Here's proof that the record business is more than just a game of chance.

It's an album called "Heads" by Bob James. And for five weeks, "Heads" has been the number one jazz record on the Cash Box chart.

Getting the album up there took the collaborative efforts of the Columbia/Tappan Zee team. Keeping it up there took the combined excitement of the world's finest musicians, reaching the world's fastest-growing market.

Now that the title cut has been released as a single, we expect "Heads" to be on people's minds for many weeks to come.

EDITORIAL

MIDEM '78 — International Communication

With numerous music industry representatives from all over the world heading to Cannes, France for MIDEM, it is interesting to note the anticipation generated by the international gathering. New and established companies utilize this international meeting ground to set up new deals and change old ones, but the underlying significance of the gathering is communication on a worldwide scale.

The ties between American performers overseas and international talent in the U.S. are closing rapidly. The major domestic labels with overseas branches are investing in acts that have established massive followings internationally with hopes of breaking them in the U.S. while domestic performers are recognizing the importance of the international marketplace more than ever.

NEWS HIGHLIGHTS

- Industry representatives from around the world meet at 12th annual MIDEM.
- Linda Ronstadt, Eagles top list of Grammy nominees.
- Supreme Court agrees to review WBAL case.
- Jerry Rubenstein, Charlie Minor form XETI Music.
- Cover art reproduction complicated by variety of factors.
- Salute to CAM.

POP SINGLE
BABY COME BACK
Player — RSO

R&B SINGLE
FFUN
Con Funk Shun — Mercury

COUNTRY SINGLE
MY WAY
Elvis Presley — RCA

JAZZ
REACH FOR IT
George Duke — Epic

NUMBER ONES

POP ALBUM
SATURDAY NIGHT FEVER
Bee Gees & Various Artists — RSO

R&B ALBUM
ALL IN ALL
Earth, Wind & Fire — Columbia

COUNTRY ALBUM
SIMPLE DREAMS
Linda Ronstadt — Asylum

GOSSIP
LOVE ALIVE
Walter Hawkins & The Center Choir — Light
Love me baby
SINGIN' IN THE RAIN
sheila
B. Devotion
INTERNATIONAL HITS
FROM THE BABYS

SILVER DREAMS WILL MAKE ALL YOUR DREAMS COME TRUE

"Silver Dreams." The new single from their second album, "Broken Heart." Produced by Ron Nevison

Chrysalis records and tapes
CHS 2201 • CHB 1150
Big 4th Quarter Helps WCI Group Increase Revenues More Than 30 Percent In 1977

CANNES, FRANCE — The 1978 MIDEM to be held at the Palace des Festivals Monday Jan. 20-Thursday Jan. 26 is slated to be the largest gathering in the 12 year history of the annual exhibition of the international record and music publishing market. Representatives from over 1000 firms are expected with 5000 persons anticipated. The American contingent will be the single largest group with over 700 persons in attendance. Although the majority of the week is not scheduled for specific events and deliberately left open for spontaneous exchanges between the participants, the list of published events is as follows. Jan. 20 — an opening cocktail party with a disco theme; Jan. 21 — a gala of Italian artists coordinated by David Zard, an Italian from the entertainment lawyer meeting; Jan. 22 — concerts by Blood, Sweat & Tears and Lionel Hampton and his band. Jan. 23 — a gala of Japanese artists sponsored by Watanabe; screening of an Abba film; and the Hits of 1977 by Broadcast Music Inc. Europen Number One; Jan. 24 — a Russian gala; a Variety Club special dinner; and a screening of "Saturday Night Fever". Jan. 25 — a German gala featuring pop rock; and a performance by George Benson.

Rubinstein, Minor Establish XETI

Los Angeles — Former ABC Records president Jerry Rubinstein and Charlie Minor, former vice president of promotion at ABC, have formed a new record company, XETI. Rubinstein is chairman of the new firm while Minor is serving as president.

Dissatisfaction with the pact has not been finalized, but Rubinstein says that arrangements would be set after he attends MIDEM in France.

Although no artists have been officially signed, Rubinstein explained that he plans to release "no more than eight albums" in the first year. The new company will have an initial capital of $1 million. Rubinstein and Minor said that the new company will have a talent finder, Jim Velez, a former ABC artist. He added that the tentative roster would include two established and six new artists, and expects four signings within the next 90 days.

Financing for XETI, which is ancient Egyptian for "scribe," is from foreign deals, a major label distribution agreement and from the two executives according to Rubinstein.

The company will utilize a regional promotion concept, noted Minor, with the basic six or seven regions of the nation being covered. Minor also said that the staff will be "total record men" with responsibilities in sales, marketing and merchandising as well.

"Being a part of a large and established record company previously, it's exciting to start fresh with no problems from the past. Also, it will be nice to have a small number of artists whom we can give individual time and attention to, as I can imagine we'll have a hard time doing," said Rubinstein.

XETI has offices in Beverly Hills at 450 S. Beverly Dr.

Rubinstein, Minor Establish XETI

Los Angeles — WCI Record Group revenues rose more than 30 percent in 1977, with distribution deals increasing almost 50 percent in 1978, to nearly 30 percent and international revenues ahead a previously-announced 42 percent, according to WCI Communications Inc. The WCI Record Group includes Warner Bros. Records, Reprise Records, Reprise Records West, WEA Corporation — the distribution arm for the domestic labels — and WEA International. As a result of these gains, the group will increase its net sales for 1977 in excess of $500,000,000.

Outstanding fourth quarter results aided in the annual gains. For the final three months of the year, domestic label sales increased by approximately 40 percent, with WEA International showing a similar fourth quarter rate of gain.

Percentage Increase

The greatest increase in 1977, as well as that of the domestic labels and WEA International, exceeded even the substantial rate of gain achieved in 1976. While the overall sales gain in 1976, with the successful sales of the preceding year, the WCI Record Group has increased its revenues by nearly 70 percent since 1975. Domestic label sales gain of approximately 60 percent and a nearly doubling of WEA International's major gain.

"The numbers speak for themselves," commented David H. Horowitz, office of the president at WCI. "Although the entire industry clearly grew rapidly in 1977, WCI continued to outpace the industry, both here and abroad. All of our domestic labels were up with the exception of WCI Overseas. Our company achieved new highs in 1977, and they are all deserving of special thanks and recognition. Although it is customary to comment on the quantitative aspects of the record group's performance that should be particularly noted. The combined artist roster of the group represents perhaps the finest assemblage of talent in the industry. The musical achievements in 1977, and for many years to come, include many high-profile public demand for records and tapes. These artists and men and women at our record companies involved in every aspect of the creation and distribution of their music, are the real basis of our optimism for the future."

The record-breaking performance of WCI's three domestic labels is reflected in their total of 71 RIAA gold and platinum awards during 1977. Collectively, Warner, Elektra/Asylum, Atlantic and their distributed labels earned 54 gold awards, 40 for albums and 14 for singles. The 17 platinum certifications include 16 for albums, and 1 platinum single, Debbie Boone's "You Light Up My Life," which has sold more than 3 million copies to date. The breadth of WCI's artist roster and the effectiveness of its distribution organization is indicated by this unprecedented total of RIAA certifications, the highest for any company in the industry.

The creation of the achievements of individual WCI artists must begin with the industry's two largest selling LPs in 1977. Fleetwood Mac, whose "Rumours" album remained at the top of the Cash Box Top 100 Albums chart for a record 30 weeks of 1977, has sold to date over 8 million copies domestically, with an additional 2 million sold overseas, and has been included in virtually every critic's listing of the 10 best albums of the year. The Eagles also had phenomenal success during the year, as their "Hotel California" album — released in late 1976 — achieved total album sales of nearly 6 million copies in the U.S. and more than 2 million overseas. Their "Greatest Hits" collection, issued early in 1976, sold well throughout 1977 and is still in the "Top 100" 99 weeks after release.

Debut Platinum LPs

Another notable achievement by WCI's Record Group during 1977 was the release of four debut albums that earned platinum awards. Foreigner, which was named by nearly every major critic as the top new group of the year, is already platinum rated, with sales continuing at high levels. Shaun Cassidy had LP/tape sales of more than two million units with his first release ever, and has followed up this initial release with a title; "Born Late," that is already approaching the double platinum level in just two months. Debbie Boone, in addition to the platinum single of the same title, went well over the million mark with the album "You Light Up My Life," Rose Royce, with whom a second album, "Sassy, is over the million mark. Rod Stewart's popularity continued to increase, as "Foot Loose And Fancy Free" quietly climbed toward the top of the charts, with sales well in excess of a million copies and currently among the Top Ten chart albums. George Benson's "In Flight" became his second platinum LP for Warner Bros. Foghat earned its second and Leo Sayer earned his first platinum record in

‘Fever,’ ‘Player’ Give RSO Fast Start In 1978

by Joey Berlin

Los Angeles — If the first few weeks are any indication, 1978 should be a banner year for RSO Records. Their "Saturday Night Fever" soundtrack has exploded across the country, jumping the LP to the top of the Cash Box Top 100 Albums chart early in January. RSO is currently the real basis for the group's chart height, and one of the most unique in the field, with the Top 100 perfection chart all year so far.

Carver Appointed President Of GRT

Los Angeles — Vinton D. Carver has been named president and chief operating officer of GRT Corporation by the board of directors. Carver replaces company founder- president Alan J. Bayley, who will remain a member of the board.

Carver has been a director of the company, which manufactures and markets stereo tapes and records in the U.S. and Canada, since 1968 and chairman of the board since 1974. He will continue as chairman.

Previously Carver had worked for Litton Industries for 11 years and had served as president of the Atherton Division in Palo Alto, California. He also was with International Telephone and Telegraph Corporation for five years and was senior vice president of ITT's general controls subsidiary in Glendale, California. He had also served as president of the Hi-Shear Corporation in Torrance, California.
Reproduction Of Cover Art Complicated By Many Factors

by Joey Berlin

LOS ANGELES — Album covers, long merely containers for LPs, have become promotional tools and art objects subject to serious disagreement over copyright control. Although record jackets were not even copyrighted until the late 1960s, a whole mini-industry has grown up around them in the past decade. While the record company usually holds the copyright, visual artists who create the covers may have some rights in reproduction and record artists often have rights to the use of their name or likeness.

Three books about cover art have recently been published, Dennis Saleah’s “Paint Art,” “Record Album Cover Album” and “Phonographics” by Gelatt Roland. Originals of cover designs are becoming valuable works of art — Phil Garris’ “Blues For Allah” painting used for the Grateful Dead LP cover reportedly has a $30,000 price tag. But the most important trend in cover art is their extensive use in advertising and spin-off products such as T-shirts, posters and belt buckles.

Who controls the copyright on an album cover is relatively simple. If the cover was done by someone who works for the record company, then the company would take the copyright in its name,” explains a senior record company attorney. “If the artwork is a reproduction of a copyrighted work, the copyright stays with the artist and we hire an independent contractor to do the reproduction.”

Finding And Developing Acts
Nemperor’s Main Concern

by Jeff Crossan

This is the third article in a series examining the relationship that custom labels share with their distributors.

LOS ANGELES — “Our job is to find talent and develop talent and the job of CBS is to sell it.”

That’s how Nemperor Records’ president Nat Weiss succinctly sums up the relationship that his label shares with CBS, the company that has handled distribution for Nemperor since Sept. 1977. When the three- and-a-half-year-old label severed distribution ties with Atlantic Records.

A division of Nemperor Artists Management Company, which was established in 1966 by Brian Epstein and Weiss, Nemperor Records was formed in 1975 and is currently run by three men — Weiss, who oversees all operations as well as taking a hand in artist development; Ed Stratf, who also aids in artist development, and Paul Happler, who handles A&R responsibilities.

As Weiss pointed out, the responsibilities of the Nemperor staff are currently related only to the acquisition and development of talent. In these areas, Nemperor is entirely independent, he says.

No Consultation

“As far as A&R input goes, I don't have to consult CBS at all,” Weiss says. “We never have to ask their advice and we don't have to account to them. Of course, I wouldn't want to give them a record that they didn't like. But if I had a record of Jimmy Carter singing a hit song, they would have to promote it.”

And it’s promotion that Nemperor is most dependent on its distributor for. According to Weiss, who believes “promotion is the bottom line.” In fact, Weiss’ philosophy concerning promotion played a part in Nemperor’s decision to switch distributors, he says.

“Receptive

“I think people promote best, or sell best, what they like best,” Weiss says, “and I think that CBS has a staff that can best relate to us. Columbia seemed to be more receptive to our type of music and their roster seemed more attuned to the sort of things that we do.”

Weiss describes the Nemperor five-act roster as jazz/rock and lists the artists as

PARRISH PARTY — ABC Records recently kicked off the release of Paul Parrish’s debut LP for the label, “Song For A Young Girl,” with a listening party at ABC Studios attended by members of the press and radio community. Pictured (l-r) are: Louise Shelton, Parrish’s producer; Parrish’s parents; Jim Seals, member of Seals & Crofts; Parrish; Steve Diener, president, ABC; Marcie Day, Parrish’s manager.

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Cash Box/January 21, 1978

“Parrish Party” ABC Records recently kicked off the release of Paul Parrish’s debut LP for the label, “Song For A Young Girl,” with a listening party at ABC Studios attended by members of the press and radio community. Pictured (l-r) are: Louise Shelton, Parrish’s producer; Parrish’s parents; Jim Seals, member of Seals & Crofts; Parrish; Steve Diener, president, ABC; Marcie Day, Parrish’s manager.
THE NEXT HUNDRED YEARS

Al Martino, popular singer/performer extraordinaire, has recorded the perfect album—ten full-bodied love songs matching the many moods of romance—the highs, the lows, and the enchanting surprises. Includes his hit single, "The Next Hundred Years" (4508).

Produced by Joel Diamond for Silver Blue Productions, Ltd.
**E/4 Confab Stresses Total Commitment To Jazz/Fusion**

**LO杉GES —** The formation last summer of a jazz/fusion division at Elektra/Asylum Records was the company’s “most significant move since Elektra merged with Asylum,” according to E/A chairman Joe Smith.

Smith’s remarks came at the opening of a two-day conference of sales, promotion, marketing and merchandising personnel from across the country, held Jan. 5 and 6 at Hollywood’s Brown Derby.

The first day was devoted exclusively to the initial jazz/fusion release, slated for next month. Dr. Don Mizell, E/A’s jazz/fusion field producer, described the first, four new regional marketing coordinators. They are: Joseph Morrow, west coast; John Howard Brown, east coast; Alan Thomas; midwest; and Ralph Bates, south.

**Long-Term Commitment:** Following Smith’s opening statement, E/A vice chairman Meir Posner spoke about the label’s long-term commitment to jazz/fusion. “We’re in it,” he said, stressing the importance of total company involvement.

E/A president Steve Wax called for a coordination of efforts to make jazz/fusion the most important music of the scene today. It is drawn from all races and nationalities, feeding pop musicians, he said, and is good, clean, and fun as a whole.

Ed Wright, a consultant working with Mizell, spoke about the viability of the sound: jazz/fusion is the nature of the jazz/fusion customer.

After a break for lunch the meeting was turned over to Mizell, who showcased new product and discussed future signings. He explained that the three artists in the first jazz/fusion releases — Dee Dee Bridgewater, Lenny White and Ubiquity — appeal to the radio stations, and indicated what the company can expect from them in terms of creative direction and marketing placement.

“We will have artists who appeal to all markets,” he said.

Turning to the preview of the second wave of jazz/fusion releases, which will include records by Donald Byrd, violinist Michael White (produced by George Duke) and drummer Billy Cobham (produced by “Billy Fonda’s Burning Rose” LP on Manhattan Records were also spotlighted, as was UA’s entry in the new wave movement, Doctors Of Madness.

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**UA Previews First Quarter LPs At Palm Springs Meeting**

**LO杉GES —** New albums to be released by United Artists Records and its custom labels in the first three months of 1978 include releases of country singers and independent distributors gathered in Palm Springs January 6-8. Billed as “UA LPs At the Poolside,” the conference brought together regional and local sales and promotion personnel, as well as the home office staff and custom label reps for the first time recently realigned UA administrative staff met with all field reps and independent distributors.

Michael UA president, attributed the company’s record performance in 1977 to the crossover tactics which brought both stardom and sales to UA’s artists and through theUA LPs At the Poolside Press Conference.

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THE MOVIE

ABBA®
THE FOLIO

WORLD-WIDE RELEASE JANUARY/FEBRUARY 1978
A POLAR MUSIC INTERNATIONAL PRODUCTION
Executives On The Move

Davis Appointed At Capitol — Capitol Records, Inc. has announced the appointment of Randall Davis as director, merchandising & advertising for CRI. He replaces Don Grierson, who was recently appointed vice president of A&R for Capitol’s new label, EMI America. Davis joined Capitol in November, 1975, as editorial copywriter after four years as a newspaper reporter with the Pasadena Star-News. He was promoted to manager, press & editorial services in June, 1976.

Sargent Named At Mushroom — Rich Sargent has been named national promotion director of Mushroom Records. He will team with Mushroom national promotion director, Susie Gershon, at the label’s Los Angeles offices. He replaces Marc Nathan who recently joined Sire Records. He comes to Mushroom from Roadshow Records, a United Artists custom label, where he was national promotion director.

Fisher Appointed At PolyMusic — The appointment of Arie Fisher as director of special projects at PolyMusic, Inc., the mail order division of Polygram Corporation, has been announced. His most recent position was with Roulette Records where he was an executive assistant. Prior to that, he was with the special products division at Columbia and RCA Records.

Chrysalis Promotes Ambrose — Chrysalis Records has announced the promotion of Rick Ambrose to director of national publicity. Prior to his promotion, he served as manager of national publicity for one and a half years.

Manzo To Bearsville — Bearsville Records has announced the appointment of Renee Manzo as national secondary promotion for the label. She recently held the same position at Janus Records.

Carr To Champion — Champion Entertainment Organization, Inc. has announced the appointment of Barbara Carr as director of public relations and special projects. She was director of publicity at Atlantic Records prior to joining Champion and previously held the post of east coast director of publicity for ABC Records.

Wright Promoted At ABC — Robert J. Wright, formerly manager of business information, ABC public relations, west coast, has been promoted to director, public relations, broadcasting, west coast, American Broadcasting Company. He has been with ABC in Los Angeles since he joined the company in January, 1965. In April, 1973, he was promoted to manager, business information, and has represented ABC in that capacity on the west coast until his current promotion.

Carr DJM Names Arnoich — DJM Records has appointed Bill Arnoich as DJM Records’ national promotion manager. He comes to DJM from ASI Records in Minneapolis and will headquarter in DJM’s New York office.

Welismann To Ampex — Bill Welismann has been named national sales manager, consumer products, for Ampex Corporation’s magnetic tape division. He comes to Ampex from the 3M Company, where he spent 15 years in various consumer sales and marketing management positions. Most recently, he was western area manager for 3M.

Sellers Named At CBS — The appointment of Marie Sellers as manager promotional services for CBS Records, black music marketing has been announced. She joined CBS Records in 1974. Prior to this, she was administrative assistant at WCBS-TV. She most recently served at CBS Records as promotion coordinator.

Two To Mercury — Phonogram, Inc./Mercury Records has announced the appointment of Earlean Fisher and Marty Mack to regional R&B promotion posts. Fisher, as east coast regional R&B promotion manager, will be based in New York City, but will also cover Boston, Philadelphia, Baltimore, and Washington, D.C., as well as surrounding territories. Before joining Phonogram/Mercury, she worked in a similar capacity at ABC Records in New York. She also worked for WLS and WJPC radio in Chicago, as well as working regional promotion in the midwest for Buddha. Mack joins Phonogram/Mercury as west coast regional R&B promotion manager, based in Los Angeles. He will cover the entire coastal region, as well as inland areas as far east as Denver. Previous to Mercury, Mack worked four years with RCA Records, both as national promotion manager for R&B in New York and west coast promotion manager in Los Angeles.

Tomkins At CBS — Garcia (T.C.) Tomkins has been named as midwest regional promotion marketing manager, black music marketing for CBS Records. He joined CBS Records in 1977 as local promotion marketing manager in Chicago. Prior to this he was southwestern regional promotion manager for Capitol Records.

Bernardo Appointed At CBS Records — Black music marketing, CBS Records, has an-
Walter Murphy. We're his Private Stock.

A brilliant young innovator. This energetic conductor, composer, arranger is the complete music man. The power of his personality and performance revitalized the big sound when he exploded on the pop scene with a burst of Beethoven. Now, in a highly creative new album, Walter Murphy will rock the music world with an even bolder beat.

He chose Private Stock Records because we are a very special reserve of record industry professionals. We know how to generate world-wide excitement for our artists. We're a close-working team that provides the highly creative and personalized support every artist's career deserves. Something's happening at Private Stock...and it's our artists!

Our artists also star on ERT Tapes.

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www.americanradiohistory.com
London Records Appoints McEwen To Executive Vice President Post

NEW YORK — Terry McEwen has been appointed executive vice president of London Records.

D. Toller-Bond, president of the company, called the appointment “the first step in our plans for the restructuring of London Records and the streamlining of the company’s operations.”

Bedell Named VP At Casablanca

LOS ANGELES — Steve Bedell has been appointed vice president of publishing at Casablanca Records. Bedell will be in charge of developing the label’s entire music publishing operation, including Rick’s Music, Cafe American, Starrin Music Publishing, Skydriver Music, Combat Music and Ramapo Music. Bedell has previously served as executive vice president and president of The Wells Farrell Organization where he worked for 10 years before joining Casablanca.

Shown (l-r) are Bedell and Richard Trugman, vice chairman of the board at Casablanca.

Big Fourth Quarter Helps WCI Raise ’77 Revenues More Than 30 Percent

1977.

In addition to the four debut platinum records already mentioned, 1977 saw many new expenditures associated with initial successes. These include Firefall, whose gold album “Luna Sea” was a fitting follow-up to their successful first release last year. Slave achieved gold record status with its first release, and its new album is off to a strong start. Steve Martin’s “Let’s Get Small” was a top comedy LP in 1977 and is fast approaching the platinum level. Alan O’Day had a number one single in “Undercover Angel,” his first release for Pacific Records, the Warner Bros. label distributed by Atlantic. Other artists with successful first releases for various WCI labels include AC/DC, Cerrone, Chic, C.J. & Company, Detective, Jay Ferguson, Peter Gabriel, Lef Git, Barrett, The Ramones, Carole Bayer Sager, the Sanford-Townsend Band, England’s much heralded Sex Pistols, Stuff, and Unquestionable Truth.

A large number of established artists repeated past successes in 1977. Among these, all of whom notched gold album status last year, were ABBA, Average White Band, Bad Company, Bootsy’s Rubber Band, Bread, George Carlin, Dobie Gray, Emerson, Lake & Palmer, Gordon Lightfoot, George Harrison, Manfred Mann’s Earth Band, Montrose, Van Morrison, Rolling Stones, Marshall Tucker Band, Yes and Neil Young. Joni Mitchell is adding new members to her touring line-up for the next phase late in the year of “Don Juan’s Reckless Daughter.” Randy Newman, after years of critical acclaim, has a best selling LP in “Little Criminals,” spurred by the success of the hit single “Short People.”

Four More Years — Country star Kenny Rogers recently signed a worldwide multi-million dollar pact with United Artists Records, his current label. Pictured at the signing are (l-r): Audie, Rogers; president Art McGogal; Jeff Lowery, UAR; VA president of business affairs; Stan Kulin, president of UA Records Limited, Canada; Lynn Shults, UA director of country & western A&R and, Ciff Busby, managing director of UA Limited, England.

East Coastings/Points West

EAST COASTINGS — SAVANNAH DELIVERIES— The arrival of “Dr. Buzzard’s Original Savannah Band Meets King Penett” was long-awaited, and while several factors contributed to the delay, the reason according to the band’s closest confident, Susanna Minsky. The delay revolved around the dissolution of the Savannah Band’s management agreement with Tommy Motolla’s Champion Entertainment Management. Minsky explained that a lengthy, complicated legal process ensued between the band and its former manager, effectively causing the band to lose its identity and place itself behind.” Although the management situation was cleared up to the satisfaction of both parties, it left the band without an official recording contract, and a new deal had to be negotiated with RCA Records.

