in skin-tight black satin knickers, high heels and a loose-fitting blouse which exposed her lace corset. Miss M was hot stuff. She enjoyed herself and the audience loved her. On a set that evoked scenes of singing and gags, Bette commanded the audience’s attention with her rare ability to make whatever she does appear to be her own. The quintessential performer, Bette transformed the drab into the stunning and the chatty into an effective and entertaining Midler persona in an elaborate gown and take. Her coy sneer will suddenly adopt affection. In the midst of baiting, scatological humor, she will suddenly applaud. The audience seems to have been seduced. Just when the laughs begin to echo, she moves into a song. And as she proved by her ability to charm and captivate the audience, Bette has the ability to improvise. She molds herself around the audience.

A recurrent theme of the evening was as at the L.A. lifestyle. With her incalculable way, we accept as truth that “L.A. is the land of second chances.” One expects, “250 square miles of Ripley’s Believe It Or Not.” Her quick shooting satires tumbled out breathlessly as she placed the stage of the “Empty Bed Blues” was delivered in her exciting, raunchy, sensitive style. “La Vie En Rose” became her tribute to Edith Piaf. Bette even managed a moving version of a song by the Carpenters. In a breathy version of a line that Bette once projected, “I’m trying to be tasteful but it doesn’t come easy.” But what was more than apparent throughout the evening that Bette is superbly engaging.

The Harlettes (Sharon Redd, Ula Hedwig and Charlotte Crosby) opened the show. Dressed to sleaze and balled in gaudy red light, the Carpenters’ look, Bette’s Harlettes knocked. Their debut album is expected shortly. The seven-man band which backed both the Harlettes and Bette was tight and to the point. The Harlettes’ choreography, designed to swoon the jammed audience was a hip shaking, a natural complement to their brassy, showroom sound. Sharing leads and joining on choruses, their repertoire was a medley of greatest hits. After Bette’s grand entrance, the Harlettes returned to the stage to backup her antics and sing.

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**Steve Martin & John Sebastian**

ANAHIE CONVENTION CENTER

Concerts of the 1960s and current concert tour. Steve Martin returned to his native Orange County and greeted with spiritual affection the audience as a “local boy makes good.”

Filling into the 9,000-seat arena (the largest venue on tour with substantial audience) was the most delicious people wearing arrows through the head, fake nose and glasses sets, bunny ears, and balding wigs.

Martin’s arrival on stage was preceded by a 10-minute short film, featuring Steve as an absent-minded water. He pours water all over his shirt. When it runs down his face he takes a soak in a soaked tablecloth, places an onion in the hand of the man who ordered a “burger, hold the cheese” last night, and before he hands out menus to save time.

When he came on stage, he was greeted with a thunderous ovation by those waiting to hear many of his now-classic routines. The show consisted mostly of well-known bits, but included some material too.

Even though many of his sight gags are familiar, they are still effective — in particular, the way he wiggles across the stage as if he were a bowl of jello in human form and his continual altercation with the microphones throughout the show. The only familiarity problem Martin ran into was during some of the material off his album, when members of the audience shouted out punchlines before Martin got to them. But he rebuked graciously, telling “Let’s go kill—l—him.” He also received a standing ovation for his interpretation of “Grandmother’s Song” when he pointed toward the punchline officer and sang about being “tasteless, rude and offensive.”

Martin’s most important comedy tool is the fiddle. He fiddles in a rollicking spirit of “Shinin’ Star.” “On Your Face.” “Saturday Night.” “Can’t Hide Love.” “Imagine” and others. Martin is the most visible, including some material from their latest album. Worth noting additionally was a lengthy, explosive instrumental which highlighted the horn section as well as the bassist Verdine White who showcased his talents in seeming defiance of gravitation. “All A’All,” the tight performing unit was a definite crowd pleaser making their exit to “Get Away,” with each member entering the illustration and subsequent appearance on stage dressed as roadies. “Ser- pentine Fire” was performed as an encore.

Deniece Williams displayed a consider- able Adams in the second of her performance which lasted about 45 minutes. Her polished vocals were particularly outstanding on “That’s What Friends Are For.” “Free” and “My Love’s All For You.” The environment however, was not conducive to her performance expected. The audience appeared to be more appreciative, enhancing her performance to a greater degree.

The seven-man band which comprised The Pocket’s included material from their current Columbia album “Come Go With Us.” The group dispensed with soft rock but lacked the luster of an experienced tour band. Their material has good potential and is designed to elevate the group to a highly refined state.

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**Supersax**

DONTE’S, L.A. — It was a special occasion for Supersax — the announcement of their fourth album, “Chasin’ The Bird,” on the German-based MPS label (distributed here by Capitol). And it was a special evening as well for the audience, touched by the likcick spirit of Charlie Parker, ubiquitous in this outstanding southland jazz spot.

Indeed, Bird Lives! In the uncompro- mising sound of this nine-man bebop machine. The concept is based on treating Parker’s solos as compositions in their own right, arranging for each section. The result is a project that has yielded remarkably well, especially some early predictions that it was a novelty and would possibly not have a future. As Carl Flory has said, “How can you ever run out of material when you’re dealing with a man like Bird? Speaking of Flory, he is the consummate leader — articulate, assertive, entertaining, short, a born showman, with a clever sense of timing and a brio that is vivid and often powerful. McFishy "lives," with a valuable sensitivity to melody in his own writing. As a lyricist, she can be described as an author of ballads, a quality which was evident in “You Can Live With A Straight Face,” a song from her new Chrysalis album.

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**Four Tops**

Rory Block

BOTTOM LINE, NYC — Few singing groups can claim the glorious past of The Four Tops. Their career has been mixed in the memories of anyone who ever listened to radio in the 1960s. In the presence of the late great James A. Brown, Jimmy R. Williams, Renaldo Benson and Levi Stubbs, Jr., are working at establishing themselves as an act recording new music, represented by their most recent LP for ABC Records. The Show Must Go On. This performance gave them the opportunity to showcase material from that album, highlighted by the energetic title cut.

The Four Tops’ approach to live perfor- mance, however, is not strictly geared toward selling their own records, which sets them apart from most of the artists that play the Tops their career, an energetic fusion of music and dance. Their energies are devoted to entertainment of the moment, for audiences of a wide age spread. This is why their set included cover tunes for Baby & Fakir, Johnny Petter, and other artists. Saturday night eaters and drinkers want to hear some hits. The playful rabbity of their audience participation schtick, also seemed to be aimed at an audience that might not include many regulars.

If this slick kind of show is not what Bot- tom Line audiences are accustomed to hearing, it didn’t seem to hurt this evening. They for the most part resisted the long-winded, “L.A. Loving” and “Sugar Pie Honey Bunch” cer- tainly were instrumental in firing up this crowd, but the Tops didn’t go overboard milking their own oldies to score a few extra points.

Rating: A+
Congratulates Its Award Winning Artists...

KC and The Sunshine Band
- Pop Singles—Top Group of the Year (#2)
- Pop Singles—R&B Group Crossover (#1)
- R&B Singles—Top Group of the Year (#4)
- Pop Albums—R&B Group Crossover (#1)
- R&B Albums—Top Groups of the Year
- Pop Albums—Top Groups of the Year

Dorothy Moore
- Pop Singles—R&B Female Crossover (#5)
- R&B Singles—Top Female Vocalist (#5)
- Pop Albums—Top Female Vocalists

Peter Brown
- R&B Singles—Top Male Vocalist (#7)
- Pop Albums—Top Male Vocalists

Special Delivery
- R&B Singles—Top New Group of the Year (#7)
- R&B Singles—Top Groups of the Year

Controllers
- R&B Singles—Top New Group of the Year (#8)
- R&B Singles—Top Groups of the Year

Ritchie Family
- R&B Singles—Top Disco Crossover Groups
- R&B Albums—Top Disco Crossover Artists

Facts of Life
- R&B Singles—Top Groups of the Year

Latimore
- R&B Singles—Top Male Vocalists

T-Connection
- R&B Singles—Top Disco Crossover Group (#4)
- R&B Singles—Top New Group of the Year (#10)
- R&B Singles—Top Groups of the Year

and the Outstanding Achievements of KC and The Sunshine Band

T. K. Productions, Inc.
495 S. E. 10th Court, Hialeah, Florida 33010 (305) 888-1685
A BEVY OF CHRISTMAS CHEER — The staff of WLKO-FM in New York, under congratulated Bev Eban of ELO on the success of the group's latest LP, "Out of The Blues," which features top-name general manager and vice president of WLKO: Bev. Roxy Myzals, music director, and Greg Kimmelman, east coast representative for Jet Records, don't have a national promotion staff, so we had to add people. Rush noted that having promotion reps in each of these local major markets will allow for more contact with radio and, after promotion coordination between the label and Phonodisc branch managers and the station's general manager, four support and in-store displays. At the time next year, "we'll have more people, so we can pinpoint our concentration from the major markets to the secondary markets on a national basis."

Another recent Capricorn change is the establishment of a national hotline for all personnel. The New York Times — Arnie Handwerger of Fantasy, and his wife, Joan, are the parents of a "Starving Baby Boy," Ian Richard Handwerger. A self-declared "rock & roll junkie," he will not be noted for an ear for rhythm, according to the woman. Disc jockey Dick Van Dyke "was a wreck," said colleague Norm Gardner. WBCK, the Brooklyn College radio station, has signed a contract to air a series of concerts "Live From Max's Kansas City." Series kicked off last week with Alex Chilton, drummer, and the Cramps. Bennet and Jonathan Schwartz will ring in the New Year on WNEW-AM. WBNC is soliciting its listeners' choices for best song and best album of 1977, and will air the choices in order, without commercials, on New Year's Eve. Holiday singles may not create much action on the charts (Cash Box, December 24), but some promotion people contend that it is not necessary from lack of sales, but from the failure of stations to report them. ARBS released last week show KHJ in Los Angeles dropping to 3.5 and 100 taking a drop to 2.1, while KRTF-FM picked up the slack, moving from 2.4 to 3.4. In New York, WBNC moved up a bit, as did WPXJ, 97 and WBLS. Plu and 99X dropped off. WBAC remains a solid Number One. The New York stations showing gains have all spent heavily on television advertising and promotion over the past few months. WBBC PD Bob Pittman suggested that his major task is not to turn things around the very first shot, but rather to show steady increases over the next three or four books. "Casablanca's Christmas gifts (Santa Claus' robe and a pair of Santa's boxing gloves) may be purchased at the station's latest store to join the Burbkitt/Abrams 'Superstars' fold. WSNJ-FM, soon to be WPVJ, has also been added to the Superstars roster. A lot of local promotion reps are taking the vacations this week, in some cases because this is the only chance they have all year."

Speakers Named For Radio Confab

Los Angeles — The Second Annual Southeast Secondary Radio Conference will be held February 3 and 4, in Birmingham, Alabama. The two-day conference, sponsored by Arkansas Radio and Trade, and record representatives. Application forms are available from Planning Committee Chairmen Ron Young and Tony Musculo (Anti-Musico Promotions, L.A.), Bob Baron (WAXY, Huntsville, Ala.), Reggie Blackwell (WOLF, Orlando, Fla.), Joel Denver (XEM, Miami, Fla.), Jan Jeffries (WJW, Cleveland, Ohio), Scott Shampoon (Arlo, L.A.), Bruce Stevens (WBBO, Augusta, Ga.), Charlie Walker (MCA, Nashville, Tenn.), Joe T. Wink (WLW, Montgomery, Ala.), and Tom White (Roundsville/JB105, Orlando, Fla.). Topics discussed include careers, AOR, Small Market operation, Programming, and a combined Radio and Record Meeting.

Promotion In Motion

AHI THE MUSIC DIRECTOR — Once upon a time, says Lenny Kaye of WBBM AM and FM in Chicago, the name of "music director" was a major. The MD was the person who scored radio comedies and dramas, edited music, prepared sound effects, and did it all. Today, says the 31-year radio veteran, "What does it take to be a music director? The term is a misnomer. The music director today is someone who listens to (a promotion) man plugging a record, but, if it's a hit, he decides to play it. Does he take one ounce of musical knowledge or talent to do that?" Kaye suggests that a music director ought to be someone who knows music, preferably a musician. He notes that anyone who can differentiate between the quality of two recordings of a Vivaldi work, for example, might be too musically sophisticated for a radio job in the first place.

In all fairness, however, it should be noted that the term "music director" today means different things at different stations. At certain "progressive," "progressive" stations with expansive playlists, the MD might be the only staffer with the knowledge to put it all in perspective for the jocks, or for the program director, who is likely more concerned with research and market shares. At other stations, the MD job may describe acting as a mere buffer between the PD and the promotion man. The change in the functions of the music director, Kaye laments, is but one symptom of radio's problems. However, rather than sounding the death knell, Kaye says that contemporary radio is just "not fully utilizing the role it has been given by the FCC," mainly to entertain. Whereas once that meant a host of innovative shows that served as both the American public's eyes and ears, today it often means one engineer, an automated voice track, and a handful of records devoid of personality.

Kaye, incidentally, is one of the nation's few remaining "platter turners," in addition to his other duties with the two radio outlets and the affiliated TV station. The platter turner, a concept that has almost disappeared KBM has the job of simply taking the LP off the shelf and putting it on the turntable. Because of the local FCC rules with the AFM's national contract, KBM has not been phased out of Chicago. However, says Kaye, this will certainly be the last generation of platter turners.

How A LITTLE CAPRICORN GROWS — The hiring of 11 new "area promotion managers" to cover local markets throughout the country will allow Capricorn Records to better "control our own destiny," according to promotion vp Phil Gura. "In the near future," he said, "it's going to be a whole lot of fun."

A HAPPY NEW YEAR GREETINGS TO ALL! Congratulations to Dee Alexander who is the new operations manager at WBBM, Miami. Dee moved to her new job from WEDR across town. Jay Lawrence replaces Gine Klawan in the 5:30-10:00 slot at WNEW in New York on January 9. Day comes to the Big Apple from KLAC in Los Angeles. Earle Ball is now the new PD at WLIR in Long Island. Earle comes from WPKN in Bridgeport. Denis McNamee is the new program director at WLIR. He was the music director there.

Terry Fox has been named creative director at KMEL in San Francisco. WNEW has reported a number of staff changes including Howard Stern to PD, Barbara Malm to news director, and S. Levenson & Wally Solinger will handle commercial production. Judge Carson is now doing afternoon news at KMET in Los Angeles. She comes over from Kiiis, C.D. Jaco is the new director at WXRT in Chicago. He succeeds Linda Brill.

Congratulations to Dick Bartley and Lee DeYoung who were recently named program director and music director respectively, at KGWS in Grand Junction. Jon Shew has been named director of programming at KRKR in Sacramento.

COSBY COVERS LONG ISLAND — Capitol recording artist Bill Cosby performed selections from his latest album "Disco Bill" recently at the Calderone Theatre in Long Island. Pictured backstage (l-r) are: Ira Derfer, district manager for Capitol, Doreen D'Aragostino, publicity director for Capitol, Alan Goldstein, branch manager for the Plaids, WPLI; Gertie Katzman, national MOR promotion coordinator for Capitol; Bill Cosby, Bruce Sterling, New York promotion manager for Capitol, and Maureen O'Connor, east coast press coordinator for Capitol.

WNEW To Play Worldwide Songs

New York — WNEW-AM (Metromedia) will play international foreign language hits regularly within its pop format, starting January 1. The New York adult contemporary station will reportedly be the first American station to program foreign hits. Previously, foreign language records were programmed exclusively on special ethnic-oriented programming segments at non-primary stations with rare exceptions. Bob Jones, host of "Millen's Matinee" on WNEW-AM, has been chosen by the station to do this job. Jones believes that American youths who traveled throughout the world in the mid-1960s and early 1970s have settled back into mainstream family lives. Having been exposed to international cultures for extended periods of time, they have become potential buyers of new music, marketing of foreign language product.

ARTIST MANAGERS ARE SPEAKERS AT ATLANTA SEMINAR

NEW YORK — The Atlanta chapter of the National Academy of Recording Arts and Sciences, in conjunction with the Corporation's Music/Recording Department of Georgia State University, will hold a seminar on the management of recording artists on November 28 at the Admiral Benbow Inn. The seminar, which will be open to the public, will feature a panel of record company executives, lawyers, artists and managers. Confirmed participants include Michael Abramson, director of artist development and national sales promotion for RCA; Anne Geller, manager of the Atlanta Rhythm Section; Charlie Wooten, executive vice president and general counsel of the Atlanta Braves; Al Hedges, president of the Paragon Agency; attorney Joel Katz; and Bruce Blackmon of the Natural History Group, Inc.

The registration fee is $5. Additional information can be obtained through Ann Wood of Georgia State University at (404) 656-3464.

FOX PLANNING MERGER WITH ASPEN SKI CORP.

Los Angeles — 20th Century-Fox Film Corporation has agreed with the holders of approximately 40 percent of Aspen Skiing Corporation's outstanding shares to form a merger between Aspen and a Fox subsidiary to be formed for purposes of the merger. The merger would provide that each Aspen share, upon consummation of the merger, would at the election of the holder have the right to receive either a cash payment of $26 per share or a share of Fox Convertible Preferred Stock. Each share of preferred stock would be convertible into one share of Fox common stock, which would have a $3 annual cumulative dividend and would be redeemable at $40 five years following issuance. The merger would be subject to necessary corporate, shareholder and regulatory approvals.

Aspen Skiing Corporation operates four major ski areas in Colorado: Aspen Mountain, Buttermilk, Snowmass and the Aspen area and the Breckenridge ski area in Breckenridge, Colorado. Aspen owns a 50 percent interest in Fortress Mountain in Canada and an interest in a major Spanish resort, Baqueura-Beret in Northern Spain.

In a separate action, Fox chairman of the board Dennis Stanfill also announced that Fox had decided to cause its wholly-owned subsidiary, 20th Century-Fox International Corporation, to redeem its 5 percent Guaranteed Sinking Fund Debentures, at a redemption rate of 102.5 percent, plus interest accrued, issued in the Eurodollar market in 1968. The debentures are convertible into Fox common stock at $26 per share. The principal amount of debentures outstanding is $26,134,000.

STARR TRACK RENEWED

Los Angeles — The Warner Lambert firm has renewed its sponsorship of the Star Track network for 1978. Star Track is a 90 second rock music news and personality interlude for AM radio stations. It is aimed specifically at the 12-34 age group and for all contemporary format stations.
THANK YOU FOR ANOTHER FINE YEAR.

HELEN REDDY
## Most Added Records

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>This Week</th>
<th>To Date</th>
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<tr>
<td>DESIREE</td>
<td>NEIL DIAMOND</td>
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</tr>
<tr>
<td>(THEME FROM) CLOSER ENCOUNTERS</td>
<td>JOHN WILLIAMS</td>
<td>13%</td>
<td>21%</td>
</tr>
<tr>
<td>SOMETIMES WHEN WE TOUCH</td>
<td>DAN HILL</td>
<td>12%</td>
<td>66%</td>
</tr>
<tr>
<td>DANCE, DANCE, DANCE</td>
<td>CHIC</td>
<td>9%</td>
<td>56%</td>
</tr>
<tr>
<td>JUST THE WAY YOU ARE</td>
<td>BILLY JOEL</td>
<td>8%</td>
<td>86%</td>
</tr>
<tr>
<td>HAPPY ANNIVERSARY</td>
<td>LITTLE RIVER BAND</td>
<td>7%</td>
<td>11%</td>
</tr>
<tr>
<td>NATIVE NEW YORKER</td>
<td>ODYSSEY</td>
<td>6%</td>
<td>40%</td>
</tr>
<tr>
<td>(THEME FROM) CLOSER ENCOUNTERS</td>
<td>MECO</td>
<td>6%</td>
<td>12%</td>
</tr>
<tr>
<td>FFUN</td>
<td>CON FUN SHUN</td>
<td>6%</td>
<td>33%</td>
</tr>
<tr>
<td>EMOTION</td>
<td>SAMANTHA SANG</td>
<td>6%</td>
<td>73%</td>
</tr>
<tr>
<td>(LOVE IS) THICKER THAN WATER</td>
<td>ANDY GIBB</td>
<td>6%</td>
<td>72%</td>
</tr>
<tr>
<td>LAY DOWN SALLY</td>
<td>ERIC CLAPTON</td>
<td>6%</td>
<td>6%</td>
</tr>
<tr>
<td>COME SAIL AWAY</td>
<td>STYX</td>
<td>5%</td>
<td>84%</td>
</tr>
<tr>
<td>WE ARE THE CHAMPIONS</td>
<td>QUEEN</td>
<td>5%</td>
<td>100%</td>
</tr>
<tr>
<td>RUNAROUND SUE</td>
<td>LEIF GARRETT</td>
<td>5%</td>
<td>73%</td>
</tr>
<tr>
<td>WHAT'S YOUR NAME</td>
<td>LYNNRD SKYNYRD</td>
<td>5%</td>
<td>38%</td>
</tr>
<tr>
<td>I LOVE YOU</td>
<td>DONNA SUMMER</td>
<td>5%</td>
<td>36%</td>
</tr>
<tr>
<td>THUNDER ISLAND</td>
<td>JAY FERGUSON</td>
<td>5%</td>
<td>19%</td>
</tr>
</tbody>
</table>

## Stations Adding This Week

- WFIL, WRKO, KIOA, WKY, KDWB, KEEL, WIFI, Q102, KING, WMAK, KLEO, WAKY.
- WPSC, WRKO, WCAO, KIOA, WAPE, KIMN, WIFI, KTAC, WVBF.
- WPSC, Q94, WOKY, WMET, KBEQ, WMAK, WAKY.
- WHBO, WMPS, KIMN, WMET, KTLK, KLEO, KCBO.
- Q94, WGCL, KBEQ, WKLO, KSTP, KCBO.
- WCAO, WPEZ, KMET, KIOA, WIFI.
- CKLW, Q94, 13Q, 96X, WAPE.
- WPSC, WXQI, KFRC, WLAC, KNDE.
- KJU, WOW, WDRQ, KSTP, Y100.
- WHBO, WDRQ, 96X, KCBO, WUBF.
- WQXI, WLAC, WPEZ, WBQB, Z93.
- KJU, KLWL, WHBQ, KDWB.
- KLIF, KTAC, WKY, KPAM.
- WQXI, WPEZ, KTLK, KCBO.
- WDRC, KING, Q102, KPAM.
- WDRQ, WING, WZUJ, KCBO.
- WQXI, WBQB, 13Q, KKKK.

## Radio Active Singles

5. **SHORT PEOPLE** | RANDY NEWMAN | WARNER BROS. | KFRC 10-5, WKBW 15-11, WOKY 22-18, KEEL ex-19, WPEZ 26-20, WCAO 19-12, WHBO 21-14, Q102 22-17, 96X 20-12, Y100 13-8, WZUJ 17-12, Z93 8-3, WMAR 7-3, WKBW 16-12, KELS 16-4, KBLQ 8-3, WING 32-27, KPM 15-10, WOW 17-11, WKLJ 18-14, KJU 14-3, WAPE 25-9.  

## Secondary Radio Active

- **TURN TO STONE** | ELO | UNITED ARTISTS | Jumps: WMFJ 29-24, WARE 36-32, B100 32-25, WQXI ex-33.
Friends and Strangers.

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

On Blue Note Records.

A division of United Artists Records.
RCA RECORDS
CONGRATULATES
THEIR 1977
CASH BOX POLL
WINNERS

Daryl Hall and John Oates
Elvis Presley
Ronnie Milsap
Waylon Jennings
Dolly Parton
The Memphis Horns
Whispers
John Denver
Pure Prairie League
Holst: The Planets (Tomita)
Pauchelble: Kanon
Gershwin: Porgy and Bess (Houston Grand Opera)
Caruso — A Legendary Performer
Horowitz: Concerts 75/76
Ronnie Sessions
Dotsy
Jim Ed Brown/H. Cornelius
Floyd Cramer
Bobby and Jeanne Bare
Dave and Sugar
Danny Davis
Chet Atkins
Tom T. Hall

We're Proud Of The Company We Keep

RCA Records
Large Retail Chains Expand In '77 With New Super Stores

(continued from page 12)

Aaside from the proliferation of superstores, specialty record chains continued
to garner the lion’s share of manufacturer
attention. This was evidenced by the num-
ber of top-selling artists that executives
who attended and helped finance retail con-
ventions in 1977. Observers believe there
will be even greater emphasis on these as
these major chains celebrate massive sales
growth, and attempt to retain the "family"
attitudes that existed when they were
smaller.

Sales Up

Nearly every chain had something to
celebrate, reporting high sales and earn-
ings during the past year.

For example, the highlight of the 1977
Record Bar Convention in Hilton Head,
South Carolina was the presentation of
the firm’s financial figures and five-year
dollar projections. Record Bar’s $29 million
sales in 1977 represented a 30% increase
over 1976, and the chain has projected about
15% annual increases in five years. Record
Bar hopes to reach $86 million in gross
volume. The company’s 1977 earn-
ings were up 100% (Cash Box, August 27).

Aside from the above figures, the most
independent (Pickwick’s)可愛い
superstores, a number of independent
chains reported impressive growth.

For example, Goody’s improved
its volume of $29 million in five years, and
profits reached $86 million. Only
percent of retail sales went to
supermarkets in the first half of 1977
in the Southeast.

