A very special single from the Neil Simon film, The Goodbye Girl written and performed by DAVID GATES

Available from Elektra
Produced & arranged by David Gates
EDITORIAL

A Glance At Radio '78

Radio, an interesting topic for any year, should not disappoint anyone in 1978, based on some continuing trends as well as surprises. Passive research, automation, soft-rock formats, R&B and jazz are some of the items that will surely be interesting to watch.

It appears that the current rage of passive research will continue to expand in the coming year, but some industry sources contend that its success detracts from the personality of DJ's and stations. The success of automation and packaged formats will most likely gain momentum. The numbers and the economics are working, and in the competitive radio market of '78, these are key factors to consider.

More markets are opening up for the soft-rock format, which has proved highly successful in recent years. While listenership is high, the question is "do those listeners buy records?"

Look for R&B stations to become even stronger. And the playlist preference for these stations appears to be more album-oriented.

Jazz continues to explode and it appears that it will capture airplay from AOR stations as well as the devoted jazz airwaves. Interest from within and outside the industry hints at the biggest year yet for jazz.

Other interesting areas to watch will be the continuing rise of FM listenership, and how tight playlists will be. Undoubtedly, experimentation in radio will not stop, and that is what makes it one of the most fascinating facets of the industry.
Why Settle for Anything but the Best

Styx, one of the best liked and best selling groups of 1977, have always been ahead of their time. And now everybody knows it. All you have to do is display the "BEST OF STYX" or any of their catalog, and their fans can't wait to get their hands on it.

Now in '78, Styx is going to be even bigger. So stock up on Styx. We've got some of the most exciting recordings Styx fans have heard, some of the most exciting recordings they haven't heard, and of course the "BEST OF STYX".
EVERYBODY LOVES A RAIN SONG
A Great Hit Single For 1978 by B.J. THOMAS

A great production by CHIPS MOMAN
MONKEY’S ISLAND — Atlantic recording artists Geils finished their winter 1977 tour at the Palladium in New York, in conjunction with the release of their latest single, “Do, Do, Do.” Pictured backstage are (l-r back row): J. Geils, Stephen Jo Bladd and Seth Justman of Geils; promoter Ron Delsener; Annel Horlig, chairman of Atlantic Records; Magic Dick of Geils; and Barry Bell of Premier Talant. Pictured in front row (l-r): Peter Judge of Sir Productions; John Belushi; Danny Klein and Peter Wolf of Geils; Bonnie Simmons, KASJ program director; Norma Jean Bell, guest saxophonist and vocal; and Steve Leeds, northeast regional album promotion/artist development manager for Atlantic.

CBS Celebrates Its Record Number Of Gold And Platinum Awards in 1977

NEW YORK — CBS Records had its biggest year ever in the gold and platinum sweepstakes, achieving a total of 67 RIAA-certified gold and platinum records in 1977. The certifications included 46 gold and 21 platinum awards, compared to the 42 gold and seven platinum discs certified in 1976.

The artists of the year who achieved platinum awards last year were Barry Strasenn of “A Star Is Born” and “Stress and Superman”; Pink Floyd for “Animals”; Neil Diamond for “Love at The Greek” and “I’m Glad I’m Here With You Tonight”; The Emotions for “Rejoice!”; James Taylor for “JT”; Chicago for “Chicago XI”; Earth, Wind And Fire for “All In Air”; Boz Scaggs for “Down Two Then Left,” and Aerosmith for “Draw The Line.”


Fulton, Terry To New CB Posts

LOS ANGELES — Dave Fulton has been named editor-in-chief of Cash Box, according to an announcement made by Mel Albert, General Manager. It was also announced that Ken Terry has been promoted to east coast editor of Cash Box.

Fulton joined the publication in March, 1977 and most recently served as assistant editor, west coast. Prior to joining Cash Box, he was the southern California representative for The Pack, a trade publication in the food industry.

Terry, most recently assistant editor, east coast, has been with the publication for 1 1/2 years and freelance for a number of trade magazines prior to joining Cash Box.

Fulton replaces Gary Cohen, whose resignation took effect on Jan. 3.

Radio City Music Hall To Close;
Shifting Audience Tastes Blamed by Charles Paikert

NEW YORK — Radio City Music Hall, the world’s largest indoor theatre, has been scheduled to close at the end of the season. Easter show this spring.

Alton G. Marshall, president of Rockefeller Center, Inc., the corporation that owns Radio City, made the announcement, citing declining attendance and changing audience tastes as the reasons for the music hall’s demise.

We’re an anachronism in the entertainment field,” Marshall said. The hall’s deficit for 1977, he added, was more than $3.5 million.

Radio City has been booking pop music concerts in the hall during its winter and fall “hias” periods for the past several years. Sid Bernstein, who along with Lee Gaber and Shelly Gross have been presenting contemporary music concerts at Radio City since 1976, commented, “I felt we could continue our heavy attendance and maybe some sort of contribution to cut the overall loss that Radio City had incurred in its yearly operation.

During the fall of 1977, Bernstein booked such acts as Marvin Gaye, Linda Ronstadt, Rita Coolidge and the Average White Band into the hall. Attendance, he said, averaged 5,000 over the hall’s 6,200 seats.

In December, Bernstein said he would continue to present shows as originally scheduled in early 1978, with acts that include Stan Getz, Sarah Vaughan, Tony Orlando, and Barry White.

Ron Delsener, another New York promoter who presented shows at Radio City, was out of town when the announcement was made, and could not be reached for comment.

Radio City Music Hall, which opened in 1932, has been considered one of New York City’s stellar tourist attractions, annually seating thousands of people from around the world. The Hall’s most famous event of the day is the daily show put on by the Rockettes chorus line.

New York City Mayor Ed Koch promised to personally take a role in keeping the music hall open.

“We’ll do everything we can to see if we can keep it open,” Koch said.

Cash Box Debut Latin Section

LOS ANGELES — Cash Box this week introduces a new Latin section, which will feature charts and reviews of current Latin albums. Latin music will appear weekly in the trade section of Ray Terrace, Cash Box Latin editor. Terrace will operate out of Cash Box’s Hollywood office.

Weiss, Of Win, Takes Control Of Northeast Distrib

NEW YORK — Sam Weiss, of Win Records, the large New York one-stop, has purchased 100% control of Apex-Martin Record Sales. Sol Glick, one of Weiss’ associates, has become president of Apex-Martin, while Jerry Cohen, who sold his share of Apex-Martin to Weiss, will remain with the company as secretary. Joe Martin, the other former co-principal of Apex-Martin, has retired from Florida.

Weiss conceded that while the future of independent distribution in the New York-New Jersey area remains uncertain, he had high hopes of reviving Apex-Martin’s distribution operation. Over the past year, the firm experienced the loss of several key lines, including 20th Century, Island and Roulette/Pryamid. Weiss said he was currently negotiating with several new labels, and expected to double or triple distribution volume in 1978.

Joe Martin, reached at his home in Florida, noted that he and Cohen had sold their company to Weiss several weeks ago. Apex-Martin’s operation will remain the same (autonomous),” Martin concluded, indicating that it would not run as part of Win.

Merchandising Tools Viewed As Key To Selling Records by Joey Berlin

LOS ANGELES — The most commonly used and most important merchandising tools for record manufacturers today are stand-up and window displays, posters, mobiles, and 4x4s, according to a Cash Box survey of manufacturers and retailers. Also popular are easel backs, streamers, 2x2s, buttons and contests, while a variety of merchandising tools, such as mirrors and 3-D wall units, are used for special promotional campaigns.

Merchandisers see a trend toward multimedia merchandising tools developing, such as video cassettes with live performances or messages from artists about their new releases. ABC Records is currently using this kind of cassette in conjunction with filmstrips to preview artists and new releases.

“I think a more audio-visual concept in marketing display materials is going to be very valuable,” said Paul Paganino, vice president of distribution for MCA. “Posters and things of that nature just don’t seem to last. But whether they are multimedia tools, 3-D or plan posters, in-store merchandising tools are becoming an important part of the record industry.

“We’re finding point of purchase displays increasingly important every day because retail is becoming more important every day.” indicated Arnie Orleans, marketing vice president for 20th Century Fox Records. “It’s a combination of two factors: A lot of people feel that radio is more constractive and less imaginative than it has been and, therefore, radio exposure is less valuable these days. “It’s been in the past. There are more good stories — bigger stories, better merchandised, better stocked, better staffed, more professional — that lend themselves to imaginative merchandising.

Thank heavens these places have opened up — now that we are trying to fill the needs of an expanding industry without getting that expanded exposure from radio. They are the ideal place to go, the last stop before the consumer makes his judgment.”

The growth of large retail outlet chains has resulted in a more important role for merchandising. These stores have the space, access to customers and a result larger promotional aids, such as 4x4s, are booming. “More and more we’re seeing 4x4s,” said Randy Davis, Capitol Records’ director of merchandising and advertising. “If you do a special display you ask if sales would have been as high if you hadn’t done anything.” The stand-ups are most effective,” says MCA’s Passamano. “They stay around longer and get into window displays. The 4x4s are very effective, when they get hung up (usually March, April).”

“Merchandising should be attractive, if they have been properly assembled.”

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RON WOOD SIGNS WITH COLUMBIA — Ron Wood, a member of the Rolling Stones, has signed a two-year, long-term solo recording contract with Columbia Records. Wood recorded his first album are (l-r) Jason Cooper, Wood’s manager; Barry Rothman, his attorney; Wood; Bruce Lundvall, president of the CBS Records Division; and Marvin Cohn, vice president of business affairs for CBS Records.
WEA’s New Pricing Structure May Include Several Levels

by Mark Mehler

NEW YORK — WEA’s plans to institute a multi-tier wholesale pricing structure, revealed exclusively in last week’s Cash Box, have drawn mixed reaction from America’s retailers and rack jobbers with retailers fearing price hikes and rack jobbers expecting a decrease.

“I know that this multi-tier pricing was something that Joel Friedman (the late WEA president) had talked about for some time before his death,” said one major Midwest retailer. “So I wasn’t surprised by the move.”

A major southeast retailer said he had been told the new system would not be as completely multi-tier as the pricing structure, instituted in March, 1976.

A top WEA executive told Cash Box that such a multi-tier policy is presently in the works, and will probably contain more than three categories of accounts. Most branch-distributed labels currently employ basic two-tier pricing structures, although Phonodisc and Capitol have three-tier systems.

In any event, the new WEA structure will probably contain a pure subdistributor price of some sort, a large retailer and a small retailer price, and possibly combinations thereof. The crux of the system may be an extension of a 6% functional discount to pure rack jobbers and one-stops, and lesser discounts to subdistributors that also have retail divisions.

 Register Of Copyrights Files Report With Congress Favoring Proposed Perf. Rights

by Joanne Ostrow

WASHINGTON, D.C. — The Register of Copyrights’ report to Congress in response to the mandate in the newly revised copyright law concerning the still controversial question of performance rights, was filed to meet the Jan. 3, 1978, deadline — in incomplete form — but giving evidence that the Register favors the proposed right and will tell Congress so next month.

Register Barbara Ringer said in a cover letter to the report that, because of time pressures, including the need to implement the new law as of the first of the year, “we have not yet been able to complete certain aspects of the report, but have prepared a comprehensive set of specific legislative recommendations,” which Congress requested. Register Ringer promised to submit additional materials before the end of February.

An addendum will include a report by Prof. Robert Gorman of the University of Pennsylvania Law School on labor union involvement with performance rights in sound recording over the past 30 years; a response, by a Rutenberg & Associates consultant, to public comments received on the firm’s economic analysis of the proposed right; a bibliography of works dealing with performance rights, and most importantly, a statement by the Register summarizing views of the Copyright Office on various legal and economic issues raised in the report and with specific legislative recommendations. It is this statement and advice on legislative action which is being eagerly awaited by interested parties (who are already bracing for a major fight on Capitol Hill) — and from all indications, the Register will make its support of the right clear next month.

First Draft of History

Borrowing from Washington Post’s description of their first newspaper 100 years ago, the Copyright Office noted in a report “a rough first draft of history.” Volume I contains a summary by Ringer, a legal analysis, a section on aural works (the relationship between “sound recordings” and soundtracks, and the operation of the 1976 Copyright Act on them), a legislative history of the proposed right, the previously reported economic analysis (the Rutenberg study, Cash Box, Dec 5, 1977), and an analysis of the Copyright Office hearings and public comments on the right.

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Music Publishing Study Projects 5-Year Growth

NEW YORK — A study estimating the dollar value of the music publishing business as well as the revenues of many individual firms has been released by Knowledge Industry Publications. The report, written by Paula Dranov and titled "The Music Publishing Business, 1977-1983," describes music publishing as "a pivotal influence on a $12 billion broadcasting/film/record/entertainment complex."

Trends in broadcasting and the records (continued on page 28)

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Trends in broadcasting and the records (continued on page 28)
Our Big Tree is still lit

WITH JOHNNY RIVERS' ALBUM “OUTSIDE HELP”
and his single “Curious Minds (Um, Um, Um)”
BT 16106

WITH LE BLANC/CARR’S ALBUM “MIDNIGHT LIGHT”
and their single “Falling”
BT 16100

WITH HOT’S ALBUM “HOT”
and their single “You Brought the Woman Out of Me”
BT 16108

AND MARILYN SCOTT
and her single “God Only Knows”
BT 16105

On Big Tree Records and Tapes.
Managers' Series: Lourie Finds Management Is Just As Demanding As Law

by Charles Palkert

NEW YORK — When Miles Lourie entered the managerial battlefield 20 years ago, he had two advantages over the competition. His experience as a music business lawyer was one. The other was his sole client, Barry Manilow.

Aside from his commercials and work with Bette Midler, Manilow was still an untested artist when the decision was made to plunge him as a performer and recording artist. But Lourie, who had been Manilow’s attorney since 1971, when the Brooklyn-born singer and songwriter could make it on his own. So Manilow took the spotlight, and Lourie began to learn the fine art of management.

Although Lourie had been in the business since 1962, trying copyright infringement suits and later offering business counseling, he soon found the manager’s role to be quite different from an attorney’s, and quite demanding as well.

Managers And Lawyers

“I came in naively expecting the relationship between an artist and manager to be similar to that between an attorney and client,” Lourie reflected. “I was quite surprised to find an incredible difference.”

What Lourie discovered was that “the lawyer-client relationship is much less equal than that of artist-manager, who tend to be more like partners.”

“Since managers work on a percentage basis,” Lourie explained, “I found they have more of an investment to try and get their client to do what they think is right, unlike an attorney, whose client can either take leave or sue, without any adverse affect on the lawyer.”

Proper Venues

One aspect that is of particular concern to the manager is finding the proper concert venues for his client. In Manilow’s case, bookings are especially well scrutinized because, as Lourie put it, “Barry shouldn’t be playing the same halls that Aerosmith does.”

Manilow could, in all probability, fill the same venues as Aerosmith. However, Lourie is sensitive to the requirements for staging a Manilow show, and looks for the venues to suit the “gimmick-of-the-week” fans are accustomed. One solution has been to play the various festival-type venues such as New York City’s Robert St. Post in Baltimore, Kavina in Chicago, and Pink Knot in Detroit.

For Manilow, Lourie said, has been that “as an artist becomes more successful, he deserves a larger entourage, and he starts to price himself out of smaller venues which are right for him and accommodate his type of fans.”

Nevertheless, Manilow played a two-week run at the Uris Theatre on Broadway last December. Although the theatre holds less than 3,000 people, and the labor and publicity costs were, according to Lourie, “exorbitant,” the performance took place as a “career move.” One result was a wave of publicity from New York papers, television stations and magazines, mostly favorable to Manilow. (See Reaction To Reviews)

Some reviews were not so favorable, though, an issue still sensitive to Lourie. “When John Rockwell of the New York Times calls Barry’s show Las Vegas schluck,” Lourie stated, “he’s really missing the point. In the 1980s, a performance was totally music, with no other entertainment value. Today, music is more like the ’30s, with a performer offering a theatrical environment to the audience. I think Rockwell, who is from the ’30s, does not have an understanding of where the music has gone.”

Lourie, who is quite concerned about where Barry Manilow is going, reflected on the hazards facing a manager who is handling a superstar. “There is an inherent inerta,” he said, “for the manager and artist to tend to do the same thing over. Once they get to the top, they become more conservative in taking risks.”

Both he and Manilow, Lourie emphasized, hate the idea of the familiar traps. Longevity, he said, was his current priority, and he added, “You have to begin every tour as if it’s your first time around such areas.”

For Manilow, that area could well be movies, and Lourie quipped that he is waiting for someone to offer him “Barry’s Frank Sinatra” — the movie which established singer Frank Sinatra as a major film star.

Looking Back

1 Year Ago Today (1/15/77):

• Barry Manilow by Donna Dulucas and Bowie were the third and fourth albums issued at $7.98.
• BASF exited the music business.
• All Bell formed ICA Records in Memphis.
• RCA closed their Nashville and Hollywood recording rocks.
• Lennie Petze was named vp/A&R at Epic Records.
• Michael Stilley was named album promotion director at Columbia.
• Denny Rosenzweig was named west coast A&R at Phonogram.

5 Years Ago Today (1/13/73):

• At Atlantic, Vince Faraci was named assistant nati’s promo director and Richard Mack was named national R&B promotion director.
• Jack Reinstein was named vp finance at UA.

10 Years Ago Today (1/13/68):

• Bert Berns died at age 38.
• Barry Mann was named director of A&R administration at Columbia.
• MGM announced plans to go to stereo in July.
• Jay Leizig formed the Music Agency.
• Floyd Gilbert was named vp of Shady Records.
• Tom Van Gessel was named national sales manager at CRP.

12 Ago Today (1/12/63):

• Goddard Lieberson was named the keynote speaker for the NARM Convention.
• Harvey Schen is named vp/gm of Columbia Records Int’l.
• Sal Ingemi was named northeast area mgr with Columbia Records.
• Warner Brothers named Schwartz Bros. as its distributor in Washington.

Almost Just Released


New Faces To Watch

Crane

Chuck Crane is one of those rare musicians who has been on the other side of the control board. Line note aficionados perhaps remember the name Chuck Kirkpatrick. As a staff engineer at Miami’s Criteria Studios for five years, Chuck worked on many milestone albums, including “Les Miserables” that project proved to be a decisive one.

However, wearing two hats created a certain problem for Chuck. He yearned for a year recording being understood as an engineer and not as a musician.

“I wanted to be a performer,” Chuck says. “Many people only knew me as an engineer. It was tough to live with. I sort of had a chip on my shoulder. If I flop then I’m something to fall back on but I would rather play bars than engineer. That is just my nature. I have come to accept my engineer’s background as a great plus but I also want a fresh start.”

Part of that fresh start was for Chuck to change his last name from Kirkpatrick to Crane, his mother’s maiden name.

“My mother gave me my first guitar in 1959. I started out into Chet Atkins and Johnny Smith. I was in my first band in 1961. At that point all a band could hope for was a good lounge gig. Then the Beatles came out. The bass player and I went to see A Hard Day’s Night. It was like a miracle. The experience was like a messiah.”

Push came to shove and Chuck learned about rock.

“I wrote my first song in 1964. A couple of people who owned a skating rink and turned it into a dance hall fronted the little band I was in to go into the studio. We printed up 500 copies and that was the end of it.”

Not exactly, Chuck continued working with different bands. He was a member of Game, a concert band in Florida which had a strong regional following. They recorded a couple of albums in 1970 and 1971 on Evolution Records. To break out of the regional syndrome, Game moved to L.A. in 1972.

“It never really came together in L.A. Fragments of the band continued to play bars for a while before breaking up in 1976. My manager, Steve Goldberg, and I sat down and mapped out a plan for me as a writer, producer, and engineer. I set about recording demos and shopping around. When I got the Capitol deal, I got some of the guys from Game back together and now I have the kind of band I always wanted. My kid brother, Scott Kirkpatrick, plays drums. Les LeBlond is on bass. And Mike Vaughan is on guitar.”

The band goes by the name Crane. Their debut album on Capitol contains eight songs written by Chuck and one odd favorite from that decisive Clapton session, “Why Does Love Got To Be So Sad.”

Crane is a right band which knows how to play rock n’ roll.

Murray McLauchlan

Before the release of “Boulevard,” his first True North album distributed by Island in the United States, Murray McLauchlan was known mainly as an acoustic performer. His hits in performances, in fact, were limited almost exclusively to the various annual folk festivals held around the country. According to the soft-spoken Canadian songwriter/performer, who migrated from Scotland at the age of five, his pure acoustic tour in 1972 was dictated by economic restrictions at the time.

“Canada is a large country, and touring there is always expensive,” he said. “I had to find the added expenses involved in hauling a band around. It was a long time before I had the income to bring any more than one or two people with me.”

