Year Book 1978
CAPITOL'S GOLD AND PLATINUM 1978

LITTLE RIVER BAND
"Diamantina Cocktail" & "Sleeper Catcher"

MAZE
"Golden Time Of The Day"

WINGS
"London Town" & "Wings Greatest"

BOB SEGER
"Stranger In Town"

NATALIE COLE
"Natalie Live" & "Thankful"

A TASTE OF HONEY
"A Taste Of Honey"

PEABO BRYSON
"Reaching For The Sky"

SUN
"Sunburn"

ANNE MURRAY
"Let's Keep It That Way"

LINDA RONSTADT
"A Retrospective"

BOB WELCH
"French Kiss"

DR. HOOK
"Pleasure And Pain"

THE STEVE MILLER BAND
"Greatest Hits 1974-78"

J. GEILS BAND
"Sanctuary"

PINE RECORDS www.americanradiohistory.com
EDITORIAL

About The Cash Box Yearbook

In this week’s edition, Cash Box highlights both the year of 1978 and the news of the week in separate, but attached issues. The regular weekly issue, located directly in the center of the publication, is surrounded by year end polls, news summaries and a number of significant photographs that were published throughout the year.

In the Yearbook edition a number of top executives of the industry summarize 1978 and forecast the prevailing topics for 1979.

This past year has not only shown significant growth for the industry in general, but has been a landmark year for reevaluating our goals and aspirations. Album sales, once considered laughable, are now a reality and the ultimate aim by manufacturers.

Other important steps were taken in the areas of merchandising with the increasing use of in-store display materials and video. Television has evolved into a showcase not only for MOR artists, but also for less commercial artists and their music.

1978 was the year that disco became fully accepted by the industry with nearly every label seeking participation in the field. As we sit on the brink of 1979, disco appears to have immense potential for capturing even a larger audience.

Economically, the past 12 months saw the industry move into the $7.98 range with consumers continuing to buy. And as prices now move into the $8.98 category, consumers once again have not balked because these particular albums are topping the charts.

So, in a nutshell, that’s what this issue is all about. We hope you find it both entertaining and informative.
A SINGLE MAN

PLATINUM

SHINE ON THROUGH
RETURN TO PARADISE
I DON'T CARE
BIG DIPPER
IT AIN'T GONNA BE EASY
It all adds up

TOTA LLY HOT

on MCA Records

MCA-3067
SKYNYRD'S FIRST AND...

PLATINUM
A special release... a very special album

Down South Jukin'/Preacher's Daughter/White Dove/Was I Right Or Wrong
Lend A Helpin' Hand/Wino/Comin' Home/The Seasons/Things Goin' On

MCA-3047
Produced by Jimmy R. Johnson and Tim Smith
WHO ARE YOU

THE WHO
DOUBLE PLATINUM

ON MCA RECORDS

PRODUCED BY GLYN JOHNS AND ION ASTLEY MCA-3850
The final step. The land of Oz. THE WIZ.
The soundtrack. A deluxe 2-record set. Dazzling!
DIANA ROSS in
"THE WIZ"
Also Starring
MICHAEL JACKSON · NIPSEY RUSSELL
TED ROSS · LENA HORNE
and RICHARD PRYOR (as "THE WIZ")
Music Adapted & Supervised by
QUINCY JONES

Album produced by QUINCY JONES for
MCA RECORDS
Music City USA

MERLE HAGGARD  MELANIE JAYNE  LORETTA LYNN

CATHY O'SHEA  ERNEST REY  RONNIE SESSIONS  CAL SMITH

TANYA TUCKER  CONWAY TWITTY  LEONA WILLIAMS


**SOUNDTRACKS**

**MCA RECORDS**

MCA-3046

Produced by Kenny Vance in association with Universal Pictures & Red Giant Prods.

The Original Movie Soundtrack: Animal House

Produced by Quincy Jones for

MCA-14000

Produced by Quincy Jones for

**FM**

MCA-12000

Eagles - Don Fragler - Bonnie Raitt - The Eagles

Steve Miller - Tom Petty - Queen - Linda Ronstadt - Bob Seger - Steely Dan - James Taylor - Joe Walsh

MCA Records

www.americanradiohistory.com
STARGARD

WHAT YOU WAITIN' FOR
THEIR SECOND FABULOUS ALBUM

CONGRATULATIONS TO OUR SUPER GROUP

PRODUCED BY MARK DAVIS

MCA RECORDS
Congratulations Tanya and Far Out for a dynamite tour!

See you at the Roxy, Jan. 10 & 11
CASH BOX. . . HELPING THE MUSIC INDUSTRY MAKE SOUND BUSINESS DECISIONS.
Year End Commentary
1978's Record Sales Figures Set Industry Standard For Years To Come, Smith Says

by Alan Sutton

LOS ANGELES — For year, record company executives pondered an almost Talmudic question: If somewhere between 65 and 70 million households in the United States have record players, why make such a big fuss about selling 500,000 or a million albums?

Certainly, in 1978, it was not unusual for an album to sell two-, three-, four-, five- or even ten-million copies, and, according to Elektra/Asylum President Joe Smith, a new set of industry sales guidelines was established for 1979 and beyond.

“I think 1978 set a standard from which we will operate from now on,” said Smith.

“All of a sudden it dawned on us that one out of every eight homes in the United States had bought a ‘Saturday Night Fever’ album — and that multi-platinum albums were so routine that the industry had to shift its attention from an album to a more likely candidate for selling a million records.

“It used to be that you would project a major artist to sell 400,000 or 800,000 albums for the next year. Now, the two million figure is no longer ‘pie-in-the-sky’; it’s very realistic.”

Modest Projection

To say that the next Fleetwood Mac album will sell 2.4 million units is a modest projection. In fact, we could possibly be disappointed with the sale of three million albums because it would represent an amazing ‘breakoff’ from their last album.”

Smith made these observations during a recent interview at his office in Elektra/Asylum headquarters here. Speaking from the vantage point of head of a major record manufacturer, he explored a plethora of topics — from artists’ contracts to record piracy — and provided a rare insight into the state of the industry.

Although Smith believes there won’t be fewer records produced in 1979, he said industry growth will be tempered by a general feeling of economic uncertainty. “I don’t have a crystal ball, but it is safe to say that this country won’t boom ahead next year. If we are going to pull chains on the inflationary cycle, which is bound to be recessionary in nature, I think the prevailing philosophy of the administration is that it is going to take a tough dose in 1979 to prevent what could be craziness in 1980.”

“What effects that will have on us is very speculative,” Smith continued. “This industry got hurt in ’74 and ’75 not because people weren’t buying records, but because the buyers in the big cities and on big university campuses were cutting inventories. They were slashing one-third or 25% during that recession year, and, therefore, records went too. We got hit with returns that counterbalanced any kind of sales activity. There was some slight slippage of sales that year, but it wasn’t any real kind of fall.”

“I don’t claim we’re recession-proof; nobody is recession-proof. But we will probably feel less, on a general level, in industry, than automobiles, new homes, refrigerators and other high ticket items. In fact, we have a cliché — that goes something like: ‘If things are bad, people will not go out as much and they will stay home and play records.’ I think Smith cautioned, ‘It’s possible that the general health of the economy will not improve next year and that we will not grow as much as we would like.”

The international market, according to Smith, “will represent the closest 1979 will come to recession in the United States.”

Citing Defective LPs

NEW YORK — Defective returns, an aspect of the record industry that has proved to be troublesome and controversial in the past, have now hit an all-time high for the Polygram Distribution, Inc. (NARM). According to John Frisoli, president of the company:

“We recognize and have interest and concern about what we have been hearing from customers about quality issue. Frisoli stated. “We are looking at levels of quality control are going to be expanded so that we can more accurately give definition to the types and degrees of defective product. In addressing ourselves to a more detailed investigative approach, we may find that defects are within the tolerance levels of a commercially manufactured product. Of course all of us within the industry would like to see a zero defect level; however, the cost/price relationship would tend to preclude such a situation. Once we have redefined the program and specifically identify types of defects, we can then focus on the causes in a meaningful way.

“This approach leads to a very important secondary benefit, which is increased quality assurance.” Frisoli noted. “Although we will be setting up the framework for the defective control program, we will be taking a very cooperative effort with our customers.” He added that Polygram Distribution plans to implement the new system during the first half of 1979.

Bar Coding Implementation

Bar coding, another controversial and potentially troublesome issue in the industry, was also tackled head-on by Frisoli during the course of a wide-ranging Cash Box interview. “As an industry, we have to determine with some precision the specifics of bar coding requirements at each level of our distributive channels,” the realistic use of the system, the cost ramifications, and, most importantly, the right timing for implementation.

Polygram is currently conducting an evaluation of bar coding, Frisoli revealed. Among the prime benefits of bar coding, he said was “the fact that both the customer manufacturer can have greater control in the areas of product sell through, the inventory turnover and replenishment, as well as improved accuracy of information in each of these areas.”

In addition, Frisoli cited market penetration as an increasingly crucial area of the industry. Although greater penetration of product in the marketplace has been a recognized key phenomenon of the industry in general and Polygram Distribution in particular over the past two years, Frisoli said, “there still remain opportunities for further achievement.”

Television, according to Frisoli, may be a prime example of an under-utilized medium. “As an industry, we still have a great deal to investigate,” Frisoli said, about how to best penetrate segments of our market through this advertising medium. Our products have very unique characteristics, and this makes it more crucial that we conduct in-depth research on more effective approaches to market penetration through all media formats. What I term ‘effectiveness analysis’ should be used in media advertising and is now being applied within our company to our sales programs, merchandising campaigns, market sales coverage and the sales quota/returns relationship, to name just a few. Whatever actions we take in these areas are taken to achieve a level of results which must be reasonably measurable. This enables us not only to establish performance indices; but to modify and improve future programs and activities to maximize our market penetration potential.

Appropriate servicing of various kinds of accounts, Frisoli stressed, can also help sustain and improve market penetration. “Perhaps one of the most crucial elements in the development of new talent and insuring maximum penetration for established acts are the marketing channels which now make up our account base,” he explained. “Included in these channels, of course, are retail stores, direct mass merchandisers, rack accounts and one-stops. Although the

Cohen Worried About Sales Being Hurt By Higher Prices

NEW YORK — It is a fallacy, Cohen, president of the National Association of Recording Merchandisers (NARM). Even though there is no immediate evidence of a diminishing of the prosperity that both have enjoyed, Cohen worried about the possibility of an approach to price raising by manufacturers, and toward expansion by retailers.

The retail price continues to look strong,” said Cohen. “I don’t see any decrease in retail sales at all, and it looks as if we’re going to have a banner Christmas season. The only one I would worry about would be the high-priced goods. The only thing I’m worried about is the possibility of sales being hurt when records go $8.98 across the board.

This Thanksgiving we got some indication that we may be seeing the beginnings of a consumer reaction. Although the percentages were a little better, there was not a great increase in the number of units, and a less-than-one-to-one-dollar situation is not one that dealers want to see.

I think that record companies will turn around and look at their own prices. It is a consumer reaction, but not before they go to $9.98. The reason we are seeing these continuously escalating prices is not because of the intrinsic value of each record, but because of the overall thrust of the companies’ efforts to allocate millions of dollars that they can’t possibly be sure they’ll see returned. While production costs are not rising, they’re not holding a dollar of their investment.

When asked what he thought was the trend for 1979 that warranted the closest watch, Cohen said, “I think the LP has to some caution in the expansion of the retail business. There is a frighten to open more stores today. I think that because of the sheer number of stores and the kind of cred they are offering to so many different people, that everybody believes that this is the fountain of youth. Ultimately, you still have to come back to very solid business decisions, because when you come right down to it you have companies who are running huge businesses without any inventory control. There is one firm in particular in whose debt is like the national debt and you have to wonder where is this all going. Even after being burned in the past, the manufacturers are throwing caution to the wind.”

John Cohen

John Frisoli

Joe Smith

Fredric D. Frisoli, the NARM Chief

Cash Box/December 30, 1978
A bouquet to
the artists of
Phonogram, Inc.

Bar-Kays
Statler Brothers
Johnny Rodriguez
Ohio Players
Hamilton Bohannon
Con Funk Shun
Johnny "Guitar" Watson
David Oliver
Jacky Ward
Reba McEntire
Larry Gatlin

Bar-Kays (Mercury) Billboard: Top Soul Albums (#26)/Cash Box: Top Male Soul Vocalists-Singles (#10)/Top Soul Male Vocalists—Albums (#11)/Pop Albums—Group (#1).

Statler Brothers Billboard: Top Country Albums (#15, #27)/Country Male Vocalists—Albums (#16)/Top Country Singles (#20, #21, #30, #36)/Cash Box: Male Vocalist. Most Weeks on Album Chart—Male Vocalist (55 wks.).

Johnny Rodriguez Billboard: Country Artist of the Year (#35).

Staffer Brothers Billboard: Country Artist of the Year (#35)/Top Country Albums (#15, #27)/Top Country Singles (#20, #30, #36)/Cash Box: Country Male Crossover (#2).
Pop Singles Awards

Male Vocalists
1 Andy Gibb
2 Barry Manilow
3 Gerry Rafferty
4 Billy Joel
5 Nick Gilder
6 Frankie Valli
7 Randy Newman
8 Eric Clapton
9 Rod Stewart
10 Dan Hill

New Male Vocalists
1 Gerry Rafferty
2 Nick Gilder
3 Dan Hill
4 Eddie Money
5 Meatloaf
6 Peter Brown
7 Walter Egan
8 Michael Johnson
9 Chris Rea
10 John Paul Young

Female Vocalists
1 Donna Summer
2 Samantha Sang
3 Linda Ronstadt
4 Bonnie Tyler
5 Anne Murray
6 Yvonne Elliman
7 Olivia Newton-John
8 Dolly Parton
9 Debby Boone
10 Evelyn “Champagne” King

New Female Vocalists
1 Samantha Sang
2 Bonnie Tyler
3 Dolly Parton
4 Evelyn “Champagne” King
5 Alicia Bridges

Duos
1 Olivia Newton-John/John Travolta
2 Johnny Mathis/Deniece Williams
3 Roberta Flack/Donny Hathaway
4 Barbra Streisand/Neil Diamond
5 Captain & Tennille
6 LeBlanc & Carr
7 England Dan & John Ford Coley
8 Seals & Croft
9 Hall & Oates
10 Dan Fogelberg/Tim Weisberg

New Duos
1 Olivia Newton-John/John Travolta
2 Johnny Mathis/Deniece Williams
3 Barbra Streisand/Neil Diamond
4 Dan Fogelberg/Tim Weisberg

Male Vocalists — Longest Charted
1 Paul Davis — I Go Crazy — Bang
2 Andi Gibb — (Love Is) Thicker Than Water — RSO
3 Johnny Rivers — Swayin’ To The Music — Big Tree
4 Gerry Rafferty — Baker Street — UA
5 Robert Palmer — Every Kind Of People — Island

New Male Vocalists — Longest Charted
1 Meat Loaf — Two Out Of Three Ain’ Bad — Cleve./Intl.
2 Eddie Money — Baby Hold On — Columbia
3 Peter Brown — Dance With Me — TK
4 Jay Ferguson — Thunder Island — Elektra
5 Nick Gilder — Hot Child In The City — Chrysalis

Female Vocalists — Longest Charted
1 Linda Ronstadt — Blue Bayou — Asylum
2 Crystal Gayle — Talking In Your Sleep — UA
3 Dolly Parton — Here Come Again — RCA
4 Debby Boone — You Light Up My Life — Warner/Curb
5 Judy Collins — Send In The Clowns — Elektra

New Female Vocalists — Longest Charted
1 Samantha Sang — Emotion — Private Stock
2 Bonnie Tyler — It’s A Heartache — RCA
3 Alicia Bridges — I Love The Night Life — Polydor
4 Evelyn “Champagne” King — Shame — RCA

Black Groups — Longest Charted
1 A Taste Of Honey — Boogie Oogie Oogie — Capitol
2 Heatwave — Boogie Nights — Epic
3 Raydio — Jack & Jill — Arista
4 L.T.D. — (Every Time I Turn Around) Back In Love Again — A&M
5 R. Flack/D. Hathaway — The Closer I Get To You — Atlantic

Groups — Longest Charted
1 Bee Gees — Stayin Alive — RSO
2 Lynyrd Skynyrd — What’s Your Name — MCA
3 Bee Gees — How Deep Is Your Love — RSO
4 Styx — Come Sail Away — A&M
5 Rolling Stones — Miss You — Rolling Stone

New Groups — Longest Charted
1 Toby Beau — My Angel Baby — RCA

Cash Box/December 30, 1978
Now everyone knows what we have always known.

CONGRATULATIONS

LINDA

#1 Top Female Vocalist

Asylum Records and Tapes
Male Vocalists — Highest Debuts
1 Elton John — Ego — MCA
2 Andy Gibb — Shadow Dancing — RSO
3 Andy Gibb — Everlasting Love — RSO
4 Bob Seger — Hollywood Nights — Capitol
5 Billy Joel — My Life — Columbia
6 Barry Manilow — Copacabana — Arista
7 Frankie Valli — Grease — RSO
8 Eddie Money — Two Tickets To Paradise — Columbia
9 Bruce Springsteen — Badlands — Columbia
10 Chris Rea — Fool (If You Think It's Over) — Magnet

New Male Vocalists — Highest Debuts
1 Eddie Money — Two Tickets To Paradise — Columbia
2 Chris Rea — Fool (If You Think It's Over) — Magnet
3 Warren Zevon — Werewolves Of London — Elektra
4 Gene Cotton — "Like A Sunday In Salem" (The Amos And Andy Song) — Ariola
5 John Paul Young — Love Is In The Air — Scotti Bros./Atlantic
6 Nick Gilder — Here Comes The Night — Chrysalis
7 Gene Simmons — Radioactive — Casablanca
8 Elvis Costello — Watching The Detectives — Columbia
9 Paul Stanley — Hold Me, Touch Me — Casablanca
10 Ace Frehley — New York Groove — Casablanca
11 Mick Jackson — Blame It On The Boogie — Atco

Female Vocalists — Highest Debuts
1 Olivia Newton-John — Hopelessly Devoted To You — MCA
2 Linda Ronstadt — Ooh Baby Baby — Asylum
3 Rita Coolidge — The Way You Do The Things You Do — A&M
4 Dolly Parton — Two Doors Down — RCA
5 Linda Ronstadt — Poor Poor Pitiful Me — Asylum
6 Bonnie Tyler — It's A Heartache — RCA
7 Barbra Streisand — Eyes Of Laura Mars (Prisoner) — Columbia

New Female Vocalists — Highest Debuts
1 Bonnie Tyler — It's A Heartache — RCA
3 Cheryl Ladd — Think It Over — Capitol
4 Chaka Khan — I'm Every Woman — Warner Bros.