GRAND PRIZE WINNERS — The American Song Festival’s Fourth Annual Songwriting Competition in the Professional and Amateur Categories was announced recently. Pictured above showing off their award winners, Mike Griffin of Birmingham, Michigan; Robert Byrne of Muscle Shoals, Alabama; and Richard Brannick of New York, New York, whose legendary group (with Steve Winwood) scored the original hit. Straddling the fence, however, was Executive Director Assistance — Of the most bizarre LP credits seen in some time is found on Seawind’s “Window Of A Child” on CTI Records: “L.A. Phone Book — Page 75, played by Bob Wilson.” Wilson is the group’s drummer, but it wasn’t until we were paid a visit by Seawind’s Jeff Wild and Jerry Heyes that the mystery was solved. The group had decided to make a straight shot at a Top 40 single with the cut “One Sweet Night,” and they felt that a steady-four beat on the bass drum would be in keeping with the style of many current hits. In playback, however, the members of the bass drum were too prominent. Heyes, on the other hand, still felt it was too strong a sound for the desired effect. After careful experimentation, it was decided that beating a telephone book with a drumstick — specifically, page 75 of the Los Angeles directory — produced just the right sound. It was worn through to page 78 by the end of one take.

A FOTO REPORT — They had done it once before, the only difference this time around was that the group playing at SJF’s elaborate sound stage on 52nd St. was signed to Atlantic Records, with their debut album due for February release. Fotomaker played the room the first time as one step toward landing the deal. Although the sound stage is actually a very elaborate rehearsal studio, which allows a band the room to set up and re-create the conditions of a full-scale recording, it functions well as a sound check facility with the addition of a few tables and chairs. The group, which contains former Rascals Gene Cornish and Dino Danelli in addition to ex-Strawberry Wally Bryson, attracted enough attention to warrant another show, which was staged mainly for the benefit of Atlantic staff and booking agencies.

MEAT LOAF OWNS UP — On the first dates of their current tour, Meat Loaf signed away some of his former personalities, namely Eddie, the motorcycle rocker who makes a vocal appearance in the album “Bat Out of Hell” for Epic Records. The New York appearances, he was accepted by “Rocky” cultists who showed up in costumes commemorating the film, and he made a special effort to remind them that Eddie was a remnant of the past as far as he was concerned. At this point, though, it seems that the “Rocky” cults which have sprung up in cities around the country (the soundtrack was recently reissued by Epic/Ode) have won a few points with Meat. At a recent appearance in St. Louis, he took some time to talk to fans at a “Rocky Horror” showing in town, and even signed autographs.

SHORT SHOTS — Robert and Sue Palmer became parents for the first time with the birth of a son James Daniel, in Nassau, Bahamas, on January 17. The child, a boy, is named Eric Carmen will be ending his relationship with Stan Poses and Aware Management. Marvin Hamlisch and Carole Bayer Sager have written a song especially for the 50th anniversary Academy Awards show. The name of the song is “Come Light The Candles.” Rob Marlette’s new album, set for March 7 release, is titled “Kaya.” Yes, it’s Hawaiian slack-jam for marijuana, but, no, Island Records is not planning anything in the way of confrontational promotional devices. Totally recovered from a foot injury, Marley will follow up to his recent success, “Jammin’ In May.” Mick Jagger, who seems to have split completely from spouse Bianca, is now reportedly housing with Bryan Ferry’s former girlfriend, Jerry Hall. Bryan Ferry has released some new distributors, including MSG in Cleveland, P. Pope, Atlantic-Motown in Canada, and in Australia, none other than EMI. Big Sound also has appointed Seth Tiven (younger brother of Jon Tiven) as software analyst in charge of computer systems. Yet another new Big Sound development is the new cover of the Scratch Band’s LP release. Hopefully it will draw people to the magic inside.... Peter Gabriel’s new album, produced by Robert Fripp, nears completion. Polydor has begun re-merchandising two early Ted Nugent LPs recorded when he was a member of the Amboy Dukes in 1969 and 1970. They are “Marriage On The Rocks” and “Survival Of The Fittest” — Live. — New

MILLIONTH MULL — Wings member Denny Laine (l) recently presented David Ackroyd with a gold copy of “Mull Of Kintyre” after Sales Director Fred Caplow fired off a duplicate of the record containing a certificate which listed his disc as the millionth copy.

(continued on page 16)
Kenny Rogers' last two albums have already gone gold. His new one is shipping gold. And we're taking every step possible to turn it into an alchemist's dream: gold into platinum. Watch for it soon.

ALL-TIME GREATEST HITS.
TEN YEARS OF GOLD. KENNY ROGERS
ON UNITED ARTISTS RECORDS AND TAPES.
Supreme Court Accepts WBAI Case

by Joanne Ostrow

WASHINGTON, D.C. — The Supreme Court has granted certiorari in the FCC vs. WBAI case which involves the legal definition of broadcast "indecency" and will now accept written arguments and replies. Oral arguments will probably be scheduled by March and it may be years before a final decision is made.

After the U.S. Court of Appeals reversed the FCC's censure of Pacifica Foundation WBAI-FM in New York last year, the commission appealed to the high court in order to force a judicial decision on the FCC's power to regulate profane language on the air. The case is an important one for broadcast producers and programmers who depend on the FCC to regulate profane language in their programming business. It is also crucial for record producers and performers who, until now, had to guess at the legal definition of indecency without a ruling from the

Capitol Outlines Pricing Policy

LOS ANGELES — In the wake of recent pricing policy changes, Capitol Records, Inc. has issued this statement to clarify their pricing policy: "The pricing policy for product manufactured and/or distributed by Capitol Records, Inc. is always determined in the context of competitive considerations. Capitol has a published dealer price, and a published lower functional discount price for wholesalers."
from the HOTTEST ALBUM OF THE YEAR!

SATURDAY NIGHT FEVER

ORIGINAL MUSIC FOR THE MOVIE WRITTEN BY BARRY, ROBIN & MAURICE GIBB

ANOTHER SMASH HIT SINGLE:

"IF I CAN'T HAVE YOU"

Produced by Freddie Perren

by Yvonne Elliman

From the Robert Stigwood Production
"SATURDAY NIGHT FEVER"
Distributed by Paramount Pictures
Management: Alive Enterprises, Inc.

The R S O Family
Jem Records Conf. Draws Nat’l Distributors, Retailers

by Charles Paikert

NEW YORK — Jem Records, a leading rock importer, has changed the name of its import label to Visa Records, and has also signed distribution deals with Kim Fowley’s new Ego label and Greg Shaw’s Bomp and White Noise labels. The company announced these moves at the first national distributor conference for its independent labels in South Plainfield, New Jersey last week.

The change of names from Import to Visa, according to Ed Grossi, a Jem principal, was made in order to eliminate confusion between Jem’s import albums and the independent label. In addition, Grossi said, the name change signifies an expansion of the label from strictly collector’s items to albums released by name artists.

Visa’s newest releases, Grossi announced, would include “Vision,” by Peter Hammill; “A Favorable Garland,” by Shirley Collins; “Rocks And Rolls,” by Judas Priest; “Through The Year,” a double album set by Nektar; the debut album by the German band, Galaxy, and, on Bomp Records, “Kill City” by Iggy Pop and James Williamson. The price structure for Visa has been set at $6.98 for 45s, $7.98 for new releases, and $5.98 for 40s.

Marly Scott, president of Jem, stated that Jem’s other record label, Passport, would change its focus and become a more commercial domestic label, concentrating on developing and signing its own acts. Previously, Passport made only single albums for import records.

“From Rats To Riches,” the new album by Passport’s recently signed act. The Good Rats, highlighted the albums Scott presented for spring release. Other Passport releases included “Wise After The Event” by Anthony Phillips, “Cords” by Synergy, and “Laughing In The Dark” by the Bomp Band, as well as two new Virgin albums, “You Light My Life” by Eric Idle and Neil Innes.

Grossi revealed that over 50% of Jem’s imports are now in the “New Wave” category. Approximately 20% of Jem’s total dollar volume. Grossi estimated, has been derived from punk sales. Jem currently controls nearly 75% of European rock imports. Grossi claimed, and did an estimated $10 million business in 1977.

Although Grossi said he hoped that Jem would continue to achieve a 20% annual growth rate, he stressed the fact that the company would strive in 1978 to improve service relations with Jem’s retail, wholesale and rack customers.

The major obstacles to Jem’s growth, he said, were steadily increasing record prices in Europe, and the continuing devaluation of the United States dollar abroad.

Song Festival Presents Awards

LOS ANGELES — The American Song Festival recently presented the top awards for the Fourth Annual Songwriting Competition. The awards are presented annually in the Grand Ballroom of the Sheraton-Universal Hotel.

The professional grand prize winner, “Bound To Know The Blues,” came from the easy listening category and was written by Robert Byrne of Muscle Shirts, Ala., and Gary Griffin of Birmingham, Mich.

Amateur Winner

Richard Breckman of New York City was the grand prize winner of the amateur competition with his easy listening entry “Take My Friends To Bill’s Bar.”

The rock/soul professional winner was “Lady Love Song,” written by John Curtis Meyer of Brownwood, Tenn. The top award in the professional country competition went to the writing team of Bernie Wayne of Los Angeles and Marvin Moore of Ft. Worth, Tex.

Other category winners included Tom Benjamin of Nashville for his rock/soul entry, “Till You Love Someone” and Emmitt Jackson Jr. of Birmingham, Ala., for “That’s The Only Way We Can Serve Him,” which was entered in the gospel/inspirational category.

Amateur and professional category winners were all presented plaques at the Los Angeles gathering. Cash prizes were awarded to 675 contest winners, with $1,000 going to each of the category winners and an additional $5,000 awarded to the grand prize winners.

Since the competition began in 1974, more than $400,000 has been presented to winners.

Carradine Tops E/A LP Roster Of 3 Releases

LOS ANGELES — “Lost And Found,” the new album by Keith Carradine on Elektra Asylum Records, leads the list of three new LPs released by the label on Jan. 18. Also slated are “All This And Heaven Too,” Andrew Gold’s third album for E/A, and “Excitable Boy,” the latest from Warren Zevon.

Cohen Set To Speak At Intl’ Tape Seminar

NEW YORK — Joe Cohen, executive vice president of the National Association of Record Merchandisers, will speak at the eighth annual seminar of the International Tape Association, “Audio/Video Update — 1978,” to be held in Tucson, Arizona March 5-8.

Cohen’s topic, “Partners in Profit — Rack Jobber and Retailer,” will be angled to an audience of executives from more than 50 ITA member companies, as well as media representatives. Also on the agenda of the conference are addresses on such topics as “Video As The Emerging Home Movie Medium,” “History Of Home Video Systems,” “Blank Video Cassettes,” and “Marketing Home Video Software.” Workshops will be offered for audio and video retailers and suppliers.

New Clysk 45 On ABC

LOS ANGELES — Kacey Clysk, the vocalist who sang the original soundtrack version of “You Light Up My Life,” has recorded a new movie theme song, “The One And Only,” from Paramount Pictures’ newest film of the same name. The single has been released by ABC Records.

Moffatt Tour Begins


Record Plant Fire Causes $1-2 Mil. Equipment Loss

LOS ANGELES — Fire gutted one of four studios in the Record Plant here Jan. 7, causing damages estimated between one and two million dollars to one of the city’s largest independent recording facilities.

11 fire companies battled the blaze, which took its toll in expensive electronic equipment, soundproofing and other materials needed to contain the flames to just one of the building’s four recording rooms. Fire company officials said that arson was not suspected and blamed the blaze on electrical malfunction.

Despite the loss of one studio, a spokesman at The Record Plant said the facility is “totally functional with three studios working” and added that “losses will be minimal in terms of business.”

Two buildings adjacent to the two-story facility located at 8456 W. Third St. were also damaged by the fire. The buildings were used by The Record Plant for storage and office space.

A library of tapes recorded at The Record Plant during the last six months, including tapes of Steve Stills and Dave Mason, was saved. Stills’ guitars were damaged in the blaze, however, according to his manager. No injuries were caused by the fire.

MAYALL GOLD — Polydor recording artist John Mayall’s “Turning Point” LP recently turned gold. Pictured standing (l-r) as Mayall’s wife Bi-lou, A&R creative coordinator, and Mayall’s manager John Gurnell. Shown seated (l-r) are: Mayall and Hal Yoergler, Polydor’s vice president of A&R west coast.

CBS Records Set To Meet In New Orleans

NEW YORK — CBS Records has slated its annual meeting of the 200 representatives of its marketing meetings for New Orleans January 23-29.

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

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

Curb Awards — Warner/Curb recording artists Shaun Cassidy, Debby Boone and Pringle, pictured in mill, were on hand recently when the Recording Industry Association of America presented the label with a gold record for Curb to celebrate the label’s achievement during 1977. Shown standing at the top photo (l-r) are: Boone, Cassidy and Pringle. Pictured (l-r) standing are: Stan Corrny, executive vice president; Phil Gernhard, producer; Michael Cohen, president; and Michael Cohen in mill. Producer. Shown in the bottom photo (seated l-r) are: Curb, Ostin, Cassidy, Lloyd and Warner general manager Robin Rothman. Shown standing (l-r) are: Lou Dennis, vice president of sales; Derek Taylor, vice president of creative services; Russ Threl, vice president of promotion; Mark Maltland, national singles sales manager, and Curb promotion director Mike Scotti.
America's Great Musical Heritage Is Now Our New Musical Heritage Series!

January 16, 1978

AN OPEN LETTER TO ALL RETAILERS:

First of all let me wish you a happy and prosperous 1978 - all of us at Springboard look forward to helping make it the best music year ever.

To put our product where our thoughts are, Springboard - America's fastest growing economy company - is pleased to introduce the first two albums in its new and specially conceived, MUSICAL HERITAGE series. Two-three record box sets (8 track tapes and cassettes also featuring 'FIFTY YEARS OF AMERICAN MOVIES MUSIC' featuring all the Academy Award winning songs and 'FIFTY YEARS OF BROADWAY MUSIC' highlighting show stoppers from Berlin to Hamilton).

Attractively priced to reach the mass market these albums will be backed by an extensive radio and TV advertising campaign in excess of $500,000. In addition, this consumer promotion will be supplemented with posters, window displays, counter and floor dumps and all the other tools you need for sales.

Don't just take my word for it - get all the details from your Springboard salesperson. If you can't wait and want to get a jump on your competition, just give me a call at the Springboard West Coast office (213) 654-8240.

Something new and exciting – from the new and exciting Springboard family of labels.

Sincerely,
Lea Levy
Vice President, Marketing

3-LP SET

LP-MU3-3801  BT-MU3-3801  CA-MU3-3801

Deluxe 3 Record Collectors Set

50 YEARS OF BROADWAY MUSIC
A Musical History of Broadway
Performed by the World's Greatest Orchestras & Vocalists

A Member of The Springboard Family of Labels

8295 Sunset Blvd., Los Angeles, CA 90046

LP-MU3-3802  BT-MU3-3802  CA-MU3-3802

Deluxe 3 Record Collectors Set

50 YEARS OF AMERICAN MOVIES
Academy Award-winning Songs
Performed by the World's Greatest Orchestras & Vocalists
ART GARFUNKEL (Columbia 5115-2) (What A) Wonderful World (3:00) (Kags Music — BMI) (H. Albert/L. Adler/S. Cooke)

This is Garfunkel’s new LP “Watermark” which joins the considerable talents of Paul Simon, Garfunkel and James Taylor. The harmonies are pleasing, the gently stated simplicity. A strong pop and Top 40 candidate which is already receiving strong airplay.

JOHNNY GUITAR WATSON (DMJ DJUS-1034) Love That Will Not Die (3:43) (Vir-Jon — BMI)

The second single off the LP “Funk Beyond The Call Of Duty,” this song is already getting strong R&B airplay and seems a sure bet to follow in the footsteps of Watson’s earlier hits. This track features Johnny Guitar’s distinctive funk riffs, staccato vocals and even chiming bells to create a sound with pop crossover potential.

KANSAS (Kirshner 6533-2) Dust In The Wind (3:26) (Kirshner Music — BMI) (K. Lifgren)

This second cut off the group’s successful “Point Of Know Return” LP features a strong acoustic sound which mixes the ingredients of solid melody, excellent vocals and harmonies, and an impactful lyric. The instrumentation is clean and effective. The cut is a sure addition to MOR pop formats.

MANHATTANS (Columbia 3-10674) Am I Losing You (3:37) (Sumack Music/Macric — BMI) (A. Fields/B. Murr/D. Stender)

Here’s The second single off the R&B superstar “We Never Dance To A Love Song,” the group has brought out another gentle ballad which again demonstrates their impeccable harmonies and solid lead vocals. The guitar work is clean and soft. A promising R&B chart contender.


Taken from “Send It!”, the duo’s best to date this cut features funky guitars and keyboards, a strong hook and the complementary sounds of Nick and Val. Ready to dance and receiving solid airplay, this one will be R&B charting soon.

BOOTS’ RUBBER BAND (WBS 8512) Bootzilla (4:21) (Rubber Band Music — BMI) (Collins/Clinton)

“Do you get when you cross Bootsy and Godzilla?” – that’s right. Bootzilla, a funk attack cut off the new “Bootsy Player Of The Year” LP. This kisser is a strong R&B chart contender, featuring plenty of funky guitar and horns and Bootsy talking his “wind me up” player talk.

WAYLON JENNINGS & WILSON NELSON (RCA PB-11198) Mamas Don’t Let Your Babies Grow Up To Be Cowboys (2:30) (Free/Pub/Ag Armour — BMI) (E. Bruce/P. Bruce)

The old boys sing together really pretty. This cut off their country country album “Waylon & Willie” features tasty pedal steel and a tale of the trials and tribulations of being a cowpoke.

JAY ARTHUR (WBS 8513) Nothing Like Your Loving In The Morning (2:54) (Venox Music/Blackwood — BMI) (Dick Monda)

This is David Cassidy from the Partridge Family on his first single produced by Dick Monda. Present are the breathy singing style that becomes increasingly effective in high octaves, string arrangement, and a moving beat. This cut has MOR and pop playlist potential.

PHIL’S PICKS

SEX PISTOLS (WBS 8516) Pretty Vacant (3:16) (Careers Music — BMI) (Cook/K. Jones/Matlock/Rotten)

This first cut off the “Never Mind The Bollocks — Here’s The Sex Pistols” LP to be released in the States is suited for AOR playlists interested in catching the new wave. Rotten’s vocals are rhythmic, double-edged and snarling but also cleaned up for airplay. This is a straight forward rocker with upfront drumming, slashing guitar licks and a brash attitude.

PARLIAMENT (Casablanca NB 909 DJ) Flash Light (4:08) (Rick’s Music, Inc./Malibuz Music — BMI) (G. Clinton/B. Worrell/W. Collins)

George Clinton’s band of funk and merriment is back with a triumph that is danceable ditty dedicated to finding an errant lover by throwing more light on the subject. The tongue-in-cheek attitude suggests a mood of frivolity so just in case he doesn’t succeed in his search he still will have a good time.

DOUCETTE (Mushroom M-7029) Don’t Let The Road Go (2:50) (Andorra Music — ASCAP) (J. Doucette)

Taken off Canadian rocker Doucette’s debut album, “Mama Let Him Play,” this cut features a double-timing guitar, funny keyboards and a high-stepping rock pace. The strong hook and effective vocals makes this one a contender for AOR and progressive pop playlists.

THE MOONLIGHTERS (Amherst AM-727) Midnight In Memphis (3:26) (Harlem Music/Moonmaid Music — BMI) (T. Johnson)

A ringing funky guitar lifts the listener into this up-tempo cut taken from “The Moonlighters” album. The instrumentation which utilizes violins, horns and guitars skilfully combines pop and country formats. A potential on both charts.

THELMA JONES (Columbia 3-10675) I’d Rather Leave While I’m In Love (3:30) (Drivin Music, Inc./Woolnough Music, Inc./Jamaya Music Corp. and Unchappell Music, Inc./ Begonia Melodies, Inc. — BMI) (C. B. Sager/J. Allen)

Though this hardly an upbeat subject, the arrangement and Thelma’s forceful yet quivering vibrato give the tune a delicate sensitivity and a feeling of hope in the midst of heartbreakingly real. With a voice similar to a cross between Streisand and Cher, Thelma’s powerful pipes convincingly put forth the aching ambivalence of her situation.

BAD BOY (United Artists UA-X1063) Thinking Of You (2:31) (Uni Music Corp./Grimm’s Tales Music — BMI) (S. Grimm)

A pervasive English sound dominates the clean guitar work and three-part harmonies on this second single from this mellow-rocking Milwaukee quartet. This layered arrangement and clever bridges sustain interest and give the tune the variety to bear up under repeated spins on Top 40 air waves.

PAULETT REAVES (Blue Candle/K. T. — BC-1526-A) Jazz Freak (1:43) (Sherlyn Pub. Co. Inc. — BMI) (Clarence Reid)

As effective a “commercial” for jazz as we’ve heard, this bouncy and vibrant tune exploits the virtues of the genre with some understandable name-dropping and instrumental emphasis. What makes it work so well is Paulett’s silky smooth vocal performance and her obvious and enthusiastic love for the style.

BILL QUATEMAN (RCA PB 1180) Wait Until Tomorrow (3:22) (Seaark Enterprises/Yameta — BMI) (Jimmi Hendrix)

This single taken from the “Shoot In The Dark” album is characterized by Quateman’s strong vocals, good guitar work and certain production embellishments such as introduction handclaps which make this an attractive rock cut for progressive pop and AOR playlists.

CISSEY HUESTON (Private Stock PS 45.171) Things To Do (3:20) (Edward B. Marks Music — BMI) (H. Vandall/G. Young)

If you feel a shiver snaking up your spine while hearing this record, don’t bother to check the heater for the stimulus: It’s coming from your speakers. Cissy’s full-bodied vocal treatment is magnificently dramatic and absolutely scintillating with perfect instrumental accomplishment, and should do well in a variety of formats.

JACKIE WARE (WBS 8515) Really Got Me (2:36) (Jay Boy Music Corp. — BMI) (Ray Davies)

An excellent choice for a debut single, a tight and fervent remake of the old Kimsa tune by this high debel heavy metal band out of California. Their tendency to blast away has not been so much curtailed as polished and refined by Tempiemani’s excellent production job.

NANCY SHANX (United Artists 1135) Ready To Fall In Love Again (3:06) (Macomb/Paratramni — BMI) (Shane/Pitts/Smith)

This pretty young singer-lyricist’s second single is a disco-flavored love song that has chart potential on R&B, Disco and Pop stations. This Top-notch studio musics have laid down a strong instrumental background which heightens the effect of Shanx’s lusty vocals.

THE GREEN BROTHERS (Tortoise Int/RCA YB-1130- A) A Lack Of Attention (3:46) (Groovesville Music/Poets Pub. Co. — BMI) (Shane/Pitts)

This widened piece of blues funk uses trade-off vocals and instrumental instrumentation to pass along a truth learned all to painfully many men — The lack of attention makes a woman do wrong. Top 40 potential.

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WAYLON & WILLIE

MAMMAS DON'T LET YOUR BABIES GROW UP TO BE COWBOYS

and

I CAN GET OFF ON YOU

PB-11198

DEBUT:
36 Billboard  25 Cashbox  40 Record World

THE HIT SINGLE FROM THE ALBUM

Eleven of the 12 songs on Garfunkel's third solo album were written by Jimmy Webb. They range from the moody, nostalgic "Mr. Shuck 'N' Jive" to the upbeat "Paper Chase." "I Am, I Am," one of the majority are ballads. The one non-pop song is a superb re-make of Sam Cooke's "(What A) Wonderful World," featuring Garfunkel with Paul Simon. "I'm a Big Bug" takes Lightfoot further into the electric rock field than he has yet explored, while "The Circle Is Small," examining the pain of a faithless love, may be the album's most affecting and unique blend of the two styles.