His four-piece band, the Silver Tractors, appeared on both “Boulevard” and his latest release “Misty Morning.” McLauchlan gives them about two years of recording and touring as a unit. Murray points out that the band’s distinctive sound was the result of careful choices. “The instrumentation is unusual to start with, in that one of the central features of rhythm section is violin (played by Ben Minn), all electronically augmented, of course. Each and every one of those guys (John Anderson, drums; Don Batten, pedal; and Gene Martynick, guitar) has been working in the studio for ten years. They’re all strong musical personalities, and their individual contributions are always evident.”

Murray says that his own playing of guitar and keyboards has improved immeasurably since he began working with the band.

“I find that the dynamic range of the show is much broader,” says Murray, talking about the differences between fronting a rock band and solo performance, “and the types of music that you can do are much more diversified. But one thing it has really taught me is to not rely simply on the amount of volume you can produce. You’re never going to be able to better, more present performer and not hide behind it.”

For these reasons. McLauchlan and the Silver Tractors are in the process of recording a sound that is all their own, and lately, Murray has been enjoying himself giving completely acoustic performances.

Murray’s career in the U.S.A. is still in its beginnings stage, after two albums and one appearance in Canada, he has amassed an impressive list of credentials since signing with Bernie Finkelstein’s True North label in early 1971. These include several Canadian Country recording three Junos (awards similar to the Grammys), a television special and steady concert sellouts.

One of his hopes is that touring and recording in Canada take up only about five months of his year, which will allow him to spend the balance of his year working on his U.S. career in the near future. He is currently writing songs and seeking a new producer for his next album, which he hopes to begin recording sometime in early summer.
REVIEWS

SINGLES

FEATURE PICKS

RITA COOLIDGE & A&M 2004
The Way You Do The Things You Do (3:35)
(Jobete — ASCAP)
(Robinson, Rogers)
Pure vocal ability and a careful choice of songs have already yielded two consecutive Top Five singles for Coolidge and her album “Anytime... Anywhere.” This version of the Temptations’ 1964 classic should continue the trend on the pop charts.

THE BABYS (Chrysalis 2201)
Silver Dreams (3:00) (Hudson Bay — BMI) (Brick, Waite)
The single “Isn’t It Time” first brought the Babys to Top 40 audiences, and this second selection from the album “Broken Heart” proves that the group and producer Ron Nevison have shaped a consistent sound with which listeners will be able to identify. A strong chart candidate.

MAZE FEATURING FRANKIE BEVERLY (Capitol 4531)
Workin’ Together (3:33) (Pecie — BMI)
(Beverly)
A fascinating, syncopated bass line and funky Hammond organ set the tone of this danceable record, topped by Beverly’s growling vocal. The viscous sound of this excellent production should immediately catch on at R&B stations, with strong pop crossover probabilities.

EDDIE KENDRICKS (Tamla/Motown 54290)
Intimate Friends (3:30) (G A B — ASCAP) (Glenn)
Kendrick’s delicate falsetto is a distinctive ingredient in this slow song from his recent “...At His Best” compilation album. A solid, steady rock underpinning and effective use of dynamics should take this single a long way in R&B and pop formats.

DR. HOOK (Capitol 4534)
Making Love And Music (2:43) (Horse Hairs — BMI)
(Smith, Locorriere)
Dr. Hook is playing it a bit heavy in this unique love song, and the musical result is a pleasant change for the group. Their beat and screaming guitars create a forbidding mood that should make an impression at Top 40 and AOR stations.

STEVE GIBBONS BAND (MCA 40846)
He Gave His Life To Rock ‘N Roll (3:30) (Reswot — BMI)
(Gibbons)
This band’s live performances have always garnered its best notices, and this single from the live “Caught In The Act” LP explains the enthusiastic reports. It’s pure rock and roll, with mood changes that will attract album and single-oriented stations.

SUZANNE STEVENS (Capitol 4536)
You Saved Me (2:48) (Blackwood — BMI) (Maumann)
Stevens delivers a suave, shattering lead vocal in this single from her album, “Stardust Lady.” An infectious rhythmic hook and exciting key changes add the lift that will appeal to Top 40 stations.

CHUCK MANGIONE (A&M 2001)
Feels So Good (3:28) (Gates — BMI) (Mangione)
A bright, skipping Latin beat is the rhythmic skeleton of this title instrumental from Mangione’s latest album. The hooks are melodic playing from many instruments, and a rubbery bass line that emerges at crucial moments.

GEILS (Atlantic 3454)
I Do (3:06) (ABC/Dunhill/YYonne — BMI) (Paden, Stephenson, Mason)
Some of the most famous “Doot-doo”'s in rock history are the unmistakable hook of this remake of the Marvellovs in 1965. Geils exhibits its usual feeling for music of the period, with tight brass arrangements and a Magic Dick harp solo to spice up this offering for Top 40 and AOR stations.

BRASS CONSTRUCTION (UA 18266)
L.O.V.E. (3:37) (Desert Rain/Big Boro — ASCAP) (Mulier)
From the searing guitar harmonies of its intro, this single makes one of the group’s clearest statements in several releases. A promising R&B chart and disco contender from’”m.”

SINGLES TO WATCH

FRANKLIN MICARE (Private Stock 182)
Delectable Love (3:15) (Maverick — ASCAP)
A record that grabs the listener in the opening seconds with a racing acoustical guitar rhythm and dense percussion. The multi-tracked vocals deliver a catchy melody in this advance single release from the debut album of a longtime New York club performer.

TOMMY JAMES (Fantasy 811)
Love Is Gonna Find A Way (3:58) (Big Seven — BMI)
(James, Cordell)
James is in his element with this gingerly rocking tune for pop and mellow formats. Several distinct, creatively arranged sections provide a diversity of hooks, all progressing toward a handclapping finish.

MIGHTY CLOUDS OF JOY (ABC 12322)
Look On The Bright Side (3:42) (Jobete — ASCAP)
(McFaddin, Brown)
Gutsy lead and backing vocals, along with an arresting hook and a powerful string section, give this record an unmistakable feeling of 1960s Motown. With aerial potential at pop and R&B stations, as well as disco, this single could be an important breakthrough for the group and their album “Live And Direct.”

P.D.R. (Portrait/CBS 70012)
Candy (3:19) (April — ASCAP) (Rain)
A new group sings against a snappy upbeat that reinforces the song’s catchy refrain. This love song seances on that line which leaves the door open for airplay at pop or R&B stations.

STEVE KHAN (Columbia 10669)
Darlin’ Darlin’ Baby (Sweet, Tender, Love) (3:17)
(Mighty Three — BMI) (Gamble, Huff)
Khans is a young guitarist who has been inspired by the best, and this single from his album, “Tightrope,” proves that he’s learned his lessons well. His soft chords and fluid melody lines reminiscent of Wes Montgomery, are delivered in an accessible arrangement.

THE JIMMY CASTOR BUNCH (Atlantic 3455)
Maximum Stimulation (3:20) (Jimpire — BMI) (Henderson, Jr.)
Castor continues to reach for the ultimate in this rifty- tite cut from his latest album. This record isn’t zany, as many people might expect, but there is that frivolity that lends all his music an individual touch. For R&B and disco play.

BUZZ CASON (DJM/Amerister 1031)
Wild Wind (2:57) (Shadowfax — BMI) (Chapman)
Pleasant vocal harmonies characterize this single from the “Buzz” album. This record recalls some of the feeling of the Eagles’ lighter moments, and should go over well at varied pop formats, especially those that lean to the mellower side.

GOOD BREAD ALLEY (Private Stock 181)
No Woman, No Cry (3:20) (Tuff Gong/Almo — ASCAP)
(Ford)
A tinkling piano introduces this dramatic, pop- palatable version of a familiar song. We don’t know who Vincent Ford is, but his tunes sound an awful lot like Bob Marley’s.

Cash Box | January 14, 1978
Success Of Kansas Traced To Constant Touring, FM Airplay
by Mark Mehler

NEW YORK — One year ago, two bands handled by Epic and the Associated Labels burst upon the American consciousness and became FM favorites. However, the background and music of these aggregations were as different as the places from which they took their names: Boston and Kansas.

Boston was an incredible phenomenon. With the departure of the director of promotion for the Associated Labels, "You probably wouldn't see another debut album selling five million units for a long time. It was a fluke. It had something else again. They'd had three prior albums (before 'Leftover Fare') and had already built an excellent FM Midwest base. Finally, they just took off."

It sounds simple enough, "Leftover Fare," with its popular single, "Carry On Wayward Son," went on to sell two million units and Kansas' latest album, "Point Of Know Return," has already gone platinum. This entire eight to ten-week period, says Anderson, the album sold close to a million copies, rivaling the performances of Fleetwood Mac's "Rumours" and "Bustin' Through.

A year later, "Leftover Fare" was still on the market, having sold up to 20,000 to 30,000 a week or more, until finally reaching double platinum status. The single, however, did not get much airplay as a "recurrent," an "oldie," a "superhit," or any combination thereof. "I was talking to Charlie Lake the other day," Anderson recalled, "and he told me that 'Carry On' has never been a big hit in Miami. But now it's playing it as a recurrent oldie, and it's a top request record."

Still another point worth noting about "Carry On" is that it was broken at the height of the 1976 Christmas season, which is considered historically to be one of the most difficult times to promote a record. Playlists tend to tighten up, and a large number of new releases, including Christmas records, further exacerbates the problem.

Anderson notes that today "Carry On" has come to be thought of as Kansas' "image builder," and just as "Stairway To Heaven" is for Led Zeppelin, or "Roundabout" is for Yes, "Carry On" has become a "Point Of Know Return" has sold gold, and is currently charting at #20 on the Cash Box Top 200 Albums chart and is also currently at #17 on the Cash Box Top 100 Singles chart.

Touring Is Crucial

In support of the new release, just as they have done for all their previous LPs, Kansas is touring with a vengeance. Even if the venues are classier and the act more polished, Anderson notes that the aim remains basically the same: to retain the solid progressive FM base, no matter what.

"You can't stress enough the importance of touring to this group," Anderson asserts. "They easily have one of the best stage shows of any American band."

The current "World Tour 1977-1978" kicked off in October, and has concentrated on 15,000 to 20,000-seat venues from coast to coast. The group, which was in New York, playing the Palladium. The band had been booked for three nights, and promoter Ron Delsener wanted them for five. Kansas, however, had the need of a vacation, elected to play just one last sold-out concert. A Madison Square Garden performance, which was immediately sold out, climaxing in the tour.

Tony Martell, vice president and general manager of the Associated Labels, attributes the large turn-out of Kansas' live perfor-

(continued on page 28)

Executives On The Move

Shields Wright Rundquist Kelley

Shields To Direct Promo — Blue Note Records has announced the appointment of Jack Shields as director of national R&B promotion for both United Artists and Blue Note Records. Prior to his appointment, he was the west coast regional & R&B promotion representative for UA/Blue Note.

Wright To Janus — Don Wright has been named national promotion director at Janus Records, Los Angeles. He was formerly with RCA Records, Los Angeles, and most recently was national director, pop adult, for that company. Prior to that he headed national pop promotions for Stax Records.

Geffen To Leave Warner — It was announced by Warner Communications Inc. that David Geffen will not be renewing his contract with the company. For the past year he has been executive assistant to the chairman. He joined Warner Communications in 1972 when they purchased Asylum Records from him. He was the founder of Asylum Records in 1970 after many years as an agent and subsequently one of the leading personal managers in the entertainment field. Asylum later merged with Elektra Records. He left Elektra/Asylum in 1975 to become vice chairman of Warner Bros. Pictures. He left the movie firm in October, 1976.

Hoppers Exits MCA — Shelley Hoppers, who has been with MCA Records for 6½ years, most recently as national promotion projects director, has left the company. She can be reached at (213) 274-5641.

Chrysalis Ugs Rundquist — Chrysalis Records has announced the promotion of Crispy Rundquist to west coast manager of artist development. Prior to her promotion, she served as artist development coordinator for one and a half years.

Kelley Named — Warner-Eletra Atlantic Corp. has announced the appointment of Larry Kelley as sales manager of the Houston sales region. Prior to his joining WEA as a sales representative, he was a store manager for Budget Records and Tapes in Denver and Houston, a wholesale buyer for United Records Distributors in Houston, a member of the merchandising and sales staff of ABC Records, and a promotion representative for Elektra Records.

Allen Appointed At Capitol — Capitol Records, Inc. has announced the appointment of Bill Allen to the newly created position of southeastern pop promotion coordinator for CRI. Prior to his Capitol appointment, she was an assistant with the Warner Brothers Records promotion department.

Allen Plenack Upped At RCA — Dee Plenack has been appointed New York promotion manager for RCA Records. She joined RCA in May of 1977 as a promotion assistant working out of the New York branch. Prior to joining RCA, she was advertising coordinator for Phonodisc Inc.

Polyidor Taps Bridges — Barbara Bridges has been appointed Los Angeles promotion manager for Polyidor Records. She was Playboy Records' national secondary promotion director and has most recently directed Casablanca Records' national secondary promotion. Previously she worked in radio, as RKO Radio's assistant music coordinator for two and a half years.

Busby Named At UA — Cliff Busby has been appointed as the new managing director of United Artists Records Ltd. (England). He was previously general manager of United Artists (England) and, since the departure of Martin Davis in November as managing director, has been acting in such capacity. In 1950 he joined the export division of EMI involved in administration, sales and A&R as well as being label manager. From 1959 to 1968 he worked for EMI's U.K. division as salesman and then area sales manager. In 1970 he became EMI's general manager, U.K. sales and administration, and in 1975 Busby joined UA as general manager.

Freston Appointed At CBS — CBS Records has announced the appointment of Bill Freston as executive assistant to the president of CBS records division. He joined CBS Records in 1975 as associate product manager for Columbia Records. In 1976 he was
CATS ON THE COAST — Sea Level — Capricorn CPN 0199 — Producer: Stewart Levine — List: 7.98

The second album from this Maco band consists of eight songs, four of which are instrumentals. Most of the vocal work is handled nicely by Randall Bramblett, but it is on the spoken ones that this band of excellent instrumentalists really takes off. In particular, it is the keyboard work of Chuck Leavell throughout the album that makes it easy to understand why he has been named “Best New Keyboardist” in several recent year-end polls.


Another party album from Kool And The Gang, “The Force” takes advantage of the current space craze on a number of cuts that sound like a funky “Star Wars” soundtrack. The usual driv-ing disco beat that has characterized the band on previous albums is ever-present, except on “Free,” a composed instrumented track featuring a soothing sax played by Khaiss Baysan (Ronald Bell).

DIFFERENT MOODS OF ME — Lonnie Jordan — MCA 2329 — Producer: high-stepping, driving — List: 6.98

This album is labeled “War presents Lonnie Jordan,” and the War sound is very present. Jordan, a charter member of War, plays piano, bass and percussion on this playful, danceable LP which successfully blends Latin, jazz, R&B, rock and goodies. “Jungle Dancin’” is a strongly accented tune which makes you jump. “Discoland” with its playful chatter and pop of bass Cash Box and “I Can’t Wait” are a rock and roll short story.

THE PINCH — Albert King — Stax STX4101 — Producers: Allen Jones and Henry Bush — List: 7.98

“The Blues Don’t Change” is the first song on this album — and the rest of the album proves the point. Having played the blues for most of 60 years, King has mastered the style on this collection. There are some upbeat numbers mixed in, but King handles them all with his gutsy vocals, solid guitar riffs and top-notch supporting musicians. The Memphis Horns, Duck Dunn and other classic session men chip in to make this an outstanding blues album.


This is a disco pleaser with a strong uptempo number included complemented by corgas, and effective strings arranged and conducted by Pete Pedersen. The synthesizer work by W. Michael Lewis provides an evocative backdrop. Backing vocals are sparse and clean. “Early Riser” is an instrumental number which jumps to a scratchy guitar. “Carnival” features Fry’s soaring and pleasing non-verbal accompaniment. All in all, a smooth LP.

RIDING HIGH — Faze-O — She Records SH 740 — Producers: Tight Corp. — List: 6.98

This album by Faze-O features a strong mix of moods from the high-stepping, driving R&B and Funky Repsula. The slower joint composition “You And I” but never is the beat lost. All the selections were arranged by The Ohio Players. Horns are characteristically skillfully used. Keith Harrison on keyboards gives a fluid, melodic performance and so does Tyrone Crum, who handles bass. Likely to receive considerable R&B airplay.


Amanda is a rather unique person. She underwent a sex change operation at the age of 14. This debut disco album on Chrysalis features a smooth string and horn arrangement by Peter Smits and Strum Prod. A surging beat, and Amanda’s intriguing vocals. She talks more than sings and yet the combination of high register background singers and her deeper inflection-less tone is strikingly effective. “Blood And Honey” is an immediate attraction.


This soundtrack album from the movie “The Gauntlet,” starring Clint Eastwood, unfortunately does not give the talented session players who get a good thing going. Soloists Art Pepper on alto sax and Jon Faddis on Trumpet are credited and rightfully so. Jerry Fielding has put together a strong up-lifting jazz sound, reminiscent of the big orchestra of Stan Kon-ton. This album is worth it whether or not you have seen the movie.


This two-record set recorded live at Philadelphia’s Bijou Cafe on the various moods of a Grover Washington concert. Whether it is the heavily rhythmic “Lock It In The Pocket” to the mellow “You Make Me Dance,” Grover’s smooth reed work expresses just the right feel. The most ambitious cut is the 20-minute “On The Road,” which builds slowly before then picks up tempo, goes free-style for a few bars then launches into the funk of “Mr. Magic.”

WHEN YOU NEED YOU — Albert Hammond — Epic JE 35049 — Producers: Charlie Calello and Albert Hammond — List: 7.98

Albert Hammond, who with Carole Bayer Sager wrote the title songs which Leo Sayer took to number one, has on his latest album songs in the same mainstream pop tradition as the title cut. He shares a both a slight vocal and physical resemblance to Jim Croce and the strong point of his songs is the melodies. The results being some good songs, but it is the most im-mediate include “You And I” and “Tangled Up In Tears.


This Detroit-based R&B group has been together since 1966 and it shows. Their harmonies are tight and their stage show is reported to be outstanding. Love ballads mix with the kind of tracks that make you jump up and dance to create a satisfying LP. “Produced, arranged and dreamed by Michael Stokes,” “Once Upon A Dream” has lush arrangements befitting a dream. One ballad, “It’s You That I Need,” is already number 42 bullet on the R&B and Top 100 Singles chart.


Following the success of Ted Nugent’s solo career with his “Cat Scratch Fever” album, Polydor has re-issued six live tracks from Nugent’s days as a member of the Amboy Dukes. Nugent has matured with his current popularity with high-voltage rock & roll, and this LP shows it’s nothing new to him. His frenetic guitar stands out on every cut — and there’s a dash of mellower, bluesy sound and some real moaning and groaning mixed in to add spice.


Willy’s contribution to the new wave movement, Willie Alexander And The Boom Boom Band, have mixed classic rock & roll sound with outstanding lyrics and come up with a winning debut album. All cuts are 50’s, with the exception of the Righteous Brothers classic “You’ve Lost That Lovin’ Feelin’” and they deal with such topics as going to the barber shop, the current state of rock & roll and jack Kerouac. “Radio Heart” and many of the other songs have catchy hooks and solid chart potential.

THE ALL-TIME GREATEST HITS OF ROY ORBISON — Monument MPP8600 — Producer: Fred Foster — List: 7.98

Orbison’s contribution to the new wave movement, Willie Alexander And The Boom Boom Band, have mixed classic rock & roll sound with outstanding lyrics and come up with a winning debut album. All cuts are 50’s, with the exception of the Righteous Brothers classic “You’ve Lost That Lovin’ Feelin’” and they deal with such topics as going to the barber shop, the current state of rock & roll and jack Kerouac. “Radio Heart” and many of the other songs have catchy hooks and solid chart potential.

WHITE HOT — Angel — Casablanca NLBP 7085 — Producer: Eddie Leonetti — List: 7.98

Angel’s latest effort continues with their tradition of high voltage rock. In fact, the only time the energy lets up is during the 10-second break between tracks. “Flying With Broken Wings (Without You)" starts off as a ballad but builds to a powerful finish much like Led Zeppelin’s classic “Stairway To Heaven.” As a bonus to Angel fans, enclosed is an order sheet listing everything available through the mail, from T-shirts and posters to souvenir concert books and club membership.


This refreshing, impressive new album comes from an artist who has great potential in the pop and R&B markets. The material covers a wide range, from traditional R&B and pop ballads to a blend of techno-rock and disco along the lines of Deejay Saver and Katche Kary. Barry’s voice glides effortlessly from mood to mood and she is one of the best female vocalist to arrive on the scene in quite some time. Her LP contains several highlights of her performance.