The story was continued
by the more...
### Regional Album Action

#### Northeast
- 1. "SATURDAY NIGHT FEVER"  
- 2. AEROSMITH  
- 3. JACKSON BROWNE  
- 4. PAUL SIMON  
- 5. DONNA SUMMER  
- 6. "CLOSE ENCOUNTERS"  
- 7. DOLLY PARTON  
- 8. JONI MITCHELL  
- 9. STEVIE WONDER  
- 10. HIGH INERGY

#### Baltimore/Washington
- 1. AESMITH  
- 2. SEX PISTOLS  
- 3. NATALIE COLE  
- 4. PARLIAMENT  
- 5. WAR  
- 6. BAR-KAYS  
- 7. TRAFFIC  
- 8. STORY OF STAR WARS  
- 9. DONNA SUMMER  
- 10. DOLLY PARTON

#### Southeast
- 1. PAUL SIMON  
- 2. AEROSMITH  
- 3. "SATURDAY NIGHT FEVER"  
- 4. GEORGE DUKES  
- 5. "SATURDAY NIGHT FEVER"  
- 6. AEROSMITH  
- 7. "STAR WARS"  
- 8. DONNA SUMMER  
- 9. DOLLY PARTON  
- 10. ELVIS (MOODY BLUE)

#### South Central
- 1. AEROSMITH  
- 2. ERIC CLAPTON  
- 3. JONI MITCHELL  
- 4. ROD STEWART  
- 5. "SATURDAY NIGHT FEVER"  
- 6. JOHN DENVER  
- 7. "CLOSE ENCOUNTERS"  
- 8. STORY OF STAR WARS  
- 9. SANTA ESMEERALDA  
- 10. LEROY GOMEZ

#### Midwest
- 1. AEROSMITH  
- 2. "SATURDAY NIGHT FEVER"  
- 3. JACKSON BROWNE  
- 4. PAUL SIMON  
- 5. JONI MITCHELL  
- 6. WAR  
- 7. STORY OF STAR WARS  
- 8. GEORGE DUKE  
- 9. PARLIAMENT  
- 10. NATALIE COLE

### Top Ten Account Reports

#### Richman Brothers — Phila.
- 1. ELVIS COSTELLO  
- 2. JERRY LEE LEWIS  
- 3. BARRY GLOVER  
- 4. BOSS MAN  
- 5. GEORGE DUKE  
- 6. RAY CHARLES  
- 7. KISS  
- 8. JONI MITCHELL  
- 9. BOZ SCAGGS  
- 10. LYNYRD SKYNYRD

#### Tower — Sacramento
- 1. BOZ SCAGGS  
- 2. NEL DIAMOND  
- 3. ROD STUART  
- 4. "SATURDAY NIGHT FEVER"  
- 5. "SATURDAY NIGHT FEVER"  
- 6. "SATURDAY NIGHT FEVER"  
- 7. FLEETWOOD MAC  
- 8. "SATURDAY NIGHT FEVER"  
- 9. "CLOSE ENCOUNTERS"  
- 10. "SATURDAY NIGHT FEVER"

#### Record World — Times Square
- 1. BING CROSBY (XMAS)  
- 2. ELVIS (XMAS)  
- 3. PAUL SIMON  
- 4. AEROSMITH  
- 5. ROD STEWART  
- 6. "CLOSE ENCOUNTERS"  
- 7. "STAR WARS"  
- 8. "SATURDAY NIGHT FEVER"  
- 9. "SATURDAY NIGHT FEVER"  
- 10. "SATURDAY NIGHT FEVER"

#### Record Shack — Atlanta
- 1. BOZ SCAGGS  
- 2. ROD STEWART  
- 3. "SATURDAY NIGHT FEVER"  
- 4. "SATURDAY NIGHT FEVER"  
- 5. "SATURDAY NIGHT FEVER"  
- 6. "SATURDAY NIGHT FEVER"  
- 7. "SATURDAY NIGHT FEVER"  
- 8. "SATURDAY NIGHT FEVER"  
- 9. "SATURDAY NIGHT FEVER"  
- 10. "SATURDAY NIGHT FEVER"

### National Breakouts

#### West/Northwest
- 1. JACKSON BROWNE  
- 2. AEROSMITH  
- 3. "SATURDAY NIGHT FEVER"  
- 4. BOSS MAN  
- 5. "CLOSE ENCOUNTERS"  
- 6. DOLLY PARTON  
- 7. "STAR WARS"  
- 8. "SATURDAY NIGHT FEVER"  
- 9. "SATURDAY NIGHT FEVER"  
- 10. ELVIS (MOODY BLUE)

#### Denver/Phoenix
- 1. AEROSMITH  
- 2. PAUL SIMON  
- 3. JACKSON BROWNE  
- 4. JONI MITCHELL  
- 5. "SATURDAY NIGHT FEVER"  
- 6. "SATURDAY NIGHT FEVER"  
- 7. "SATURDAY NIGHT FEVER"  
- 8. "SATURDAY NIGHT FEVER"  
- 9. "SATURDAY NIGHT FEVER"  
- 10. "SATURDAY NIGHT FEVER"

#### North Central
- 1. BING CROSBY (XMAS)  
- 2. ELVIS (XMAS)  
- 3. PAUL SIMON  
- 4. AEROSMITH  
- 5. ROD STEWART  
- 6. "SATURDAY NIGHT FEVER"  
- 7. "SATURDAY NIGHT FEVER"  
- 8. "SATURDAY NIGHT FEVER"  
- 9. "SATURDAY NIGHT FEVER"  
- 10. "SATURDAY NIGHT FEVER"

### Top Ten Reports

#### Music Millennium — Portland
- 1. JIMMY SWAGGERS  
- 2. ERIC CLAPTON  
- 3. "SATURDAY NIGHT FEVER"  
- 4. PAUL SIMON  
- 5. "CLOSE ENCOUNTERS"  
- 6. WAR  
- 7. "SATURDAY NIGHT FEVER"  
- 8. DOLLY PARTON  
- 9. "SATURDAY NIGHT FEVER"  
- 10. "SATURDAY NIGHT FEVER"

#### Record Theatre — Cleveland
- 1. QUEEN  
- 2. BOSS MAN  
- 3. BOSS MAN  
- 4. "CLOSE ENCOUNTERS"  
- 5. "SATURDAY NIGHT FEVER"  
- 6. "SATURDAY NIGHT FEVER"  
- 7. "SATURDAY NIGHT FEVER"  
- 8. "SATURDAY NIGHT FEVER"  
- 9. "SATURDAY NIGHT FEVER"  
- 10. "SATURDAY NIGHT FEVER"

#### Sound Warehouse — Dallas
- 1. "SATURDAY NIGHT FEVER"  
- 2. "SATURDAY NIGHT FEVER"  
- 3. "SATURDAY NIGHT FEVER"  
- 4. "SATURDAY NIGHT FEVER"  
- 5. "SATURDAY NIGHT FEVER"  
- 6. "SATURDAY NIGHT FEVER"  
- 7. "SATURDAY NIGHT FEVER"  
- 8. "SATURDAY NIGHT FEVER"  
- 9. "SATURDAY NIGHT FEVER"  
- 10. "SATURDAY NIGHT FEVER"

#### New R.M. — Pittsburgh
- 1. FLEETWOOD MAC  
- 2. "SATURDAY NIGHT FEVER"  
- 3. "SATURDAY NIGHT FEVER"  
- 4. "SATURDAY NIGHT FEVER"  
- 5. "SATURDAY NIGHT FEVER"  
- 6. "SATURDAY NIGHT FEVER"  
- 7. "SATURDAY NIGHT FEVER"  
- 8. "SATURDAY NIGHT FEVER"  
- 9. "SATURDAY NIGHT FEVER"  
- 10. "SATURDAY NIGHT FEVER"

#### V.I.P. — Los Angeles
- 1. BOSS MAN  
- 2. "SATURDAY NIGHT FEVER"  
- 3. "SATURDAY NIGHT FEVER"  
- 4. "SATURDAY NIGHT FEVER"  
- 5. "SATURDAY NIGHT FEVER"  
- 6. "SATURDAY NIGHT FEVER"  
- 7. "SATURDAY NIGHT FEVER"  
- 8. "SATURDAY NIGHT FEVER"  
- 9. "SATURDAY NIGHT FEVER"  
- 10. "SATURDAY NIGHT FEVER"

#### Korvettes — New York
- 1. BOSS MAN  
- 2. "SATURDAY NIGHT FEVER"  
- 3. "SATURDAY NIGHT FEVER"  
- 4. "SATURDAY NIGHT FEVER"  
- 5. "SATURDAY NIGHT FEVER"  
- 6. "SATURDAY NIGHT FEVER"  
- 7. "SATURDAY NIGHT FEVER"  
- 8. "SATURDAY NIGHT FEVER"  
- 9. "SATURDAY NIGHT FEVER"  
- 10. "SATURDAY NIGHT FEVER"

#### Handelman — Detroit
- 1. QUEEN  
- 2. "SATURDAY NIGHT FEVER"  
- 3. "SATURDAY NIGHT FEVER"  
- 4. "SATURDAY NIGHT FEVER"  
- 5. "SATURDAY NIGHT FEVER"  
- 6. "SATURDAY NIGHT FEVER"  
- 7. "SATURDAY NIGHT FEVER"  
- 8. "SATURDAY NIGHT FEVER"  
- 9. "SATURDAY NIGHT FEVER"  
- 10. "SATURDAY NIGHT FEVER"

#### Alta — Phoenix
- 1. QUEEN  
- 2. "SATURDAY NIGHT FEVER"  
- 3. "SATURDAY NIGHT FEVER"  
- 4. "SATURDAY NIGHT FEVER"  
- 5. "SATURDAY NIGHT FEVER"  
- 6. "SATURDAY NIGHT FEVER"  
- 7. "SATURDAY NIGHT FEVER"  
- 8. "SATURDAY NIGHT FEVER"  
- 9. "SATURDAY NIGHT FEVER"  
- 10. "SATURDAY NIGHT FEVER"

#### Wherehouse — Los Angeles
- 1. QUEEN  
- 2. "SATURDAY NIGHT FEVER"  
- 3. "SATURDAY NIGHT FEVER"  
- 4. "SATURDAY NIGHT FEVER"  
- 5. "SATURDAY NIGHT FEVER"  
- 6. "SATURDAY NIGHT FEVER"  
- 7. "SATURDAY NIGHT FEVER"  
- 8. "SATURDAY NIGHT FEVER"  
- 9. "SATURDAY NIGHT FEVER"  
- 10. "SATURDAY NIGHT FEVER"
CASH BOX
YEAR END
AWARD
WINNERS
Top Male Vocalists
1 Peter Frampton
2 Stevie Wonder
3 Steve Miller
4 Barry Manilow
5 Elvis Presley
6 Boz Scaggs
7 Shaun Cassidy
8 Rod Stewart
9 James Taylor
10 Al Stewart
11 Leo Sayer
12 Marvin Gaye
13 Alan Parsons
14 Jackson Browne
15 Cat Stevens
16 Elton John
17 Neil Diamond
18 Bob Seger
19 Jimmy Buffett
20 George Harrison
21 Barry White
22 George Harrison
23 Gordon Lightfoot
24 Bob Welch
25 Ted Nugent
26 Andy Gibb
27 John Denver
28 David Bowie
29 Dan Fogelberg
30 Neil Young
31 Peter Brown
32 Al Green

Top New Male Vocalists
1 Shaun Cassidy
2 Andy Gibb
3 Andrew Gold
4 Stephen Bishop
5 Bob Welch
6 Graham Parker
7 Tom Petty
8 Dean Friedman
9 Leroy Gomez
10 Lenny Williams

Top Female Vocalists
1 Linda Ronstadt
2 Rita Coolidge
3 Donna Summer
4 Olivia Newton-John
5 Barbra Streisand
6 Diana Ross
7 Natalie Cole
8 Debby Boone
9 Crystal Gayle
10 Joni Mitchell
11 Helen Reddy
12 Carly Simon
13 Dorothy Moore
14 Judy Collins
15 Jennifer Warnes
16 Deniece Williams
17 Theima Houston
18 Patti LaBelle
19 Joan Baez
20 Phoebe Snow

Top New Female Vocalists
1 Debby Boone
2 Crystal Gayle
3 Jennifer Warnes
4 Valerie Carter
5 Patti Austin

Top Groups
1 Fleetwood Mac
2 Eagles
3 Commodores
4 Boston
5 Doobie Brothers
6 Kansas
7 Kiss
8 Foreigner
9 Crosby, Stills & Nash
10 Wings
11 Electric Light Orchestra
12 Bee Gees
13 Heart
14 Earth, Wind & Fire
15 Chicago
16 Steely Dan
17 Isley Brothers
18 Brothers Johnson
19 Lynyrd Skynyrd
20 Emotions
21 Jethro Tull
22 Beatles
23 Rolling Stones
24 Yes
25 Queen
26 Foghat
27 Supertramp
28 Emerson Lake & Palmer
29 Led Zeppelin
30 Pink Floyd
31 Heatwave
32 Bob Marley & The Wailers
33 Floaters
34 Atlanta Rhythm Section
35 Pablo Cruise

Top New Groups
1 Foreigner
2 Floaters
3 Brick
4 Pablo Cruise
5 Heatwave
6 Little River Band
7 High Inergy
8 Cheap Trick
9 Crawler
10 Lake
11 Sanford-Townsend Band
12 Pockets
13 Side Effect
14 Kalapana

Marvin Gaye

Pink Floyd

Crystal Gayle
Thanks to All for Making 1977 A “Bandana” Year

Peter Allen
Al Di Meola
Peter Frampton
Gary Wright

Bandana Enterprises, Ltd.
595 Madison Avenue, New York, New York 10022 (212) 758-2122

Dee Anthony—President
Bill Anthony—Vice President
Produced by Jerry Goldstein in association with Lonnie Jordan and Howard Scott for Far Out Productions.
# POP ALBUM AWARDS

## R&B Male Crossover
1. Stevie Wonder
2. Marvin Gaye
3. A.W.B & Ben E. King
4. High Inergy

## R&B Female Crossover
1. Diana Ross
2. Donna Summer
3. Natalie Cole
4. Deniece Williams
5. Thelma Houston

## R&B Group Crossover
1. KC & The Sunshine Band
2. Commodores
3. Earth, Wind & Fire
4. Heatwave
5. Rose Royce
6. Emotions
7. Sylvers
8. Brick
9. The Jacksons
10. Tavares

## Soundtracks
1. A Star Is Born
2. Star Wars
3. Rocky
4. Car Wash
5. Annie
6. New York, New York
7. The Spy Who Loved Me

## Top Comedy Artists
1. Steve Martin
2. Richard Pryor
3. Cheech & Chong
4. George Carlin
5. Lily Tomlin

## Top Mixed Groups
1. Fleetwood Mac
2. Wings
3. Heart
4. Carpenters
5. Captain & Tennille
6. Donny & Marie Osmond
7. Marilyn McCoo & Billy Davis, Jr.
8. Gladys Knight & The Pips
9. Ashford & Simpson
10. Starland Vocal Band

## Group Re-Emergence
1. Atlanta Rhythm Section
2. The Kinks
3. Steely Dan
4. The Jacksons

## Top Instrumentalists
1. Meco
2. Weather Report
3. John Klemmer
4. Ray Ayers Ubiquity
5. Bob James
6. Maynard Ferguson
7. Crusaders
8. Ronnie Laws
9. Jean-Luc Ponty
11. Return To Forever
12. Chuck Mangione
13. Stuff
14. Chick Corea
15. Jean-Michel Jarre
16. Brecker Brothers
17. Tom Scott
18. Ramsey Lewis
19. SaiSoul Orchestra
20. David Mathews

## Top New Duos
1. Robert Gordon With Link Wray
2. Pete Townsend/Ronnie Lane
3. Isaac Hayes & Dionne Warwick
4. Poussette Dart Band
5. Toni Brown & Terri Garthwaite

## Top Duos
1. Captain & Tennille
2. Daryl Hall & John Oates
3. England Dan & John Ford Coley
4. Seals & Crofts
5. Marilyn McCoo & Billy Davis, Jr.
6. Crosby & Nash
7. Brothers Johnson
8. Pete Townsend/Ronnie Lane
9. Carpenters

## Country Female Crossover
1. Crystal Gayle
2. Olivia Newton-John
3. Dolly Parton
4. Linda Ronstadt
5. Emmylou Harris

## Country Male Crossover
1. Elvis Presley
2. Waylon Jennings
3. Kenny Rogers
4. Ronnie Milsap
5. Willie Nelson

## Country Group Crossover
1. Marshall Tucker Band
2. Pure Prairie League
3. Charlie Daniels Band
4. Jerry Jeff Walker

## Female Re-Emergence
1. Janis Ian
2. Rita Coolidge

## Male Re-Emergence
1. Bob Seger
2. Jesse Winchester
3. Ray Charles
4. Johnny Rivers
5. Randy Newman

## Country MOR Artists
1. John Denver
2. Neil Diamond
3. Captain & Tennille
4. Carpenters
5. Engelbert Humperdinck

## Marilyn McCoo/Billy Davis Jr.

## Jerry Jeff Walker

## The Emotions
JET IS POWERED BY:

ELO
ALAN PRICE
ANIMALS
KINGFISH
TRICKSTER
CARL PERKINS
DEL SHANNON

AND MOVING AT THE SPEED OF SOUND

Jet Records
IT WAS A KNOCK-OUT YEAR!

16 GOLD AND PLATINUM CERTIFICATIONS DURING 1977

On Behalf Of All The Artists and Producers...

Thank You For Your Continued Support.
Top Female Vocalists
1 Barbra Streisand
2 Rita Coolidge
3 Debby Boone
4 Carly Simon
5 Thelma Houston
6 Mary MacGregor
7 Natalie Cole
8 Linda Ronstadt
9 Donna Summer
10 Crystal Gayle
11 Jennifer Warnes
12 Helen Reddy
13 Deniece Williams

Top New Female Vocalists
1 Debby Boone
2 Crystal Gayle
3 Mary MacGregor
4 Jennifer Warnes

Female Re-Emergence
1 Rita Coolidge
2 Carly Simon
3 Jackie DeShannon

Top New Duo
1 LeBlanc & Carr
2 Keane Brothers
3 Karen Nelson & Billy T

Top Vocalists
4 Top Female
5 Top Male

Top Female Vocalists
1 Barbra Streisand
2 Rita Coolidge
3 Debby Boone
4 Carly Simon
5 Thelma Houston
6 Mary MacGregor
7 Natalie Cole
8 Linda Ronstadt
9 Donna Summer
10 Crystal Gayle
11 Jennifer Warnes
12 Helen Reddy
13 Deniece Williams

Top Male Vocalists
1 Leo Sayer
2 Barry Manilow
3 Andy Gibb
4 Alan O'Day
5 Shaun Cassidy
6 Stevie Wonder
7 Kenny Nolan
8 Johnny Rivers
9 Stephen Bishop
10 Bob Seger
11 Peter Frampton
12 James Taylor
13 Andrew Gold
14 Al Stewart
15 Glen Campbell
16 David Soul
17 Marvin Gaye
18 Dean Friedman
19 Alice Cooper
20 Peter McCann
21 Jimmy Buffett
22 Paul Nicholas
23 Ronnie Milsap
24 Boz Scaggs
25 Kenny Rogers
26 William Bell
27 B.J. Thomas
28 David Dundas
29 Elvis Presley
30 Joe Tex

Male Re-Emergence
1 Bob Seger
2 B.J. Thomas
3 Joe Tex

Top Vocalists
4 Top Female
5 Top Male

Top Female Vocalists
1 Barbra Streisand
2 Rita Coolidge
3 Debby Boone
4 Carly Simon
5 Thelma Houston
6 Mary MacGregor
7 Natalie Cole
8 Linda Ronstadt
9 Donna Summer
10 Crystal Gayle
11 Jennifer Warnes
12 Helen Reddy
13 Deniece Williams

Top Male Vocalists
1 Leo Sayer
2 Barry Manilow
3 Andy Gibb
4 Alan O'Day
5 Shaun Cassidy
6 Stevie Wonder
7 Kenny Nolan
8 Johnny Rivers
9 Stephen Bishop
10 Bob Seger
11 Peter Frampton
12 James Taylor
13 Andrew Gold
14 Al Stewart
15 Glen Campbell
16 David Soul
17 Marvin Gaye
18 Dean Friedman
19 Alice Cooper
20 Peter McCann
21 Jimmy Buffett
22 Paul Nicholas
23 Ronnie Milsap
24 Boz Scaggs
25 Kenny Rogers
26 William Bell
27 B.J. Thomas
28 David Dundas
29 Elvis Presley
30 Joe Tex

Male Re-Emergence
1 Bob Seger
2 B.J. Thomas
3 Joe Tex
TOP MALE M.O.R. ARTIST POP SINGLES '1
Barry Manilow

TOP MALE VOCALIST POP SINGLES '2
Barry Manilow

TOP MALE VOCALIST POP ALBUM '4
Barry Manilow

Thanks Cash Boy
Barry

Miles Lourie, Personal Manager
UNITED ARTISTS RECORDS

THE WINNERS' CIRCLE.
Brass Construction
Donald Byrd
Bill Conti
Carl Davis Orchestra
Electric Light Orchestra
Enchantment
Crystal Gayle
Walter Jackson
Earl Klugh
Ronnie Laws
New York, New York
Nitty Gritty Dirt Band
Noel Pointer
Rocky
Kenny Rogers
The Spy Who Loved Me
War
Fleetwood Mac

Debby Boone

KC & The Sunshine Band

Janis Ian

Bread

Stevie Wonder

Leo Sayer

Meco

Crystal Gayle

Captain & Tennille

Cash Box/December 31, 197
BMI licensed music took 64% of all the major music business trade paper chart positions during 1977 including such CASHBOX blockbusters as

"I Just Want To Be Your Everything,"
"Dancing Queen,"
"It’s Ecstasy,"
"Luckenbach, Texas,"
"Smokey And The Bandits,"
"Star Wars,"
"Rocky."

What the world expects from the world’s largest music licensing organization.

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

Produced by Gus Dudgeon
Elton John's Greatest Hits Volume II

It contains twelve full-color booklet.

PLATINUM

MCA RECORDS
Atlantic Records was hot. Hot enough to place 57 times in Cash Box’s Year End Awards. We’d like to congratulate our artists, their management and everyone connected with their success. And wish them, and the entire industry, a happy 1978.


ATLANTIC RECORDS AND CUSTOM LABELS

www.americanradiohistory.com
Teamed for the first time with producer Richard Perry, Diana interprets ten songs never before given the Diana Ross treatment! Includes the smash single "Gettin' Ready For Love."
This all new, two-record set was recorded at the Bijou Cafe in Philadelphia in May of 1977. It lives up to the high standards you've come to expect from Grover Washington, Jr.

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

Recorded during their highly successful 1977 summer tour, "LIVE!" is a deluxe two-record set showcasing all the Commodores' greatest hits plus their never before recorded new single "Too Hot Ta Trot"
First the single “You Can't Turn Me Off” exploded nationwide on the POP and R&B charts. Then, presto the album, “Turnin' On.” More of the high energy that has made High Inergy the next female supergroup!

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


©1977 Motown Record Corporation
Playing his particular brand of energized electronic space-funk, Mandre takes today's music and puts it in tomorrow's dimension. His first single "Solar Flight" and his newest single "Keep Tryin'" both tell us that MANDRE has indeed arrived!

"The Devil In Me" is full of the hard-hitting musical excitement that has made Thelma Houston a "singer's singer!" Includes her hot new single "I'm Here Again."
NEW FOR '78

Youthful enthusiasm, soul and versatility in a well balanced mixture of ballads and up-tempo disco selections!

Ten of the best reasons Eddie Kendricks' velvet smooth tenor has captivated audiences around the world.

EDDIE KENDRICKS At His Best

THE FIFTH DIMENSION Star Dancing

Their debut album on Motown is full of the rich harmonies and tight arrangements that have come to mean the "5th Dimension."
Rock 'n roll and Motor City soul combined in ten exciting numbers!

A selection of penetrating hits including "Ain't Too Proud To Beg," "My Girl" and "Walk Away From Love."

Sassy rock 'n roll with energy to spare!
New Massive consumer press buys!

New artists posters!

New multi-product wall unit/mobile!

New radio spots for saturation play!

On Motown Records & Tapes
| 1 | RUMOURS — FLEETWOOD MAC | Warner Bros. |
| 2 | HOTEL CALIFORNIA — EAGLES | Asylum |
| 3 | BOSTON — BOSTON | Epic |
| 4 | SONGS IN THE KEY OF LIFE — STEVIE WONDER | Tamla |
| 5 | FRAMPTON COMES ALIVE — PETER FRAMPTON | A&M |
| 6 | ORIGINAL SOUNDTRACK — STAR WARS | 20th Century |
| 7 | A STAR IS BORN — BARBRA STREISAND | Columbia |
| 8 | COMMODORES — COMMODORES | Motown |
| 9 | FLY LIKE AN EAGLE — STEVE MILLER | Capitol |
| 10 | FOREIGNER — FOREIGNER | Atlantic |
| 11 | I'M IN YOU — PETER FRAMPTON | A&M |
| 12 | WINGS OVER AMERICA — WINGS | Capitol |
| 13 | NIGHT MOVES — BOB SEGER | Capitol |
| 14 | LEFTOVERTUE — KANSAS | Kirshner |
| 15 | CSN — CROSBY, STILLS & NASH | Atlantic |
| 16 | SHAUN CASSIDY — SHAUN CASSIDY | Warner Bros./Curb |
| 17 | BOOK OF DREAMS — STEVE MILLER | Capitol |
| 18 | JT — JAMES TAYLOR | Columbia |
| 19 | GREATEST HITS — LINDA RONSTADT | Asylum |
| 20 | LIVE AT THE PALLADIUM — MARVIN GAYE | Motown |
| 21 | A NEW WORLD RECORD — ELIO & LAURA | Atlantic |
| 22 | THIS ONE'S FOR YOU — BARRY MANILOW | Arista |
| 23 | CAT SCRATCH FEVER — TED NUGENT | Epic |
| 24 | BARRY MANILOW LIVE — BARRY MANILOW | Arista |
| 25 | LITTLE QUEEN — HEART | Portrait |
| 26 | ANIMALS — PINK FLOYD | Columbia |
| 27 | BEST OF THE DOOBIE BROTHERS — Warner Bros. |
| 28 | FLOAT ON — THE FLOATERS | ABC |
| 29 | YEAR OF THE CAT — AL STEWART | Janus |
| 30 | SIMPLE DREAMS — LINDA RONSTADT | Asylum |
| 31 | BEE GEES LIVE — BEE GEES | RSO |
| 32 | STREISAND SUPERMAN — BARBRA STREISAND | Columbia |
| 33 | REJOICE — EMOTIONS | Columbia |
| 34 | MOODY BLUE — ELVIS PRESLEY | RCA |
| 35 | A NIGHT ON THE TOWN — ROD STEWART | Warner Bros. |
| 36 | ROCK A ROLL OVER — KISS | Casablanca |
| 37 | I ROBOT — ALAN PARSONS | Atlantic |
| 38 | ROCKY ORIGINAL SOUNDTRACK — BILL CONTI | United Artists |
| 39 | GO FOR YOUR GUNS — ISLEY BROTHERS | T-Neck |
| 40 | CHICAGO XI — CHICAGO | Columbia |
| 41 | THE PRETENDER — JACKSON BROWNE | Asylum |
| 42 | ANYTIME ANYWHERE — RITA COOLIDGE | A&M |
| 43 | IZITSO — CAT STEVENS | A&M |
| 44 | LOVE GUN — KISS | Casablanca |
| 45 | LIVIN' ON THE FAULT LINE — DOOBIE BROTHERS | Warner Bros. |
| 46 | RIGHT ON TIME — BROTHERS JOHNSON | A&M |
| 47 | UNPREDICTABLE — NANCY COLE | Capitol |
| 48 | GOING FOR THE ONE — YES | Atlantic |
| 49 | AJA — STEELY DAN | ABC |
| 50 | WIND & WITHERING — GENESIS | Atlantic |
| 51 | SONGS FROM THE WOOD — JETHRO TULL | Chrysalis |
| 52 | LIVE AT THE HOLLYWOOD BOWL — THE BEATLES | Capitol |
| 53 | LOVE YOU LIVE — ROLLING STONES | Atlantic |
| 54 | JAMES TAYLOR'S GREATEST HITS — JAMES TAYLOR | Warner Bros. |
| 55 | ROCK & ROLL ALTERNATIVE — ATLANTA RHYTHM SECTION | Polydor |
| 56 | ASK RUFUS — RUFUS/CHAKA KHAN | ABC |
| 57 | SILK DEGREES — BOZ SCAGGS | Columbia |
| 58 | A DAY AT THE RACES — QUEEN | Elektra |
| 59 | HEJIRA — JONI MITCHELL | Asylum |
| 60 | BARRY WHITE SINGS FOR SOMEONE YOU LOVE — BARRY WHITE | 20th Century |
| 61 | EXODUS — BOB MARLEY & THE WAILERS | Island |
| 62 | IN CONCERT — ELVIS PRESLEY | RCA |
| 63 | 1 1/2 — GEORGE HARRISON | Dark Horse |
| 64 | IN FLIGHT — GEORGE BENSON | Warner Bros. |
| 65 | EVEN IN THE QUIETEST MOMENTS — SUPERTRAMP | A&M |
| 66 | WORKS VOLUME II — EMERSON LAKE & PALMER | Atlantic |
| 67 | TEJAS — ZZ TOP | London |
| 68 | GREATEST HITS — EAGLES | Asylum |
| 69 | BLUE MOVES — ELTON JOHN | MCA |
| 70 | CHANGES IN LATITUDES, CHANGES IN ATTITUDES — JIMMY BUFFETT | ABC |
| 71 | GREATEST HITS, VOLUME II — ELTON JOHN | MCA |
| 72 | CAR WASH — ROSE ROYCE | MCA |
| 73 | NEITHER LANDS — DAN FOGELBERG | Epic |
| 74 | SPIRIT — EARTH, WIND & FIRE | Columbia |
| 75 | TOO HOT TO HANDLE — HEATWAVE | Epic |
| 76 | ENDLESS FLIGHT — LEO SAYER | Warner Bros. |
| 77 | STAR WARS & OTHER GALACTIC FUNK — MECO | Millennium |
| 78 | BURNING SKY — BAD COMPANY | Swan Song |
| 79 | FOHAT LIVE — FOHAT | Bearsville |
| 80 | POINT OF KNOW RETURN — KANSAS | Kirshner |
| 81 | LET'S GET SMALL — STEVE MARTIN | Warner Bros. |
| 82 | IN FULL BLOOM — ROSE ROYCE | Warner Bros. |
| 83 | AMERICAN STARS IN BARS — NEIL YOUNG | Reprise |
| 84 | CHICAGO X — CHICAGO | Columbia |
| 85 | TERRAPIN STATION — GRATEFUL DEAD | Arista |
| 86 | STREET SURVIVORS — LYNYRD SKYNYRD | MCA |
| 87 | GREATEST HITS, VOLUME II — JOHN DENVER | RCA |
| 88 | SONG OF JOY — CAPTAIN & TENNILLE | A&M |
| 89 | CAROLINA DREAMS — MARSHALL TUCKER | Capricorn |
| 90 | YOU LIGHT UP MY LIFE — DEBBY BOONE | Warner Bros./Curb |
| 91 | STEVE WINWOOD — STEVE WINWOOD | Island |
| 92 | ONE MORE FROM THE ROAD — LYNYRD SKYNYRD | Atlantic |
| 93 | THE SONG REMAINS THE SAME — LED ZEPPELIN | Atlantic |
| 94 | A PLACE IN THE SUN — PABLO CRUISE | A&M |
| 95 | CHILDREN OF THE WORLD — BEE GEES | RSO |
| 96 | LOW — DAVID BOWIE | RCA |
| 97 | FRENCH KISS — BOB WELCH | Capitol |
| 98 | THE GRAND ILLUSION — STYX | A&M |
| 99 | FLOWING RIVERS — ANDY GIBB | RSO |
| 100 | MOONFLOWER — SANTANA | Columbia |
Warner - Curb Records would like to add its voice to the legions who have made Debby Boone and Shaun Cassidy the most acclaimed new performers of the year. 