Vocal Groups — Highest Debuts
1 Bee Gees — Too Much Heaven — RSO
2 Boston — Don't Look Back — Epic
3 Chicago — Alive Again — Columbia
4 Commodores — Three Times A Lady — Motown
5 Foreigner — Hot Blooded — Atlantic
6 A Taste Of Honey — Boogie Oogie Oogie — Capitol
7 Who — Who Are You — MCA
8 Earth, Wind & Fire — Got To Get You Into My Life — ARC/Columbia
9 Rolling Stones — Miss You — Rolling Stones
10 Wings — With A Little Luck — Capitol

New Vocal Groups — Highest Debuts
1 A Taste Of Honey — Boogie Oogie Oogie — Capitol
2 Toby Beau — My Angel Baby — RCA
3 Exile — Kiss You All Over — Warner Bros.
4 Village People — Macho Man — Casablanca
5 Chic — Everybody Dance — Atlantic

Vocal Duos — Highest Debuts
1 Olivia Newton-John/John Travolta — Summer Nights — RSO
2 Barbra & Neil — You Don't Bring Me Flowers — Columbia
3 England Dan & John Ford Coley — We'll Never Have To Say Goodbye Again — Big Tree/Atlantic
4 Diana Ross/Michael Jackson — Ease On Down The Road — MCA
5 Johnny Mathis/Deniece Williams — Too Much, Too Little, Too Late — Columbia
6 Donny & Marie — On The Shelf — Polydor
7 Captain & Tennille — You Never Done It Like That — A&M
8 Captain & Tennille — You Need A Woman Tonight — A&M

New Vocal Duos — Highest Debuts
1 Olivia Newton-John/John Travolta — Summer Nights — RSO
2 Barbra & Neil — You Don't Bring Me Flowers — Columbia
3 Diana Ross/Michael Jackson — Ease On Down The Road — MCA
4 Johnny Mathis/Deniece Williams — Too Much, Too Little, Too Late — Columbia
5 Dan Fogelberg/Tim Weisberg — The Power Of Gold — Epic

Disco Crossover — Highest Debuts
1 Meco — Themes From The Wizard Of Oz — Millenium
2 Chic — Everybody Dance — Atlantic
3 Chic — Le Freak — Atlantic
4 Dan Hartman — Instant Replay — Blue Sky
5 Linda Clifford — Run Away Love — Warner Bros.
6 Trammps — Disco Inferno — Atlantic
7 Village People — Y.M.C.A. — Casablanca

Instrumental Crossover — Highest Debuts
1 Meco — Themes From The Wizard Of Oz — Millenium
2 John Williams — (Theme From) Close Encounters — Arista
3 Meco — (Theme From) Close Encounters — Millenium

Black Crossover — Highest Debuts
1 Commodores — Three Times A Lady — Motown
2 Earth, Wind & Fire — Got To Get You Into My Life — Columbia
3 Meco — Themes From The Wizard Of Oz — Millenium
4 Earth, Wind & Fire — September — Columbia
5 Hot Chocolate — Every 1's A Winner — Infinity
6 Earth, Wind & Fire — Fantasy — Columbia
7 Rick James — Mary Jane — Gordy
9 Raydio — Jack & Jill — Arista

Jazz Crossover — Highest Debuts
1 George Benson On Broadway — Warner Bros.
2 Chuck Mangione — Feels So Good — A&M

Country Crossover
1 Dolly Parton — Two Doors Down — RCA
2 Glen Campbell — Can You Fool — Capitol
3 Eddie Rabbit — You Don't Love Me Anymore — Elektra
4 Kenny Rogers — Sweet Music — United Artists
5 Kenny Rogers — The Gambler — United Artists

Country Crossover — Highest Debuts
1 Barbra & Neil — You Don't Bring Me Flowers — Columbia
2 Ambrosia — How Much I Feel — Warner Bros.
3 Barry Manilow — Even Now — Arista
4 David Gates — Took The Last Train — Elektra
5 Barry Manilow — Can't Smile Without You — Arista
6 ABBA — Take A Chance On Me — Atlantic
7 Art Garfunkel — Wonderful World — Columbia
8 Andy Gibb — (Our Love) Don't Throw It Away — RSO
9 Gino Vannelli — I Just Wanna Stop — A&M
10 Debby Boone — California — Warner Bros./Curb
11 Paul Davis — Sweet Life — Bang

Cash Box/December 30, 1978
SOMETHING TO CELEBRATE.

1978 ON COLUMBIA RECORDS.
# Pop Singles Awards

## Country Male Crossover
1. Kenny Rogers
2. Jacky Ward
3. Waylon Jennings

## Country Female Crossover
1. Anne Murray
2. Dolly Parton
3. Crystal Gayle

## A/C Female Vocalists
1. Linda Ronstadt
2. Samantha Sang
3. Bonnie Tyler
4. Anne Murray
5. Olivia Newton-John
6. Dolly Parton
7. Crystal Gayle
8. Carly Simon
9. Rita Coolidge
10. Barbra Streisand

## Black Female Crossover
1. Donna Summer
2. Evelyn "Champagne" King
3. Natalie Cole
4. Chaka Khan

## Black Male Crossover
1. Peter Brown
2. George Benson
3. Rick James
4. Lou Rawls
5. Teddy Pendergrass
6. Bill Withers
7. Sylvester

## Black Group Crossover
1. Commodores
2. A Taste Of Honey
3. Raydio
4. Chic
5. O'Jays
6. Heatwave
7. L.T.D.
8. Earth, Wind & Fire
9. Trammps
10. High Inergy

## A/C Male Vocalists
1. Andy Gibb
2. Barry Manilow
3. Billy Joel
4. Dan Hill
5. Paul Davis
6. Gino Vannelli
7. Neil Diamond
8. David Gates
9. Michael Johnson
10. Chris Rea

## A/C Groups
1. Bee Gees
2. Commodores
3. Little River Band
4. Exile
5. Player
6. Ambrosia
7. Pablo Cruise
8. ABBA
9. Toby Beau
10. Dr. Hook

## A/C Duos
1. Johnny Mathis/Deniece Williams
2. Roberta Flack/Donny Hathaway
3. Captain & Tennille
4. Le Blanc & Carr
5. England Dan & John Ford Coley

## Instrumentalists
1. Chuck Mangione
2. John Williams
3. Meco

## Comedy/Novelty
1. Steve Martin
2. Plastic Bertrand
3. Cheech & Chong

## Groups
1. Bee Gees
2. Rolling Stones
3. Exile
4. Foreigner
5. Commodores
6. Player
7. A Taste Of Honey
8. Queen
9. Little River Band
10. Kansas

## New Groups
1. Exile
2. Player
3. A Taste Of Honey
4. Raydio
5. Chic
6. Toby Beau
7. High Inergy
8. Foxy
9. Santa Esmeralda
10. Odyssey

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Cash Box/December 30, 1978

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A&M's BEST OF '78

CHUCK MANGIONE
*1 TOP INSTRUMENTALIST - Pop Singles
"Feels So Good"
*1 TOP INSTRUMENTALIST - Pop Albums
"Feels So Good"
*1 TOP SOLOIST - Jazz
"Feels So Good"
*1 TOP DEBUT - Pop Albums/Soloists
"Children of Sanchez"
*1 TOP R&B DEBUT - Albums/Instrumentalists
"Children of Sanchez"
*1 TOP DEBUT - Jazz/Soloists
"Children of Sanchez"

*1 INTERNATIONAL ARTISTS - Jazz/Singles
*1 INTERNATIONAL ARTISTS - Jazz/Albums

THE BROTHERS JOHNSON
*1 TOP DUO - R&B Albums
"Blam!!"

QUINCY JONES
*1 TOP R&B DEBUTS - Singles/Instrumentalists
"Stuff Like That"

THE TARNEY/SPENCER BAND
*1 TOP NEW DUO - FM ANALYSIS DEBUT
"Three's A Crowd"
Pop Album Awards

Country Crossover — Highest Debuts
1 Jimmy Buffett — Son Of A Son Of A Sailor — ABC
2 Jimmy Buffett — You Had To Be There — ABC
3 Marshall Tucker Band — Together Forever — Capricorn
4 Poco — Legend — ABC
5 Pure Prairie League — Just Fly — RCA
6 Amazing Rhythm Aces — Burning The Ballroom Down — ABC

Country Group Crossover
1 Marshall Tucker Band
2 Waylon Jennings/Willie Nelson
3 Kenny Rogers/Dottie West
4 Statler Brothers
5 Oak Ridge Boys

Black Female Vocalists — Highest Debuts
1 Natalie Cole — Natalie Cole...Live — Capitol
2 Chaka Khan — Chaka Khan — Warner Bros.
3 Diana Ross — Ross — Motown
4 Cheryl Lynn — Cheryl Lynn — Columbia
5 Roberta Flack — Roberta Flack — Atlantic

Black Male Vocalists — Highest Debuts
1 Stevie Wonder — Lookin' Back — Motown
2 Barry White — The Man — 20th Century
3 Teddy Pendergrass — Life Is A Song Worth Singing — Philadelphia International
5 Peabo Bryson — Crosswinds — Capitol

Black Groups — Highest Debuts
1 Commodores — Natural High — Motown
2 Earth, Wind & Fire — Greatest Hits, Vol. 1 — Columbia
3 Rufus And Chaka Khan — Street Player — ABC
4 The Brothers Johnson — Blam — A&M
5 Funkadelic — One Nation Under A Groove — Warner Bros.
6 Maze — Maze — Capitol
7 Sunbeam — Emotions — ABC
8 Parliament — Funkentelechy Vs. The Placebo Syndrome — Casablanca
9 Average White Band — Warner Communications — Atlantic
10 L.T.D. — Back In Love Again — A&M

New Black Groups — Highest Debuts
1 Stargard — Stargard — MCA
2 Raydio — Raydio — Arista

A/C/Adult Contemporary — Highest Debuts
1 Jimmy Buffett — Son Of A Son Of A Sailor — ABC
2 Stephen Bishop — Bish — ABC
3 Gino Vannelli — Brother To Brother — A&M
4 Johnny Mathis — You Light Up My Life — Columbia
5 Little River Band — Sleeper CATCHER — Capitol
6 Manhattan Transfer — Pastiche — Atlantic
7 Jane Olivor — Stay The Night — Columbia

Black Male Crossover
1 George Benson
2 Teddy Pendergrass
3 Johnny Mathis
4 Rick James
5 Barry White
7 Peter Brown
8 Sylvester
9 Peabo Bryson
10 George Duke

Black Female Crossover
1 Donna Summer
2 Roberta Flack
3 Chaka Khan
4 Evelyn "Champagne" King
5 Natalie Cole
6 Betty Wright
7 Millie Jackson
8 Linda Clifford
9 Aretha Franklin
10 Deniece Williams

Black Groups Crossover
1 Commodores
2 Earth, Wind & Fire
3 Isley Brothers
4 A Taste Of Honey
5 O'Jays
6 Heatwave
7 L.T.D.
8 Funkadelic
9 Rufus
10 Parliament

Jazz Vocalists — Highest Debuts
1 George Benson — Weekend In L.A. — Warner Bros.
2 Roy Ayers — You Send Me — Polydor
3 Al Jarreau — All Fly Home — Warner Bros.
4 Michael Franks — Burchfield Nines — Warner Bros.
5 Roy Ayers — Let's Do It Again — Polydor

Jazz Soloists — Highest Debuts
1 Chuck Mangione — Children Of Sanchez — A&M
2 Quincy Jones — Sounds...And Stuff Like That — A&M
3 Bob James — Touchdown — Columbia
4 Jean-Luc Ponty — Cosmic Messenger — Atlantic
5 Grover Washington, Jr. — Reed Seed — Motown
6 George Duke — Come Get It — Epic
7 Al Dimeola — Casino — Columbia
8 Joe Sample — Rainbow Seeker — ABC
9 Chic Corea — The Mad Hatter — Polydor
10 Grover Washington, Jr. — Live At The Bijou — Motown

Jazz Groups — Highest Debuts
1 Weather Report — Mr. Gone — Columbia
2 The Crusaders — Images — ABC

Top Soundtracks
1 Saturday Night Fever
2 Grease
3 Sgt. Pepper's Lonely Hearts Club Band
4 FM
5 Thank God It's Friday
6 Close Encounters
7 The Last Waltz
8 The Children Of Sanchez

Soundtrack — Highest Debuts
1 Sgt. Pepper's Lonely Hearts Club Band — RSO
2 FM — MCA
3 Grease — RSO
4 The Last Waltz — Warner Bros.
5 Chuck Mangione — Children Of Sanchez — A&M
6 Close Encounters Of The Third Kind — Arista
7 Lord Of The Rings — Fantasy
8 The Wiz — MCA
9 T.G.I.F. — Casablanca
10 The Rocky Horror Picture Show — Ode

Top Instrumentalists
1 Chuck Mangione
2 George Benson
3 Quincy Jones
4 Grover Washington, Jr.
5 Meco

Top Comedy/Novelty
1 Steve Martin
2 Story Of Star Wars
3 Lily Tomlin
4 Mel Brooks

Comedy/Novelty — Highest Debuts
1 Steve Martin — A Wild And Crazy Guy — Warner Bros.
2 The Rutles — The Rutles — Warner Bros.
3 The Muppets — Sesame Street Fever — Sesame Street
1978 was a platinum year for me. Thank you... and that's from the bottom of my heart.

Love,
Barry White

P.S. I'm looking forward to 1979. Cause that's going to be an year!
Pop Album Awards

Groups
1. Bee Gees
2. Rolling Stones
3. Foreigner
4. Commodores
5. Styx
6. Kansas
7. Fleetwood Mac
8. Steely Dan
9. Queen
10. Boston

Groups — Highest Debuts
1. Boston — Don’t Look Back — Epic
2. Rolling Stones — Some Girls — Atlantic
3. The Who — Who Are You — MCA
4. Wings — London Town — Capitol
5. Foreigner — Double Vision — Atlantic
6. Jefferson Starship — Earth — RCA
7. Queen — Jazz — Elektra
8. Styx — Pieces Of Eight — A&M
9. Genesis — And Then There Were Three... Atlantic

Groups — Longest Charted
1. Fleetwood Mac — Fleetwood Mac — Warner Bros.
2. The Eagles — Their Greatest Hits — Asylum
3. Heart — Dreamboat Annie — Mushroom
4. Eagles — Hotel California — Asylum
5. Boston — Boston — Epic
7. Foreigner — Foreigner — Atlantic
8. Bee Gees — Here At Last... Live — RSO
9. KC And The Sunshine Band — Part 3 — TK
10. Styx — The Grand Illusion — A&M

New Groups
1. A Taste Of Honey
2. Exile
3. Van Halen
4. Village People
5. Cars
6. Player
7. Chic
8. Raydio
9. Toto
10. Stargard

New Groups — Highest Debuts
1. The Cars — The Cars — Elektra
2. The Clash — Give ’Em Enough Rope — Epic
3. Devo — Are We Not Men? We Are Devo!! — Warner Bros.
4. The Boyzz — The Boyzz — Epic
5. Fotomaker — Fotomaker — Atlantic
6. George Thorogood & The Destroyers — Rounder

New Groups — Longest Charted
2. Player — Player — RSO
3. Tom Petty & The Heartbreakers — ABC/Shelter
4. Raydio — Raydio — Arista
5. Sun — Sunburn — Capitol

New Duos
1. Dan Fogelberg/Tim Weisberg
2. Herb Alpert/Hugh Masakela
3. Kenny Rogers/Dottie West

Duos
1. Dan Fogelberg/Tim Weisberg
2. Bros Johnson
3. Ashford/Simpson
4. Waylon Jennings/Willie Nelson
5. Daryl Hall & John Oates
6. Herb Alpert/Hugh Masakela
7. Donny & Marie
8. Seals & Crofts
9. England Dan & John Ford Coley
10. Kenny Rogers/Dottie West

Pop Duo — Highest Debuts
1. Fogelberg/Weisberg — Twin Sons Of Different Mothers — Epic
2. Mathis/Williams — Johnny Mathis & Deniece Williams — Columbia
3. Hall & Oates — Live Time — RCA
5. Hall & Oates — Along The Red Ledge — RCA

Disco Crossover — Highest Debuts
1. K.C. & The Sunshine Band — Who Do Ya (Love) — TK
2. Peter Brown — Fantasy Love Affair — TK
3. Dr. Buzzard’s Original Savannah Band Meets King Pennett — RCA
4. Heatwave — Grooveline — Epic
5. The Jacksons — Destiny — Epic
6. Vickie Sue Robinson — Half & Half — RCA
7. Chic — C’est Chic — Atlantic
8. The Village People — Cruisin’ — Casablanca
9. Meco — Themes From The Wizard Of Oz — Millenium
10. Grace Jones — Do Or Die — Island

Country Crossover — Highest Debuts
1. Emmylou Harris — Emmylou Harris’ Greatest Hits — Warner Bros.
2. Dolly Parton — Heartbreaker — RCA
3. Waylon Jennings/Willie Nelson — Waylon & Willie — RCA
4. Waylon Jennings — I’ve Always Been Crazy — RCA
5. Emmylou Harris — Quarter Moon In A Ten Cent Town — Warner Bros.
6. Kris Kristofferson — Easter Island — Monument
7. Tanya Tucker — TNT — MCA
9. Kenny Rogers — Love Or Something Like It — United Artists
10. Willie Nelson — Stardust — Columbia

Country Female Crossover
1. Linda Ronstadt
2. Dolly Parton
3. Bonnie Tyler
4. Anne Murray
5. Crystal Gayle

Country Male Crossover
1. Kenny Rogers
2. Willie Nelson
3. Waylon Jennings
4. Elvis Presley
5. Johnny Paycheck

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Country Male Crossover
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2. Willie Nelson
3. Waylon Jennings
4. Elvis Presley
5. Johnny Paycheck
151 WAYS TO MAKE A WINNING YEAR

TK KC and The Sunshine Band • The Sunshine Band • George McCrae • Marlin Michal Urbaniak • Voyage • Ralph MacDonald • The Ritchie Family • Bill Salter • John Tropea • Phil Upchurch • USA/European Connection • Eddie Daniels • Queen Samantha • Beautiful Bend • Gregg Diamond • Jo Bisco • Quartz • Star City • Partners • Walter Murphy • Amant Drive
Peter Brown • Miami • Funk Machine • Rocky Mizell • Harry Deal & The Galaxies • Wild Honey • Gypsy Lane • Jimmy Castor
Dash Foxy • T-Connection • Obatato • Ricky Collins • Rice & Beans Orchestra • John McArtur • Wildflower • Leno Wright • Asha Puthli • Ish Ledesma • Alston Betty Wright • Herman Kelly & Life • Clarence Reid • Milton Wright • Costa Rica Band • Ronnie Spector • Lew Kirton • Malaco Dorothy Moore • Synthesis • Freedom Sunshine Sound Inc. • Michelle White • Jimmy "Bo" Horne • Fire • Ron Louis Smith • Clouds • Bobby Caldwell • Wild Oaks • Horrell McGann • Tiger • Tiger Cat • Chocolate Clay • Gwen McCrae • Little Beaver • Blue Candle • Joey Gilmore • Bold • Leon DeBouse • Reid, Inc. • F.A.T.S. • Amazon Fantasia • Alice Street Gang • Glades • Lattimore • Timmy Thomas • Seven Seas • Universal Love • Stony Island • The Roots • Jimmy Reed • Gene Barge • Wild Child Butler • Lee Shot Williams • Reid's World • Willie & Barbara • James T • DC 3 • Regina James • Weird World Blow Fly • Wildman Steve Gospel Roots • Jean Austin & Company • Mama Lou & The Avant Singers • Rev. T.L. Barrett • Brooklyn All Stars • Nancy Carey • The Cherubims • Milly Collier • Liz Dorgan & The Gospellettes • Fantastic Family Aires • Rev. C.L. Franklin • Rev. Edna Isaic & Greene Sisters • The Jackson Singers of Wash. DC • The Jordan Singers • Howard Lemon Singers • The Phillipians • Andrew Jackson & The Youth Community Choir • Helen Lewis • Walter Pondor • Roscoe Robinson • Earnestine Rundless & The Meditation Singers • Singing Sons of Wash. DC • Rev. Marvin Yancy & The Fountain of Life Joy Choir • Gloster Williams and The King James Version • A.P.A. • Ceil Bee • Chimneyville • Lady Love • Willie Cobbs • McKinley Mitchell • Joe Shamwill • Contempo Bobby Patterson Good Sounds • Laura Taylor • Spats • Billion Dollar Band • Cheese Juana • Anita Ward • Frederick Knight • The Controllers • C.L. Blast • Black Haze Express Kayvette • The Facts of Life • The Meadow Brothers • Brandy • Kondouke Phillip & Lloyd • King Sporty LRC • B. Baker's Chocolate Co. • O' Donel Levy • Joe Thomas • Jimmy McGriff • Lonnie Smith • Jimmy Ponder • John Macey • Dial Joe Tex Royal Flush Barbara Jean English • Tony Middleton • Big Apple Brass • Shield A.D. • Special Delivery • SRI • Midnite Flight • Wolf • Kenny Barron • Harold Vick Wanderlick • Jimmy Brisco & The Beavers Brownstone • The J.B.'s International Smelton • Beverly Johnson • Inphasis • Rick Rydell • Lu Janus • Daddy Dewdrop • Sound Plus • Eddie Mobley • Joe Simon • Arte • Sneakers & Lace Silver • Blue • Eli's Second Coming

Muscle Shoals • The Dealers

And special thanks to everyone else who helped make '78 our best year ever!