SPECIALS LIT — The Lamont Cranston Band — Shadow Records 3348 — Producers: The Lamont Cranston Band — List: 6.98

This is the first four songs on this album The Lamont Cranston Band covers four divergent musical styles: white R&B, rock and roll, blues and hard rock. The arrangements are bright and the vocals accessible from this seven man band and the group ef-fectively mixes original material such as Larry Hayes “Excuse Me Mo, Mon Cheri” to the Sam Cooke-inspired “Party People.” Great commercial potential.
American Music Award Show
To Name Winners January 16

LOS ANGELES — The fifth annual “American Music Awards” presentation will be televised live January 16 on ABC. Nominations in 15 categories were compiled from year-end sales charts and then the field was narrowed to three finalists in each category.

Public Balloting
Steve Wonder, Barry White, the Commodores, Waylon Jennings and Loretta Lynn each received three final nominations for the nationwide public balloting that was conducted by Herbert Altman Communications.

Favorite Male Vocalist finalists in the pop category are Peter Frampton, Barry Manilow and Steve Wonder. Top female is Natalie Cole, Aretha Franklin and Donna Summer are the female finalists. The Commodores, Earth, Wind & Fire and KC & The Sunshine Band will compete for top group honors.

Country Finalists
Country finalists are Waylon Jennings, Kenny Rogers and Conway Twitty in the Male Vocalists category, Crystal Gayle, Reba McEntire and Wallie插件); and Emmylou Harris, the Oak Ridge Boys and Willie Nelson in the Female Vocalists category. The Commodores, Earth, Wind & Fire and KC & The Sunshine Band will compete for top group honors.

ARTISTS ON THE AIR

Marilyn Sokol will guest on the upcoming NBC television special, “Musical Will Never Stop: Echoes of the Sixties,” which will air sometime in the spring.

On Jan. 13 the guests on “Midnight Special” will include The O’Jays, Billy Preston, England Dan & John Ford Coley, Emerson, Lake & Palmer, The Animals, Dee Dee Sharp Gamble and Sammy Hagar.

East Coastings/Points West

B.B. IN THE STUDIO — Blues artist B.B. King is currently in the studio recording his next LP for ABC Records with jazz group the Crusaders producing, as well as adding instrumental support and vocals. The LP is tentatively scheduled for release in late spring

East Coastings — On Second Avenue — Lack of heat, bad plumbing, accumulated dirt and a malfunctioning sound system had enhanced the frontier atmosphere of CBGB’s Second Avenue Theatre, formerly the Anderson, from the first moment of the opening night concert featuring Talking Heads on December 27. Things really can’t be added, however, on Friday, December 30, during the second of three shows featuring Patti Smith with Richard Hell & the Voidoids. Most reports indicate that the weekend crush had allowed manager Hilly Kristal to easily sell at least half again as many tickets as there are places in the club. This might have delighted fans, who were more than willing to knock $7.50 per ticket, but it didn’t do much for the disposition of inspectors from the fire department, who were upset by the clogged aisles and blocked exits. Kristal’s original establishment, the CBGB’s club on the Bowery, had encountered similar overcrowding problems when the much-touted British new wave group The Jam played there late last year. The fire department cracked down, and by the next evening the club’s staff was making a real effort to keep exits and aisles clear, all under the watchful eye of an inspector.

The department took more decisive action for the records. Friday show, halting the performance and closing the theatre toward the end of Smith’s set. The next evening it once again seemed that the fire department’s intervenion had influenced the behavior of staff and fans. Guards made sure that the crowd kept its seats and that each exit was kept open, and the members of the audience seemed most cooperative. At the door, there was no more than a fifteen-minute wait. One member of a regular CBGB’s band, who normally enjoys walk-in privileges, was not permitted to enter without a ticket sold in advance at the box office.

The police will open a grand jury and further concerts have been scheduled. In the interim, a spokesman for CBGB’s says that the theatre will undergo further cleaning and renovations, “just the basic stuff to make it a bit more comfortable.”

HUMOR IN UNIFORM — “The band, whose members have green-dyed hair and wear safety pins through their noses, have difficulty getting bookings in their own country. That’s how the Cincinnati Post of Friday, December 30, imagined a close encounter with the Sex Pistols... An article in the Philadelphia Enquirer of Sunday, January 1, called “Nico’s Teen” and album ‘one of the top rock/year’s “more distasteful elements.” Philadelphia’s top concert promoter, Larry Magid, told the Enquirer, “I really don’t see much substance in it at this point. There’s not much lyrical content, and so much of it is just musically.” A good-bye letter from Magid indicated that the Sex Pistols will not tour the States after January/February, and the members of the audience seemed most cooperative. At the door, there was no more than a fifteen-minute wait. One member of a regular CBGB’s band, who normally enjoys walk-in privileges, was not permitted to enter without a ticket sold in advance at the box office.

The police will open a grand jury and further concerts have been scheduled. In the interim, a spokesman for CBGB’s says that the theatre will undergo further cleaning and renovations, “just the basic stuff to make it a bit more comfortable.”

WET INK AND FRESH VINYL — The release date on the Jefferson Starship’s next album, “Earth,” has been moved to February. B.J. Thomas’ latest single for MCA Records, “Everything Loves A Rain Song,” is his first chart success for the label. The single was written by Jack Byrnes, and produced by Byrnes.

Mandie In Santa Monica — Motown records promoted the upcoming tour of Mander’s back in January, 1994, led by Barbara Streisand’s “Superman” and “Here You Come Again” by Dolly Parton... Island Records will release “Scarab” by the Ian Gillan Band, in addition to the studio album – the cover of “Midnight Rider” by the Allman Brothers and “Downtown Fun” will be released by the end of the month... BTO’s next release for Mercury Records, entitled “Street Action,” is ready for release. The group no longer contains Randy Bachman, but guitarist Fred Turner will take over all lead vocals. The vacant fourth position will have been filled by bassist/vocalist Jim Clinken, from another Canadian rock band, April

Shirley Temple, Please — Reformed alcoholic Alice Cooper recently was treated to a dry party by a number of friends who welcomed the singer back after his self-imposed stay at an alcohol rehabilitation center. Pictured (l-r) are: Paul Lynde, Leslie McKuen of the Bay City Rollers, Ringo Starr, NASA astronaut Dave Scott and Cooper.

(continued on page 18)
Industry Announcements

RCA Releasing Waylon & Willie

LOS ANGELES — A new album by Waylon Jennings and Willie Nelson will be released this month by RCA-Scotti. The album, titled "Waylon & Willie," comes on the heels of their LP, "The Outlaws," which became the first album ever to sell out in Nashville to the public.

The 11 cuts on "Waylon & Willie" include two co-authored by the duo and others by Kris Kristofferson, Shel Silverstein and Fleetwood Mac's Stevie Nicks as well as songs by Jennings and Nelson.

RCA plans to promote the LP with mobiles, 4x4s, T-shirts and advertising in trade and consumer publications.

Queen, Jackson Browne Receive RIAA Awards

LOS ANGELES — Queen's new "Over The World" LP on Elektra/Asylum Records has been certified platinum by the RIAA. Another new artist, Jackson Browne also recently received an RIAA award when his new "Running On Empty" album was certified gold.

NAB Sponsors Meet

WASHINGTON, D.C. — A three-day radio industry meeting has been scheduled for Jan. 19-21 at the Hyatt Regency Hotel, Chicago, and again in August 23-25. Briefings will cover market conditions, management, program syndicators and general managers. Up-to-date information and programming will be available at the registation fee is $100.

Capitol LPs Go Gold; Welch, Cole Honored

NEW YORK — Capitol recording artists Bob Welch, Don McLean and John Lennon have been certified gold by the RIAA for their recent recordings.

Capitol's LPs, Piute and Kapp, have won the top certification for Pop's Top Ten hit, "Happy Mail." Waxman & Sons, who distributed the album, have been certified gold as well.

Wha-Koo Leads List Of New ABC LP Releases

LOS ANGELES — "Berkshir," the second album by Wha-Koo, leads the list of six new releases due on Jan. 20. All ABC Records. Other new LPs include "Night People" by Leo Dorsay, "Rainbow Seeker" by Joe Sample, "Street Player" by Ray And Chaka Khan, "Sky's The Limit" from Rhythm Heritage and "Lawrence-Hilton Jacobs" by the artist of the same name.

Black Oak Single Out

LOS ANGELES — "Not Fade Away" has been released as a first single from Black Oak's new "Race With The Devil" album on RCA Records.

Clapton, Player To Tour In Feb.

LOS ANGELES — RSO recording artist Eric Clapton will begin his most extensive tour in ten years in February with rock group J. Geils as his opening act.

The tour, which will begin in Canada and will include 36 stops, was coordinated by Management Three and was timed to support Clapton's "Slowhand" album.

The tour will include stops in Vancouver, Seattle, Santa Monica, Las Vegas, Denver, Minneapolis, Little Rock, Amsterdam, Birmingham, Detroit, Baltimore, Philadelphia, New York, Montreal, Toronto and other major cities.

Butterfly & Hispavox Sign Licensing Pact

LOS ANGELES — Butterfly has entered into a licensing agreement with Hispavox that will result in the distribution of Butterfly's first three albums in Spain.


Alfonso Cervantes, president of Butterfly Records, noted that Hispavox offers "the best equipment, marketing support that we feel the products warrant, and we looked forward to a long and prosperous relationship."

ASCAP To Celebrate Calif. Broadcasters

NEW YORK — The California Association of Broadcasters will be honored at a reception and ASCAP on January 9 at the Spa Hotel during the broadcasters' annual convention in Palm Springs.

Louis Weber, ASCAP director of broadcast licensing, David Hochman, director of radio licensing for ASCAP, and Jack Young and Jim Kimzaw, station relations representatives for ASCAP, will speak at the convention.

Phil Walden To Aid In Furnishing White House

MACON, GA. — Phil Walden, president of Capricorn Records, has been appointed to the committee for the preservation of the White House. The committee will work with First Lady Rosalynn Carter, the National Park Service and the White House curator to acquire and place furniture and art in the rooms of the executive mansion.

Buddy Holly Film Set For Release In Sept.

LOS ANGELES — Filming of "The Buddy Holly Story" recently was completed in the Culver City Studios after seven weeks of shooting. The film, starring Gary Busey in the title role, is scheduled for release in September.

The GODZ Sign — The GODZ, a rock group from Ohio, has signed with Millennium Records and will release their debut LP in January. Pictured are: Don Brewer, producer; Bob Hill and Mark Chatfield of The GODZ; Jimmy lenner, Millennium president; Glen Cataline and Eric Moore of The GODZ and Rob Friedheim, manager.

16

East Coastings/Points West

Wine. BTO will play the Warehouse in New Orleans during the Mardi Gras, on February 4 and 4th, this hill is said to be the venue where the original BTO got its first big break in the United States.

GOOD VIBRATIONS — You may have received several cryptic postcards by now, the first two depicting prominent Republicans Dwight D. Eisenhower and Nelson Rockefeller, both flashing the "V for victory" sign. Each is accompanied by a mysterious red and white circled "V" somewhere in the photo. We can't be sure, but we think the V's may be a phone message at this point, we've narrowed the choices down to the Vibrators and Thomas Pynchon.

LOSES EENDS — The Syvers will join Engelbert Humperdinck, Chicago, Rich Little, Shos & Vanni and Barry Barlow for the signature "Jelly Bean" this year at the "Lost and Found" award show, now scheduled for July 8 at Caesar's Palace. The show will be hosted by Jackie Gleason. The Seabird Band, a group based in Norfolk, Virginia, has been picking up secondary airplay on both sides of the Mason-Dixon line. No words on a new single. Disguise/Virgina Feels — Official word is that the original cast album of the Broadway show 'Beatlemania,' a live-recorded, double-LP set, will be released by Arista Records to coincide with the national touring company's opening night, set for January 14 at the Shubert Theatre in Los Angeles. The Big Sound Records will release the soundtrack album to "The Foreigner," Amos Poe's new film, which features cameo appearances by Deborah Harry and rock group the Erasers. The entire score is composed and played on guitar, violin, mandolin, piano and synthesizer by the Kral of the Patty Smith Group. Poe's other film credits include "Ummade Beds" and "Blank Generation."
C’right Register Files Report Favoring Performance Right

(continued from page 8)

tant the distinctions will become. Obviously, the more accessible source of dispar-
ity is in the area of performance rights. The grant of a performance right in sound recordings would tend to diminish the significance of those particular songs that are already gaining or lost with the transfer of sounds from one medium to another.

There is no long story without short stories, the hearings held last summer in Washington and Los Angeles. Those hear-
ing are evidence of the effectiveness of Congress with one apparent change. Per-
forming rights societies did not voice op-
opposition, one even stated it would not op-
pose performance rights so long as there is no reduction in statutory rights of authors. Broadcasters and others maintained their opposition. The report said, “their authors were founded less on the law than on equities.” And the report sum-
marized the viewpoints of those performers in favor of a compulsory license system, administered either by the Copyright Office or a new government agency, with appropriate statutory antitrust assumptions to permit private licensing organizations to operate. The National Association of Broadcasters was criticized in several areas: The NAB’s con-
stitutional arguments (for one, that perform-
ers are not ‘persons under the Constitution,’ are) “no longer pressed, even by the NAB, with quite the same vigor that it once received,” the report said. Last year, during hearings, Ringer referred to the broadcasters’ “immaterial Constitutional argument.” Secondly, the report discussed the NAB’s argument of adequate compensation. The NAB suggested performers and record companies are doing quite well without the performance right; without being further rewarded by users such as radio stations, NAB said the royalties will be an effective means of stimulating the produc-
tion of new recordings — an argument the report said involves much guesswork.

The Register said the NAB’s argument that the performance right would provide no stimulus to the creative endeavor of un-
known and unproven performers, is also subject to further study. The report flatly re-
jected the NAB’s argument on First Amend-
ment grounds, saying: “There is no indica-
tion that performance rights will actually con-
fine the production of new rights.”

The economic arguments, naturally the “most emotionally charged,” were reviewed at length in the Register’s report. Instead, “primarily because of the inherent difficulty in evaluating the com-
peting and at times conflicting economic claims” of both sides, the office com-
misioned the independent economic report from Ruttenberg and Associates and that report “speaks for itself.” (It concluded that the performance right would have no significant impact, on profits or the number of radio stations in operation and that sta-
tions could easily pass on the extra costs to advertisers. The total amount the right would generate would be distributed among record companies would represent less than one-half of 1% of estimated net sales, according to the Ruttenberg study.)

International Report

Observations of the European and Cana-
dian royalty systems turned up favorable evidence for the proposed American system. The report goes into some detail regarding the systems in eight countries and mentions others. In summary, “the existence of perfor-
mance royalty obligations does not ap-
ppear to have had any adverse effect on European broadcasting,” the report said, and this comparison is valid even though European broadcasting is largely govern-
ment supported, it said. “Moreover, although there is to extent a matter of per-
sonal taste, program variety and quality does seem superior in Europe; whether this is because of or in spite of the existence of performance rights, is open to argument,” it concluded.

STATION BREAKS

1976 brings some hot items from around the country including news that Meg Griffin, the former music director for WBWL-FM, Burlington, Mass., is now assistant MD at WNEW-FM in New York. Gerry Peterson has left KCQB in San Diego and Bert National, PD, Colorado Lake will handle the programming until a replacement is found. A late flash on my desk says that Meredith Lifson will resign from her position as MD at KTOD (100) in Los Angeles on February 1st. Kevin Gulmet has left WBLV in New York and Raphael Chaires will replace Kevin as the host of “Saturday Night Disco Party.” Congratulations go to Bob Steele, who recently appointed vice president and general manager of WPEZ-FM in Pittsburgh, and to Gary Fries, the new VP and general manager at KAAY/KEGQ-FM in Little Rock, Ark. Previously, Bob had been with the station in the Dallas area for some time.

Congratulations go to Bob Steele who is the new vice president and general manager of WKEZ-FM in Harrisport, Pa. Jerry White has been appointed market manager for the company’s two stations in Cranberry Twp., with Barbara Lorenz has joined WFRQ in Chicago as a research analyst.

Some of the recent moves took place recently at WYLD-FM in New Orleans. The new Program Director is Dennis Davis, the new Operations Director is Beik Harris, Scharmane Foster is doing the music at the station.

CAVALCADE OF THE STARS

Radio station KJU recently sponsored its annual “Cavalcade of the Stars” charity show at the Forum featuring Tony Orlando, Shaun Cassidy, Debbi Boone, Donny & Marie Os-
mond. The proceeds went to California Children’s Hospitals and the Fund for Medical Research. Burt Reynolds (19) is back stage prior to the show: Elec-
taxt/Asylum recording artist Orlando, pro-
gramming consultant Paul Drew, and Steve Wax, E/A president.

GET INTO DENVER — Columbia recording artist Karla Bonoff recently performed a con-
cert in Denver which was live simulcast on KBCO. Pictured backstage after the concert, which was held at the University of Colorado, are (l-r): Norman Epstein, Bonoff’s manager; Paul Lassen, in front of the new Chacino album as a final label representative, Denver; Greg Phifer, Columbia local promotion manager, Denver; Bonoff; John Dennis Steele, KBCO, Barry Mog, Denver branch manager, CBS; and Rom Turner, KFML program director.
Pathe-Licensed Connoisseur LPs Promote French Music

by Ken Terry

NEW YORK — At a time when the popular appeal of French opera has reached a new high, French music in general is receiving a boost from a series of licensed Pathe Marconi records on the Connoisseur Society label.

Among the 30 albums issued in this connoisseur series, in the past year are recordings of works by Louis Viernie, Louis-Nicolas Cerrmann, Albert Roussel, Isaac Albéniz (a Galicianized Spaniard), Gabriel Fauré, Claude Debussy, Charles Lecocq and Oliver Messiaen.

Some of the French artists who perform on these LPs are organist Gaston Lalite, whose previous claim to fame in the U.S. was his role in a DG recording of Saint-Saëns’ Organ Symphony with Daniel Barenboim and the Chicago Symphony; Gerard Souzay, the great lieder singer, who performs Fauré songs with soprano Elly Ameling on two double Connoisseur albums; Mady Mesplé, who stars in several mid-19th century French operettas in the series, Gypsy Cifara, a leading French pianist, and the young keyboard artists Michel Beroff, Michel Block and Jean-Sébastien Collard.

In addition to these Gallic riches, there are also recordings that feature artists of other nationalities: pianist Alexis Weissenberg plays Bach partitas on two single LPs; Lionel Rogg renders Handel’s 16 organ concerti on a quad album; Leonid Kogan soloist; in Beecham’s Violin Concerto in D, and Ivan Moravec performs short gems from the world’s keyboard literature on “Immortal Pages,” Vol. 1 and 2.

“Prestigious Company”

Pathe Marconi is a subsidiary of EMI, and Angel Records has first refusal rights on licensing its product in America. However, according to Alan Silver, president of Connoisseur, the Angel label has been negotiating with Pathe in 1973 and has had second refusal rights since 1975, has re-released those LPs which Angel discontinued. So the only licensed (as opposed to imported) Pathe recordings currently available here are on the Connoisseur label.

Pathe Marconi’s Connoisseur LPs and list-priced like them at $7.98, the licensed albums bear the Pathe Marconi/EMI logo next to the Connoisseur name. However, Silver emphasized, “We’re not trying to imply that they’re imported. There is no implication that there is any difference between the pressings for Pathe and for ourselves, nor is there any intended difference. But there is a difference in recording technique, in production capabilities, in the variety of material, and the fact that it’s a highly prestigious company with a great name. That means they’re getting material now that we could not make under any circumstances and that has not been released here before.

In addition to several works which have never been listed in the Schwann catalog before, the series features some artists who

OPERA EXPLODES — The audience for opera is growing by leaps and bounds, according to a front-page news item in The Wall Street Journal. Citing a study by the Central Opera Service in New York, the report noted that audiences for operatic performances in the U.S. reached 9.2 million this past season, double the number four years earlier. At least 12 opera groups are now performing operas, 41% more than at the start of the decade. Record companies have also been increasing their number of opera recordings, and a glance at the Cash Box Classical Chart shows just how well some of these are selling.

AVANT GARDE HITS — Composers Recordings, Inc., a New York-based label that specializes in albums of contemporary “serious” music, has put out a flyer listing its top-selling LPs. Topping the list in order are recordings of Ernest Bloch’s “Tron- tando Pagani” and “The Scherzo Sympho-nique,” Serge Koussevitzky’s “Double Base Concerto,” Alan Hovhaness.