Congratulations to Debby and Shaun on their haul of Cash Box awards.

Mike Curb
OLIVIA NEWTON-JOH
SAM / CHANGES / IF NOT FOR YOU / LET ME BE THERE / COME ON
SOMETHING BETTER TO DO / HAVE YOU NEVER BEEN MELLOW
A DREAM C
OLIVIA NEWTON-JOH'S GREATEST HITS
PLATINUM
JONI'S GREATEST HITS
OVER / IF YOU LOVE ME (LET ME KNOW) / I HONESTLY LOVE YOU
/PLESE MR. PLEASE / DON'T STOP BELIEVIN' / LET IT SHINE
OME TRUE

www.americanradiohistory.com
Male Vocalists
1 Mel Tillis
2 Waylon Jennings
3 Merle Haggard
4 Larry Gatlin
5 Eddie Rabbitt
6 Don Williams
7 Charley Pride
8 Mickey Gilley
9 Johnny Duncan
10 Conway Twitty
11 Kenny Rogers
12 Vern Gosdin
13 Vern Gosdin
14 Elvis Presley
15 Ronny Milsap
16 Moe Bandy
17 Johnny Rodriguez
18 Bill Anderson
19 Billy "Crash" Craddock
20 Glen Campbell
21 Tommy Overstreet
22 Rex Allen, Jr.
23 Johnny Paycheck
24 Bobby Borchers
25 Tom T. Hall
26 Gene Watson
27 Freddy Hart
28 Freddy Fender
29 Jerry Reed
30 George Jones
31 Tom Jones
32 Kenny Dale
33 Willie Nelson
34 Ray Price
35 John Wesley Ryles

New Male Vocalists
1 Vern Gosdin
2 Kenny Dale
3 Mel McDaniel
4 Ronnie Sessions
5 Jacky Ward
6 Don King
7 Ronnie McDowell
8 Eddie Middleton
9 Paul Craft
10 Nick Nixon

New Female Vocalists
1 Dolly Parton
2 Tammy Wynette
3 Loretta Lynn
4 June Carter
5 Johnny Cash
6 George Jones
7 Waylon Jennings
8 Merle Haggard
9 Larry Gatlin
10 Eddie Rabbitt

Groups
1 Dave & Sugar
2 Statler Brothers
3 Oak Ridge Boys
4 Dr. Hook

New Groups
1 Shylo
2 Cate Sisters

Crossover Artists
1 Kenny Rogers
2 Crystal Gayle
3 Ronnie Milsap
4 Waylon Jennings
5 Dolly Parton

Instrumental Groups
1 Henhouse Five Plus Two
2 Bill Black Combo

Instrumentalists
1 Floyd Cramer
2 Duane Eddy
3 Charlie McCoy
4 Ace Cannon

Female Vocalists
1 Crystal Gayle
2 Donna Fargo
3 Emmylou Harris
4 Barbara Mandrell
5 Tanya Tucker
6 Loretta Lynn
7 Linda Ronstadt
8 Billy Jo Spears
9 Tammy Wynette
10 Dolly Parton
11 Lynn Anderson
12 Mary Macgregor
13 Barbara Fairchild
14 Margo Smith
15 Mary Kay Place
16 Joni Lee
17 Stella Parton
18 Sammi Smith

Comedian
1 Cledus Maggard
2 Rod Hart

Billie Jo Spears

Dolly Parton

Willie Nelson

Mary Kay Place
TOP DOG IN COUNTRY

Eddy Arnold  Waylon
Chet Atkins  Dickey Lee
Jim Ed Brown  Zella Lehr
Wilma Burgess  Ronnie Milsap
Helen Cornelius  Dolly Parton
Paul Craft  Debbie Peters
Floyd Cramer  Charley Pride
Dave & Sugar  Jerry Reed
Danny Davis &  Jim Reeves
The Nashville  Johnny Russell
Brass  Hank Snow
Dottsy  Gary Stewart
Bill Eldridge  Porter Wagoner
Tom T. Hall  Steve Wariner
Beverly Heckel  Steve Young

www.americanradiohistory.com
## Top New Female Vocalists
1. Deniece Williams
2. Millie Jackson
3. Thelma Houston
4. Grace Jones
5. Phyllis Hyman

## Top Female Vocalists
1. Natalie Cole
2. Deniece Williams
3. Millie Jackson
4. Thelma Houston
5. Diana Ross
6. Patti LaBelle
7. Donna Summer
8. Aretha Franklin
9. Kellee Patterson
10. Grace Jones

## Top Male Vocalists
1. Stevie Wonder
2. Marvin Gaye
3. Barry White
4. Teddy Pendergrass
5. George Benson
6. Johnny Guitar Watson
7. Michael Henderson
8. Eddie Kendricks
9. Lou Rawls
10. David Ruffin

## Top Male Vocalists
1. Teddy Pendergrass
2. Lenny Williams
3. Philipe Wynn
4. Idris Muhammad
5. Jermaine Jackson

## Top New Male Vocalists
1. Stevie Wonder
2. Marvin Gaye
3. Barry White
4. Teddy Pendergrass
5. George Benson
6. Johnny Guitar Watson
7. Michael Henderson
8. Eddie Kendricks
9. Lou Rawls
10. David Ruffin

## Top Groups
1. Rose Royce
2. Commodores
3. Emotions
4. Brick
5. Isley Brothers
6. Rufus With Chaka Khan
7. Brothers Johnson
8. Floaters
9. Earth, Wind & Fire
10. L.T.D.
11. Blackbyrds
12. Bootsy's Rubber Band
13. O'Jays
14. Heatwave
15. Brass Construction
16. Parliament
17. The Jacksons
18. War
19. Dramatics
20. Slave
21. Maze
22. KC & The Sunshine Band
23. Average White Band
24. Bob Marley & The Wailers
25. Odyssey
26. Ohio Players
27. Kool & The Gang
28. Spinners
29. High Inergy
30. Bar-Kays

## Top New Groups
1. Floaters
2. Heatwave
3. Slave
4. Maze
5. Meco
6. Odyssey
7. High Inergy
8. Pockets
9. Philadelphia Int'l All Stars
10. C.J. & Company
11. Brainstorm
12. Enchantment

## Top Duos
1. Brothers Johnson
2. Thelma Houston & Jerry Butler
3. Marilyn McCoo & Billy Davis, Jr
4. Syreeta & G.C. Cameron

## Top Disco Crossover Artists
1. Trammps
2. Brass Construction
3. Thelma Houston
4. C.J. & Company
5. Kool & The Gang
6. Brainstorm
7. Whispers
8. Village People
9. El Coco
10. Salsoul Orchestra
11. Grace Jones
12. Shalmar
13. Patti Brooks & The Simon Orchestra
14. Love & Kisses
15. Ritchie Family
CONGRATULATIONS

WINNERS ALL!
Making great music
And keeping great company
at
PHILADELPHIA INTERNATIONAL RECORDS

JEAN CARN
#6 Top New Female Vocalist (Singles)

TEDDY PENDERGRASS
#1 Top New Male Vocalist (LPs & Singles)
#4 Top Male Vocalist (LPs)
#8 Top Male Vocalist (Singles)

MFSB
#1 Top Instrumentalist (Pop LPs)

PHILADELPHIA INTERNATIONAL ALL-STARS
#9 Top New Group (LPs)

Philadelphia International Records™
309 S. Broad Street — Philadelphia, PA 19107
CROSSOVER

TO R&B

Top Pop To R&B Crossovers
1 Meco — “Star Wars Theme”
2 Steve Miller Band — “Fly Like An Eagle”
3 Andy Gibb — “I Just Want To Be Your Everything”
4 Hot — “Angel In Your Arms”
5 Bee Gees — “Love So Right”
6 Cat Stevens — “Was Dog A Doughnut”
7 Peter Frampton — “Signed, Sealed, Delivered”
8 Leo Sayer — “You Make Me Feel Like Dancing”

Top Disco Crossover Groups
1 Trammps
2 C.J. & Company
3 Whispers
4 T-Connection
5 Shalamar
6 Odyssey
7 Brass Connection
8 Kool & The Gang
9 Moments
10 Loleatta Holloway & The Salsoul Orchestra
11 Wilton Place Street Band
12 Crown Heights Affair
13 Undisputed Truth
14 Ritchie Family
15 Originals
16 Chic
17 Cerrone
18 Double Exposure
19 First Choice
20 Dr. Buzzard & The Original Savannah Band
21 Mass Production
22 Fatback Band
23 Universal Robot Band
24 Fantastic Four
25 Brainstorm

Jazz Crossovers
1 George Benson
2 George Duke
3 War
4 Blackbyrds
5 Gato Barbieri
fact:
the 702 stage monitor
cuts through!

Made for you. The 702 was designed from scratch after a careful analysis of on-stage performance requirements — Shure tested it on stage, and Shure refined it on stage. Here's what we found:

You need . . . Clear, clean sound from your stage monitor without extra bass, and with smooth, high-end dispersion. You must hear yourself . . . above the super-amplified instruments, above the brass.

You want a monitor that cuts through! We've solved the problems, so you hear YOU — no more and no less. Where innovation was necessary, our engineers rose to the challenge. For example, the 702's unique tweeter array with three tweeters mounted in a concave, cross-firing arrangement dramatically increases high-end dispersion. This array eliminates high frequency beaming commonly found with single and double flush-mounted tweeters. This means more freedom of movement for you on stage.

You also get . . .
Super Intelligibility. Shaped response — boosted mid-range, controlled bass rolloff. Lets vocals cut through on stage.
Super Output. 114 dB sound pressure level at four feet (1.2m) with only 50 watts.
Exceptionally Wide Dispersion. 90° horizontal, 110° vertical dispersion for broad stage coverage.
“Roadie” Proof. 1/4” plywood corner protectors, rubber feet. Built to last.
Stage Versatility. Close-up (30°) or long-throw (60°) set up positions. Great for both roomy and confined stage areas.
Portability . . . Looks. All these features in a fine-looking, low profile, and lightweight cabinet.

Shure Brothers Inc., 222 Hartrey Avenue, Evanston, IL 60204, in Canada: A. C. Simmonds & Sons Limited
Manufacturers of high-fidelity components, microphones, sound systems and related circuitry.

It's compatible with voltage — or current — source amplifiers, and is highly efficient. Handles 50 watts continuous at 16 ohms. The Model 702 Monitor is a necessary part of your act. Put it up front and you'll like what you hear.
### Top Duos
1. Marilyn McCoo & Billy Davis, Jr.
2. Ashford & Simpson
3. Thelma Houston & Jerry Butler
4. Syreeta & G.C. Cameron
5. Bo Kirkland & Ruth Davis

### Top New Female Vocalists
1. Deniece Williams
2. Thelma Houston
3. Kellee Patterson
4. Phyllis Hyman
5. Loleatta Holloway
6. Jean Carn
7. Yvonne Elliman
8. Carrie Lucas

### Top Instrumental Singles
1. Memphis Horns
2. Walter Jackson
3. Wilton Place Street Band
4. Quincy Jones
5. Salsoul Orchestra
6. Carl Davis Orchestra
7. Love Unlimited Orchestra
8. Silvetti
9. Ju-Par Universal Orchestra
10. Heart & Soul Orchestra

### Top New Male Vocalists
1. Teddy Pendergrass
2. Philippe Wynne
3. Lenny Williams
4. Eddie Holman
5. Andy Gibb

### Top New Groups
1. Floaters
2. Enchantment
3. Slave
4. High Inergy
5. Heatwave
6. Memphis Horns
7. Special Delivery
8. Controllers
9. Pockets
10. T-Connection
11. Shalamar
12. Odyssey
13. Con Funk Shun
14. C.J. & Company
15. Side Effect

### Top Groups
1. Rose Royce
2. Brick
3. Emotions
4. KC & The Sunshine Band
5. Commodores
6. O'Jays
7. Rufus With Chaka Khan
8. Dramatics
9. Earth, Wind & Fire
10. Floaters
11. Enchantment
12. LTD
13. The Sylvers
14. Slave
15. High Inergy
16. Isley Brothers
17. War
18. Trammps
19. Facts Of Life
20. Brothers Johnson
21. The Jacksons
22. Tavares
23. Manhattans
24. Harold Melvin & The Blue Notes
25. Heatwave
26. Memphis Horns
27. Whispers
28. Special Delivery
29. Controllers
30. T-Connection
JOHNNY GUITAR WATSON
FUNK BEYOND THE CALL OF DUTY
Recommended Direct To Disc Jazz

Bob McConnell And The Boss Brass — Big Band Jazz — Umbrella
Harry James & His Big Band — Comin' From A Good Place — Sheffield Lab
Dave Grusin — Discovered Again — Sheffield Lab
Lee Ritenour — Gentle Thoughts — JVC
Les Brown Goes Direct — Great American Gramophone
The LA Four — Pazane Pour Une Infante Defunte — East Wind
Harry James & His Big Band — The King James Version — Sheffield Lab
Cedar Walton, Clifford Jordan — The Pentagon — East Wind
Joe Sample, Ray Brown & Shelly Manne — The Three — East Wind
Lew Tabackin — Trackin' — RCA

JAZZ AWARD WINNERS

Top Soloists
1 George Benson
2 Grover Washington
3 Ronnie Laws
4 John Klemmer
5 Al DiMeola
6 Al Jarreau
7 Jean-Luc Ponty
8 Stanley Turrentine
9 Chuck Mangione
10 Chick Corea
11 Maynard Ferguson
12 Gato Barbieri
13 Keith Jarrett
14 Earl Klugh
15 Bob James

Top Vocalists
1 George Benson
2 Al Jarreau
3 Flora Purim
4 Earl Klugh
5 Brothers Johnson

Top Duos
1 George Benson & Joe Farrell
2 Billy Cobham & George Duke
3 Larry Cornell & Carlos Mouzon
4 Gary Burton & Eberhard Weber

Top New Groups
1 Caldera
2 VSOP
3 Passport
4 Seawind
5 Brand X

Top Groups
1 Roy Ayers Ubiquity
2 Weather Report
3 Crusaders
4 Stuff
5 Brothers Johnson
6 Blackbyrds
7 VSOP
8 Return To Forever
9 War
10 Brecker Brothers

Jazz Crossover To R&B
1 Brothers Johnson
2 Blackbyrds
3 George Benson
4 Roy Ayers
5 George Duke
6 Stanley Turrentine
7 Al Jarreau
8 Earl Klugh
9 Caldera
10 Steve Khan

Top New Artists
1 Al Jarreau
2 Al DiMeola
3 Lenny White
4 Eric Gale
5 Patrice Rushen
6 Noel Pointer
7 Jean-Michel Jarre
8 Teruo Nakamura
9 Pat Metheny
10 Steve Khan
TOP JAZZ ALBUMS

1977

1 Heavy Weather — Weather Report — Columbia
2 In Flight — George Benson — Warner Bros.
3 Free As The Wind — Crusaders — ABC
4 Breezin' — George Benson — Warner Bros.
5 Secret Places — Grover Washington, Jr. — Kudu
6 Friends & Strangers — Ronnie Laws — Blue Note
7 Lifestyle (Living & Loving) — John Klemmer — ABC
8 Elegant Gypsy — Al DiMeola — Columbia
9 Look To The Rainbow — Al Jarreau — Warner Bros.
10 Lifeline — Roy Ayers Ubiquity — Polydor
11 Imaginary Voyage — Jean Luc-Ponty — Atlantic
13 Right On Time — Brothers Johnson — A&M
14 Main Squeeze — Chuck Mangione — A&M
15 My Spanish Heart — Chick Corea — Polydor
16 Vibrations — Roy Ayers Ubiquity — Polydor
17 Conquistador — Maynard Ferguson — Columbia
18 Caliente! — Gato Barbieri — A&M
19 Staircase — Keith Jarrett — ECM
20 V.S.O.P. — Herbie Hancock — Columbia
21 Finger Paintings — Earl Klugh — Blue Note
22 Music Magic — Return To Forever — Columbia
23 Bob James Four — CTI
24 Barefoot Ballet — John Klemmer — ABC
25 Roots — Quincy Jones — A&M
26 Renaissance — Lonnie Liston Smith & The Cosmic Echoes — RCA
27 Platinum Jazz — War — UA
28 Blow It Out — Tom Scott — Ode/Epic
29 School Days — Stanley Clarke — Nemperor
30 Unfinished Business — Blackbyrds — Fantasy
31 The Man With The Sad Face — Stanley Turrentine — Fantasy
32 Nightwings — Stanley Turrentine — Fantasy
33 Enigmatic Ocean — Jean Luc-Ponty — Atlantic
34 Love Notes — Ramsey Lewis — Columbia
35 I Heard That — Quincy Jones — A&M
36 Ginseng Woman — Eric Gale — Columbia
37 Caricatures — Donald Byrd — Blue Note
38 From Me To You — George Duke — Epic
39 Oxygene — Jean Michel Jarre — Polydor
40 Live! Lonnie Liston Smith — RCA
January 1977

THE LAWYERS NEVER LOSE — Legal stories dominated the headlines in the first month of 1977, opening issues that would take months to resolve, and closing some cases that had been lingering for years.

Heart, whose debut album on the independent Mushroom label had sold over two million units, filed suit in Los Angeles Superior Court to leave the label. The suit was based on contractual obligations that came into question when their producer, Mike Flicker, left Mushroom. General manager Sheldon Siegel promised a fight to the finish — Frankie Crocker, program director of New York’s WBLU-FM, was found guilty on a perjury charge relating to his testimony before a grand jury investigating payola. The conviction would later be overturned...

WEBB-AM in Washington, D.C., owned by James Brown, was in danger of being closed down by the FCC.

February 1977

BY THE MILLIONS — Superstar signings continued to be the buzz of February, as conversations were occupied with the Rolling Stones. On the international front, revealed that the Sex Pistols were paid a settlement of 50,000 pounds, in addition to their original advance of 30,000, by EMI Records, in exchange for breaking their recording contract. The record company wanted nothing to do with the band after December incidents which included the Pistols' use of "obscenities" on British TV...

Carlos Santana planned a double bill with Tito Puente, a gesture which affirmed his Latin roots. "Jesus Christ, Superstar," authors Webber and Rice returned with "Evita." A live Beatles album, made from tapes recorded in Hamburg in 1962, was released for release in Europe.

CONDOLENCES — Bluesman Freddie King died in Dallas.

2/15 — Phoebe Snow

ed Private Stock shortly afterward, to take high-level positions with Midland International Records... Jackson Gage was named senior vice president at CBS Records... Pye Records, Ltd., of England ceased funding ATV/Pye Records in the U.S., pending a re-organization of the American label. Marvin Schlacter of Pye left to form Prelude Records... Lennie Pelte replaced Steve Popovich as vice president of A&R for Epic Records... Al Bell, ex-Stax, formed I.C.A. Records...

ININK — Joe Walsh signed with Elektra/Asylum as a solo artist... Chrysalis made official the signings of The Babys and Split Enza... Ray Manzarek’s side band, Nite City, was signed by 20th Century Records... ABC Records signed The Big Wha-Koo and Shotgun... Capital signed Maze... Paulette McWilliams signed with Fantasy... After 10 years with the label,

Polydor seemed to have the inside track, with more and more inflated reports of multi-million dollar deals filtering in every day. By the end of the month, however, the Stones’ contract with EMI International was sealed. The future of U.S. and Canadian distribution of Rolling Stones Records, which was originally established with Atlantic, remain uncertain. James Taylor was signed to Columbia Records, amidst rumors of a $4 million offer. The signing was revealed during CBS Records’ annual convention in London, where the signings of Bobby Goldsboro to Epic, and Mick Taylor and Bob James to Columbia, were also made official.

BY THE THOUSANDS — The Irv Biegel/Jimmy Lenner label, distributed through Casablanca, was christened Millennium.

FURTHER SHUFFLES — Hi Records ended its distribution agreement with Lon...
1 FOR ALL AND ALL FOR 1

TOP 100 LP'S OF THE YEAR
#1 Rumours — Fleetwood Mac

TOP SINGLES
#1 "You Light Up My Life" — Debby Boone

JAZZ AWARDS
#1 Top Soloist — George Benson
#1 Top Vocalist — George Benson
#1 Top New Artist — Al Jarreau
#1 Top Duo — George Benson & Joe Farrell

R&B ALBUM AWARDS
#1 Top Group — Rose Royce

R&B SINGLES AWARDS
#1 Top Group — Rose Royce
#1 Top Mixed Group — Rose Royce
#1 Jazz Crossover — George Benson

POP ALBUM AWARDS
#1 Top Group — Fleetwood Mac
#1 Top New Male Vocalist — Shaun Cassidy
#1 Top New Female Vocalist — Debby Boone
#1 Top Comedy Artist — Steve Martin
#1 Top Mixed Group — Fleetwood Mac

POP SINGLES
#1 Top Male Vocalist — Leo Sayer
#1 Top New Male Vocalist — Shaun Cassidy
#1 Top New Female Vocalist — Debby Boone
#1 Top Group — Fleetwood Mac
#1 Mixed Group — Fleetwood Mac
#1 MOR Group — Fleetwood Mac

COUNTRY SINGLES AWARDS
#1 Recitation — Donna Fargo
East Coastings/Points West: 1977 In Review

(continued from page 92)

Private Stock Records, renewing their association with Larry Uttal ... Buddha entered a straight distribution agreement with RCA ... Flo & Eddie were released from their Columbia recording contract ... Playboy became a CBS Associated label ... Big Tree signed Hot ... The Addriss Brothers signed a recording agreement with Buddha ... Don Kirshner diversified into the children's TV show arena with "The Kids From C.A.P.E.R."

ROUGH STUFF - The Heart situation became more complicated as Mushroom Records was awarded the master tapes of the "Magazine" album. The Seattle court urged Mushroom and Portrait/CBS, Heart's new label, to try to cooperate on release ... Jose Feliciano sued RCA for fraud and breach of contract, alleging that new product was sold to cutout dealers, while his advances were not paid ... Johnny Rivers sued UA Records, also over cutouts ... Rough Diamond, Maze and The

3/12 - John Denver
Wonder's "Songs In The Key Of Life" for Album of the Year; to Bruce Johnston's "I Write The Songs" for Song of the Year; and to Starland Vocal Band for Best New Artist.

STONES DON'T ROLL - The Rolling Stones and Rolling Stones Records resigned with Atlantic Records for the United States and Canada ... Keith Richard's legal problems were compounded when he was arrested in Canada for possession of heroin. The trouble started when his girlfriend was stopped with drugs at the border as the Stones arrived in Canada for a live recording session at club El Mocambo, which was used to complete the double album "Love You Live."

MORE BAD NEWS - Sara Dylan sued Bob for divorce ... Charles Allen Martin, drummer with Bob Seger's Silver Bullet Band, was seriously injured in an auto accident days before some crucial dates in the most important tour in their career. Jaime

4/16 - Marshall Tucker Band
promoted to senior vice-president of promotion for Atlantic Records and Michael Kiebler joined Atlantic as a senior vice-president. Jules Malamud resigned as president of NARM after 16 years and Bess Myersen was named to the board of directors of Warner Communications Inc. At Polydor Records, Harry Anger was promoted to vice-president and director of marketing, while Stan Bly joined the company as vice-president and national director of promotion ... In the field of broad-casting, major developments included FCC chairman Richard Willey's announcement that he would step down in June, and Michael Spears joined KJH in Los Angeles as operations manager, succeeding Charlie Van Dyke, the station's program director.

LEGAL ACTION - Significant among the countless lawsuits constantly in progress, Rod McKuen's $60 million class action suit against RCA Records was dis...

(continued on page 98)
Exclusively On Capital Records And Tapes
East Coastings/Points West: 1977 In Review

(continued from page 94)

missed by a U.S. district court judge... A federal grand jury looking into alleged antitrust activities of the record industry began hearing testimony in Los Angeles. The Wall Street Journal reported that the grand jury was investigating price fixing, focusing on "marketing and sales practices of the record industry between 1971 and 1976." A temporary restraining order was granted Chelsea Records against Chrysalis Records over use of the name "Baby" or "The Babys." Chelsea had a Texas group said to have been using the name Baby for several years before Chrysalis group The Babys came along... And Allen Klein was indicted by a federal grand jury for evasion of $126,000 in federal income taxes.

SINGLE SUCCESS — Manufacturers surveyed by Cash Box said despite its declining unit sales in recent years, the single record is indispensable as a promotional tool... ABC Record and Tape

SPECIAL APPOINTMENTS — Richard G. Davis, who has been vice president of A&M Records, was named president of the company by David Geffen. Davis, who has been with A&M since 1966, was named to the post by CEO Leona Stone.

6/23 — Johnny Guitar Watson
Sales gave up its leased record department in New York/New Jersey area Gimbel department stores, as only one in a number of department stores phasing out records. F.W. Woolworth chain decided to drop current pop albums from almost 100 of its stores, and Keystone and Revco drugstore chains announced plans to substantially reduce or eliminate record departments from their stores. Low profit margins and pilferage usually were cited as contributing factors to the decisions... Heart signed with Portrait Records, and Robert Gordon signed with Private Stock.

SALES UP — Sales of major public companies involved in manufacturing records were $214 million more in 1976 than in 1975 according to an analysis of the companies' annual reports. The majority of that increase, $171 million of it to be exact, came from increases achieved by record divisions of CBS and WCI... The Eagles, whose "Hotel California" was the number one album for four of the five weeks in April on the Cash Box album chart, topped off a concert at Madison Square Garden with a star-studded party at MSG's Penn Plaza Club.

MAY 1977

RETAIL PROMOS — In response to sluggish business at the retail level in May, record retailers throughout the country put much effort into attracting customers into stores. Heavy discounting was often the method used, with retailers in several areas dropping below the $3 mark for $3.98 list LPs. One Cleveland store advertised the Eagles' "Hotel California" (before it went to $7.96) for $2.98. Philadelphia retailers intensified promotions to the point of price wars, while the new owners of Strawberries in Boston slashed that chain's prices.

Jimmy's Music World continued with expansions both in and out of the New York area. The merger between Pickwick International and American Can Company was okayed by the board of directors of each organization. Price of the transaction was slightly more than $100 million. Cash Box examined the influence record clubs have on sales, showing that in some cases, the clubs can actually take away from sales at the retail level. Also investigated by Cash Box was the difference between marketing methods in the U.S. as compared to the United Kingdom. ABC Records was reviewing its return incentive program originally established by Don England... ABC along with most other manufacturers were gearing up for the summer season with new marketing programs designed specifically for summer... WEA's summer planning convention in Tucson drew more than 100 participants. A&M Records initiated a "spacator" sign in Times Square, which would be seen by an estimated one million people each week.

APPOINTMENTS — Although April probably saw the most shifts in key position, May had a fair share itself. Irwin Steinberg was named as executive vice-president of Polygram Corporation while retaining his position as president of Polygram Record Group... John D. Backe was chosen to succeed William S. Paley as chief executive officer of CBS, Inc., a post Paley held for 49 years. Paley, however, continued as chairman of the board of CBS.