Rather than merely repackage the old records, Kenny Rogers chose to re-do his hits with the First Edition and combine those with his most recent single successes, culminating in "Daytime Friends" on his greatest hits album. Because these are new versions of "Ruby, Don't Take Your Love To Town," "Reuben James" and "Something's Burning," the LP will appeal even to those who may have the original versions, but want to hear them as Rogers does them now.

WAYLON & WILLIE — Waylon Jennings and Willie Nelson — RCA AFL-1-2668 — List: 7.98

This collaboration of the two premier outlaws in country music may be an even greater pop success than last year's "Ol' Waylon," which pierced the Top 30. Not that they have gone overly commercial: Waylon and Willie haven't abandoned their country roots, it's just that learning two of the most expressive voices in country has resulted in an irresistible LP. Included are Waylon's recent "Wurlitzer Prize," a duet on his classic "Pick Up The Tempo" and a cover of Fleetwood Mac's "Gold Dust Woman."


Once again, Beverly exhibits his capabilities as a true singer-songwriter. This disc captures the group at their very best, particularly on the title tune and the tender ballad, "I Wish You Well." "Uptempo selections, "Travin Man" and "You're Not The Same," should also catch some ears. The album should be more popular with Top 40 and R&B programmers.

LET'S KEEP IT THAT WAY — Anne Murray — Capitol ST-11743 — Producer: Jim Ed Norman — List: 7.98

Anne Murray's latest work is perfect for late-night listeners, with its romantic songs of love lost and love found. But Murray treats even the ballads of love dying with a ray of hope. The LP, however, is not all melancholy and on the rock songs her powerful voice is at its best. Considering the success she had doing the Beatles' "You Won't See Me," her cover of the Everly Brothers hit "Walk Right Back," sounds like it could do even better on Top 40 radio.


Sanford & Townsend continue with the formula which produced their debut hit last year with catchy pop-rock songs built around the pair's vocal harmonies. Most of the songs lean toward R&B, so the album should pick up play on those stations as well as Top 40. "Sometimes When The Wind Blows" is a strong ballad which could serve as a good follow-up to their last hit, while "Paradise" is an upbeat rocker much in the same vein as "Smoke From A Distant Fire."


Alessi's last album met with an especially raucous reception across the sea but this well-crafted disc has the kind of strength that should make their Yankee brethren sit up and take notice as well. With influences as diverse as Paul Simon, 10cc, Eric Carmen and others, Billy and Bobby are keen vocalists who have surrounded themselves here with a fine supporting cast of players with some well-known names. An excellent second effort with more bite per groove than previously.


Several of today's biggest English rock stars list Lonnie Donegan as an important influence on their musical development, so it return many have helped out on this album, including Ringo Starr, Leo Sayer, Elton John, Queen's Brian May, Ron Wood and Gary Brooker. To list a few. Donegan blends traditional American folk songs, jazz and pop with English influences for a unique brand of music. Donegan may even get a hit out of "Diggin My Potatoes," a blazing rocker featuring Elton's pounding piano.


Parrish's debut album for ABC features 10 of his own compositions, the majority of which are pop ballads. His lyrics cover a wide range of themes, from the introspective ("Rock 'n Rollin', Star") to story-like tales of specific characters and people in general. Parrish is a strong lyricist whose words create powerful images. It should do well on MOR, AOR and some Top 40 lists.


"Endless Wire" lives up to and exceeds the high level of quality the group has come to expect. The title tune is an especially introspective, probing work, while "I Go On Running" and "Under My Skin" take Lightfoot further into the electric rock field than he has yet explored, while "The Circle Is Small," examining the pain of a faithless love, may be the album's most affecting and unique blend of the two styles. To paraphrase the current ad from a television manufacturer, Emmylou Harris keeps making records better and better. Her fourth album features most of the same musicians from her past LPs, with one major change: vocals. If such a thing is possible, continue to improve. "Quarter Moon" features 10 songs by 10 writers, but her interpretations are so personal it is hard to think she hasn't written them. The songs range from country to pop ballads, and it is "Defying Gravity" and "Easy From Now On" which stand out.

QUARTER MOON IN A TEN CENT TOWN — Emmylou Harris — Warner Bros. BSK 3141 — Producer: Brian Ahern — List: 7.98

Such an album would have to include disco, so she has chosen at least one song, "I Can't Help Myself," and "Signed, Sealed, Delivered I'm Yours," with some strong vocals. If such a thing is possible, continue to improve. "Quarter Moon" features 10 songs by 10 writers, but her interpretations are so personal it is hard to think she hasn't written them. The songs range from country to pop ballads, and it is "Defying Gravity" and "Easy From Now On" which stand out.


On their debut solo album, the three women who supported Bette Midler on stage and on record cover a variety of material in some of the same areas as their former mentor, though slightly more R&B. The trio tackles some jazz along the lines of the Pointer Sisters with Herbie Hancock's "Maiden Voyage," some straight pop ballads. The differences in each of the voices provides an interesting blend and the group sings with authority and precision.

FOSTER SYLVERS — Capitol ST 11716 — Producer: The Sylvers with Al Ross — List: 7.98

Look out Michael Jackson! Foster Sylvers' debut album (outside of his work with his family) is a dazzling pop jewel and should find a home in a multitude of record collections. Though it is fairly bubbly over with potential singles, our favorites are his covers of two familiar tunes, "Don't Be Cruel," (a gutsy choice) and "Goody Goody," "Super Scoop," written with his brothers, is a solid hit. An ebullient uptempo track that could make Mr. Sylvers gold real quick.

INFINITY — Journey — Columbia JC 34912 — Producer: None — List: 7.98

With so much attention being paid to punk and new wave these days, Journey's fourth album brings us a strong reaffirmation of classic rock and roll. A rock in the U.S., Zeppelin or Bad Company. Lead singer Greg Rolie's high-pitched vocals add to the already powerfully intense arrangements. "The Scorpion," with authority on this LP which is already gathering airplay on several stations across the country.

HERBERT & HUGH MASEKELA — Horizon/A&M SP-728 — Producers: Stewart Levine, Herb Alpert and Calidus Semenyana — List: 7.98

These two trombone/flugelhorn greats have joined for an album of seven tunes which explore the relationship of current popular music forms with their musical roots. "Skokiaan" and "I'll Be There For You" demonstrate the fine line between traditional African rhythms and disco, while "Ring Bell" goes reggae and "Happy Hanna" is a straightforward, graceful pop ballad. Throughout, Alpert's and Masekela's horns complement each other to a T.

DENNE & GOLD — RCA 2303 — Producer: George Lee — List: 7.98

New arrivals to American shores, British duo Micky Denne and Ken Gold have had much success in their native England, both as recording artists and as songwriters. Now that they have toured with Elton John and Cliff Richard in the U.K. and the U.S., they have issued their first album here. Their songs combine some of the pop of Elton John with the solid beat Leo Sayer has made his name. A totally entertaining album.


This Brewer states in the LP's liner notes, that the songs and arrangements here show her feelings about the sounds of the 1970s. Such a collection would have to include disco, so she has chosen "I Got You (I Feel Good)," "Under My Skin." She has also included pop ballads, an original gospel tune and a country-rock song, effectively covering all the major trends of this decade. As a result, the album would be suitable for a variety of radio playlists.
**SKLAR SPEAKS** — Introduced by Juggs Gayles at the Music and Performing Arts Lodge of the Sutton Place Synagogue's B'nai Brith as being "more controversial than Yossi Arfa," Mr. Mark Berkhalter, PD at New York's WABC AM/FM and the subject of one of two stories on the radio business that will be published in the 1/29 issue of PR Week, pulled no punches in his speech. The man behind the superpower among America's AM stations, WABC in New York, focused on two themes: the critical importance that every song played on the station becomes a line in every single because the button-happy listeners today won't sit still for one and a half seconds of radio irritation. And because the number of radio stations in the last 10 years has nearly doubled, but the number of listeners hasn't, Sklar noted, "the audience pie is cut thinner than ever [and] every song, therefore, is extremely critical."

Since every song that drives away listeners from the station's crucial target audience has to be considered and that's the case, according to Mr. Mark Berkhalter, a top producer at ABC Radio Networks. "To ensure the most advantageous programming for each station, Sklar implored the radio industry to base their playlists on real research, which he termed "the orderly gathering of facts, leaving pluses and minuses to either an emotional or promotional hype," or "to a program director's intuition." Sklar said, more emphasis should be put on marketing statistics, with the aim of bringing a specific product to a specific group of people. "Detroit relies on scientific research," Sklar emphasized, "and it's been a long time coming from the demand of an Edsel."

Unfortunately, Sklar went on, the same could not be said of the record business, which "with all its supposed sophistication, is still prone to a lot of snake oil."

So far, Sklar said the industry's attempts at research "have been just that: attempts. In fact, Sklar lashed out when one lodge member asked him if he had conducted any research. "What is it?" Sklar demanded. "Whom do you call? What do you ask them? And why do you think it's a lot of bullshit." One solidly proven form of research long practiced by WABC, Sklar noted, was the need to "test market" the newest records. "No modern radio station can afford to allow a large metropolitan station to program them."

Sklar then answered the often-asked question, "How does WABC decide to go on a single?" The considerations, Sklar said, are 1) national sales for the single or album; 2) local sales; 3) ABC's "core artist concept," an in-house index that measures an artist's "recent performance" and 4) One angle of trend watchers was Sklar's mention of radio's increasing "dependence on the growing adult market" and his opinion that Debbie Boone's "You Light Up My Life" was "a harbinger of things to come."

Despite Sklar's assertions that "much of the industry is moving away from the type of music vulnerable to old-fashioned promotional hype," he later softened his stand when asked how much difference a good promotion still makes. "Computers aren't infallible," he said. "It's still good to know what's being said, coming along. Sometimes you'll catch something that falls through the cracks." So promotion reps are not out of a job yet, at least in Sklar's view.

**PHOTOS IN PROMO** — In the true spirit of promotion, a couple of free-lance photographers in Chicago, Bill Sosin and Paul Natinik, banded together last year and formed PhotoReserve, an agency servicing promotion reps, managers and record companies. To celebrate their first anniversary, Sklar's PhotoReserve magazine, a compilation of PhotoReserve's best pictures, and many of them are really stunning. The mag has retail, manufacturer and club ads, and is being freely distributed to Chicago area stores and clubs. The idea, as far as we know, is a first, and hopefully will not be the last of its kind.

**ON THE STREET** — Salsoul is offering its promotion people $50 if they pick the winning Super Bowl Sweepstakes. The tie point spread and $100 if they pick the exact final score as part of their in-house "Salsoul Super Bowl Sweepstakes."

WWOW in Fort Wayne, Indiana recently collected over $61,000 for needy families in their 29th annual Penny Pitch campaign.

**MEHLER SPEAKS** — Promotion and his promotion people are the "key" to any station, according to Mr. Mark Mehler, Mr. Mehler has been in promotion for over 10 years and says the field is a "sleeper." But if you were to ask anyone who has used Mr. Mehler's services, they would agree with his conclusion that he is a "winner." Mr. Mehler has been a member of the RWMA for over ten years and is a member of the National Promotion Directors Association. Mr. Mehler's promotion company, "Mehler & Associates," is located in New York, N.Y. WENY-FM recently gave away 50 albums, 50 T-shirts, and 10 black leather jackets. This raises a couple of questions. Were the T-shirts pre-torn? And when the Sex Pistols come to New York, what will they give away?

**New Management, Format For WYLD In New Orleans**

*by Joey Berlin*

LOS ANGELES — WYLD has announced new reaching its management and programming in an attempt to be more competitive in the New Orleans radio market. The station's FM side has become jazz-oriented, while the AM is using charted singles along with some album cuts. We're not really an all-jazz station on the FM side," points out new operations direc-
tor Ed Berkhalter. "The format is like WDAS in Philadelphia — we play some disco, a lot of jazz, and use a lade back type of an-
ouncer including three ladies."

Berkhalter, who says he is the only black Republican running for the state senate in Louisiana, has pointed out that New York's WABC AM/FM and director of music and music director as the new FM music director and Moses Cagé as the new AM music director.

The reason we had to make changes is the "high smoking rate," he says. "We had a lot of changes within the past year," explained Berkhalter. "We have to try and solidify the situation I used to program our local com-
petition, WBOK. Our new director comes from a relatively MOR station. We've in-
creased our news staff and our sales department. We've had to make the neces-
sary changes to compete with the three other black radio stations in our market."

Berkhalter is native of New Orleans. He believes WYLD's mix of jazz, R&B, and disco is just what the market, which includes a large number of colleges, univer-
sities and vocational schools, is looking for. "New Orleans has really changed that much," he comments. "We're just giving people what they've been hungry for for such a long time. Programmers here have not been in touch with the community. The market is still the same, we're just giving people what they want as opposed to what other programmers have wanted."

"Especially in this market, black radio is getting more album oriented," continues Berkhalter. "Programmers used to put LPs on for a week or less and then pull them right off. I don't think that's programming. I also don't believe in giving things away on the air, because I don't think that increases listenship.

Beyond the immediate pressure to compete with other stations for ratings points and advertising dollars, Berkhalter is con-
cerned with black radio announcers as a group. "The respectability of black radio an-
ouncers is now at an all-time low in this city," says the state senate candidate. "I hope my campaign will help put some credibility and respectability back into black DJs. In New Orleans, at least."

"Of course, announcers around the country have to realize that working at a radio station is both a job and a service to the community. Many are on an ego-trip and they don't know anything about radio — where the checks come from. Black announcers are really going to have to get their acts together."

**FOUR TOPS AT THE STARDOM** — ABC recording artists the Four Tops celebrated their 15th year as a group and performance at the Stardom in Los Angeles. Pictured backstage (l-r) after the show are: Elaine Coriell, vice-president of artists development, international division, ABC; Levi Stubbins and Lawrence Payton of the Four Tops, who are administrators, ABC; Belinda Wilson, director of artist relations, special markets, ABC; Duke Finkler, member of the Four Tops; J. Johnson, program director, KDAY; Jay Morgenstern, president, ABC/Dunhill Music Inc.; Dino Barbi, director of national promotion, ABC; Rich Shoemaker, vice-president of publishing, ABC/Dunhill Music; Rich Wilson, member of Four Tops; and Don Mac, music director of KKT.

**STATION BREAKS**

Back again with more news. First, a new PD has been named to replace John Sebastian at KDWB. He is Dave Thompson and he will also remain in his position as morning drive personality until a replace-
ment can be found. Paul Chils is the new PD of WMMJ in Allentown and he has left WPEZ to go to WZZP as the new program director. E. Alvin Davis has been named national program coordinator of Af-
filiated Broadcasting, Inc. and Brian Stone has been named national special projects coordinator. Both come from WSAM AM/FM, respectively.

A correction of an item in last week's column. Meg Griffin is doing a weekend show on WHO-FM, not working in the music department.

The new lineup at WBCN in Boston is Charles Ligudini 10-11 am. Tom Hodges joins at 9-12 noon. Tracy Roach 12-3. Matt Siegel 3-7. John Brody 7-10. Jerry Goodwin 10-2 and Jim Parry 2-6. John LaBelaa has joined KLOL as the new morn-
ing man. John comes from WHCN in Hartford KDKB-FM. Phoenix will go with the Burkhart-Abrams "Stutters" format after Labor Day.

The new lineup at WYLD-FM, New Orleans is: Anthony Wilson 6-10; Schar-
mairine Foster 10-3; Dennis Davis 3-7; Ron Kelly 7-12. Pat Prescott overnight and Gwen Wilson handles the weekends.

John Luce-PD at WISN Milwaukee leaves for national PD host with Rast Broad-
casting. Michael Spears has formed New World Media, Inc., an independent radio consulting firm. The address for New World is 23205 Ostricon in Woodland Hills, California 91367.

scott anderson & ken kirkwood
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<th>Date</th>
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*Note: This table includes some of the most popular songs and their corresponding dates and stations from the given timeframe.*
Clive Davis

Hope we sound as good to you at Arista as you do to us!
(See you in February)

Filthy Rich Record Co.
Filthy Rich Record Co. is an independent record producer.
nounced the appointment of Mike Bernardo as northeast regional promotion and marketing manager. Bernardo is the first woman at CBS Records to be a regional promotion marketing manager. She joined CBS Records in January 1976 as local promotion manager. Prior to this she was vice president of Buddy Scott Productions for seven years.

Barnes Upsped At Avi — Andrew Barnes, who joined AVI Records staff two years ago in the production department, has been upped to west coast promotions coordinator, it was announced by American Variety International's recording subsidiary. Before joining AVI, he owned and operated the Country Affairs Promotions of the University of California in Los Angeles.

Ardrey To Drake-Chenault — Bob Ardrey, former FM group vice president of Merv Griffin Productions, has been appointed a regional manager for the company's new offices in the SoCal-Palm Springs area. Ardrey, based in Los Angeles, will oversee the promotion and marketing efforts of the company's three new offices, including the Drake-Chenault Radio Network.

Habbaz Promoted At MCA — Murray Habbaz has been promoted to sales manager of the Nashville branch for MCA Records. He joined MCA Records in 1973 as salesman in the Charlotte office, a position he held until this promotion.

Borowski Upbed At Springboard — Springboard International Records, Inc. has announced the promotion of Barbara Borowski to regional credit manager for the west coast.

She started in the accounting department of the company's Raleigh, New Jersey home of fice, and moved to California to become regional credit representative.

Mitchell Promoted At CBS Records — CBS Records has announced the appointment of Emily Mitchell as manager, A&R, CBS Records, Nashville. In her new A&R managerial capacity, Mitchell is responsible for the direction of A&R activities and for the coordination of the scheduling of singles and album recording sessions for artists and managers of departmental budgeting and expenditures. She began her career with CBS Records in New York as an A&R staff assistant in 1970.

Changes At Atlantic — Joanne Feitman Davidson has been appointed as assistant to the director of business affairs at Atlantic Records. In 1972, she began her music industry career with Albert Grossman Management and joined Atlantic's publishing department in 1974. Verrenco Named At Atlantic Records — Lorraine Verrenco has been appointed as licensing manager for Atlantic Records and its custom labels. She will serve as an executive talent coordinator. Previously she was an account executive at Noreen Jenney Communications.

New Direction Names Mousari — New Direction Management has announced the appointment of Ellen Mousari as record company coordinator. Prior to joining New Director MGM, she was at Ariola Records where she was national secondary coordinator. She was also at Atlantic Records where she was an executive secretary to the vice-president of corporate relations.

Joffe Promoted — The promotion of Eve Joffe to assistant administrative to the president at Atlantic Records has been announced. She has joined the company's headquarters office last year, following promotion to the position of executive assistant to the company's president.

Barker Leaves New Art — Lee Blumer is leaving his position as director of public relations at New Art Management/Chick Corea Productions. His plans for the future will be announced shortly. In the meantime, he can be reached at (213) 933-1725.

Willet At Calliope And Festival — Phil Wilten has been doing independent marketing and sales with his new company, Wilten International, which will work with the company's roster of clients, including Atlantic Records. Wilten will be operating from 15910 Ventura Blvd., Suite 603, Encino, Calif., 213-981-9344.

Vinton Names Polotowsky — Andrea Polotowsky has joined Bobby Vinton's personal staff as his publicist. Previously she was an account executive at Noreen Jenney Communications.

Joe Smith To Host Rock Sports Classic

NEW YORK — "The First Annual Rock 'N Roll Sports Classic," a two-hour prime time special produced by Aucon productions and Telecast Associates, has been announced to air on the NBC-5 network in the spring. The show, featuring rock stars who compete in athletic events, will be hosted by Joe Smith, chairman of Elektra/Asylum Records. Executive producer for the show will be Bob Gomel, president of Teram Productions, and Tony Vera has been selected as the show's director. Billy Miller will serve as producer and talent coordinator. The show was created by Al Ross, president of The Press Office, Ltd.
MOST ADDED RECORDS

1. THE WAY YOU DO THE THINGS YOU DO — RITA COOLIDGE — A&M
2. (THEME FROM) CLOSE ENCOUNTERS — JOHN WILLIAMS — ARISTA
3. THE NAME OF THE GAME — ABBA — ATLANTIC
4. WONDER WORLD — ART GARFUNKEL WITH JAMES TAYLOR & PAUL SIMON — COLUMBIA
5. (THEME FROM) CLOSE ENCOUNTERS — MECO — MILLENIUM
6. WHAT'S YOUR NAME — LYNYRD SKYNYRD — MCA
7. DANCE, DANCE, DANCE — CHIC — ATLANTIC
8. PEG — STEELEY DAN — ABC
9. (LOVE IS) THICKER THAN WATER — ANDY GIBB — RSO

EMOTION — SAMANTHA SANG — PRIVATE STOCK

HAPPY ANNIVERSARY — LITTLE RIVER BAND — CAPITOL

I GO CRAZY — PAUL DAVIS — BIG TREE

SOMETIMES WHEN WE TOUCH — DAN HILL — 20TH CENTURY

DESIRE — NEIL DIAMOND — COLUMBIA

OUR LOVE — NATALIE COLE — CAPITOL

LAY DOWN SALTY — ERIC CLAPTON — RSO

CURIOS MIND (UM, UM, UM, UM, UM) — JOHNNY RIVERS — BIG TREE

THUNDER ISLAND — JAY FERGUSON — ASYLUM

RADIO ACTIVE SINGLES

1. STAYIN' ALIVE — BEE GEES — RSO
2. JUDY'S turn TO CRY — THE KINKS — COLUMBIA
3. BORN TO BE WILD — LED ZEPPELIN — COLUMBIA
4. I'M GONNA CRY AGAIN — THE JAM — COLUMBIA
5. THE WAY YOU DO THE THINGS YOU DO — RITA COOLIDGE — A&M

SECONDARY RADIO ACTIVE

1. THE WAY YOU DO THE THINGS YOU DO — RITA COOLIDGE — A&M
2. (THEME FROM) CLOSE ENCOUNTERS — JOHN WILLIAMS — ARISTA
3. THE NAME OF THE GAME — ABBA — ATLANTIC
4. WONDER WORLD — ART GARFUNKEL WITH JAMES TAYLOR & PAUL SIMON — COLUMBIA
5. (THEME FROM) CLOSE ENCOUNTERS — MECO — MILLENIUM
6. WHAT'S YOUR NAME — LYNYRD SKYNYRD — MCA
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CURIOS MIND (UM, UM, UM, UM, UM) — JOHNNY RIVERS — BIG TREE

THUNDER ISLAND — JAY FERGUSON — ASYLUM

To receive strong radio support from key secondary stations around the country, please visit www.americanradiohistory.com
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**Capitol Open House To Display Necam Console**

LOS ANGELES — Capitol Recording Studios will host a special studio open house on Feb. 6 to acquaint the industry with the mult-million dollar facility's latest technical and cosmetic advances. The open house will be held at Capitol Studios, in the Capitol Records Tower in Hollywood. Highlighting the open house will be the unveiling of Capitol's newly-designed studio B, which includes a new, custom-built 24-track Neve Necam V computer assisted mixing and recording console. The Necam's memory banks can retain up to 999 complete 24-track mixes, and at a touch of the button the console's operator can recall and/or merge any single track or group of tracks to reach the final 24-track mix desired.

**Lester Forms Company**

NEW YORK — A new independent production company, Sonny Lester Productions, Inc., has been formed to produce artists other than those recorded exclusively by Sonny Lester for TK Records under a contract between TK and Lester Radio Corporation. The first artist signed by the new company is jazz guitarist Jimmy Ponder, who has previously recorded for ABC's Impulse label.

**Headliners Talent Acts**

NEW YORK — Slave, Richie Havens, Melanie, Phyllis Hyman, Wild Cherry, The Paul Winter Consort, Hot, David Sanborn, Fairport Convention, James Cotton, Norman Connors and Pharoah Sanders have signed for representation with Headliners Talent Agency, Inc.