GOLDMARK: Violin Concerto No. 1; SARASATE: Zigeunerweisen — Itzhak Perlman, violinist, Pittsburgh Symphony, Andre Previn, conductor — List: 7.98

In the tradition of late romantic concertos by Bruch, Lalo, Saint-Saëns and others, Karl Goldmark’s A minor concerto has withstood the test of time fairly well. With its long rhapsodic solo passages and brisk cadenzas, the work promotes an ideal vehicle for Perlman. The violinist’s version of "Zigeunerweisen" is a delight.

BACH: The Sonatas And Partitas For Unaccompanied Violin. — Sergiu Luca, violinist — Nonesuch HC-73030 — List: 11.88

Billed as “the first complete recording with original baroque instrument,” this three-record set also features some very nice, Briggs, the Rumanian-born Luca’s style is steady rather than flashy, he knows when to iue back and let the music speak for itself, and when to supply the nuance that makes everything clear.

SUNDERLAND-PAVAROTTI OPERATIC DUETS — London OS 26449 — List: 7.98

Among this LP’s selections are three numbers from “La Traviata,” one from “Otello,” one from “Aida,” another from “La Sonnambula,” and a tune from Donizetti’s “Linda Di Chamounix.” The singers are, of course, two of the top living vocalists, and, as they have shown in past stage collaborations, the pairing of their voices is a rare treat.
**EARTH, WIND & FIRE** — Added this week at WRKO, WPEZ, WKY. Jumps this week include KFRC 26-18, KLIF 25-21, KRJ 23-14, KJR 24-18. Top 25 sales at All Records/Oakland, Tower/S.F., Circles/Phoenix, King Karol/N.Y., Waxie Maxie/Chicago, Sam Good/N.Y., Schwartz Bros./D.C., Father's & Sun's/Indianapolis, Handleman/Atlanta, Western/Amarillo, Sun's/Indianapolis, Sound Warehouse/Dallas.

**BEE GEES** — The #1 most added record this week with 12 additions including WFL, KLIF, KSJO, WMFS, WXYZ, KTJ, KQX, Q10, WHQ. This is the #1 active record for 29 jumps that include KLQ 29-18, WOJX 26-5, WGQ 5-3, WRO 24-18, KFRC 30-13, KLIF 29-12, WCAO 19-15, 293 25-10, KRJ 20-14, WACO 17-10, B100 16-10, WKY ex-20, WMAS 34-18, KBQG 28-7, KIOA 24-12. Top 30 sales at All Records/Oakland, Tower/S.F./L.A., Circles/Phoenix, King Karol, Sam Good/N.Y., Norman Cooper/Philadelphia, P.B. One Stop/St. Louis, Handleman/Atlanta, Western/Amarillo, Sound Warehouse/Dallas.

**ODYSSEY** — Added this week at KRTH, KJPM. This week includes WMPS 21-12, WIFI 22-12, WCON ex-27, WPEZ ex-28 Top 30 sales at All Records/Oakland, Tower/S.F./L.A., Circles/Phoenix, King Karol, Sam Good/N.Y., Norman Cooper/Philadelphia, P.B. One Stop/St. Louis, Handleman/Atlanta, Western/Amarillo, Sound Warehouse/Dallas.

**LYNYRD SKYNYRD** — Added this week at WRKO, KFRC. Jumps this week include KSL 32-26, KQX 29-24, KOX 21-11, 293 29-23. Top 10 sales at All Records/Oakland, Tower/S.F./L.A., Circles/Phoenix, King Karol, Sam Good/N.Y., Norman Cooper/Philadelphia, P.B. One Stop/St. Louis, Handleman/Atlanta, Western/Amarillo, Sound Warehouse/Dallas.

**STEELY DAN** — Added this week at KSLS, WIFI. Jumps this week include WKY ex-29, 25-12. Sales at Bee Gee/Albany, Father's & Sun's/Indianapolis, Radio Doctors/Milwaukee, Sound Warehouse/Dallas.

**CON FUNK SHUN** — Added this week at KFPC. Jumps this week include KQX 28-14, KFRC ex-27, WOJX ex-30, WLAC 26-18, WMAS ex-29, WING 44-32. Breakout sales at All Records/Oakland, Tower/S.F., Waxie Maxie, Schwartz Bros./D.C., Father's & Sun's/Indianapolis, Handleman/Atlanta, Western/Amarillo, Sound Warehouse/Dallas.

**FOREIGNER** — Added this week at KJBS. Jumps this week include WMAS ex-29, 25-12. Sales at Waxie Maxie, Schwartz Bros./D.C., Father's & Sun's/Indianapolis, Handleman/Atlanta, Western/Amarillo, Sound Warehouse/Dallas.

**JOHNSON WILLIAMS** — #2 most added record this week with adds at WCAO, WMPS, WXYZ, KQX, KKX, KRJ. Jumps this week include WMPS ex-27, WXYZ ex-25, WRKO ex-28, KBQG ex-30, 293 30-13, KLIF 29-12, WCAO 19-13, 293 25-10, KRJ 20-14, WACO 17-10, B100 16-10, WKY ex-20, WMAS 34-18, KBQG 28-7, KIOA 24-12. Top 30 sales at All Records/Oakland, Tower/S.F./L.A., Circles/Phoenix, King Karol, Sam Good/N.Y., Norman Cooper/Philadelphia, P.B. One Stop/St. Louis, Handleman/Atlanta, Western/Amarillo, Sound Warehouse/Dallas.

**MECO** — Adds this week includes WCAO, KRJ, WKE, WING. Jumps this week include KSL 28-18, WACO 30-26, WPEZ ex-35. Sales at Waxie Maxie, Schwartz Bros./D.C., Father's & Sun's/Indianapolis, Handleman/Atlanta, Western/Amarillo, Sound Warehouse/Dallas.


**ROSE ROYCE** — Pop sales at All Records/Oakland, Garlicin, Chicago, Sam Good/N.Y., Schwartz Bros./D.C., Father's & Sun's/Indianapolis, Sound Warehouse/Dallas.


**HEATWAVE** — #5 most added record this week with adds at WMAS, KSLQ, WMPS, KJR, WPEZ, WAFM. Jumps this week include KSLQ 28-18, WMPS 25-17, WAFM 24-18. Sales at Bee Gee/Albany, Schwartz Bros./D.C., Father's & Sun's/Indianapolis, Sound Warehouse/Dallas.

**ERIC CLAPTON** — Added this week at KRJ, WPEZ, KBQG, KQX. Jumps this week include WMAS ex-29, WMPS ex-30, 293 30-31, Sales at Licorice Pizza/L.A., Schwartz Bros./D.C., Father's & Sun's/Indianapolis, Sound Warehouse/Dallas.

**LITTLE RIVER BAND** — Added this week at B100, WAFM, KQX. Jumps this week include WMAS ex-29, WMPS 25-17, WAFM 24-18. Top 10 sales at All Records/Oakland, Tower/S.F./L.A., Circles/Phoenix, Schwartz Bros./D.C., Father's & Sun's/Indianapolis, Sound Warehouse/Dallas.


**STEVE JOHNSON** — Added this week at WHBQ. Jumps this week include KSLQ 29-12, WMPS 25-17, WAFM 24-18. Sales at Bee Gee/Albany, Schwartz Bros./D.C., Father's & Sun's/Indianapolis, Sound Warehouse/Dallas.

**DR. ROCK SIGNS** — Dr. Rock Productions recently signed a multi-album agreement with MCA Records and will produce a new LP by Stargard as the first project under the pact. Pictured (l-r) at the signing are: Janice Williams of Stargard, Mark Davis, Stargard producer; Debbie Anderson of Stargard; Rochelle Runnels of Stargard and J.K. Maitland, president of MCA Records.
MOST ADDED RECORDS

1. STAYIN' ALIVE — BEE GEES — RSO
   This Week: 14%
   To Date: 79%
   Stations: KLIF, WDFL, WAKY, KTLK, Q102, 13Q, WMPS, KGW, KXXK, WHBO, KDWB, KSLQ.

2. (THEME FROM) CLOSE ENCOUNTERS — JOHN WILLIAMS — ARISTA
   7%
   39%
   WMPS, WAKY, KXXK, KJR, WCAO, KXOK.

3. THE NAME OF THE GAME — ABBA — ATLANTIC
   6%
   72%
   WFL, KFRC, KILT, KTLK, Q102.

4. SOMETHING WHEN WE TOUCH — DAN HILL — 20TH CENTURY
   6%
   20%
   13Q, WCAO, WMAK, WPEZ, KSLQ.

5. ALWAYS AND FOREVER — HEATWAVE — EPIC
   5%
   78%
   WAKY, KRT, KBEO, KCBQ.

6. EMOTION — SAMANTHA SANG — PRIVATE STOCK
   5%
   39%
   WCAO, WNG, KJR, WLEE.

7. (THEME FROM) CLOSE ENCOUNTERS — MECO — MILLENNIUM
   5%
   100%
   WLS, 13Q, KIMN, KDWB.

8. SHORT PEOPLE — RANDY NEWMAN — WARNER BROS.
   4%
   76%
   KRTH, KBEO, Q94.

9. (LOVE IS) THICKER THAN WATER — ANDY GIBB — RSO
   4%
   76%
   WRKO, WPEZ, WKY.

10. SERPENTINE FIRE — EARTH, WIND & FIRE — COLUMBIA
    4%
    60%
    WLEE, WKBW, KJRB.

11. DANCE, DANCE, DANCE — CHIC — ATLANTIC
    4%
    42%
    WRKO, KFRC, WMPS.

12. WHAT'S YOUR NAME — LYNYRD SKYNYRD — MCA
    4%
    36%
    WPEZ, KILT, 96X.

13. JACK AND JILL — RAYDIO — ARISTA
    4%
    25%
    KJRB, B100, WAPE.

14. HAPPY ANNIVERSARY — LITTLE RIVER BAND — CAPITOL
    4%
    21%
    KXXK, WPRO, 96X.

15. CRAZY ON YOU — HEART — MUSHROOM
    3%
    100%
    WMPS, WAKY, KBEO.

16. SLIP SLIDIN' AWAY — PAUL SIMON — COLUMBIA
    3%
    3%
    3%
    89%
    WABC, WLS.

17. WE ARE THE CHAMPIONS — QUEEN — ELECTRA
    3%
    100%
    WAKY, KXOK.

18. JUST THE WAY YOU ARE — BILLY JOEL — COLUMBIA
    3%
    89%
    WMPS, WAKY, KBEO.

19. DESIREE — NEIL DIAMOND — COLUMBIA
    3%
    79%
    KTLK, KGW.

RADIO ACTIVE SINGLES

1. STAYIN' ALIVE — BEE GEES — RSO

2. SOMETHING WHEN WE TOUCH — DAN HILL — 20TH CENTURY

3. JUST THE WAY YOU ARE — BILLY JOEL — COLUMBIA

4. DESIREE — NEIL DIAMOND — COLUMBIA
   CQLX 7-2, WPBG 18-13, WQ2 13-9, WFL 15-17, WAKY 16-17, KXOK 16-17, WQ2 15-10, WMAK 12-5, WQ2 11-2, WQ2 22-12, WAKY 25-19, WMAK ex-20, Q102 28-24, KXOK 14-9, KJRB 23-19, KJRB 16-8, WQ2 26-10, KJRB 23-12.

5. EMOTION — SAMANTHA SANG — PRIVATE STOCK

6. DANCE, DANCE, DANCE — CHIC — ATLANTIC

7. HERE YOU COME AGAIN — DOLLY PARTON — RCA
   WQ2 16-13, CQLX 16-11, WLS 7-3, WRKO 13-10, KFRC 23-14, B100 27-22, KXOK 12-7, WMPS 9-5, WQ2 15-10, KGW 16-18, KGW 29-20, WMAK 23-17.

8. SLIP SLIDIN' AWAY — PAUL SIMON — COLUMBIA
   KLIF 12-3, WQ2 9-5, Q102 6-3, WPEZ 14-10, KJRB 17-13, WAKY 21-17, KGW 23-17, KXOK 24-19, WSLS 31-25, B100 29-25, WQ2 29-23, WQ2 15-9.

SECONDARY RADIO ACTIVE

1. ALWAYS AND FOREVER — HEATWAVE — EPIC
   Adds: WTRW, WSXJ, WNS, WAFM, WRCF.

2. CLOSE ENCOUNTERS — JOHN WILLIAMS — ARISTA

3. THUNDER ISLAND — JAY FERGUSON — ASYLUM

4. LAY DOWN SALLY — ERIC CLAPTON — COLUMBIA

5. THE NAME OF THE GAME — ABBA — ATLANTIC

6. CLOSE ENCOUNTERS — MECO — MILLENNIUM

7. JACK AND JILL — RAYDIO — ARISTA
   Adds: WSX, WNS. Jumps: WNS 18-14, WRCF ex-35.

8. CURIOUS MIND — JOHNNY RIVERS — BIG TREE
   Adds: WSX, WNS. Jumps: WRCF ex-34.

9. GALAXY — WAR — MCA

10. TOO HOT TA TROT — COMMODORES — MOTOWN
    Adds: WTLB, WNS.
## Regional Album Action

### Northeast
1. JONI MITCHELL
2. C. H. C.
3. ELVIS COSTELLO
4. DOLLY PARTON
5. "CLOSE ENCOUNTERS"
6. GEORGE DUKE
7. WAR
8. SANTA ESTERELADA/LOREY GOMEZ
9. GROVER WASHINGTON, JR.
10. GEORGE DUKE

### Baltimore/Washington
1. NATALIE COLE
2. STORY OF STAR WARS
3. WAR
4. JONI MITCHELL
5. DAN HILL
6. "CLOSE ENCOUNTERS"
7. DOLLY PARTON
8. PARLIAMENT
9. ELFE GARRETT
10. GEORGE DUKE

### Southeast
1. STORY OF STAR WARS
2. ERIC CLAPTON
3. DONNA SUMMER
4. SANTA ESTERELADA/LOREY GOMEZ
5. DOLLY PARTON
6. "CLOSE ENCOUNTERS"
7. BEETTE MIDLER
8. PARLIAMENT
9. ROBERTA FLACK
10. GEORGE DUKE

### South Central
1. JONI MITCHELL
2. ERIC CLAPTON
3. ELVIS COSTELLO
4. SANTA ESTERELADA/LOREY GOMEZ
5. WAR
6. "CLOSE ENCOUNTERS"
7. STEVIE WONDER
8. PARLIAMENT
9. ROBERTA FLACK
10. GEORGE DUKE

### Midwest
1. ERIC CLAPTON
2. NATALIE COLE
3. PARLIAMENT
4. GEORGE DUKE
5. "CLOSE ENCOUNTERS"
6. LEFE GARRETT
7. JONI MITCHELL
8. DOLLY PARTON
9. PLAYER

### West/Northwest
1. JONI MITCHELL
2. DOLLY PARTON
3. SHAUN CASSIDY
4. NEIL YOUNG
5. "CLOSE ENCOUNTERS"
6. GEORGE DUKE
7. WAR
8. SANTA ESTERELADA/LOREY GOMEZ
9. BETTE MIDLER
10. STORY OF STAR WARS

### Denver/Phoenix
1. CLOSE ENCOUNTERS
2. JONI MITCHELL
3. DOLLY PARTON
4. PLAYER
5. L.T.D.
6. NEIL YOUNG
7. STORY OF STAR WARS
8. ERIC CLAPTON
9. SANTA ESTERELADA/LOREY GOMEZ
10. STEVIE WONDER

### North Central
1. CLOSE ENCOUNTERS
2. "CLOSE ENCOUNTERS"
3. JACKSON BROWNE
4. JONI MITCHELL
5. ELO
6. SHAUN CASSIDY
7. JOHN CASHMERE
8. ERAH, WIND & FIRE
9. ROB SCAGGS
10. "SATURDAY NIGHT FEVER"

### National Breakouts
1. JONI MITCHELL
2. STORY OF STAR WARS
3. WAR
4. "CLOSE ENCOUNTERS"
5. JACKSON BROWNE
6. JOHN CASHMERE
7. "SATURDAY NIGHT FEVER"
8. METAL CHURCH
9. PLAYER

### National Ten Account Reports

### Bee Gee — Albany
1. LINDA RONSTADT
2. DONNA SUMMER
3. "SATURDAY NIGHT FEVER"
4. KEITH RICH
5. "SATURDAY NIGHT FEVER"
6. SHAUN CASSIDY
7. "SATURDAY NIGHT FEVER"
8. EARTH, WIND & FIRE
9. OSBOURNE
10. O.V. WOLK

### United — Miami
1. LINDA RONSTADT
2. "SATURDAY NIGHT FEVER"
3. SHAUN CASSIDY
4. "SATURDAY NIGHT FEVER"
5. BILLY JOEL
6. DONNA SUMMER
7. EARTH, WIND & FIRE
8. SHAUN CASSIDY
9. "SATURDAY NIGHT FEVER"
10. EARTH, WIND & FIRE

### P.B. One Stop — St. Louis
1. QUEEN
2. SHANGLO HOLLY
3. COMMODORS
4. NELI DIAMOND
5. KANSAS
6. LOU RAVES
7. LINDA RONSTADT
8. STYX
9. LINDA RONSTADT
10. BRICK

### Radio Doctors — Milwaukee
1. QUEEN
2. SHANGLO HOLLY
3. COMMODORS
4. NELI DIAMOND
5. KANSAS
6. LOU RAVES
7. LINDA RONSTADT
8. STYX
9. LINDA RONSTADT
10. BRICK

### Tower — San Francisco
1. "SATURDAY NIGHT FEVER"
2. DONNA SUMMER
3. "SATURDAY NIGHT FEVER"
4. KEITH RICH
5. "SATURDAY NIGHT FEVER"
6. SHAUN CASSIDY
7. "SATURDAY NIGHT FEVER"
8. EARTH, WIND & FIRE
9. OSBOURNE
10. O.V. WOLK

### Odyssey — Santa Cruz
1. "SATURDAY NIGHT FEVER"
2. DONNA SUMMER
3. "SATURDAY NIGHT FEVER"
4. BILLY JOEL
5. QUEEN
6. SHAUN CASSIDY
7. "SATURDAY NIGHT FEVER"
8. EARTH, WIND & FIRE
9. "SATURDAY NIGHT FEVER"
10. JOHN CASHMERE

### Oz — Atlanta
1. "SATURDAY NIGHT FEVER"
2. DONNA SUMMER
3. "SATURDAY NIGHT FEVER"
4. BILLY JOEL
5. QUEEN
6. SHAUN CASSIDY
7. "SATURDAY NIGHT FEVER"
8. WOLF PACK
9. "SATURDAY NIGHT FEVER"
10. JOHN CASHMERE

### Record & Tape — Baltimore
1. EARTH, WIND & FIRE
2. JACKSON BROWNE
3. SHANGLO HOLLY
4. "SATURDAY NIGHT FEVER"
5. DONNA SUMMER
6. EARTH, WIND & FIRE
7. EARTH, WIND & FIRE
8. "SATURDAY NIGHT FEVER"
9. "SATURDAY NIGHT FEVER"
10. "SATURDAY NIGHT FEVER"

### Independent — Denver
1. "SATURDAY NIGHT FEVER"
2. DONNA SUMMER
3. EARTH, WIND & FIRE
4. DONNA SUMMER
5. EARTH, WIND & FIRE
6. DONNA SUMMER
7. EARTH, WIND & FIRE
8. EARTH, WIND & FIRE
9. "SATURDAY NIGHT FEVER"
10. "SATURDAY NIGHT FEVER"

### Tower — Seattle
1. "SATURDAY NIGHT FEVER"
2. DONNA SUMMER
3. "SATURDAY NIGHT FEVER"
4. BILLY JOEL
5. QUEEN
6. SHAUN CASSIDY
7. "SATURDAY NIGHT FEVER"
8. EARTH, WIND & FIRE
9. "SATURDAY NIGHT FEVER"
10. "SATURDAY NIGHT FEVER"

### ABC Record & Tape — National
1. "SATURDAY NIGHT FEVER"
2. DONNA SUMMER
3. "SATURDAY NIGHT FEVER"
4. BILLY JOEL
5. QUEEN
6. SHAUN CASSIDY
7. "SATURDAY NIGHT FEVER"
8. EARTH, WIND & FIRE
9. "SATURDAY NIGHT FEVER"
10. "SATURDAY NIGHT FEVER"

### Mid-America — Chicago
1. "SATURDAY NIGHT FEVER"
2. DONNA SUMMER
3. "SATURDAY NIGHT FEVER"
4. BILLY JOEL
5. QUEEN
6. SHAUN CASSIDY
7. "SATURDAY NIGHT FEVER"
8. EARTH, WIND & FIRE
9. "SATURDAY NIGHT FEVER"
10. "SATURDAY NIGHT FEVER"