Joseph Cohen became operational head of NARM, taking over responsibilities of Jules Malamud, who exited in April. George Souval filled Cohen's spot as president of NARM... Steve Diener was promoted to president of ABC Records, and Arnie Orleans joined 20th Century Records as senior vice-president of marketing... Ed De Joy was named president of Janus Records.

HOOK-UPS — Russ Regan formed Parachute Records shortly after exiting 20th Century, and took his label to Casablanca Record and FilmWorks for distribution... Rick Taylor's Soultastic label paired with Music Centre) case... Bob Dylan signed with Jerry Weintraub for personal representation... A Cash Box analysis of 10-year industry sales figures indicated those figures were predictive of a comeback for the 45 rpm and 1976 industry revenue of $2.75 billion.

THE BEGINNING OF A RECORD — May 28 was the week Fleetwood Mac's "Rumours" album began what was to be a 26 consecutive week stay at the top of the Cash Box album chart.

THE END OF AN ERA — Goddard Lieberson, president of Columbia Records from 1956 to 1966 and first president of the CBS Records Group, died May 29 of cancer at the age of 66.

JUNE 1977

Mergers, Shake-UPS and Strikes — Were three words which helped characterize the month of June. The American Can Company/Pickwick In...
To
Jerry Weintraub
and the staff of
Management III.

Happy Holidays
and continued success
in '78.

from
The Moody Blues
and
London Records
East Coastings/Points West: 1977 In Review

JULY 1977

IT IF WASN'T FOR BAD LUCK — As the summer days grew better, Led Zeppelin began encountering difficulties on the southern leg of its U.S. tour. In Houston, police bore down on the crowd and made 40 drug-related arrests, in a general climate of unruliness that resulted in one half million dollars' damage to the Houston Stadium. In Tampa, an unexpected rainstorm forced the group of the stage after 20 minutes playing time, upsetting fans, whose protests triggered police action. The riot that followed resulted in 125 inquiries, 50 serious enough to warrant hospitalization.

GET THE MUSIC TO THE PEOPLE — A five-month-old concert promotion firm opened a brand new facility in Milwaukee, Wisconsin, and named it the Alpine Valley Music Theater. They immediately began

7/30 — Judy Collins

now record for Sire. Thin Lizzy's Brian Robertson, who had been unable to play guitar due to a finger injury, recovered and rejoined the group... “Music Line” became a service of New York Telephone. OLD PLAYERS, NEW TEAMS — Three artists on Blue Sky Records each put new bands together: Edgar Winter re-formed White Trash with new and old members; Johnny Winter put together a completely new touring ensemble, and Derringer replaced a drummer and a guitarist. Dan Peak left America. Guitarist Michael Schenker of UFO mysteriously disappeared; in Britain it was rumored that he had joined the Moonly Alie Cooper chose a new box constrictor. Lead vocalist John Palumbo left Crack The Sky to perform as a soloist; however, he continued writing material for the band... Jackie Fox left the Runaways...Rupert Holmes signed with Private Stock Records

7/16 — CBS Jazz Artists

booking major acts such as Hall & Oates, Frank Sinatra, Boz Scaggs, Linndie Ronstadt, Chicago, the Eagles and Bob Seger. CBBG's owner Hilly Kristal, whose club continued to increase in popularity as record companies signed many of the acts who had regularly played there, installed an expensive new sound system.

Max's Kansas City, New York's other "punk" and/or "new wave" hangout, also made sound improvements. Meanwhile, rock writer Rodney Bingenheimer planned to make a record with Joan Jett of the Runaways and Phil Spector. "Why not," he quipped, "everybody else has."

As the "Star Wars" album went gold, it was noted that eight legitimate spinoffs 45s had resulted from John Williams' score. Jimmy Buffett signed with Front Line Management. Boston's punk club, The Rat, released its own "Live At The Rat" album.

Two of the groups on that album have been picked up by major labels. Willie "Loco" Alexander, signed to MCA, and DMZ, who

7/2 — Donna Summer

mer president of the Handelman Company, opened the first three stores of his new Music Stop chain in Detroit, with the aid of a SB loan... Sam Goody started a "Buy 'Em and Try 'Em" campaign, guaranteeing certain albums... CB profiled the expanding retail market in Atlanta, and Record Bar opened a supermarket in Virginia. Retailers surveyed said after one year in operation, WEA's centralized return program was costing more money for shipping in all cases except for those who operated near WEA's return warehouse in Richmond, Indiana... The Nitty Gritty Dirt Band returned from American rock band to play in the Soviet Union. Dolly Parton played six SRO shows at New York's Bottom Line... Perry Jones Productions of Los Angeles set up the "Funk Festival," the biggest tour ever involving black artists. George Harrison was granted a divorce from his wife Patt June 9 in England...Happy Birthday.

7/9 / Moody Blues

In June, composer Richard Rodgers turned 75, while composer Paul McCartney turned 35.

MANUFACTURERS — RCA re-issued 16 singles by Elvis Presley in England. All hit the charts... Pacific Records was established by Warner Bros. Music to further the recording careers of its songwriters.

Alan O'Day's "Undercover Angel" was its first hit... Nashville record executives said jukebox sales accounted for 70% to 90% of all single record sales in Nashville. Getting the jump on the soon to come Christmas shortage, 20th Century Records was caught short on the "Star Wars" soundtrack album because of unanticipated mass acceptance... Word Records initiated a marketing campaign to help spread the acceptance of gospel music.

Manhattan Records was created by Leber and Krebs. Bill Denny was named president of NARAS. Frank Jones was re-elected chairman of the board of the Country Music Foundation and Bill Lowery was elected president of the CMF...

7/23 — Rita Coolidge

Goldmark, industry veteran of 35 years, died June 11 at 308 58.

6/16 — Crosby, Stills & Nash

FCC's payola/plugola hearings. The FCC discussed holding the hearings while closed doors in the future... The practice of issuing payola checks to radio stations was examined by Cash Box... Capitol introduced its "Touch Me" tape packaging with extensive promotional campaign. BMI announced its new minimum payment schedule, which increased FM radio and television royalties as of July 1. The organization also presented Citations of Achievement in June to 103 songs, 132 writers and 79 publishers for the most performed songs in BMI's 1976 repertoire. Bruce Springsteen's legal entanglements with his manager Mike Appel were finally resolved, putting Bruce back in the studio with producer Jon Landau for his fourth Columbia LP.

RETAIL ROUNDUP — Jimmy's Music World opened a 10,000 square-foot supermarket in Manhattan. Peaches moved into Seattle and Siebert's bought Atlanta's Franklin Music chain. Lou KIwer, former

6/6 — Marilyn McCoo & Billy Davis Jr.

left 10cc to work on a new electronic instrument/device called the "gizmo," revealing that the first recording during their creation would be a triple boxed set titled "Consequences"... Cheryl Ditcher was signed by Butterfly. Before any official announcements were made, it was revealed that Sire would leave ABC Records for Warner Bros. distribution, while Passport's new distributor would be Arista. Robert Fripp worked on recording sessions with David Bowie and Daryl Hall.

LOSSES — Producer Lou Reizner died...

7/25 — Joan Baez

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A & R, was Barry Grieff took Belkin's way...flict records...made strides to president...an

(continued from page 96)

Cash Box/December 31, 1977

www.americandigitalhistory.com
#1 Top Female Vocalist, Pop Singles.
#1 Female MOR, Pop Singles.

Congratulations from your record company.

www.americanradiohistory.com
moment the city experienced a complete electrical failure... Elvis Presley was shot through the head.; 200 Albums chart were from the Presley catalog than from any other artist's work... 10/1 - The Emotions Fire and KC And The Sunshine Band Rod Stewart signed a new contract with Warner Bros. Records... 9/24 — Kenny Rogers on the west... 9/10 — Stephen Bishop standing ambition when he bought out EMI's 371/2% share in the company... 8/27 — Elvis Presley label's commitment to so-called "new wave" rock... 8/13 — Supertramp Zeppelin fans as the grieving parent immediately left the U.S. to be with his family in England. (News) which occurred the very same week left the group's fans disturbed and confused... 8/20 — Steve Winwood
Brass Goes Gold...

They've done it every time out.
Brass 1 went Gold to Platinum.
Brass 2 went Gold and is still going.
And now with their third effort having just gone
Gold, comes this driving, pumping single, L-O-V-E-U.
From the Gold album **BRASS CONSTRUCTION III**.
Produced by Jeff Lane.
On United Artists **UA** Records and Tapes.
East Coastings/Points West: 1977 In Review

10/22 — Kansas

in New York for promotional reasons. The Stones hosted a party at Trax to promote the “Love You Live” album, while Elton visited a Sam Goody record store for an autograph signing session. It was part of Elton John Week in New York City. In response to the many adds of Linda Ronstadt’s “It’s So Easy,” Elektra/Asylum Records released it as a single, even though her “Blue Bayou” was still bulleting on the charts. It was the first time E/A released two singles from the same album at the same time. Columbia Records signed British rockers Elvis Costello and, in a separate deal, Eddie Money became the first artist brought to the label by Bill Graham’s Wolfgang Productions under terms of a new production agreement. Debby Boone’s “You Light Up My Life” went to number one Oct. 8 after only seven weeks on the Cash Box Top 100 Singles chart. It was the fastest rise to number one of the year.

Ray Charles and his Crossover Records returned via a distribution agreement, to Atlantic Records after 20 years away from the label. Mushroom Records was banned from releasing promotion for ABC Records International’s artist development department.

11/15 — Rose Royce

distribution in several regions. 20th Century Records switched to Progress Distributors in Cincinnati. CBS Records in October hiked its price to subdistributors from $3.84 to $3.96 per $7.96 list LP. Retail accounts were also hit with the price increase, this one from $4.13 to $4.24. Two limited partners in southern California’s Music Plus chain sued the other four in a multi-million dollar suit, listing fraud and sale of stolen records among their charges.

11/12 — Bob Welsh

John LaMonte was indicted on 149 counts of racketeering, wire fraud and copyright infringement in a pirating case involving two and a half million LPs. The National Association of Orchestra Leaders said it was planning legal action to revoke the tax exempt status of the American Federation of Musicians Union. Charles and Diane Schlang and Edward Barsky of Kister marketing abandoned their plan to relist Walitches Music City. Interworld Music bought Aaron Schroeder Music in a

11/26 — Emerson, Lake & Palmer

a tradition each New Year’s Eve. died Nov. 5 of heart and kidney failure at age 75. Steve Wolf, of Wolf & Ramiller concert promoters, died Sept. 21 in what apparently was a burglary attempt of his West Los Angeles home. He was 34.

APPOINTMENTS— John Dolan was named vice president of CBS/Records Group (administration) as one of many executives who assumed new positions in November. Jerry Wexler joined Warner Bros. as a senior vice president and A&R consultant and Robert Kransnow was appointed vice president of talent at WB. Berry Gordy IV was appointed to executive vice president of Motown’s creative division and Suzanne de Passe became vice president of Motown Industries. Stan Bly was named vice president of national promotion at MCA Records and Lenny Beer joined 20th Century Records as national promotion director. Atlantic appointed three new regional album promotion/artistic development directors.

10/8 — The Statler Brothers

GONE? — The Grateful Dead, New Riders Of The Purple Sage and Marshall Tucker Band played to a crowd of 150,000 at Raceway Park in Englishtown, New Jersey.

OCTOBER 1977

BING — The single most significant event in the record industry during October was a sad one. The death of Bing Crosby caught everyone by surprise. Crosby died of a heart attack Oct. 14 outside Madrid, Spain where he had just finished a round of golf. He was 73. An airplane crash less than a week later resulted in the deaths of Lynyrd Skynyrd band members Ronnie Van Zant and Steve and Cassie Gaines. The plane which was carrying the band to the next stop on its concert tour crashed in Mississippi Oct. 20. Two months after Elvis Presley’s death in August nine of his albums were listed on the Cash Box Top 200.

GOING PROMOTING — Two major recording acts — The Rolling Stones and Elton John — made personal appearances...
Windsong


Windsong Records is a label founded on the proposition of breaking new artists. Since its inception a year-and-a-half ago, we've dedicated ourselves to the promise of delivering the truly outstanding talent so vital for the continued growth of our industry. Now in '78, Windsong perpetuates this concept with a broad base of proven acts plus a roster of bright new stars for the future.

Coming Soon Renee Armond
700 Year End East Coastings

ment managers with Steve Leeds in the northwest, Sam Kaiser in the midwest and Mike Prince in the southern region. Veteran jazz producer Bob Thiele signed an agreement with CBS Records' Phonogram/Mercury and Arista Records became the top seller of rock product during November. Arista's entry into the field was "Zombie" Records, while "Dip" was chosen as the name of Island Records. "Dip" was later changed to "Blank" Records.

CLASS SEIZURE — The most significant chart activity in November was Linda Ronstadt's taking over the number one position on the Cash Box Top 200 Albums chart with her "Simple Dreams." Fleetwood Mac's "Rumours" dropped to the number two position, after 26 consecutive weeks in the #1 slot. CBS Records' banned the use of master recordings as tax shelters. Musexpo '77 drew more than 2,000 participants to the annual meeting held in Miami for its third annual meeting. ABC Records about the late Elvis Presley helped spur the sales of two LPs accompanying the special.

SIGNINGS — Samantha Sang signed with Private Stock, Tom Johnston, formerly of the Doobie Bros., signed a solo contract with Warner Bros. and Blogger signed with Mushroom, all in November. Warner Bros. president Mo Ostin took a business trip to Cusco in an attempt to make sure that the business was midst. International Records reported that the pressing plant problem was forcing up record prices. CBS Records, Morton Wax and Associates celebrated their 20th year as communications specialists. Mail order record sales were during 1976 were estimated at nearly $500 million. In the pressing plant problem of pressing plants was forcing up record sales. Many retailers also reported shortages on catalog items. Motown's pressing plant problem was forcing up record prices. CBS Records, Morton Wax and Associates celebrated their 20th year as communications specialists. Mail order record sales were during 1976 were estimated at nearly $500 million.

DECEMBER 1977

PRESSING SITUATION — One of the industry's most perplexing problems in December was that of pressing plants. Most of which were operating on a 40-hour basis in order to keep up with demand. Even at that rate, the plants were forced to go to a quota system. Gabor has filed suit against Integrity (dba Wherewhose), charging that the $3.66 price was below normal cost, and that the $100-store chain was being supplied by distributors at artificially low prices. Wherehouse has also sued Gabor, claiming that his Music Odyssey store sold records below the 6% limit.

In Boston: the appearance of Jimmy's Music World as the temporary operator of the Strawberries chain brought a lowering of sale prices late last spring. Cash Box, May 28.

Detroit: with the opening this year of two Peekars stores and the new seven-store Music Stop chain, saw the onset of regular $2.99 prices. Washington D.C., New Orleans, Philadelphia, Atlanta and Cleveland were just a few other cities where at least one retailer featured sub-$3 prices during the past year. The end of Jimmy's brought many retailers in the country a sigh of relief, but cautioned one, "Jimmy's might not be the last guy to try lowering prices." The low price trend, despite its obvious benefit to the consumer, was one factor that reportedly prompted a federal grand jury investigation in Los Angeles last winter. (Cash Box, March 5).

Retailers in some markets have expressed concern that competitors who feature very low prices might not be paying the same wholesale prices that they are. Or, other retailers suggested that "(higher prices) is a trend that has been struck a blow by the recent gas price increase. The typical retailer dealt with this by raising the cover price on all the old products and showing the new price on the cover. In meetups and some sales increase in sales price, the $9.98 list price was now $9.78. (Cash Box, March 31), 1978.

What is the wholesale price? The price of the record that is sold to the retailer is called the wholesale price. This price is set by the manufacturer and is typically lower than the retail price. The retail price is the price that the consumer actually pays at the store.

Large Retail Chains Expand In '77 With New Super Stores

(lowered from page 42)

Other findings of the Cash Box retail analysis in '77 was a general decrease in consumer LP prices (relative to list) across the country. The most notable was in New York and Los Angeles. In New York, Sam Goody, Koresett, Record Hunter, and other large retailers lowered their prices below $3 (on $6.98 list goods), in direct response to Jimmy's practices. Koresett has continued to sell $6.98 list albums. Retailers that did not follow the trend could not compete with what AmCan was doing. Lower Prices

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In Los Angeles, where state law requires that retailers make at least a 5% profit over wholesale price, prices of $3.66 and below (on $6.98 list) have been common. One small retailer in the area said that they have been forced to go to a quota system. Gabor has filed suit against Integrity (dba Wherewhose), charging that the $3.66 price was below normal cost, and that the $100-store chain was being supplied by distributors at artificially low prices. Wherehouse has also sued Gabor, claiming that his Music Odyssey store sold records below the 6% limit.

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SEASONS GREETINGS TO ALL
THANKS FOR A GREAT YEAR

JERRY WEINTRAUB/MANAGEMENT THREE
Pop Status Of R&B Single Declining As Manufacturers And Top 40 PDs Report Records Losing In Battle For Airplay

(continued from page 9)

R&B music as in the past, partly because the R&B sound has become "more harsh and in their faces.""

"We just keep our ear to the ground and try and give our listeners what they want," says Dale Bates, vice president of national promotion for Fender. "If something is a hit, they are just not music, but the lyrics as well. Cook says, that is turning the WFIL audience off to today's R&B sound. He says that a lot of R&B records was more subtle in the past," Bates says, "and when we test the more blatant records, we find that they do not turn off the radio listeners with the more subtle black national radio stations." Some promotion people said the problem is not that fewer R&B singles are crossing to pop but that fewer R&B records by black artists are crossing. Because an increasing number of white artists are mixing R&B-flavored records, they say, airplay formerly devoted to records by black artists is now split with an increasing number of white R&B acts.

You've got Peter Frampton doing Steven Wonder songs, you've got Rita Coolidge doing R&B," says Carol King, associate director of promotion for ABC's, who gets many R&B records. "They are doing them their way, but still with the funk behind them." Some other research indicates that "some sort of a decline," says Joe Isgr0 of Motown, "but the black artists (doing R&B). The Bee Gees, Stevie Wonder, the Jacksons, I'm not sure it is as it ever was. The alarming decline, and the thing that distresses me most, is with the black artists"

If the Commodores do "Brick House," Isgr0 said, "even though it's number one, it doesn't have the same meaning. Yes, there is no reluctance to play it, but it is not as good. The alarming decline, and the thing that distresses me most, is with the black artists."

Another promotion man illustrated the problem saying, "Look at Shaun Cassidy. He is a resistance to pop because he is white. Michael Jackson did the same record, there would be a lot of stations that wouldn't play the record."

King, of UA, added, "It's a matter of product and production on the record. That's what it boils down to. Even with a great artist like it would normally, before you could definitely tell whether a record was rock, R&B, jazz, or whatever. But it isn't that way anymore." You hear a new group and you don't know whether it's R&B or pop. Pop seems to be crossing over into the R&B field more than pop because they are cutting that way."

Although some white acts are getting R&B airplay and sales because they are doing R&B, another promotion man said the black artists problem is not always solved if they try to make their records more pop-oriented. If the company had just cut a record with a black artist and were running into problems because they tried to make it more acceptable to pop forming R&B. The problem, he said, is that "we may have cut them too while. There are a lot of strings to pull and I am not sure we could be building a strong R&B base on the record."

Creates Problems

Attempts to create a R&B-pop sound can create problems for R&B artists, according to Wendell Bates, national director of R&B marketing for ABC. "There's been a lot of talk about a R&B-pop sound, and to find a way to introduce the audience to the R&B record without losing the black audience in the process," he says. "But I shay away from them too. I don't think they have achieved a strong pop-crossover act like Earth, Wind & Fire, who have been as an example of an R&B group who has met with mixed success in the Columbus market. "Ozzie is a great pop crossover, with a movie behind it but it ended up number two on my entire chart. That is a solid pop crossover, a thing which were big R&B hits, I added the first one which stilled and I haven't touched the other two."

Some promotion people said the problem is not that fewer R&B singles are crossing to pop but that few R&B records by black artists are crossing. Because an increasing number of white artists are mixing R&B-flavored records, they say, airplay formerly devoted to records by black artists is now split with an increasing number of white R&B acts.

MASON MEETS THE MAYOR — Columbia recording artist Dave Mason recently took time off from his tour to participate in a recording at Columbia Recording Studio WZGC. Pictured (l-r) are: Jason Cooper, Mason's manager; Mayor Maynard Jackson; Paul Black, regional promotion manager, southeast, Columbia Records; Mason and Dale O'Brian, music director, WZGC.
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| **GOLD RECORD AWARDS**

**Singles**

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<td>Sorry Seems To Be The Hardest Word</td>
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<td>Mary MacGregor</td>
<td>Turnbowed Ties</td>
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<td>Lou Rawls</td>
<td>Unmaskably Lou</td>
<td>Philadelphia Int'l.</td>
<td>July 5</td>
</tr>
<tr>
<td>Berlin Philharmonic Orchestra/Caravan</td>
<td>Symphony</td>
<td>Gramaphone</td>
<td>July 5</td>
</tr>
<tr>
<td>Ted Nugent</td>
<td>Detroit Rock City</td>
<td>Capitol</td>
<td>July 5</td>
</tr>
<tr>
<td>The O'Jays</td>
<td>Travelin' At The Speed Of Thought</td>
<td>Epic</td>
<td>July 5</td>
</tr>
<tr>
<td>Speedy West</td>
<td>The O'Jays</td>
<td>Capitol</td>
<td>July 5</td>
</tr>
<tr>
<td>Blue Oyster Cult</td>
<td>In The Name Of Love</td>
<td>Columbia</td>
<td>July 15</td>
</tr>
<tr>
<td>Donna Summer</td>
<td>I Remember Yesterday</td>
<td>Capitol</td>
<td>July 15</td>
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<td>Original Soundtrack</td>
<td>Travellin' At The Speed Of Thought</td>
<td>Epic</td>
<td>July 15</td>
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<tr>
<td>The Who</td>
<td>Animals</td>
<td>Columbia</td>
<td>July 15</td>
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<tr>
<td>The Flatlers</td>
<td>The Flatlers</td>
<td>Capitol</td>
<td>July 28</td>
</tr>
<tr>
<td>Waylon Jennings</td>
<td>Are You Ready For The Country</td>
<td>RCA</td>
<td>August 7</td>
</tr>
</tbody>
</table>

(continued on page 110)
Thanks for a wonderful year!

Neil Sedaka
## RIAA Gold & Platinum Awards

### Maze
- **Maze, Featuring Frankie Beverly**
  - **Label:** Capitol
  - **Date:** August 1

### Yes
- **Supertramp**
  - **Label:** Atlantic
  - **Date:** August 2

### Dan Fogelberg
- **Red Rocker**
  - **Label:** CBS/Epic
  - **Date:** August 9

### REO Speedwagon
- **Rollin'**
  - **Label:** CBS/Epic
  - **Date:** August 9

### Shaun Cassidy
- **It's Not Over Yet**
  - **Label:** Warner Bros.
  - **Date:** August 10

### Kenny Rogers
- **A New Life**
  - **Label:** Warner Bros.
  - **Date:** August 10

### Marshall Tucker Band
- **A Man Can Dream**
  - **Label:** Warner Bros.
  - **Date:** August 16

### Bay City Rollers
- **It's A Game**
  - **Label:** Arista
  - **Date:** August 17

### Rita Coolidge
- **At Any Rate**
  - **Label:** A&M
  - **Date:** August 18

### Pablo Cruise
- **A Place In The Sun**
  - **Label:** A&M
  - **Date:** August 25

### Styx
- **Equinox**
  - **Label:** ABC
  - **Date:** August 25

### The J. Geils Band
- **The Morning After**
  - **Label:** A&M
  - **Date:** September 6

### Ozark Mountain Daredevils
- **Simple Things**
  - **Label:** CBS/Epic
  - **Date:** September 12

### Elton John
- **Welcome To My World**
  - **Label:** RCA
  - **Date:** September 19

### Firefall
- **Love Me Like You Do**
  - **Label:** Atlantic
  - **Date:** October 4

### Steely Dan
- **Aja**
  - **Label:** Warner Bros.
  - **Date:** October 4

### Doobie Brothers
- **Listen To The Music**
  - **Label:** Warner Bros.
  - **Date:** October 20

### Chicago
- **Chicago XI**
  - **Label:** Columbia
  - **Date:** October 22

### Daryl Hall & John Oates
- **Odessa**
  - **Label:** Columbia
  - **Date:** October 22

### Linda Ronstadt
- **Simple Dreams**
  - **Label:** Elektra
  - **Date:** October 29

### Kenny Loggins
- **It's Too Late**
  - **Label:** Arista
  - **Date:** October 29

### Carole King
- **I've Got The Music In Me**
  - **Label:** CBS/Epic
  - **Date:** October 29

### Carole King
- **Crazy Love**
  - **Label:** CBS/Epic
  - **Date:** October 29

### pne Young
- **American Stars 'N Bars**
  - **Label:** Warner Bros.
  - **Date:** October 11

### The Doobie Brothers
- **Maisie**
  - **Label:** A&M
  - **Date:** October 14

### Van Morrison
- **Moondance**
  - **Label:** Columbia
  - **Date:** October 14

### Neil Young
- **Harvest**
  - **Label:** Reprise
  - **Date:** November 1

### Styx
- **Farewell To The拉格兰**
  - **Label:** WB
  - **Date:** November 1

### Olivia Newton-John
- **Physical**
  - **Label:** CBS/Epic
  - **Date:** November 10

### Elvin Bishop
- **Elvin Bishop**
  - **Label:** CBS/Epic
  - **Date:** November 10

### John Fogerty
- **Blue Moon**
  - **Label:** MCA
  - **Date:** November 10

### Johnny Cash
- **The Johnny Cash Collection**
  - **Label:** CBS/Epic
  - **Date:** November 10

### The Outlaws
- **Fallin' For You**
  - **Label:** Capitol
  - **Date:** November 17

### Bob Seger
- **Night Moves**
  - **Label:** Capitol
  - **Date:** December 9

###çois Laroie
- **French Kiss**
  - **Label:** Columbia
  - **Date:** December 9

### David Bowie
- **Changes**
  - **Label:** RCA
  - **Date:** December 9

### Andy Gibb
- **Ready For decorate**
  - **Label:** A&M
  - **Date:** December 11

### Aerosmith
- **War Pigs**
  - **Label:** Warner Bros.
  - **Date:** December 13

### Pink Floyd
- **Animals**
  - **Label:** Warner Bros.
  - **Date:** December 13

### Andy Gibb
- **Love You Live**
  - **Label:** RCA
  - **Date:** December 16

### Rod Stewart
- **Sway**
  - **Label:** MCA
  - **Date:** December 16

### Paul Simon
- **Still Crazy After All These Years**
  - **Label:** CBS/Epic
  - **Date:** December 17

### Shaun Cassidy
- **I'd Rather Be Happy**
  - **Label:** MCA
  - **Date:** December 17

### Kenny Rogers
- **Lady**
  - **Label:** Capitol
  - **Date:** December 17

### The Commodores
- **Three Men And A Baby**
  - **Label:** Warner Bros.
  - **Date:** December 19

### PLATINUM RECORD AWARDS

#### Albums
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>DATE</th>
<th>COMPANY</th>
<th>AWARDS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Doug Sahm</strong></td>
<td><strong>Austin</strong></td>
<td>1970</td>
<td>CBS/Epic</td>
<td>Platinum</td>
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<tr>
<td><strong>Neil Young</strong></td>
<td><strong>After The Luv'n</strong></td>
<td>1973</td>
<td>CBS/Epic</td>
<td>Platinum</td>
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<tr>
<td><strong>Elton John</strong></td>
<td><strong>Goodbye Yellow Brick Road</strong></td>
<td>1973</td>
<td>CBS/Epic</td>
<td>Platinum</td>
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<tr>
<td><strong>Roger Daltrey</strong></td>
<td><strong>The Kids Are Alright</strong></td>
<td>1973</td>
<td>CBS/Epic</td>
<td>Platinum</td>
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<tr>
<td><strong>Aretha Franklin</strong></td>
<td><strong>Lady Soul</strong></td>
<td>1973</td>
<td>CBS/Epic</td>
<td>Platinum</td>
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<tr>
<td><strong>Bob Dylan</strong></td>
<td><strong>Nashville Skyline</strong></td>
<td>1973</td>
<td>CBS/Epic</td>
<td>Platinum</td>
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<tr>
<td><strong>Ronnie Milsap</strong></td>
<td><strong>Anytime</strong></td>
<td>1982</td>
<td>CBS/Epic</td>
<td>Platinum</td>
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#### Singles
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<th>AWARDS</th>
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</thead>
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<tr>
<td><strong>George Carlin</strong></td>
<td><strong>I Love You</strong></td>
<td>1982</td>
<td>CBS/Epic</td>
<td>Platinum</td>
</tr>
<tr>
<td><strong>John Lennon</strong></td>
<td><strong>Imagine</strong></td>
<td>1982</td>
<td>CBS/Epic</td>
<td>Platinum</td>
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<tr>
<td><strong>Bruce Springsteen</strong></td>
<td><strong>Born In The USA</strong></td>
<td>1984</td>
<td>CBS/Epic</td>
<td>Platinum</td>
</tr>
</tbody>
</table>

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Published by Cash Box/December 31, 1977

www.americanradiohistory.com
TWO OF OUR FAVORITES ARE AMONG THE CASH BOX POLL WINNERS. TEDDY PENDERGRASS, #1 TOP NEW MALE VOCALIST FOR R&B SINGLES AND THE #1 TOP NEW MALE VOCALIST FOR R&B ALBUMS. AND THE CHARLIE DANIELS BAND, #1 INSTRUMENTAL GROUP FOR COUNTRY ALBUMS. CONGRATULATIONS TO TWO UNCOMMONLY EXCELLENT ARTISTS. CBS RECORDS.
Indy Dists. Have Banner Year Despite Casablanca Exit

(continued from page 10)

We had extremely strong product label presence in our catalogues. After the fall in the first quarter of the year, things just came together one after another. For, we will continue this line and keep up the momentum. We did have our problems in trying to increase the territory he covers in order to survive.