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**SILVER EMOTIONS** — Sheila Whitt, Wanda Hutchinson and Pamela Hutchinson, better known as the Emotions, were recently presented with silver discs by CBS in London for their single "The Best Of My Love." Pictured (l-r) at the presentation are: Whitt, Tony Woolcott, director of marketing, CBS Records, U.K.; Wanda Hutchinson, Rick Chiara, manager; Pamela Hutchinson, Peter Robinson, director of international A&R, CBS Records, U.K.
Finding & Developing Acts Are Nempero's Main Concerns

(continued from page 8)

Stanley Clarke, Andy Pratt, Charlie Aitken, Jan Hammer and Robbin Thompson.

Should Participate

Because the promotion of Nempero product is Weiss' top priority, he believes the label should participate in the related responsibilities. So Weiss plans to add to Nempero's staff.

"Some of the responsibility should be ours," Weiss says. "There should be a special input on our side. Not that CBS doesn't have a good promotion department, they're just always room for imagination. So we hope to add a third to four promotion people to serve on our own level and to act as liaison with CBS."  

Cover Gaps

Weiss says the addition of a promotion department to the Nempero staff will not cause a duplication of efforts problem but will "cover up the gaps and make sure that our records are not left behind.

The new promotion staff is part of a move to enlarge the entire Nempero operation within the next two months. In February the label will open new offices. Weiss says, with plans to boost the artist roster to eight acts by the middle of March and to 12 acts by 1979.

"We rely on CBS for a lot of things at this moment," Weiss says, "but gradually we are becoming more people and enlarge, we are going to take on some of those responsibilities."

Not Merchandising

Merchandising, however, is not one of the jobs that Nempero plans to become involved in, according to Weiss. That responsibility, he says, will be left to CBS.

"Merchandising is not high on the priority list for us," Weiss says. "I think CBS does a very good job and I really don't think that merchandising is often a very significant factor in the success of an artist. I think that standard merchandising is all that is needed. CBS does a good job of merchandising for us. If we have an artist in a certain city, we do everything from the billboards to the store windows. That's good, garden variety, solid merchandising."

Weiss also plans to allow CBS to handle the bulk of Nempero's publicity, although he says that job "can only at best be done adequately" by a large company. "I'm aware of all the people that CBS has to do publicity for," he says.

Individual Attention

Unlike a large record company, Nempero is able to give each of its artists individual attention, at least in the area of career development, Weiss says. And this individual attention, he says, is the primary advantage of a custom label. "It's the difference between going to a private doctor and a clinic," he says. "You get medical attention in both places, but a private doctor is going to care more and get more involved. At a custom label you cease to be a statistic."

"I think artists need input," Weiss continues. "The first thing they say after they tell you what they want to do is 'What's your reaction?' They want a personal opinion from someone they respect. And unless I was a major artist in a big label, it might be difficult to get any personal input. I don't care who you are, unless you're one of the top 10 artists at CBS or Atlantic or Warner Bros., you might only see someone from the label twice a year."

Big Vs. Small

Weiss compares the evolution of the record business to the music industry. "Instead of the big studios, it's the small independent companies that are doing the best now. I think that distribution and sales have to be big — and that's why we have huge companies like CBS and WEA. But I think the record company and the personnel should be small."

Cash Box—January 21, 1978

www.americanradiohistory.com
### Regional Album Album

#### Northeast
- Joni Mitchell
- Dolly Parton
- Parliament
- CBS "CLOSE ENCOUNTERS"
- Nat "CLOSE ENCOUNTERS"
- Natalie Cole
- David "CLOSE ENCOUNTERS"
- Chic
- Billy Idol
- Bill Withers
- Meccof

#### Baltimore/Washington
- Natalie Cole
- Dolly Parton
- Joni Mitchell
- "CLOSE ENCOUNTERS"
- Leroy Gomez
- Dan Hill
- "CLOSE ENCOUNTERS"
- Bill Withers
- Grover Washington, Jr.
- War
- "CLOSE ENCOUNTERS"

#### Southeast
- Eric Clapton
- Joni Mitchell
- "CLOSE ENCOUNTERS"
- Leroy Gomez
- Dan Hill
- Natalie Cole
- War
- "CLOSE ENCOUNTERS"

#### South Central
- Eric Clapton
- Joni Mitchell
- "CLOSE ENCOUNTERS"
- Leroy Gomez
- Dan Hill
- Natalie Cole
- War
- "CLOSE ENCOUNTERS"

#### Midwest
- Leif Garrett
- "CLOSE ENCOUNTERS"
- Joni Mitchell
- Eric Clapton
- Dolly Parton
- Frank Zappa
- War
- "CLOSE ENCOUNTERS"
- Natalie Cole
- Parliament

#### West/Northwest
- Eric Clapton
- Santa Esmeralda/Leroy Gomez
- Joni Mitchell
- Player
- Sea Wind
- Dolly Parton
- Dan Hill
- "CLOSE ENCOUNTERS"
- Natalie Cole

#### Denver/Phoenix
- "CLOSE ENCOUNTERS"
- Eric Clapton
- "CLOSE ENCOUNTERS"
- Leroy Gomez
- Dan Hill
- Natalie Cole
- War
- "CLOSE ENCOUNTERS"

#### National Breakouts
- "CLOSE ENCOUNTERS"
- Leif Garrett
- "CLOSE ENCOUNTERS"
- Natalie Cole
- Betty Midler

### Top Ten Account Reports

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<td>Los Angeles</td>
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<td>Street of Star Wars</td>
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### Other Locations
- Philadelphia: Everybody's Got a Crush on Me
- Portland: Everybody's Got a Crush on Me
- Milwaukee: Everybody's Got a Crush on Me
- Minneapolis: Everybody's Got a Crush on Me
- Detroit: Everybody's Got a Crush on Me

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**Music Charts**

- **ABC Record & Tape/National**
  - 1. Fleetwood Mac - "Saturday Night Fever"
  - 2. Queen - "We Will Rock You"
  - 3. Bar-Kays - "Soul Man"
  - 4. Electric Light Orchestra - "The Best of Electric Light Orchestra"
  - 5. Dolly Parton - "Jolene"

- **All Records - Oakland**
  - 1. Rod Stewart - "Saturday Night Fever"
  - 2. Fleetwood Mac - "Street of Star Wars"
  - 3. Billy Joel - "Weird" Magic"
  - 4. Steve Miller - "Eat That Street"
  - 5. Jackson Browne - "Late Night Live"
  - 6. Fleetwood Mac - "Street of Star Wars"
  - 7. B individuals - "Checkin' In"
  - 8. Janis Joplin - "Carpenter"
  - 9. Fleetwood Mac - "Street of Star Wars"
  - 10. Fleetwood Mac - "Street of Star Wars"

- **Aurora Sound - Memphis**
  - 1. Fleetwood Mac - "Street of Star Wars"
  - 2. Queen - "We Will Rock You"
  - 3. Bar-Kays - "Soul Man"
  - 4. Electric Light Orchestra - "The Best of Electric Light Orchestra"
  - 5. Dolly Parton - "Jolene"
  - 6. Fleetwood Mac - "Street of Star Wars"
  - 7. B individuals - "Checkin' In"
  - 8. Janis Joplin - "Carpenter"
  - 9. Fleetwood Mac - "Street of Star Wars"
  - 10. Fleetwood Mac - "Street of Star Wars"

- **Waxie Maxie - Washington**
  - 1. Fleetwood Mac - "Street of Star Wars"
  - 2. Queen - "We Will Rock You"
  - 3. Bar-Kays - "Soul Man"
  - 4. Electric Light Orchestra - "The Best of Electric Light Orchestra"
  - 5. Dolly Parton - "Jolene"
  - 6. Fleetwood Mac - "Street of Star Wars"
  - 7. B individuals - "Checkin' In"
  - 8. Janis Joplin - "Carpenter"
  - 9. Fleetwood Mac - "Street of Star Wars"
  - 10. Fleetwood Mac - "Street of Star Wars"

- **1812 Overture - Milwaukee**
  - 1. Fleetwood Mac - "Street of Star Wars"
  - 2. Queen - "We Will Rock You"
  - 3. Bar-Kays - "Soul Man"
  - 4. Electric Light Orchestra - "The Best of Electric Light Orchestra"
  - 5. Dolly Parton - "Jolene"
  - 6. Fleetwood Mac - "Street of Star Wars"
  - 7. B individuals - "Checkin' In"
  - 8. Janis Joplin - "Carpenter"
  - 9. Fleetwood Mac - "Street of Star Wars"
  - 10. Fleetwood Mac - "Street of Star Wars"

- **Sound Warehouse - Dallas**
  - 1. Fleetwood Mac - "Street of Star Wars"
  - 2. Queen - "We Will Rock You"
  - 3. Bar-Kays - "Soul Man"
  - 4. Electric Light Orchestra - "The Best of Electric Light Orchestra"
  - 5. Dolly Parton - "Jolene"
  - 6. Fleetwood Mac - "Street of Star Wars"
  - 7. B individuals - "Checkin' In"
  - 8. Janis Joplin - "Carpenter"
  - 9. Fleetwood Mac - "Street of Star Wars"
  - 10. Fleetwood Mac - "Street of Star Wars"

**Top 10 Singles**

1. Queen - "We Will Rock You"
2. Queen - "We Will Rock You"
3. Bar-Kays - "Soul Man"
4. Electric Light Orchestra - "The Best of Electric Light Orchestra"
5. Dolly Parton - "Jolene"
6. Fleetwood Mac - "Street of Star Wars"
7. B individuals - "Checkin' In"
8. Janis Joplin - "Carpenter"
9. Fleetwood Mac - "Street of Star Wars"
10. Fleetwood Mac - "Street of Star Wars"
ONCE UPON A DREAM

In the midst of a fantastic concert tour, Enchantment is creating tremendous excitement everywhere.

Now let them cast their spell over you with their second album, “ONCE UPON A DREAM”... a natural follow-up to their super-successful debut LP which contained the smash hits “Gloria” and “Sunshine.”

So, delight in the sound thrill created by ENCHANTMENT.

ENCHANTMENT
Once Upon A Dream
Including: You Must Be An Angel
Here It Comes / It’s You That I Need
Angel In My Life

RS-LAB11-G

Produced by Michael Stokes
www.americanradiohistory.com
MIDEM Shows International Growth According to Uttal

NEW YORK — Every year, the music industry becomes more truly international, and MIDEM is a symbol of that spirit. As Larry Uttal, president of Private Stock Records and a participant in many past MIDEMs, points out, “The basic thread that’s running through all the conferences (this year) is the final realization on the part of almost everybody in the business that we are an international industry — not really any more than a domestic (U.S.) or chauvinistic one.

“All along MIDEM has exemplified this, and since this is the largest MIDEM ever, it exemplifies it more than ever, there’s a hell of a world market out there.”

Lorry Uttal

Uttal, who recalls making “some very solid deals” over the years at MIDEM, intends to use the occasion to meet his foreign licensees at the worldwide conference in Cannes, France. Outside the U.S. the U.K. and Canada, Private Stock product has been licensed to EMI in the U.K., Uttal owns a separate company, Private Stock Records, Ltd., which is distributed by EMI. Private Stock will also have a booth to display its merchandise at MIDEM, and this, says Uttal, is one of the key differences between MIDEM and other international music business meetings. “Apart from having seminars and conferences, it is a true marketplace. It’s like a world’s fair of music. You go in, buy and sell and peddle your wares; I have a master, how much do you bid for this? That’s really what it is.”

Everybody Goes.

MIDEM is a great place to make deals. Uttal states, because “it is a totally business-like atmosphere. People go there to work, not to play. There is a very pleasant atmosphere, due to the surroundings, and it is conducive to people getting together, discussing, socializing and doing business at the same time. And the marketplace — the festival — is so attractively set up, in terms of music, equipment and booths, that it is also conducive to deal-making. Everybody goes.

Last year, Private Stock had gold records in Mexico and Spain, and this year the label expects to receive similar awards in Japan, Australia, New Zealand, Holland, Belgium, and Scandinavia. “It’s a pretty worldwide market for us,” Uttal comments.

Private Stock’s president foresees a steady rise in third-world record sales. “Their (third-world) nations are coming up in records just as they are in every other aspect. There’s a realization on the part of the people in the third world that they want to join the rest of the world — and they want to buy records. Within 10 years, predicts Uttal, worldwide record sales will be significantly larger compared to U.S. sales than they are now. “I think they’re growing. There’s a greater awareness (of the international field), and the whole business is growing.”

1977 CRIA Awards

List Topped By CBS

TORONTO — During 1977, the Canadian Recording Industry Association certified 216 records: one quadruple platinum album, one triple platinum album, 7 double platinum albums, 64 platinum albums, 115 gold albums, 2 platinum singles and 21 gold singles. CBS topped the list with 58 certifications.

During the month of December, “Boston” by CBS went over the 400,000 mark to qualify as the first quadruple platinum album to be certified by CRIA, and “A Star is Born” by Barbra Streisand and Kris Kristofferson (CBS) qualified as the first triple platinum (300,000 units) album.

The first double platinum album to be certified by CRIA was awarded to United Artists in October for ELO’s “A New World Record.”

To qualify for gold status in the album category, sales in Canada must exceed 50,000 units. For gold status in the singles category, sales must exceed 75,000.

Where In The World...

Frankie Laine will tour Britain at the beginning of March, undertaking an extensive 17-date concert and cabaret tour which will culminate in an appearance at the London Palladium. Frank Laine is a newcomer. Millie Jackson has been set for three venues in England later this month. Ms. Jackson’s current album, “Feelin’ Bitchy,” was recently certified gold. Her tour concludes with performances at Hammersmith Odeon in London on Jan. 28-29.

Martha Reeves returned to the U.K. for a four week tour which began January 15. With two new Vandellas, Voncie Faggott and Francine Howard, Martha has recently signed a contract with Fantasy Records and is recording her new album.

WB Releases MacNeal Cover Version Of Theme From ‘The One & Only’ Film

by Peter Hartz

LOS ANGELES — In an effort to duplicate the success of Debby Boone’s cover version of “You Light Up My Life,” Warner Brothers has released a cover version of the soundtrack theme from “The One And Only,” a new film by Paramount Pictures starring Henry Winkler. The single is sung by MacNeal Neate from Holland. A series of radio promotions teaming MacNeal and Winkler are slated for February.

David Franco, director of artists and repertoire for WEA International, who was responsible for signing Boone to WB, was also instrumental in signing MacNeal and the soundtrack theme.

The selection of material is crucial. I look for a song that carries a very strong melody and appeals to an age bracket from 60 down to 10. My most important job is to bring the correct material to the right artist and then assemble the professional team. I selected Steve Barri, who is a staff producer at WB and Steve and I began looking for material. At the last moment, a representative from Famous Music, Paramount Pictures’ music publisher brought us the theme from ‘The One And Only.’ We are very excited by the prospects. This record is being released by WB as a number one priority.

MacNeal

MacNeal is not a newcomer. Ben Dunrider, vice-president of WEA/Holland signed MacNeal in 1975. She had been a member of the duo MacNeal and MacNeal whose “How Do You Do” reached #5 on the Cash Box Top 100 Singles Chart in August 1972. When MacNeal and MacNeal broke up in 1974, Maggie was left without a contract. She was one of the first artists signed to the WEA affiliate in Holland.

“During the first year of Maggie’s association with us,” Bunder recalled, “I did not shoot for an American audience. It was necessary for her to build up her career in Holland. And then add Germany and England and other European countries. Several months ago, we released a single of hers in Brazil called, ‘Where You’re Gone,’ a tine which Maggie wrote, and it was a great success. It takes a while for an American company like Warners that has more records from American artists put on their desk than they can put out, to get interested in a Dutch artist. However, I am regularly over here and every time in the last two years, I have been telling Warners about Maggie MacNeal. So the whole company was aware of the name. Then David and Stan Cernyn became involved.”

MOTOWN AND EMI SIGN DEAL — Motown Records and EMI have signed a new licensing deal for continental Europe (except Spain and Portugal). Picture (left) are the signees: Wilfried Jung, EMI European coordinator; L.G. Wood, director, Group Records; Ken East, vice-president of international operations of Motown Record Corporation; and Ron Harris, EMI international repertoire acquisition manager.
MIDEM 78 is the excitement of Cannes. It is wine, people and songs. And it is talking business with the representatives of the world-wide CBS Music Publishing Group. Which is always a pleasure.

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20th CENTURY CONVENTION — 20th Century-Fox Records held a convention featuring new product presentations and artist performances at the Newport Inn in Newport Beach Dec. 13-16. Pictured (l-r) in the top row of photos are: Denny Smaga, VP of sales for the board, 20th Century Fox Film Corp., and Harvey Cooper, senior vice president, A&R and promotion, 20th Century Records; Lenny Beer, vice president, A&R and promotion, 20th Century Records; Jerry Lomax, senior vice president of sales and marketing, and Cooper, and Jack Tabakin, big band (album). (IRCA) **INSPIRATIONAL & GOSPEL FIELD**

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CAM's Benedetto Launched His With Soundtracks, Now Expanded Into Many Facets Of Music Industry

by Ken Terry

NEW YORK — "You don't have to be a record company executive to see the business, but you have to be able to feel music, and you have to know the law and the business, including publishing, production and recording. If you know all those things together, I think you can be a successful music man."

These are the ingredients which have made Victor Benedetto, head of CAM Productions Publishing, the success he is today. Known internationally as "The Man Who Delivers," Benedetto supervises the licensing of more than 7,000 motion picture and television scores which are published by CAM-U.S.A. Through CAM Productions, Benedetto as executive producer also oversees the production of a steady stream of record companies, including: the King cakes (Arista), Eric Mercury (Columbia), Samantha Sang (Private Stock), Bruce Foster (Millennium), Bay City Rollers (Arista), the Nobles (Columbia), Snapper (UA), and Octavian (MCA). CAM has also been involved in production for Blood, Sweat & Tears, Billion Dollar Babies, Light- house, Grand Funk Railroad, Three Dog Night, the Raspberries, Shaz Na Na and Ore- gon. Additionally, CAM has also produced songs in its publishing catalog have been covered by Shaan Cassidy, the Rolling Stones, and many others.

Since getting into popular music production in 1970, however, Benedetto and CAM have not neglected the foundation of their business, which is the management of current CAM acts which have yet to be signed by record companies. These acts are Lorraine Friaura (formerly on Prelude Records), the Brats, Michael Brown and the King cakes (Arista) and the Billion Dollar Babies, Donnie Harper, England, Alaina Reed, Striders, Paper Cup, D.C.-8, White Lightning, Left Banke (recently re-formed), Orchestra 88, Bruce Wooley and Matthew Fisher.

When one of my artists wants to take money, the first thing I do is to get him a publisher, because I think it's a very unhealthy business problem. If you have a take-off song, you can always find a publisher for that song. You can't do that with a publishing deal."

When I started the company, there was no one in New York who knew how to handle a publishing deal. I would have to go to the West Coast to find someone who knew how to do it."

I think that's the main reason we've been successful. We've always been on the cutting edge of what's happening in the music business."

I think that's why we've been successful. We've always been on the cutting edge of what's happening in the music business."

The success of CAM has not gone unnoticed. In 1963, he was the head of CAM Music.

Additionally, CAM will handle any kind of music, from rock and R&B to country and MÒR."

Benedetto says he would even like to produce a classical record someday. I'm just interested in working with people who want to do something."

And we have almost a complete range of music, from rock and R&B to country and MÒR."

Every week, Benedetto says, he receives a "huge" amount of unsolicited material from artists. I receive records and songs that sometimes from a record company does."

He stresses the fact that, although he listens to everything that comes in, his decisions are made by his own CAM staff. "We have special meetings every week (about the material we've received). We listen to it, we discuss it, and we make decisions."

"CAM has a large staff and we have a lot of credit to my own people; if someone has a good argument about someone, I listen to him. I don't just go by my own feelings."

Benedetto emphasizes, "CAM has a large staff and we have a lot of credit to my own people; if someone has a good argument about someone, I listen to him. I don't just go by my own feelings."

Naturally, CAM has been receiving a lot of new wave tapes recently. But Benedetto also points out that the tapes are a lot harder to find because of their viability in the U.S. In England, it's much easier."

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Benedetto decided not to maintain an in-house producer after liner left mainly because he wanted to increase his flexi-
Congratulations

Eric Carmen
CAM Encourages Worldwide Subpublishers To Promote And ‘Look After’ Properties

by Mark Mehler

NEW YORK — The philosophy of CAM’s operation outside the U.S. is identical to its philosophy in America, namely, that a truly successful music publisher and producer ought to be doing much more.

The dozens of publishers around the world who have agreements with CAM-U.S.A. and Camerica (CAM’s ASCAP publishing arm) take their cue from Victor Benedetto. “I’m in constant touch with all our subpublishers,” says CAM-U.S.A.’s vice president and general manager. “Our overseas companies are given complete instructions in working with their record companies, and we make sure they are adequately supplied with all materials.” Like CAM-U.S.A., subpublishers also function as mini-record labels, getting involved in artist development, promotion, A&R, and other areas.

“Ian Eric Carmen LP goes to Germany,” Benedetto explains, “we’re looking for much more than just having paper collections made. We want to make sure that our subpublisher is really looking after the product. That is the reason we rely on these firms. They have the same contacts with their labels that we have with ours.”

Demos Sent Out

The majority of CAM-U.S.A.’s overseas business consists of having its American songs subpublished. However, unlike most American publishers, Benedetto believes in having world markets covered with product before the music becomes commercially successful here. “If I’ve got something that is good, why not send demos to all our people abroad? Maybe we can get it started in Germany or Italy at the same time that it starts to break in the U.S.”

While most of his worldwide contact is through the mail and telephone, Benedetto also travels extensively. In addition to establishing important personal contact with subpublishers and foreign labels, Benedetto also uses his travels to cement already strong relationships with foreign licensing organizations.

A key in breaking American songs abroad, notes Benedetto, is “getting the right music to the right people.” He prides himself on having an intimate knowledge of the record people, the regulations, and the markets in every worldwide territory. Benedetto regularly receives, in addition to foreign product, lists of the top hits in each country, and announcements of key trends in those nations. He says he further pays close attention to weekly overseas trade charts.

While a standard arrangement generally calls for the subpublisher to pay the U.S. publisher 50% of all income collected from a song, CAM-U.S.A. generally receives from 60% to 75%.

In some markets, subpublishing rights automatically go to companies with which CAM-U.S.A. has an exclusive catalog arrangement. In territories where contracts are not less, says Benedetto, he may choose between various publishers. He prefers to take his product where it will find the most acceptance, and the most enthusiastic response.

One aspect of artist development abroad that Benedetto finds himself becoming increasingly involved in is foreign television, which, unlike U.S. TV, has become a prime medium for guessing artists. To exploit foreign TV’s potential, CAM-U.S.A. has prepared videotapes of songs performed by American artists like Smokey Sam/Bacri, with two or three album cuts. CAM’s foreign publishers are encouraged to develop close ties with television programmers, who are, according to Benedetto, “desperate for stuff from any U.S. artists.” He points to one weekly series in Brazil which highlights a new American song on each show.

“Most people (in the American record industry) tend to see the rest of the world as just an addition to the U.S.” Benedetto asserted, “but it can be much more than that.”

The other side of CAM-U.S.A.’s worldwide operation is subpublishing songs and catalogs, which come from other publishers. Among the over 7,000 soundtracks that CAM-U.S.A. handles are the music from such foreign film classics as Slade Strada, “Red Desert,” and La Dolce Vita.

CAM currently represents 65% of all European film and TV music publishers. With the exception of “Mondo Cane” (the recording rights to which CAM Music sold to United Artists), Benedetto notes that no European soundtracks have yet hit with the impact of a “Rocky” or a “Star Wars.” Still, he says, domestic unit sales of European soundtrack LPs often reach tens of thousands.

The major problem on all foreign records in America, Benedetto laments, is the language barrier. Toward eliminating this difficulty, he often has his foreign artists record the songs in English.

Presently, Benedetto is working some new foreign artists, trying to interest American labels in licensing the product when it arrives. “There is not yet a mass market for foreign music in the United States,” Benedetto conceded. “But I think it will eventually come. There is a great deal of European music, for example, with pop potential — they have good melodies and rhythm…”

CAM-U.S.A.’s duties as a soundtrack subpublisher are made considerably easier by the existence of the company’s unique “computer tracking system,” which keeps tabs on all movies shown on North American TV stations. This system, years in the making, has made it possible for the original European publishers and songwriters to be sure they are collecting reasonable royalty payments.