### Korvettes — New York
1. "SATURDAY NIGHT FEVER"
2. DONNA SUMMER
3. "SATURDAY NIGHT FEVER"
4. BILLY JOEL
5. QUEEN
6. SHAUN CASSIDY
7. "SATURDAY NIGHT FEVER"
8. EARTH, WIND & FIRE
9. "SATURDAY NIGHT FEVER"
10. "SATURDAY NIGHT FEVER"

### Harmony Hut — Washington
1. "SATURDAY NIGHT FEVER"
2. DONNA SUMMER
3. "SATURDAY NIGHT FEVER"
4. BILLY JOEL
5. QUEEN
6. SHAUN CASSIDY
7. "SATURDAY NIGHT FEVER"
8. EARTH, WIND & FIRE
9. "SATURDAY NIGHT FEVER"
10. "SATURDAY NIGHT FEVER"

### King Koral — New York City
1. "SATURDAY NIGHT FEVER"
2. BILLY JOEL
3. "CLOSE ENCOUNTERS"
4. LINDA RONSTADT
5. STEVE MILLER
6. STEVE MILER
7. LINDA RONSTADT
8. LINDA RONSTADT
9. LINDA RONSTADT
10. FOREIGNER

### Tape City — New Orleans
1. SCOOBY DUNN
2. EARTH, WIND & FIRE
3. "SATURDAY NIGHT FEVER"
4. COMMODORES
5. QUEEN
6. "SATURDAY NIGHT FEVER"
7. "SATURDAY NIGHT FEVER"
8. "SATURDAY NIGHT FEVER"
9. "SATURDAY NIGHT FEVER"
10. "SATURDAY NIGHT FEVER"

### Record Bar — National
1. "SATURDAY NIGHT FEVER"
2. DONNA SUMMER
3. "SATURDAY NIGHT FEVER"
4. BILLY JOEL
5. QUEEN
6. "SATURDAY NIGHT FEVER"
7. "SATURDAY NIGHT FEVER"
8. "SATURDAY NIGHT FEVER"
9. "SATURDAY NIGHT FEVER"
10. "SATURDAY NIGHT FEVER"

### Camelot — National
1. "SATURDAY NIGHT FEVER"
2. DONNA SUMMER
3. "SATURDAY NIGHT FEVER"
4. BILLY JOEL
5. QUEEN
6. "SATURDAY NIGHT FEVER"
7. "SATURDAY NIGHT FEVER"
8. "SATURDAY NIGHT FEVER"
9. "SATURDAY NIGHT FEVER"
10. "SATURDAY NIGHT FEVER"

### Circles — Phoenix
1. "SATURDAY NIGHT FEVER"
2. DONNA SUMMER
3. "SATURDAY NIGHT FEVER"
4. BILLY JOEL
5. QUEEN
6. "SATURDAY NIGHT FEVER"
7. "SATURDAY NIGHT FEVER"
8. "SATURDAY NIGHT FEVER"
9. "SATURDAY NIGHT FEVER"
10. "SATURDAY NIGHT FEVER"
Latin Beat

Ralph Mercado and Ray Aviles will be presenting a series of concerts at New York’s Latin Forum. The first will be on February 10. Lined up so far are two international groups, PAPU Lucas with La Sonora Roscita from Puerto Rico and Los Hijos Del Rey from Santo Domingo.

Joe Cuba was such a smash in Panama that his one week stay there was extended to three weeks. Joe recently appeared in Mexico. He will be playing Rochester, New York, for three weeks.

The Professionals is the name of the new Puerto Rico All-Stars album on Frankie Gregory’s Fame label. There has been lots of interest in the group in the area of commercial applications. Combo Candela will be making appearances in Cleveland and Lorain, Ohio, January 6 and 7.

The last few weeks have found Fania well represented in South America — to say nothing of Central America, Mexico, Jamaica and even in transit on board ship! Richie Marrero has just returned to New York following appearances in La Ceiba, Jamaica and San Miguel — including an unusual engagement on board ship between Jamaica and San Miguel. Celia Cruz is currently busy touring Mexico. Jr. Gonzales was off for Columbia the day after Christmas, where he represented Puerto Rico at the Festival Del La Cancion. While Willie Colon and Ruben Blades appeared in Peru New Year’s Eve, the arrival of 1978 was celebrated in Panama by The Orquesta Harlow. Despite the group’s long popularity in Panama their appearances at the University of Panama and the Club Ciudad, featuring the new vocalist Nester Sanchez, will comprise their premier Panamanian engagement. Larry Harlow will be joining the orchestra directly from a week in Miami in connection with the release of Orchestra Harlow’s new album, “La Raza Latina, A Salsa Suite.”

Fabian Ross and Sergio Rozenblat under the direction of Alex Massucciu from Fania Records, have been doing a super promotion on radio and with distributors all over the west coast. Their International line also is doing well.

Wilkins, one of Puerto Rico’s most popular vocalists, has signed a long-term recording contract with Coco Records. He has been enjoying unprecedented success as star of his own television show, which has been seen for over two and a half years on Channel 4 in Puerto Rico. He has won numerous awards since the early ’70s. He has recorded seven albums of his own, and as a composer he has had his songs recorded by such well-known Latin artists as Danny Rivera, Yolanda Monge, Ismael Miranda, Sophia, Marco Antonio Muni, Santito Colon and others.

Presently, he is in Italy where he is recording and producing an album of his own songs, his first to be released on Coco. Pepito Perez signed with Pega Records owned by Pepe Garcia of Latin International.

Group Alma from Miami is recording a new album produced by Pepe Garcia of Latin International.

On December 26

**TOP 20 ALBUMS**

<table>
<thead>
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<th>New York Salsa</th>
<th>Texas Pop</th>
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(continued on page 25)

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Ismael Quintana
Mon Rivera and his Orchestra
Ray Rodriguez and Orchestra Duro
Jose Fajardo y su Charanga
Saoco
Sociedad 76 Orchestra
Framboyan All Star Band

**SPECIAL ATTRACTIONS**

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Willie Colon & Ruben Blades
Tipica 73

**SINGERS**

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Cheo Feliciano
Santos Colon

**INTERNATIONAL ATTRACTIONS**

Dimension Latina
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Los Hijos Del Rey

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Congratulations To Ray Terrace On Behalf Of Ralph Mercado, Ray Aviles And Staff.

Tito Takes Top Spot In Latin Award

by Ray Terrace

NEW YORK — The Daily News, New York’s largest selling daily newspaper, honored the Daily News Front Page Awards winners, capped off by a special awards ceremony on the Stanley Siegel Show on WABC-TV, on Dec. 26. Over 350,000 music fans cast their votes for their favorites in different musical categories, including pop, rock, R&B, jazz, country and Latin. This was the first musical poll ever conducted by a major newspaper, and the first time Latin music was given this kind of recognition along with other forms of music.

Winners were chosen in three categories, to continue on page 25.
Argentinian News

BUENOS AIRES — CBS has released a new album by Uruguayan-born tango chanter Rodolfo Morales, who seems to be becoming a solid name in the field. Another Uruguayan, Julio Sosa, became very popular fifteen years ago, but died in a car crash breaking a very successful career. One of the problems against which tango music has to fight here is the lack of young artists; most of the popular stars were already in business twenty and more years ago; those who have tried to change tango music have had acceptance among the young people but not in the tango followers circles.

Jorge Embom, head of Arfon Records, is travelling to Europe to discuss business in several countries. His company had a good 1977, despite the slump in the market sales and the rising recording costs. Arfon has recently moved to new facilities on Avenida Centenario 675, San Isidro, Provincia de Buenos Aires.

RCA’s new LP selection, “Los Cantos De Fe,” an LP with popular songs of a religious content, recorded by Los Cantores De Quilqa Huasi and the orchestra directed by Jose Carli. The work will be sung by the group in Rome in the near future.

Orfeon of N.Y. Inc. Salutes Cash Box For Going Latin

Bob Marin
V. President, General Manager
Orfeon Inc.
689 10th Ave.
N.Y., N.Y. 10036
Tel (212) 581-4639

Latin Beat

(continued from page 24)

Ray Barretto’s new album, “Eye Of The Beholder,” on Atlantic Records is selling very well.

Promotions are in the works to announce the formation of a new recording company — El Sonido Records.

Turnstyle Records has released its debut album, “Bury” by Jose Mangual. Already it has been nominated for a Grammy in the Latin Jazz Category.

Allen Bregman, vice president of Nederlander of California, and Lupi Rodriguez are negotiating to book Latin talent into the Greek Theatre and the Pantages Theatre in Los Angeles.

Tito Takes Top Daily Award Spot

(continued from page 24)

Categories, one being Favorite Male Singer, one being Favorite Female Singer, and the last being Favorite Group. Cheo Feliciano won as “Best Male Singer,” followed by Hector LaVoe, Danny Rivera, Santos Colon and Felito Felix. Celia Cruz won as “Best Female Singer.” Following Celia were LaLupe, Yolandita Del Rio, Iris Chacon and Tania. The runaway winner in the “Best Group” category was Tito Puente. Tito was followed by Eddie Palmeri, Johnny Ventura, Willie Colon and Bobby Rodriguez Y La Compania.

Cheo, Celia and Tito all appeared on the Stanley Siegel Show. Paquito Navarro from station WJZ in New York also made a brief appearance, during which time he talked about the impact of “Salsa” all over the world.

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Puerto Rico
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Latin Picks


"Time" is the debut album of a group that will be creating much of tomorrow's great music. Ricardo Marrero And The Group is blessed with an incredible wealth of talent. Ricardo himself plays piano, vibes, percussion, arranges and even does some singing on the album. Though "Time" has its share of Salsa, it also exhibits Ricardo Marrero And The Group's crossover capabilities in tunes like "A Taste Of Latin," "Feel Like Making Love," "Music In The Sun," and "Southern Boulevard." For those who appreciate good Latin jazz this album I'd definitely recommend.

BONITA — Santos Colon — Fania JM00514 — Producer: Fabian Ross — List: 6.98

Santos Colon again hits with a gem in this album. Especially for lovers of the ballads. The music recorded in Argentina was excellently recorded and captured the drive and intensity of the arrangements provided by Jorge Calandrelli. Also, honorable mention goes to Fabian Ross on his production of this loveable album. All cuts are excellent for dancing as well as for everyone's listening pleasure.

ONLY THEY COULD HAVE MADE THIS ALBUM — Cruz And Colon — Vaya JMVS-66 — Producer: Willie Colon — List: 6.98

It took a long time for the Fania family to get two super stars such as Celia Cruz and Willie Colon together on their debut album for Vaya. It's already #1 on the east coast and west coast. Every number on this album is arranged beautifully and tastily. The backing by Willie Colon's Orchestra is superb. It should be a must in all Latin stores.

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FANIA
JM 00516

VAYA
JMVS 69

Cash Box/January 14, 1978
Cash while Jeremy WALLINGFORD, who that Paul of mance date tour of Canada Platinum Records Awards west coast press at
in a

1. New day missed BOZ FERRE some

2. Tom Petty's album, which also was

3. Distributors Ltd. Steve

4. Seattle, to release some

5. in-putting

6. To be included in the west, it's

7. St. Louis (Streetside) price not included.

8. Orleans (Tape City) price included, with every

9. Williams, who was killed in a tragic car accident Dec. 26. Best of luck to Gary Cohen, editor of Cash Box, who is leaving the magazine.

Most Advertised LPs This Week

1. KANSAS - $7.98 - 10 dealers - Chicago (Playboy) $4.88/$4.88; Detroit (Korvettes) $4.99/$5.49, (Sears) $4.97/$5.47; Dallas (Target) $4.99/$5.99; New Orleans (Tepe Record) price not included; Philadelphia (Korvettes) $4.99/$5.49; St. Louis (CME Stereo) $4.99; San Francisco (Record Factory) $4.44/$4.44; New York (Sam Goody) $4.99/$5.99; (Korvettes) $4.99/$5.49.

2. NEIL DIAMOND - $7.98 - 8 dealers - Chicago (Playboy) $4.84/$4.84; Dallas (Target) $4.99/$4.99; Detroit (Korvettes) $4.99/$5.49; (Sears) $4.87/$4.97; New Orleans (Tepe Record) price not included; St. Louis (Streetside) price included; New York (Korvettes) $4.99/$5.49; (Sam Goody) $4.99/$5.99; San Francisco (Record Factory) $4.44; Washington (Korvettes) $4.99/$5.99.

3. PAUL SIMON - $7.98 - 8 dealers - Chicago (Playboy) $4.84/$4.84; Dallas (Target) $4.99/$4.99; Detroit (Korvettes) $4.99/$4.99; New Orleans (Tepe Record) price not included; New York (Korvettes) $4.99/$5.49; (Sam Goody) $4.99/$5.99; San Francisco (Record Factory) $4.44; Washington (Korvettes) $4.99/$5.99.

4. AEROSMITH - $7.98 - 8 dealers - Chicago (Playboy) $4.84/$4.84; Dallas (Target) $4.99/$4.99; Detroit (Korvettes) $4.99/$5.49, (Sears) $4.97/$4.97; New Orleans (Tepe Record) price not included; Philadelphia (Listening Book) $4.84; St. Louis (CME Stereo) $4.99/$5.99; (Sears) $4.97/$4.97.

5. EARTH, WIND & FIRE - $7.98 - 8 dealers - Chicago (Playboy) $4.84/$4.84; Dallas (Target) $4.99/$4.99; Detroit (Korvettes) $4.99/$5.49; (Sears) $4.97/$4.97; New York (Korvettes) $4.99/$5.49; (Sam Goody) $4.99/$4.99; San Francisco (Record Factory) $4.44; Washington (Korvettes) $4.99/$5.99.

6. STYG - $7.98 - 8 dealers - Chicago (Playboy) $4.84/$4.84; Dallas (Target) $4.99/$4.99; Detroit (Korvettes) $4.99/$5.49; (Sears) $4.97/$4.97; New Orleans (Tepe Record) price not included; St. Louis (Streetside) price included. 

7. BOZ SCAGGS - $7.98 - 8 dealers - Baltimore (Korvettes) $4.99/$5.49; Chicago (Playboy) $4.84/$4.84; Detroit (Korvettes) $4.99/$5.49; New Orleans (Tepe Record) price not included; Philadelphia (Korvettes) $4.99/$5.49; (Sears) $4.88; St. Louis (CME Stereo) $4.88; Washington (Korvettes) $4.99/$5.99.

Big Sound Announces 2 New Distributors

WALLINGFORD, CT - MS Distributors has parted ways with Columbia Records in the Chicago area while Alta Distributors has contracted to handle the label in Phoenix.


Salute To Cash Box

When you need Latin Music think

All Art Fama La Chica Artelo Mal

EXCLUSIVE DISTRIBUTORS OF:

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GALA
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EXITOS

Home of Salsa

www.americanradiohistory.com
Success Of Kansas Traced To Constant Touring, FM Airplay

(continued from page 12) mance (and LPs) to their uncanny knack for staying in one piece, while so many other supergroups break up and regroup with regularity. Says Martell, "Even their wives are close. They all have a mutual respect for each other's talents."

Kerry Lavgren, Kansas' chief writer (and guitarist-keyboardist), explains this phenomenon as an outgrowth of the band's hard times in the early 70's. "The midwest," he said, "is no musical mecca. We all had years of poor times with nothing to fall back on, except ourselves. But we could hang in that, and make it big, you learn the true meaning of the word, 'band.'"

Playing As Equals

More than ever, Kansas is gearing its image toward a stage show that spotlights each of the six musicians as virtual equals. Band member Steve Walsh goes off in ascribing the group's stage aura to the 'everyman' image, allowing the audience to, in effect, "see themselves on stage."

In addition to the music, the band puts a lot of stage energy into jumping around, and creating what the band calls some "noto-"sious special sound effects.

Immediate Breakout

"Point Of Know Return," upon release, showed up immediately as a major national breakout, pointing to the band's new status as a supergroup. While the large midwest-based rock jockeys, including J. Marsh (now the Pickwick Records Sales division) and Lieberman, have always supported the band, the rise of Kansas as a Top 40 singles act, as well as a progressive act, made their new LP a key rack item.

Martell said a number of moves are planned for phase II of the current marketing campaign, set to begin in early 1978. Once the current hit single petered out, "Dust In the Wind," another cut on "Point Of Know Return," will be released as a 45. Already, says Don Kirshner, many progressive stations are playing on song rather than on the hit single. Martell.

Also slated are a major TV advertising campaign, a CBS international film that features the band, and various catalog dealer incentives.

'No Heavy Hype'

What doesn't seem to be in the works is a major push to get individual members of the band, like Steinhardt, to do interview with television and consumer press reporters.

"This is a group that's into no-pressure, no heavy hype situation," Martell concludes. "It's always been a case of building excellent slowly, market by market. Musically, the band has progressed from the lengthy, ELP-type cuts on their first two albums to shorter, more radio-oriented songs on their third LP, and finally to a Top 40 sound on "Leftoverfeet."

Don Kirshner says he has never attempted to interfere in the group's musical direction, believing all along that they were on the right track. "Wow it's a catalog act," he noted. "The main thrust is all about a new release, but you really know you've got something when, week in and week out, you see that you're moving 2,500 or 3,000 units of the old stuff. That's a sustaining act."

LIVE DETECTION — While in the midst of a full-scale U.S. tour, Swan Song recording group Detective recently moved into Atlantic recording studios in New York to tape a live set of music, which will be distributed to radio stations as a promotional LP. Detective's appearance was hosted by radio station DC101, Washington, D.C., which will premiere the performance in advance of the LP's distribution to stations across the country. Coinciding with Detective's current tour, Swan Song, distributed by Atlantic Records, recently released the group's second album, "It Takes One To Know One." Pictured at Atlantic studios following the taping are (standing, l-r): Steve Leeds, Atlantic northeast regional album promotion/artist development manager; Rosemary Winter, assistant to the PD of DC101; Howard Page, DC101 air personality and emcee of the company's promotion, director of artist relations for Atlantic; Helen Leicht, music director of DC101; Michael Klenach, Atlantic senior vice president/executive assistant to the president; Richard Roth; Michael Des Barres and Tony Kaye of Detective; Greg Mundy of Lookout Management, the group's management company; Jimmy Douglas, Atlantic Studios engineer; Bobby Pickett and Michael Monarch of Detective; Alex Demers, PD of WIOQ; Art Camiolo, general manager of WIOQ, and WIOQ disc jockey Jim Harlan. Kneeling in the foreground is Detective's John Hyde.

Study Of Publishing Business Projects Growth Until 1983

(continued from page 8) The 290-page study contains profiles of 17 publishers, as well as more than 40 statistical charts and tables on the size, economics and projected growth of the music publishing business.

According to the study's findings, there are 16,000 music publishers in the U.S., with a handful of large firms owned by the dominating conglomerates of the entertainment industry. The study lists Warner Brothers Music as the largest company with annual revenues of $20 million from music publishing.

Chappell Music, owned by Polygram Corporation, and United Artists Music, owned by Transamerica Corporation also rank in the top five, according to the study.


The report estimates total industry dollar value at $490 million in 1978 with actual publishers' receipts at $220 million with the balance going to individual composers or to distributors and retailers of printed music. The study also estimates total growth through 1983 at 30 percent.

Mechanical royalties from record companies will increase 37.5 percent while cable television systems and jukebox operators will pay royalties for the first time, according to the study which cited the new copyright act which went into effect on Jan 1. Total added revenues for publishers should be about $10 million according to the study's findings.

Price


Warner Bros Caps Best Year Ever

(continued from page 9) Dennis said that Fleetwood Mac's "Rumours" album has sold nearly eight million units and that Debby Boone's "You Light Up My Life" single has reached the 3 million sales-mark.

The ten platinum albums on Warner Bros. Records last year included: "Rumours" by Fleetwood Mac; "Endless Flight" by Leo Sayer; "Shaun Cassidy;" "In Flight" by George Benson; "James Taylor's Greatest Hits," "You Light Up My Life" by Debby Boone; "Born Late" by Shaun Cassidy; "In Full Bloom" by Rose Royce; "Foot Loose & Fancy Free" by Rod Stewart; and "Foghat Live."

Executives On The Move

(continued from page 12)

success. In 1977 was appointed associate director, east coast product management, Columbia Records, the position he held until his current move.

Jordon Promoted — Ronnie Jordan has been promoted to production assistant, audio/visual productions, RCA Records. She joined RCA in 1975 working in the company's accounting department and in 1979, she joined RCA's product merchandising department.

Thorne Leaves ABC — Don Thorne has left ABC Records after 11 years and has joined Ludwig-Maramay Corporation. Thorne will be involved as a consultant and sales representative and will be based in Los Angeles.