"Transshipping"

Commenting on the accelerating trend toward transshipping in certain areas of the country, he said, "I believe that product should be available in the local market. For me to just deliver great many concet ribs on the map doesn't mean that I'm delivering in the functions of independent distribution, such as promotion inventory (control) and all the things that go along with it. Most of the independent distribution, so I don't concur with the theory of wider geographic coverage.

Singer said profit margins "certainly are narrower than they were before. Casablanca opted for a branch set up. Although, he added, "I don't think the power of the branch if we're not, the company would not survive. We deliver. Not that we don't have the one with me and you can't keep a good record around.

Consolidation

George Moll, the Boston branch manager for distributors, Inc., called 1977 the "best year we had in the five year history of our operations in Boston." He noted that increased competition in the major markets seems to be the basic way things are going. The major reason for consolidation is that you need volume to make money. You can create a greater profit by having a one warehouse and avoiding a complete duplication of effort and cost. And there is no need to have the inventory on the floor in Boston." He noted that the trend in the northeast is toward major companies such as Malvene, New York, and Boston. From there, they service New Jersey and upstate New York (Malverne recently got A&M in Bufallo) and the rest of New England out of one warehouse and one bookkeeping system.

Joe Simone, general manager of Record Distributors, Inc., said a "great many labels are making a decision to not distribute in major markets because putting out a great many labels to cover wider territories."

Simone was one of the first independent distributors to set out on his own, and has established a substantial market share in the major markets.

"Emergence Of A&M Silverman considers the "emergence of A&M as a major label" to be one of the year's most significant developments. "The major labels are also showing a major label," Silverman added. He said that companies like CBS and Warner Bros. have been entering the independent market with new labels to sell via A&M that they didn't have before. At one time, A&M and Aristu were small labels that were purchased by A&M and the rest of independent distributors and so some of the smaller labels we carry will hopefully be the giants of the future. The independent distributors have the ability to sell to independent distributors. I'll hang onto the big guns [I've got new and help the others build up]."

Milt Salzstone, owner of M.S. Distributing Co., noted that, "Business this past year was excellent and I am looking forward to a bright future. Economics dictated that independent distributors follow the trend of branch operations. There are now super-distributors that cover wider territories."

"It is virtually impossible for the independent businessman to sell his products through the traditional catalog method. His requirements are too great. But for the independent labels and distributors who know what they are doing, who are set to start a very good year. Distribution can be a cost for a branch but it has to be a profit center for an independent and by independent distributor. Proper entrepreneurial, the independents can light the branches."

John Marmaduke, president of Schwartz Bros., said, "1977 was our biggest year and I am including in the count the year when we opened a new sales office in Houston. We opened a sales and promo office in Philadelphia and we were hurt when they closed and they didn't turn out to be a success. It took us a few years to gear up again, but this year has nothing been short of sensational."
WE'D LIKE TO THANK CASHBOX FOR PUTTING OUR ARTISTS WHERE THEY BELONG.

#

THE BROTHERS JOHNSON
#1 JAZZ CROSSOVER TO R&B
#1 TOP R&B DUO

CAPTAIN & TENNILLE
#1 TOP DUO - TOP ALBUMS

RITA COOLIDGE
#1 TOP FEMALE
RE-EMERGENCE - POP SINGLES

PETER FRAMPTON
#1 TOP MALE VOCALIST - POP ALBUMS

A&M
R&B 45s Showing Less Pop Potential Two Years Ago
(continued on page 106)

R&B singles appear to be having difficulty getting heard on pop stations. It is not as necessary today that R&B records be heard on Top 40 radio as it was just a few years ago, according to Kevin Fennessey, promotion director at WCAQ in Baltimore.

"R&B music is not just an ethnic art form anymore," Fennessey says, "it's a mass acceptance art form. People looking for that kind of music will seek it out on AOR stations, or on other formats. So it's no longer super-important for it to cross to Top 40 radio."

In years past, Fennessey said, when R&B was popular almost strictly with the black community, it was essential to get Top 40 airplay in order to expose it to a larger audience. Today, however, he says a much wider group listens to and buys R&B records now because R&B has grown into the mass market.

"Top 40 used to be such a great vehicle," Fennessey says, "but with R&B music it's not as necessary."

Fennessey said Top 40 crossover would be necessary with a new type of music. "Let's take punk rock for example. Right now it's not a real factor yet. So first, punk rock will probably be played on AOR stations and then it will cross to Top 40."

Then as punk becomes more accepted, pop crossover will not be as important. Fennessey says, because like R&B music it will have moved beyond any ethnic or cult following into mass acceptance, where its supporters will tend to seek it out.

April/Blackwood Enters Print Field
(continued from page 9)

was licensed to Big Three Music. Frank Music's catalog was formerly handled by Boston Music Co. Rick Smith, vice president of business development for CBS Records Division and acting head of April/Blackwood, commented that the agreement with Bradley was a result of CBS' decision to put April/Blackwood "in the print business itself, and have the control and the power to decide what product we wanted to bring out."

"Nevertheless," Smith added, "we did not want to create an organization to handle sales and distribution, and I think we have found a very capable partner in Bradley Publications to begin making a significant impact on the print business."

"The Fourth King," a book based on a recent NBC-TV children's special, has been scheduled as the first April/Blackwood publication under the new sales and distribution deal with Bradley.

Also slated for matching follow are albums by CBS recording artists, including "Down Two, Then Left," by Boz Scaggs, "The Stranger," by Billy Joel, and "Netherlands" by Dan Fogelberg.

In addition, Smith said he expects to name his replacements as head of April/Blackwood early in 1978.

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Very Special Thanks
From The Floaters to:

ABC Records
JAD Management
FEE Productions
Chart-Bound Productions
Steve Ellis

also all of our wonderful fans around the world and the entire music industry
We Must Believe In Magic.

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

On United Artists Records.
Large Retail Chains Expand In '77 With New Super Stores

(continued from page 104)

counts five months' dating on many new acts, including Libby Titus, Crawler and Fox (Cash Box, August 20). Leases Up

In addition to these major areas of retail concern, Cash Box spotted noteworthy other trends and breaking retail sales stories over the past 12 months. These included:

• Thousands of ABC Record and Tapes leased departments, due in part to a failure to meet sales and profit expectations.
• A move by CBS to increase its national advertising-to-sales ratio, due to increased competition for the consumer's attention.
• A move by the Federal Trade Commission to curtail volume discounts on co-op advertising, which is expected to produce a lengthy legal battle.
• A number of highly-successful "cross merchandising" promotions, including a record/paints promotion at J.P. Snodgrass in Cleveland, and a joint CBS-Dr. Pepper soft drink campaign in St. Louis.
• And two bitter lawsuits, one involving the partners in Music Plus in Los Angeles, and the other producing a $3 million judgment for Frankie Music against ABC Records and former chain owner Al Franklin.

Most Exciting Year

In conclusion, 1977 was probably the most exciting year in record retail history in terms of sheer unit and dollar growth. But for the thousands of small mom and pop stores and one stops across the country, '77 was much the same as the last few years, with higher wholesale prices, tight credit, and high insurance costs all spelling grief.

However, some manufacturers, particularly WEA, with its new black marketing program, have become more cognizant of the little guy, and some industry figures see a future place for the small retailer in the overall scheme of things.

Walter Yetnikoff, president of the CBS Records Group, in his keynote address to NARM '77, summed up the need for "more intelligent use" of all the chains available to boost sales. The record business "tunnel vision" preoccupation with price, said Yetnikoff, is not the answer. Whether you're a small retailer, a giant chain, a one-stop, rack, or indie distributor, he concluded, proper merchandising and promotion can see you through a lot of bad times.

CASABLANCA WELCOMES VICTOR — Casablanca Records execs recently welcomed executives from the Victor Musical Industries to the label's Los Angeles offices. Victor Musical Industries handles distribution for Casablanca in Japan. Pictured (l-r) are: Mr. Honda of Victor; Victor's Country Manager; Saburo Watanabe, president; Maurice Lauther, vice president, international affairs, Casablanca.

'20th Century' Set For Broadway

(continued from page 83)

Company, a music publishing firm, and has recently returned to the stage as a pianist, performing his own compositions with symphony orchestras across the country. The key to selling cast albums, Coleman believes, is for the record companies to create "an area of excitement" around them. He says: "If you beat your company to just kind of accept cast albums like documentaries, Coleman stated, "then there's no way to sell it. They require the same type of investment that a rock group does.

'Lean Years'

The record companies failure to invest promotional dollars in Broadway cast albums, Coleman alleged, was in part responsible for the recent string of lean years in which Broadway musical albums have suffered on the national sales charts. "A few people got into key positions and said, 'Broadway is not for music,'" Coleman commented. "As a result of that, the record companies were not oriented toward Broadway casts.

Columbia's recent acquisition of "20th Century," however, has given Coleman a reason for optimism. "Columbia made us the best offer," Coleman said, and "we're very confident they're going to get behind the album completely.

Coleman described the show, which stars Madeline Kahn, John Cullum, and Imogene Coca, and has a book by Betty Comden, music by Finzi, and lyrics by Comden and Green, as "my version of classic opera." The musical is based on the '30s movie, "20th Century," starring Carol Lombard and John Barrymore.

His next musical, tentatively titled "Atlantic City," will, Coleman said, "be totally pop-oriented. It will, however, have a lot of subject matter — the decay of American cities. CBS, Coleman stated, is currently negotiating for the rights to the original cast album.

There are people who ask me Coleman related, "'is Broadway alive or dead?' That's an idiotic approach. What you're talking about is four walls. If you put something in there that people like, then you may very well have an audience. It's like 20th Century Fox. They were 'dead,' then they got 'Star Wars,' and now they're very much alive.

FCC To Ponder Plugola Charges

(continued from page 10)

judgment in the near future. Whitney said he has been informed that a complaint has been filed, but that under FCC regulations, he could not be told the name of the station complainant. Still, Whitney said, "he was pretty sure of who that person is another local promoter. Frankly, I'd welcome a full hearing (to confront the charges)," Whitney told Cash Box.

Whitney said that his radio stations regularly bring name country artists to town, although lately the costs for many of these artists have risen beyond local means. Whitney said that he has also promoted shows for local Indian tribes.

The Farmington case is similar to last winter's FCC hearings on charges against employees of Washington, D.C. radio station WON, who were involved in a local concert promotion firm. They were accused of not only excessively plugging their own shows on the air, but of accepting pay-rolls by other concert promoters in return for not suppressing airplay of their acts (Cash Box, February 26, 1977).
congratulates their clients on a fantastic 1977 *
...........................wishing them the happiest of
holiday seasons, and an even greater new year.

*combined lp sales in excess of 13 million albums.
The Year In Review: Jazz
by Bob Porter

NEW YORK — 1977 was a year of solid, steady growth for jazz in almost every way. As in 1976, more jazz was recorded, reissued and sold than ever before. The crossover jazz artists who had gained a measure of sales success in the past were able to sustain and improve upon their popularity.

Columbia was definitely the leader of the branch-distributed companies in the jazz field. Among the major stars, CBS had the greatest number, including Weather Report, Bob James, Return To Forever, Herbie Hancock, Al DiMeola, Eric Gale, Tom Scott, Hubert Laws, Freddie Hubbard, Miles Davis, Bobbi Humphrey, George Duke and Maynard Ferguson. Duke and Ferguson should be singled out for achieving new sales levels. Ferguson, with his "Conquistador" album and hit single, "Gonna Fly Now," was the year's biggest breakthrough. In addition, Columbia entered the reissue field with a major campaign featuring many of its greatest hits. The series was largely responsible for the resurgence of Dexter Gordon. With the signing of Woody Shaw and Bill Cosby of Hutchinson, Columbia continued its drive into the realm of acoustic music. And the single most important event was tour-four-fifths of Columbia's Peterman, Freddie Hubbard, Wayne Shorter and Tony Williams joined with Milestone's Ron Carter for the VSOP tour and album. "Denzon On Top" Warner Brothers was buoyed by the continuing success of George Benson, who continued to reign as the most popular and influential jazz artist of 1977. Stu, Al Jarreau, David Sanborn, Pat Martino and Joe Farrell added luster to the roster. Of the other WEA labels, Atlantic was in a transitional period much of the year. Herbie Mann, Narada Michael Walden and Ray Barretto had significant LPs during the year, but it was Jean-Luc Ponty who was the leader and who made a major move in popularity during the year. The Elektra/Asylum jazz program has yet to bear fruit, yet there is considerable promise in this line for the coming year.

Norman Granz and his labels (Pablo and Pablo Live) were the biggest part of the RCA story. Once again Granz went to a festival (Montreux) and emerged with no fewer than 15 LPs. It appears now that Pablo will concentrate on single LPs and studio recordings alike. Pablo Live will be the repository for the concert recordings and multi-record boxes. The Granz labels still have the strongest array of mainstream artists. Other jazz news from RCA was on the downside: The suspension of the excellent Bluebird reissue series, and the departure of the Gryphon group (which included Phil

(continued on page 132)

SHAW SIGNS WITH COLUMBIA — Trumpet player Woody Shaw, who recently toured with Dexter Gordon and has played with McCoy Tyner, Eric Dolphy, and Horace Silver, was recently signed to a contract with Columbia. Pictured at the signing (l-r) are: Dr. George Butler, vice president of jazz A&R for Columbia Records, Michael Cuscuna, producer of Shaw's forthcoming debut album, Shaw; and Bruce Lundvall, president of CBS Records division.

BIRD WITH STRINGS — Charlie Parker — Columbia JC 34832 — List: 7.98

Much of the music on this album should be classed as discoveries rather than reissues since it has not appeared on record before. Private tapes are the source for the music, and it is the standard for most of the album, yet the playing is top notch. Because of the repeated titles and some quality, the historically inclined and Parker fanatics are likely to be the principal audience for this.

BENNY GOODMAN — A LEGENDARY PERFORMER — RCA CPL-1 3470 — Producer: Ethel Gabriel — List: 7.98

"The King of Swing" is represented on this compilation with many of the tunes long associated with him, including "Stompin' At the Savoy," "One O'Clock Jump" and "King Porter Stomp." The sound quality is exceptional considering most of the recordings are 40 or more years old. Of particular interest is "Sing, Sing, Sing." Goodman's eight and half-plus-minute version of the Louis Prima tune. It is a driving arrangement which features the thundering drums of Gene Krupa. Essential to any jazz collection.

WINDOW OF A CHILD — Skidwind — CT7 5007 — Producers: Harvey Mason and Bob Wiltz — List: 7.98

From Hawaii, this pop-flavored septet covers a broad range of musical styles in their second album for CTI. Everyone in the band lends a hand on vocals, but Pauline Wilson's silky tones stand out. These are versatile musicians — they play a variety of instruments with equal grace. The religious bent of the lyrics may be uncomfortable for some, but the music, especially on one instrumental track, "Campanas Del Invienso," is inviting.

JAZZ ALBUM PICKS

ALONE (AGAIN) — Bill Evans — Fantasy F-9542 — Producer: Helen Keane — List: 7.98

Recorded two years ago, "Alone (Again)" is Evans' first solo outing since his Grammy-winning "Alone," in 1970. In his usual elegant, melodic style, the great jazz pianist has come out with an LP of standards, such as "What Kind Of Fool Am I" and "People." The latter is particularly effective, as Evans weaves the melody through his own musical soliloquy. The familiarity increases accessibility, while Evans' finely honed skills discount any possibility of blandness.


The natural attributes of Blue Mitchell (tal sound, natural blues feeling, flair for melody) would make him a prime candidate for a cross over showcase. Alas, portions of the additional material taken some of the glow away. Still there is enough quality playing in the title track and "Mississippi Jump is cut through. The album is cut throughout and should be given another shot in this type of setting.

DIZ AND ROY — Roy Eldridge And Dizzy Gillespie — Verve 2-2524 — List: 8.98

With so much reissue product devoted to departed jazzmen, it is a pleasure to see Verve allocating space to two of the great living trumpet stars. Fireworks abound here ("Limelight Blues" is hard to believe) and the rhythm, which includes the Oscar Peterson Trio with either Buddy Rich or Louis Bellson, is superb. Sweets Edison joins for side four and provides an interesting counter. Superb trumpet.

### JAZZ album picks

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<thead>
<tr>
<th>Record</th>
<th>Label</th>
<th>Producer/Discography</th>
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EMI Chairman Sir John Read Cites Catalog For Low Profits

LONDON — A gloomy catalog of poor results disclosed by EMI chairman Sir John Read to a stockholders' meeting recently caused the entertainment-to-electronics giant to lose nearly 30 million pounds from its market capitalization.

The company also revealed that profits during the first five months of 1977 were well below last year, when EMI's earnings were disappointingly low at $7.5 million pounds. He told the annual general meeting of stockholders that the initial excitement and flurry of big business international has begun: breaking revolutionary brain and body scanner are now at an end. The reversal of its scanner fortunes is attributed to a combination of growing competition in the U.S.A. and a cutback by the American Government in medical spending. There is potential for the development of a domestic market in the wake of the world boycott of the state, but the latter remains the key to its viability, and the stock works options are up higher. American shares were bought by American. Orders from the U.S. are insufficient to enable EMI to earn satisfactory profits. But there is now a 10% down by 50% compared with last year.

EMI's American subsidiary, Capitol Records, turned in uninspiring results for Island Records Signs EMI Licensing Deal

LONDON — Island Records and EMI this week announced the signing of a major licensing agreement, to take effect from January 1. Under the agreement, EMI will be appointed as exclusive distributor in the U.K. and regional promotion of Island product. The move is further afoot in the association that helps strengthen the company's first established during the mid-Sixties.

During the last 18 months, Island Records have phased out their distribution network and have concentrated on restructuring the creative and administrative departments. Thereafter, John Wheatley, the company's chief executive officer, has been succeeded by the appointment of Martin Humphrey as A&R director and Tony Pye as financial director.

EMI To Build Record Dist. Plant In Greece

ATHENS — EMI is to build a new 500,000 square feet plant to manufacture vinyl records and tape distribution center in Athens. The center will be located on land adja-

Canadian Notes

by Kirk LaPointe

CBS Canada's new wave act, The Diodes, are off for a 24-city American tour, beginning Jan. 20. The group's debut album, produced by the Canadian A&R director for CBS. Bob Grier, sold 5,000 copies in Toronto alone. At this moment, he is directing his third movie, with Carlos Bala as main actor.

EMI ACQUIRES OZ

SYDNEY — EMI Records of Australia recently announced the acquisition of OZ Records, an Australian independent label. Stephen Shirminpton, managing director of EMI, said: "This move is a natural continuation of our commitment to the development of Australian artists with international potential. We gain a stable of talented acts including Jo Jo Zep & The Falcons, Stylus, Red Symons and Stiletto, a well established base operation in Melbourne which is generally acknowledged to be the heart of the embryonic rock music in Australia. We also gain the direct services of Glenn Wheatley (Little River Band manager and former principal of OZ Records) in an advisory capacity to assist in securing product releases for present and future signings in the overseas markets."

Summer Gold — GTO Records U.K. recently awarded gold and silver awards to Donna Summer's writer-producers, Giorgio Moroder and Pete Bellotte. Picture: accepting the awards in behalf of Moroder and Bellotte are (l-r) Hansa Records co-director Trudy Meisel and German Hascheke of Oasis, Germany.
A bouquet of thanks to all the artists, producers, managers and agents; to Mo, Joe and Ahmet and their crews; to WEA International's 1500 co-workers around the world; to our dedicated licensees, associates and suppliers for making WEA International's 1977 astonishing growth the success story of the year.
Cash Box International

WEA International Has Best Year With Sales Increase

LOS ANGELES — 1977 has been the best 12 months in the history of WEA International, according to Nesun Eregeun, president of the company. The overall sales in dollars, are 42% ahead of 1976.

"What a year it's been for us," Eregeun said. "Not only have we raised our sales since last year, but we've also raised our own expectations. Not only have the improvements in sales and market share, but the improvements in the marketing efforts, both internal and external, have put us closer to the top of the heap of the world's major record companies.

"Our goal is to stay ahead of the competition, and we've done that," he added.

Sales Drop Reported by Teichiku Records

TOKYO — The total sales for the Teichiku Record Co. during its 62nd-term (Aug. 1976-Aug. 1977) were 9.3 billion yen ($38,700,000), 4.5% down from the previous year.

These results were officially reported at the share-holders meeting held at the head-office in Nara prefecture on Nov. 18, 1977.

The profit before tax was 635 million yen. The net profit after tax has been reported as 336 million yen.

The percentage of Japan's music vis-a-vis international repertoire in the total sales was 73%, 75%. The comparison between record and tape sales was 64% to 36%.

According to the company, the sales decrease from the previous term has been brought on by many reasons, including: 1) difficult economic conditions; 2) difficulties in finding new artists.

Phonodisc Opens Up Mfg. Plant In Japan

TOKYO — The completion ceremony of the Kofu-factory of Phonodisc K.K. of Japan was held on December 6, 1977. Phonodisc K.K. of Japan was established with the joint-investments of Polygram (45%), Phonodisc of France, and Polygram (10%) to manufacture and distribute record and music-tape in March 1976.

Phonodisc, a division of the Polygram group, is established in the countries where Polygram is located. It is the first Phonodisc factory in the Asia-area, is the center of both Japan and East-Asia. The attendants for the ceremony in attendance with a executive manager, president Polydor, Dirk Van Amstel, executive vice president of Polygram-group and about 200 other participants.

Seyyichi Koh said, "The newly established Kofu-factory is the most modern one among the many of Polygram-group with the latest techniques and facilities developed by both Polydor-Japan and the Polygram-group. In addition, this factory has been completed in accordance with the plan in both time and cost."

Dirk Van Amstel said, "With the completion of this factory in Kofu, Phonodisc's entire plan is finished, in addition to records, we expect this factory to become able to produce videocassette in the near future."

The Kofu-factory is capable of manufacturing 1,000,000 records per month.

CTF New Releases Are To Be Distributed By JC TORONTO — The Canadian Talent Library has been granted the upcoming release of a second CTF-produced album by Tom Dunn, to be issued on the United Artists label. Entitled 'Make It Hot,' the album is slated for an early December release date.

The CTF has also begun production work on a collaboration effort between Jackie Rae and Ben McPeek, at Toronto's Eastern Sound Studios. The album, using a 17-piece orchestra, will be engineered by Peter Mann, and CTF's Mal Thompson will be executive producer.

Thompson has announced an arrangement with the Institute of Management, whereby all product issued on the company's own label will be distributed by JC. Amongst the local labels listed by JC Enterprises, a new distribution firm, is Worl Records, whose catalog includes a number of early Canadian Talent Library albums on a special CTF label.

Australian Buy Wings SYDNEY — Australia was the first country in the world to reach gold status for the new Wings double A-side single, "Pull Of Kin- tyre"/"Girl's School." Gold sales were achieved within one week of the single's release.

International Executives On The Move

Bob Buzlak has resigned as U.K. managing director of Ariels Records to return to America to join Irving Azoff and Frontline Management, where he will be president and managing partner of Full Moon Records, and a still-to-be-named management wing.

Frank Brunker has been named product manager at CBS Records U.K., reporting to senior product manager Jerry Turner, and responsible for all aspects of marketing in the CBS, Epic and Associated Labels catalog.

Irwin Green has been named vice-president of the Company, and a graduate manager of the Institute of Marketing, spent a year with EMI Records, which sponsored the final year of his degree, and on graduation became production manager at EMI, followed by management.

Clive Chandler has been named CBS personnel officer for the distribution division, where he will develop employee relations and training functions.

Bazil Tinker has been named management director of Ariels Records in the U.K. in succession to Andrew Lauder, with whom he worked when he joined UA in September 1976.

Rushen, 26, started in the music business in 1969 as tape operator at Advision Studios, and later became the same position at UA, and the same position at UA.

The new post of A&R assistant has gone to Ann Rosebery, who had been secretary to the head of A&R since joining UA in April 1977.

PINT O' BITTERS, PLEASE = EMI Records' managing director Leslie Hill draws the first pint of beer at the opening of the Gramaphone Room Bar at the Dog & Tricorn in London. The Gramaphone Room, opened to mark the centenary of recorded sound, has an unusual selection of historical photographs on permanent loan from EMI's collection. Pictured (l-r) are: Hill, and Alan Hall and Ted Swan of Allied Breweries.

Brazilian News

RIO DE JANEIRO — Tina Charles arrived in Rio de Janeiro last week to do some personal presentations. She is beginning with a TV program in Sao Paulo and upon her return to Rio she will be a guest at the most popular national network TV-Show "Buzina de Chactrinha." During her stay in Rio she is also going to visit some discotheques where her records are a big success.

"The two superstars Milton Nascimento and Chico Buarque are finally together in a single, released this week here by Phonogram Composers and singers, with very important individual careers, this first time they are working in collaboration."

"This represents a special and interesting songs, created some time ago. The opportunity to make this recording appeared during a recording session at Phonogram's 16-channel studio, where both were collaborating, as musicians, on the recording of Francis Hime's album."

Brazilian WEA branch is beginning with the second year of their activities. Aside from the strong international catalog, some local artists are breaking with "The Tramps" is having full houses here in Rio de Janeiro, where they are presenting exciting shows at the Maracana, a 30,000 capacity, of the idea is to transform these shows in a real disco. Some TV appearances are also scheduled.