Records and Tapes
Pop Album Awards

Male Vocalists
1 Billy Joel
2 Jackson Browne
3 Eric Clapton
4 Bob Seger
5 Barry Manilow
6 Rod Stewart
7 Gerry Rafferty
8 Andy Gibb
9 Shaun Cassidy
10 George Benson

Male Vocalists — Highest Debuts
1 Billy Joel — 52nd Street — Columbia
2 Bob Seger — Stranger In Town — Capitol
3 Elton John — A Single Man — MCA
4 Andy Gibb — Shadow Dancing — RSO
5 Neil Young — Comes A Time — Warner Bros.
6 Eric Clapton — Backless — RSO
7 Barry Manilow — Barry Manilow's Greatest Hits — Arista
8 Bruce Springsteen — Darkness On The Edge Of Town — Columbia
9 Joe Walsh — But Seriously Folks — Elektra
10 Bob Dylan — Street Legal — Columbia

Male Vocalists — Longest Charted
1 Boz Scaggs — Silk Degrees — Columbia
2 Bob Seger — Night Moves — Capitol
3 Peter Frampton — Frampton Comes Alive — A&M
4 Barry Manilow — This One's For You — Arista
5 Stevie Wonder — Songs In The Key Of Life — Tamla/Motown
6 Barry Manilow — Live — Arista
7 Shaun Cassidy — Shaun Cassidy — Warner/Curb
8 Andy Gibb — Flowing Rivers — RSO
9 Steve Martin — Let's Get Small — Warner Bros.
10 Steve Miller — Book Of Dreams — Capitol

New Male Vocalists
1 Gerry Rafferty
2 Warren Zevon
3 Rick James
4 Meatloaf
5 Dan Hill
6 Eddie Money
7 Elvis Costello
8 Peter Brown
9 Walter Egan
10 Jay Ferguson

New Male Vocalists — Longest Debuts
1 Gene Simmons — Gene Simmons — Casablanca
2 Ace Frehley — Ace Frehley — Casablanca
3 Elvis Costello — This Year's Model — Columbia
4 Paul Stanley — Paul Stanley — Casablanca
5 Peter Criss — Peter Criss — Casablanca
6 Warren Zevon — Excitable Boy — Elektra
7 Rick Danko — Rick Danko — CBS
8 Leif Garrett — Leif Garrett — Atlantic
9 David Gilmour — David Gilmour — Columbia
10 Richard Wright — Wet Dream — Columbia

New Male Vocalists — Highest Debuts
1 Eddie Money — Eagles — Columbia
2 Bob Welch — French Kiss — Capitol
3 Peter Brown — Fantasy Love Affair — TK
4 Warren Zevon — Excitable Boy — Asylum
5 Joe Sample — Rainbow Seeker — ABC

Female Vocalists
1 Linda Ronstadt
2 Donna Summer
3 Roberta Flack
4 Carly Simon
5 Barbra Streisand
6 Chaka Khan
7 Dolly Parton
8 Debby Boone
9 Bonnie Tyler
10 Anne Murray

Female Vocalists — Highest Debuts
1 Linda Ronstadt — Living In The U.S.A. — Asylum
2 Joni Mitchell — Don Juan's Reckless Daughter — Elektra/Asylum
3 Barbra Streisand — Greatest Hits, Vol. II — Columbia
4 Barbra Streisand — Sing Bird — Columbia
5 Rita Coolidge — Anything...Anywhere — A&M
6 Olivia Newton-John — Totally Hot — Elektra
7 Carly Simon — Boys In The Trees — Elektra
8 Donna Summer — Live And More — Casablanca
9 Yvonne Elliman — Night Flight — RSO
10 Carole King — Welcome Home — Avatar/Capitol

Female Vocalists — Longest Charted
1 Linda Ronstadt — Greatest Hits — Asylum
2 Linda Ronstadt — Simple Dreams — Asylum
3 Rita Coolidge — Anytime...Anywhere — A&M
4 Natalie Cole — Thankful — Capitol
5 Dolly Parton — Here You Come Again — RCA

New Female Vocalists
1 Bonnie Tyler
2 Evelyn "Champagne" King
3 Samantha Sang
4 Linda Clifford

New Female Vocalists — Highest Debuts
1 Bonnie Tyler — Bonnie Tyler — RCA
2 Alicia Bridges — Alicia Bridges — Polydor
3 Genya Ravan — Urban Desire — 20th Century
4 Samantha Sang — Samantha Sang — Private Stock
5 Cheryl Ladd — Cheryl Ladd — Capitol

New Female Vocalists — Longest Charted
1 Debbie Boone — You Light Up My Life — Warner/Curb
2 Karla Bonoff — Karla Bonoff — Columbia
3 Bonnie Tyler — It's A Heartache — RCA
Billy Joel—the legend grows.

Congratulations from
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Top 100 Singles

1. NIGHT FEVER — BEE GEES — RSO
2. STAYIN' ALIVE — BEE GEES — RSO
3. SHADOW DANCING — ANDY GIBB — RSO
4. KISS YOU ALL OVER — EXILE — Warner/Curb
5. THREE TIMES A LADY — THE COMMODORES — Motown
6. HOT CHILD IN THE CITY — NICK GILDER — Chrysalis
7. BOOGIE OOGIE OOGIE — A TASTE OF HONEY — Capitol
8. EMOTION — SAMANTHA SANG — Private Stock
9. YOU'RE THE ONE THAT I WANT — OLIVIA NEWTON-JOHN/JOHN TRAVOLTA — RSO
10. MESS YOU — ROLLING STONES — Rolling Stones
11. GREASE — FRANKIE VALLI — RSO
12. BAKER STREET — GERRY RAFFERTY — United Artists
13. CAN'T SMILE WITHOUT YOU — BARRY MANILOW — Arista
14. BABY COME BACK — PLAYER — RSO
15. SHORT PEOPLE — RANDY NEWMAN — Warner Bros.
16. LAY DOWN SALLY — ERIC CLAPTON — RSO
17. IT'S A HEARTACHE — BONNIE TYLER — RCA
18. JUST THE WAY YOU ARE — BILLY JOEL — Columbia
19. SOMETIMES WHEN WE TOUCH — DAN HILL — 20th Century
20. YOU NEEDED ME — ANNE MURRAY — Capitol
21. IF I CAN'T HAVE YOU — YVONNE ELLIMAN — RSO
22. (LOVE IS) THICKER THAN WATER — ANDY GIBB — RSO
23. YOU'RE IN MY HEART — ROD STEWART — Warner Bros.
24. HOW DEEP IS YOUR LOVE — BEE GEES — RSO
25. WE ARE THE CHAMPIONS — QUEEN — Elektra
26. HOT BLOODED — FOREIGNER — Atlantic
27. MACARTHUR PARK — DONNA SUMMER — Casablanca
28. HOPELESSLY DEVOTED TO YOU — OLIVIA NEWTON-JOHN — RSO
29. TOO MUCH, TOO LITTLE, TOO LATE — JOHNNY MATHIS/DENIECE WILLIAMS — Columbia
30. REMINiscing — LITTLE RIVER BAND — Harvest
31. THE CLOSER I GET TO YOU — ROBERTA FLACK/DONNY HATHAWAY — Atlantic
32. WITH A LITTLE LUCK — WINGS — Capitol
33. WHENEVER I CALL YOU "FRIEND" — KENNY LOGGINS — Columbia
34. JACK AND JILL — RAYDIO — Arista
35. HOW MUCH I FEEL — AMBROSIA — Warner Bros.
36. LOVE WILL FIND A WAY — PABLO CRUISE — A&M
37. DUST IN THE WIND — KANSAS — Kirshner
38. FEELS SO GOOD — CHUCK MANGINO — A&M
39. LAST DANCE — DONNA SUMMER — Casablanca
40. HERE YOU COME AGAIN — DOLLY PARTON — RCA
41. SUMMER NIGHTS — OLIVIA NEWTON-JOHN/JOHN TRAVOLTA — RSO
42. DANCE, DANCE, DANCE — CHIC — Atlantic
43. USE TA BE MY GIRL — Q'JAYS — Phila. Intl.
44. I GO CRAZY — PAUL DAVIS — Bang
45. AN EVERLASTING LOVE — ANDY GIBB — RSO
46. TWO OUT OF THREE AIN'T BAD — MEAT LOAF — Cleve. Intl.
47. TAKE A CHANCE ON ME — ABBA — Atlantic
48. DON'T LOOK BACK — BOSTON — Epic
49. BABY HOLD ON — EDDIE MONEY — Columbia
50. I JUST WANNA STOP — GINO VANNELLI — A&M
51. WHAT'S YOUR NAME — LYNYRD SKYNYRD — MCA
52. STILL THE SAME — BOB SEGER — Capitol
53. THUNDER ISLAND — JAY FEGERSON — Asylum
54. SLIP SLIDIN' AWAY — PAUL SIMON — Columbia
55. DANCE WITH ME — PETER BROWN — TK
56. YOU LIGHT UP MY LIFE — DEBBY BOONE — Warner/Curb
57. RIGHT DOWN THE LINE — GERRY RAFFERTY — United Artists
58. SHAME — EVELYN "CHAMPAGNE" KING — RCA
59. MAGNET AND STEEL — WALTER EGAN — Columbia
60. SHARING THE NIGHT TOGETHER — DR. HOOK — Capitol
61. RUNNING ON EMPTY — JACKSON BROWNE — Asylum
62. BLUE BAYOU — LINDA RONSTADT — Asylum
63. WHO ARE YOU — WHO — MCA
64. COME SAIL AWAY — STYX — A&M
65. DOUBLE VISION — FOREIGNER — Atlantic
66. YOU DON'T BRING ME FLOWERS — BARBRA/NEIL — Columbia
67. BEAST OF BURDEN — ROLLING STONES — Rolling Stones
68. READY TO TAKE A CHANCE AGAIN — BARRY MANILOW — Arista
69. EVERY TIME I TURN AROUND (BACK IN LOVE AGAIN) — LTD — A&M
70. I LOVE THE NIGHT LIFE (DISCO ROUND) — ALCIA BRIDGES — Polydor
71. LOVE IS LIKE OXYGEN — SWEET — Capitol
72. LIFEF'S BEEN GOOD — JOE WALSH — Asylum
73. IMAGINARY LOVER — ATLANTA RHYTHM SECTION — Polydor
74. YOU BELONG TO ME — CARLY SIMON — Elektra
75. DESIRE — NEIL DIAMOND — Columbia
76. GOODBYE GIRL — DAVID GATES — Elektra
77. YOU NEVER DONE IT LIKE THAT — CAPTAIN & TENNILLE — A&M
78. BLAZER THAN BLUE — MICHAEL JOHNSON — EMI
79. DISCO INFERNO — TRAMPS — Atlantic
80. MY ANGEL BABY — TOBY BEAU — RCA
81. PEG — STEELY DAN — ABC
82. COPACABANA (AT THE COPA) — BARRY MANILOW — ARISTA
83. FALLING — LeBLANC AND CARR — Big Tree
84. COUNT ON ME — JEFFERSON STARSHIP — Grunt/RCA
85. THE GROOVE LINE — HEATWAVE — Epic
86. FOOL (IF YOU THINK IT'S OVER) — CHRIS REA — Magnet/United Artists
87. SENTIMENTAL LADY — BOB WELCH — Capitol
88. LIVING IN THE U.S.A. — LINDA RONSTADT — Asylum
89. TIME PASSAGES — AL STEWART — Arista
90. ON BROADWAY — GEORGE BENSON — Warner Bros.
91. TURN TO STONE — ELECTRIC LIGHT ORCHESTRA — Jet
92. EROTIC EYES — BOB WELCH — Capitol
93. GON'T GET YOU INTO MY LIFE — EARTH, WIND & FIRE — ARC/Columbia
94. LOVE IS IN THE AIR — JOHN PAUL YOUNG — Scout Brothers/Atlantic
95. BECAUSE THE NIGHT — PATTI SMITH GROUP — Arista
96. EVERY KIND OF PEOPLE — ROBERT PALMER — Island
97. YOU CAN'T TURN ME OFF (IN THE MIDDLE OF TURNING ME ON) — HIGH INCERY — Gordy
98. THANK YOU FOR BEING A FRIEND — ANDREW GOLD — Asylum
99. ALWAYS AND FOREVER — HEATWAVE — Epic
100. YOU MAKE LOVIN' FUN — FLEETWOOD MAC — Warner Bros.

Cash Box/December 30, 1978
It's fun being a Winner.

Jet Records salutes ELO on their greatest year ever.
R.S.O. Cash Box 1978 Year End Poll.

POP LP AWARDS

TOP GROUPS: #1 BEE GEES
ALBUM OF THE YEAR: #1 SATURDAY NIGHT FEVER
INTERNATIONAL ARTISTS: #1 BEE GEES
TOP SOUNDTRACKS: #1 SATURDAY NIGHT FEVER
#2 GREASE
#3 SGT. PEPPER
TOP DEBUT SOUNDTRACKS: #1 SGT. PEPPER

POP SINGLES AWARDS

TOP GROUPS: #1 BEE GEES
TOP MALE VOCALISTS: #1 ANDY GIBB
TOP NEW GROUPS: #2 PLAYER
TOP DUOS: #1 JOHN TRAVOLTA/OLIVIA NEWTON-JOHN
TOP NEW DUOS: #7 JOHN TRAVOLTA/OLIVIA NEWTON-JOHN

INTERNATIONAL ARTISTS

GROUPS: #1 BEE GEES
ALBUMS: #1 BEE GEES
SINGLES: #1 BEE GEES
SOUNDTRACK: #1 SATURDAY NIGHT FEVER
DUOS: #1 JOHN TRAVOLTA/OLIVIA NEWTON-JOHN

R&B SINGLES AWARDS

BLACK CONTEMPORARY POP TO R&B CROSSOVER: #1 SATURDAY NIGHT FEVER 39 WEEKS

TOP ADULT CONTEMPORARY

GROUPS: #1 BEE GEES
MALE VOCALISTS: #1 ANDY GIBB

TOP DEBUTS

POP SINGLES: #1 BEE GEES "TOO MUCH HEAVEN"
VOCAL DUOS: #1 JOHN TRAVOLTA/OLIVIA NEWTON-JOHN "SUMMER NIGHTS"
NEW VOCAL DUOS: #1 JOHN TRAVOLTA/OLIVIA NEWTON-JOHN "SUMMER NIGHTS"
R.S.O. Cash Box 1978 Year End Poll.

**TOP GROUPS:**
- #1 BEE GEES

**ALBUM OF THE YEAR:**
- #1 SATURDAY NIGHT FEVER

**INTERNATIONAL ARTISTS:**
- #1 BEE GEES

**TOP SOUNDTRACKS:**
- #1 SATURDAY NIGHT FEVER
- #2 GREASE
- #3 SGT. PEPPER

**TOP DEBUT SOUNDTRACKS:**
- #1 SGT. PEPPER

**TOP SINGLES AWARDS**

**TOP GROUPS:**
- #1 BEE GEES

**TOP SINGLES OF THE YEAR:**
- #1 NIGHT FEVER
- #2 STAYIN' ALIVE

**MOST WEEKS ON CHARTS:**
- #1 STAYIN' ALIVE

**INTERNATIONAL ARTISTS:**
- #1 BEE GEES

**GROUPS:**
- #1 BEE GEES

**ALBUMS:**
- #1 BEE GEES

**SINGLES:**
- #1 BEE GEES

**SOUNDTRACK:**
- #1 SATURDAY NIGHT FEVER

**R&B SINGLES AWARDS**

**BLACK CONTEMPORARY POP TO R&B CROSSOVER:**
- #1 SATURDAY NIGHT FEVER

**TOP ADULT CONTEMPORARY**

**GROUPS:**
- #1 BEE GEES

**TOP DEBUTS**

**POP SINGLES:**
- #1 BEE GEES "TOO MUCH HEAVEN"
<table>
<thead>
<tr>
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<th>TOP 100 LPs</th>
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<tbody>
<tr>
<td>1</td>
<td>SATURDAY NIGHT FEVER — BEE GEES &amp; VARIOUS ARTISTS — RSO</td>
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<td>2</td>
<td>THE STRANGER — BILLY JOEL — Columbia</td>
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<td>3</td>
<td>GREASE — VARIOUS ARTISTS — RSO</td>
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<td>POINT OF NO RETURN — KANSAS — Kirshner</td>
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<td>SLOWDHAND — ERIC CLAPTON — RSO</td>
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<td>9</td>
<td>RUMOURS — FLEETWOOD MAC — Warner Bros.</td>
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<td>10</td>
<td>NATURAL HIGH — THE COMMODORES — Motown</td>
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<td>11</td>
<td>STRANGER IN MY TOWN — BOB SEGER &amp; THE SILVER BULLET BAND — Capitol</td>
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<td>AJA — STEELY DAN — ABC</td>
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<td>13</td>
<td>NEWS OF THE WORLD — QUEEN — Elektra</td>
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<td>14</td>
<td>EVEN NOW — BARRY MANILOW — Arista</td>
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<td>15</td>
<td>FOOT LOOSE &amp; FANCY FREE — ROD STEWART — Warner Bros.</td>
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<td>16</td>
<td>DON'T LOOK BACK — BOSTON — Epic</td>
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<td>17</td>
<td>ALL 'N' ALL — EARTH, WIND &amp; FIRE — Columbia</td>
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<td>18</td>
<td>LONDON TOWN — WINGS — Capitol</td>
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<td>19</td>
<td>THE GRAND ILLUSION — STYX — A&amp;M</td>
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<td>SIMPLE DREAMS — LINDA RONSTADT — Asylum</td>
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<td>FEELS SO GOOD — CHUCK MANGIONE — A&amp;M</td>
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<td>22</td>
<td>CITY TO CITY — GERRY RAFFERTY — United Artists</td>
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<td>23</td>
<td>EARTH — JEFFERSON STARSHIP — Grunt</td>
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<td>COME GET IT! — RICK JAMES — Gordy</td>
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Kirshner Records Delivers

Kirshner/CBS Music Publishing
Crop of Winners in '78

- Dust in the Wind
- Point of Know Return
- Sinner Man
- You Never Done It Like That

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Country Singles

Poll Winners

New Male Vocalists
1. John Conlee
2. Joe Sun
3. Con Hunley
4. Randy Barlow
5. Ronnie McDowell

New Male Vocalists — Highest Debuts
1. John Conlee — Lady Lay Down — ABC
2. Mundo Earwood — Fooled Around And Fell In Love — GMC
3. Joe Sun — High And Dry — Ovation
4. Big Al Downing — Mr. Jones — Warner Bros.
5. Sterling Whipple — Then You'll Remember — Warner Bros.