Joseph Resigns Breakdancer — Rick Joseph, director of Breakdancer Music Co., has announced his resignation. After joining Breakdancer five years, Joseph stated that he is leaving to pursue other interests.

Gershon Appointed ATW — TWM Management Services, Ltd., has announced the appointment of Daniel Gershon as manager-promotion/Artist Services. Prior to joining TWM, he was a vice president with Elliot Randal Music, Inc., where he assisted in record production, business management and artist development.

Chandler at Studio 54 — George Chandler of the Olympic Runners recently visited Studio 54, a popular disco in New York city, to help promote the group's current 12 inch single on London Records, "Keep It Up." Pictures are Robert DeSilver of Studio 54, Richie Kazan, Studio 54's D.J.; Chandler and Billy Smith, artist relations director and national disco coordinator for Studio 54.
TOP 75 ALBUMS

Weeks

Weeks

1 ALL IN ALL
EARTH, WIND & FIRE
(Columbia JC 34905)
1
7
2 LIVING IN THE MADMODES
Merck/M-89442
2
10
3 BILL WITHERS
(Columbia JC 34903)
1
14
4 FUNKENTHELEY VS. THE
PLACER SYNDROME
PARLIAMENT (Casablanca NBP-7084)
5
6
5 REACH FOR IT
ORDO DUPE (A&M JG 384)
3
14
6 GALAXY
Whirlwind EP 3030
7
6
7 ONCE UPON A TIME...
DONNA SUMMER
(Casablanca NBP 7087-2)
7
9
8 THANKFUL
NATALIE COLE
(Capitol SW-11708)
10
6
9 FULL BLOODE
ROSE ROYCE
(Whitfield/WB WH 3074)
9
22
10 FLYING HIGH ON YOUR LOVE
THE BAR-KAYS (Mercury 5R-1-1181)
6
10
11 SECRETS
OLIVE SHUN
(Mercury 5R-1-1188)
12
19
12 DON'T LET ME BE MISUNDERSTOOD
SANTA'SבנירוסLYNY GOMEZ
(Casablanca NBP 7080)
14
8
13 ODYSSEY
JUDY WATERS
(Polygold 6-2004)
11
19
14 WHEN YOU HEAR LOU,
YOU'VE HEARD IT ALL
LOW RAWLYN
(Sagements 6Z 3536)
17
7
15 THE TRAMPS III
(Atlantic 1934)
18
17
16 FEELTUCHY
MILLIE JACKSON
(Springfield 1-6-1715)
13
19
17 MR. MEAN
OHIO PLAYERS
(Mercury 5R-1-3370)
30
5
18 OHIO
(Atlantic SD 5020)
28
6
19 SONG BIRD
OLIVIA WILLIAMS
(Columbia 5C 34911)
20
16
20 SUNSHINE EVOLUTION
(Stax STK-4100)
21
8
21 TOO HOT TO HANDLE
HEATWAVE (Platinum 3788)
20
25
22 THE HARDNESS OF THE WORLD
SLAVE (Casablanca SD 5011)
25
5
23 TRUE TO LIFE
RAY CHARLES
(Atlantic SC 1942)
22
12
24 SATURDAY NIGHT FEVER
VARIOUS ARTISTS
(DSOS 6-2001)
48
3
25 BARRY WHITE SINGS FOR
SOMEONE YOU LOVE
(The Commodores DP 248)
200

ACTION
THE BLACKBIRDS (Fantasy 5-9355)
19
15
27 HEAR TO TEMPT YOU
JOHNNY GUITAR WATSON
(Columbia AD 1943)
23
7
28 COME GO WITH US
PACIFICS (Columbia JC 34879)
24
16
29 LIVE AT THE BIJOU
MORRIS KEMP JR.
(Kudos KUX-3627 MZ)
34
5
30 SPINNERS/8
(Atlantic SD 1946)
32
6
31 FUNK BEYOND THE CALL
OF DUTY
JOHNNY GUITAR WATSON
(Columbia EP-UJ 85A7)
31
7
32 NEW HORIZON
ISAAC HATES (Polydor 80-1630)
33
8
33 TURN TO HIGH NOTES
(United 9-63791)
23
14
34 THE BELLE ALBUM
AL GREEN (M/Hream HLP 6034)
36
5
35 SOMETHING TO LOVE
(DMMP 456)
29
25
36 BRICK
MAYFIELD 409
35
20
37 BLUE LIGHTS IN THE BASEMENT
(Deutsche Deutsche DKJ 1949)
42
3

RHYTHM AND BLUES

REFLECTIONS 'N BLACK

Cuba Gooding, former lead vocalist for the Main Ingredient, is the studio recording of his debut LP for Motown. Denzel Lambert and Bruce Roter produce the album entitled, simply, "First Cuba Gooding." Also from Motown this month is a first for the label, a concept album entitled "Feeling Fresh," produced by John Ryan. Jazz World Records, a division of Al Records, has released an album by Johnny Otis, "Back To Jazz" that is the title and it features some noteworthy vocals by Barbra Morrison on "Singer Please." Capitol has several new releases this month, from Peabo Bryson, "Reaching For The Sun," "Golden Time Of Day," the second LP for Maze Featuring Frankie Beverly, and a self-titled album by Foster Sylvera. Additionally, Natalie Cole's fourth offering, "Thankful," was recently certified gold. Columbia recording artist Herbie Hancock will appear at the Dorothy Chandler Pavilion, February 16. Also performing on the show will be Chick Corea. The entertainment roster for the Hilton Inn-Memphis starts off the year with Marilyn McCoo and Billy Davis, Jr., Billy Cosby, B.B. King, and also Falana and David Brenner. Harry J. Records Inc. of Miami, Florida announces the opening of their office in Jamaica. (continued on page 32)

Luis, the newest member along with Glenn, who has been with The Temptations for three years, agrees that they are sometimes faced with an additional challenge when performing because they "have to perform twice as hard in order to give half as much public acceptance as the other members.”

There is much criticism, constructive of course, among themselves because Glenn explains, "In order to grow and improve as a group, you have to be open to criticism; expect it, look for it and accept it." Much of the criticism as well as compliments, which come following a performing show, allows the group a greater awareness and care in their performances, sometimes including their manager and choreographer. The person who misses a cue during a performance is usually more critical. It is something that they have all experienced and when everyone's eyes are on one of them, the feeling personally is tenfold over what the group as a whole experiences. Sometimes "O" (referring to Otis, who he says is the strength of the group) might tell me that I went a little flat on a certain note. I have a heavy voice which is easy to

LOS ANGELES — The performances which comprised the tour of 10 major cities for The Temptations marked the resurgence of one of the foremost black male vocal groups in the entertainment industry. The tour, according to members of the group, "wasn't about the money." Rather, the idea behind "An Evening With The Temptations" was about saying "there we are." The concept was designed to have the group debut their new show (with two relatively new members, a new record company, a new management and a new album) to a slightly different environment from what they had in the past. They performed for audiences of 500 or less because they felt "the need to let the folks know what was happening with the group at a grass roots level."

Professionalism

Looking back on the many changes the group has experienced, most of the members, under various circumstancesOtis Williams, Melvin Franklin, Richard Street, Glodean Leatherwood and Larry Newman contend that they collectively maintain the tradition of professionalism that has been associated with the group in their past. Their recent performances across the States (three days at the Roxy here), seem to exemplify that mutual feeling among those who are a part of the group as a whole for themselves and for whom have not been disillusioned. The people who, at the conclusion of the group's performances, shout for more provide them with a feeling that is more than gratifying, and most of all the incentive to strive for a higher level of professionalism among themselves. They admit that some of the audiences have been critical, mostly of the time "to the point where you can feel it. They sometimes experience the element of doubt because they want to see most of all what the new members can do and if the original ones can still do it," explained Street.

Some people, in the opinion of Otis Williams (one of the two original members remaining), have as a result of the changes "in a way counted us out because of that. When a group loses a member for any reason, people should stop and think before making a judgement. This doesn't necessarily mean anything because we have lost kings and queens and the world is still going. Life goes on and that's life."

"We never want to go through any changes," he continued, "but we are people and there are going to be differences no matter who you are and that's the thing about working out your relationship and having respect for each other's feelings."

RCA MEETS RCA Records recently held sales and promotion meetings in Palm Springs, California, and discussed plans for 1978, while reviewing the company's record's in 1977. Pictured (l-r) are: Tony Reynolds of Odyssey, which made a special trip west to thank RCA execs for their help in breaking their debut LP and single, Mario DeFilippo, division vice president of commercial sales for RCA; Arthur Martinez, division vice president of finance; Lillian Lopez of Odyssey; Bob Summer, division vice president of marketing operations; and Louise Lopez of Odyssey.

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Cash Box/January 14, 1978
**WIGD - ATLANTA - EDDIE THOMAS**

#1: Bar-Kays
'Leavin'

#2: Lou Rawls
'Fame

#3: Isley Brothers
'Bright Lights, Big City'

#4: Ike & Tina Turner
'Workin'

#5: Barry White
'Can't Get Enough Of Your Love Baby'

#6: Maze
'Candy Woman'

#7: Kool & The Gang
'Joanna'

#8: Funk Bros.
'Candy Man'

#9: Spinners
'Ask The Girls'

#10: Little Eva
'The Loco-Motion'

**WJB - DETROIT - AL PERKINS**

#1: Radio 4
'Mahna

#2: C.B. Vernon
'Game Page

#3: Barry White
'Bar -Kays

#4: Wayde Cato
'Le -Kays

#5:show
'The Bar-Kays

#6: Barry White
'Le -Kays

#7: Ray Charles
'The Bar-Kays

#8: Isaac Hayes
'The Bar-Kays

#9: Natalie Cole
'The Bar-Kays

**WGN - CHICAGO - E. RODNEY JONES**

#1: George Duke
'You Don't Know Me'

#2: Barry White
'it's Gonna Take A Miracle

#3: Al Green
'Let's Stay Together

#4: Stax
'Let's Stay Together

#5: Martha Reeves
'Let's Stay Together

#6: George Duke
'It's Gonna Take A Miracle

**WKOJ-FM - FAYMORE - CHUCK DUNN**

#1: Jody Watley
'You Can Have Her

#2: Maze
'Cold Front

#3: Maze
'Cold Front

#4: Maze
'Cold Front

#5: Maze
'Cold Front

**WJLB - INDY - BART DUNN**

#1: Al Green
'Let's Stay Together

#2: Maze
'Cold Front

#3: Maze
'Cold Front

**WFLC - INDIANAPOLIS - ROGER HOLLAND**

#1: Deniece Williams
'Let'S Live Together

#2: Maze
'Cold Front

#3: Maze
'Cold Front

**WVOL - NASHVILLE - FRED HARVEY**

#1: Donny Hathaway
'Stepping Stone

#2: Al Green
'Let's Stay Together

#3: Maze
'Cold Front

**WLYD - NEW ORLEANS - SHARONER FOSTER**

#1: Maze
'Let'S Stay Together

#2: Maze
'Cold Front

#3: Maze
'Cold Front

**WRLR - NEW YORK - DON'T SELL US SHORT**

#1: Maze
'Let'S Stay Together

#2: Maze
'Cold Front

#3: Maze
'Cold Front

**WBLW - NEW YORK - WANDA RAMOS CHARRIS**

#1: Maze
'Let'S Stay Together

#2: Maze
'Cold Front

#3: Maze
'Cold Front

**WQXH - WASHINGTON - MITCH CLARKE**

#1: Maze
'Let'S Stay Together

#2: Maze
'Cold Front

#3: Maze
'Cold Front

**QUEEN GETS ROYAL TREATMENT**

Elektra/Asylum recording group Queen recently was feted with a party at Tony Duquette Studio in Hollywood to celebrate the success of their current LP"News Of The World," which has been certified platinum. Pictured (l-r) at the party are: E/A chairman Joe Smith and Roger Taylor of Queen, Freddie Mercury of Queen holding a copy of the 1953 edition of Astounding Science Fiction magazine which served as their inspiration for their "News Of The World."
### Merchandising Tools Viewed As Key To Selling Records

(continued from page 2)

...and promotional coordinator for Music Plus. "Album jackets can be fit into the 'steps' of the pyramid to push whatever we are pushing."

In a single of our stores," adds Schwartz, "we have what we call a 'tubex.' This is a sculpture which rests on a redwood frame base and goes from floor to ceiling. They are like oddly sorted jungle gyms. Album jackets are fitted into places designed into the 'tubex.' It's very capturing either in the store or in the record store.

Peaches Records reports that a lot of attention has been attracted by their big window display for David Bowie's H Bellows. The display features a flowing neon wave. "People stand and watch that thing for hours," adds Peaches's sales manager.

**Artist Input**

Most companies confer in some way with their recording artists or their managers during the design of merchandising tools.

"We sit down with the manager, and the recording artists if the manager wants, or we sit down with the artist if he/she doesn't have a manager, and we work closely with them on everything from the music to the music to the sales campaign," indicates Davis of Capitol. "While we do work closely with them, it generally boils down to the company's decision, although some acts have final approval in their contracts."

"Absolutely. In almost all cases before we will put together a poster design or display we will get the OK of management," concurs Marks of Atlantic. "In many cases the group wants to see it. Mick Jagger always wants final say on the Rolling Stones stuff."

**Depends On Act**

"It depends on the act," A&M, according to Stephanie Oxtorn, assistant to the managing director. "Some acts have total control. It's Peter Frampton, we confer with him. But if it's a brand-new act it depends on sales — we wait and see if it single takes off."

But at Motown, artist participation in merchandising decisions is minimal. "They really don't have an impact," says Church.

"They may have feelings and thoughts that we discuss with them. We discuss our common objective — to sell as many records as possible. We kind of pick each other's brains, but in the long run it is our decision as to what we actually do."

**Display Maintenance**

In general, the stores are responsible for the upkeep of the merchandising tools. Sometimes distributors set up displays or field service representatives will care for them, but the retailers have the primary responsibility in almost every instance.

"The stores are responsible for maintaining the displays," notes A&M's Oxtorn. "We might send people out to set things up, but the stores assume maintenance. We can't service everyone."

### Reflections 'n Black

(continued from page 2)

which will engineer the distribution and production of international music forms including Reggae product. Sheila Hayton, a female vocalist, has a release on the label entitled "Letter from Miami."

Salsoul Records announces the release of the second LP by the Jamaican-born vocalist Claudia Barry. Entitled simply "Claudia," the album also contains the single release "Johnny, Johnny Please Come Home."

Johnny Guitar Watson will be touring the northwest next weekend and will be performing at the MIDEM conention in Cannes, France later this month. His latest LP, "Funk Beyond The Call Of Duty" is presently number 51 on the CB rundown.

Brunswick Records has signed the Chi-Lites to a new recording contract and is preparing for an upcoming single release this month.

Also released from MCA is a self-titled LP by Billy Hayes who is currently entertaining in Nevada and the northwest.

### Side Effect In Concert At Locke

LOS ANGELES — Radio station KDAY recently sponsored a special concert which featured Fantasy recording artists Side Effect at Locke High School. The students at Locke were awarded the performance by the group for their outstanding participation in the annual KDAY "Tots For Tots" drive.

Locke High School collected the largest number of toys in conjunction with the drive over 11 other area high schools participating in the event. The contest, which began November 29, continued until December 14, with the winners being announced on the 16th. A total of 9,640 toys were collected by Locke students.

**Runners Up**

Second and third place winners, St. Mary's and Centennial high schools, received trophies while other schools were presented with a plaque of recognition for their participation.

This is the third year KDAY has sponsored the event with the largest turnout of participating high schools ever, which resulted in the collection of over 20,000 toys. The U.S. Marine Corps were responsible for distribution of the toys. The 1975 winners were presented with a concert by the Sylvers and the Commodores performed at the winning school in 1974.

### Salsoul Releases Claudia Barry LP

LOS ANGELES — "Claudia," the new album by Claudia Barry, is being released by Salsoul Records and will be supported by personal appearances by Barry, trade and consumer advertising as well as dealer co-op ads. Promotional tools used to market the record will include posters, T-shirts, easel backs and mobiles plus aids aimed at deejays.

### Temps Tour Marks Career Milestone

(continued from page 29)

fall at times." Melvin affirms. "I appreciate that. I respect his professional opinion and abilities. I know that this never comes from selfishness because we all want the Temptations to be the best that there is."

**Transition**

"We realize," added Otis, "that we can't afford to project anything less than professionalism. Even in transition, a certain standard must be maintained. Not long ago, the Temps were without a fifth member." When we began, and in spite of this the 10 or 12 hours a day of rehearsing and the search for a replacement persisted. Depending on where your soul and strength is, change can affect you affirmatively or negatively."

As it turns out, the former seems to be true in this case. Shortly afterwards the new group formed with the addition of Louis and subsequently signed with Atlantic in April of 1977. The result is a "strong comfortable" alliance which allows for meaningful input on their part as to the direction of their careers.

"At last Otis can, in my opinion, utilize the wisdom he has as a leader and all the authority and knowledge that's he's gained over the years," said Melvin. "We can all use the experience we've gained musically and otherwise, advantageously."

The group has traveled quite a distance since the days of singing a cappella in the classrooms of high schools in Detroit. Seventeen years in the business have provided them with a sophisticated and better understanding of the mechanics of the music industry. Personally as well as professionally, they are experiencing a type of freedom void of stipulations, limitations and authoritative rule. The group's new identity, socially and most of all musically, is an example of their resilience and foundation for their future in entertainment.


**Cash Box** January 14, 1978

32

www.americanradiohistory.com
End Of An Era: ABC Records Decides To Drop Dot Label

by Bob Campbell

NASHVILLE — After a 26-year storybook rise to prominence, the small, independent country label out of Galloway, Tenn., to industry status as a major recording entity, Dot Records has been shelved by its parent company. ABC Records, according to an announcement by ABC Records’ president Steve Diener. Effective today, the label’s Nashville operation will drop the Dot logo and release all records on the label’s ABC label.

Diener said the move was made because of an ABC policy “to become a cohesive company.” We don’t want ABC Records to be thought of in terms of pop-culture, R&B, etc. We think the practice of ‘categorizing’ by label is out of step with the times.

Former ABC/Dot president Jim Fogleson, who will now assume the title, president, ABC Records, Nashville operations, has long been a supporter of the change. And although he will miss Dot, he believes the consolidation will only help the country division of ABC.

The Thing To Do

“I feel a little sad about it,” said Fogleson, who has been director of Dot operations here since the 1970s when there is some sentiment involved. But I’m convinced it is the thing to do. We have pride in what we have done with Dot. But in order to go bigger and better things, you just have to move right. We are so typecasted, that when we want to cross over it may be a little bit of a negative thing to be on the ABC/Dot label. A lot of the guys in the rock field get turned off by country, even before they listen to the record. The whole image is just better on ABC.”

All along, Fogleson felt a complete change of label would be needed, and he felt the idea was premature for a couple of years.

“I feel that it has been a very natural evolution,” Fogleson said. “When ABC bought us three years ago, we felt it was very important to keep the Dot name because Dot was well established in the country field and ABC was not. ABC had an operation here that was just starting. We were really hot at the time with artists like Joe Stampley, Freddy Fender, Donna Fargo and Roy Clark. So we felt like we should keep the Dot image for awhile.

“But after three years, everybody recognizes ABC and we think it will be a big adjustment to be just ABC,” he added. “I really believe we can do a lot more. We will have the entire company behind our product to a greater capacity than ever before.”

Bucking The Trend

To a degree consolidating all musical facations of a company to one label goes against current trends. For instance, RCA and CBS have created sublabels to (continued on page 34).

KENDALLS SIGN — Ovation recording artists The Kendalls signed an exclusive recording contract with the Nashville-based label, Dot Records, as reported in the trade section of Billboard Magazine.

In addition to Cason’s five publishing companies, managers, who was recently renamed vice-president of Cason’s publishing and production organization, will represent the publishing companies of Dan Penn, Spooner Oldham and Donnie Fritts, who wrote for Combine Music for several years.

New Group Formed To Represent Southern Writers

NASHVILLE — With the recently acquired representation of several writer-owned publishing companies, Bill Martin, professional manager of Buzz Cason’s publishing firms, has announced the formation of Southern Writers’ Group, USA.

In addition to Cason’s five publishing companies, Martin, who was recently renamed vice-president of Cason’s publishing and production organization, will represent the publishing companies of Dan Penn, Spooner Oldham and Donnie Fritts, who wrote for Combine Music for several years.

Innovative Concept

Martin believes the idea of several writer-owned companies coming together is an innovative and unique concept.

“I don’t think this is being done as far as I know,” Martin said. “Writers will still own their copyrights, but we will handle all the paperwork. It is a like a family thing. It is more than just an administrative deal. We will work with foreign copyrights and try to place songs also. Basically, we will do everything that a publisher does, but the writers will still own their copyrights.