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Dick Asher, president of CBS international, came into Brazil to supervise the local operations whose main project for 1978 is the construction of a modern pressing plant.
<table>
<thead>
<tr>
<th>Company Name</th>
<th>Country</th>
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<tr>
<td>ANCHOR RECORDS LTD.</td>
<td>Great Britain</td>
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<td>ARIOLA EURODISC BENELUX</td>
<td>Belgium, Netherlands, Luxembourg</td>
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<td>ARIOLA EURODISC GmbH</td>
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<td>CBS RECORDS LTD.</td>
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<td>DISCOLANDIA DUERI &amp; CIA. LTDA.</td>
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<td>DISCOPHON OY AB</td>
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<td>INDUSTRIA DE RADIO Y TELEVISION S.A.</td>
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<td>Canada</td>
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<td>INDUSTRIA Fonográfica Ecuatoriana S.A.</td>
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<td>Electra Grammofon AB</td>
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<td>Gravações Electrênicas S.A.</td>
<td>Brazil</td>
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**MUSIC IS IN ALL PEOPLE EVERYWHERE**

**abc Records International**
France

TOP TEN LPs
1. La Jana De Broadway - Michel Sardou - Treme/RCA
2. Ainsi Soli-ll - Demus Rousou - Phonogram
3. L'Indifference - Gilbert Becaud - EMI/Pathe Marconi
4. Mille Colombes - Mireille Mathieu - Phonogram
5. Goodnight - Ringo - Carrere
6. Salma Ya Salama - Dalida - Sonopresse
7. Don't Let Me Be Understood - Santa Esmeralda/Leroy Gomez - Phonogram
8. The Name Of The Game - Abba - Vogue
9. Toi Et Le Soleil - Claude Francois - Fleche/Carrere
10. Don't Play That Song - Adrian Celentano - WEA

TOP TEN LPs
1. La Derniere Searce - Eddy Mitchell - Barclay
2. Le Rock N' Roll Est Ne - Johnny Hallyday - Phonogram
3. Love You Live - Rolling Stones - WEA
4. Hollywood - Veronique Sanson - WEA
5. Alleluia - Nana Mouskouri - Phonogram
6. Brel - Jacques Brel - Barclay
7. De L'autre Cote De Ton Amie - Yves Simon - RCA
8. Chicago XI - CBS
9. Raconte-moi Des Messonges - Dave - CBS
10. A Quinze Ans - Serge Lama - Phonogram

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Japan

TOP TEN LPs
1. Wakearta - Miyuki Nakanaama - Canyon
2. Wanted - Pink Lady - Victor Musical Industries
3. Ai No Memory - Shigeru Matsuzaki - Victor Musical Industries
5. Akajiga - Momoe Yamaguchi - CBS/Sony
6. Sakio To Namida To Otoka Onna - Eigo Kawashima - Warner/Pioneer
7. Nikumikirei Rokudenashi - Kenji Sawada - Polydor
8. Kaze No Eki - Goro Youchi - Polydor
10. Birado Kokazou - Mitzu Takada - Tekchiu

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Holland

TOP TEN LPs
1. Smurfenfied - Vader Abraham - Dureco
2. We Are The Champions - Queen - Bovema
3. A Far L'amore Cominica Tu - Raifaela Garra - CBS
4. Spanish Rolling - Mink Deville - Bovema
5. The Name Of The Game - Abba - Polydor
6. Lust For Life - Iggy Pop - Incto
7. Careteno - Wilieke Alberts - Phonogram
8. You're In My Heart - Rod Stewart - WEA
9. Heroes - David Bowie - Incto
10. Belfast - Boney M - Dureco

TOP TEN LPs
1. News Of The World - Queen - Bovema
2. Foot Loose & Fancy Free - Bob Stewart - WEA
3. In Smurfuland - Vader Abraham - Deurco
4. Hengstenbal - Wim Van Der Elst - Phonogram
5. Out Of The Blue - ELO - Bovema
6. I'm Glad You're Here With Me - Neil Diamond - CBS
7. Heroes - David Bowie - Incto
8. Together - Guy's & Dolls - Negram
9. Little Criminals - Randy Newman - WEAN
10. Introspection - Thijs Van Leer - CBS

---

Brazil

TOP TEN LPs
1. Amigo - Roberto Carlos - CBS
2. Assoalhar Du Chupar Ana - Benito De Paula - Copacabana
3. Pra Que Chorar - Alcione - Philips
4. Nos Botiquins Da Vida - Beth Carvalho - RCA
5. Espelho Magico (Int.) - Various - Som Livre
6. Poetra Pura - Roberto Dover - Odeon
7. Sambas De Enredos 78 - Various - Top Tape
8. 18 Super Show Hits - Elton John - K-Tel
10. As Forcas Da Natureza - Clara Nunes - Odeon

---

Italy

TOP TEN LPs
1. L'Angelo Azzurro - Umberto Baisamo - Polydor
2. Solo Tu - Mafia Bazar - Arston
3. Dami Solo Un Minuto - Pooh - CGD
4. Don't Let Me Be - Leroy Gomez - Philips
5. Flor D'Luna - Santana - CBS
6. Samarcanda - Roberto Vecchioni - Philips
7. TOMORROW - Amanda Lear - Polydor
8. Oxygen - J.M. Jarre - Polydor
9. Unlimited Citations - California - EMI
10. Odeon Rag - Keith Emerson - Ricordi

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Great Britain

TOP TEN LPs
1. Mull Of Kintyre - Wings - EMI
2. How Deep Is Your Love - Bee Gees - RSO
3. I Will - Ruby Winters - Creole
4. Floral Dance - Bighouse Raitrocker Band - Logo
5. We Are The Champions - Queen - EMI
6. Egyptian Reggae - Jonathan Richman - Berserkly
7. Rockin' All Over The World - Status Quo - Vertigo
8. Daddy Cool - Darts - Magnet
9. Watchin' The Detectives - Elvis Costello - Stiff
10. Dancin' Party - Showaddywaddy - Arista

---

Australia

TOP TWENTY-FIVE LPs
1. Mull Of Kintyre/Girl's School - Wings - Capitol
2. You're In My Heart - Rod Stewart - Warner Bros.
3. You - Marcia Hines - Miracle
4. Star Wars Title Theme - Meco - RCA
5. April Sun In Cuba - Dragon - Portrait
6. Silver Lady - David Soul - Private Stock
7. In The Flesh - Blondie - Chrysalis
8. I Just Want To Be Your Everything - Andy Gibb - Interscope
9. It's Your Life - Smokie - RCA
10. The Name Of The Game - Abba - Polydor
11. It's All Over Now Baby Blue - Graham Bonnet - Mercury
12. The More I See You - Peter Allen - A&M
13. So You Win Again - Hot Chocolate - RCA
14. Baby What A Big Surprise - Chicago - CBS
15. Thunder In My Heart - Leo Sayer - Chrysalis
16. Black Betty - Ram Jam - Epic
17. We Are The Champions/We Will Rock You - Queen - Elektra
18. Higher And Higher - Rickie And The Simpleminds - A&M
19. Float On - Floaters - ABC
21. Turn To Stone - Electric Light Orchestra - UA
22. From New York To L.A. - Patsy Gallant - Attic
23. My Mistake - Split Enz - Mushroom
24. Best Of My Love - Emotions - CBS
25. You Are Everything To Me - The Real Thing - Astor

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Cash Box/December 31, 1977

THE KENT MUSIC REPORT

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The Brazilian Record Producers Association
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<thead>
<tr>
<th>Week of</th>
<th>Top 50 Albums</th>
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<tr>
<td>12/24</td>
<td>1. SIMPLE DREAMS (Columbia KC 3848)</td>
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<tr>
<td></td>
<td>2. HERE YOU COME AGAIN (RCA APL 1-2357)</td>
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<td>3. ELVIS IN CONCERT (RCA APL 1-2357)</td>
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<td></td>
<td>4. OLIVIA NEWTON-JOHN'S GREATEST HITS (MCA 3039)</td>
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<td>5. MY FAREWELL TO ELVIS (RCA APL 1-2344)</td>
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<td></td>
<td>6. WE MUST BELIEVE IN MAGIC (Crystal Gayle RCA APL 1-2344)</td>
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<td></td>
<td>7. YOU LIGHT UP MY LIFE (Cher Curb BS-3118)</td>
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<td></td>
<td>8. DAYTIME FRIENDS (Kenny Rogers UA 7486)</td>
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<td></td>
<td>9. LOVES TROUBLED WATERS (Mel Torme RCA 2286)</td>
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<td>10. TAKE THIS JOB AND SHOVE IT (Johnny Paycheck EPI KC 3054)</td>
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<td></td>
<td>12. OL' WAYLON (Waylon Jennings RCA APL 1-2137)</td>
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<td>13. COUNTRY BOY (Don Williams ABC/Dot 2003)</td>
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<td></td>
<td>14. THAT'S THE WAY LOVE SHOULD BE (Kenny Rogers RCA APL 1-2477)</td>
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<td></td>
<td>15. LINDA RONSTADT'S GREATEST HITS VOL. 1 (Columbia KC 3848)</td>
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<td></td>
<td>16. EASTBOUND AND DOWN (Merle Haggard &amp; the Strangers RCA APL 1-2357)</td>
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<td>17. I WANT TO LIVE (Joni Lynn MCA 2624)</td>
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<td>18. HEAVEN'S JUST A SIN AWAY (Lonnie Mack ABC/Dot 2003)</td>
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<td></td>
<td>20. SHAME ON ME (Waylon Jennings Epic EP-3489)</td>
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<td></td>
<td>21. GREATEST HITS (George Jones &amp; Tammy Wynette Epic EP-3489)</td>
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<td></td>
<td>22. LOVE IS JUST A GAME (Dottie West Curb BS-3069)</td>
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<td></td>
<td>23. LYLON BLUES (Elvis Presley RCA APL 1-2428)</td>
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<td>24. SHORT STORIES (Stetler Bros. ABC/Dot 2003)</td>
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<td>25. GLEN CAMPBELL LIVE AT THE ROYAL FESTIVAL HALL (Cattle SWPC-1170)</td>
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</tbody>
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**Pierce's "Hall Of Fame Bid Causes Legal Entanglement**

by Bob Campbell

NASHVILLE — The current $4 million slander suit brought by country superstar Johnny Cash against Music Row businessman Joe Talbot and Record Monuments partner Fred Foster appears to be the result of a classic case of misunderstanding by all parties. Whatever began as a plan by Pierce and Donoho to build The Webb Pierce Hall of Fame For Fans (which would include an exact replica of the famous guitar-shaped swimming pool located at Pierce's home across from the Country Music Hall of Fame, which has mushroomed into an appeal by Talbot to the high court) as the filing of an action against himself and Foster for certain printed references to Pierce.

The basic difference of opinion involves a legal matter. Pierce maintains his proposed establishment is a non-profit venture provided solely for fans of country music. On the other hand, Talbot contends the proposed Hall of Fame is a commercial venture that in part which violates the Nashville zoning ordinance. On Dec. 15, Talbot's legal counsel, James Hennigan, was attempting to put the question of whether Pierce is doing too much in consideration of a revocation of the acquired permit.

The lawsuit by Pierce resulted from statements Talbot and Foster made which were printed in the Nashville Banner on Dec. 8 in which Talbot and Foster referred to the "pool, that real pool, that look like Tootsies' Orchid Lounge sitting in the middle of Belle Meade Boulevard." In the same article, Foster was quoted as saying: "We're creative people out here, not car- nies. Who I see is where a guitar-shaped pool on Music Row will add anything but confusion.

In bringing the action against Talbot and Foster, Pierce's counsel says he was "strongly maligned, particularly by Talbot, who is the current Country Music Association presi- dent. I think his remarks were slanderous," Pierce said. "And it is unfortunate that the president of ABC would come out and try and slander a lifetime member of the CMA and one who has served on the board of directors. He should have answered for this slanderous action. I think it is if it is of what do we do out there? I don't think it is any of his business. I thought he was a smart man to make those slanderous remarks when he hasn't even checked to see what was happening."

"It feels like it is being forced by some others," Pierce added. "He has already said..."

(continued on page 29)

**1977 Year End Roundup**

**JANUARY 1977**

Jerry Lee Lewis was in town recording a new album for Mercury Records... With his new producer Jimmy Bowen, Toppa! (pronounced "Toppa"), the album was recorded in a platinum "Outlaws" album done with Waylon Jennings, Willie Nelson and Jessi Colter. Chet Atkins had 11 symphonies on his itinerary for 1977... Loretta Lynn took a member for the MCA country force to England and Sweden as her way of say- ing "Thank you" for an effective job over the past year. The winner was chosen not only on album and single sales over the past year, but also on the most loyal promotional/advertising dollars spent in connection with Loretta Lynn product... Fred Foster, who marked Nashville's RCA Recording Studio's final day in operation since the month-long deliberation as to the financial feasibility of maintaining separate RCA Studio operations in New York, New York and Los Angeles... Mac Davis was seen at the Charlie Daniels Jam festivities... Johnnie Rodriguez, Johnny Paycheck, Marshall Tucker Band, Papa John Creach, Bonnie Bramlett and many others... Johnny Cash received the Award of Merit when he appeared on "The American Music Awards" Television Special... Charlie Daniels, Marshall Tucker, James Talley and Jimmy Buffet are just a few of the groups who played at Jimmy Carter's Inaugural Ball... Willis Alan Ramsey opened a new studio in Austin named Hound Sound "Country Comes To Carnegie Hall" was the theme of the two-hour program of country music featuring ABC/Dot Records artists Roy Clark, Freddy Fender, Hank Thompson, Buck Trent and Don Williams...

**FEBRUARY 1977**

Country music artist Tom T. Hall conducted a songwriting course at Middle Tennessee State University in Murfreesboro... Stoney Edwards was in the process of organizing the first all-black country band to back him on tour. Alan Cox, the lead singer, began an eight-state, 35-date tour including an engagement at The Pickin' Inn, Oklahoma City. It appeared as presenters and sang a medley of gospel songs on the Grammy Awards show... Barbra Streisand and Kris Kristofferson were voted winners of The Golden Globe Award for Best Actress and Actor in a Musical or Comedy by the Foreign Press Association... MCA recording artist Johnny Paycheck's autobiography "Ain't God Good" was published by Pocket Books... Jerry Lee Lewis underwent gallbladder surgery to correct a port of his anatomy that was affecting his ability to maintain "his line of work on earth"... Don Williams brought his mellow style to the Academy of Country Music Awards show... Country Music Recording artist Johnny Paycheck performed at the Western Room during a press gathering to announce a three-year, $250,000 contract with Quality Takes Time, Inc... The Country Radio Seminar, held at Nashville's Hilton Motor Inn, included George Duncan, Archie Campbell and Darrell Royal as featured speakers during the two-day radio dynamics meeting... Chappell Music Company released the first comprehensive bibliography of the legendary country music producer Merle Kilgore... New Epic artist Marshall Chapman's latest album was released and she began a promotional tour that found her at Reno Sweeney's in New York... Contrary to re- ports being spread throughout Oklahoma, Texas and Louisiana that Tommy Overstreet was involved in a shooting, he was alive and well and recording in Nashville... Billy Joe Shaver was recording in Los Angeles and producing his third album... Mickey Gilley and Loretta Lynn were making personal appearances across Canada and into the Pacific northwest... The Armadillo East, a 250-seat club billing itself as a "little bit of Texas in New England"... Kelly Delaney was promoted to the position of country music publicist for MCA Records, Inc... Effective this month, Cash...
THE KING OF INDIAN JEWELRY GOES COUNTRY

Gilbert Ortega

Latest Release

"Is It Wrong"
B/W

"Is This All There Is To Honky Tonk?"
On LRJ Records

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GALLUP, NEW MEXICO 87301
Pierce's 'Hall Of Fame' Bid Causes Legal Entanglement

(continued from page 126)

Talbot also said he has acted as a private citizen and not as the president of the CMA. Jo Walker, CMA executive director, also indicated that he had not violated any code of conduct.

Walker Comments

"I don't see any conflict about it on Joe's role as president because he's not speaking as the president of the CMA," Talbot said. "I don't think that serving as a member of an organization should be tied to any personal business that I have. Everyone is on an issue that might affect my business. If that were true, non-profit organizations would have a house of a time getting people to serve." On the matter of the appeal filed against the zoning permit for Pierce's pool (the appeal will go before the board of zoning on Jan. 5), Talbot's lawyer, James Harris, explained the legal theory behind the appeal. "From remarks quoted which appeared in an article in The Tennessean, it appeared that Joe and wife Theta had a recreational venture planned as basically a tourist attraction," Harris said. "The zoning for that spot does not permit that type of venture. I don't think that I can comment on an issue that might affect my business. If that were true, non-profit organizations would have a house of a time getting people to serve." On the matter of the appeal filed against the zoning permit for Pierce's pool (the appeal will go before the board of zoning on Jan. 5), Talbot's lawyer, James Harris, explained the legal theory behind the appeal. "From remarks quoted which appeared in an article in The Tennessean, it appeared that Joe and wife Theta had a recreational venture planned as basically a tourist attraction," Harris said. "The zoning for that spot does not permit that type of venture. I don't think that I can comment on an issue that might affect my business. If that were true, non-profit organizations would have a house of a time getting people to serve."
1977 Year End Roundup

National Association of Recording Arts and Sciences Picker Awards Banquet
Larry Wall was named midwest regional marketing manager for CBS Records.
Steve Van Zandt was signing a new album at Jack Clement Studio.
Waylon Jennings presented Willie Nelson with a beautiful new acoustic Gretsch guitar on his birthday.
Jerry Reed's "Comin' In From The Cold" topped the country charts.
Bobby Bare attended dressed in a suit, a tie, and hat. It was the first time he'd been in a suit since 1961 when he appeared on American Bandstand.
An opening night was held for the newly modeled and expanded Country Music Hall of Fame and the Country Music Foundation.
Bobby Bare

JUNE 1977
Willie Nelson recorded a tribute album to Lefty Frizzell.
Dolly Parton released her second album for Monument Records.

AUGUST 1977
CBS raised the price of its country album catalog from $5.98 to $6.98.
Gove completed the arranging and scoring for the'78 campaign.

JULY 1977
Playboy artist Mickey Gilley filed a $500,000 damage suit in Chancery Court here against Playboy Records, alleging that the label had refused to pay him the royalties due him by selling his albums by "cutout or closeout" prices.
Radio Station KNIX in Tucson, Ariz., was purchased by Mark Sanders, a broadcasting executive.

Jim Ed Brown and Helen Cornelius were back in RCA's Nashville studios last week to finish putting together their latest album with producer Bob Ferguson. The LP is due to be out next spring, with their next single for a January release.
MCA's Mel Tillis joined host And Williams, Natalie Cole, Foster Brooks and Peter Falk on CBS' third annual presentation of "Reno at the Super Bowl," to be aired Jan 14.
"The Killer," "Jerry Lee Lewis, maybe be knockin' 'em dead soon in his latest movie, "American Hot Wax." The Phonogram/Mercury artists also completed the starring role of Hollywood star Harold Bradley and Jim Fogelson. They're working on Randy's debut album, slated for release in February.
Crystal Gayle is more in demand lately, with US magazine featuring her recently in a four-page layout, and Ladies Home Journal requesting her pretty face to use in their March issue. The United Artists singer will also appear New Year's Eve on Dick Clark's "New Year's Rockin' Eve '78," to be shown on ABC.

Pam Zimmerman has been promoted to membership assistant — a position carrying the responsibility of maintaining the CMA roster of more than 1,000 individual members, as well as supporting the various projects and programs of the membership department.

Roszell Announces New PR Company
NASHVILLE — Cathy Roszell, formerly director of public relations and former coordinator for Capitol Records here, has formed the Atlantic-Creek Organization public relations firm.
As an opening move, Roszell has announced that Atlantic-Creek has acquired exclusive publicity relationships for Waylon Jennings' Utopia Productions. An umbrella corporation giving Jennings nearly full control over every aspect of his career, Utopia also includes The Waylors (Jennings' band) and his wife, Jesse Colter. Roszell, who has always wanted to start her own business, has worked for eight years in the field of advertising and public relations. She moved to Nashville from Florida in 1974. While in Nashville Roszell has worked with Carly Simon, The Exit/in, and Don Light Talent.

Jim Chestnut

Cash Box/December 31, 1977
Cash Box
1. **DO I LOVE YOU (YES IN EVERY WAY)** — DONNA FARGO — WARNER BROS.

2. **WANDA SINGS THE BLUES** — WANDA HURST — WARNER BROS.

3. **SHOEBASE** — WILDWOOD DUKES — WARNER BROS.

4. **GOD MADE FOR YOU** — DAVE AND KATHY CLARK — WARNER BROS.

5. **WALKIN' MY LONELY ROAD** — WAYLON JENKINS — MERCURY

6. **DON'T BE A LONER** — WILLIE NELSON — WARSBURG

7. **GOD BLESS THE NORTHERN SOUL** — WAYLON JENKINS — MERCURY

8. **THAT'S THE WAY I WANT TO LIVE** — LORRAINE ALLAN — WARNER BROS.

9. **GIVE ME A LITTLE LUCK** — FREDY JORDAN — WARNER BROS.

10. **EV'Y THING I MISS** — JIMMY PAGE — WARNER BROS.

11. **DON'T BE A LONER** — JIMMY PAGE — WARNER BROS.

12. **LITTLE MISS RIDE** — ROY ORBISON — MERCURY

13. **ICHIRAN** — KENNY ROGERS — EDDIE STARR — WARNER BROS.

14. **HERE'S TO THE RAIN** — MARTY ALLEN — WARNER BROS.

15. **I'M A ROYAL SCROOL** — JIMMY CLIFF — WB

16. **WITH THE HOLIDAY»»** — DONNA FAYT — WARNER BROS.

17. **GOT YOUR NUMBER** — DONNA FAYT — WARNER BROS.

18. **YOU CAN'T WIN** — DONNA FAYT — WARNER BROS.

19. **GOD BLESSED THE NORTHERN SOUL** — WAYLON JENKINS — MERCURY

20. **GOD BLESSED THE NORTHERN SOUL** — WAYLON JENKINS — MERCURY

21. **SALUTING THE ENEMY** — WAYLON JENKINS — MERCURY

22. **HERE COMES THE SUN** — WAYLON JENKINS — MERCURY

23. **GOD BLESSED THE NORTHERN SOUL** — WAYLON JENKINS — MERCURY

24. **GOD BLESSED THE NORTHERN SOUL** — WAYLON JENKINS — MERCURY

25. **DON'T BE A LONER** — JIMMY PAGE — WARNER BROS.

26. **LITTLE MISS RIDE** — ROY ORBISON — MERCURY

27. **ICHIRAN** — KENNY ROGERS — EDDIE STARR — WARNER BROS.

28. **WITH THE HOLIDAY»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»»}
#1 — Fleetwood Mac
"Rumours"

#2 — Eagles
"Hotel California"

#3 — Steve Miller
"Fly Like An Eagle"

#4 — Bob Seger
"Night Moves"

#5 — Foreigner
"Foreigner"

#6 — Heart
"Little Queen"

#7 — Linda Ronstadt
"Simple Dreams"

#8 — Meco
"Star Wars And Other Galactic Funk"

#9 — Steely Dan
"Aja"

#10 — Elvis Costello
"My Aim Is True"

WRNW-FM — WESTCHESTER — Harris Allen
Aja — Steely Dan
ABC
Even In The Quietest Moments — Supertramp — A&M

Garland Jeffreys — A&M
This Time It's For Real — Southside Johnny And The Asbury Jukes — Epic
CSN — Crosby, Stills And Nash — Atlantic
The Stranger — Billy Joel — Columbia
Running On Empty — Jackson Browne — Asylum
My Aim Is True — Elvin Costello — Asylum
Taking Heads 77 — Sire
The Rubinoos — Beserkley

WPLF-FM — NEW YORK — Gloria Ehrenfeld
Rumours — Fleetwood Mac — Warner Bros.
Hotel California — The Eagles — Asylum
Songs In The Key Of Life — Steve Wonder — Tamla/Motown
Boston — Epic
A Star Is Born (Soundtrack) — Columbia
Star Wars (Soundtrack) — 20th Century
I'm In You — Peter Frampton — A&M
Simple Dreams — Linda Ronstadt — Asylum
Book Of Dreams — Steve Miller Band — Capitol
Foreigner — Atlantic

WBAD-FM — LONG ISLAND — Bernie Bernard
Peter Gabriel — Atlantic
Eddy Moray — Columbia
My Aim Is True — Elvin Costello — Columbia
Aja — Steely Dan — ABC
The Stranger — Billy Joel — Columbia
French Kiss — Bob Welch — Capitol
Book Of Dreams — Steve Miller Band — Capitol
Rumours — Fleetwood Mac — Warner Bros.
Let It Flow — Dave Mason — Columbia
Bat Out Of Hell — Meat Loaf — Cleveland
In/Out — Epic

WJLK-FM — CHICAGO — Tom Marker
Tom Petty And The Heartbreakers — Shelter
Joe Turner — Milestone
My Aim Is True — Elvin Costello — Columbia
The Amazing Rhythm Aces — ABC
Loading Zone — Roy Buchanan — Atlantic
Smokin' Suspicions — Doctor Feelgood — Columbia
Nothing But A Breeze — Jesse Winchester — Bearsville

W.RGBM — GREENSBORO — Steve Winwood
"Islands In The Stream"

A New World Record — Bob Welch — Capitol
A Rock And Roll Alternative — The Atlanta Rhythm Section — Polydor
Kloot — The Pousse-Dart Band — Capitol
The Quietest Moments — Genesis — Atlantic
Foreigner — Atlantic

WMRR-FM — PHILADELPHIA — Jerry Stevens
"Sleeping With Ghosts"
20th Century
Terence Boylan — Elektra
Rain Dances — Camel — Janus
We Are One — Mandrill — Arista

Livin' On The Fault Line — The Doobie Brothers
Rumours — Fleetwood Mac — Warner Brothers
Sweet Forgiveness — Bonnie Raitt — Warner Brothers

KMET-FM — LOS ANGELES — Jack Snyder
Foreigner — Atlantic
Rumours — Fleetwood Mac — Warner Brothers
Home California — The Eagles — Asylum
A Day At The Races — Queen — Elektra
Night Moves — Bob Seger — Capitol
Boo Of Dreams — Steve Miller Band — Capitol
Simple Dreams — Linda Ronstadt — Asylum
Year Of The Cat — Al Stewart — Janus

KNC-FM — LONG BEACH — Bill Clay
Tom Petty And The Heartbreakers — Shelter
Rumours — Fleetwood Mac — Warner Brothers
Even In The Quietest Moments — Supertramp — A&M

Mariee Mont — Television — Elektra
Book Of Dreams — Steve Miller Band — Capitol
Taking Heads 77 — Sire
Little Queen — Heart — Portrait
Lights Out — UFO — Chrysalis
I Robot — Alan Parsons Project — Arista
Nite City — 21st Century Fox

KANSAN-FM — SAN FRANCISCO — Beverly Wilshire
My Aim Is True — Elvin Costello — Columbia
Hotel California — The Eagles — Asylum
In Your Mind — Bryan Ferry — Atlantic
Rumours — Fleetwood Mac — Warner Brothers

Again — Greg Kihn — Beserkley
Venue Of Avenue O — Mink DeVille — Capitol
Tom Petty And The Heartbreakers — Shelter
Sweet Forgiveness — Bonnie Raitt — Warner Brothers

Night Moves — Bob Seger — Capitol
Songs In The Key Of Life — Steve Wonder — Motown

WQOQ-FM — PHILADELPHIA — Neti Leicht
Rumours — Fleetwood Mac — Warner Brothers
The Pretender — Jackson Browne — Asylum
Going For The One — Yes — Atlantic

A New World Record — Bob Welch — Capitol
Electric Light Orchestra — United Artists
A Rock And Roll Alternative — The Atlanta Rhythm Section — Polydor

Amnesia — The Pousse-Dart Band — Capitol
Little Queen — Heart — Portrait
Sweet Forgiveness — Bonnie Raitt — Warner Brothers

Songs In The Key Of Life — Steve Wonder — Motown
Time Loves A Hero — Little Feat — Warner Brothers

K-FWDN-FM — DALLAS — Tim Spencer
Book Of Dreams — Steve Miller Band — Capitol
I Robot — Alan Parsons Project — Arista

Nether Lands — Dan Fogelberg — Epic
Diamantina Cocktail — The Little River Band — Capitol
French Kiss — Bob Welch — Capitol
Broken Heart — The Babys — Chrysalis
Simple Dreams — Linda Ronstadt — Asylum

Aja — Steely Dan — ABC

KTRY-FM — MINNEAPOLIS — Sandy Mathis
Rumours — Fleetwood Mac — Warner Brothers
The Pretender — Jackson Browne — Asylum
Simple Dreams — Linda Ronstadt — Asylum
Changes In Life — George Changes In Attitudes — Jimmy Buffett — ABC

Aja — Steely Dan — ABC

Celebrate It Home — Kenny Loggins — Columbia
No Second Chance — Charlie — Janus

Cash Box/December 31, 1977

www.americanradiohistory.com
The Year In Review: Jazz

(continued from page 118)

A&M and a smaller jazz output than major labels. D
disciplinary. Dick Franci
Maggio and Quincy Jones and the a
end of Gato Barbieri to top selling... A
label foun
during the year was the release of the
ning on a high note.