New Male Vocalists — Longest Charted
1. John Conlee — Rose Colored Glasses — ABC
2. Joe Sun — Old Flames Can't Hold A Candle To You — Ovation
3. Razzy Bailey — What Time Do You Have To Be Back To Heaven — RCA
4. Mundo Earwood — When I Get You Alone — GMC
5. Don Drumm — Bedroom Eyes — Churchill

Vocal Groups
1. Oak Ridge Boys
2. The Statler Bros.
3. Dave & Sugar
4. Amazing Rhythm Aces
5. Earl Scruggs Revue

Vocal Groups — Highest Debuts
1. Oak Ridge Boys — Crying Again — ABC
2. Dave & Sugar — Tear Time — RCA
3. Oak Ridge Boys — Come On In — ABC
4. Statler Bros. — The Official Historian On Shirley Jean Berrell — Mercury
5. Statler Bros. — Who Am I To Say — Mercury

Vocal Groups — Longest Charted
1. Statler Bros. — Do You Know You Are My Sunshine — Mercury
2. Oak Ridge Boys — I'll Be True To You — ABC
3. Oak Ridge Boys — You're The One — ABC
4. Dr. Hook — Sharing The Night Together — Capitol
5. Dave & Sugar — Tear Time — RCA
6. Statler Bros. — Who Am I To Say
7. Oak Ridge Boys — Crying Again — ABC

Duos — Highest Debuts
1. Waylon Jennings/Willie Nelson — Mama's Don't Let Your Babies Grow Up To Be Cowboys — RCA
2. Conway Twitty/Loretta Lynn — From Seven Til Ten — MCA
3. Kendalls — Sweet Desire — Ovation
4. Jim Ed Brown And Helen Cornelius — You Don't Bring Me Flowers — RCA
5. Kendalls — It Don't Feel Like Sining To Me — Ovation

Duos — Longest Charted
1. 1 Kendalls — It Don't Feel Like Sining To Me — Ovation
2. Waylon Jennings And Willie Nelson — Mama's Don't Let Your Babies Grow Up To Be Cowboys — RCA
3. Jim Ed Brown And Helen Cornelius — If The World Ran Out Of Love Tonight — RCA
4. Kendalls — Pittsburgh Steelers — Ovations
5. Kendalls — Sweet Desire — Ovation
6. Conway Twitty And Loretta Lynn — From Seven Til Ten — MCA
7. Jim Ed Brown And Helen Cornelius — I'll Never Be Free — RCA

New Duos
1. Johnny Cash/Waylon Jennings
2. Kenny Rogers/Dottie West
3. Jacky Ward/Reba McEntire
4. Billy Walker/Brenda K. Perry
5. Linda Cassidy/Bobby Spears

New Duos — Highest Debuts
1. Waylon Jennings And Johnny Cash — Ain't No Good Chain Gang — Columbia
2. Kenny Rogers And Dottie West — Anyone Who Isn't Me Tonight — United Artists
3. Merle Haggard And Leona Williams — The Bull And The Beaver — MCA
4. George Jones And Johnny Paycheck — Maybelline — Epic
5. Jacky Ward And Reba McEntire — Three Sheets In The Wind — Mercury

New Duos — Longest Charted
1. Kenny Rogers And Dottie West — Every Time Two Fools Collide — United Artists
2. Carpenters — Sweet Sweet Smile — A&M
4. Kenny Rogers And Dottie West — Anyone Who Isn't Me Tonight — United Artists
5. Waylon Jennings And Johnny Cash — Ain't No Good Chain Gang — Columbia

Instrumentalists
1. Maury Finney
2. Danny Davis/Nashville Brass
3. Asleep At The Wheel
4. A.L. "Doodle" Owens
5. Tommy Wills
You're looking at the sound of 1978.

These are some of the ASCAP members who made the Top 50 in Cash Box's year-end charts.
Country Singles Poll Winners

Female Vocalists
1 Crystal Gayle
2 Dolly Parton
3 Emmylou Harris
4 Margo Smith
5 Anne Murray
6 Susie Allanson
7 Christy Lane
8 Barbara Mandrell
9 Tammy Wynette
10 Linda Ronstadt

Female Vocalists — Highest Debuts
1 Dolly Parton — Heartbreaker — RCA
2 Crystal Gayle — Talking In Your Sleep — United Artists
3 Susie Allanson — We Belong Together — Warner/Curb
4 Crystal Gayle — Why Have You Left The One You Left Me For — United Artists
5 Barbara Mandrell — Sleeping Single In A Double Bed — ABC
6 Margo Smith — Little Things Mean A Lot — Warner Bros.
7 Loretta Lynn — Spring Fever — MCA
8 Margo Smith — It Only Hurts For A Little While — Warner Bros.
9 Dolly Parton — It’s All Wrong But It’s All Right — RCA
10 Barbara Mandrell — Tonight — ABC

Female Vocalists — Longest Charted
1 Anne Murray — You Needed Me — Capitol
2 Charly McClain — Let Me Be Your Baby — Epic
3 Donna Fargo — Do I Love You (Yes In Every Way) — Warner Bros.
4 Stella Parton — Standard Lie Number One — Elektra
5 Barbara Mandrell — Woman To Woman — ABC
6 Tammy Wynette — Womanhood — Epic
7 Dottie West — Come See Me And Come Lonely — United Artists
8 Cristy Lane — I’m Gonna Love You Anyway — LS
9 Emmylou Harris — To Daddy — Warner Bros.
10 Susie Allanson — Baby Last Night Made My Day — Warner/Curb

New Female Vocalists
1 Zella Lehr
2 Bonnie Tyler
3 Susie Allanson
4 Ava Barber
5 Rebecca Lynn

New Female Vocalists — Highest Debuts
1 Mary K. Miller — I Can’t Stop Loving You — Inergi
2 Gail Davies — Poison Love — Lifesong
3 Jenny Robbins — You’ve Just Found Yourself A New Woman — El Dorado
4 Bonnie Tyler — It’s A Heartache — RCA
5 Janie Fricke — Playing Hard To Get — Columbia
6 Zella Lehr — Danger! Heart-Break Ahead — RCA
7 Debby Boone — Baby I’m Yours — Warner/Curb
8 Rebecca Lynn — Minstral Man — Scorpio
9 Terri Hallowell — Strawberry Fields Forever — Con Brio
10 Gail Davies — No Love Have I — Lifesong

New Female Vocalists — Longest Charted
1 Zella Lehr — Two Doors Down — RCA
2 Bonnie Tyler — It’s A Heartache — RCA
3 Ava Barber — Bucket To The South — Ranwood
4 Gail Davies — No Love Have I — Lifesong
5 Zella Lehr — Danger! Heart-Break Ahead — RCA

Male Vocalists
1 Waylon Jennings/Willie Nelson
2 Ronnie Milsap
3 Kenny Rogers
4 Charlie Rich
5 Charlie Pride
6 Don Williams
7 Larry Gatlin
8 Eddie Rabbitt
9 Joe Stampley
10 Mel Tillis

Male Vocalists — Highest Debuts
1 Ronnie Milsap — Only One Love In My Life — RCA
2 Ronnie Milsap — Let’s Take The Long Way Around The World — RCA
3 Mel Tillis — Ain’t No California — MCA
4 Don Williams — Rake And Ramblin’ Man — ABC
5 T.G. Sheppard — Daylight — Warner/Curb
6 Kenny Rogers — The Gambler — United Artists
7 Eddie Rabbitt — I Just Want To Love You — Elektra
8 Waylon Jennings — I’ve Always Been Crazy — RCA
9 Kenny Rogers — Love Or Something Like It — United Artists
10 Johnny Paycheck — Friend, Lover, Wife — Epic
11 Willie Nelson — Blue Skies — Columbia
12 Mel Tillis — I Believe In You — MCA

Male Vocalists — Longest Charted
1 Roy Head — Come To Me — ABC
2 Ronnie Milsap — What A Difference You’ve Made In My Life — RCA
3 Willie Nelson — Georgia — Columbia
4 Ronnie McDowell — I Love You, I Love You, I Love You — MCA
5 Jerry Lee Lewis — Middle-Aged Crazy — Mercury
6 Johnny Duncan — Come A Little Closer — Columbia
7 Randy Barlow — Slow And Easy — Republic
8 Gene Watson — I Don’t Need A Thing At All — Capitol
9 Johnny Paycheck — Take This Job And Shove It — Epic
10 Elvis Presley — My Way — RCA

Cash Box/December 30, 1978
### WHAT A WAY TO START '79

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<td>Mary Welch</td>
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<td>The More I Get the More I Want</td>
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Country Album Winners Poll

Female Vocalists — Longest Charted
1 Linda Ronstadt — Linda Ronstadt's Greatest Hits — Asylum
2 Crystal Gayle — We Must Believe In Magic — United Artists
3 Dolly Parton — Here You Come Again — RCA
4 Linda Ronstadt — Simple Dreams — Asylum
5 Anne Murray — Let's Keep It That Way — Capitol

Female Vocalists
1 Linda Ronstadt
2 Crystal Gayle
3 Emmylou Harris
4 Bonnie Tyler
5 Anne Murray
6 Linda Ronstadt
7 Tammy Wynette
8 Margo Smith
9 Tanya Tucker
10 Loretta Lynn

Female Vocalists — Highest Debuts
1 Tanya Tucker — TNT — MCA
2 Emmylou Harris — Quarter Moon In A Ten Cent Town — Warner Bros.
3 Linda Ronstadt — Living In The U.S.A. — Asylum
4 Emmylou Harris — Profile/Best Of Emmylou — Warner Bros.
5 Crystal Gayle — I've Cried The Blue Right Out Of My Eyes — MCA
6 Crystal Gayle — When I Dream — United Artists
7 Loretta Lynn — Out Of My Head And Back In My Bed — MCA
8 Tammy Wynette — Womanhood — Epic
9 Olivia Newton-John — Totally Hot — MCA
10 Donna Fargo — Dark-Eyed Lady — Warner Bros.
11 Dottie West — Dottie — United Artists
12 Susie Allanson — We Belong Together — Warner/Curb

New Female Vocalists
1 Bonnie Tyler
2 Stella Parton
3 Mary K. Miller
4 Randy Gurley
5 Susie Allanson

New Female Vocalists — Highest Debuts
Highest Debuting Albums
1 Bonnie Tyler — It's A Heartache — RCA
2 Mary K. Miller — Mary K. Miller — Inergi

Male Vocalists — Highest Debuts
1 Waylon Jennings — I've Always Been Crazy — RCA
2 Don Williams — Expressions — ABC
3 Willie Nelson — Willie And Family Live — Columbia
4 Elvis Presley — A Legendary Performer: Volume 3 — RCA
5 Jimmy Buffett — Son Of A Son Of A Sailor — ABC
6 Elvis Presley — Elvis Sings For Children And Grownups Tod — RCA
7 Billy "Crash" Craddock — Turning Up And Turning On — Capitol
8 Conway Twitty — The Very Best Of Conway Twitty — MCA
9 Merle Haggard — The Way It Was In '51 — Capitol
10 Moe Bandy — Love Is What Life's All About — Columbia

Male Vocalists
1 Kenny Rogers
2 Willie Nelson
3 Ronnie Milsap
4 Waylon Jennings
5 Eddie Rabbit
6 Larry Gatlin
7 Jimmy Buffett
8 Johnny Paycheck
9 Charlie Pride
10 Elvis Presley

Male Vocalists — Longest Charted
1 Waylon Jennings — Of Waylon — RCA
2 Kenny Rogers — Kenny Rogers — United Artists
3 Larry Gatlin — Love Is Just A Game — Monument
4 Kenny Rogers — Daytime Friends — United Artists
5 Ronnie Milsap — It Was Almost Like A Song — RCA

www.americanradiohistory.com
Cash Box/December 30, 1978
AND SO ARE THESE CASHBOX 1978 AWARD WINNING BMI WRITERS:

Bee Gees
George Benson
Brothers Johnson
Peter Brown
Jimmy Buffett
Johnny Cash
Chic
Natalie Cole
John Conlee
Larry Coryell
Crusaders
Dave and Sugar
Earth Wind & Fire
Exile
Jeff Lorber Fusion
Andy Gibb
EmmyLou Harris
Roy Head
Waylon Jennings
K. C. and the Sunshine Band
Steve Khan
Loretta Lynn
Chuck Mangione
Anne Murray (PRO Canada)
Willie Nelson
Oak Ridge Boys
Dolly Parton
Billy Preston
Gerry Rafferty (PRS)
Linda Ronstadt
Statler Brothers
Donna Summer
Taste of Honey
Marshall Tucker Band
Tanya Tucker
Conway Twitty
Weather Report
Dottie West
Deniece Williams
Steve Young

OF CASHBOX CHART POSITIONS DURING 1978 WERE BMI LICENSED

What the world expects from the world's largest music licensing organization
Country Album Winners Poll

New Male Vocalists
1 John Conlee
2 Jacky Ward
3 Joe Sun
4 Ronnie McDowell
5 Darrell McCall

New Male Vocalists — Highest Debuts
1 Steve Young — No Place To Fall — RCA
2 Joe Sun — Old Flames Can't Hold A Candle To You — Ovation
3 John Conlee — Rose Colored Glasses — ABC

Vocal Groups
1 The Statler Bros.
2 Oak Ridge Boys
3 Dave & Sugar
4 Asleep At The Wheel
5 Amazing Rhythm Aces

Duos
1 Waylon Jennings/Willie Nelson
2 Royce And Jeannie Kendall
3 Jim Ed Brown/Helen Cornelius
4 Conway Twitty/Loretta Lynn
5 George Jones/Tammy Wynette

Duos — Highest Debuts
1 Conway Twitty And Loretta Lynn — Honky Tonk Heroes — MCA
2 Jim Ed Brown And Helen Cornelius — I'll Never Be Free — RCA
3 Kendalls — Heaven's Just A Sin Away — Ovation

Duos — Longest Charted
1 Waylon Jennings And Willie Nelson — Waylon And Willie — RCA
2 Kendalls — Old Fashioned Love — Ovation
3 Kendalls — Heavens Just A Sin Away — Ovation
4 Conway Twitty And Loretta Lynn — Honky Tonk Heroes — MCA

New Duos
1 Kenny Rogers/Dottie West
2 Chet Atkins/Les Paul

New Duos — Highest Debuts

Highest Debuting Album
1 Kenny Rogers And Dottie West — Every Time Two Fools Collide — United Artists

New Duos — Longest Charted
1 Kenny Rogers And Dottie West — Every Time Two Fools Collide — United Artists

Motion Picture Soundtrack Album
1 Smokey And The Bandit — Jerry Reed

Instrumentalists
1 Danny Davis/Nashville Brass
2 Chet Atkins/Les Paul
3 Charlie McCoy
4 Floyd Cramer
5 Roy Clark

Vocal Groups — Highest Debuts
1 Dave & Sugar — Tear Time — RCA
2 Oak Ridge Boys — Room Service — ABC
4 Oak Ridge Boys — The Best Of The Oak Ridge Boys — Columbia
5 Amazing Rhythm Aces — Burning The Ballroom Down — ABC

Vocal Groups — Longest Charted
1 Oak Ridge Boys — Y'all Come Back Saloon — ABC
2 Statler Bros. — The Best Of The Statler Bros. — Mercury
3 Dave & Sugar — That's The Way Love Should Be — RCA
4 Statler Bros. — Entertainers... On And Off The Record — Mercury
5 Oak Ridge Boys — Room Service — ABC
To:
Colonel Tom Parker

Merry Christmas and Happy New Year.

We love you this year and every year.

L’Chaim

Jerry Wientraub and Tom Hulett
LINDA CLIFFORD

"Your friends can see you now and they're mighty proud"

#1 - NEW FEMALE VOCALISTS
BLACK CONTEMPORARY ALBUMS

#2 - NEW FEMALE VOCALISTS
BLACK CONTEMPORARY SINGLES

MARY STUART MANAGEMENT

AVAILABLE ON CURTOM RECORDS
New Male Vocalists — Longest Charted
1 Rick James
2 Peter Brown
3 Jimmy "Bo" Horne
4 David Oliver
5 Keith Barrow
6 Randy Brown
7 Morris Jefferson

New Male Vocalists — Longest Charted
1 Peter Brown — Dance With Me — TK
2 Jimmy "Bo" Horne — Dance Across The Floor — Sunshine/TK
3 Lenny Williams — You Got Me Running — ABC

New Male Vocalists — Highest Debuts
1 Keith Barrow — You Know You Wanna Be Loved — Columbia
2 Rick James — Mary Jane — Motown
3 Dan Hartman — Instant Replay — Epic
4 Jimmy "Bo" Horne — Dance Across The Floor — TK/Marlin
5 Bobby Caldwell — What You Won't Do For Love — TK/Clouds

Groups — Highest Debuts
1 Earth, Wind & Fire — September — Columbia
2 Parliament — Flash Light — Casablanca
3 Earth, Wind & Fire — Got To Get You Into My Life — Columbia
4 Manhattans — Am I Losing You — Columbia
5 Emotions — Smile — Columbia
6 Rose Royce — I'm In Love & I Love The Feeling — Whitfield
7 K.C. & Sunshine Band — It's The Same Old Song — TK
8 ConfunkShun — Shake And Dance With Me — Mercury
9 Heatwave — Always & Forever — Epic
10 Parliament — Funkentelechy Vs. The Placebo Syndrome — Casablanca
11 Isley Brothers — Groove With You — T-Neck

Groups — Longest Charted
1 A Taste Of Honey — Boogie Oogie Oogie — Capitol
2 BT Express — Shout It Out — Columbia/Roadshow
3 The McCrays — You — Portrait
4 Enchantment — It's You That I Need — United Artists
5 High Inergy — You Can't Turn Me Off — Motown
6 Raydio — Jack And Jill — Arista
7 Stargard — (Theme Song From) Which Way Is Up — MCA
8 Johnny Mathis/Deriece Williams — Too Much, Too Little, Too Late — Columbia
9 L.T.D. — Holding On (When Love Is Gone) — A&M
10 Earth, Wind & Fire — Serpentine Fire — Columbia
TRIBUTE TO A FATHER

"Pops, We Love You"

A Very Special Single

Sung by:

Diana Ross

Marvin Gaye

Smokey Robinson

Stevie Wonder

From Motown Records

© 1978 Motown Record Corporation
Black Singles Winners

New Groups
1 Chic
2 Stargard
3 Foxy
4 A Taste Of Honey
5 Raydio
6 Switch
7 McCrarys
8 Le Pamplemousse
9 Michael Zager Band
10 Faze-O
11 Chanson
12 El Coco
13 Brides Of Funkenstein
14 Quasar
15 Atlantic Starr

New Groups — Highest Debuts
1 Raydio — Is This A Love Thing — Arista
2 Chanson — Don’t Hold Back — Ariola
3 El Coco — Dancing In Paradise — AVI
4 ADC Band — Long Stroke — Atlantic
5 Faze-O — Riding High — Atlantic
6 McCrarys — Don’t Wear Yourself Out — Epic
7 High Inergy — Love Is All You Need — Motown
8 Taste Of Honey — Boogie Oogie Oogie — Capitol
9 Belle Epoque — Miss Broadway — Atco
10 Switch — There’ll Never Be — Motown

New Groups — Longest Charted
1 A Taste Of Honey — Boogie Oogie Oogie — Capitol
2 Raydio — Jack And Jill — Arista
3 Stargard — (Theme Song From) Which Way Is Up — MCA
4 Brick — Ain’t Gonna Hurt Nobody — Bang
5 Fantastic Four — Got To Have Your Love — Atlantic

Duos
1 Ashford & Simpson
2 Johnny Mathis/Deniece Williams
3 Roberta Flack/Donny Hathaway
4 Diana Ross/Michael Jackson
5 Bunny Sigler/Loleatta Holloway

Duos — Highest Debuts
1 J. Mathis/D. Williams — Too Much, Too Little, Too Late — Columbia
2 J. Mathis/D. Williams — You’re All I Need To Get By — Columbia
4 D. Ross/M. Jackson — Ease On Down The Road — MCA
5 Ashford/Simpson — It Seems To Hang On — Warner Bros.
6 R. Flack/D. Hathaway — The Closer I Get To You — Atlantic
7 Ashford/Simpson — Is It Still Good To Ya — Warner Bros.
8 Peaches & Herb — Shake Your Groove Thing — Polydor
9 L. Holloway/B. Sigler — Only You — Salsoul
10 M. McCoo/B. Davis, Jr. — Shine On Silver Moon — Columbia

Disco To Black Crossover — Highest Debuts
1 Peter Brown — Dance With Me — TK
2 Chanson — Don’t Hold Back — Ariola
3 ADC Band — Long Stroke — Atlantic
4 Candi Staton — Victim — Warner Bros.
5 Peter Brown — You Should Do It — TK
6 Meiba Moore — You Stepped Into My Life — Columbia
7 Village People — Y.M.C.A. — Casablanca
8 D. Hartman — Instant Replay — Epic
9 Voyage — From East To West — TK
10 Linda Clifford — If My Friends Could See Me Now — Warner Bros.