Benedetto, who is assisted by two CAM staffers in his daily international chores, suggests another reason why CAM’s worldwide operations are often less chaotic than domestic dealings. “The sense of professional loyalty, particular in European countries,” Benedetto says, “is greater than it is in America. It is possible that Europe think of their jobs as their lives’ work.” This makes for the kind of long-term business relationships that can cut through foreign red tape.

The key to CAM’s worldwide operation, however, is the music. As the world community of music grows closer through a web of financial maneuvering and communications technology, music is showing itself to be at least as universal a language as money. “A beautiful composition in Japanese, or Italian,” concludes Vic Benedetto, “is a beautiful composition in America. And give me that beautiful piece of music, and I’ll exploit it for you.”

CAM’s Benedetto Launched Business With Soundtracks

The international CAM network includes offices in London, Paris, Tokyo, Stockholm, Sydney, San Paolo, Munich, Madrid, Geneva and Montreal. However, these sister companies specialize in distributing European soundtrack scores, and Benedetto doesn’t feel bound to give them sub-publishing rights for all of his material. “Any given copy will go to the publisher who can do the best job,” states Benedetto.

The Personal Touch

Despite the magnitude of Benedetto’s operation, he has only 10 full-time employees (supplemented, of course, by independent producers and promotion men). Benedetto could expand CAM, but he wants to avoid a complicated corporate setup. “I believe that people should love product,” he comments, “and I like to work with people I know. Our industry is so complex that sometimes, if you lose a particular man… the need to exercise his personal touch in every aspect of CAM’s affairs is another reason why Benedetto has no intention of starting a record company. Even the thought of making more money has no appeal. As he himself puts it, “I could have made more money by starting a label but I wouldn’t have been happy, what’s the point?” He adds rhetorically. For similar reasons, he says, he has turned down offers of top jobs at record and publishing companies. “I want to prove to myself that I can do something unique and be the company of tomorrow. And that’s what I’m working towards.”

A great believer in the School of Life, Benedetto learned business by doing it and, by participating in nameless business contracts, A&Ring for music, his third requirement for success in the industry, was acquired early in life, and has persisted ever since.

Loves All Music

“I look into anything new, because I’m a music man myself,” he says. “When I was a kid, my hobby was collecting records. My heart was always in music. And even though I’m not a teenager, I love the music of every single generation. I love the music of the 50s, the 60s, and the 70s and I will be loving the music of the ‘80s and ‘90s and the year 2000, if I’m still here.”

“I can like any kind of music. If I feel the particular piece, it can be anything from an opera to hard rock. The genre is no block to me as long as it is music.”

“A man like me in his late 30s is supposed to listen to ballads or soft melodies and things like that. But I will come into my office at nine in the morning and put on a hard rock or whatever. It doesn’t disturb me at all.”

Georges Bacri & Pema Music launch a luxurious collection of albums dedicated to previously unreleased Soundtracks from important films. Covers are all designed by Raymond Moretti.

Pema Music, 35 rue Washington, 75008 Paris
Samantha Breaks Through With Help Of CAM, Bill May

by Charles Paikert

NEW YORK — A few years ago, Samantha Sang and Bill May were both popular Australian entertainers. Both had television shows, and one day Sang and May were filming in adjoining studios. They met and, May recalls, “we hated each other at first sight.”

But May also met Samantha’s mother, who invited him over for dinner later. They listened to some of Sang’s records, and soon enough Samantha and May’s “hate” turned to mutual respect. Within a few months, May dropped all of his other activities and became Sang’s manager. “I believed in her,” May says today, “and I knew that with her voice and talent she was going to be an immense star. And the most important thing at the time was the fact that there was an intuitive, honest communication existing between us.

May flew to New York with a sampling of Samantha’s Australian records, and proceeded to buttonhole every A&R man he possibly could, taping their opinions of Samantha’s voice with a microphone he had concealed in his briefcase. “I discovered that you have to find a musical direction that’s in Vogue at the moment. That’s the secret.”

Impressed Barry Gibb

Armed with this information, May set up a meeting with Barry Gibb, who was impressed by Samantha’s tapes. Later Gibb agreed to produce a single for Sang as his first independent production project. The only stipulation was that Gibb insisted on an open budget.

Samantha Sang, Bill May

May again took to pounding Manhattan streets in search of an interested record company. “The crazy thing is,” May says, “no one wanted to know. Nobody wanted to commit themselves to an open budget, even though it would be Barry Gibb’s first independent production.”

Prospects were so bleak, in fact, that May says he almost considered giving up the idea. But Victor was great, and understood the importance of doing the best job possible. He trusted my watching over the budget, and was really encouraging and supportive.

The result of the session was “Emotion,” an upbeat ballad that currently isbulleting in the Top 20 of Cash Box’s Top 100 Singles chart. After the single was cut, however, the next step was for CAM Productions to find a suitable record company. “Victor and I stayed up until 5 a.m. going over the offers,” May says, “and we finally decided our best opportunity was with Victor Benedetto’s Victor Records.

We knew we wouldn’t get lost there, they made us a good deal, and we were impressed with Larry Utahl’s reputation.

Looking back, May expresses enthusiasm for his working relationship with CAM. “Victor doesn’t put you through a whole game,” May explains. “There’s a very straight rapport at CAM, and the only time you have to worry is when your act together when you walk in there.”

Sang is currently finishing up work on “Emotion.” her debut album for Private Stock. Gibb is contributing songs, and production is being done by Gary Klein and Rick Dees. The release date is Valentine’s Day, a rather ironic timing to consider, considering Sang and May’s first reaction toward each other.

A&R Department Helps Select Artists, Songs, Producers

by Phil DiMauro

NEW YORK — Corky Abdo, CAM’s director of A&R, was assured of his high importance in the evaluation of new talent. “I personally concentrate right away on the songwriter. I can usually determine that he will be successful or not,” Abdo explained. “When you hear the song that out, but it’s always the song first.”

Abdo’s major responsibilities include the supervision of CAM’s productions, both of new and old songs as well as publishing activities. Working with those acts who have signed with CAM before being placed with a record label takes up the greater part of his time. “We try to be a record company with everything except the actual physical production,” he explained. “Once we decide that the potential is there, CAM’s function is to provide whatever the artist needs.”

While Abdo stressed that “the greatest potential is always in the self-contained artist, who writes his own songs and is his own record company,” he also recognized the importance of new talent. “Some of the best hits of recent memory have come from bands that are currently in their beginning stages is the recent Left Bank Reunion, which was written entirely by CAM. After all the members were sought out (one even had to be flown in from Spain), the company rented a house to write New York, where they are now writing material in anticipation of recording.

Head Of Artist Development Is A Musician, Producer

Mike Corbett

NEW YORK — It’s appropriate that Mike Corbett, director of artist development for CAM Productions, was an artist himself before defecating to the other side of the studio partition. During the 60’s, Corbett worked as a studio musician for groups like Hugh McCracken and recorded on his own for Columbia Records. After nearly 10 years in the rock business, Corbett took a breath for awhile, only to find himself still preoccupied with rock — as a high school geography teacher in New York City public schools.

In 1972, Corbett got back in the business as a production coordinator for CAM’s publishing arm. After a few years he moved over to A&R, working with Corky Abdo. And in September 1977, he was named head of CAM’s artist development department.

“Most people are involved with young talent and with acts that have minor flaws in their material, personnel, or production techniques,” Corbett says. “The defects are usually a symptom of inexperience, because we feel the groups have tremendous potential. My job is to iron out the defects.”

Corky Abdo

Yet another project Abdo described is a trio known as White Lightning. “I like to find holes, or openings in the business,” he explained, “and one day it suddenly occurred to a female Three Dog Night, ‘three female singers of pop, not R&B, could be something different. We went through lots of auditions, and picked the group that best fitted the image that we could come up with. After all the auditions and selecting the group, we had to do a lot of work, and it took a lot of time, but I think it’s going to be something that will work. The group is called White Lightning.”

Long Experience

Corky Abdo is more than qualified to make the creative decisions he faces every day, based on his years of experience in and out of the studio, as a producer as well as a producer. As a Long Island youth in the 1960’s, he played with the Salvation Navy, a local band which performed on bills with the Vagrants, which included Leslie West, the Hassles, which included Billy Joel, as well as Vanilla Fudge and the Illusion. One of the first people he met in the industry was Jimmy Nemer, who did some work with the band with Peer Southern.

When the band broke up, Abdo began doing sessions on guitar and vocals, and found that he liked the studio, but soon was out on the road again with a group called Truancy. While touring, he met some people from Nimbus Nine Productions in Toronto, which resulted in a job with Corky Abdo, working with Jack Richard, who was producing the Guess Who and Poco at the time. Abdo was also exposed to Bob Ezrin while he was working with Alice Cooper. After producing some Canadian acts, Abdo became Jimmy Nemer’s assistant at CAM just about two years later. When Nemer left CAM in the spring of 1977 to form Millenium Records, Abdo was named director of A&R.

Abdo, “it’s a challenge to try to find these elements of finding talented new groups, it can be rewarding. We want to find producers to develop and sponsor, as well as artists.” If the situation calls for it, CAM will also seek out well-known professional producers, such as Kenny Vance, who produced Eric Mer- cado’s first independent production project.

Left Banke Reunion

CAM is currently involved in a number of projects that demand Abdo’s attention, including one of his own productions: the Striders, a local Woodstock band which includes five former roadies. Another project that is currently in its beginning stages is the recent Left Bank Reunion, which was written entirely by CAM. After all the members were sought out (one even had to be flown in from Spain), the company rented a house to write New York, where they are now writing material in anticipation of recording.

Morty Wax, President of Morton D. Wax & Associates, Benedetto, Sang

Cash Box January 21, 1978
THE SIGN OF MUSIC

To CAM-USA and CAMERICA — Congratulations from CAM Around the World!

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<thead>
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<th>CAM-Argentina</th>
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<td>CAM-Germany</td>
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The No. 1 Production and Publishing Company Of The Year

SHAUN CASSIDY (WARNER BROTHERS)
THE NOBLES (COLUMBIA)
ERIC CARMEN (ARISTA)
ERIC MERCURY (COLUMBIA)
SAMANTHA SANG(PRIVATE STOCK)
SNAPPER (UNITED ARTISTS)
BRUCE FOSTER (MILLENIUM)
OCTAVIAN (MCA)
BILLION DOLLAR BABIES (POLYDOR)
GRAND FUNK RAILROAD (CAPITOL)
BAY CITY ROLLERS (ARISTA)
THREE DOG NIGHT (ABC/DUNHILL)
LIGHTHOUSE (GRT)
DEJA VU (CAPITOL)
LORRAINE FRISAURA (PRELUDE)
BLOOD, SWEAT & TEARS (COLUMBIA)
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CAM Nat'l Promotion Dept. Helps Labels Work Records

NEW YORK — “My definition of promotion is basically trying to get radio people to listen to a record that ordinarily would be just one of 190 other new releases that came into a station that week,” states Art Simon, head of national promotion for CAM Productions/Publishing. “Promotion is also building a personal relationship with the radio personnel, so that when you call, they’ll know you wouldn’t be bothering them unless you thought you had a hit on your hands.”

Having a knowledge of the basics of record promotion is not enough to guarantee any airplay. Insight, personality and salesmanship are just as important in this competitive field. And Simon displays these qualities abundantly. “I don’t promote the small stations and then wait until they play the records before hitting the primary stations,” he notes. “If I think a record is a hit, I go right for the big stations. So far it’s worked for Samantha Sang’s ‘Emotion’ on Private Stock Records. I also clicked with Eric Carmen’s Aristta single, ‘She Did It.’ Many stations were hesitant to go with it at first, since he wasn’t coming right off of a hit. It was a long time between records.

Can handling national promotion by phone reduce one’s chances of building that personal relationship which Simon spoke of earlier? “It would be ideal to spend six months on the road each year,” comments Simon, “for I would like to meet all of the radio people around the country with whom I speak on the phone. But it would have to be on a one-to-one basis, and not at some record convention where everyone runs around shaking hands and only knows your name by the tag stuck on your lapel. I’m really not in the business to make new friends, but to get records played. I already have my friends.”

Working For Several Labels

Working for CAM also means working for a plethora of labels, ranging from the major, to the smaller, individual ones. “Often an independent promotion man is working a record,” says Simon, “and the oldest theory of promotion is that whoever gets to the phone fastest will make the boss think he got the record on. I don’t really care about that, as long as the record goes on. I have no desire to get involved with politics, and I just do my job as best I can. I don’t deal directly with the record companies who have put out the singles I am working, and can only assume they are doing their jobs.

‘Yet it can’t hurt if a lot of people work the same record,’ adds Simon. “I’ve had radio personnel scream back at me, ‘Man, you’re the fifth person who’s called me today on that damn record!’ My immediate response is that maybe I shouldn’t have called that station today. But it usually tells them something. I don’t deal with every record company, but only those who are working with me.”

Benedetto and Fay Rosen

Benedetto and Fay Rosen

sions by other artists, as well as scouting the untapped talent that exists. “I am constantly searching for talent — anywhere and everywhere,” says Rosen. “Sometimes it’s word of mouth, and I think it’s terrific if you can turn others on. I deal with many music publishers all the time. Or I might pick up the Village Voice or the Soho Weekly News to check out New York City’s club scene, and then I’ll head downtown that same evening. I’ve trekked to California as well to check out some artist or writer, and wish I had more time to travel. Ms. Rosen has been with CAM for two years. When she first joined the company, she found herself in CAM’s creative services department. There she helped to nurture and develop the artists on CAM’s roster while working closely with Joe Pellegrino, whom she later replaced.

Former Recording Artist

Prior to her association with CAM, Rosen was the assistant head of A&R for ABC Records in New York for a year and a half. Before that, she was assistant to producer Richard Perry in Los Angeles for two years. And earlier in her career, Rosen recorded a few singles for Capitol’s new debut Tower label under the pseudonym of Dana Rollin (“because it wasn’t in the time,” she explains.) She covered the New Vaudeville Band’s “Winchester Cathedral,” which did achieve some chart action. And before she cut the singles, Rosen was a member of the popular folk troupe, The New Christy Minstrels, for nine months.

“I grew up with Linda Goldner Perry,” Ms. Rosen recalls. “Her father was George Goldner, who started record labels like Tico and End. In high school, I was already involved in the business to a degree. I was signing on various demos after classes and on weekends. After I graduated, I went on to the Fashion Institute of Technology, F.I.T., and the New York School of Interior Design. But my heart wasn’t in that sort of business, which is what eventually led to my gig with the New Christy Minstrels.”

According to Ms. Rosen, similarities can be drawn between the publishing and the music industry. “Publishing is casting,” Rosen states. “A part in a movie is there to be filled by the appropriate actor or actress. In the music business, it’s hearing a song and saying something like, ‘That would be dynamite for Kenny Rogers.’ You really have to know the contemporary market to make it big in the publishing business.

Working With A&R

“Often a songwriter comes to CAM, Rosen continues, “and I find merit in the tape he or she brings along, I’ll probably want to sign the individual song. But suppose this writer is also a performer — then I’d bring in one of our A&R people to hear the tunes. We would then consider the songs’ value as well as weigh the person’s chances of mak- ing it as an artist.”

Samantha Sang, one of CAM’s many artists, is a perfect example. “Helena Bruno of Chappell Music called me and said she’d just met this lovely lady,” Rosen says. “When I told her I was interested, I sent Samantha Sang to CAM. When Samantha was auditioning, I immediately detected something about her, and so did James Marchese, my brother. I called him in. Now remember — she came to us strictly as a performer, but already she’s started to write. Maybe after working with Barry Gibb in Miami it all came to her naturally.

The showcasing of a new writer or performer at CAM is another important aspect of successful publishing. “We’ve had two great showcases for the press at the Copa,” Rosen adds — “the Nobles and Lorraine Frisara.

CAM publishes a great many foreign soundtracks, especially those that originate in Italy. "Sometimes there is a single release from one of these soundtracks," says Ms. Rosen. "Or perhaps we’ll sit down and take a song, or even a melody, from the foreign soundtrack and we’ll add an English lyric. The next step is to try for a cover, or possibly have one of our artists record the song. Samantha Sang’s ‘When Love Is Gone,’ which is the flip of ‘Emotion,’ is from

Congratulations to

Victor Benedetto

an outstanding leader in the music industry

Vince Marchese, manager of The Nobles, ‘Bilitis,’ one of our overseas soundtracks. We’ll also get involved in trying to sell the soundtrack to an American label, as it’s of- ten only available on the European label. Incidentally, nearly all of these soundtracks are published via Camerica。”

Ms. Rosen spends a great deal of her time attempting to secure cover versions of CAM’s catalog, and demos are sent to the various producers and artists on a daily basis. “However, sometimes they’ll call us,” she claims. “We sent a call from Michael Lloyd, Shaun Cassidy’s producer, re- requesting material by Eric Carmen.”

“Shaun has the highest respect for Eric, (continued on page 48)
CAM and Victor Benedetto from Samantha Sang, Barry Gibb

"Congratulations" - their smash hit "EMOTION"
Artist Development Head Mike Corbett Also Involved As Musician And Producer

(continued from page 43)

A good deal of Corbett's time is spent in the studio as a producer. In order for a production to be successful, Corbett believes, two elements are necessary. The first is a sound pre-production plan. "I believe in an organized attack on the thing," Corbett says. "The basics should be right by the time you get inside the studio. That way you leave yourself room for the fine line twists and turns which add up to a superior recording."

Handle With Care Psychology, Corbett feels, is also an essential part of any smooth recording session. "Musicians are such a high-strung bunch," Corbett exclaims, "that they have to be handled very carefully in order to get a maximum performance. Since I was a musician, I hope that I'm able to relate especially well to them about their aesthetic concerns. What I do is work with them on a personal basis, and on a technical basis in the studio."

Environment The intimate environment of the CAM organization, Corbett feels, is a key to understanding its success. "I'm able to work closely with the artists and spend more time with them than I would at a record company because that's the way Victor Benedetto has structured things, and that's his genius. "There's a genuine sympathy for the well-being of the artists, and it comes down from Victor. I guess the crucial thing is that there's an atmosphere of concern around here that pleases me very much, especially here because when I was an artist I simply did not like a lot of record company people. Here, I think things are different."

Manager Administrates Catalogs

(continued from page 48)

both as an artist and as a writer," adds Rosen. Cassidy's ambition has led to two Top 10 tunes penned by Carmen, "That's Rock And Roll" and "Hey, Deanie" on Curb/ Warner Brother's Records.

With all the attention paid to its publishing catalog, however, CAM also devotes a lot of time to its performing artists. "In this company, and maybe because we're not a label, we're very much a family," says MC. "This is a very progressive publishing company, since we are so heavily involved with production. A new songwriter/artist can come in here and have his or her talent nurtured.

"I'm very happy at CAM," she concludes. "Victor Benedetto is just great to work with. He gives me the opportunity to be creative. He takes input from everybody, and listens to everything you say. He digests it all. The mere fact that he allows creativity from everyone is a superb and rare quality. If you have a specific talent outside of your regular job here, Victor will go out of the way to develop that. I'm always honest with Victor about my feelings and opinions regarding an act or material. He's always been equally as open, and it's a give-and-take relationship. There's no finer way to work, when you come down to it."

Additional CAM Photos

Gertrude Lakier, office manager and controller, Benedetto. 
Robert Leiggi, publishing department.
Ann Lamort, receptionist.
Benedetto, Abri.

Minoa Abri, assistant to Benedetto can when prompting a record," states Simon. "For instance, the Beach Boys sang background vocals on Eric Carmen's 'She Did It' and 'Boats Against The Current' (Arista), Samantha Sang's 'Emotion' (Private Stock), and Shaun Cassidy's 'That's Rock And Roll' and 'Hey, Deanie' (Curb/Warner Brothers). Both of the Shaun Cassidy tunes are compositions by Eric Carmen, who has been under an exclusive production/publishing pact with CAM since the days when he headed the popular Raspberries (Capitol).

"I use as many successful elements as I can when prompting a record," states Simon. "For instance, the Beach Boys sang background vocals on Eric Carmen's 'She Did It,' which was an added plus to his status as a rising recording star. Barry and Robin Gibb of the Bee Gees wrote Samantha Sang's 'Emotion,' while Barry produced the tune and even sang vocal accompaniment."

Former Music Director

Earlier in his career, Simon was music director for WKOY-AM in Bluefield, West Virginia. The station programmed primarily R&B tunes within a Top 40 format. Simon is also a versatile musician, capable of handling five different instruments with expertise. As he even finds time to write some of his own. "Victor Benedetto is the first boss I've had that is open-minded enough to give me a chance to develop my songwriting abilities exist and not let that jeopardize my job as a national promotion man for CAM," claims Simon. "He's been

Cam Nat'l Promotion Dept.
Helps Labels Work Records

(continued from page 46)
ever heard of T.K. before George McGrae's 'Rock Your Baby'" KG & The Sunshine Band wrote the tune and backed McCrae on the record before they were established, and it went on to sell millions."

Track Record Simon's track record since he entered this business nearly a decade ago justifies his claims. Earlier in his career, Simon promoted records locally in New York for several firms. Among the records he worked were "Green Eyed Lady" by Sugarloaf, "Proud Mary" by Ike & Tina Turner, "Boojangles" by the Nitty Gritty Dirt Band, "Watching Scotty Grow" by Bobby Goldsboro, "Having My Baby" by Paul Anka, "Looking For A Love" by Bobby Womack, Joe South's "Walk A Mile In My Shoes," Paul McCartney's "Another Day," John Lennon's "Instant Karma," and the Beatles' last two singles, "Let It Be" and "The Long And Winding Road." Other hits that Simon has promoted include Barry Manilow's "Mandy," "The Last Waltz" and "Satin Soul" by the Soul Unlimited Orchestra, and "Good Morning Starshine" by Oliver Nelson and "Smile A Little Smile For Me" (Congress), while he was employed by Empire State Distributors. "Also at Empire, which was my first real gig in the music industry, I handed a single by an unknown artist at that time - Elton John — on the Congress label. The tune was Border Songs. You never know who wanted to play. That's one record I've got filed away in my collection, and nobody is going to get it for any price." Since joining CAM nearly a year ago, Simon has had a hand in promoting Eric Carmen's "She Did It" and "Boats Against The Current" (Arista), Samantha Sang's 'Emotion' (Private Stock), and Shaun Cassidy's 'That's Rock And Roll' and 'Hey, Deanie' (Curb/Warner Brothers). Both of the Shaun Cassidy tunes are compositions by Eric Carmen, who has been under an exclusive production/publishing pact with CAM since the days when he headed the popular Raspberries (Capitol).

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Shawn Slevin, publishing department.

hip enough to know that I can do both. "Two of my songs are published by CAM-U.S.A.," continues Simon. "One in fact was sent to Barry Gibb, and he in turn suggested it for Toni Tennille. When CAM signed my first song, entitled 'Light My Way Again,' I wound up playing piano and organ on the demo. Lorraine Frisara handled the vocals, and I sang harmony. Slowly but surely, Victor has realized that I can help out CAM in the studio. It's one less person to pay. I've also worked with some of the artists on their tunes by just playing piano, and in the process have added a few chords here and there. "Another one of my tunes, 'Welcome To My Life,' was covered by Bob Crewe on Elektra Asylum, though it was never released on his album. Maybe I'm lucky, because the LP bombed. But I have been getting into more musical areas than just promotion."

Simon has also been able to devote some time to A&R while at CAM. "When a song comes into CAM in demo form," says Simon, "I usually judge what artist that song could be good for. Victor Benedetto's main criterion with people that work here is that they've got to know their music. I have found that many people in this industry are not really into music, which has turned me off to them, and likewise them off to me."