Cason’s publishing firms include Cason Publications (BCP), Let There Be Music (ASCAP), Barry Hill Songs (BMI), Angel Wing Music (containing the songs of Steve Gibb (ASCAP), and Spring Creek Music (co-owned with Trent Maher) (ASCAP). In addition to Penn, Oldham and Fritts, Martin said new writers are slowly being considered for the Southern Writers’ Group.

This idea is for a southern writers group has been slow coming together, but we have tentative plans to have a meeting this year and we are excited about each of the writer’s upcoming projects. We believe the concept of an internationally based group from the southern United States will be an unique and profitable one.

Thundercloud To Revamp Image For Movie, TV Shows

NASHVILLE — Because of negotiations underway that may lead to a role in a television pilot or motion picture, country artist Billy Thundercloud will undergo a drastic change of image, which will include shav- ing his famous braids, according to personal manager Buddy Lee.

In order to get a deal with television on the movies — and we are close to a deal now — Billy will have to cut his hair and get away from the strictly Indian image he has had for so many years. “Lee said. “This has been a difficult decision to make on both my part and Billy’s part since both Billy and his band, The Cherokee, have always been proud of their Indian heritage. But it must be done in order not to hold Billy back in his career. He’s too good a talent to be able to take advantage of all areas of his talent.”

Lee said Thundercloud, who is a full-blooded Indian, has always performed music from country to rock so his new image will not totally be a surprise. “Billy is a style of dress will still be flashy, but he will just be getting away from the Indian image.”

Thundercloud’s new single, “My Lady,” was released last week. The record was produced by Owen Bradley for Polydor Records.

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### Singles To Watch

**ANNE MURRAY** (Capitol P-4527) you camaraderie combined with Tommy Overstreet. There's not only cowboys as well as some funky guitar work as well.

**JIM OWEN AND THE DRIFTING COWBOYS** (Epic 8-50498) sportsified businesses and banjo想想 keep this song rolling. The story of a gal's acquisition of a beau from her correspondence with a lovely heart club.

**TOM BRESH** (ABC -Dot records) wasn't one form to play alone, but he also has problems. We can just about do that, but some forms can't be ruled either.

**PLATINUM PARTNER** (MRC 17738) has made a full top 20 hit with a love song that can't be seen without the National charts.

**JOANNA MAE HENDERSON** (RCA 11198) loves to be sung.

**The Cash Family** (Country Joe Adams) is in the studio this month for a single cut produced by Phil Allen, Jim Jones, and Bobby Cash.

**ROY CLARK** - Hookin' it - ABC/Dot DO-20959 - Producer: Jim Fogleston - List: 6.98 Supported by The Muscle Shoals Horns and five background singers, multi-talented Roy Clark takes 10 outstanding songs and autographs each one with his own inimitable hot and tender guitar picks. People who forget how good Roy Clark is with a guitar can still relax and listen to this album. Songs like "Lazy River," "Steel Guitar Rag," "Georgia On My Mind" and "Break up Is Hard To Do" come wrapped in brand-new arrangements. And if a listener ever wanted to sing a few songs with Clark playing lead guitar, here is the chance.

### Country Roundup

Lots of action at Opryland this month with the taping of ABC's Big Event, Fifty Years Of Country Music, last week. Some of the new program will be Roy Clark, Johnny Cash, Roy Acuff, Minnie Pearl, Dolly Parton and Larry Gatlin, among others. The show is slated to be seen on a nationwide hookup sometime in the next couple of months. Opryland is also holding their annual troupe for musicians, singers, dancers and other performers in the coming weeks. The try-outs have been expanded to 23 cities this year, including Boston, Pittsburgh, Washington, D.C. and Columbia, South Carolina.

**George Jones** and the Jones Boys appeared at Jones' Possum Hollow club in Nashville on Dec. 29, for a one night show. After about a four-week hiatus, Jones played in Tulsa on New Year's Eve. George's latest Epic single, "Bartender's Blues," jumps to #34 hit on the Cash Box Country Singles chart this week.

**Bobby Jones** has recently completed his 24-track recording studio in Pasadena, Texas. Located next to Gilley's Pasadena Club, the studio is capable of recording live performances from the stage of his club. The Playboy artist is also working on a new album, for a set release. It's a family affair on Pilot Records with Mack Sanders and wife, she's a singer/producer and songwriter signed to a Nashville-based label owned by the pair. Sanders' "Sweet Country Girl" was co-produced by Bryce and Tommy Alsup, and hits the Cash Box Country Singles chart this week.

Johnny Cash and June Carter are on location in New Mexico where they are filming the CBS made-for-TV movie entitled "Thadecous Rose and Eloise." The NBC TV movie are part of the film being played on the NBC network.

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This year has been hectic and rewarding for Hartford, who received his third Grammy award for his album "Mark Twang." Previously, he won two Grammys for Songwriter of the Year and Song of the Year for "Gentle On My Mind" back in 1966. Recently, Hartford received his ninth BMI award, certifying that he is one of the top 100 writers of the most performed songs in the world today.

Nashville's Municipal Auditorium will be the setting for the fourth annual Charlie Daniels Band Volunteer Jam on Jan. 14. The CDB, along with some surprise guests, will be broadcast live on WMN in New York and WWDF in Nashville. A two-album package featuring highlights of Volunteer Jam III and IV is scheduled for release at that time.

Johnny Cash and June Carter are on location in New Mexico where they are filming the CBS made-for-TV movie entitled "Thadecous Rose and Eloise." The NBC TV movie are part of the film being played on the NBC network.

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THE COUNTRY MIKE

Jim Bell, music director at WPNX, Columbus, is back in the hospital again with back trouble. If you'd like to send a get well card the address is: Crawford Long Hospital, 35 Lin-
den Ave. N.E., Atlanta, Ga. 30308. Room 6115.

WHN in New York will be one of only two stations in the country to broadcast the Charlie Daniels Band Volunteer Jam, live from Nashville on Jan 14. The annual fundraising event will also be aired by WKDF in Nashville.

The latest jock lineup at WHN is: Larry Kenney 6-10; Lee Arnold 10-1; Bob "Wizard" Wayne 1-4; Del DeMontreux 4-5; Jesse 8-midnight; and Ed Baer midnight-6.

Several changes have gone into effect at KOCO in Omaha the past few weeks. First, the station was sold by Mack Sanders to Centennial Communications. Then Billy Egr, music director, was replaced by the all-night jock Norm Roberts. Norm is still doing the all-night show, while at the same time trying to keep up with his music duties. Norm says one of the things he's trying to do at the station is to start programming more of the potential pop country constructs, perfect audience.

WAXW in Eau Claire, Wis. is running one of the many "Take This Job And Shove It" contests. The jock has a listener call in and do a song to his boss. Then, the caller and the boss receive a copy of the Paycheck album and a bumpersticker. But the caller gets one more little goody: a copy of the Wisconsin State Un-
employment Handbook.

Latest line up at WVW in Jacksonville, Fla. looks like this: Tom Arnold 6-10; "Country" Charlie White 10-2; Larry Nobles 2-6; Judy Gayle 6-midnight; and Buckley midnight-6.

Kansas City's WDAF has a new promotion in progress as of the first of the year. It's called the "Music City Music Train" in cooperation with CBS Records. Every hour, one winner and guest is registered for a first-class trip to Nashville, including a visit to the Grand Ole Opry and a room at the Hyatt Regency. The grand prize winners will be drawn at the DAF sponsored Willie Nelson concert on Jan 19.

KWJ in Portland, Ore. has just shelled out about $40,000 for new equipment at the sta-
tion. The newest lineup at the station includes Bruce Myers 6-10; Bob MacNab 10-2; Steve Glass 2-6; Bill Templeton 6-midnight; and Kim Holway midnight-6.

Columbia recording Johnny Duncan came a little bit closer to the listeners of WDEE in Detroit recently, as he paid a surprise visit to morning jock Deano Day. WHO in Orlando ran the three hour Elvis special last week. They also ran an Elvis con-
test in which listeners sent in their two favorite Elvis songs. First prize was a complete Elvis library.

Congratulations go out to the staff at WAME in Charlotte on the successful results of the latest PULSE. According to Jay Marvin, music director, WAME showed up as an overall second in the second in the Andy Witt, music director at WTSO in Madison, Wis., will be gone for the next couple of weeks, as he and his new wife Lisa set out on a long honeymoon to the Bahamas.

Did you know that Pam Green, music director at WHN, is from Murfreesboro, Tenn.? Pam has been at the station for four years. It's a long way from Murfreesboro to the big ap-
ple.

Duke Hamilton replaces Larry Bee as music director of WUBE in Cincinnati. Duke has been at the station since Dec. 1. He was previously program director at KKL in Little Rock. Larry Bee stays on at the station as morning announcer.

Speaking of KKL, PD Bob Gay tells us that they are one of the few countries in broadcast making live interviews on the air. They taped some of the interviews to be used in conjunction with their Top Songs of '77 a few weeks ago.

The promotion of the week award goes to KOYN in Billings, Montana. Every year they hold their March of Dimes Dance and Horseback Ride. Music director Lonnie Bell started the fundraiser back in 1965. What they do is have someone from the station on a horse, on every road coming in and going out of Billings. The horserman then gets a donation from the passing autos. Lonnie says they usually raise between $5,000 and $8,000 during the event.

The newest lineup at WIRE in Indianapolis has Russ Carter from midnight-6; Bill Robinson 6-9; Gary Havens 9-12; 45; Lee Shannon 1-3; Ken Spec 3:30-7; and Dan Stevens 7-midnight.

As most of you know by now, Jay Lawrence has left KLCN in Los Angeles to do mornings at sister station WNEW in New York. Here's the new personality lineup at KLCN. Dick Haynes 5-4-5; Sammy Jackson 9-noon; Art Nelson noon-3; Harry Newman 3-7; Gene Price 7-midnight; and Chuck Sullivan midnight-5:30.

Send your station's news, photos, etc. to Country Mike, Cash Box, 21 Music Circle East, Nash ville, Tenn. 37203.

Pathe-Licensed Connoisseur LPs Promote French Music

(continued from page 19)

...have never had records distributed in the U.S. As example, Silvio, recorded by Colard and Danielle Laval, a young pianist whose work was only been available on im-
port. We hope the new recording, "Promotional" LPs which have been issued before this on Connoisseur: Weissengerg records for Angel; and Czif-
trids LPs are available on Philips, Angel and Pathe import.

Missing Libretti

One of the most interesting facets of Connoisseur is the French opera recordings featuring soprano Mady Mesplie, who has long been a star of French opera recordings on Angel, as well as Pathe. Among these are some relatively un-
known works as Ganne's "Les Saltemban-
tes," Offenbach's "Passegers," Veronique, and Lecco's "La Fille De Madame Angot." Asked whether these works are still be-
ing performed, Silver replied, "Yes, but not regularly. The Parisians we brought back about a few months ago, 'La Fille De Madame Angot,' was performed practically everywhere in the Paris area. On tour, in the provinces, like Layon, Pari, New York, Moscow — and so what we call Vienna Waitsers,' which is an opera made up of the works of a great many French composers, but together by Erich Korngold. That was one of the first ones we released with Mes-
pelie. It's a Parisian thing in France, 'Le Bohem-
nveau' was produced in New York and Lon-
don in English, but our edition is in the original French. There are no libretti furnished with these recordings. "The recordings we issued were made in France at a time when they didn't issue any libretti themselves," Silver explained. "So the libretti were hard to find, and we had great trouble with 'Valerie Des Vienne,' we couldn't get the rights. And it in-
volved a tremendous expense in trans-
lation, and we thought it was something that it would interest us and that we could figure out which parts might have been cut in the recording. It was un-
economic for us. We had to make sure the opera market didn't demand it."

"Currently, the new producer who is do-
ing the operettas in France is producing these French libretti. If we get any of those, we will translate them as we did the Faure songs, which came with the French text and better translations." Since 1973, Connoisseur has licensed approximately 75 Pathe recordings; the first were issued in 1975. This year, Silver said, the label plans to release about 40 more. Among the planned releases are the following: Gerard Souzay singing Schubert's "Winterreise"; all five Rachmaninoff piano concerti with Colard as soloist; several Messingberg recordings, including performances of Chopin sonatas, Schumann's "Devilsbun-
ner" and Schubert's four piano sonatas that were formerly issued on RCA, and Mussorgsky's "Pictures At An Exhibi-
tion." Madame Pons playing Scriabin's com-
plete sonatas on one disc and an all-
Schumann LP featuring "Bunte Blatter." Georges Solchany's recording of Bartok's "Mikrokosmos" on three separate LPs; Danielle Lavall's debut on Connoisseur, featuring her renditions of works by Greg; and "Le Chant des Pelerins," a collection of Schuman's "Homoerose" and "Fantasia in C Major."

Division of Belgian Radio and Television will combine resources to produce a radio revival of Gershwin's musical, "Lady, Be Good!" Commissioned by the Radio Programme Committee of the European Broadcasting Union, the revival has been recorded in Brussels and will be available on 15 LPs in 1978.

New Doubtly 45 Out

LOS ANGELES—Mushroom Records has released "Down The Road" as the first single from the new Doubly LP "Mama Let Him Play."

Looking Ahead

101 WHAT A DIFFERENCE YOU'VE MADE IN MY LIFE (Bobby Darin) (RCA 11146)
102 SHOUT IT OUT LOUD (Warren Zevon) (Warner-Tamerlane/Ordena 12 104)
103 DONT CHANGE (Tom Cochrane) (BMG 101)
104 STILL THE LOVIN' IS FUN (Home Sweet—BMI) (Warner Bros. 40812)
105 BABY, BABY MY LOVE'S ALL FOR YOU (Billy Joe Shaver) (Duck—BMI)
106 WE'LL Tk WITH THE SUNSHINE (Music Box/January 1047)
107 LET ME RIGHT (Warren-Tamerlane/Ordena—BMI) (Warner Bros. 40812)
108 FEELS SO GOOD (Smokie) (RCA 11146)
109 CHOOSING YOU (Billy Joe Shaver) (Duck—BMI)
110 GOFT AND EASY (Hot-Cha/Unichappell) (RCA 11146)
111 SCOTT BLACKMORE (Mushroom 108)
112 BLACKBROS (Fantasy F-5099-A-B)

SHAVIER HITS PROMO TRAIL — Capricorn recording artist Billy Joe Shaver stopped by Dallas radio KBOX during a recent nationwide promotional tour on behalf of his latest album, "Gypsy Boy." Pictured above are (l-r): Capricorn's Gary Tanner; Shaver; Tom Allen, KBOX program director; and Capricorn's Marc Pucci.
The Juke Box Programmer

Top New Pop Singles

1. Let It Go, Let It Flow - Dave Mason (Columbia 10662)
2. I Give You Give Blind - Crosby Stills, & Nash (Atlantic 3453)
3. Solo Long - Firefall (Atlantic 3452)
4. Everybody Loves A Rain Song - B.J. Thomas (MCA 40834)
5. Walk Right Back - Anne Murray (Capitol 4027)
6. (Theme From) Close Encounters - John Williams (Ariola 3002)
7. Curious Mind - Um, Um, Um, Um, Um, Um (Big Tree 16106)
8. Mr. Wrong - Bette Midler (Windmill 1166)
10. I Can't Have You - Yvonne Elliman (RSO 844)

Top New Country Singles

1. Shine On Me - John Wesley Ryles (ABC/Oct 17732)
2. Woman Woman Woman - Carlene Anderson (ABC/Oct 17736)
3. Bartender's Blues - George Jones (Epic 8-30945)
4. Running Kind - Merle Haggard (Capitol 4125)
5. Angeline Mundo Earnwood - (True 111)
6. If I Had A Cheating Heart - Mel Street (Polydor PD 14446)
7. Lonely Hearts Club - Billie Jo Spears (United Artists 18650)
8. Leonia - Johnny Russell (MCA 43-117)
9. Don't Worry (Bout Me) - Glenda Griffith (Ariola 7680)
10. Don't Break The Heart That Loves You - Margo Smith (Warner Bros. 8578)

Top New R&B Singles

1. You Are My Friend - Patti LaBelle (Epic-S 50487)
2. It's You That I Need - Enchantment (Roadshow/UA 19307)
3. Let's Have Some Fun - Bar-Kays (Mercury 73971)
4. Reaching For The Sky - Peabo Bryson (Capitol 4022)
5. Playing Your Game - Baby White (20th Century 2361)
6. Ain't Nothin Wrong - Ronnie Dyson (Columbus 10887)
7. You're My Piece Of Mind - David Ruffin (Motown 14305)
8. Double My Pleasure - Leon Haywood (MCA 40841)
9. For Your Love, Love, Love - Joe Simon (Spring 20317)
10. Stay By My Side - Kirkland & Davis (Crandle 420)

Top New Mor Singles

1. Makin' Love's Good For You - Brook Benton (RoadWorld 1106)
2. Until Now - Bobby Arvon (FirstArtist 41000)
3. Second Avenue - Tim Moore (Asylum 45427)
4. Sometimes When We Touch - Dan Hill (20th Century 2356)
5. The Goodbye Girl - David Gates (Elektra 45408)

The company experienced financial difficulties in 1977 but was reported to be well into recovery by the end of the year. Williams launched some new pinball machines, diversified its product line, and was often quoted as saying it was the only business he had ever known. In 1974, under the guidance of his father, David Braun, who has been Allied's board chairman since the time of the firm's incorporation, the company was quoted as saying it was the business he had ever known. In 1974, under the guidance of his father, David; his mother, Sylvia; and a sister, Ariene, preparing distributors to deal with it on a 7-day basis. We must make certain they have the total knowledge of how the system operates and what it will mean to them in terms of reliability. Our school program is accomplishing this, and at the same time providing us with valuable feedback.

Hot Tip!

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Hot Tip!
Gottlieb’s ‘Cleopatra’ Marks Entry Into Solid State Field

CHICAGO — “Cleopatra,” the first solid-state flipper bearing the D. Gottlieb & Company signature, is currently in production at the firm’s factory. The game, which incorporates space age technology and design, is the result of an extensive program of development and research undertaken by Gottlieb more than a year ago.

Cleopatra offers players the appeal of traditional pinball action, enhanced by the many exciting elements the electronic system provides. Scoring features include a color-matching bonus to advance up to 30,000 points per ball and various rollovers and drop targets for earning extra ball or scoring replays. The machine’s flippers, pop bumpers and kicking rubbers are specially powered to provide very fast playboard action.

The colorful graphics and illustrations depict the historic “Cleopatra” era.

A Full Line of Coin Operated Recreational Tables from

Large fluorescent digital score displays are designed to stand out at all locations. The “electric blue” color of the displays commands attention immediately when it comes into view.

Gottlieb is producing the new model in both the electronic and electro-mechanical versions.

Interstate United Appoints Driscoll; Elects 4 Directors

CHICAGO — Interstate United Corporation’s Business and Institutions (B&I) Group has named John T. (Jack) Driscoll III vice president of its Michigan division. According to Louis A. Cappello, corporate senior vice president and president of the B&I Group, Driscoll will report to Jack Burger, central area vice president, B&I Group.

Prior to assuming his new position with Interstate United, Driscoll served as regional general manager with Service Systems Corp. Previous to that, he was vice president and food service director for Servomation Corp., and a district manager for ARA Services.

NAMA Member

His professional affiliations include membership in the National Restaurant Association, the Association of Food Service Managers, and the National Automatic Merchandisers Association.

A native of Providence, R.I., Driscoll attended the University of New Mexico.

New Directors

In a related development, Interstate United Corporation’s shareholders elected four new directors and re-elected eight incumbent directors at the company’s annual meeting held Dec. 22. The four new directors are

Sale Of Home Units Good For Coin Industry, Says Bhutani

(Continued from page 27)

In addition to player-attracting sight and sound features, Game Tree has a high score feature that remains on the screen until it is surpassed by another player.

The animals appear at random in an authentic outdoor setting and players have to be careful not to shoot the hound dog with the realistic hunting rifle.

Both Desert Patrol and Game Tree were enthusiastically received when introduced at the recent AMOA Expo and Parks Show. They are currently being shipped through the firm’s network of distributors.

Although PSE is noted for its outstanding shooting games, including the highly successful “Bazooka,” Bhutani said the company should not be stereotyped.

“We make all kinds of games,” he explained. “We will be coming out with another game in March, which is not a shooting game, and we will be making driv-
CHICAGO CHATTER

With 1978 just barely a week old, the expected emphasis on solid-state pinball machines is already very much in evidence. Last week's Cash Box spotlighted the new Stern "Stingray" four-player, which is currently in production at the Chicago-based factory. Featured in this week's issue are Gottlieb's "Cleopatra" and Williams' "Hot Tip."