Disco — Longest Charted
1 A Taste Of Honey — Boogie Oogie Oogie — Capitol
2 Peter Brown — Dance With Me — TK
3 Bunny Sigler — Let Me Party With You — Salsoul
4 Jimmy “Bo” Horne — Dance Across The Floor — Sunshine/TK
5 Karen Young — Hot Shot — West End

Pop To Black Crossover — Highest Debuts
1 Rolling Stones — Miss You — Rolling Stone
2 Andy Gibb — Shadow Dancing — RSO
3 Bee Gees — Too Much Heaven — RSO
4 Frankie Valli — Grease — RSO
5 Gino Vannelli — I Just Wanna Stop — A&M

Instrumentalists — Highest Debuts
1 Quincy Jones — Stuff Like That — A&M
2 Salsoul Orchestra — Westside Encounter — Salsoul
3 Memphis Horns — Our Love Will Survive — RCA
4 Vince Montana — Dance Fantasy — Atlantic

Instrumentalists
1 Quincy Jones
2 Salsoul Orchestra
3 Memphis Horn
4 Vince Montana

Cash Box/December 30, 1978
"ROSS." THE NEW ALBUM FROM DIANA ROSS INCLUDES "Lovin', Livin' & Givin'" AND HER NEW SINGLE "What You Gave Me" ON MOTOWN RECORDS & TAPES
Top Female Vocalists
1 Natalie Cole
2 Donna Summer
3 Roberta Flack
4 Linda Clifford
5 Evelyn "Champagne" King
6 Betty Wright
7 Millie Jackson
8 Aretha Franklin
9 Chaka Khan
10 Deniece Williams

Females — Highest Debuts
1 Aretha Franklin — "Almighy Fire" — Atlantic
2 Chaka Khan — "Chaka" — Warner Bros.
3 Millie Jackson — "Get It Ou'cha System" — Spring
4 Roberta Flack — "Blue Lights In The Basement" — Atlantic
5 Natalie Cole — "Natalie...Live" — Capitol
6 Donna Summer — "Live And More" — Casablanca
7 Roberta Flack — "Roberta Flack" — Atlantic
8 Patti LaBelle — "Tasty" — Epic
9 Diana Ross — "Ross" — Motown
10 Chery Lynn — "Cheryl Lynn" — Columbia

Female — Longest Charted
1 Natalie Cole — "Thankful" — Capitol
2 Donna Summer — "Once Upon A Dream" — Casablanca
3 Donna Summer — "I Remember Yesterday" — Casablanca
4 Betty Wright Live — "Alston"
5 Evelyn Champagne King — "Smooth Talk" — RCA

New Female Vocalists
1 Linda Clifford
2 Evelyn "Champagne" King
3 Cheryl Lynn
4 Jean Carn
5 Norma Jean

New Female Vocalists — Highest Debuts
1 Cheryl Lynn — "Cheryl Lynn" — Columbia
2 Linda Clifford — "If My Friends Could See Me Now" — Curtom/WB

Top Male Vocalists
1 Teddy Pendergrass
2 George Benson
3 Rick James
4 Michael Henderson
5 George Duke
6 Johnny Mathis
7 Sylvester
8 Bill Withers
9 Barry White
10 Lou Rawls

Male Vocalists — Highest Debuts
1 George Duke — "Don't Let Go" — Epic
2 Rick James — "Come Get It" — Motown
3 George Benson — "Weekend In L.A." — Warner Bros.
4 Michael Henderson — "In The Night Time" — Buddah/Arista
5 Barry White — "The Man" — 20th Century
7 Roy Ayers — "Let's Do It" — Polydor
8 Lonnie Liston Smith — "Loveland" — RCA
9 Isaac Hayes — "For The Sake Of Love" — Polydor
10 Roy Ayers — "You Send Me" — Polydor

Male Vocalists — Longest Charted
1 Barry White Sings For Someone You Love — 20th
2 Peabo Bryson — "Reaching For The Sky" — Capitol
3 Rick James — "Come Get It" — Motown
4 Teddy Pendergrass — "Life Is A Song Worth Singing" — Phila. Intl./Epic
5 B.B. King — ABC

Black Albums Winners

New Male Vocalists — Highest Debuts
1 Rick James — "Come Get It!" — Motown
2 Bobby Caldwell — Bobby Caldwell — Clouds/TK

Top Groups
1 Commodores
2 Earth, Wind & Fire
3 Parliament
4 L.T.D.
5 O'Jays
6 Rose Royce
7 Con Funk Shun
8 Isley Brothers
9 Rufus
10 Heatwave

Groups — Longest Charted
1 Commodores — Motown
2 Ashford & Simpson — Send It — Warner Bros.
3 Earth, Wind & Fire — All 'N All — Columbia
4 Rose Royce — "In Full Bloom" — Warner Bros.
5 Parliament — Funkentelechy Vs. The Placebo Syndrome — Casablanca
6 L.T.D. — "Something To Love" — A&M
7 The Emotions — Rejoice — Columbia
8 The Whispers — "Headlights" — Solar/RCA
9 The Commodores — "Natural High" — Motown
10 Con Funk Shun — "Love Shine" — Mercury

Groups — Highest Debuts
1 The Commodores — "Natural High" — Motown
2 Earth, Wind & Fire — Greatest Hits — ARC/Columbia
3 Parliament — Funkentelechy Vs. The Placebo Syndrome — Casablanca
4 Quincy Jones — Sounds...And Stuff Like That — A&M
5 Heatwave — "Central Heating" — Epic
6 Stargard — Stargard — MCA
7 Parliament — "Motor Booty Affair" — Casablanca
9 LTD — "Togetherness" — A&M
10 Brothers Johnson — "Blam" — A&M

Cash Box/December 30, 1978
Includes:
THREE TIMES A LADY
BRICK HOUSE
EASY
TO HOT TA TROT
JUST TO BE CLOSE TO YOU
MACHINE GUN
FANCY DANCER
SWEET LOVE
THIS IS YOUR LIFE
SLIPPERY WHEN WET

GREATEST ALBUMS!

COMMODORES
NATURAL HIGH
M7-8502R1

COMMODORES
"LIVE"
MG-8044A2

COMMODORES
M7-8641R1

COMMODORES
M7-8491T

MOTION ON
COMMODORES
Caught In The Act
MT-820R1

COMMODORES
Machine Gun
M7-798R1

On Motown Records & Tapes
© 1978 Motown Record Corporation
New Groups
1  A Taste Of Honey
2  Foxy
3  Switch
4  Raydio
5  Chic
6  Village People
7  Stargard
8  Faze-O
9  Atlantic Starr
10 Brides Of Funkenstein

New Groups — Highest Debuts
1  Stargard — Stargard — MCA
2  Chic — C'est Chic — Atlantic
3  Faze-O — Good Thing — She/Atlantic
4  Brides Of Funkenstein — Funk Or Walk — Atlantic
5  Switch — Switch — Gordy/Motown
6  Stargard — What You Waitin' For — MCA
7  Raydio — Raydio — Arista
8  Atlantic Starr — Atlantic Starr — A&M
9  Foxy — Get Off — TK/Dash
10 Michael Zager Band — Let's All Chant — Private Stock

New Groups — Longest Charted
1  Village People — Macho Man — Casablanca
2  Brick — Bang
3  Chic — Chic — Atlantic
4  Sun — Sunburn — Capitol
5  A Taste Of Honey — Capitol

Duos
1  Brothers Johnson
2  Ashford & Simpson
3  Gil Scott-Heron/Brian Jackson
4  Johnny Mathis/Deniece Williams
5  Herb Alpert/Hugh Masakela

Duos — Highest Debuts
1  Ashford/Simpson — Is It Still Good To Ya — Warner Bros.
2  Gil Scott-Heron/Brian Jackson — Secrets — Arista
3  J. Mathis/D. Williams — Columbia
4  M. McCoo/B. Davis, Jr. — Marilyn & Billy — Columbia

Jazz — Longest Charted
1  George Benson — Weekend In L.A. — Warner Bros.
2  Grover Washington Jr. — Live At The Bijou — Kudu
3  The Blackbyrds — Action — Fantasy

Jazz To Black Crossover — Highest Debuts
1  George Duke — Don't Let Go — Epic
2  George Benson — Weekend In L.A. — Warner Bros.
3  Michael Henderson — In The Night Time — Buddha/Arista
4  Roy Ayers — Let's Do It — Polydor
5  Lonnie Liston Smith — Loveland — RCA
6  Roy Ayers — You Send Me — Polydor
7  Ronnie Laws — Flame — UA
8  Al Jarreau — All Fly Home — Warner Bros.

Pop To Black Crossover
1  Saturday Night Fever — RSO
2  The Rolling Stones — Some Girls — Atlantic

Instrumentalists — Highest Debuts
1  Chuck Mangione — Children Of Sanchez — A&M
2  Idris Muhammad — Boogie To The Top — Kudu
3  Weather Report — Mr. Gone — ARC/Columbia
4  Grover Washington Jr. — Reed Seed — Motown
5  Salsoul Orchestra — Up The Yellow Brick Road — Salsoul/RCA
6  Memphis Horns — Band II — RCA

Soundtracks — Highest Debuts
1  Various Artists — Thank God It's Friday — Casablanca
2  Chuck Mangione — Children Of Sanchez — A&M
3  Various Artists — The Wiz — MCA
4  War — Youngblood — UA
5  Bee Gees & Various Artists — Saturday Night Fever — RSO
Mary Jane

Rick James' New Single
From the platinum album
"Come Get It"

On Motown Records & Tapes

RICK JAMES
Come Get It

© 1978 Motown Record Corporation
Top Black Singles 1978

1. YOU AND I — RICK JAMES — Motown
2. FLASHLIGHT — PARLIAMENT — Casablanca
3. GET OFF — FOXY — Dash-TK
4. USE THAT BE MY GIRL — O'JAYS — Philadelphia Int'l
5. TOO MUCH, TOO LITTLE, TOO LATE — JOHNNY MATHIS/DENIECE WILLIAMS — Columbia
6. DOGGIE DOGGIE DOGGIE — A TASTE OF HONEY — Capitol
7. HOLDING ON (WHEN LOVE IS GONE) — L.T.D. — A&M
8. ONE NATION UNDER A GROOVE — FUNKADELIC — Warner Bros.
9. CLOSE THE DOOR — T. PENDERGRASS — Philadelphia Int'l
10. THE GROOVE LINE — HEATWAVE — Epic
11. WHICH WAY UP? — STARGARD — MCA
12. THREE TIMES A LADY — COMMODORES — Motown
13. SHAKE AND DANCE WITH ME — CON FUNK SHUN — Mercury
14. I'M IN LOVE (AND I LOVE IT) — ROSE ROYCE — Whitfield
15. DANCE (DISCO HEAT) — SYLVESTER — Fantasy
16. FFUN — CON FUNK SHUN — Mercury
17. TAKE ME TO THE NEXT PHASE — ISLEY BROS. — T-Neck
18. BOOTZILLA — BOOTSY'S RUBBER BAND — Warner Bros.
19. DANCE WITH ME — PETER BROWN — TK
20. JACK AND JILL — RAYDIO — Arista
21. OUR LOVE — NATALIE COLE — Capitol
22. IT SEEMS TO HANG ON — ASHFORD & SIMPSON — Warner Bros.
23. THERE'LL NEVER BE — SWITCH — Gordy
24. SHAME — EVELYN "CHAMPAGNE" KING — RCA
25. IT'S YOU THAT I NEED — ENCHANTMENT — Roadshow
26. DON'T HOLD YOUR TONGUE — MICHAEL HENDERSON — Buddah
27. THE CLOSER I GET TO YOU — ROBERTA FLACK/DONNY HATHAWAY — Atlantic
28. GOT TO GET YOU INTO MY LIFE — EARTH, WIND & FIRE — Columbia
29. GALAXY — WAR — MCA
30. STUFF LIKE THAT — QUINCY JONES — A&M
31. ON BROADWAY — GEORGE BENSON — Warner Bros.
32. ALWAYS AND FOREVER — HEATWAVE — Epic
33. LAST DANCE — DONNA SUMMER — Casablanca
34. DANCE, DANCE, DANCE — CHIC — Atlantic
35. YOU — McCRARYS — Portrait
36. REACH FOR IT — GEORGE DUKE — Epic
37. SERPENTINE FIRE — EARTH, WIND & FIRE — Columbia
38. YOUR SWEETNESS IS MY WEAKNESS — BARRY WHITE — Net World
39. RUNAWAY LOVE — LINDA CLIFFORD — Curtom
40. DUKEY STICK — GEORGE DUKE — Epic
41. DANCE ACROSS THE FLOOR — JIMMY "BO" HORNE — TK
42. STAYIN' ALIVE — BEE GEES — RCA
43. REACHING FOR THE SKY — PEABO BRYSON — Capitol
44. LOVELY DAY — BILL WITHERS — Columbia
45. I'M EVERY WOMAN — CHAKA KHAN — Warner Bros.
46. OOH BOY — ROSE ROYCE — Whitfield
47. TOO HOT TA TROT — COMMODORES — Motown
48. MacARTHUR PARK — DONNA SUMMER — Casablanca
49. SHADOW DANCING — ANDY GIBB — RCA
50. (LET'S GO) ALL THE WAY — WHISPERS — Solar/RCA
51. MS — DAVID OLIVER — Mercury
52. DON'T COST YOU NOTHING — ASHFORD & SIMPSON — Warner Bros.
53. SMILE — EMOTIONS — Columbia
54. SHOUT IT OUT — ST EXPRESS — Columbia
55. I LIKE GIRLS — FATBACK BAND — Spring
56. BABY COME BACK — PLAYER — RSO
57. AM I LOSING YOU — MANHATTANS — Curtom
58. LE SPANK — LE PAMPLEMOUSE — Avi
59. BLAME IT ON THE BOOGIE — JACKSONS — Epic
60. NATIVE NEW YORKER — ODYSSEY — RCA
61. BELLE — AL GREEN — Hi
62. STAY — RUFUS — ABC
63. AINT GONNA HURT NOBODY — BRICK — Bang
64. BABY, BABY MY LOVE'S ALL FOR YOU — DENIECE WILLIAMS — Columbia
65. TONIGHT'S THE NIGHT — BETTY WRIGHT — Alston/TK
66. DAYLIGHT AND DARKNESS — SMOKEY ROBINSON — Tamla/Motown
67. NIGHT FEVER — BEE GEES — RSO
68. ANNIE MAE — NATALIE COLE — Capitol
69. MARY JANE — RICK JAMES — Motown
70. LET'S ALL CHANT — MICHAEL JAGER BAND — Private Stock
71. SOFT AND WET — PRINCE — Warner Bros.
72. RIDING HIGH — FAZE-O — She/Atlantic
73. LE FREAK — CHIC — Atlantic
74. LET ME PARTY WITH YOU (PART I) — BUNNY SIGLER — Gold Mind
75. EVERYBODY DANCE — CHIC — Atlantic
76. DON'T HOLD BACK — CHANSON — Ariola
77. FANTASY — EARTH, WIND & FIRE — Columbia
78. GOT TO BE REAL — CHERYL LYN — Columbia
79. WHAT YOU WAITIN' FOR — STARGARD — MCA
80. PLAYING YOUR GAME — BARRY WHITE — 20th Century
81. SOMEBODY'S Gotta WIN, SOMEBODY'S Gotta Loose — CONTROLLERS — Juanita/KT
82. ALMIGHTY FIRE — ARETHA FRANKLIN — Atlantic
83. LET'S START THE DANCE — HAMILTON BOHANNON — Mercury
84. COME GO WITH ME — POCKETS — Columbia
85. IF YOU'RE READY (HERE IT COMES) — ENCHANTMENT — Roadshow
86. COMOTION — EL COCO — Avi
87. I AM YOUR WOMAN, SHE IS YOUR WIFE — BARBARA MASON — Prelude
88. DISCO TO GO — BRIDES OF FUNKENSTEIN — Atlantic
89. BOP GUN — PARLIAMENT — Casablanca
90. I JUST WANNA STOP — GINO VANNELLI — A&M
91. WORKIN' TOGETHER — MAZE — Capitol
92. HOLLYWOOD SQUADRES — BOOTSY'S RUBBER BAND — Warner Bros.
93. (OLIVIA) LOST AND TURNED OUT — WHISPERS — Motown
94. EASE ON DOWN THE ROAD — DIANA ROSS/MICHAEL JACKSON — MCA
95. LOVE ME RIGHT — DENISE LA SALLE — ABC
96. DO YOU LOVE SOMEBODY — LUTHER INGRAM — Kokopelli
97. SHARING OUR LOVE — EMOTIONS — Columbia
98. DON'T STOP, GET OFF — SYLVERS — Casablanca
99. VICTIM — CANDI STATON — Warner Bros.
100. GET ON UP (DISCO) — TYRENE DAVIS — Columbia
Darkness a company traded off group supergroup record trio Tommy Other numerous protests for chart surprise came from one slot 10 year tion group and the ful quiker difficulty getting bookings members Post said of the Pistols, “The band, whose early start, that being the chart domina- which continued scored in 1977’s - punk/new wave... The first single with the con-... burning with two Gee songs, an Andy Gibbs record, Samantha Sang and Eric Clapton holding down the top spots. And NBC-TV featured a num-ber in its First Annual Rod ‘N’ Roll Sports Classic” which pittd artists against one another in a variety of athletic events.

APRIL DON’T THE NEW YORK SHUFFLE — The legendary Apollo Theatre found new

Top 10 Albums

This Years Model - Elvis Costello - (Columbia) Tracks On Wax - 4 - Dave Edmunds - (Swan Song/Atlantic) Honky Tonk Masquerade - Joe Ely (MCA) Meet Me At The Crux - Dirk Hamilton - (Elektra/Asylum) Misfits - Kinks - (Arista) Keeps Rockin’ - Jerry Lee Lewis - (Mercury) Wavelength - Van Morrison - (Warner Bros.) Bruised Orange - John Prine - (Elektra/Asylum) Stranger In Town - Bob Seger - (Capitol) Dirk Hamilton On The Edge Of Town - Bruce Springsteen - (Columbia)

Randy Lewis

Top 10 Albums

Bare - Bobby Bare - (Columbia) Honky Tonk Masquerade - Joe Ely - (MCA) Meet Me At The Crux - Dirk Hamilton - (Elektra/Asylum) Waylon & Willie - Waylon Jennings & Willie Nelson - (RCA) Bartender’s Blues - George Jones (Epic) Wavelength - Van Morrison - (Warner Bros.) Darkness Of The Edge Of Town - Bruce Springsteen - (Columbia)

Final Exam - Loudon Wainwright III - (Arista) Expressions - Don Williams - (ABC)

Jeff Crossan
HOLIDAY GREETINGS FROM ALL OF US
EDITORIAL

... Or Get Off The Pot

As we move into 1979, the second anniversary of the Justice Department's much heralded antitrust investigation of the music business is approaching with apparently not end in sight. Since the Grand Jury was convened in February 1977, three different attorneys have been in charge of the investigation and NO indictments have been handed down. It appears that this investegative body, interested in possible price-fixing, is still in a discovery stage as interviews with industry leaders continue. And in typical fashion, the Justice Department does not periodically give informational updates, so a shadow of suspicion lingers. As one label president recently said, if this Grand Jury has found something illegal, then let's get to it. Otherwise, leave the music industry alone. We agree with this attitude 110%.