The Key Of Life - Fleetwood Mac

MCA

Virgin

Universal

Atlantic

ABC

Bearsville

Tamla/Motown

Epic

Arista

Warner Brothers

Asylum

Atlantic

Capitol

A&M

ABC

Milestone

Capitol

Warner Brothers

Columbia

Reprise

MCA

Tamla/Motown

A&M

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Tan...
Congratulations,

DONALD BYRD, THE BLACKBYRDS
AND N.C.C.U.

Blackbyrd Productions

New York   Los Angeles   Durham, N.C.
NEW YORK — The taste of classical music lovers does not change much from year to year. Therefore, it comes as no surprise that recordings of opera, Gershwin, Beethoven and a superstar concert of romantic music were among the year's most consistent sellers. In addition, the success of a pair of jazz-influenced classical albums and an electronic version of a well-known work indicated the existence of a large crossover audience.

Continuing a trend that was established a couple of years ago, French opera was in vogue through much of 1977. Outstanding sellers in this field included "Thais," "Esclarmonde" and "Le Chid," all by Massenet; an award-winning album of French opera arias by Frederica von Stade; Charpentier's "Louise"; Offenbach's "La Belle Héléne"; and Gounod's "Faust." Verdi's "La Traviata," Berlioz's "Romeo And Juliette," Mussorgsky's "Boris Godunov," Rossini's "Il barbiere di Siviglia," and Cherubini's "Les deux journées" all sold well.

In the orchestral category, it was a big year for Mahler recordings. One need only think of James Levine's reading of Mahler's Third, Claudio Abbado's version of the composer's Second Symphony, and Carlo Maria Giulini's award-winning version of the Ninth Symphony. There was also some Sibelius activity, notably Colin Davis's recording of that composer's complete symphonies. Andrew Davis began to build a wider reputation on his recordings of Prokoviev's "Cinderella" ballet suite, Grieg's "Peer Gynt," and Franck's "Symphony In D Minor." And Sir Georg Solti of the Chicago Symphony Orchestra (Richard Giora) sold well.

Therefore, this year's classical music LPs showed a wider appeal than in the past. The year's fall classical music LPs sold well, and the year's fall classical music albums sold well.

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<th>Classical Wins</th>
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<td>Bolling: Suite For Flute &amp; Jazz Piano — Columbia</td>
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New York — Rudolf Serkin recently gave two concerts here. The first was for the general public, the second was filmed for a television series entitled “Tonight At Carnegie Hall.”

Despite the persistently burning light and the fact that the cameras were rolling, the 74-year-old pianist appeared to be as cool as a cucumber onstage. His playing was as technically superb as ever and displayed somewhat more spirit and newness than it did years ago when he was at his prime.

The menu for the TV special was a classic one, progressing chronologically from Haydn and Mozart to Beethoven and to Schubert. In general, Serkin’s incisive, muscular style served the Haydn and Beethoven better than the works by the other two composers. Nevertheless, there were highpoints in all of his performances. Haydn’s “Sonata in E-Flat, No. 49, ”a three-movement work, shows that master’s mature style at its best. Clamping a tight control on his expressive means, Serkin captured the shading in one passage from a regal mood to one of ancient sadness. His cleanliness of style and digital control were also remarkable. Beethoven’s “Hammerklavier” sonata, with its myriad combinatorial possibilities, was woven together with a rare lucidity. And Serkin’s rendition of the ornaments in the minor key variant elicited unbridled admiration. Written along the lines of a fantasy, Mozart’s “Rondo in A Minor, K. 511,” can be interpreted in many different ways. Its essential characteristic, though, is a deep and abiding melancholy which contrasts with a heavenly contrapuntal section. Serkin emphasized neither the pain nor the joy of this music. Instead, he excelled most in the fitting major key variant and the lament-like passage which was not subjected to the recapitulation. His approach was solid and deeply rooted, with little of the ethereal in his playing.

Serkin had a more congenial subject in Beethoven’s “Sonata in E-Flat Major, Op. 81a” (“Les Adieux”). A three-movement work like Haydn’s sonata in the same key, “Les Adieux” features a program representing the departure, absence and return of a friend. After a particularly mystifying Adagio, Serkin laid out the Allegro’s principal theme in a long, glittering line. The tremendous weight he placed on the big chords could be discerned even at the back of the hall. However, the pianist’s rendition of the coda “In ‘well’ movement seemed more like a yawn than a salute to the past.

But Serkin triumphed in the finale, marked “Vivacissime.” Here the spirit of fun and the gladness which purports the reaction to the friend’s return was得分ably transferred to the full force of the Andante. With every ounce of room to display his virtuosity, Serkin turned this movement into a tour de force as a coda that finally seemed nostalgic.

In the sprawling first movement of Schubert’s “Sonata in B-Flat Major, Op. Posth.,” Serkin chose an interesting solution to the dilemma that faces all interpreters of this music. The problem is how to give such a long piece an adequate layout when its moods are as diverse as those found in a symphony of the same length. Serkin, however, undertook the splendid sweetness of Schubert’s inspired melodies, while stressing the undercurrent of fate that runs through the development. As a result, his performance conveyed the kind of sharply focused anguish which one hears in a good rendition of Schubert’s “Death And The Maiden.” Whether or not this robust romance from the piece, though, is an open question.

Although the first movement of this sonata is not equal in quality to this opening movement, Serkin read the best passages well. The middle section of the Andante had a clear, ringing nobility, while the Scherzo’s outer sections were brimming with high spirits. And, while this wild gypsy theme of the Allegro had more than a smidgeon of old-fashioned German sense knocked into it by Serkin, the pianist brought out the inner voices beautifully.

Ken Terry

Beethoven — A gala party was held recently at the New York Hilton to celebrate Deutsche Grammophon’s release of the third recording of Beethoven’s complete symphonies under Herbert von Karajan’s direction. Pictured at the party (l-r) are: Sam Goody, chairman; Sam Goody, Inc., Jim Volpe, Deutsche Grammophon; Gay Zizes, and Tony Caronia, s. a. for Angel Records, and Jill Kaufman, publicity staffer for Deutsche Grammophon.

Same Old Titles, New Faces

Mark Year’s Classical LPs

(continued from page 134)

scored a big hit with his reading of Ravel’s “Bolero.”

Beethoven was also in the limelight, as usual. Among the most successful waxings of his work was Carlos Kleiber’s version of the Seventh Symphony, “Lazar Berman, Sylvia Sass, Maurizio Pollini, George Szell’s specially-priced set of the symphonies on Columbia; Leonard Bernstein, Bulom, Luciano Pavarotti, Maurice Andre, and the late David Munrow.

List Price Hike

The most important change that occurred in the classical record business in 1977 was the increase of list prices. Somewhat in advance of the rest of the industry, RCA’s classical division raised its list to $7.98 (Cash Box, January 29), London followed suit in April, and soon thereafter, Columbia and Angel joined the bandwagon. Then, when all the major domestic labels had raised their list to the level at which DG and Philips had held theirs for the past few years, the import labels increased their list price to $8.98 (Cash Box, October 8).

Initial reaction from retailers to RCA’s move last January was not entirely favorable (Cash Box, January 29). For example, Discount Record and Book Shops in Washington, D.C., had been running a classical sale at $3.83 and had to quickly raise its sale price to $4.94 (although it honored the ad with the lower figure). Meanwhile, in order to replenish its RCA stock, Beechtree by Red Seal raised its prices at a new, higher wholesale price; consequently, it lost money on a number of transactions. Recording of the Bolcom’s symphony cost the way the price hike had been “sprung” on them without any warning. And some dealers feared that these higher prices would cause “loss leaders” to be used on RCA classical product if it were priced the same as the imports, which are reputed to have better pressings than domestic labels.

Now that prices of most classical LPs have gone up, some record buyers have been forced to tighten their wallets. As a result, some dealers point out, classical LP buyers tend to be more affluent and less concerned about price than other kinds of customers. Jim Frey of DG, similarly, believed that people would pay the higher price for his company’s product. “We have better pressings, better customers, or, hike the price. And we feel that, over the years, the consumer has proved his ability to pay a Carreras or a Rolls Royce buyer — to pay for that quality.”

Cash Box/December 31, 1977
Black PDs Examine Reasons For Lack Of R&B Airplay

by Carita Spencer

LOS ANGELES — The reasons surrounding the issue of the difficulty black R&B singles are experiencing in receiving airplay from Top 40 stations and a subsequent decline in the number of black artists making their way up the pop charts are varied, depending on who is responding. A number of program directors and music directors affiliated with Los Angeles area black radio stations were given the opportunity to voice their opinions concerning this matter in an effort to further shed light on the situation.

Responses from these individuals attributed the cause of this dilemma to several factors but mutually concluded that inevitably the situation must change, for better. Although the topic of music segregation surfaced frequently, inadequate research, philosophies concerning music, sound (i.e. station format), limited playlists, promotions and the like were explored also as contributing factors.

The contention that a trend towards a more mellow sound of music in Top 40 radio accounts for the decline in black music was viewed as an "invalid excuse" by one program director who pointed out that although there is a large audience for mellow music, there are still people who want energy music to dance to and have a good time. Rod McGrew of KJLH commented further, saying that these stations "may have researched this and found that their audiences are older, therefore they like a mellower sound, but if that is the case then look at their playlists and pull out the up, tempo, disco and pop rock tunes they have and see how many blacks will play to this on their list. The percentage will probably be very small."

No Segregation

Calvin Shields, program director at KACE, recalls that when he was growing up people "listened to the radio, R-A-D-I-O period, there was no segregation. Then came AOR, MOR, and R&B; this is part of the problem now, it's not just music anymore. Some Top 40 stations are not playing R&B, but I think that they are being forced to. Disco," he said, "is having a tremendous effect on the audience these days, and there is no question that some stations won't let you play R&B, I think that they are being forced to." He added, "It's happening enough, then, that there are a lot of blacks who are used to the black sound and enjoy it, it's a political unthinking sort of trend we are talking about playing it, they are going to lose listeners."

According to Rod McGrew, limited or no airplay is due to what he terms a political, "unwritten law," which states that a record must be in the Top 10 position on the R&B charts in order for it to be considered and in some cases has to be number one just to cross over. The stations, he said, are not programming music based on its quality but on numbers in reference to the charts. He added that as long as there are white artists who emulate the black sound close enough to have it appreciated by black and white elements it is going to stifle the growth of R&B music. He feels that these non-black artists supplying the need to program black music on Top 40 which reflects poor programming of black music by themselves.

Unconcerned

"I honestly believe," stated Don Mac, of KTT, "that top pop stations are killing R&B music. Anytime you see them dragging their feet to play a "Serpentine Fire" by Earl Wind & Fire, a group that transcends all racial and ethnic barriers, it gives the impression to everyone, then it's obvious that they are not concerned about playing the best music available, they are stuck in a rut associated with playing music by your traditional pop artists."

Mac also agreed that to say there is a trend towards mellowers is a "cop out," stating that songs like Dorothy Moore's "With Pen In Hand," "You Are My Friend," by Patti LaBelle and the Blackbyrds' "Soft And Easy" are examples of "soft pretty music" which is conducive to the formats of these stations. "There seems to be a stigma attached to R&B music," he said. "Everything that comes out R&B is not a disco-boogie number. Young white kids are dancing and are into R&B music more than ever before. If they are buying the product, that means also they want to hear it. I am not advocating that pop stations go wild and play it 50:50, unless of course there is that much of a demand for it, in that case they should do that."

No Crossovers

Promotion people are not really making an effort to get their product cross over, according to Alonzo Miller, music director at KACE.

"I don't think this is happening much now," he said. "You'll find that for the most part promotion people who handle R&B limit themselves to that. They don't even go to a pop station and the pop promotion people are so busy and don't have the time to handle or won't handle it. In my opinion," he continued, "it would behave any R&B promotions person to take to record to a pop station no matter what the situation is because if he believes in that product, he should be getting his product out there."

A big problem with music programmers, he said, is that they don't take the time to find out what's going on on Jan. 11. Ten slots on the pop station no matter what the situation is because if he believes in that product, he should be getting his product out there."

In conclusion, Miller stated that while whites have made a strong effort to play the new "easy" all examples of "soft pretty" that's how it is done, black artists haven't produced a lot of work and Miller points out that as a result of this programmers end up tapping a cue from promotion people concerning a certain cut which can sometimes lead the station in the wrong direction. "It takes a new album to be extensively marketed, with heavy radio promotion, advertising in trade and consumer publications, in-store merchandising displays and a Maze billboard on the Sunset Strip.

New Maze LP Ready

LOS ANGELES — Capitol recording artists Maze Featuring Frankie Beverly have a second album, "Golden Time Of Day," ready for release on Jan. 11. The second title LP went gold.

"It takes an album to be extensively marketed, with heavy radio promotion, advertising in trade and consumer publications, in-store merchandising displays and a Maze billboard on the Sunset Strip.

BROTHERS JOHNSON DAY IN LA. — December 29 was declared Brothers Johnson Day in Los Angeles by Mayor Tom Bradley, who issued a proclamation recognizing the contribution that the A&M recording artists have made to the music business. Bradley also commended the Brothers Johnson for their drive to improve the lives of the young and aid needy families. Pictures (l-r) are: George Johnson, Bradley and Louis Johnson.
MOST ADDED R&B SINGLES

1. ALWAYS AND FOREVER — HEATWAVE — EPI
   WAWA, WIKM, KDOL, KDKO, WQXV, WMN, WNR, WEA, WILD, WABQ.

2. YOU AND I (PART 1) — LIVIN' PROOF — JU-PAR
   JWCA, WAWA, WIKM, WORL, WKM, KDOL, WQXV, WABA.

3. YOU ARE MY FRIEND — PATTI LABELLE — EPI
   WDAO, WIKQ-FM, WKVQ, WIKM, WKGM, KTTT.

4. IF YOU DON'T GIVE A DOGGONE ABOUT IT — JAMES BROWN — POLYDOR
   WIKM, KDOL, WQXV, WIKM, WABQ, WLD.

MOST ADDED R&B LPs

1. BLUE LIGHTS IN THE BASEMENT — ROBERTA FLACK — ATLANTIC
   WTLU, KXBE, WOL, WBL, WXXI, WQK-FM, WBB, WMDM, KDKA, WORL, WDAO.

2. CHIC — ATLANTIC
   KKTQ, KDOL, WMBO, WQXV, WBB, WMDM, KDKA, WORL, WDAO.

3. THE HARDNESS OF THE WORLD — SLAVE — COTILLION
   KXEY, WXXI, WQK-FM, WBB, WMDM, KDKA, WORL, WDAO.

4. THE BELLE ALBUM — AL GREEN — HI/CREAM
   WTPM, WDAO, KDKA.

TRAMPS III — ATLANTIC
   WIKM, WQXV.

WIKM — HARTFORD — BOB SCOTT
   1 - Oddy'sity
   2 - I'd Rather
   3 - A Fool
   4 - Love Is
   5 - Let Your Love Flow
   6 - 00's
   7 - My Heart's On Fire
   8 - Heartbreak
   9 - Have You Seen Her?

11 - To 7 — Rose Royce
12 — To 9 — Natalie Cole
13 — To 11 — Enchantment (Stax)
27 — To 19 — Player
28 — To 15 — Commodores
19 — To 15 — William Bell
29 — To 14 — Dorothy Moore
30 — To 9 — T-Connection
31 — To 7 — Barry White
32 — To 28 — Brick

WBBM — MIAMI — CEDRICK ANDERSON
   1 — E.W & F's
   2 — Motor's Jefferson
   3 — Eddie Crawford
   4 — Grace Jones
   5 — Players Association
   6 — 'Redbone'
   7 — 'Redbone'
   8 — 'Redbone'
   9 — 'Redbone'

LPs (continued from page 9)

WQV — CHARLOTTE — MANNY CLARKE
   1 — Rose Royce
   2 — 'Replay'
   3 — 'Replay'
   4 — 'Replay'
   5 — 'Replay'
   6 — 'Replay'
   7 — 'Replay'
   8 — 'Replay'
   9 — 'Replay'

11 — To 9 — Natalie Cole
12 — To 11 — Enchantment (Stax)
27 — To 19 — Player
28 — To 15 — Commodores
19 — To 15 — William Bell
29 — To 14 — Dorothy Moore
30 — To 9 — T-Connection
31 — To 7 — Barry White
32 — To 28 — Brick

WDDM — CLEVELAND — LINDY TOLLIVER
   1 — Earth, Wind & Fire
   2 — Earth, Wind & Fire
   3 — Earth, Wind & Fire
   4 — Earth, Wind & Fire

WWMG — CLEVELAND — KEITH WILLS
   1 — Nat King Cole
   2 — Nat King Cole
   3 — Nat King Cole
   4 — Nat King Cole

WOMG — CLEVELAND — ROBERT JONES
   1 — Earth, Wind & Fire
   2 — Earth, Wind & Fire
   3 — Earth, Wind & Fire
   4 — Earth, Wind & Fire

WIKM — NEW HAVEN — JIMMY ALEX
   1 — Otis Redding
   2 — Otis Redding
   3 — Otis Redding
   4 — Otis Redding

WPRC — CHARLOTTE — RICK据说
   1 — Earth, Wind & Fire
   2 — Earth, Wind & Fire
   3 — Earth, Wind & Fire

WORL — ORLANDO — STEVE CRUMBY
   1 — Nat King Cole
   2 — Nat King Cole
   3 — Nat King Cole
   4 — Nat King Cole

WABB — PITTSBURGH — MATT LEBETTER
   1 — George Duke
   2 — George Duke
   3 — George Duke
   4 — George Duke

WWPM — CLEVELAND — BILL WATERS
   1 — Four Tops
   2 — Four Tops
   3 — Four Tops
   4 — Four Tops

WQXV — NEW YORK — ALONZO MILLER
   1 — Rose Royce
   2 — Rose Royce
   3 — Rose Royce
   4 — Rose Royce

WARI — San Francisco — J.A. JEFFREES
   1 — George Duke
   2 — George Duke
   3 — George Duke
   4 — George Duke

WAKS — YOUNGSTOWN — NORM MCCLURE
   1 — Nat King Cole
   2 — Nat King Cole
   3 — Nat King Cole
   4 — Nat King Cole

W dni — Sandusky — JAY NEWTON
   1 — Nat King Cole
   2 — Nat King Cole
   3 — Nat King Cole
   4 — Nat King Cole
REFLECTIONS 'N BLACK

Writer/producer Greg Perry has a debut album on RCA records entitled "Smokin'." Perry wrote and produced songs for Freda Payne, Chairman Of The Board, The Honeycombs and others during the course of his writing career.

Marc Nightrider Smalls will appear as a special guest for the first time on the stage of the famous trumpetist Charles Aznavour's European holiday special. The program, which has already aired in Germany and Switzerland, is expected to be shown in the U.S. sometime next year.

Jermale Jackson will appear on "Take Time," a public service television spot for the Atlanta area, and was produced by Masai Enterprises.

The Minor Task Force of the National Association of Broadcasters held its first meeting on December 14 and explored various avenues to double the extent of minority-owned broadcasting stations during the next three years. The next meeting will take place in late February.

The Concerned Committee, formed during NATRA's annual convention in August of this year, announced the next meeting will be in Washington, D.C. on January 28.

carter spencer
<table>
<thead>
<tr>
<th>Rank</th>
<th>Album</th>
<th>Artist</th>
<th>Label</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>Songs in the Key of Life</td>
<td>Stevie Wonder</td>
<td>Tamla/Motown</td>
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<tr>
<td>2</td>
<td>Commodores</td>
<td>Motown</td>
<td></td>
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<tr>
<td>3</td>
<td>Go for Your Guns</td>
<td>The Isley Brothers</td>
<td>T-Neck</td>
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<td>4</td>
<td>Rejoice</td>
<td>Emotions</td>
<td>Columbia</td>
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<tr>
<td>5</td>
<td>Marvin Gaye at the London Palladium</td>
<td>Tamla/Motown</td>
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<tr>
<td>6</td>
<td>Right on Time</td>
<td>Brothers Johnson</td>
<td>A&amp;M</td>
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<td>7</td>
<td>Car Wash</td>
<td>Original Soundtrack</td>
<td>MCA</td>
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<td>8</td>
<td>In Full Bloom</td>
<td>Rose Royce</td>
<td>Whittfield</td>
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<td>9</td>
<td>Good High</td>
<td>Brick</td>
<td>Bang</td>
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<td>10</td>
<td>The Floaters</td>
<td>ABC</td>
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<td>11</td>
<td>Unpredictable</td>
<td>Natalie Cole</td>
<td>Capitol</td>
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<td>12</td>
<td>Spirit</td>
<td>Earth, Wind &amp; Fire</td>
<td>Columbia</td>
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<td>13</td>
<td>Barry White Sings for Someone You Love</td>
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<td>20th Century</td>
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<td>14</td>
<td>Something to Love</td>
<td>L.T.D.</td>
<td>A&amp;M</td>
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<td>15</td>
<td>AHH, the Name is Bootsy, Baby</td>
<td>Bootsy's Rubber Band</td>
<td>WB</td>
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<td>16</td>
<td>Travelin' at the Speed of Thought</td>
<td>The O'Jays</td>
<td>Phila. Intl.</td>
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<td>17</td>
<td>A Real Mother for Ya</td>
<td>Johnny Guitar Watson</td>
<td>DJM</td>
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<td>18</td>
<td>Brass Construction II</td>
<td>UA</td>
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<td>19</td>
<td>In Flight</td>
<td>George Benson</td>
<td>Warner Brothers</td>
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<td>20</td>
<td>The Clones of Dr. Funkenstein</td>
<td>Parliament</td>
<td>Casablanca</td>
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<td>21</td>
<td>Slave</td>
<td>Collision</td>
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<td>22</td>
<td>Baby It's Me</td>
<td>Diana Ross</td>
<td>Motown</td>
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<td>24</td>
<td>Part III</td>
<td>KC &amp; the Sunshine Band</td>
<td>TK</td>
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<td>25</td>
<td>Parliament Live/P. Funk Earth Tour</td>
<td>Casablanca</td>
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<td>26</td>
<td>The Jacksons</td>
<td>Epic</td>
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<td>27</td>
<td>Maze</td>
<td>Capitol</td>
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<td>28</td>
<td>Unfinished Business</td>
<td>The Blackbyrds</td>
<td>Fantasy</td>
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<td>29</td>
<td>Peace &amp; Love</td>
<td>Columbus</td>
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<td>30</td>
<td>Feelin' Bitchy</td>
<td>Millie Jackson</td>
<td>Spring</td>
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<td>31</td>
<td>Anyway You Like It</td>
<td>Thelma Houston</td>
<td>Motown</td>
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<td>32</td>
<td>Shake It Well</td>
<td>Dramatics</td>
<td>ABC</td>
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<td>33</td>
<td>Parliament Live</td>
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<td>Casablanca</td>
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<td>34</td>
<td>Slave</td>
<td>Collision</td>
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<td>35</td>
<td>Odyssey</td>
<td>RCA</td>
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<td>36</td>
<td>Penny &amp; Us</td>
<td>AWB &amp; Ben E. King</td>
<td>Atlantic</td>
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<td>37</td>
<td>Commodores Live</td>
<td>Motown</td>
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<td>38</td>
<td>Exodus</td>
<td>Bob Marley &amp; the Wailers</td>
<td>Island</td>
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<td>39</td>
<td>The Clones of Dr. Funkenstein</td>
<td>Parliament</td>
<td>Casablanca</td>
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<td>40</td>
<td>Open Sesame</td>
<td>Kool &amp; the Gang</td>
<td>Delilah</td>
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<td>41</td>
<td>Sweet Passion</td>
<td>Aretha Franklin</td>
<td>Atlantic</td>
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emotional decisions can be decisive, and the Runnstein study provides a new
winkle: it concludes the performance right would have a positive impact on
profits or the number of stations in operation
and that stations could easily pass on the extra costs to advertisers; and the total
amount that the FCC would regulate programming (certain percent of
interests. Disclosures intentions administration chairman
Herb, vice president of operations for ABC, Belinda Wilson, artist relations staffer for
ABC, Bob Benson of The Four Tops; Shelly Runk of ABC, Bobby Schiffman, agent; and Grace Spann, R&B promotion staffer for ABC. Pictured (front row, l-r): Mickey Wallach, New York sales promotion director for ABC, Jackie Smolen, New York sales staffer for ABC, Mark Meyerson, vice president of A&R for ABC, and Marion Somerstein, east coast public director for ABC.

1977 In Washington Marked By Variety of Industry Issues

The FCC's investigation in the payola-
plagula in concert activities and public radio got off since 1964, drawing little or no attention. But the press turned out in full force for the second year of this when the Commission held
independent proceedings on the matter. Some observers believe it was the heavy, press coverage that led the FCC to move to accelerate its investigation.

Initially the hearings centered on allega-
tions of payola-plagula in concert activities and public radio. The AAB was owned by Sondering Broadcast-
ing. But the focus quickly widened to include inquiries in other cities and among people who sold radio, promotion and recording businesses.

In July, the team of three FCC lawyers flew to Hollywood for two weeks of private meetings with agents, promoters and per-
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vesti-gations and the lines of business ap-
parently concerned focus promotion prac-
tices. Connections between independ-
ent promoters and record labels continue to be examined, attention has now turned to cable TV, jukebox and mechanical royalty rates and to determine a compulsory li-
cense for public broadcasters if agreement can't be reached.

The commissioners: Chairman Thomas C. Brennan, former chief counsel to the Senate Commerce Committee
Copyrights; chief architect of the copyright revision bill; Clarence "Buddy" James, at-
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All are Democrats and most are new to the world of copyright. The Tribunal's first
of concern are a review of the public
broadcasting's rates (hearings will be held at the end of January), clarification of
jukebox royalty procedures and definition of cable TV regulations. The Tribunals of
offices are at 1111 20th St., N.W., Washing-
ton, D.C. 20555. Phone (202) 842-2818.

Chairman Ferris "Activist" FCC
Charles D. Ferris was sworn in Oct. 17 as chairman of the FCC, succeeding in ushering in the administration of Republican Richard
Wiley. His personnel appointments and stated intentions on a number of issues are being interpreted in Washington as accom-
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It's fair to say that broadcasters are already concerned about the new "activist"
Commission which Ferris is heading. Citizens groups are finding the staff a bit friendlier to their causes.

Also notable is that Ferris, this year, the second black to serve as a commissioner, is Tyrone Brown, a Washington lawyer who is predicted to be less responsible to black and Puerto Rican organizations than his predecessor, Benjamin L. Hooks. Brown will fill the remaining 20 months of Hooks' term and, in his statements, has indicated that he intends to nominate Brown for a full
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* Payola investigation

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* Payola investigation

Cash Box/December 31, 1977
1977 In Review: A Synopsis


AMOA Committee In Washington For Copyright Royalty Tribunal Meeting

CHICAGO — Members of the AMOA Government Relations Committee were in Washington, D.C., December 8 to appear before the newly constituted Copyright Royalty Tribunal. The purpose of the trip was to apprise Tribunal members of the function and background of the coin machine industry.

On Jan. 1, 1978, the new Copyright Law, requiring operators to pay an annual royalty fee of $8 per jukebox, goes into ef-

January, 1976 must be registered within one month of the placement date; a cer-

fect for the jukebox must be issued by the Register of Copyrights 20 days after receipt of application and royalty fee pay-

ment; registration certificates issued by the Copyright Office on or before February 19, 1978 be affixed to the machines by March 1, 1978; and certificates issued any time after February 19, 1978 must be affixed to jukeboxes within 10 days of issuance dates. At the December meeting, to help familiarize the Tribunal with coin machine industry practices, AMOA president Don Van Brackel showed the association’s new audio-visual slide presentation, following which AMOA representatives answered questions.