Rapport With Radio

Arty Simon, at the age of 30, still has a full career ahead in the business. "I feel that I've had a lot of success in securing some kind of credibility with those in radio," says Simon. "Hopefully, they believe that when I make a phone call to them, it's not just a hype. It's not high-pressure time. I really believe it's a hit. My idea of longevity in this end of the business is to get to a place where I can call someone like WABC's Rick Sklar and tell him, 'Rick, it's a hit. The sooner you can go on it, do it. It's beneficial for your station, and you'll eventually play it anyway."

"Promotion people are typecast, unfortunately," Simon concludes. "Try holding a dialogue with a station's music director, or anyone else there for that matter, and you think you're just giving them a hobby. I guess it's because in the end they know I'm going to say, 'It's 37 with a bullet. When are you going to play it already?' I just want the music directors to know that once a week they're going to get this one phone call on a particular record, and maybe it will be all right to take a shot with it."
And that's just what's happening with Isaac Hayes' new single.

Just a few weeks ago Isaac's new album "New Horizon" exploded on the R&B charts and has since crossed over to the Pop charts. Now he's released his first single in a long time, "Out Of The Ghetto," and we suggest that nobody stand in the way. Because if the album is any indication, "Out Of The Ghetto" is heading straight for the top.

When you get "Out Of The Ghetto" you head straight for the top.
**Apex Aural Exciter**

**New Recording Device Gains Momentum On Music Row**

by Bob Campbell

NASHVILLE — The winds of change blow slowly on Music Row. A fresh breath of air here and there punctuates the physical and mental growth of Nashville as a recording center. A quick gulp of that fresh air is called an Apex Aural Exciter, a relatively new piece of equipment that enhances the quality of live and recorded sound and is being utilized more frequently here by producers and engineers.

Available on the national market on a lease basis last January, the Apex (an acronym for Aural Perception Heterodyne) has been marketed here for less than a year. The unit has been used extensively in Los Angeles by artists such as Linda Ronstadt, James Taylor and Jackson Browne, but some producers here have not been aware of its existence. However, Waylon Jennings has leased a unit to use on personal appearances, and local producers Jimmy Bowen, Neil Wilburn, Chips Moman, Brent Mahler and Jack McNew have all worked with the Apex unit.

Most of the producers who have used the unit are pleased with the results. And some producers feel the Apex, which adds warmth, warmth and fullness to sounds by addressing the psychoacoustic circuitry of the listener’s brain, is the type of equipment that could be used by all producers here. Gilmer, who along with T.G. Shephard, produced Shephard’s first album on Warner Bros. and feels the unit will be used more here in the future.

“I have used the Apex several times, and we used it on T.G.’s latest album,” Gilmer said. “There is a definite difference in the sound. You can hear all the difference in the world. It makes a much better record. I don’t like it on all instruments, but overall, I really like the unit. It will probably catch on here and it’s people find out about it. A lot of established people seem to shy away from using things like this and use the old traditional way.”

Shephard has been extremely happy with the results. “I think it is absolutely impossible to live without it. It is one of my many gadgets. It goes alongside. It gives any record depth and makes it sound better. When you compare the same song on a record and the same song on the Apex with the same songs without it, the difference is unbelievable.”

Leased for $30 a minute for the finished product, eight Apex units are available here through Apex South Ltd., a month-old corporation owned and operated by Tom and John Gardiner. In Gilmer’s Nashville is ready for more sophisticated recording equipment.

“I think Nashville is growing up,” Irby said. “Some of the guys here do not do stuff right don’t really need the sophisticated equipment, but a box with difference.”

**Capitol Announces Craddock Signing**

NASHVILLE — Country artist Billy “Crash” Craddock has signed an exclusive long-term recording contract with Capitol Records, announced Don Zimmerman, president and chief operating officer, Capitol Records, Inc.

Commenting on the signing, Zimmerman said, “We’re delighted to have an artist of Billy Crash’ Craddock’s stature on the label. Not only does he give us a great presence in the country marketplace, but he feels like an artist and musician with wide appeal and great potential both in the United States and abroad.”

Craddock, a native of North Carolina, said “I’m really excited about the new recording deal with Capitol. I’m looking forward to a long and successful career with the label.”

Dale Morris, Craddock’s manager and producer, echoed the singer’s remarks, saying, “I really believe there will be a Billy Crash’ Craddock’s biggest year.”

Frank Jones, Capitol’s vice president, country division, commented that “Craddock’s first album on Capitol had been in the position to watch Billy Crash’ Craddock’s career at close range in Nashville. I feel that his talents — combined with Capitol’s enthusiasm and marketing capabilities — will surge forward to expand his career to even greater heights.”

Craddock’s first album on Capitol, “I Cheated On A Good Woman’s Love,” will be released Jan. 23. His self-titled debut album for A&R marketing and Bob Young, Capitol’s vice president of business affairs. Shown seated are (l-r): Craddock, and Don Zimmerman, president and chief operating officer, Capitol Records, Inc.

**Songwriters Vote On Final Ballot**

NASHVILLE — The Nashville Songwriters Association is now in its final round of balloting to select a total of 25 songwriters who will receive Songwriter Achievement Awards in February at the Country Music Awards. At the same time, NSA members are also selecting the “Songwriters of the Year” determined by the writer who receives the largest number of votes from his peers. All balloting is being conducted by mail ballot. Results will not be revealed until February 14, during NSA’s 11th Annual Songwriter Achievement Presentation & Dinner.

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**TOP 10 ALBUMS**

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<th>Weeks On</th>
<th>Chart</th>
<th>Notes</th>
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<td>1. SIMPLE DREAMS by LINDA RONSTADT (Asylum 6E-104)</td>
<td>5</td>
<td>16</td>
<td>50</td>
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<tr>
<td>2. WE MUST BELIEVE IN MAGIC by JOHN LENNON &amp; Yoko Ono (Sire 1274)</td>
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<td>16</td>
<td>50</td>
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<td>3. TAKE THIS JOB AND SHOVE IT by TINA TURNER (Warner Bros. 3019)</td>
<td>5</td>
<td>16</td>
<td>50</td>
</tr>
<tr>
<td>4. HERE YOU COME AGAIN by DOLLY PARTON (RCA APL 1-2238)</td>
<td>5</td>
<td>16</td>
<td>50</td>
</tr>
<tr>
<td>5. THAT FAME BOY WILL EVER MEERLE HAGGARD (MCA 25-34)</td>
<td>5</td>
<td>16</td>
<td>50</td>
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<tr>
<td>6. IT WAS AN APEX SONG by LINDA RONSTADT (Asylum 6E-106)</td>
<td>5</td>
<td>16</td>
<td>50</td>
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<tr>
<td>7. DAYTIME FRIENDS by KENNY ROGERS (UA LA 771G)</td>
<td>5</td>
<td>16</td>
<td>50</td>
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<tr>
<td>8. LOVES TROUBLED WATERS by T.G. SHEPHERD (MCA 2519)</td>
<td>5</td>
<td>16</td>
<td>50</td>
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<td>9. ELVIS IN CONCERT by ELVIS PRESLEY (RCA APL 2-2581)</td>
<td>5</td>
<td>16</td>
<td>50</td>
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<tr>
<td>10. OL’ WAYLON by DOLLY PARTON (RCA APL 1-2317)</td>
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**Country Memories**

JERRY LEWIS (Mercury 25,004) | 1/14 | 50 |

**COUNTRY MEMORIES**

JERRY LEWIS (Mercury 25,004) | 1/14 | 50 |

**East Bound and Down**

JERRY BRUCE (ABC/Dot 2389) | 1/14 | 50 |

**Come A Little Bit Closer**

CHARLIE DANIELS BAND (Atlantic 7177) | 1/14 | 50 |

**Country Memories**

JERRY LEWIS (Mercury 25,004) | 1/14 | 50 |

**How Great Thou Art**

JERRY BRUCE (ABC/Dot 2389) | 1/14 | 50 |

**Roses for Mama**

JERRY BRUCE (ABC/Dot 2389) | 1/14 | 50 |

**The Best of the Statler Brothers**

JERRY BRUCE (ABC/Dot 2389) | 1/14 | 50 |

**Dont Let Me Touch You**

JERRY BRUCE (ABC/Dot 2389) | 1/14 | 50 |

**Ain’t Nothin’ But A New York Song**

JERRY BRUCE (ABC/Dot 2389) | 1/14 | 50 |

**Beautiful Country**

JERRY BRUCE (ABC/Dot 2389) | 1/14 | 50 |

**Greatest Hits Vol. II**

JERRY BRUCE (ABC/Dot 2389) | 1/14 | 50 |

**Greatest Hits Vol. I**

JERRY BRUCE (ABC/Dot 2389) | 1/14 | 50 |

**26 Of Hank Williams’ Greatest Hits Vol. I**

JERRY BRUCE (ABC/Dot 2389) | 1/14 | 50 |

**Best of Rex Allen Jr.**

JERRY BRUCE (ABC/Dot 2389) | 1/14 | 50 |

**Rollin’ With the Flow**

JERRY BRUCE (ABC/Dot 2389) | 1/14 | 50 |

**His Hand in Mine**

JERRY BRUCE (ABC/Dot 2389) | 1/14 | 50 |

**The Best of Freddy Fender**

JERRY BRUCE (ABC/Dot 2389) | 1/14 | 50 |

**Crystal Gayle**

JERRY BRUCE (United Artists 6145) | 1/14 | 50 |

**Welcome to My World**

JERRY BRUCE (ABC/Dot 2389) | 1/14 | 50 |

**Just for You**

JERRY BRUCE (ABC/Dot 2389) | 1/14 | 50 |

**Pals Live**

JERRY BRUCE (ABC/Dot 2389) | 1/14 | 50 |

**Country Music**

JERRY BRUCE (ABC/Dot 2389) | 1/14 | 50 |

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**Cash Box** January 21, 1978

50

www.americanradiohistory.com
Warner Bros. Records is pleased to announce the release of *
Quarter Moon In A Ten Cent Town*  
Ten superb new performances by Emmylou Harris

Produced by Brian Ahern for Happy Sack Productions On Warner Bros. records & tapes. BSK 3144
COUNTRY ROUNDUP

What do Jessica James, Bill Anderson, Jonathan Frick and Tim Williams have in common? Well, they’ve either had or are going to have a new baby very soon. MCA’s Jessica James had a little baby boy, Bruce Ryan Harris, on Dec. 31. Bill Anderson’s wife, Becky, is expecting in late January; Jonathan Frick of Promotions Plus has been calling his wife every five minutes for the past two weeks to see if she’s still alive; and Tim’s wife, Lee Ann, is due in the next week or so....maybe by the time you’re reading this. So wish them all lots of luck...they’ll need it. Baby’sitters of Nashville get ready.

Columbia recording artist Dudley has performed here at the Exit/In Jan. 10 and 11, Katly, just coming back from a successful European tour with Leo Kottke, will join Willie Nelson and Jerry Jeff Walker for a mid-American tour of 15 cities beginning Jan. 13. Her second album, which was produced by Chris Bearde and recorded in California “Sun,” produced by Glen Speer, was recorded in Los Angeles and should be in the stores by now. Katly says Columbia plans to release a single entitled “Um Um Um Um, Um, Um,” an old Major Lance tune. RCA’s Danny Davis and The Nashville Brass have just completed their 23rd album for the label, “How I Love Them Old Songs,” produced by Bob Ferguson.

With so many Nashville stars going “Hollywood,” it comes as no surprise that Loretta Lynn will soon have her “star” placed in the famous Hollywood Walk of Fame. “The MCA artist was selected for the honor by the Hollywood Chamber of Commerce. The installation will coincide with Loretta’s appearance on the Tonight Show...” (Merf Griffin Show), “Ozma,” and the “Mike Douglas Show.”

Marie Haggard spent his holiday time recording the finishing touches on his new MCA single, tentatively scheduled to be released in Feb. Merle’s current release on Capitol, “Running Kind,” jumps to 55 on the Cash Box Country Chart this week.

Rumors have been circulating a round Music Row for the past couple of weeks that Dave Dudley would be taking over the all-night jock duties at a major Nashville radio station. A press release from WWVA this week confirms the rumor. Dudley will begin working 10 p.m. - 4 a.m. on the air this week.

Con Hunley’s new single for Warner Bros. has just been shipped to stores and radio stations this week. “Cry Cry Cry” has also been recently recorded by Groovy artist Glenn Barber. Barber’s version of the song moves to #79 on the Cash Box Country Singles Chart this week.

Two other artists are bumping heads on the chart with the same song this week. David Houston’s “It Started All Over Again” moves to #6, after six weeks on the chart, while Vern Gosdin’s version debuts at #9 on that ballot.

Columbia recording artist Barbara Fairchild will be performing at the Frontier Hotel, Las Vegas, with Roy Clark through Jan. 18.

New Recording Device Gains Momentum on Music Row (continued from page 50)

unit that you can play with and work with a music row.


By now it ought to be scrawled in solid steel — Waylon and Willie don’t make out law music, they just make great music. Both Waylon and Willie were signed to RCA and lost last and have used the same Nashville label for some time in between they have mastered the delicate art of recorded sound. With five full-fledged duets on this album, Waylon and Willie reveal a depth of sound which may be near perfection. Packed with hand-touched tunes like “Mama, Don’t Let Your Babies Grow Up To Be Cowboys,” “Gold Dust Woman” and Kristofferson gems, this record has platinum painted all over it.


The label which is enabling Ottoman has charged Tom T. Hall with new energy...or it could be that the man’s vision is just naturally more alive than the rest of us. But Hall has again drawn on a seemingly endless well of creative talent and recorded another long string of excellent songs. True, not all of the songs are hit, but Hall’s new tunes still brim with his interesting turn of lyrical insight. “New Train, Same Rider” gives The Storyteller a good push down the rails of RCA.

STEVE YOUNG — No Place To Fall — RCA APL-12510 — Producer: Roy Dea — List: 6.98

There surely will come a time when the general public will discern why RCA is releasing a new Waylon Jennings (Willie Nelson calls him Steve for his favorite singer). Young’s debut album for RCA was praised by many critics as the country album of 1976. This record may be the one that changes labels has charged Tom T. Hall with new energy...or it could be that the man’s vision is just naturally more alive than the rest of us. But Hall has again drawn on a seemingly endless well of creative talent and recorded another long string of excellent songs. True, not all of the songs are hit, but Hall’s new tunes still brim with his interesting turn of lyrical insight. “New Train, Same Rider” gives The Storyteller a good push down the rails of RCA.


With all the concern and confusion in Music City about crossovers and records and what country is music and what country isn’t, Conway Twitty seems to be the one solid rock and a true son of the south. Young attacks the very narrow of a song and brands it his own. He has recorded new versions of his hashed out “Music Man In The Rain” and for some reason “Down to the Valley” was added here. The theme track of Dylan’s “Don’t Think Twice, It’s All Right”.

Diamond To Produce Arnold’s Next Album

NASHVILLE — Eddie Arnold, RCA Records artist, will lay down his next album produced by Joe Diamond, who recently produced Engelbert Humperdinck’s “After The Lovin’” and others next time that Arnold and Diamond have worked together.
**January 21, 1978**

### CASHBOX TOP 100 COUNTRY

<table>
<thead>
<tr>
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<th>Artist</th>
<th>Weeks On 1/14 Chart</th>
</tr>
</thead>
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<td><strong>OUT OF MY HEAD AND BACK IN MY BED</strong></td>
<td>Lorrie Lynn (Columbia 40872)</td>
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<td>4</td>
<td><strong>TAKE THIS JOB AND SHOVE IT</strong></td>
<td>Larry Gatlin (Monument 45-234)</td>
<td>7</td>
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<td><strong>I WISH YOU WERE SOMEONE I LOVE</strong></td>
<td>Don Williams (Warner Bros. 8070)</td>
<td>12</td>
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<td>6</td>
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<td>Faron Young (Warner Bros. WBS 8460)</td>
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<td>7</td>
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<td>Loretta Lynn (Columbia 3-10844)</td>
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<td><strong>MAE THE FORCE BE WITH YOU ALWAYS</strong></td>
<td>Tom T. Hall (RCA PB 1159)</td>
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<td>13</td>
<td><strong>MISTER D.J.</strong></td>
<td>Whitney Houston (Loma)</td>
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<tr>
<td>16</td>
<td><strong>DON'T NEED A MAN AT ALL</strong></td>
<td>Kenney &amp; Tracy (Columbia 3-10855)</td>
<td>22</td>
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<td>17</td>
<td><strong>BABY, LAST NIGHT MADE MY DAY</strong></td>
<td>Sissy Allison (Warner Bros. WBS 8473)</td>
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<td>18</td>
<td><strong>WE GOT LOVE</strong></td>
<td>Little Joe &amp; The Groovsters (RCA 1111)</td>
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<td>John Conley (Loma/Ric Rocke)</td>
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<td><strong>DO I LOVE YOU (YES IN EVERY WAY)</strong></td>
<td>Donna Fargo (Warner Bros. WBS 8590)</td>
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<td><strong>MA MAMA DON'T LET YOUR BABIES GROW UP TO BE COWBOYS</strong></td>
<td>Kay Watkin &amp; Yvonne Nelson (RCA PB-11928)</td>
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<td>27</td>
<td><strong>GOD MADE LOVE</strong></td>
<td>Mel McDaniel (Capitol P-4520)</td>
<td>6</td>
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<td>28</td>
<td><strong>MAKE ME HATE</strong></td>
<td>Crispy Crisp (S/T-GRT 148)</td>
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<td>29</td>
<td><strong>I LOVE YOU, I LOVE YOU, I LOVE YOU</strong></td>
<td>Ronnie McDowell (Scotia/GRT 148)</td>
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<td>30</td>
<td><strong>I PROMISED HER A RAINBOW</strong></td>
<td>Bobby Bare/Cher (MCA 7-5823)</td>
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</tr>
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### ALPHABETIZED TOP 100 COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSORS)

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Music director Max Gardner and everybody at KKYX in San Antonio are busy getting ready for their 6th annual Great Country River Festival, to be held Feb. 3-5. Last year, the concert drew over 175,000 people, and they are expecting about 200,000 this year. The next thing about this event is that admission is free. This year’s festival will feature Kenny Dale, Bobby Bare, Junior Brown, Nick Nixon, Vern Gosdin, Gene Watson, Johnny Bush, Jim Chesnut, Barbara Fairchild, Ronnie Sessions, Marvel Feils, and many others. Max says it's just their way of thanking San Antonio and Texas for listening to KKYX. Sounds like a pretty good way.

The latest lineup at KFDI in Wichita has music director Don Walton on the air from 6-8:30 on Monday evenings with Terry Burdoff 6-7, Dick House 7-8, and Mike Smith 8-9. KLAK in Denver has a new operations manager from across town at KOA. Don Martin replaces Lindsey English. Also new at the station is a middle奇纳 Johnny Hardin. Joe Ladd from KJKK, Arch Yancy from KNUZ and Bruce Nelson from KENR, have been named co-chairmen of the entertainment committee for the 1978 Pasadena Livebreak Show in the garden.

Speaking of Texas, KUFO in Galveston started off the new year by sending listeners on all-expense paid ski trips to Colorado. They also began broadcasting on a 24-hour-a-day schedule. KUFO is now Galveston County's only full-time radio station. Music director at the station is Al Clarke.

WSLC in Roanoke is a big station, in case you weren’t aware of that fact. Talking with music director King Edward Smith, we discovered that WSLC and WSLG, their FM, employ 42 people, and the stations number one and two, respectively, in the ratings. Another interesting fact is that WSLQ is one of only thirteen 200,000 watt FM stations in the country, coming under the 1949 FCC Grandfather Clause. WSLC’s lineup includes Jim Cash 6-9, King Edward IV 9-noon, “Swifty” George Gillock noon-3, Steve Acker 3-7, Dave Bailey 7-midnight, and Terry Slusher midnight-6.

WIL in St. Louis is giving its listeners a chance to win big bucks in their “Shove It” contest. Contestants may register at area record stores to have WIL, match their weekly paycheck, up to a $500 dollar limit. Music director Walt Turner is in the process of trying to get Johnny Paycheck to give the grand prize away on the air. KOOO in Omaha joined the CBS Radio Network last week.

We will not even try to list all the stations running Elvis specials and giveaways during the past couple of weeks, because most of them did.

The new operations manager at KCKN in Kansas City, Chris Collier, has beelined-up their personality lineup. Ed Brown performs the morning duties from 6-10; “Uncle” Don Rhea, who has been morning man at KCKN for years and years, moves to midnights 10-3 on the AM. Tim Wallace works middays on the FM. The rest of KCKN’s talent includes John Conrad 3-7, Dave Bryan 7-midnight, and Noel Scott midnight-6. There have been some changes going on at WLN in Louisville. “Moon” Mullins was promoted from PD to operations manager and Jack “Bucks” Brown takes over the PD chores, as well as continuing to keep the music duties. WLN also has a great promotion going in cooperation with the Brown & Williamson tobacco company. The first annual WALK-OVAL Country Shindig, being held Feb. 9, will feature Ronnie Millsap, Crystal Gayle, Jerry Clower, and Jackie Ward Brown & Williamson, who make Kool cigarettes, will be promoting country concerts in two other cities the next month.

Here in Nashville, WDKA played basketball for charity with the Music City Hotshots last week. The Hotshots were made up of Larry Gatlin, The Oak Ridge Boys, Ron Blackwood, and a bunch of others. By the way, KDA lost by 10 points.

KKK has moved their offices from nearby Pasadena, to the city limits of Houston. Their new address is 3406 Gulfon, Houston, Texas 77001. The phone is 713-772-4433. Cash Box needs your playlists every week before Tuesday. Send your advance playlists, along with your news and photos, to Cash Box, 21 Music Circle East, Nashville, Tenn. 37203

ABC Name Shortening Party

The DISAPPEARING DOT — ABC/Dot Records recently became ABC Records during a name shortening celebration at Goodtime Club Nashville with 500 industry execs, artists and local dignitaries on hand. Pictured in the top row of photos are (l-r): Steve Diener, president of ABC Records, Ron Chancey, vice president, A&R, Nashville operations, ABC Records, Jim Foglesong, president, Nashville Operations, ABC Records and Larry Baunach, vice president, business affairs, Nashville operations in charge of sales and promotions. Gary Davis, vice president, sales and promotion, ABC Records; Barbara Mandrell and Barry Greff, vice president of marketing and creative services, ABC Records. Shown in the bottom row are (l-r): Linda Chesnut, Jim Chesnut (ABC Hickory), Davis and Duane Allen of the Oak Ridge Boys, Jim Sharpie, Cash box director of Nashville operations and Tim Williams of Cash Box.

MOST ADDED COUNTRY SINGLES

1. DONT BREAK THE HEART THAT LOVES YOU — MARGO SMITH — WERNER BROS.
2. KICKIN’ OFF THE NEW YEAR — CLAY TAYLOR — ABC
3. THE LAST WINTER — WARREN HAYES — ABC
4. GONE THE YEAR — JOHN TRAVI — ABC
5. IF IT’S NOT LOVE — DONNY HENRY — ABC
6. DO I HAVE A HEART — RONNIE MCDOWALL — ABC
7. SONGS IN THE RAIN — COUNTRY STEVE — ABC
8. BIG AS THE WORLD — WAYLON JENNINGS — ABC
9. I’M NOT THE GODFATHER — HANK WILLIAMS, JR. — NH
10. EVERYTHING THAT ROCKS — MIKE WILLIAMS — ABC

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MOST ACTIVE COUNTRY SINGLES

1. THE COUNTRY MEIKE
2. WEDNESDAY NIGHT — DONNY HENRY — ABC
3. I’M NOT THE GODFATHER — HANK WILLIAMS, JR. — NH
4. BIG AS THE WORLD — WAYLON JENNINGS — ABC
5. EVERYTHING THAT ROCKS — MIKE WILLIAMS — ABC

M ost Added Country Singles

1. MAMAS DON’T LET YOUR BABIES GROW UP TO BE COWBOYS — WAYLON & WILLIE — RCA
2. KICKIN’ OFF THE NEW YEAR — WARREN HAYES — ABC
3. THE LAST WINTER — WARREN HAYES — ABC
4. GONE THE YEAR — JOHN TRAVI — ABC
5. IF IT’S NOT LOVE — DONNY HENRY — ABC
6. DO I HAVE A HEART — RONNIE MCDOWALL — ABC
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Postmaster General Unveils Rodgers Commemorative Stamp In Nashville

NASHVILLE — A United States postage stamp bearing the likeness of legendary country singer Jimmie Rodgers was unveiled Jan. 6 at the Country Music Hall of Fame Museum by Postmaster General Benjamin F. Balair.