The announcement of this investigation prompted headlines in newspapers across the country about alleged price fixing and collusion in the record business. But, in the event the Justice Department attorneys come up empty-handed, will there be similar stories to that effect? We think not. And for that reason, it's time for the government to lay its cards on the table. The cloud of suspicion has lingered overhead too long.

TOP POP DEBUTS

SINGLES

EVERY TIME I THINK OF YOU — The Babys — Chrysalis

ALBUMS

SHOT OF LOVE — Lakeside — Solar/RCA

R&B SINGLES

LE FREAK — Chic — Atlantic

COUNTRY SINGLES

TULSA TIME — Don Williams — ABC

JAZZ

TOUCHDOWN — Bob James — Columbia

NUMBER ONES

LE FREAK — Chic — Atlantic

R&B ALBUM

C'EST CHIC — Chic — Atlantic

COUNTRY ALBUM

I'VE ALWAYS BEEN CRAZY — Waylon Jennings — RCA

DISCO

CONTACT — Edwin Starr — 20th Century

POP ALBUM

BARBRA STREISAND'S GREATEST HITS VOL. 2 — Barbra Streisand — Columbia

POP SINGLE

LE FREAK — Chic — Atlantic

SINGLES

94

182

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- Motown Records president Barney Ales departs label; Michael Roshkind promoted to chief operating officer (page 5).
- Little River Band's "Lady" and The Babys' "Every Time I Think Of You" are the top Singles Picks of the week (page 12).
- "Superman The Movie" and Edwin Starr's "Clean" are the top Album Picks of the week (page 11).

N E W S H I G H L I G H T S

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Bar-Kays
Light of Life

Climbing Higher Getting Hotter

With their hit single, "I'll Dance"

Produced by Allen Jones

Produced by American Radio History
CASH BOX NEWS

MURRAY GETS GOLD, PLATINUM — After a performance at Las Vegas’ Aladin Hotel, Anne Murray was presented with gold and platinum copies of her “Let’s Keep It That Way” LP and “You Needed Me” single on Capitol Records. Murray also received a New Zealand gold award for “You Needed Me” and an Australian gold award for “Let’s Keep It That Way.” Pictured (l-r): Dennis White, Capitol’s vice president of marketing; Murray; Don Zimmerman, president and chief operating officer; Oscar Arslanian, director of press & artist relations; Rupert Perry, vice president of A&R; Peter Foyak, vice president of administration and Bruce Portman, international promotion manager.

FCC Clear Channel Cutback Could Add 150 AM Stations by Joanne Ostrow

WASHINGTON, D.C. — If the FCC’s proposal to curtail super-power station operations on 25 clear channels is passed, the result could be up to 150 new AM radio stations.

In regulations proposed last week, the commission said it wants to allow new stations to move into some or all of the clear channel frequencies. Those frequencies are currently occupied by 25 stations across the country which are extra powerful transmitters covering as much as half the continental U.S. with their broadcast signals at night. The clear channels were created in the early days of radio to serve rural areas with no local broadcasting.

The FCC’s proposal is open to public comment until April 10. Immediate Impact

This proposal is separate from the U.S.

Ales Out, Roshkind Upped At Motown

LOS ANGELES — Barney Ales has left Motown Industries after three years as president of Motown Records. Michael Roshkind, vice chairman of Motown Industries, has been promoted to chief operating officer. All divisions within the company, including the music division’s Motown, Tamla, Gordy, VIP and Primal labels and the publishing wing, Jobete, will now report to Roshkind. “Barney Ales’ contract came to a close and he will soon go on to new and better endeavors,” said Motown spokesman. “He achieved many of the goals he set during his three-year contract and it’s now come to a close. No Conflict

“There was nothing untoward between Barney and Berry Gordy (Motown board chairman),” the spokesman added. Roshkind is currently serving a six-month prison term for income tax evasion and is on a work-release program, leaving him free to perform his duties during the day while reporting back to prison at night. Ales, who worked for Motown in a variety of capacities before assuming the presidency of the record division, has not announced any future plans.

HUMPERDINCK IN LAS LEGAS — Epic recording artist Engelbert Humperdinck recently completed a two-week engagement at Las Vegas’ MGM Grand. Humperdinck’s latest release for the label is the single, “This Moment In Time.” Pictured backstage after Humperdinck’s final show are (l-r): Don Dempsey, senior vice president and general manager of marketing for E/P/A; Humperdinck, Lennie Petze, vice president of A&R for Epic; Paul Smith, senior vice president and general manager of marketing for CBS Records; and Jim Tyrrell, vice president of marketing for E/P/A.

Labels See China Potential, But Not In Immediate Future by Aaron Fuchs

NEW YORK — Now that diplomatic relations are being restored between American and the People’s Republic of China, U.S. record manufacturers are optimistic about the long-range prospects of doing business with China. However, there are no industry-connected firm that has announced it is making overtures to the Chinese government. It is not a label matter.

Lened International Corp. of Elizabeth, New Jersey, which manufactures record pressing equipment and which recently completed a $500,000 sale to Russia, already has a representative en route to China. According to Leonard Palmer, president of the company, “we are going in there blind. One of our representatives had some business in Japan, and had all the necessary papers, so we’re sending him there to see what possibilities for business exist.”

Low Priority

According to record industry people who have been to China, chances of introducing Western pop music there are virtually nil at present. Manager and impresario Harold Leventhal, who visited the country last May with a contingent of 25 film and record industry executives, concluded that the highest priority among Chinese was for technical knowledge. “What is foremost for China now,” he said, “is that basic needs such as agricultural development and manufacturing processes be met. At this stage, the record business is not a high priority. They’re at the stage where we need to literally take one of our plants and transport it over there.”

Leventhal added that he hopes to be allowed to bring American folk artists to China within the next year. However, he said, “I don’t foresee anything at all happening with rock music in the near future. People there just haven’t been exposed to rock music.”

Joe Smith, chairman of Elektra/Asylum Records, who accompanied Leventhal to China, also deplores the exportation of “Western rock to China.” “I can’t see rock music having any impact in the foreseeable future,” he said. “Once we get the music over here, I think we may find that there was no recognition at all of contemporary music. No one had heard of the Beatles. No one had heard of Sinatra. China has never had the exposure of a BBC or a Voice of America or Armed Forces Radio. To give you an example of the state of their industry, they have one record company which uses three record plants in vastly distant parts of the country and, each plant only presses one third of their catalog selections. When I suggested press all their titles from all their plants, it proved to be some sort of breakthrough. But, in the final analysis, this new relationship has to be seen as a positive benefit for the music business. Even if it takes ten years to develop the technology and to overcome the language problem, when things like that are ironed out — watch out.”

Arthur Martinez, division vice president of international for RCA Records agreed with Smith’s assessment. “China has 800,000,000 people,” he said, “when the music business happens there, it’s going to happen big.”

RCA has had prior business dealings with China over the past few years, and probably still is, a recognized trademark, extending prior to World War II.

Homogenized Music Leads RetailTo Greater Sales; Radio Views It As A Mixed Blessing by Randy Lewis and Jeff Crossan

(In this final installment of a three-part series examining the homogenization of contemporary music, several executives of the retail and radio industries discuss the trend and its impact on their fields.)

LOS ANGELES — As an increasing number of artists from a variety of musical genres make the move into the pop melting pot, they become easier to locate — on the radio dial and in retail record racks, that is.

For example, at a King Karol retail outlet, Crystal Gayle’s albums, which were once strictly in the “country” genre, might also now be found in the “contemporary” and “female vocalist” sections as well. And while George Benson product remains a mainstay in the “jazz” section of K mart’s record departments, his LP’s are now often racked in “soul” and “pop” categories as well.

Likewise, records by Benson and Gayle recently have been played on pop stations such as KHJ in Los Angeles and WABC in New York.

Cautious

Pop radio programmers, concerned primarily with their station’s ratings, may be cautious about adding records by artists who are popular in one musical boundary, but not more so than they are in adding any record. Most said they will add records simply because the artist had previously been heard only on R&B, jazz or country stations.

But programmers at both R&B and country stations differ in their views over the consequences of playing this type of record at their stations. Some believe they can expand their audience by playing pop-oriented records by artists with roots in the country music industry. Others feel this is detracting from the strength of R&B and country radio because some artists directed their attention to pop radio and neglected their original base of support.

Retailers, on the other hand, are too happy to cooperate with the labels when they attempt to break an act into the pop arena because the broader pop market means stronger sales. “If you have a Dolly Parton album and suddenly a lot of people start asking for it,” says Ben Karol of King Karol, “in no time at all she is an artist is no longer confined to one category. If you have the room, by all means you put it where it will do you the most good.”

Name Of The Game

“After all, that’s how the name of the game is to sell records.” In addition to full-line retail chains such

(continued on page C-19)
C-6 Cash Box/December 30, 1978

WKUT Near Miss Disco Beat, According To Taplinger

by Charles Palkert

NEW YORK — WKUT-FM’s phenomenally successful transition to an all-disco format nearly didn’t happen at all according to Sylvan Taplinger, vice president of SJ Communications, the radio division of the company which owns the New York station, Steelpin Racing Association.

The station had been moderately successful with its “mellow sound” format, which was instituted in Feb. 1975, Taplinger recalled. However, in 1977, WYNY-FM, the NBC Radio Network affiliate in New York, began a program similar to a “soft rock” format.

This move, Taplinger said, “took away a vital portion of our audience, and we plateaued out afterwards. WYNY made the mellow sound marginal for us in profit terms. But if we had been the only soft rock station in the market, I’m sure we would still have that format today.”

But, by last July, it had become apparent to Taplinger and his partner at SJ Communications, Eddie Cossman, that WKUT-FM “was going nowhere.” The two men held a conference and decided not to wait to change the format in December, when the next Arbitron ratings were due to come out, but to make a switch immediately.

WBLS Success With Disco

Over the weekend of July 22, Taplinger and Cossman decided to shift WKUT to an all-disco format. “One of the thoughts we had was that WBLS-FM had high ratings, and they programmed many disco-type songs,” Taplinger said. “But we thought that the second weekend of ‘Saturday Night Fever,’ but more importantly, no thought that the country was really ready for up-tempo music. There was just too much dead-ass music on the air, and rock in particular had become very dead,” Taplinger stated.

“Basically,” Taplinger continued, “we wanted to give people a happy feeling within the context of a lively, danceable beat.” After making the decision, Taplinger and Cossman contacted programming consultant Kent Burkhart, who had already worked with SJ at radio station WYSP-FM in Philadelphia. Ironically, Burkhart initially resisted the disco format, instead of urging Taplinger and Cossman to install a “Superstars” format on WKUT.

But at JSR’s insistence, Burkhart quickly devised an all-disco format, and he was then introduced to Wanda Ramos, the for-

Growth Of Rack Sales Accelerating

NEW YORK — The extraordinary growth of radio station rack sales, which has been selected as the subject of a special pamphlet issued by NARM, titled “The Rack Jobber in the Recorded Music Industry: The Growth Picture 1962-1977.”

The pamphlet details the rise in rack jobber annual sales from approximately $200 million in 1962 to a record $1.6 billion in sales (at list price value) for 1977. The 1977 sales figure represented a record 20% increase of $275 million over the 1976 sales mark, which was the greatest annual percentage gain in eight years.

The NARM study is illustrated by graphics detailing the growth of rack jobber sales and a comparison of rack jobbers’ over-the-counter sales with industry volume.

DISCO STEPPIN’ — As part of its current “Steppin’ To Our Disco” campaign, Polydor exclusively recently visited one of Korvettes’ record departments in New York. Shown (l-r) are: Shelly Ruden, New York branch manager for Polygram Distribution; Sal Talamo of Korvettes; Harry Anger, senior vice president of marketing for Polydor; David Rothfeld, vice president of merchandising for Korvettes; Ben Bernstein, Korvettes’ national record and tape buyer; and Mario DeFilippo, Polydor’s vice president of sales.

CBS Artists Get Record Number Of Certifications

NEW YORK — CBS Records garnered an industry-leading total of 51 gold and platinum certifications by the RIAA in 1978. The Columbia, Epic, Portrait and CBS Atlantic Records divisions received 23 platinum and 54 gold certifications, representing 23 different artists who were awarded certification for platinum records and 40 artists who earned gold records.

Columbia Records artists Aerosmith, Blue Oyster Cult, Chicago, Neil Diamond, Journey, Kenny Loggins, Willie Nelson, Johnny Mathis, Paul Simon, Barbra Streisand and Bruce Springsteen earned platinum records in 1978, as did ARC/Columbia artists Earth, Wind and Fire and Epic Records artists Heatwave, Boston, Ted Nugent, REO Speedwagon, Meat Loaf (Cleveland International) and Dan Fogelberg and Tim Weisberg (Full Moon). Also earning platinum were Philadelphia International Records artists The O’Jays and Teddy Pendergrass; Portrait artists Heart; Knitzer Records artists Kansas; and T-Neck Records artists the Isley Brothers.

CBS’s 81 certifications in 1978 represent the largest number of gold and platinum certifications achieved by one company in a single year. In 1977, CBS Records had 21 platinum and 46 gold records certified by the RIAA.

AFTRA, SAG Begin Strike; Studios Lose Some Business

by Leo Sacks

NEW YORK — Members of the American Federation of Television and Radio Artists (AFTRA) and the Screen Actors Guild (SAG) began a nationwide strike last week when talks broke down with the Association of National Advertisers (ANA) and the American Association of Advertising Agencies (AAAA). Regular television and radio programming are not affected by the walkout, which involves approximately 35,000 members in each union.

The strike call was authorized by each union two weeks ago when membership voted that it would not accept “management’s intransigence and insistence on a ‘no-change’ agreement,” according to Chester Migned and Sanford Wolf, chief negotiators for the joint union bargaining team.

The dispute stems from the agencies’ request for the right to make “alternative scenes” for commercials without paying for them unless they are aired. The union claims that “alternative scenes” is a euphemism for “substitution of material” by which ostensibly different commercials would be made.

John McGunn, a labor relations lawyer and chief negotiator for the joint policy committee representing 350 national advertisers and 157 ad agencies, said that the unions have already agreed on a $250 minimum per commercial fee for on-camera performances, but did not indicate if a figure had been reached for voiceovers. The unions had originally asked the advertising agencies for a 26% total increase in fees, but that figure had come down, according to McGunn, before the talks broke in New York on December 19. The agencies have offered a 10% increase in fees.

“We’re relatively close on money,” said McGunn. “The primary conflict concerns the alternative scenes issue, which is something the unions have grossly distorted.”

Meanwhile, at some of New York’s established commercial studios, it was too early to tell what kind of effect the strike would have on the booking of commercial time. Harvey Gordon, manager of Automated Sound Studios, said that the earliest his facility would begin to feel the effects of the strike would be January 1. The bulk of Automated’s business is commercial recording, and Gordon said that he would try and book independent label production into the studio to fill up the holes in his schedule.

From

Financial Dent

Harry Harsh president of Soundmixers, predicted that, should the strike continue, “there will be a certain financial dent in our books, and we’re fortunate in that so far, a number of record companies have booked the time cancelled by the agencies.

“We might start feeling some effects in a week or so,” noted Art Ward, president of A&R Studios, who complained that “the unions are too obscurant" for him. “We’ll start filling up the commercial time with phonograph clients for now, but for the life of me I can’t figure out what this damn strike is about. And no one else I know seems to understand it either.”

Springboard Files Chapter XI; Plans To Keep Going

NEW YORK — Springboard International has filed for reorganization under Chapter XI in U.S. District Court in Newark, New Jersey.

According to Dan Pugliese, president of the budget record company/cutout distributor, his Rahway, New Jersey-based firm has been unable to continue to do business, partly because it works out a reorganization plan with the court. Springboard’s leading creditor, Marine Midland Bank, has promised to continue financing the company during the reorganization period of the bankruptcy court. The Springboard president said that he has no plans to drop the firm’s pending anti-trust suit against Pickwick International.

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BISHOP & GWINN SIGN — Bishop & Gwinn have signed with Infinity Records and will release their debut album for the label next spring. Pictured (l-r) are: (standing) Rick Swig, director of national promotion; John Frankenhouser, president; Randy Bishop, vice president promotion; Ron Alexenburg, president; Stuart J. Gordon, Marty Gwinn’s attorney; Bud O’Shea, vice president and general manager; Joel Newman, associate director/national promotion and regional representative west coast; (seated) Marty Gwinn and Randy Bishop.
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Everybody's talking about Glenn Sutton's hilarious song about a gamblin' loser. It's a sure bet as the year's big winner.

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Homogenization Forcing Country Charts To Monitor Both Pop And Country Sales Figures

by Bob Campbell

NASHVILLE — As the boundaries between pop and country music fade and as country radio stations broaden their formats to include pop-oriented singles, many buyers for sales accounts are not sure which acts or artists should be properly reported to the trades as country sales.

As a rule, buyers for sales accounts report them in terms of quantity with no breakdown of country or pop sales. As a result, many artists at the top of the country charts have been played and nominated for a pop award as well as a country award. A substantial percentage of their records are sold to consumers outside the country field. And because singles by a pop artist such as Linda Ronstadt or Jimmy Buffett receive considerable country airplay, the album will be reported country and will climb the country chart on the strength of pop sales.

Therefore, many true country artists with solid sales figures fail to penetrate the top five or 10 chart spots because pop sales cannot compete with pop sales figures.

For example, Waylon Jennings, Willie Nelson, Dolly Parton and Linda Ronstadt have dominated the #1 position on the Cash Box Country Album chart during the past month-and-a-half. Kenny Rogers and Crystal Gayle have also charted consistently high. At all of these artists sell significantly broader market than pure country buyers.

The new Olivia Newton-John LP, "Totally Hot," and the new Jimmy Buffett LP, "You Had To Be There," are current examples of pop product entering the country chart because previous singles by those artists were played on country stations. "Totally Hot" sits this week at #20 bullet while the Buffett album is at #36. Also, Dr. Hook’s "Pleasure and Pain" LP sits this week at #27.

A survey of major record stores in Nashville revealed that each of these artists are ranked under both pop and rock product in every store.

Classification Not Considered

A buyer for a major national distributor (who wished to remain anonymous) said he works with a computerized printout on the top 100 selling albums of each week. Artists and acts are ranked totally according to pop sales which are not broken down into any classification. It is nearly impossible to determine the origin of sales, he believes.

"I can’t say for sure when I give a ranking if it’s straight country sales or pop because when I give someone a #1 ranking on a country album like Ronstadt this week, all I am going on is my national sales chart," he said. "The Ronstadt album is actually my number nine pop album this week, but it is the first country album. These are actual ticketed sales from the field. Each of our albums go out with a computer ticket on them. When that album is sold, the ticket is torn off and mailed back to our company and punched in as a national sale."

"When you get an album up in our top fifty, you are getting more than country sales," he added. "You take Don Williams. Normally, he may peak at the top one hundred across the board on our list. But you know he is not getting much crossover."

"I think it is impossible to really say what is selling country and what isn’t. If you really look at your artists that you consider straight country artists, you never get much more than 100 on my total ranking report. I don’t really consider Waylon Jennings a country artist right now."

"The trades have to do with what they are looking for in terms of the chart," he said. "If they tell me they want Jimmy Buffett and they feel theirции are fitting country records, they will have his music on the country charts."

"I can’t believe But- felf sells much as a country artist because I do," he said. "Rita Coolidge is more country than Linda"

Schwartz Bros.

Posts Increased Sales, Earnings

NEW YORK — Schwartz Bros., the east coast independent distributor and record retailer, has reported increases in sales and earnings for both the third quarter and first nine months of the current fiscal year.