AREA COIN PEOPLE were shocked and saddened by the sudden death of Allied Leisure's Bobby Braun, who succumbed to his sleep on December 29. At the time of the tragedy Bobby's father, David Braun, board chairman of the Haileah-based company since its incorporation, was on a vacation cruise and news of his son's death was being withheld pending his return. Bobby was described by his close personal friend and associate at Allied, Joel Hochberg, as a very dedicated and unique individual, who will be missed by many. Our condolences to the Braun family.

NAMA's Walter Reed tells us the association's upcoming Western Show is expected to attract full-scale exhibit participation and an attendance of more than 3,000. Show dates are March 31-April 2 at Community Convention in San Diego, California. And while we're at it, dates of the 1978 NAMA national convention are October 5-6 at the Georgia World Congress Center in Atlanta. WOULD YOU MAKE MENTION of the following coin biz firms who were singled out for special exhibit awards at the recent Parks Show: Ramtek Corp., (Sunnyside), for "Most Meritorious" Games Exhibit; Skee-Ball, Inc. (Philadelphia) and Atari, Inc. (Sunnyside) for "Most Meritorious" Arcade and Coin-op Amusement Devices Exhibits. Congratulations. BALLY MFG. CORP. will be the subject of an eight-page insert in the February-March issue of Games Magazine out of New York. Feature will focus on pinball machines, of course, as well as the Bally Super Shooter' tournament and other material. Publication's circulation is reported to be about 250,000 — and Bally's planning to have prints made for promotion within the industry.

ATTENTION PHONO WOHNERS: According to Times Management Corp., made for promotion within the industry.

Lila Zinter, Meadows Games' marketing director, will be heading for Merry Ole England Jan. 22 for the annual ATE show in London. The Meadows product line up for the show, which is Europe's largest and most prestigious, will include "Inferno," "3-D Bowling" and a piece that is new in its fourth year of production, 4-in-1 "Cocktail" table. Although this latter model has probably much completed its domestic run, Lila noted that it still has a lot of potential for the overseas market. Just prior to the ATE event, Lila will be off to the Consumer Electronics Show in Las Vegas. While noting that the company has had its eyes on the home market "for the last three years," she said Meadows should have a piece out some time this year and that it could conceivably be marketed through a major nationwide retail chain.

AFTER A FOUR-DAY HOLIDAY LAYOFF, Tom Higdon, general manager of Portale Automatic Sales in San Francisco, returned to work bubbling with optimism. "It looks like '78 will be a good year for the industry," he said. "So far, demand has been excellent for everything we have on order. As mentioned, there is a new member on the distribr's staff, namely sales exec Art Dunham. Art is a familiar face to Bay area coin people and we wish him the best of luck in his new position.

ATARI WILL BE SENDING a sizable contingent of executives and customer service personnel to the aforementioned ATE show, according to Don Osborne of the firm's coin-op marketing division. Don explained the show's significance thusly: "This is the largest European show, and it gives us an opportunity to kick off the products we have shown here at the AMOA, Parks Show, etc. that many overseas buyers may not have seen yet. The international market has been growing at a remarkable clip in recent years, especially as far as solid-state pins are concerned. We look at it as a very important part of our business."

1978 will mark the second year for the coin-op industry that Art said should make a spectacular resurgence. That was how Chris Lounamis of Pico Indoor Sports summed things up for the year past, noting also that phonographs made a strong comeback in '77, a trend he feels will continue for the coin-op industry that art hopes to make it a " trusted" franchise. Chris said, "as operators who had been buying video games for the past few years realize 'tis time to upgrade their boxes." In addition, Chris predicted that pool table sales will also pick up in 1978. Hopefully, the industry will soon have a friend in the California State Legislature if Lounamis is successful in his bid for the 69th Assembly District seat. A formal announcement on his candidacy will be forthcoming Jan. 24.

EASTERN FLAVORS

Here's hoping 1978 will be a prosperous year for everyone! As a matter of fact, consensus of opinion among coin people in this market is that the new year will indeed be a very good one for the entire coin machine industry. Expansion is definitely in the offing at Universal Affiliated Int'l. The firm has outgrown its present facilities in Hillside, New Jersey and will be converting the Union Avenue space to warehouse facilities. By spring of '78, Universe will be moving into considerably larger quarters within the same geographical area. Learned from company president Barry Feinblatt, that samples of the new Playmatic "Big Town" solid-state four-player pin have arrived. New model contains the outstanding RCA C-Moss system, for which Lila Zinter, Meadows Games' marketing director, will be making a direct pitch to Dick Gilger is the popular new Rowe R-82rophogram. Based on present momentum, expect the line to rank as one of the most successful in Rowe's history. Gameswise, Shafter's starting to move quite a few Gremlin "Depth Charge" pieces. Dick said they're all very enthusiastic about the upcoming Gottlieb "Cleopatra" solid-state pin - and, speaking of solid-state, are anxiously awaiting a load of new Stern "Stingray" flippers. Tony Yula of Mondial-Springfield notes that the Ramtek M-79 Ambush, in mini model, just arrived and "looks good." The compact size certainly adds to the game's appeal, as he pointed out, and it's sure attracting a lot of attention. Another "star out there is the Gottlieb Gridiron" pinball machine and, needless to say, they can't wait to get "Cleopatra." At Kress of Coin Archive Div. Inc. (Peekskill) happily notes that his new Long Island branch is now in full operation — which makes for a good way to start the New Year.

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 conv.; Columbia, SC.
Mar. 31-Apr. 1: Music Operators of Michigan, annual conv.; Michigan Inn, Southfield, MI.
April 9: Florida Amusement Merchandising Assn., annual conv.; Marriott Olympic Villas, Orlando, FL.
April 21-23: Wisconsin Music Merchants Assn., spring conv.; Abbey Resort, Fontana, WI.

IUC APPOINTS DRISCOLL; COMPANY ANNOUNCES FOUR NEW DIRECTORS

IUC general counsel, Hanson Industries, Inc. In addition to the four new directors, the following men were re-elected to the board: J. Parker Hail, Jerome A. Johnson, Paul T. Kessler, Robert L. Logan, Bernard Nath, Peter A. Tullio, and B.H. Williams. The shareholders also re-elected Cooper's & Lybrand as the company's auditors for the current fiscal year.

Interstate United Corporation is one of the largest professional food management organizations serving more than 3 million meals daily to business and industry, hospitals, schools, colleges, stadiums and recreation centers in 40 states. The Chicago-based company has some 13,000 employees and operates at more than 18,000 locations from coast to coast.

Beatrice Issues Earnings Report

CHICAGO — Beatrice Foods Co. here has reported third quarter earnings of $58.8 million, or $.65 cents per share, on sales of $1.59 billion. This compares with earnings of $53.2 million, or 59 cents per share, on sales of $1.4 billion for the similar period in 1978.

For the nine months ended Nov. 30, 1977, earnings rose 12 percent to $172.12 million, or $.70 per share, on sales of $4.6 billion. For the same period in 1976, earnings were $153.3 million, or $.71 per share, on sales of $4.1 billion.

Wallace N. Rasmussen, chairman and chief executive officer, commented, "Based on the company's performance in the first nine months, Beatrice Foods should report its 26th consecutive year of record sales, net earnings and cash flow per share for the fiscal year ending February 28, 1978."

STATE MUSIC SHOW — The annual State Music Distributors Show, which focuses on new product development and multi-channel service instruction, has been hailed as one of the most worthwhile events of its kind. State has been holding the show for more than 10 years and the 1977 edition, held at the Holiday Inn Central in Dallas last December, attracted a record attendance of 475. Midway's Andy Ducky, Bally's Bernie Powers and Atari's Fred McCloud were among the factory experts who conducted service classes. State Music's Jack Cabe and Tom Chatton also conducted comprehensive seminars during the course of the two-day event. Pictures above are (l-r): State Music's Abe Susman; Larry Berke, Midway's director of sales; Cable; Ducky, Chatton, and participants at one of the Midway-sponsored classes.
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WANTED: Cash paid for old & rare machines, pinballs and pinball machines, pre WW II, working or not. Mail description to S. Red, Box 848, Newark, N.J. 07101.

SEEING Albany 160-D, LPC-1, LPC-40 Electric, Franklin SST 180.1, L-1, 1-5-1. 2-50. Please price, pack up track unemployed, UNITED STATES AMUSEMENTS, 2 W. Northfield Road, Livingston, N.J. 07039 (201) 992-7813.


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July 11, 2009: 2009 Mott Ave., Far Rockaway, NY 11641. Our new ad phone number: (717) 920-5921. We have all needed coin-op equipment, including pinball machines, Gottlieb. Write CLEARANCE. 2009 Mott Ave., Far Rockaway, NY 11641.


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HISTORY

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Cash Box/January 14, 1978
Fiscal Year 1977 Study Shows Mixed Performance By Many Japanese Mfgs

TOKYO — According to the Japan Phonograph Record Association (JPPA), the combined sales of Japan's 16 major record and tape manufacturers in the six months of fiscal year 1977 was 87.2 billion yen ($364 million). This was a 6% decrease from the previous year's 92.1 billion yen, and a 3% increase over the same term of the previous year. Sales suffered this year because of the economic slowdown which has continued for the last few years.

The 16 major record and tape manufacturers in Japan are: Nippon Columbia, Tohoku Music Industries, CBS-Sony, Nippon Phonogram, Canyon Record, Toho Record, Warner-Pioneer, Trio Record, Disco and RVC.

Indicating the total sales according to record and tape, the record has been 69 billion yen and tape represented 18 billion yen. The year-to-year sales comparison for the previous term showed 8.3% decrease from the previous term and 2.4% up from the same term of the previous year. On the other hand, the tape has increased 3.5% higher than the previous term while 6.2% more than the same term of the previous year.

In total sales, Japanese music companies produced 90.9 billion yen (63%) of the total) and international repertoire represented 32 billion yen (37%). In the same term of the previous year, Japanese music showed a 3.4% decrease while International repertoire were down 8.4%

The total sales of each manufacturer in this term were as follows:

Victor Musical Industries (including both ABC and CAD), 40.1 billion yen, the same as the previous term and 5.1% higher than the same term of the previous year; Nippon Columbia, 12 billion yen, 7% less than the previous term while 3% higher than the same term of the previous year; King, 6.6 billion yen, 18% less than the previous term and 5% down from the same term of the previous year. Teichiku Record, 4.4 billion yen, 7% down from the previous term and 13% less than the previous year. Japan Polydor, 7.4 billion yen, 19% down from the previous term while 1% up from the same term of the previous year. Crown Record, 5 billion yen, 3.4% higher than the previous term and 5% higher than the same term of the previous year, CBS-Sony, 11.5 billion yen, 3% less than the previous term while 1% higher than the same term of the previous year. Phonogram, 3.9 billion yen, 3% more than the previous term while 18% down from the same term of the previous year. Toho-Record, 1.2 billion yen, 14% less than the previous term while 18% down from the same term of the previous year. Canyon, 2 billion yen, 15% down from the previous term and 17% lower than the same term of the previous year. Warner-Pioneer, 6.8 billion yen, 24% more than the previous term and 49% higher than the same term of the previous year. Trio Record, 650 million yen, 9% up from the previous term and 16% more than the same term of the previous year. Tohoku-Music-Industries, 1 billion yen, 16% less than the same term of the previous year. Pioneer, 18% lower than the same term of the previous year.

"Excellent":

Among those major manufacturers of Japan, Warner-Pioneer and Crown showed the best performance. Their sales increased in comparison to the same term of the previous year, while the others either remained in the same level or decreased. Only Teichiku, with 4.4 billion yen in sales, showed a 3.4% decrease.

The labels which achieved better results than the previous term include Crown, Phonogram, Warner-Pioneer, Trio and Discotone. The sales of all the labels with sales more than the same term of the previous year are: Victor Musical Industries, Discotone, Teichiku, Warner-Pioneer, Trio and RVC.

Beside these labels (record and tape), there are four major music companies which produce tape only. They are Apollon Music Industries and Pony Company. In general summary, these two tape-makers showed excellent results in 1977. The total sales of Apollon Music Industries has been 3.6 billion yen, 12.5% up from the previous year and 9% higher than the same term of the previous year. Pony's total sales were 3.4 billion yen, 5.6% up from the previous year while 2% more than the same term of the previous year.

AUSSEIS ICE SCAGGS DIP CONTEST — CBS had a 6-ft. ice sculpture of Boz Scaggs up front at Eddie's in Sydney for promotion of Scaggs' new album, "Down Two Then Left." A contest invited the public to guess how long it would take for Boz to melt away. Prizes of complete Scaggs' catalogs were awarded to five winners. Pictured (r-l) are John McKeller, CBS sales rep, Allan Blake, CBS N.S.W. promotions manager, and Laurie Nicovera, Eddie's manager.

Discord Within AFBQ Affiliate Promotes An Alternative Union Plan (continued on page 3)

Cash Box/January 14, 1978
THE ROXY, L.A. — In a year when it has become fashionable to uncover one’s roots, it is uniquely refreshing to hear George Duke play music. Tracing a musical past for Duke from the music he plays now would require the diligence of a private eye and the thoroughness of a copyright lawyer looking for lost innocence. And Roses," and songs, looking for years and 1960s hymns to lost innocence are skillfully blended into an evening’s entertainment.

Among the highlights of her recent Carnegie recital were the sheer fervor and urgency of Mimi Farina’s classic, “Bread And Roses,” and “Who Knows Where The Time Goes,” whose haunting, plaintive lyrics were accented by Judy’s gentle phrasing.

The concert also featured an original fusion jazz composition, “Dream Chaser,” written and performed by lead guitarist Lou Voille.

While Judy has branched out into nearly every other facet of the arts, achieving critical and popular success, she has also mastered the more sedate role of movie star and even gone so soft as to look like the American folk ballad. In a world of supply and demand, with some of her contemporaries already dead (Phil Ochs, Richard Farina and others missing (Peter, Paul And Mary, Donovan), Judy Collins will be一张 as timeless, Carnegie Hall for another generation.

mark mehler

George Duke

THE ROX, L.A. — In a year when it has become fashionable to uncover one’s roots, it is uniquely refreshing to hear George Duke play music. Tracing a musical past for Duke from the music he plays now would require the diligence of a private eye and the thoroughness of a copyright lawyer looking for lost innocence. And Roses," and songs, looking for years and 1960s hymns to lost innocence are skillfully blended into an evening’s entertainment.

Among the highlights of her recent Carnegie recital were the sheer fervor and urgency of Mimi Farina’s classic, “Bread And Roses,” and “Who Knows Where The Time Goes,” whose haunting, plaintive lyrics were accented by Judy’s gentle phrasing.

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While Judy has branched out into nearly every other facet of the arts, achieving critical and popular success, she has also mastered the more sedate role of movie star and even gone so soft as to look like the American folk ballad. In a world of supply and demand, with some of her contemporaries already dead (Phil Ochs, Richard Farina and others missing (Peter, Paul And Mary, Donovan), Judy Collins will be a staple as timeless, Carnegie Hall for another generation.

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THE PARADISE, BOSTON — These days, the ability to boogie behind the 88s with originality is the mark of a man of imagination. Willie “Loco” Alexander, who has been stickered, roadworn electric piano is clearly marked with the mantra "Boom Boom," has mastered the challenge. Hill is a virtuoso who can make his bottom to the top of the instrument and continue to play, or dramatically wipe his nose between gissandii (Boston weather is bone-chilling in winter)

chuck costock

Meat Loaf

THE PAROY, L.A. — If ever there were a prime candidate for the advantages of the video disc, Meat Loaf would certainly be in contention. The ample vocalist brings so much theatre to his music that hearing him play may not enough. He’s an example of the visual artist in action. As Meat learns some time in their lives, that limited approach will only suffice some of the time and in certain circumstances.

It breaks down when, as in “Paradise By The Dashboard Light,” more tenderness is the proper catalyst for the chemical reaction between the two would-be lovers. This tune is the highlight of the show and it works especially well because vocalist Karla DeVito plays the girl’s part with conviction and force, cloying resisting while coquettishly raising the ante for her feminine charms. Of course the plan is that Meat’s music must rely on the merits of the script and Meat Loaf the singer/actor has wisely teamed up the music with his own special talents to make all the material in the current stage show and first album release. “But Out Of Hell,” Meat Loaf’s is the perfect foil for Steinman’s wisened lyrical touch, because underneath the shallow tough-guy pose are heartfelt emotions and a plethora of romantic imagery. It is a clever device that makes the listener work to find value and meaning that would otherwise be too easily obtained, and possibly, too casually dismissed.

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Willie Alexander

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chuck costock
The Heat's On...
"WHITE HOT"

ZAGREB
Produced by Eddie Leonetti

on
Casablanca Record and FilmWorks, Inc.
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<td>MY AIM IS TRUE</td>
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<td>LOOKING BACK</td>
<td>73</td>
</tr>
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<td>THE CAPTAIN &amp; TENNILLE'S GREATEST HITS</td>
<td>77</td>
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<td>WE MUST BELIEVE IN MAGIC</td>
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<td>ANYTIME... ANYWHERE</td>
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<td>NEVER MIND THE BOLLOCKS, HERE COME THE SEX PISTOLS</td>
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**ALPHABETICAL TOP 200 SONGS BY ARTIST**

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<td>Blue Oyster Cult</td>
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<td>Bon Jovi</td>
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<td>Bowie, David</td>
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<td>Cartman, Trey &amp; Friends</td>
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<td>Argentina</td>
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<tr>
<td><strong>TOP TEN</strong></td>
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</tr>
<tr>
<td>1. <em>Cara De Gitana</em> - Daniel Magal - CBS</td>
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</tr>
<tr>
<td>2. <em>Una Lagrima Y Sal</em> - Vicente Amel - Microfon</td>
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<tr>
<td>3. <em>Por Muchas Razones Te Quiero</em> - Patito Ortega - RCA</td>
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<tr>
<td>4. <em>Mari Al Lado De Mi Amor</em> - Demis Roussos - Philips</td>
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<td>5. <em>Azucar Pimienta Y Sal</em> - Miguel Alberto - Microfon</td>
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<td>6. <em>Fiesta</em> - Rafaela Carras - CBS</td>
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<td>7. <em>Morena De 15 Años</em> - Adolfo - TK</td>
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<td>8. <em>Vestida De Novia</em> - Pomodoro - RCA</td>
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<td>9. <em>Ma Baker</em> - Boney M. - RCA</td>
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<td>10. <em>Ella</em> - Miguel Gallardo - EMI</td>
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<td><strong>TOP TEN</strong></td>
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<tr>
<td>1. <em>Greatest Hits</em> - Vinicius de Moraes - RCA</td>
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<tr>
<td>2. <em>Foot Loose</em> - Steve Miller Band - Capitol</td>
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<td>3. <em>The King</em> - Rodriguez - Capitol</td>
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<td>4. <em>Feel Love</em> - The Blue Squad - RCA</td>
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<td>5. <em>Girl's School</em> - The Kinks - RCA</td>
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<td>7. <em>You To Me</em> - Haddaway - Tel</td>
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<td>9. <em>I'm In You</em> - Peter Frampton - Columbia</td>
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<td>10. <em>Boston</em> - Boston - CBS</td>
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<tr>
<td>2. <em>My Way</em> - Elvis Presley - RCA</td>
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<tr>
<td>3. <em>You're In My Heart</em> - Rod Stewart - Warner Bros.</td>
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<tr>
<td>4. <em>How Deep Is Your Love</em> - Bee Gees - RSO</td>
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<td>5. <em>Sometimes When We Touch</em> - Dan Hill - GRT</td>
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<tr>
<td>7. <em>Blue Bayou</em> - Linda Ronstadt - Asylum</td>
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<tr>
<td>8. <em>Girl's School</em> - Paul McCartney &amp; Wings - Capitol</td>
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<td>9. <em>Calling Occupants</em> - Carpenters - A&amp;M</td>
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<td>10. <em>Don't Make My Brown Eyes Blue</em> - Crystal Gayle - UA</td>
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<td>11. <em>That's Rock 'N Roll</em> - Carl Perkins - MCM</td>
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<td>12. <em>Boogie Nights</em> - Meat Loaf - Epic</td>
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<td>13. <em>I Feel Love</em> - Giorgio Moroder - RCA</td>
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<td>14. <em>Baby What A Big Surprise</em> - Chicago - CBS</td>
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<td>15. <em>We're All Alright</em> - Kool &amp; The Gang - A&amp;M</td>
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<td>16. <em>Send In The Clowns</em> - Judy Collins - Elektra</td>
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<td>17. <em>She Did It</em> - Eric Carmen - Arist</td>
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</tbody>
</table>
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