Other Stipulations

Among other stipulations of the new law are jukeboxes placed on location after AMOA GOES TO WASHINGTON — Members of the AMOA Government Relations Com-

mittee recently testified before the newly created Copyright Tribunal, which was formed to oversee the implementation of the grain 60/40 or a pinball machine, goes into effect Jan. 1, 1978. Pictured in the top photo are (l-r): Don Van Brackel, newly elected AMOA president; Fred Granger, AMOA executive vice president; Garland B. Garrett, Sr., immediate past presi-
dent; and the association’s legal counsel, Nicholas E. Allen, and his law partner, Michael Bailey. Shown in the bottom photo are (l-r): Copyright Tribunal members Clarence L. James, Jr., Douglas E. Coulter, Thomas E. Brennan (chairman), Mary Lou Berg and Frances Garcia.

industry Execs Are Optimistic About The Outlook For 1978

CHICAGO — What course will the coin ma-

chine industry take in 1978? Executives generally agree there will be only minor and possibly a more equitable commission split? What lies ahead in the electronic versus electro mechanical flip-

pers, pinball and coin op go karts market?” Some of the answers to these questions are given in the following pages.

Everyone, of course, has had to adjust to the sale of coin machines. But, “I contin-

ue, but I think we are fortunate in that our in-

dustry has a lot more flexibility than most. Changes are imminent, but they can’t possi-

bly come about overnight. An operator, for instance, has many options open to him for increasing his profit. From the 50/50 split, he can go up to 60/40, or a guaranteed minimum of $2 service charge. I don’t mean to imply that this can be done easily, but it can be done.

 Asked what he thought his biggest selling

product would be in 1978 Jon un-

hesitatingly answered, “In terms of dollar volume, it will be pinball.”

Return On Investment Chicago operator Kem Thom of Western Automatic/ Music, Inc. also expressed an optimistic attitude, stating that he antici-
pates a “better return on investment” in the pinball business in 1978. The over-
saturation resulting from the legalization of pins in Chicago early in 1977 will be con-

siderably relieved, according to Thom, and he stressed that even though pins are still the big-est sell-

ing product, “people have to have the ad-

ditional coin machines.”

Predictions of a drop in sales are unlikely, he feels, even if a pinball machine is  introduced, they will have to be in an area where people have been before. Thom feels that the pinball machine will be a good and stay. "I feel it will be a good year for all factions of the coin machine industry."

THE JUKE BOX PROGRAMMER

TOP NEW POP SINGLES

1. (THEME FROM) CLOSE ENCOUNTERS — JOHN WILLIAMS (Arista 0305)

2. TOUCH AND GONE — GARY WRIGHT (Warner Bros. 8494)

3. THE NAME OF THE GAME — ABBA (Atlantic 3449)

4. I’M A MAN (IN EVERY SENSE) — JOHN RIDD (Jubilee 1606)

5. IF I CAN’T HAVE YOU — YVONNE ELLIMAN (B.S. 540)

6. STAYIN’ ALIVE — BEE GEES (RCA 546)

7. GOD ONLY KNOWS — MARILYN SCOTT (Big Tree 16105)

8. IF I COULD BE LOVING YOU — RONNIE MILSAP (ABC/Dot 17733)

9. YOU KNOW I’M RIGHT — JERRY REED (Columbia 3-1164)


SANTAFY MARTIN/ MULL (Capricorn 0282)

TOP NEW COUNTRY SINGLES

1. WHAT DID I PROMISE HER LAST NIGHT — MEL TILLIS (MCA 4038)

2. I DO LOVE YOU (YES, IN EVERY WAY) — DONNA FARGO (Warner Bros. 8509)

3. I WISH I WERE SOMEONE I LOVE — CAROL LOVELL (Columbia 3-2534)

4. I CAN’T HELP MYSELF — LARRY MANOOR (Capitol 4521)

5. DON’T BREAK THE HEART THAT LOVES YOU — MARTIN ZARING (Warner Bros. 8502)

6. MAKE ME RATTLE — CRISTY LANE (L.G. 148)

7. I LOVE YOU, I LOVE YOU — RONNIE MCCOWELL (Scorpio/GRT 149)

8. SHINE ON ME — JOHN WESLEY RYLES (ABC/4T 17733)

9. YOU KNOW I’M RIGHT — JERRY REED (Columbia 3-1164)

10. THROWIN’ MEMORIES ON THE FIRE — CAL SMITH (MCA 4038)

TOP NEW R&B SINGLES

1. AIN’T GONNA HURT NOBODY BRICK — (Ranger 723)

2. ALWAYS AND FOREVER — HEATWAVE (Jive 5049)

3. I LOVE YOU — DONNA SUMMER (Casablanca 907)

4. PLAYING YOUR GAME BABY BARRY WHITE (Jive 308)

5. (THIS TIME I THOUGHT I’D WIN) — PAMI REXROTH (Jive 9370)

6. YOU ARE MY FRIEND — PAT & LA BELLE (Epic 50487)

7. BABY, BABY, MY LOVE’S ALL FOR YOU — DENIECE WILLIAMS (Columbia 3-1378)

8. LET’S HAVE SOME FUN — BAR-B-KAYS (Mercury 7297)

9. MY REASON TO BE — MARILYN MCCOY/BILLY DAVIS JR. (ABC 1224)

10. LADYLOVE — LOU RAWLS (Warner Bros. 1504)

TOP NEW MOR SINGLES

1. THE GOODBYE GIRL — DAVID GATES (Columbia 45450)

2. WHEN WE TOUCH — DAN HILL (20th Century 2355)

3. MAKIN’ LOVE IS GOOD FOR YOU — BERNIE KENTON (Odd Word 1100)

4. CANDID ON THE WATER — HELEN REDDY (Columbia 4527)

5. JUST THE WAY YOU ARE — BILLIE JOEL (Columbia 3-10646)

Cash Box/December 31, 1977
For those locations with character that promote sociality, the Woodhue presents liveliness with eminence. A new stand-up-and-be-counted shape.

Woodhue impresses. And causes good things to happen for you. More play, more profits.

*Provide better programming for the location with the exclusive MEMOREC feature.

Advanced design... increased profits. YOUR return on OUR investment.
Sega Beginning Shipment Of New 'Heli-Shooter' & 'Sega Soccer' Games

LOS ANGELES — Sega is currently shipping two games that were introduced at the AMOA Expo in Chicago — 'Heli-Shooter' and 'Sega Soccer.' Both pieces feature superb design and adjustable timing.

A sit-down arcade game, Heli-Shooter simulates a true-to-life helicopter flight by projecting a three-dimensional image on the viewing screen. The player maneuvers through enemy skies using a throttle control stick to speed up or slow down and two pedals to control side-to-side motion.

Military targets marked in red appear on the screen as the player streaks over enemy territory. Missiles, launched by depression the firing button on the control stick, streak toward the target with a burst of yellow flame. When a hit is scored, the target explodes in a burst of flame.

Taped "chopper" sounds add to the excitement of the game.

The player scores 500 points for hitting enemy fighter planes parked on the runway below. Hitting other targets scores 200 points.

When the player achieves over 3000 points, he receives 45 seconds of extended play. Pricing is set for 50 cent play.

Sega Soccer

Shown at both the AMOA and Parks Show in New Orleans, Sega Soccer is a fast action, two-player game with 24 kick-out holes in the playfield. Each hole has a letter and color combination that corresponds to a set of letter and color buttons in front of the players. Each player tries to beat his opponent in selecting the correct button combinations to kick out the ball.

The object of the game is to kick as many balls as possible into the opponent's goal. Each time a goal is scored, a new ball automatically pops into play from a chute on the side.

Gottlieb Releases New 'Gridiron' Pin With Many Exciting Play Features

CHICAGO — "Gridiron," the new 2-player pinball machine being released by D. Gottlieb & Co. and, as the name implies, it is loaded with action-filled play features.

Especially outstanding is the noted Gottlieb "center shooter" concept by which the ball enters at the center of the playfield, to provide wider, faster action. There are 11 rollovers for advancing 10, 30 or 50 yards and scoring touchdowns, and four football targets for getting single points. The spinning target scores 10 yards per turn and players can get specials for total high score as well as high point score. Two exclusive Gottlieb vari-targets score 1000 to 5000 and allow for touchdowns on maximum hits.

The football theme is carried through in the entire design and cabinetry of the new model.

Operators are invited to view the new piece, which is being displayed in Gottlieb distributor showrooms.

Home Decorating Turns To Pinball

CHICAGO — Advertising Posters Company here has taken the picture from the back of the pinball game and put it on the wall. The firm's new Pinballbilia series of framed glass plates are reproductions of popular late 1930s pinball games graphics.

Bushwick, an exciting scene of Indians overtaking a stagecoach, and Pirates Gold, showing a rugged band of pirates led by a swashbuckling female, capture the nostalgia of a bygone era. Six different designs are available.

Pinballbilia plates have each color individually silk screened by hand on tempered glass, just as the originals were produced.

Framed with bright chrome facings and brushed chrome sides, each panel measures 20" wide by 22" high.

For further information contact Ray Roberts, sales manager, Advertising Posters Company, 1500 North Halsted Street, Chicago, Illinois 60622. Phone (312) 642-1300.
1977 In Review: A Synopsis

Presenting the Superstars! More winning product than anyone else can offer. More dynamite video and pinball attractions. More innovation, more reliability, more choice games that are designed and earnings-tested to return more on your investment. In any type of location... Put a superstar from the industry leader on your profit team. Get all the details from your local Atari distributor now. Or contact us for referral at 1265 Borregas Avenue, Sunnyvale, CA 94086. (408) 745-2500.

Triple Hunt™ Destroyer™ Starship 1™ Sprint 4™ Drag Race™ The Atarians™ Canyon Bomber™

Industry Execs Are Optimistic About The Outlook For 1978

the business of selling entertainment, and rather inexpensive entertainment at that. While a game satisfies the individual who is playing it, jukebox music provides entertainment for everyone within earshot.

Turning to equipment pricing and the current commission structure, Thon said he strongly favors a weekly service charge as a means of increasing the operator's revenue. He mentioned a figure of at least $4 per machine.

“Our expenses are increasing rapidly so to come out ahead we must make the machine pay their own way and a service charge is certainly one of the methods we can use.” He added that in order to survive in today's market an operator must become “more business minded” and develop a sharp sense of “salesmanship” since it is frequently necessary to “sell” a location on an idea or product which, in the long run, often proves to be mutually profitable.

Speaking for Rowe International, company president Merrill Krakauer noted that the next 12 months will reflect a significant “increase in our market share” and “an excellent sales year for Rowe.”

Krakauer bases his projection for the current widespread acceptance of the factory's new R-82 phonograph line, which is characterized by dramatic new styling and design as well as innovative features such as the “Memorex” and “Playmaker.”

“[I can't estimate what the complete picture will be in terms of total phonograph sales],” Krakauer continued. "Whether or not there will be substantial gains in the new year remains to be seen. But I'm confident as far as Rowe is concerned, sales will be better in 1978 than in recent years, largely because of the outstanding appeal of our product line...

Exidy Expands Its Marketing Dept.

LA TIMES - New appointments within the marketing department of Exidy, Inc. were recently announced by Paul C. Jacobs, vice president of marketing.

Ina Trinith, formerly traffic manager, has been promoted to the position of marketing administrator. She will be responsible for the coordination of all sales and shipping between Exidy and its worldwide distributor network.

Watner

Trinith

In addition, Hal Watner has been appointed as sales representative for Exidy. Watner's previous experience in the coin-operated games industry includes sales positions with Ramtek and Meadows Games.

(continued from page 149)

(continued from page 144)

3.

Meadows announces planned purchase of Fun Games’ inventory... Midway intro’s “Boot Hill”... Gottlieb appoints Young & Rubicam to handle PR... Gottlieb to joins AMOA and reserves exhibit space for the ’77 exposition, marking its first official appearance at the show. The factory celebrated its 50th anniversary in 1977... "Sprint 8” arcade piece is intro’d by Atari... Lowen Automaten ships its first full line of solid-state NSM phonos into the U.S... JUNE Bally signs multi-million dollar agreement with Montgomery Ward & Co. department store chain for marketing its home consumer product...

(continued on page 149)
Bradt introduces new high speed coin wrapper with unique features.

WATERTOWN, WIS. — Speed, simplicity, quiet operation, infrared stack detection and adaptability are one-of-a-kind features of a newly introduced automatic coin wrapper from Bradt, Inc.

Built on a roll-about stand for easy Mobility, the Model 1780 produces up to 24 wraps of coin per minute for financial institutions, vending companies, supermarkets, retail stores and other large volume money handlers. A minimum number of settings is necessary for total coin packaging and changeover of denominations.

Infrared Detector

The machine's infrared stack detector senses a disturbed coin stack. And coins smaller than the denomination being packaged will offset.

When used for high speed batch counting and verifying, the Model 1780 stops in batches from five to 99,995. The batch select mode may be set in increments convenient for bagging, easily installed bagging attachment, and verifying of bulk coin.

The 1780's double-bin container is on wheels for easy, quiet movement to a variety of environments without creating any disturbance. The machine's modular design permits the addition of auxiliary equipment as the user's coin packaging needs increase.

Optional equipment for the Bradt coin wrapper include a large paper roll feed mechanism capable of supporting a 16-inch roll for 8,000 wraps without paper change. Also available is a boxing mechanism which serves several 1780's set up in a series for palletizing and/or boxing of coin for storage purpose.

For further information about the machine and its capabilities, contact Bradt, Inc., Watertown, Wisconsin 53094. The firm maintains nationwide sales and manufacturing facilities serving users throughout the U.S. and Canada.

Merchandising a Music Route

by Frank Manners

CHICAGO — A survey of jukebox operators in the midwest has revealed that, although music in general may be alive and well, phonographs often require intensive care and two major worries confronting the music operator getting the box into the location and, once installed, getting it played.

Invariably, when seeking out locations that the operator solicits those that are predisposed to the phonograph. He picks up leads through word of mouth referrals or "if you don't have them, when you move the box down to the spots are the round-the-clock truck stops, heavily populated taverns, jaunty singles bars and hibbity establishments where patrons literally cry to find their beer to the accompaniment of a melancholy country song. The location owner's predisposition to the phonograph, however, actually translates into "what's in it for me," as the operator soon discovers, so he must then address himself to the location's needs and convince the owner that a jukebox will contribute to his business as a whole, without any capital outlay.

Attracts Customers

A phonograph will provide continuous music to liven up the place, attract music people, and put them in a convivial mood so that they will eat and drink more. As a further measure, the operator assures the owner of impeccable repair service, that the box will be kept clean, the music current and all systems working. After all, anything over two hours down time makes the location fume and, of course, takes its toll on collections.

If this logical appeal founders, further steps must be taken by the operator. He may add sweeteners like quad sets, mike kits, motorized remotes, and all manner of accessories. He may rent the jukebox for a minimum and let the owner keep the overhead. He must bear in mind, though, that he must come up with some incentive to cement the deal.

Promote For Profit

Once installed in a location the jukebox should be promoted in order to make it profitable. Techniques are simple and un-sophisticated. In the face of the phonograph rises and falls, in many instances, with the ministrations of the barmaid or cocktail waiter who encourages jukebox play, this serves to overcome the inertia of the customers, and gets them to donate quarters or donate themselves. In go-go spots, the dancers won't dance unless the patrons put quarters in the jukebox. Sometimes the onus of promoting falls on the bartender. He receives marked coins from the operator to drop in the jukebox, the philosophy being that once the initial incentive is provided, someone will keep the box going.

Dice are a popular promotional tool. With the play or listen variety, the customer rolls against the bartender or his fellow customers to either "pay" or "listen." With regular dice, several custom tokens may be selected and the winner collects and then selects the records.

In other cases, the operator assists in the music merchandising by constantly updating the stacks of records and highlighting new records with free display. He may install a dollar bill validator, hoping that the customer will opt for volume play discount or be too lazy to ask for change. He may further encourage the customer to stay by adding a pull tab machine in the location until he finds the ideal spot. As a negative promotion, he discourages the bartender from using the television, radio, or anything that will distract from the phonograph.

Unexpected Play

In contrast to conscious, planned merchandising there exists the unplanned, unexpected juke play. This play originates spontaneously in the social setting of the bar. For example, keen-eyed observers notice that young girls generate interest in playing the music. They hang around the juke making a selection, and before you know it, young guys are suddenly hanging around making selections. Suddenly they are magnetically drawn together. The phonograph is an ice-breaker, a means for guys and dolls to make contact. Beer, salesmen, and promoting have fallen on evil days and the phonograph's once uncontested dominance has been undermined by competition growing ravenously into the profits. First came television, which lured patrons to the set for special programs and sporting events; then the FM-radio units, which give away what the jukebox asks you to pay for. One disgruntled operator reports that one customer in over 200 collections had bullied only to hear the FM radio blaring. He chided the bartender, "How can I make any money with that?" The bartender innocently replied, "Well, if they want to play the juke, we turn off the FM.

The chief antagonist, though, is disco. How can the phonograph compete with the expensive sound system, live bands, and record spinners that the boss employs? Can quad units match $15,000 worth of speakers, amplifiers and powerhouse sound? In these instances, the jukebox is often relegated to interminable work or till in before the band starts pumping and grinding.

The phonograph, however, is still considered by many to be the backbone of the route. It is an institution in the neighborhood tavern and singles bars and an integral part of the decor and the ambience of the establishment. And no one should underestimate the jukebox as the esteemed harbinger ushering profitable games into a location.

1978 State Association Calendar

Jan. 13-15: Music Operators of Minnesota; annual conv.; Holiday Inn Central; Minneapolis, MN.
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.
Apr. 21-23: Wisconsin Music Merchants Assn.; spring conv.; Abbey Resort, Fon du Lac, WI.
June 2-3: Ohio Music & Amusement Assn.; annual conv.; the Columbus Hilton Inn; Columbus, OH.
June 8-10: Music Operators of Texas; annual conv.; La Quinta Royale; Corpus Christi.
Sept. 22-23: Amusement & Music Operators of Virginia; annual conv.; John Marshall Hotel; Richmond, VA.
1977 In Review: A Synopsis

Rock-Ola - Midway releases "Road Runner," a new shared generic design which promises to change the image of Rock-Ola's signature Jukebox. A new line of coin-ops with new graphics and designs is introduced.

Cash - Shane Brakes Chicago headquarters

Player - Stan Jarocki is appointed director of marketing at Midway. He was responsible for bringing in new products and increasing sales. His appointment was followed by a significant increase in sales for Midway.

Facility - "Grand Salon" puzzle game introduced by Gottlieb. The game features a unique design and is popular among players.

Studio - The "Big Cat" slot machine is released by Gottlieb. It features a unique design and is popular among players.

Copyright - Shaffer Dist. and U.S. Billiards sponsor a statewide 8-ball tournament in Ohio, with over 200 locations participating. "Atari" premier six new home video machines.

Billiards - "Grand Slam" shuffle alley is released by Williams.

SEPTEMBER: AMOA

Home market activity with Bally goes "Big Deal." A new line of coin-ops is released, including the "Grand Slam." The new line features a unique design and is popular among players.

Atari - "Canyon Bomber" is released. The game features a unique design and is popular among players.

Midway - "Super Bug" is released. It features a unique design and is popular among players.

Atari - "Super Bug" is released. It features a unique design and is popular among players.

Ramtek - "Star Racer" is released. It features a unique design and is popular among players.

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TOURNOURN WINNERS — The recently held third annual Greater New Orleans Coin-Operated 8-Ball Tournament attracted 96 finalists and 400 spectators for the championship rounds, held at the New Orleans Marriott Hotel. Pictured above are (l-r): tournament host Bob Nims; Al Boniface, Class A champion; Jerry Nims; and Bill Trentecosta, Class A runner-up. (See story on page 149.)

1977 In Review: A Synopsis

(continued from page 149)

"Boom Ball!" arcade game at New Orleans Parks Show and announces plans to expand its product scope into the amusement parks market. Valley Intro’s home video "Fire Queen 2" player is released by Gottlieb. Coinz mouns death of Wico’s Ed Ruber at 48. Pete Etringer is elected president of Advance Dist. (St. Louis). Annual 3-day State Music Dist. show in Dallas attracts record attendance. Exidy changes cosmetics of its popular "Circus" piece ... Williams launches a comprehensive program of service schools on solid-state pins ... New York distributor Harry Berger of Manhattan Coin Machine Co. dies at 61. ... Over and above the big emphasis on solid-state electronic pinball machines, it was apparent throughout 1977 that the coin machine industry appeared to be abandoning its low profile, in favor of a more visible image and, following the lead of such companies as Bally and Atan, began leasing heavily with promotion and public relations efforts on both a local and national level. A conclusion in 1978 should lead to an even greater public awareness of the industry, as well as its product ... Happy Holidays.

SEASON’S GREETINGS

WILLIAMS ELECTRONICS, INC.

3401. N. California Ave., Chicago, Illinois 60618

CHICAGO CHATTER

We’d like to extend holiday greetings to everyone in the coin machine industry and express our good wishes for the coming year.

STERN ELECTRONICS, Inc. prezgy Gary Stern and marketing director Stephen Kaufman are chalking up 1977 as a most exceptional year of progress for the relatively new company, which will actually be merely a year old at the start of ’78. But what a year it has been — especially in the latter months when the firm’s first solid-state "Pinball” was born, and has since developed into a “phenomenal seller,” to quote Kaufman. Now that they’re firmly entrenched in the solid-state arena, the trade can look forward to a follow-up model called “Stingray” which, Steve said, has tested out superbly and is now in the process of being sample shipped to distributors. Watch for it.

ROWE PHONOGRAPHs, namely the popular new "Woodhue" and "Black Magic," remain in the spotlight at Atlantic Music Co. — and Sam Kolber maintains that this model will be the same next year at this time, since present demand indicates that "78 will definitely be a big year for Rowe." Also contributing to heavy business activity at Atlantic these days are the Allied Leisure solid-state pins, such as “Hoe Down” and "Super Picker." Sid said they’re release shortly is called “Get Away.”

A STEADY PROCESSION of operators visited the Empire Dist. premises for the recent Port-A-Line coming — which was a cool sea affair, we might add — "war" was the star attraction and the distracted took quite a few orders for the new model.

SANTA VISITED RHODE ISLAND a little early this year, Dec. 14 to be exact, and in the guise of Midway’s director of sales Larry Berke. Occasion was the presentation of a 1978 Midway "280 Zap" sweepstakes. Santa’s helper was Bob Mahoney of Robert Jones Int’l. Dedham, where the entry was deposited. Don’t know who was more excited, Larry Berke or Ray Muschiano, but the latter’s comment upon receiving the keys was “I can’t believe it. I’m just a small operator and never thought I stood a chance of winning.” Ironically enough, the name of the dealer that delivered the car happens to be Midway Datsun Dist. of suburban Boston.

FOR THE PAST COUPLE OF MONTHS Johnny Frantz and Mike Donley of J.F. Frantz Mfg. Co. have been devoting full-time effort to processing the load of orders written during MAM ‘77 show in Chicago. The 1977 solid-state model and among the most in demand pieces are “Big Top,” the antique looking counter model premiered at the show, and “U. S. Marshall,” which has been a successful item for Frantz for several years. Mike mentioned that both models were also shown at the mid-December Paris exibition.

EASTERN FLASHES

The recent UJA-Coin Machine Division testimonial honoring Bert Betti of Betti Industries was a big success, as expected. Event was held at the New York Hilton and a full gathering of Bert’s friends, associates, et al, were on hand to pay tribute. December was named “Rock-Ola Month,” “factor distributors throughout the east have been holding individual showings of the new line. John Forbeck of the See North Dist. Albany branch was in Chicago last week to attend the special electronics service course sponsored by Williams Electronics, Inc. Factory’s “Hot Tip” solid-state pingame, which was the subject of the school, is currently getting a good workout on the showroom floor, from what Sid Gordon tells us. ‘We’re taking orders,’ he said, and based on operator enthusiasm, it is obvious that this model is creating a „new dimension in player appeal.” He talked a little about 1978, which is just a few days away, and expressed an attitude of optimism. He cautioned operators, however, to "make up their minds to change the present commission split." In terms of the high prices of music, games, etc., or the possibility of "folding up their tents and going out of business." Incidentally, as we spoke with Sid, the weather in Albany was taking another turn for the worse. Since early December they’ve had sporadic outburts of ice storms, 21 below zero temperatures and awful weather, which made for spotty business conditions. Looks like another one of those bad winters. … Weather is also playing a role in the current business picture at Billotta Dist.-Newark. In this case, much too much snow, making it difficult for customers to get around and shop. On the bright side, however, Pat Billotta tells us the “Meadows Lanes” bowling game is a consistent seller for him and he expects to do good business with the newly arrived Exidy “Circus” which, he feels, is especially appealing — “it’s easy to understand and easy to play!” Due in shortly is the Cinemascopes "Space Wars." Musically, the Wurltitzer line is selling well and should be even more successful in 78 since, as Pat sees it, ops who deferred phono purchases are due to update their music routes and really go on a buying spree.

CALIFORNIA CLIPPINGS

Paul Jacobs, vice president of marketing for Exidy, said the firm’s new “Circus” video game is the heavily backed order, which he feels will keep the factory busy at least through the spring. Paul noted further that Circus was an excellent follow-up to “Robot Bowl,” its predecessor. “It was a big year for us, having Robot Bowl and Circus back to back,” he said. “We wound up our calendar year in a very favorable position and we’re off to a good start for next year.”

PORTALE AUTOMATION SALES’ initial shipment of the new Rock-Ola model 474 phonograph is "sold out" according to executive vice president Tom Porto. Following ahead, Tom predicted a "dramatic upturn in phonograph sales in ’78." He added that he is optimistic about the business outlook for the coming year, based in part on the performance of the firm’s recently opened San Francisco branch. The distrub was launched earlier this year by the death of Tom’s father, Bob — a loss that was shared by the entire industry.

IN RECAPPIING THE HIGHLIGHTS of 1977, Atari’s Don Osborne gave much of the credit to the firm’s network of distributors. "We are very pleased with the efforts of our distributors," he said. They have done a great job for us." Don said that Atari looks to make greater inroads into the pinball and phonograph market in ’78. This year marked the firm’s entry into the pinball field with the introduction of three solid-state pieces, "Atarians," "Time 2000" and "Airborne Avenger." In addition, Atari recently finalized an agreement to distribute the German-based NSM phonograph line in the States.
CLASSIFIEDS

WANT SEEBURG monaural phonograph conversion cartridges. Call 1-392-2123.

WANT TO BUY: Auto Phone Model 11, 12, 17, 110. UNITED STATES AMATEURS 3 W Northfield Rd. Livingston, N.J. 07039 (201) 992-7813.

WANTED: Pay cash for all stop machines, pinballs, will pick up or drive to purchaser's location. Must be in good working order. Call Ed. 608-604-5474.

WANTED: Cash for old radios, stereo records, etc. Will pay top prices. Please call or bring by. Call John 2-384-3644.

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CLASSIFIED AD RATES PER 25 WORDS

Count every word including all words in name. Numbers in address count as one word. Minimum ad accepted $2.50. CASH OR CHECK MUST ACCOMPANY ORDER. SPECIALIZED AD HERALD FOR CLASSIFIED ADVERTISING. All checks must be in U.S. currency drawn on U.S. bank. For application, see Classified Director, Pittsburgh Press. Classified Director, Pittsburgh Press. Classed Director, Pittsburgh Press.

CLASSIFIED AD WANTED

WANT SALES: $800 easyquired Seeburg monaural phonograph conversion cartridges. Call 1-392-2123.

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WANTED: Cash for old radios, stereo records, etc. Will pay top prices. Please call or bring by. Call John 2-384-3644.

CLASSIFIED AD WANTED

WANT SALES: $800 easyquired Seeburg monaural phonograph conversion cartridges. Call 1-392-2123.

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ANOTHER GREAT YEAR

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

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<th>Chart Position</th>
<th>Album Title</th>
<th>Artist(s)</th>
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AND AL ROSS

Wish To Thank Everyone For A Fantastic Year.

Watch For Foster Sylvers Solo Album Coming In January On Capitol Records & Tapes.