Sales for the nine months ended October 31, 1978, rose to $184,164,000 from $101,716,000. Net income for the nine-month period was $21.67 million, compared to $19.66 million in the same period last year.

Sales for the third quarter of this fiscal year was $68,031,000, compared to last year’s figure of $53,934,000. Net income for the period was $7.46 million, up from $7.46 million in 1977.

James Schwartz, president of the firm, said that the net volume increases resulted from higher volume in both the wholesale distribution operation and the chain of Har- mony Hut record outlets. During the current fiscal year, the company opened Harmony Hut stores in Cherry Hill, N.J., and Frederick and Gaithersburg, Md. The twent-ieth Harmony Hut unit is scheduled to open next summer in Laurel, Md.

Chuck Gregory

Gregory Named Senior VP Of Promo At Salsoul

NEW YORK — Chuck Gregory has been elevated to the position of senior vice president of promotion for the Salsoul Records group.

Gregory, who had been vice president of marketing, will now oversee all facets of radio promotion, including disco, for the RCA-distributed label. To assist Gregory in developing product exposure, eight local staff representatives are being sought in key regions where Salsoul’s disco-oriented music has met with acceptance. They will work closely with the RCA branches and promotional staffs.

Gregory has an extensive history in sales, promotion, A&R, and marketing in the music business. Prior to joining Salsoul, he was vice president of marketing for Famous Music.

"There are a couple of important goals we will be working towards," commented Gregory. "The first will be to stay in close communication with RCA to let them know when a record that has been very successful in our key disco areas of promotion is ready to be crossed over to their key radio markets. The other is to get the balance of breaking a record in both our disco and radio markets. This is delicate, because if we release a record disco acts are rank-totally according to that market before it breaks on radio, whereas if we try to break it radio first, the disco DJs, who are against burning out in that market, will not.

The seizures were part of a five-state raid on 19 sites that produced more than $100 million worth of modern sound recording equipment and pirated sound recordings (Cash Box, December 16).

At a hearing Dec. 18 Judge Jones ruled that the government had shown sufficient probable cause for the search warrants and that the allegedly counterfeit recordings had been properly seized by the agents. A grand jury will soon hear evidence that Pettus committed violations of the Racketeer-Influenced Corrupt Organizations Act. Penalties could also be sought under the copyright law and mail and wire fraud statutes. If convicted, Pettus could receive a prison sentence of up to 20 years.

Bunnies, Cyclists To Promote Queen

LOS ANGELES — As part of a promotion for Queen’s "Jazz" LP on Elektra/Asylum Records, Playboy bunnies will throw frisbees, redeemable for free Queen albums, into the stands of the New York Nets basketball game at half-time on Jan. 5.

The promotion was planned by E/A in conjunction with the Nets and Harmony Hut record stores.

Helping the bunnies distribute the frisbees will be the World Wheelers unicy- cly squad. In addition, 200 to 400 coupons good for a discount on the Queen album will be taped under seats of Rutgers University Gym where the game will be played. During the game an announcement will be made telling those in attendance to check under their seats for the coupons.

TNT TIME — MCA recording artist Tanya Tucker recently performed at New York’s Bottom Line, where she showcased tunes from her new "TNT" LP. Pictured backstage after the show (l-r) are: Lynn Keelerman, MCA’s east coast director of artist relations and publicity; Barry Goodman, promotion manager for the label; Tanya Tucker; David Gold of Far-Out Productions; and Sammy Vargas, regional promotion manager for MCA.

FBI Agents Seize Spanish-Language Tapes In New York Counterfeit Raid

NEW YORK — FBI agents last week seized approximately 1,800 pirated counterfeit tapes at four retail outlets here as part of their investigation into the manufacture and distribution of bootleg Spanish-language B-track tapes and cassettes.

Three of the stores were located in Brooklyn, including Casa Berriones, 100 Moore St., Marrero Record and Variety, 4424 Fourth Ave., and San German Record Shop, 89 Moore St. The fourth raid was conducted at Mary Inn Records at 839 Prospect Ave. in the Bronx.

Meanwhile, United States District Court Judge Woodrow Jones denied petitions by the General Music Corporation (GMC) and its president, Jerry H. Petrus, for the return of tapes and equipment confiscated by the FBI two weeks ago.

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THE DEVIL AND THE BUSH DOCTOR — Rolling Stones Records artist Peter Tosh, whose new album is entitled “Bush Doctor,” recently performed on the “Saturday Night Live” TV show. The record features the song, “Don’t Look Back.”

Pictured backstage are (l-r), standing: Jagger; Tosh; band members Robert Lyn and Sly Dunbar; Earl McGrath, president of Rolling Stones Records; Jane Rose, assistant to the Rolling Stones, band member Robbie Shakespeare; and Herbie Miller, Tosh’s manager. In front are (l-r) group members Keith Sterling and Mikey “Mao” Chung.

Cash Box/December 30, 1978

C-8
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an audio visual presentation...the use of radio advertising as part of an overall marketing strategy...how to create an exciting radio commercial...how to buy radio...

Creative Merchandising
an audio visual presentation...creating in-store displays...utilizing manufacturer-supplied material effectively...artist development and tour in-store...

Tape Sales: the attitude of the tape buyer
an audio visual presentation...the results of a CBS survey of the buyers of all types of tape product opportunities for increased sales of tape

The bar code: its feasibility and implementation
an audio visual presentation...what is the music industry bar code...how can the retailer, wholesaler and manufacturer benefit from its use

In-store Video Merchandising
results of tests of several in-store video merchandising programs...how and where to utilize it most effectively...implications for future merchandising directions...

Marketing Home Video Entertainment
an in-depth review of new directions in video disc and video tape...opportunities for cross-merchandising with audio software...a new profit horizon

Poolside Exhibition Center
specially designated area for supplier/customer meetings in an invigorating outdoor setting...retailers and wholesalers see new product line opportunities...suppliers can broaden their customer base

Merchandiser of the Year Awards
an audio visual presentation...retailer of the year award...rock jobber of the year award...selection by manufacturers advisory committee...

NARM Awards Banquet Recognizes Outstanding Achievement
the music industry's most valid awards...based on actual product bought by customers in retail outlets...merchandiser-members vote via their sales figures...

NARM Scholarship Foundation Dinner
seven college scholarships to be awarded...$4,000 to each winner...all employees or children of employees of member companies

Outstanding Recording Artists Perform
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Phonograph Records

MATTHEW SHAKES IT AT ROXY — Mushroom recording artist Ian Matthews of the Roxy in Los Angeles recently in support of his new album "Stealin' Home." A single, "Shake it," pictured (above), are Shelly Siegel, vice president; Mushroom; C. Charles Smith, president of Pickwick International; Susie Gershon, Mushroom director of artist relations and assistant to the vice president; Wink Vogel, Mushroom Records Canada; Bill Shuler, Pickwick Los Angeles branch manager; Matthews; John Salstone, M.S. Distributors and Sandy Robertson, producer.

RIAA Issues Bulletins On Record Standards

NEW YORK — The Recording Industry Association of America has revised two of its previously published bulletins, "Standard Recording and Reproducing Characteristic" (Bulletin E-1) and "Disc Phonograph Records For Home Use" (Bulletin E-4).

Revisions

The basic revision to the E-1 pamphlet is the expansion of the responsive range to 20 kHz and 20 Kilohertz. The revised E-4 Bulletin incorporates metric as well as English units of measure, and the use of decimals rather than fractional dimensions. In addition, standards for 78-rpm discs and serration standards for 45-rpm discs have been deleted from E-4.

Statler, Rush Albums Receive Gold Awards

NEW YORK — Two Phonogram, Inc. Mercury albums have been certified gold. They are "Hemispheres," by Rush, and "Entertainers...On And Off The Record" by the Statler Brothers.

WCI Sells Its Stock In Nat'l Kinney Corp.

NEW YORK — Warner Communications has sold its entire stock ownership in National Kinney Corp. for an aggregate of $8.2 million. The sum included a repayment of all indebtedness due to WCI from NKC incurred through Sept. 30, 1978. NKC's long-term bank debt was refinanced and an aggregate of $7.2 million of indebtedness from NKC to WCI was repaid in cash.

Jim Armstrong Named At Hansen Publications

LOS ANGELES — Jim Armstrong has been appointed national retail manager for Hansen Publications, a songbook and sheet music firm. Hansen is in the process of rebuilding its Keys line and has issued a folio titled "You Needed Me and Other International Hits," which also features such songs as "You Don't Bring Me Flowers" and "Ready To Take A Chance Again."

...to measure his heroic deeds

femme fatale is all he needs...

EXECUTIVES ON THE MOVE

Trencher
Gersh
Firchuk
Connors

Trencher Promoted At Tomato — The Tomato Music Co. has announced that Irving Trencher has become the national sales manager for the label. He initially joined Tomato as southeastern sales manager. His career includes the position of vice president of sales at Tortoise Records; national sales manager for Polydor; national sales manager for MGM; as well as director of marketing for Neighborhood Records.

Gersh Appointed At EMI — Gary Gersh has been appointed national album promotion manager at EMI America Records. Previously, he served as the New York and southeast regional promotion manager at EMI America and as a customer service representative at Capitol.

CBS Announces Two Appointments — CBS Records has announced the appointment of Jeff Lyman to manager, promotion, Columbia Records, Nashville, and Rich Schwan to manager, promotion, Epic/Portrait/Associated Labels, Nashville. Coming out of Western State University in Colorado, Lyman joined ABC/Dunhill in Denver in local promotion. He later moved to a similar position at RCA Records in Denver, Atlanta, and Los Angeles, where he was most recently director of pop/adult promotion. Prior to joining CBS Records, Schwan attended the University of Missouri and held sales management positions in the St. Louis area. In 1975 he joined CBS as a salesman in the St. Louis branch and in 1976 was named E/P/A local promotion manager for that market.

Firchuk Named At Columbia — Luba Firchuk has been named as associate director, national promotion administration, Columbia Records. She has held various positions in the Columbia Promotion Department, the most recent being manager of promotion administration.

RCA Names Connors — The appointment of Mary Beth Connors as manager, branch sales, New York, was announced by RCA Records. She joined RCA Records in 1966 as administrator, merchandising services. For six months in 1972, she was administrator, sales, then she was appointed field sales representative.

ARC Tops Gordon

Steinberg Exits Zamoiski

Raskin

ABC Taps Gordon

Steinberg

Raskin Appointed At CBS — CBS Records has announced the appointment of Gary Raskin as coordinator, radio advertising, Gotham Advertising. He will be responsible for all facets of the distribution of tapes to radio stations, branches and special mailings and will coordinate the activities between Gotham Advertising and CBS Records' tape vendor, Hit Factory.

May

Gordon

Gordon

Law

Steenberg Exits Zamoiski

Jerry Steinberg, manager record and tape distribution, Zamoiski Co., Baltimore, Md. has departed that post. His future plans will be announced.

Heath To Bee Gee — Chip Heath has joined Albany, New York based Rack-Retailers, Bee Gee Records as merchandise manager/senior buyer. He is back at Bee Gee after leaving in 1974 for stints with MCA Records and most recently exiting GRT Corporation where he was the northeast distribution sales manager.

Campana Upped At First American — Tanya Campana, broadcast and direct marketing coordinator for First American Records, Seattle, has taken on additional duties as production manager for the labels as well. Campana joined First American this year after being with GRT Sunnyside.

Changos Al Bradley — John Lesnick has been promoted to art director of Bradley Publications. He had been an artist with the company for the past two years. Laura May has been named production director of Bradley Publications. She was formerly administrative assistant to the company's president and vice president.

Levy Named At Wax And Associates — Ken Levy has been named to the promotion department of Morty Wax Promotions, a division of Morton Dennis Wax and Associates. Among Ken Levy's responsibilities is the national promotion of Columbia Record's Streisand/Diamond "You Don't Bring Me Flowers" instrumental and the promotional campaigns for Spring/Event, the broadband show "Platinum" and "The King Of The Gypsies.

Git Down Productions

Opened By Sam Brown

LOS ANGELES — Git Down Productions, a new Los Angeles-based record production company, has been formed by former Motown staff producer Sam Brown III. Brown is currently in the studio producing albums by Al Wilson and St. Luther.

Orange Bowl Sets KC

LOS ANGELES — KC and the Sunshine Band will perform their single "Who Do Ya (Love)" during halftime at the Orange Bowl football game New Year's day. The event will be telescast over the NBC network beginning at 10 a.m. (Pacific Standard Time). More than 80,000 people are expected to attend the game.

www.americanradiohistory.com

Cash Box/December 30, 1978
MUDDY IN LONDON — CBS Records House in New York City in lieu of a present . . .

Muddy Waters and his band were special guests on the Erica Clapton tour and the bluesman introduced Clapton as special guest at dinner. Pictured (l-r) are: Maurice Oberstein. CBS U.K. chairman. Waters and Clapton.

blues guitar and dug Willie Dixon, and Muddy Waters, and Bo Didley and Chuck Berry. It worked — it cooled them out — just about. — and when asked why he’s still on the road after all these years, Clapton answered by “signalling with his eyes at the girls sitting across the room.”

DISCO MEANS WHATEVER YOU WANT IT TO MEAN — As the year draws to a close, one new record may well be indicative of the way things have been going in the music business: “Disney Saturday Night,” it comes from classical从而使们与《迪斯尼》配合为一个专辑并在其中加入一些迪士尼的歌曲。The highlight of the album is “Love In A Turkish Bath,” an adaptation of Beethoven’s “Turkish March.” Also included are versions of music by Mozart, Strauss, Shubert and Haydn. The album is on MMG, and is produced by “Bugs” Bowers and arranged and conducted by Angelo Pipello.

END IT RIGHT — Some nice choices of musical ways to bring in the New Year in New York: at Symphony Space at Broadway and 116th are “Rock Happening” by Jack DeJohnette’s Directions at 15 Bleecker St. Dec. 29 and 30 and Al Jarreau at Avery Fisher Dec. 30 and 31.

POINTS WEST — STEP INTO CHRISTMAS — With 1979 coming in a matter of days, it seems appropriate to focus some attention on holiday happenings. On the record scene, it appears that the Eagles’ “Peace At Home For Christmas” is turning into the biggest yuletide hit in years, having leaped to the Top 30 in only four weeks. In the ‘50s and early ‘60s, there were numerous Christmas-related hits each year, from Eartha Kitt’s “Santa Baby” and “The Chipmunk Song” by David Seville’s unforgettable Alvin and the Chipmunks, to Brenda Lee’s “Rockin’ Around the Christmas Tree” and the Righteous Brothers’ “The Christmas Song.” ‘60s and ‘70s releases include songs like “Jingle Bell Rock” in the early portion of the 1960s. There have been some scattered releases this decade, from John Lennon’s “Happy Christmas” of 1971 and Elton John’s “Step Into Christmas” in 1973 through the Kinks’ “Father Christmas” and other occasional period records of 1977. “It’s Gonna Be A Rockin’ Christmas” by the Ravers. But the Eagles record has received the biggest chart success in years and Elekra/Asylum (as well as overseas as it is here).

KEEP THOSE CARDS & LETTERS COMING — We also wanted to point out some of the more unusual greeting cards that have come to our attention. Warner Bros. Records should take a box for its clever press kit card with pictures of stars and a bio of a grand old man of Christmas. (Some of Santa’s remaining relatives from past years are quite noteworthy.) Cleveland International also deserves a hand for making a donation in the names of those on their Christmas list to the Henry Street Settlement and the Pittsburgh Promise. Infinity Records first Christmas card is graphically fascinating, with a huge infinity logo partially buried during a snowstorm of tiny infinity logo-snowflakes. Portrait Records’ card has artists’ sketches of the label’s staff members on the front and inside, with the downstairs saying “burn your tree.” And International Automated Media (which is presenting the Dec. 27 Cheap Trick show at UC Irvine) sends a card with a photo of the staff dressed in full Civil War garb.

AYERS OPENS FOR PRYOR — Currently on tour with Richard Pryor is Roy Ayers, supporting is current LP “Step Into Our Lives” pictured (l-r) Richard Pryor and Roy Ayers.

SUPERMAN THE MOVIE (Original Soundtrack) — Warner Bros. Records — List: 7.98

The film of the legendary Man of Steel is the talk of the season and John Williams’ score is so dynamic that sweeping orchestral flourishes alone are enough to conjure up images of Krypton. (“The Man of Steel.”) Because Williams has, through the various themes, given Supeman as strong a musical identity as he created for “Star Wars,” this soundtrack is like a head-up the charts at a pace greater than that of the proverbial speeding project.


Already a large disco success due to the single “Close.” 

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Already a large disco success due to the single “Close.”
**LITTLE RIVER BAND (Harvest/Capitol P-4667) Lady (3:31) (Screen Gems-EMI Music — BMI) (G. Goble)
This ballad has a swirling piano line introduction with a jazzy, jazzy beat and lower register strings. Topped by high, clear vocals, the track, taken from the "Sleeping Catcher" album, is bolstered by a well-stated guitar break. A smooth and inviting ballad, the track is suited to pop playlists.

"Head First" is the name of the Baby's forthcoming Chrysalis album. The Red Rose album opens with emotional piano playing by Jonathan Cain and matching singing by John Waite. The track is well-suited to R&B and drums kick-in. Waite and a Babette share exciting trade-off singing. Top 40 material.

**ANDY WILLIAMS (Columbia 3-10878) Love Theme From Oliver's Story (3:46) (Famous Music — ASCAP) (L.J. Kornfeld)
Subtitled "The Music's Too Sweet Not To Dance," this track is from the film follow-up of "Love Story." Based on a theme by Leo Robin and E.Y. Harburg, the track is an easy but strong beat, Williams delivers one of his finest performances in some time. The up-to-date production gives a jazzy room to sing powerfully. Top 40/MOR shot.

**JEAN CARN (Phil. Int/ CBS ZS 3667) There's A Shortage Of Good Men (3:03) (Mighty Three Music — BMI) (K. Gambrell/I. Huff)
"Happy To Be With You" is the name of Carn's album and this single sought to make R&B and disco programmers happy. Singers and easy atmosphere. Carn's strings, rhythm guitars, rumbling sax and fine singing make this a fine song. Excellent sax solo. Check this one out.

POCO's line-up has changed throughout the years but the sound has remained an interesting amalgam of country, rock and progressive influences. This ballad about love features fine harmony singing, bright acoustic guitar, strings and moderate beat. Good pop shot. T-CONNECTION (Dash/TK 5048)
At Midnight (Sherrn Pub./Decibel Pub./T-Conn — BMI) (T. Cannon/D. Mackay)
This effort by T-Connection is a strong contender for disco and R&B attention. Steady beat, rhythm guitar, punctuating horns, strings and outgoing singing make this a good smooth. The keyboard break is tunky and engaging.

**JOHN DAVIS & MONSTER ORCHESTRA (Columbia 3-10886) Ain't That Enough For You (3:38) (Midsong Music/Midwest Music/John Davis Music — ASCAP) (J. Davis)
CBS recently signed a deal with the SAM disco-oriented label in N.Y. T. This record was a major reason for the signing. Having created strong disco play with its driving rhythms and bright female vocals, CBS is hoping to cross this to R&B and pop. Worth a spin on disco-favored formats.

**HORNE (Sunshine/TK 1007) I'd Rather Be With You (2:50) (Rising Sons Music/Uncle Pub./Decibel Pub./T-Conn — BMI) (T. Cannon/D. Mackay)
This track from the "Slippin' Away" album is a silky ballad with an up-front soulful vocal and backing electric piano, bass and strings. Gentle and flowing, this track is suited to R&B lists.