The commemorative stamp, the first in a series of American postage stamps honoring arts and artists, depicts Rodgers (1897-1933), who was country music’s first recording star and a man whose influence on style and repertoire has been of paramount importance. Known affectionately as the Singing Brakeman, Rodgers is widely regarded as the man who inspired the Country Music Hall of Fame in 1961.

The unveiling was presided over by Postmaster General Balair; Bill Ivey, executive director of the Country Music Foundation; Ralph Peer II, head of Peer’s Southern Operations; Jimmie Rodgers’ mother, the发动 the Country Music Association committee which spearheaded the drive to obtain this stamp; Joe Talbot, representing the CMA as president of its board of directors; and Frank Jones of Capitol Records, chairman of the Country Music Foundation’s board of trustees.

Historical Event

Ivey noted that the occasion marked a unique historical event: “The issuance of the Jimmie Rodgers stamp is an important symbolic event. Back in the late 1960’s, when the idea for a Rodgers commemorative was first considered, I really think the concept was rejected because of the idea that country music is ‘hillbilly’ music in this way. To have this stamp in 1978 shows just how far country music has come as a legitimate art form in an important part of American music.”

The entire event was recorded on video by giving to be broadcast by the National Public Broadcasting Corporation which will broadcast a replay of the unveiling to the national public on January 22 as a part of a three-hour NBC-TV special. “Fifty Years of Country Music.”
## TOP 75 ALBUMS

### Week 1/14

<table>
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<th>Rank</th>
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<th>Weeks</th>
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<td>1</td>
<td>All 'N All</td>
<td>Earth, Wind &amp; Fire</td>
<td>8</td>
<td>CL 4505</td>
<td>1/8</td>
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<tr>
<td>2</td>
<td>Live!</td>
<td>The Commodores</td>
<td>11</td>
<td>8</td>
<td>1/8</td>
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<tr>
<td>3</td>
<td>Funkentelechy vs. the Placebo Syndrome</td>
<td>Parliament (Atlantic)</td>
<td>7</td>
<td>NLTP 1084</td>
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<td>Be Bop and Saturday Night Fever</td>
<td>Various Artists</td>
<td>24</td>
<td>RS 2-4201</td>
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<td>6</td>
<td>Galaxy</td>
<td>Marvin (Atlantic)</td>
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<td>7</td>
<td>Thankful</td>
<td>Natalie Cole</td>
<td>20</td>
<td>SW 17108</td>
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<td>8</td>
<td>Reach for It</td>
<td>George Benson (Epic JC 34883)</td>
<td>15</td>
<td>SW 17108</td>
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<td>9</td>
<td>In Full Bloom</td>
<td>Rose Royce (WB WW1074)</td>
<td>23</td>
<td>NLTP 1084</td>
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<td>10</td>
<td>Once Upon a Time...</td>
<td>Donna Summer (Casablanca MBL 7078-2)</td>
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<td>NLTP 1084</td>
<td>1/10</td>
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<td>11</td>
<td>Flying High on Your Love</td>
<td>Aretha Franklin (Mercury SRM-1-1181)</td>
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<td>1/11</td>
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<td>12</td>
<td>Don't Let Me Be Misunderstood</td>
<td>Nina Simone (Columbia)</td>
<td>8</td>
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<td>When You Hear Lou, You've Heard All</td>
<td>Lou Rawls (Im-Jen JC 32006-1)</td>
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<td>Mr. Mean</td>
<td>The Isley Brothers (Atlantic)</td>
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<td>Chic</td>
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<td>The Trammps III</td>
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<td>Feelin' Bitchy</td>
<td>Wilson Pickett (Spring/Polys/SP-1-6151)</td>
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<td>The Hardness of the World</td>
<td>Santa Monica (Continent)</td>
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<td>Too Hot to Handle</td>
<td>Heatwave (Epic 34781)</td>
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<td>22</td>
<td>Songo &amp; Bird</td>
<td>Genevieve Williams (Columbia)</td>
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<td>Barry White Sings for Someone You Love</td>
<td>Atlantic (SD 3508)</td>
<td>25</td>
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<td>24</td>
<td>Live at the Bijou</td>
<td>Grover Washington Jr. (Puda KU 3302)</td>
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<td>The Blackbyrds (Fantasy F-9335)</td>
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<td>26</td>
<td>True to Life</td>
<td>Ray Charles (Atlantic SC 19142)</td>
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<td>New Horizon</td>
<td>Isaac Hayes (Polydor PD-6120)</td>
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<td>Spinners/8</td>
<td>Motown (Motown MG 19866)</td>
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<td>29</td>
<td>The Belle Album</td>
<td>Al Green (Columbia CLP 6004)</td>
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<td>Blue Lights in the Basement</td>
<td>Atlantic (SD 3509)</td>
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<td>Funk Beyond the Call of Duty</td>
<td>Quincy Guitar Watson (Jum DLM-074)</td>
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<td>1/31</td>
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<td>Come Go with Us</td>
<td>Winelight (Fuel Records FC 34878)</td>
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<td>Brick</td>
<td>MPG (RL-498)</td>
<td>26</td>
<td>NLTP 1084</td>
<td>1/26</td>
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<td>34</td>
<td>Turnin' on (High Energy)</td>
<td>GQ/Member (Garabaldi GG-97851)</td>
<td>15</td>
<td>NLTP 1084</td>
<td>1/15</td>
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<td>35</td>
<td>Cocomo</td>
<td>CBS (CBS 6461)</td>
<td>15</td>
<td>NLTP 1084</td>
<td>1/15</td>
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<td>36</td>
<td>Goin' Bananas</td>
<td>Fantasy (F-9337)</td>
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### Impact of Album Covers On Sales/Consumers Explored

**by Carla Spencer**

**Los Angeles** - Judge a book by its cover? Judge an album by its cover? The latter question seems to illustrate the effect that an album's cover has on the sales of a particular album.

**Cash Box** explored this phenomenon from various points of view and found that for the most part, a great many record buyers are sensitive to and affected by what is displayed or implied in album artwork. Individual who see something that is offensive to them on covers will refrain from making a purchase, while something that is viewed as appealing will no doubt encourage a purchase. Tamantow to this is the fact that artwork is sometimes the deciding factor in cases where the buyer knows nothing or very little about the product.

Several retailers admit that album covers are, in fact, a sales stimulus and that this is emphatic in the final decision as to what will go where in the design of the cover.

**Reactions**

Responses from some individuals concerning this issue points to the fact that selling records is the paramount concern with record companies and feel that because of this record companies fail to exercise proper controls prohibiting album art which may be considered offensive. Women, in particular, have individually and collectively expressed concern in reference to this since the influx of album covers "displaying female bodies or parts of bodies and even incorporating violent or degrading acts along with it."

Julia London, member of Women Against Violence Against Women (a group which staged demonstrations against record company policies in reference to this last year), voiced her opinion saying that the question is not one of being suggestive but, "is it violent? Is it making violence against women a trivial issue?" As specific examples, she cited several covers which exemplify violence against women adding that, "We are not just saying get rid of this LP or that one. We are saying get rid of a policy that allows for using violence against women and incorporating it with sex on album covers as well as in advertisements promoting the sale of discs."

Among the explicit covers mentioned were the following with titles and descriptions of the illustrations:

- **"Climax"** - a woman and man appear to be lovingly embracing each other from the outside of the cover but when opened reveals the woman plunging a dagger in the man's back.
- **"Wild Angel"** - a woman sprawled on the floor after an assault, clothed away, contents of her purse scattered about.
- **"Best of New York City"** - a caricatured/contemporary illustration of a group of men approaching a woman with a terrified expression on her face indicating that she is being forced to escape them.

"These images," she said, "depict women as sexual monsters, playthings and targets of violent acts and this is degrading."

London also pointed out that a number of covers depicting this same thing are artistically created in terms of technique so that certain implications are concealed by color, light and form. Two albums which she made reference to were termed as "pretty and innocent graphically." But in her opinion, "refer to sodomy from a male point of view, a humiliating, demeaning and subjugating act."

"People have to realize," continued London, "that no matter what kind of package it is, the message is what is important. This culture is very technologically style-oriented and tends to respond in that fashion. Also, if you look at the history of laws and social traditions of this country, violence against women and sex violence in the home and in personal relationships between men and women is condoned and advocated."

**Push**

A spokesman for Operation PUSH (People United To Save Humanity) commented on the subject stating that the organization is "against the exploiting of women or men's bodies to sell records. Album covers are overly suggestive and the companies should be more responsive to the needs of our children in terms of putting their product out."

Bill Cherry, executive director of Operation PUSH, Los Angeles, went on to say that these types of albums along with some of the contents have contributed to the increase in premature pregnancies among youth. In his opinion, teens spend more time listening to radio and TV than they do studying and this is reflected in their attitudes, which are derived from what they hear and see. "It is my philosophy," Cherry said, "that the major record companies need to hire

**SPINNERS IN STORE** - While in New York for a recent party held in honor their the executive offices of Atlantic Records, the Spinners made side-trips to record stores in Manhattan and Philadelphia for a series of autograph sessions and in-store promotions. Picturing this: Clarence "C.B." Bullock, Atlantic local R&B promotion representative; John Edwards of the Spinners, Bill Calado, New York branch marketing coordinator for WEZ, and Pervis Jackson and Henry Fambrough of the Spinners.  

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**Special Mention**

Cash Box January 21, 1978

www.americanradiohistory.com
MOST ADDED R&B SINGLES

1. CLOSE ENCOUNTERS OF THE THIRD KIND - GENE PAGE - ARISTA
   WOL, WBLS, WILD, KDIA, WJB, WVKO, WKNAT.

2. INTIMATE FRIENDS - EDDIE KENDRICKS - TAMLA
   WDAG, WJBS, WSGK, WTLG, WVKO, KDO, WLOU.

3. LET ME PARTY WITH YOU - BUNNY SIGLER - GOLD MIND
   WDAQ, KYOD, WKB, WILD, WEAM, WAMM, WAMM.

4. PLAYING YOUR GAME BABY - BARRY WHITE - 20TH CENTURY
   KYOD, WILK, WILD, WEAM, WAMM, WAMM.

5. RUB DOWN - JOE TEX - EPIC
   WDAG, WJBS, WSGK, KOKY, WLOU, WESL.

6. IT'S THAT I NEED - ENCHANTMENT - ROADSHOW
   KDAQ, WILK, WEAM, WAMM, WQMG.

7. PRIVATE PROPERTY - THE Dells - MERCURY
   WDAQ, WJBS, WSGK, WILK, WEAM, WAMM.

8. OUT OF THE Ghetto - ISAAC HAYES - POLYDOR
   WDAQ, WJBS, WSGK, WILK, WESL, WTMF.

9. STAY BY MY SIDE - BO KIRKLAND & RUTH DAVIS - CLARIDGE
   KDAQ, WILK, WKB, WAMM, WAMM.

10. BABY COME BACK - PLAYER - RSO
    WAWA, WIDO, WURL, WESL, WDAQ.

MOST ADDED R&B LPs

1. ONCE UPON A DREAM - ENCHANTMENT - ROADSHOW/UA
   KDUS, WQMG, FSM, WSGK, WDKJ, KUTE, KYKE, KACE, KDSO, KSB.

2. ON FIRE - T-connection - DASH
   WDMD, KWDJ, KDUA, WQMG, FSM, WSGK, WJBS, WDAQ.

3. THE FORCE - KOOL & THE GANG - DE-LITE
   WOL, WQMG, FSM, WSGK, KYGO, WQMG-FM, WDAQ.

4. LOVE CONNECTION - THE DELLS - MERCURY
   WWIN, WQMG, WEAM, KDJQ, WQMG.

5. BLUE LIGHTS IN THE BASEMENT - ROBERTA FLACK - ATLANTIC
   WWIN, WQMG, KDJQ, WQMG.
The hottest ticket in New York was for the Benny Goodman Reunion Concert held at Carnegie Hall January 18. The show was a sell-out with no advertising, and longtime Goodman fans were offering more than $50 for a single ticket. The performance was recorded by London Records.

As a parallel development, Columbia is remastering the famous original concert of 1938. Originally there were plans to include two selections left off the original package because of sound quality problems, but they have not been found. Anyone with information on the missing performances should contact Michael Brooks at Columbia.

I "Heard Some Blues Downstairs" is the latest from Fenton Robinson on Alligator. Axix in Soho, one of the busiest cafés in New York, will have Muhal Richard Abrams, Chico Freeman and Lee Konitz later this month. The Crusaders are producing and playing on the next ABC album by B.B. King. This is good news because King's recent albums have lacked solid performers supporting the blues master.

MARKETING FUSION — Elektra/Ashylum Records recently hosted a two-day conference at the Beverly Hills Hotel in Los Angeles. A highlight of the meeting was a product presentation of the first release from the label's jazz/fusion division, headed by manager Dr. Don Mizell, and introduction of the division's new regional marketing coordinators. Pictured above are (l-r): Joseph Morrow, regional marketing coordinator, west coast; Alvin Thomas, regional marketing coordinator, midwest; Muzell, Joe Smith, chairman of E/A; Mel Poener, vice chairman of E/A; Ralph Bates, regional marketing coordinator, south, and John Howard Brown, regional marketing coordinator, east coast.

AFTEPJ THE DANCE — Harold Vick — Wolf 1020 — Producer: Joel Dorn — List: 6:98 Saxophonist Vick's latest album has all the elements for success in today's pop-oriented market: plenty of straight-ahead blowing by the leader, lush horn and string arrangements by William Eaton, evocative background vocals and guest appearances by most of the east coast session heavyweights. The material is a tempting blend of Vick originals and jazz treatments of '70s pop and R&B tunes. Vick's talented playing is showcased best on the rousing "Things Ain't Right" and the plaintive "Blue In The Face."
Latin Beat

Joe Cain, vice president, general manager of Mericana and Saisaco, has informed me that their new releases are Raúl Marrero, Cañito N. II; Roberto Marrero, Manuel Bastia and Estrella y Soca. whose first albums met with such success that they have been promoted to the higher priced Saisaco label. Pueto Rican All-Stars producer, Frankie Gregory, has been in Los Angeles doing a big promotion on their new family album "The Professionals." The group will be going to Mexico and Los Angeles for concert dates. Their new releases R. J. in New York shows that Puerto Rican All-Stars' album has already sold 10,000 LPs in two weeks.

Fama president, Ron Sproehnie, has signed actor and singer Jaime Moreno for a long-term contract.

Ruben Valentine, local dj, on Radio Express AM, has expanded his one hour show to three and a half hours on salsa. The ratings have gone way up.

Rene & Rene are back with Falcon Records after signing a new contract for five years. Their new debut album "Qué Vuelva A Mexico" is doing very well.

Promoter Mark Talt, from San Francisco, has been negotiating for Titio Puente, Cal Tjader and the Judges Nephew for two days of concerts in Miami on February 3 and 4.

Caytronics artists Edwardo Segundo, Hermanas Huerta, and Gilberto Valenzuela represent the Million Dollar Theater on January 16.

Rico Records president, Ralph Cartegna, is planning on releasing the Grand Combo on EGC Records will be handled through Musimex Records on the west coast.

Ralph Mercado and Ray Aivles have come up with the Salsa Perfect Comb on for Feb. 10 at Madison Square Garden in New York City. The following headliners will be included: two-time Grammy winner, Eddie Palmerie Orch. with Ismael Quintana and Luis Lope. Los Grandes de Salsa and His Appolo Sound. Papo Lucca with the Sonora Ponceña, Los Hijos Del Rey, from Santo Domingo, Charanga 76, and Angel Canales.

Cuban vocalist Lissette, formerly with Borinquen Records, has recently signed a contract with Coco Records. Another Borinquen Records artist singer Ednita Nazario has left the company too.

National Academy of Recording Arts & Sciences have nominated the following bandleaders and singers for their LP achievements of the year in the Latin category: Mongo Santamaria for "Dawn," Machito, "Fireworks," Tito Puente, "La Leyenda," Ray Barretto, "Tomorrow," and Eddy Gorme & Danny Rivera. The final tabulation for the former will be Feb. 23, on CBS Television.

Los joked two winners in Alde Monges and The Pasteles Verdes. Both are doing well in their new releases.

Argentinian News

BUENOS AIRES - Carmusic Records has released the first albums of the label's recently contracted by the company's president Jorge Esperon during his recent trips to the United States. The LP's have been recorded by Michele, Brenton Wood and Lovequave, and several others will be released in a few weeks.

CBS is releasing the new LP by guitar player Cacho Tirao, a steady seller in this market in spite of his exponential versions of pop tunes, evergreens and even light classical music. Tirao is very popular as an artist for conventions, parties and other dates, and has traveled three times to Europe to perform there.

Microfon's president Mario Kaminsky has arranged for Spanish to Marian Rivera to represent the company of his representation company there and to get in touch with people of Hispanicas, represented here by Microfon. After his return he will get back to Europe, this time to attend the MIDEM in Cannes.

Music Hall has released a three-LP set with the "History Of Tango," a detailed work written and selected by Jorge Montes, with recordings comprising all the stages of the Tango. This includes a book in Spanish and another one in English, and makes a wonderful souvenir for those who visit Argentina. Reportedly it will also be released in Europe countries.


At first listen the music on this LP will seem subdued, but don't let that fool you. That's why it's supposed to be stylish and smooth, but still exuding a certain funkiness. Pupi, who has long been one of my favorite interpreters of charanga music, is a masterful vocalist. Pupi also composed two tunes in this LP - "Salsa" and "Estoy A Mi" which features a piano solo by Sonny Bravo. All the arrangements are by Pueto. This album is highly recommended to anyone who digs the flute and violin sound of charanga music.


Although this is only Los Kimbos' second release, it will be their last album together as the group plans to break up in the near future. Good dance music and good vocals by Aladberto Santiago and some great solos throughout the album. Good potential, it could go to the top.


This is the young superstar's fourth solo LP since separating from Harry's "Vaya Flavita," and arranged and conducted by musical director Jorge Millet who also composed a few tunes. "A Mexico Con Amor" begins with a ranchera trumpet style playing and immediately turns to guaguanco. "La Puerta Esta Abierta" is another bolerito with mellow keyboard work by Millet. The ten songs on this album are in the right direction for Miranda.

Latin Pocks

PUERTO RICO ALL STARS - Fama GVJ-M-1001 - Producer: Juanito Torres - List: 6.98.

Puerto Rico All Stars outshines its musicianship in this album. Their first album was voted in Latin New York Magazine as the best salsa LP of the year. What can you say when you have the top musicians from the island of Puerto Rico? The arrangements are very modern a la Kenton with their jazz riffs. Honorable mention goes to the piano player in "A Guisar." All arrangers are excellent. Should be another winner for Puerto Rico.


Spain's super star turns out another great album all sound very tight and credit must do to Louis Ortiz, Mary Sheller and Lou Ramirez. All in all there are 10 good tunes to dance to for your pleasure.
Ray Repp Appointed As Director Of OSV's New Department Of Music

HUNTINGTON, IND. — Folk-guitarist and composer Ray Repp has been named director of Our Sunday Visitor's newly established music department. Under Repp's direction, Christian music to serve a wide range of needs — including general family listening, worship settings, religious education programs and classical arrangements — will be developed.

"Benedicamus," the first album now in production, is scheduled for release in March. Two other albums, as yet unnamed, are also scheduled. All records will bear OSV's Jubal label.

Best known for his "Mass For Young Americans" album, Repp has written hundreds of songs and released a number of albums since he first started composing music and lyrics as a young seminarian. Repp is considered by many to be the one person most responsible for introducing folk music into churches. Now a veteran and pioneer of the folk-liturgy, Repp expects to continue in this tradition by producing more of his work and that of other talented Christian musicians and composers.

Repp has done many concerts, lectures and workshops both here and abroad. Upcoming plans call for a concert in March, at the National Catholic Educational Association convention in St. Louis, where Repp will be introduced as the first director of OSV's new music department.

Shaw Joins Maranatha As Director Of Sales

COSTA MESA, CA. — Charlie Shaw has been appointed director of national sales of Maranatha Music, according to an announcement from the Christian record and concert ministry.

A veteran of retail record marketing, Shaw worked with Tower Records for 13 years, including six years as manager of the chain's largest store on Sunset Boulevard in Los Angeles.

Shaw will be responsible for U.S. distribution of records and tapes for Maranatha, dealing directly with the company's sub-distributors and supervising the national sales force.

Vokes' Album Out Again

NASHVILLE — Starday Records has re-issued Howard Vokes' "Tragedy & Disaster In Country Songs" album. The LP will be marketed by Mooreville, Indiana-based Golden Memories Records.

Raised in St. Louis, Ray is the oldest of nine children. Never having had formal music training, he began writing religious folk music for his own enjoyment. His melodies have not only reached all corners of the nation, but have been translated into 28 languages and are heard in every part of the world.

Lexicon Youth Musical Transcribed To Braille

LOS ANGELES — Lexicon Music has granted permission to the Chicago based John A. Bureau for the Blind and Visually Handicapped, Inc. to transcribe the youth musical "Tell It Like It Is" into braille.

Transcribed by Ralph Carrmichael and Kurt Kasper, this folk musical about God has been performed by several thousand sighted youth people the world over.

GOSPEL

Top Spiritual Albums

1 LOVE ALIVE WALTER HAWKINS & THE LOVE CENTER CHOR (Light1576) (Word)
2 FIRST LADY SHIRLEY CAESAR (Roadshow RS 7431) (UA)
3 LIVE AT CARNEGIE HALL JAMES CLEVELAND (Savoy 7014) (Arista)
4 TONIGHT'S THE NIGHT GOSPEL KEYNOTES (Impact R3436)
5 JOY REV BRUNSON & THE THOMPSON COMM CHURCH (Crest 3078) (Nashboro)
6 THIS IS ANOTHER DAY ANDRAE CROUCH & THE DISCIPLES (Light1563) (Word)
7 ON AUGUST WITH LOVE SWANEE QUINTET (Crest 3077) (Nashboro)
8 SEE YOU IN THE RAPTURE SENSATIONAL NIGHTINGALES (Peacock 59227) (ABC)
9 THE COMFORTER EDWIN HAWKINS SINGERS (Birrigh BR 4202)
10 AMAZING GRACE ARETHA FRANKLIN (Atlantic 5-9068)
11 JESUS CHRIST IS THE WAY WALTER HAWKINS (Light1575) (Word)
12 HE'S STANDING BY INSTITUTIONAL RADIO CHOIR OF BROOKLYN, N.Y. (Savoy 14458) (Arista)
13 RIDE THE SHIP TO ZION GOSPEL KEYNOTES (Nashboro7172)
14 WHEN JESUS COME SAHAR JORDAN POWER (Nashboro 3025)
15 WONDERFUL EDWIN HAWKINS SINGERS (Birrigh BR 3025)
16 STAND UP FOR JESUS SAHAR JORDAN POWER (Nashboro 3025)

Top Gospel Albums

1 HOME WHERE I BELONG B.J. THOMAS (Myrrh6571) (Word)
2 MIRROR EVIE TOURNOUR (Word WST 6735)
3 GENTLE MOMENTS EVIE TOURNOUR (Word WST 8174)
4 FOR HIM WHO HAS EARS TO HEAR HEATHGREEN (Startrac 1015)
5 DALLAS HOLM & PRAISE LIVE (Greenree3441)
6 LIVE FROM NASHVILLE JIMMY SWAGGART (Jim 126) (Word)
7 HIS HAND IN MINES ELVIS PRESLEY RCAANL 1119)
8 MOMENTS FOR FOREVER BILL GAITHER TRIO (Impact R14358)
9 LIVE THE VERY BEST OF THE HAPPY GOOD MAN FAMILY (CainacK 981272) (Word)
10 EVERGREEN NANCY HONEYTREE (Myrrh MSA 6653)
11 THIS IS NOT A DREAM PAM MARK (Agnus APS 103)
12 BELOVED BELOEVES II EVIE TOURNOUR (Word WST 8770)
13 LADY REIA (Greenree3450)
14 MY HEART CAN SING BILL GAITHER TRIO (Impact R3445)
15 CORNERS (HeartwarmingR3450)
16 RAMBO COUNTRY THE RAMBOS (HeartwarmingR3450)
17 ALLELUIA BILL GAITHER TRIO (Impact R3456)
18 LET ME HAVE A DREAM DANNIELLE (Capitol 1918)
19 PRAISE BE TO JESUS BILL GAITHER TRIO (Impact F3430)
20 I HAVE RETURNED KEN COPELAND (RCP 1022)

Gospel Reviews

THE KINGS TEMPLE CHOIR — Now — Creed 3083
Producer: Shannon Williams — List: 5:00
Benjamin Cummings directs The Kings Temple Choir through a repertoire of moving original compositions. The human voice has been called the greatest musical instrument and Cummings has some two dozen fine singers to lend credence to soulful vocal harmonies. Longtime gospel producer Shannon Williams gives The Kings Temple Choir free rein and the group's creativity is unhindered by overproduction, allowing a full choral sound. There is one exceptional song on the album, "Love Song (A Life Of Love)," and it should see several covers.

JIMMY MILLER — Lovin' Him — Day Spring DST-4002
Producer: Buddy King — List: 6:08
The newest addition to The Word Family, Day Spring, Records, was created to be a platform for "the cinder of Jesus Music, the inimitability of southern gospel, and the lyrical beauty of traditional church music." Jimmy Miller's new release, "Lovin' Him," touches all those bases yet maintains a core of soft folk rock somewhat akin to John Denver's musical style. The title cut, "Lovin' Him," should be a chart-hunter and the poetic ballad, "Watchman Nee," tells a moving story of a marveled Christian in Communist China.

WRITERS HONORED — Gospel recording artist Cynthia Clawson and her husband, writer Ragan Courtney, were honored during a recent recording session at Nashville's Woodland Studio for their work on "Bright New Wings," a musical they wrote with Hallie Red. A copy was presented with the original woodcarving commissioned for use in the artwork for "Bright New Wings." Pictured above are (l-r): Elwyn Raymer, vice president of Triangle Records; Clawson; Courtney; and Red, who is president of Triangle Records.
Tony Alamo
sings:

MISTER D.J.

and others

Produced by
Dan Hoffman

I'm certainly proud I had the opportunity to contribute some to this great album. It was recorded in my studio which makes me very proud. I think Tony sounds at his best on this album. Listening to his performances of these great songs makes me feel a little closer to God each time I listen. And I think that's what music and song is all about. I think I sang along with each song as they were being recorded either from the control room or in the studio. Maybe my voice leaked into some of the microphones? Who knows?

Tony and Susan mean a lot to my life as friends and I'm certainly proud to recommend this album to you. When you listen, I think you'll feel as I do, a little closer to God from these inspiring performances.

PORTER WAGONER

Distributed by
Pickwick International

www.americanradiohistory.com
Midway Revises Cleaning Procedure For Hologram On 'Top Gun' Video

CHICAGO — Andy Ducay, service manager at Midway Manufacturing Company, has issued a special service bulletin outlining the correct measures for cleaning the hologram on the current Midway "Top Gun" video game.

The present instructions, contained on the game, have been found "incorrect" and Ducay recommends the following procedure: for removing dust, a soft cloth should be applied; however, if further cleaning is required, Kodak film cleaner Hologram Special Service Bulletin outlining procedures" according to several distributors, including professional Richard F. Finger as field service engineer: "Finger will conduct service seminars on all of Gottlieb's solid-state games, test equipment and procedures," according to C. Marshall Caras, vice president of marketing. Gottlieb recently launched its first point of sale, the only special session for distributor personnel, which was held in Chicago, and is currently scheduling seminars in cities across the United States as well as in Canada and Europe.

Wayne Neyens, vice president of engineering, said, "Ducay's strong process, Ducay said it is a "true," three dimensional photograph, in color, which is made with a laser beam and viewed with ordinary incandescent, or clear, light. The hologram is recorded on film in such a way as to store all of the information of a particular object. In the case of Top Gun, the object is the cowboy and when a light beam passes through the hologram the light is reshaped into a wave form identical to the reflected object. The object is viewed by the operator in 3-D and in color. Turning the hologram drum will then cause a motion sequence."

Operators requiring further information on the cleaning process may contact their distributors or the Midway factory at 1075 W. Grand Avenue in Franklin Park, Illinois.

The phone number is: (312) 431-1360.

Gottlieb Names Field Service Engineer

CHICAGO — D. Gottlieb & Company announced the appointment of Richard F. Finger as field service engineer. "Finger will conduct service seminars on all of Gottlieb's solid-state games, test equipment and procedures," according to C. Marshall Caras, vice president of marketing. Gottlieb recently launched its first point of sale, the only special session for distributor personnel, which was held in Chicago, and is currently scheduling seminars in cities across the United States as well as in Canada and Europe.

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Richard F. Finger

Electronic Flipper Update

by Bernie Powers
Bally Manufacturing Corporation

CHICAGO — The Bally electronic flippers have been out for over a year now and a few questions that recur are any interchangeability. The printed circuit boards of our games are almost totally interchangeable. The Lamp Driver Module (AS2518-14), Display Driver Module (AS2518-15), Solenoid, Driver/Voltage Regulator Module (AS2518-16), and Relay Board Assembly (AS2518-18) are completely interchangeable between games.

That means that you can use any of these boards in any of our electronic games: Freedom, Night Rider, Evel Knievel or Eight Ball.

The one board that does need modification to be interchangeable is the Micro Processor Module (AS2518-17). This module contains the personality chips that are for the particular playfield of the game. The particular 'Personality Chips' are inserted in plugs labeled on the MPU Board in positions labeled U1 through U6. These combinations are listed on the accompanying diagram. (See page 65.)

There are a few other combinations on Freedom and Night Rider. If a problem arises on Freedom with chips in sockets U3 through U6, remove them all and replace with one chip, E-720-13 in position U-6. On Night Rider, if you have an MPU which has an E-720-13 in position U-5, if a problem arises, do not replace it. Remove it and use E-720-20 in position U-6.

It should be noted that even though E-720-20 is a personality chip it has remained constant in the last three games: Night Rider, Evel Knievel and Eight Ball.

The jumper requirements are wires between solder joints labeled in the MPU board. Again you can see they remain fairly constant.

There has been only one significant electronic change to the electronic games and that was on the Solenoid Driver/Voltage Regulator Module. It has been discovered that a few of the +5VDC regulators used in the Solenoid Driver/Voltage Regulator Module may, under certain combinations of temperature, line voltage and load, go into oscillation. Symptoms of this occurrence are:

• The game may appear to go dead and then come back on by itself.

• The game may go dead periodically and not come back on until the power switch is turned off and on.

• The game may refuse to power-up. The LED on the MPU Module will be on continuously.

The fix on this problem is to add a 1 microfarad ceramic disc capacitor, 25 VDC or greater, across the leads of C-24 (2 microfarad). This is recommended for all machines as it was put into production models of Eight Ball.

There were a few other modifications that took place on Eight Ball that will help eliminate problems on older games. The first (see diagram 1) is a change of the flipper assemblies. The plunger and link assembly has been changed to A-3714-3 and a new spring, SP-200-212. This change should eliminate sticking flippers.

The second is a new thinner bumper (continued on page 84.)

THE JUKE BOX PROGRAMMER

TOP NEW POP SINGLES

1. LET IT GO, LET IT FLOW DAVID MASON (Columbia 3-10662)
2. SO LONG, FIREBALL GEORGE JONES (Epic 4-50495)
3. EVERYBODY LOVES A RAIN SONG B.J. THOMAS (MCA 4-0354)
4. I GIVE YOU GIVE BLIND CROSBY, STILLS & NASH (Atlantic 4383)
5. THE WAY YOU DO THE THINGS YOU DO RITA COOLIDGE (A&M 1998)
6. SHOT ME DOWN NAZARETH (A&M 2029)
7. SILK DREAMS THE BABYS (Capitol 5201)
8. WALK RIGHT BACK ANNE MURRAY (Capitol 4527)
9. I DO GEILS (Atlantic 4384)
10. (THEME FROM) CLOSE ENCOUNTERS JOHN WILLIAMS (A&M 7700)

TOP NEW COUNTRY SINGLES

1. WOMAN TO WOMAN BARBARA MANDRELL (ABC 17736)
2. BARTENDER'S BLUES GEORGE JONES (Epic 6-50406)
3. RUNNING KIND MEL HAGGARD (Capitol 4525)
4. IF I HAD A CHEATING HEART MEL STREET (Pye/Pyco PD 14446)
5. SHINE ON ME JOHN WESLEY HYLES (ABC 17733)
6. LITTLE HEARTS CLUB BILLIE JO SPEARS (Capitol/Myth/1127)
7. MAMAS DON'T LET YOUR BABIES GROW UP TO BE COWBOYS WAYLON JENNINGS & WILLIE NELSON (RCA PB 11918)
8. YES MA'AM TOMMY OVERSTREET (ABC 17737)
9. ANGELINE MUNDO EARWOOD (True 1117)
10. RED HOT MEMORY KENNY DARE (Capitol 4538)

TOP NEW R&B SINGLES

1. IT'S YOU THAT I NEED ENCHANTMENT (Roadshow/UA 19370)
2. AINT NOTHING WRONG RONNIE DYSON (Columbia 3-10667)
3. YOU'RE MY PIECE OF MIND DAVID RUFFIN (Motown 1435)
4. DOUBLE MY PLEASURE LEON HEYWOOD (MCA 4-0349)
5. STAY BY MY SIDE KIRKLAND & DAVIS (Cirrus 423)
6. NEW HORIZON THE SYLVERS (Capitol 4532)
7. L-O-V-E-U BRASS CONSTRUCTION (United Artists 19306)
8. IN THE HURDLES EDDIE DICKS (Tamla 54365)
9. WORKIN' TOGETHER MADE FRANKIE BEVERLY (Capitol 4531)
10. BABY, YOU GOT MY NOSE OPEN HAROLD MELVIN & THE BLUE NOTES (A&M 20337)

TOP NEW MOR SINGLES

1. EVERYBODY LOVES A RAIN SONG B.J. THOMAS (MCA 4-0354)
2. WALK RIGHT BACK ANNE MURRAY (Capitol 4527)
3. MAKIN' LOVES GO RIGHT ON YOU BROOK BENSON (Old World 1101)
4. UNTIL NOW BOBBY ARVON (First Artists 41008)
5. FEELS SO GOOD CHUCK MANGIONE (A&M 2001)

$ A JUKE BOX MUST $ 

"Shake Me I Rattle" 

b/w 

"I Can't Tell You" 

B/B 

29 

C/B 

29 

CRISTY LANE 

Projected #11 

HOT REQUEST & SALES
**1978 State Association Calendar**

Jan. 13-15: Music Operators of Minnesota; annual conv.; Holiday Inn Central; Minneapolis, MN.
Feb. 3-5: South Carolina Coin Operators Assn.; annual mtg.; Carolina Inn; Columbia, SC.
Mar. 31-Apr. 1: Music Operators of Michigan; annual conv.; Michigan Inn; Southfield, MI.
Apr. 7-9: Florida Amusement Merchandising Assn.; annual conv.; Marriott Olympic Villas; Orlando, FL.
April 21-23: Wisconsin Music Merchants Assn.; spring conv.; Abbey Resort; Fontana, WI.
June 2-3: Ohio Music & Amusement Association; annual conv.; The Columbus Hilton Inn; Columbus, OH.
June 8-10: Music Operators of Texas; annual conv.; La Quinta Royale; Corpus Christi, TX.

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**Electronic Flipper Update**

(continued on page 63)

**skirt.** The skirt has been changed to a stronger nylon material to prevent breakage. The new skirt is interchangeable and stocked under the same part number – C-790.

The last change is to prevent multiple component failure. This is when a solenoid diode failure occurs. The diode is placed on the solenoid in a particular configuration to stop frequency spikes from returning to the transistor.

The diode not functioning properly will not prevent the frequency spikes from going on the return line to the solenoid transistor. The frequency spike can be as much as 250V, the buildup of voltage in the solenoid. These spikes, over a period of time, will then short out the solenoid transistor.

The transistor being shorted will then turn the momentary solenoid on continuously until it shorts out and causes an excess drain on the +43VDC line which blows the fuse (F4). This, as you can see, causes the replacement of four components: transistor, solenoid, diode and fuse.

What we have done on Eight Ball is to place an "in line" fuse on the +43VDC line to catch a diode at initial failure. This fuse (see diagram 2) is a 1 Amp slow blow fuse on the bottom of the display.

It should be noted that I have found the quickest and easiest way to check a diode in line is with a power off test probe. Since the diode passes current in one direction only, and a battery operated continuity (power off) test probe cannot read through the resistance of a solenoid, you place it in one direction and you get a light. Reverse it and you do not get a light.

The other major question that comes up is on tools for troubleshooting the electronics. The only special tool required is a small module, called Aid 1. It is especially useful in determining continuity between modulars under actual digital operating conditions.

Aid 1 is a small plug in module that connects to the male connector (J5) on the MPU module. This is contained in Bally Kit #485, available at Bally distributors.

The other tool necessary is a voltmeter, Simpson model #260 (20,000 Ohm/VDC) or equivalent.

These tools, in conjunction with the test procedures F.O. 560 Module on Component Replacement Repair Procedures, are contained in every Bally game.

There are also repair spare parts kits available for Bally games. These kits should be treated as an initial stock item with the necessary parts to make component level replacements on any of the modules.

After an initial purchase, a stock level is maintained by replacing in the kit any components that are used for repairs.

The recommended kits are: Kit #490 Power Transformer Module Kit #492 Solenoid Driver/Voltage Regulator Module Kit #493 Display Driver Driver Module Kit #494 Lamp Driver Module Kit #503 MPU Module.

The kit for the MPU module (4503) does not include the personality chips which are in Positions U1 — U-6 as described above.

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**Empire Announces New Appointments**

CHICAGO — Mac Brier has been appointed to the newly created post of director of customer services at Empire Distributing, Inc. Brier has 31 years experience in the coin machine industry and was formerly sales manager at National Coin. His early experience was on the distributor level and prior to joining National, he operated his own route in the Chicago area.

In line with Empire’s current expansion of export activities, Ben Har-Eli, formerly on the Empire sales staff, was promoted to assistant export manager. In this post, he will be working closely with Empire’s president, Joe Robbins.

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**Cash Box/January 21, 1979**
CHICAGO CHATTER

As a special membership service, AMOA is supplying members with the necessary forms and applications for registering jukeboxes, in compliance with the new copyright law which went into effect at the start of the year. The national association has also requested that state groups provide a similar service so that operators will receive as much assistance as possible in the first year of the law's implementation.

AMONG AREA COIN PEOPLE who were in Las Vegas for the Jan. 5-8 CES convention were Bally's Rose Scheer, Tom Niemen and Bob Wiles... Steve Heckmyer headed the Brunswick contingent.

DATELINE PHOENIX: home of Miroco Games, Inc. where sample shipments of the factory's new one-on-one "21" single player upright machine are currently in progress. Company president John Walsh said the new model contains all of the great features of Miroco's popular "Super 21" cocktail table and looks like it will be a very big seller. On the planning board out there at the firm's additional new games which should be hitting the market within the next month or so. Walsh said that he and marketing director Bernie Shapiro are currently mapping out a new game for a cross country trip to visit the firm's network of distributors.

ON THE SUBJECT OF Midway's "Laguna Racer" and "M-4," the factory's director of sales Larry Berke notes that both machines have been maintaining outstanding earnings, in such locations as arcades, entertainment centers and the like. According to his reports, they've been far out-selling some of Midway's other machines. Midway's new "Clowns," by the way, is in the process of being sample shipped to distributors, following which full production schedules will be in order.

SEEBURG ENGINEER Ed Urginis is conducting a series of music service schools for the Phil Moss organization. Classes began the week of Jan. 9 at the Kansas City and Wichita premises and continued the following week with sessions in Des Moines and Omaha.

EASTERN FLASHES

Phonograph sales are on the rise at Belson Enterprises in No. Bergent, attributable to the fact, as the district's Jerry Gordon pointed out, that the new Rock-Ola line is being widely accepted. Jerry said he is extremely impressed with the new Atari "Airborne Avenger" solid-state pin and is most anxiously awaiting delivery of the new electronic "Stingray" by Steve Rausch, Wire-Wiz. "Ambush" mini version was also mentioned as "outstanding" and, among the district's most consistent sellers are Atari's "Super Bug" and "Breakout" and Midway's "Laguna Racer." Business is a little slow at Blotia Dist.-Newark but Pat Blotia's not complaining, but it's the norm for him at this time of the year. "It's in a month or so he'll be experiencing the big rush by ops who'll be doing their seasonal buying..." Sid Gordon of See North Dis.-Albany was back in his office last week after traveling across the state. He said that See North is currently in the process of beefing up its service and parts departures Elane...parts staffer in the Albany branch is doing a fine job. In the sales spotlight, as Sid mentioned, are the new Seeburg jukeboxes and the popular United "Nugget" shuffle alley, with the latter a very much in demand item. Williams' "Hot Tip" electronic pin is on display and attracting a lot of attention. Sid sees a "changing trend," especially on the operator level, in the new year; with the operator, hopefully, getting a bigger share of the profit via an improved location arrangement. Exidy's "Circus" is a top seller at Robert Jones Int.-Dedham, according to Bob leve...Solid state pinball machines are also doing very well and Bob noted that Ramtek's "M-79 Ambush" has been a "high income" piece for operators and a most outstanding seller for RJI. A Bally school is currently on the planning board out there for late February.

STATE ASSOCIATION NEWS

The Illinois Coin Machine Operators Association is about to launch its third annual coin-operated pool tournament, operator members have been signifying their interest for the past several weeks and competition is expected to begin this month. As association proxy Ken Thor enthused, "Last year we had 76 locations participating this year we're going for 100... This year's contest, according to the agreement, will be conducted on a 9-game basis..." Top prize will be a strapping 4-lb. 12 oz. grandson... The Wisconsin Music Merchants Association has rescheduled its Spring meeting to April 14-16 at a new location, namely, the Playboy Resort and Country Club in Lake Geneva, Wis. AMOA president Don Van Brakel will be in attendance, to show the new slide presentation which was premiered at the national association's 77th exhibition. Also invited is AMOA's executive veepee Fred Granger who will assist members with any questions regarding the new copyright legislation... The copyright bill, by the way, was also to be a prime topic at the Music Operators of Minnesota convention, which was in progress as we went to press last week. The state group sent out further flyers announcing that Fred Granger would preside over a special breakfast meeting, the explain the new law and provide information dealing with the various forms and paperwork involved... WMMA director Elmer Schmitz, Jr. and his wife, Sherry, announced the December arrival of 6 lb. 11 oz. Shana Mary. Congratulations... Jim Farrenbarg; long-time co-owner of the So. Carolina Coin Operators Assn., items that the state group has a full agenda lined up for their Feb. 4-5 meeting and trade show in Columbia and a very entertaining banquet planned with country artist Ray Griff headlining.

CALIFORNIA CLIPPINGS

Pat Karnes is the new vice president of marketing for Ramtek. Formerly associated with Sega, Fun and Amuse, Karnes will be directly responsible for Ramtek's advertising and general manager of Ramtek. One of Pat's first duties will be to accompany Mel at the upcoming ATE show in London, where the firm will be showing its video product line as well as "Boom Balm", a large scale pieced recently for the amusement park market. "CLEOPATRA," D. Gottlieb & Co.'s first solid-state pinball game, is in big demand at Portale Automatic Sales in Los Angeles. As the district's executive vice president Tom Porcellone noted, "they've got a shortage of advancers"... it was expected that the shipments would have arrived at the showroom. Tom also said business has been brisk since the first of the year and predicted that 1978 will be "a fantastic year for phonographs," led by Rock-Ola's new model 474.
Count every word including all words with suffix "s". Numbers in address count as one word. Minimum ad accepted is 6 words. MUST CHECK MUST ACCEPT ON ALL CLASSES. Your ad will be returned if space is not available. If cash is check is NOT received with your classified ad it will be held for further issue pending receipt of payment. Thousands of people read each weekly issue. This is a cost effective publication. Ours rate is $24.95 postpaid. You must be able to directly help people in achieving and be a qualified organ. We have management position open Science. New York and other eastern states. We offer excellent salary, company benefits and tremendous growth potential. Qualified ap- pliants send detailed resume to Steve Baker, Shuman Record Co., Inc. 7030 Colonial Highway, Pen- nsylvania, N.J. 08109.

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JW-18. LOCALS with interest in the repository for older jazz artists. Call Mr. Cee: (215) 240-6290.

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Want used coin-operated slot machines, pinball, and amusement equipment. You are guaranteed satisfaction. Quality counts. A.C. THORP SERVA 1530 Morgan, Oceanside, Calif. 92054.


FOR SALE: Keeney Red Arrow, Atomey Twin Dragon, Bally Deluxe Gambit Cup, Bally Super Jumbo (export only) UNITED STATES AMUSEMENTS, 2 W. Northwood Road. Lincolnshire, Ill. 60069 (505) 992-7813.

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Impact Of Album Covers On Sales/Consumer Explored

Reproduced from page 8
and the recording artists on a given album have contractual rights over reproduction.

Cover By Cover

Dennis Saleh, who firsthand the difficulty in determining who controls the copyright to cover art while seeking permissions to reproduce covers in his book "The New Face of Music Marketing," has said that the record companies are often jealous of their artists. The record companies are thus highly protective of their artists and are not willing to let the public know who controls the copyright to the cover art. Some artists have expressed their displeasure with the restrictions placed on them by their managers and representatives.

The standard now is for the album to be used for promotional purposes, and the record companies are reluctant to give away copies of the album to promote a single. The record companies are also reluctant to let the public know who controls the copyright to the cover art. Some artists have expressed their displeasure with the restrictions placed on them by their managers and representatives.

Merchandising Rights

"Even if we own the copyright," points out a record company attorney, "we would not like to see the record companies refuse to allow an artist to use his or her image to promote a record. We understand the need for control, but we are also aware of the need to make money from the sale of merchandise. We would like to see the record companies be more responsive to the needs of the artists and the record companies."
He's Still One Of The Sylvers
But In This Album He Sings His Favorite Songs

Solo.

Produced by The Sylvers
with Al Ross and Bob Cullen
for Sylvers Enterprises Inc.
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Original Motion Picture Soundtrack</th>
<th>Label</th>
<th>Weeks On 1/14 Chart</th>
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<td>Turn On</td>
<td>Elton John</td>
<td>The Grand Illusion</td>
<td>RSO</td>
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<td>Greta Garbo</td>
<td>1987</td>
<td>Motion Picture</td>
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<td>Van Halen</td>
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<td>Motion Picture</td>
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<td>Thankful</td>
<td>John Williams</td>
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<td>Get's Small</td>
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<td>Olivia Newton-John's Greatest Hits</td>
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<td>Don't Let Me Be Misunderstood</td>
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<td>In Full Bloom</td>
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CASH BOX TOP 100 ALBUMS

January 21, 1978

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<tr>
<th>Title</th>
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<td>We Must Believe in Magic</td>
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<td>When You Hear Lou, Lou, You've Heard It All</td>
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Splendid.

A year like never before. Our thanks to all the men and women in our record companies around the world who made it happen.

Steve Ross
Warner Communications Inc.
The musical tide has just rolled in with Randall Bramblett, Davis Causey and George Weaver joining ranks with Chuck Leavell, Jai Johanny Johanson, Jimmy Nails and Lamar Williams to EVOLUTIONIZE the already successful SEA LEVEL on their newest LP, Cats On The Coast.

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EVOLUTIONARY MUSIC ON CAPRICORN RECORDS AND TAPES, MACON, GA.