**JOHNNY CASH (Columbia 3-10888) I Will Rock and Roll With You (2:50) (House of Cash — BMI) (J. Cash)
Johnny gives the unwieldy and who took two years to remember the roots of rock a lyrical tour on this single from "Goose Girl." Johnny doesn't foil himself, he has never really played anything but country. But this track has a shuffling beat, boogie piano bingo and Berryesque guitar licks. Suits best to country lists.

**SANDRA FEVA (Venture V-103) If You Want It, You Got It (3:29) (Barcasm Music — BMI) (T. Camilo)
Sandra Feva is a solid singer and this track from the new Venture label is a fast stepping track that ought to appeal to R&B and dancing formats. Swaying rhythm guitars, percussion embellishments, horns, strings and the lead and backing vocals makes this a good add. Good synthesizer line.

**THE INDEPENDENT MOVEMENT (Polydor PD 14524) I Wanna Try (3:30) (Ackee Music/Uncle Doris Music — ASCAP) (P. Wingfield)
This track from the "Slippin' Away" album is a silky ballad with an up-front soulful vocal and backing electric piano, bass and strings. Gentle and flowing, this track is suited to R&B lists.

This track from Crown Point Records is a professional job with a perky, danceable beat and delicate singing by the Singer Strings. Steady hard-hat work, rhythm guitars and handclaps make this appeal to pop and dancing lists. Flip-side "Bi-Cycle" moves at a faster clip.

**CRACK THE SKY (LifeSong ZS 1782) I Am The Walrus (3:30) (L. Lennon/P. McCartney)
Beetles' remakes are open to a wide-range of criticism from being too derivative to being unoriginal. This remake of the classic from "Magical Mystery Tour" is a loyal rendition. There is nothing new here but the track is still interesting.

**JEAN CARN (Phil. Int/ CBS ZS 3667) There's A Shortage Of Good Men (3:03) (Mighty Three Music — BMI) (K. Gambrell/I. Huff)
"Happy To Be With You" is the name of Carn's album and this single sought to make R&B and disco programmers happy. Singers and easy atmosphere. Carn's strings, rhythm guitars, rumbling sax and fine singing make this a fine song. Excellent sax solo. Check this one out.
WKTU Nearly Missed Disco Beat, According To Taplinger

(continued from page C-6)

mer music director at WBLS, who joined Burkhart's staff as programming consul-
tant. Immediate street reaction to the new
disco format, which debuted July 24, was
positive, Taplinger recanted, but, he added,
"skedits said it would be short-lived."

Ratings Zoom

The skeptics were wrong. By October,
even veteran — and usually cynical — New
York promotion men were claiming that the
station's success was unprecedented in New
York radio history. And in the middle of
December, when the Arbitron ratings
were released for October/November, WK TU
emerged with an astounding 11.3 average
quarter hour rating, edging perennial market leader WABC, which
registered a 7.1 average quarter hour share.

Significantly, WK TU beat WABC in the
demographic range of listeners aged 15-
34, and also swamped WABC in the wake
for teen listeners, conquering a 29.5 share,
compared to WABC's 14.6 share. Also, WK TU's popularity nearly
devastating to WK TU, which slipped from a
7.7 share in July/August to a 3.1 average
quarter hour share for October/November.

Taplinger stated that one reason for
WK TU's success was the fact that the sta-
tion has transcended the "black" identifica-
tion associated with WBLS. "I think it's
significant that we're going across the
board," Taplinger said, "because this type
of music has an appeal to everybody. In
fact, we've even kept some of the DJs who
were with us on the mellow sound, so we
don't have a towel identification."

Taplinger also conceded that SJR's
heavy promotion of the station, using the
promotion "code words," has also been
substantial. "We'll continue to exploit
billboards and television has contributed to
the station's rise in the ratings. But,
Taplinger asserted the fundamental reason
for WK TU's success has been "rooted
in the fact that disco is here to stay. The
skep-
tics are still among us, and they say that
disco will be short-lived. But we believe
that disco will broaden out. There are many
ew fans who are still coming aboard, and
immeasurably more potential listeners.
While we're prepared to change with the public's
mood, we're convinced that disco music
will be here for a long time."

Viacom-Sonderling Merger Approved

LOS ANGELES — In separate meetings
shareholders of Viacom International, Inc.
and Sonderling Broadcasting Corp. have
approved Viacom's purchase of Sondering's
broadcasting properties, with the excep-
tion of its two Chicago stations, WOPA and
WBXM-FM. Viacom will pay approximately
$272 million to Sonderling.

Some 40-49 percent of the purchase
price will be in cash and the rest will be paid
in new convertible preferred stock with a
value of $26 per share.

Secondary Meet Slated

LOS ANGELES — Birmingham, Alabama
will be the site of the third annual Southeast
The goals of the two day conference will
be to bring together, for an exchange of
positive ideas, radio, trade and record in
new convertible preferred stock will be discussed are
Careers, Album Radio & Records, Sec-
ondary & Small Markets, Music, Engineering,
Management, Programming and a com-
bined Radio and Record meeting.

LOOKING AHEAD TO THE 90'S

CALIFORNIA MAN (Intersong/UA)-ASCAP CHEAP TRICK "The Beat (Epic 8-50625)
DON'T LET ME DOWN (Rock Steady)-ASCAP-PETER CRIS (Casablanca/NB 952)
MOMENT BY MOMENT (Stigwood/Red Fox)-BMI/ASCAP YVONNE ELLIMAN (RSO 915)
HAVEN'T STOPPED DANCING YET (Old/Eye)-BUCKET WHEEL (ASCAP/GONZALEZ tz)
CHASE (Gold Horizon)-BMI GIORGIO MORODER (Casablanca/NB 956)
BAD BRAKES (Ashlar/Colemans)-EMI CAT STEVENS (A&M 2109-S)
NOT FADE AWAY (MPL Communications)-BMI TANYA TUCKER (MCA S45 1999)

ATLANTIC, KMET PARTY — Atlantic Records recently hosted a dinner party for the
staff of KMET in Hollywood to celebrate the station's 10th anniversary. Among those
in attendance were (f-l): Judy Libow, Atlantic's associate director of national pop album
promotion; David Moorhead, general manager of the station; KMET program director Sam Bellamy; air
personality B. Mitchell Reed; and Bob Greenberg, Atlantic's vice president/west coast
general manager.
TOP FM ALBUMS OF THE YEAR

#1 — The Rolling Stones
Some Girls
Rolling Stones

#2 — Bruce Springsteen
"Darkness On The Edge Of Town"
Columbia

#3 — Bob Seger
"Stranger In Town"
Capitol

#4 — Billy Joel
"The Stranger"
Columbia

#5 — Foreigner
"Double Vision"
Atlantic

#6 — The Who
"Who Are You"
MCA

#7 — Jackson Browne
"Running On Empty"
Elektra

#8 — The Cars
"The Cars"
Elektra

#9 — Boston
"Don't Look Back"
Epic

#10 — Steely Dan
"Aja"
ABC

KRST-FM — ALBUQUERQUE — BOB SHULMAN
Some Girls — The Rolling Stones
City To City — Gerry Rafferty — United Artists

WSAN-FM — ALLENTOWN — KEVIN REISMAN
Some Girls — The Rolling Stones
City To City — Gerry Rafferty — United Artists

WBCN-FM — BOSTON — TONY BERARDINI
Stranger In Town — Bob Seger and The Silver Bullet Band — Capitol

WJKL-FM — CHICAGO — TOM MARKER/ WALLIE LEISINGER
The Cars — The Elektra

C-101-FL — CORPS CHRISTI — MANDO CAMINA
The Stranger — Billy Joel — Columbia

WKL-FM — ATLANTA — DEBBIE GARNER
The Stranger — Billy Joel — Columbia

WXRK-FM — CHICAGO — BOB GEILS
Darkness On The Edge Of Town — Bruce Springsteen — Columbia

CZEW-FM — DALLAS — MARK CHRISTOPHER
Some Girls — The Rolling Stones — Columbia

WKL-FM — BINGHAMTON — SCOTT MICHAELS
Who Are You — The Who — MCA

KXMJ-AM — DENVER — LARRY BRUCE/ KEN KOHL
Darkness On The Edge Of Town — Bruce Springsteen — Columbia
City To City — Gerry Rafferty — United Artists

WABX-FM — DETROIT — JOE KRAUSE
Stranger In Town — Bob Seger and The Silver Bullet Band — Capitol

KZEL-FM — DALLAS — MARK CHRISTOPHER
Some Girls — The Rolling Stones — Columbia

WORX-FM — HARTFORD — JOE KRAUSE
Some Girls — The Rolling Stones — Columbia

KZL-FM — HOUSTON — SANDY MATHIS
Some Girls — The Rolling Stones — Columbia

JKZ-FM — EUGENE — STAN GARRETT/CHRIS KOVARICH
Van Halen — Van Halen — Warner Brothers

KZS-FM — FRESNO — SCOTT HARRIS
Some Girls — The Rolling Stones — Columbia

Cash Box/December 30, 1978

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Most Added Records

### EAST

1. **DO YA THINK I'M SEXY** - Rod Stewart - Warner Bros.
   WXYL, WLOK, WOWQ, WOYK, Q102, KTAC, KXOK, KEEL, WTIX, WIFI, KERN, KIMN, KCBO, WQDR, KBDM, WMFJ, WAIR, WIXM, KMFJ, KELJ

2. **BABY I'M BURNIN'** - Blue Brothers - Atlantic
   WLYE, B-100, KPM, WBKWB, WOYK, WING, WAYS, WSFG, KILO, WSLQ, WQGC, WMET, KCBO, WQDR, WAIR, WTIB, WTRY, WGAY

3. **DON'T TELL LOVER** - Chicago - Columbia
   WCWO, WNYQ, Q105, KJY, WBQA, WAK, KTH, KRKE, V-97, WTLB, WGB, WBY

4. **SHAKE YOUR GROOVE TEEN** - Peaches & Herb - Polydor
   WHXY, WHBR, WOAM, WOQ, W6P, WQOL, WCAR, WMAT, WDW, WOS, WATE, WCFI, WCa

5. **A LITTLE MORE LOVE** - Olivia Newton-John - MCA

### SOUTHEAST

6. **SOMETHING IN THE NIGHT** - Barry Manilow - Arista
   WKY, WQAM, WSQG, Q49, KEEL, KSLQ, KJBY, JB105, 850

7. **WE'VE GOT TONITE** - Bob Seger - Capitol
   WHGM, WSOE, WQX, WQON, WJFK, WTM, WYBC, WYBN

### SOUTHWEST

8. **BABY I'M BURNIN'** - Dolly Parton - RCA
   WKDL, WDRC, KBOE, KILO, WHBO, WQBO, KFRC, WAIR

9. **BLUE MORNIN', BLUE DAY** - Foreigner - Atlantic
   KJRB, WZJP, KLAC, Q49, KSLQ, WQBF

    WOCI, B-100, WBBO, WMET, K6X, Keno

### MIDWEST

11. **SOMETHING IN THE NIGHT** - Barry Manilow - Arista
    WBVO, WJDK, WSQG, Q49, KEEL, KSLQ, KJBY, JB105, 850

12. **WE'VE GOT TONITE** - Bob Seger - Capitol
    WHGM, WSOE, WQX, WQON, WJFK, WTM, WYBC, WYBN


### WEST

    WBKO, WQAM, WSQG, Q49, KEEL, KSLQ, KJBY, JB105, 850

15. **WE'VE GOT TONITE** - Bob Seger - Capitol
    WHGM, WSOE, WQX, WQON, WJFK, WTM, WYBC, WYBN

### SECONDARY RADIO ACTIVE

16. **SOMETHING IN THE NIGHT** - Barry Manilow - Arista
    WBVO, WJDK, WSQG, Q49, KEEL, KSLQ, KJBY, JB105, 850

17. **WE'VE GOT TONITE** - Bob Seger - Capitol
    WHGM, WSOE, WQX, WQON, WJFK, WTM, WYBC, WYBN

18. **A LITTLE MORE LOVE** - Olivia Newton-John - MCA
    WBKO, WQAM, WSQG, Q49, KEEL, KSLQ, KJBY, JB105, 850

19. **WE'VE GOT TONITE** - Bob Seger - Capitol
    WHGM, WSOE, WQX, WQON, WJFK, WTM, WYBC, WYBN

20. **A LITTLE MORE LOVE** - Olivia Newton-John - MCA
    WBKO, WQAM, WSQG, Q49, KEEL, KSLQ, KJBY, JB105, 850

21. **WE'VE GOT TONITE** - Bob Seger - Capitol
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22. **A LITTLE MORE LOVE** - Olivia Newton-John - MCA
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    WBKO, WQAM, WSQG, Q49, KEEL, KSLQ, KJBY, JB105, 850

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    WBKO, WQAM, WSQG, Q49, KEEL, KSLQ, KJBY, JB105, 850

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    WHGM, WSOE, WQX, WQON, WJFK, WTM, WYBC, WYBN

30. **A LITTLE MORE LOVE** - Olivia Newton-John - MCA
    WBKO, WQAM, WSQG, Q49, KEEL, KSLQ, KJBY, JB105, 850

Cash Box/December 30, 1978
Homogenized Music Helps Sales, Complicates Airplay

(continued from page C-5)

as King Karol, multi-category placement is also practiced in the racked record departments of stores by some of the nation’s rackjobbers.

John Kaplan, executive vice president of the Handelman Co., which racks K mart stores says, “We prefer to go across-the-board where we can. With Earth, Wind and Fire, we put them in the pop section because they appeal to pop audiences but we also give them space in this soul section because you can’t eliminate them from their original category.

“It’s good for us, so we are willing to cooperate with the suppliers,” Kaplan says. “But only the item that has crossed over is exposed in more than one area.” He added.

The rest of the artist’s more traditional catalog material, he said, remains in its original category.

Exposing Catalog

Karol, however, moves even the catalog material to other sections in some instances. “When Dolly Parton suddenly appears to people who listen to female vocalists but aren’t particularly interested in country music, they will come back and ask what else we have by her. So we also move her catalog to both places. A lot of

in-store displays.

At Peaches Records’ Hollywood store, for instance, a window display during the peak of the holiday sales season featured merchandising materials supporting the latest albums by crossover artists Tanya Tucker, Kenny Rogers, Ashford & Simpson and Bobby Caldwell in addition to pop starwatt Kenny Loggins. In fact, Loggins was the only artist in the display whose success had not begun in either the R&B, country or disco fields.

Overall Sales Increase

Most retailers said they think the increased sales artists have achieved by broadening their appeal has contributed to an overall increase in retail business, although individual dealers differ in their opinions as to just how big the crossover sales increase has been.

Not only can retailers boost sales and consumer awareness through creative displays and merchandising, their sales reports can also provide label programmers with the leverage they need to persuade a pop radio programmer to consider adding their record.

At WABC in New York, an artist from a strict R&B, jazz or country background will not be hindered by his past image, opera-

E/A SIGNS MARTIN MULL — Martin Mull recently signed with Elektra/Asylum Records and will release his debut LP for the label next spring. Pictured (l-r) are Steve Wax, E/A president, Mull, Joe Smith, chairman and Larry Brezner, Mull’s management.

new fans who don’t think of her as a country artist wouldn’t think to look in the country section.

Parton has even shown that it is possible for artists to change their sound so much that their new material cannot be lumped in with their catalog product. For example, Parton’s most recent released disco side should not be racked country where most of her catalog is found, says Lou Fogeelman, president of the 17-store Music Plus chain.

“It would be ridiculous to put Dolly’s pink vinyl disco single in the country section,” Fogeelman says, “so we stock it in our disco section.”

Temporary Stocking

Sometimes records are merchandised in more than one location on a temporary basis. Fogeelman said. Usually only those records which are current crossovers hits are stocked in more than one section. When the popularity of the record wanes, Fogeelman said, it reverts to the artist’s original bin.

Other evidence of the increasing attention retailers are focusing on artists who are breaking into the pop field is found in their

the sound of a particular record than the past musical style of the artist and he cited the Kiss single “Beth” as an example.

“You wouldn’t imagine most adult stations playing Kiss. But when they released Beth’s lot of the A/C stations played it. Sholin says. “It was a lot of record and the audience loved it. The fact that it was done by Kiss was really secondary.”

By way of comparison, then, while WABC waited for Crystal Gayle’s record to go Top 25 before adding it, Sholin says, “We went on that very early. I thought it was a hit record when I first heard it. Most people in the chain disagreed with me, but it sounded more like a pop record than a country record. so we added it.”

The concern with both sound and an artist’s past can cause a conflict when an artist who has been a regular on a station’s playlist for years makes a record with a sound that does not fit the station’s format.

Should the record be played anyway because the artist has a strong following among the station’s regular listeners? Or should it be rejected because its sound is not compatible with other records that are being played?

“I’m very cautious when somebody like Bill Anderson comes out with a disco song,” says Dale Turner, program director for WKDA in Nashville. “But we put it out there and so far we haven’t had too much negative reaction from our audience.”

(continued on page C-43)

“Whatever is selling, whatever ranks high on our local store survey or ... on the national sales charts, we will play regardless of sound.”

— Glen Morgan, WABC operations director

POSING WITH HALL AND OATES — Following their performance at New York’s Palladium, RCA recording artists Daryl Hall and John Oates were honored with a party at the Indian restaurant Raga. Pictured are (l-r) Joshua Biardo, national promotion director of albums for RCA Records, Robert Summer, president of RCA Records; Tommy Mottola, president of Champion Entertainment; Oates and Hall.

Sholin says the only time an artist’s background can be a factor in whether a record is added is when he is auditioning a new product. “If an album comes in by a real strict heavy metal artist like Miles Davis for example, it’s doubtful I would pull it out and give it a listen, unless I’d heard something about it on the street.”

“A record’s sound is also important to country and R&B stations, but unlike pop programmers, R&B and country P&Ds say an artist’s background must also be taken into consideration when deciding whether to play a record.

“If you have the room, by all means you should play (records) wherever it will do you the most good. After all, the name of the game is to sell records.”

— Ben Karol, president of King Karol

KINGFISH SWOOPS WHISKEY — Jet/CBS recording group Kingfish recently played in L.A. at the Whiskey. Pictured (l-r) backstage in the back row are: John Hug, Kingfish; Sharon Arden, vice president of Jet; Jerry Bix, national sales director, Jet; Dave Torbert, Kingfish; Susan Harrington, national secondary promotions manager, Epic & Assoc labels; Michael O’Neill, Kingfish; Gary Diamond, national promotion director, Jet; Lori Holder, local promo manager, Epic & Assoc labels; Bryan Blatt, national marketing director, Jet; Steve Emerz, product manager, Epic & Assoc; labels, and Del Costello, CBS regional vice president west coast sales. Seated (l-r) are: Amy Lebovitz, marketing and promotion co-coordinator for Jet; Sam Harrell, west coast regional promo manager, Epic, and Hugh Surratt, western regional promo manager for Jet.

C-22

Cash Box/December 30, 1971
PUERTO RICAN BASSIST RAFAEL BUENDIA (Musart) and GERARDO REYES (CBS), who have been working on a new musical revelation for the last three years, have finally released their debut LP, “Enter Paradise,” with co-producer/engineer BILLY JONES and a cast of some of the best musicians in the business.

This album, which Morales has been working on for the past three years, is a true reflection of the new musical revelation that just before the turn of the decade, according to its producers. “Just like Santana in 1969 on the west coast was a musical revelation, then,” stated Morales, “my group and music will be a musical revelation, the new breed and the new direction of Latin music.

According to Ralph Mercado, Celia Cruz and Pete, ’El Conde’ left the ‘Salsas’ fans in Holland yelling for more. In fact, there is the possibility that Mojo Productions and Freddie Martina will be presenting more ‘Salsa’ in March or April. The biggest crowds were in Amsterdam. Servicemen traveled all the way from Germany to see Celia and Pete perform in Amsterdam. Official Salsa Day was celebrated in New York Nov. 24. Celia Cruz and Hector LaVoe appeared at Roberto Clemente Coliseum. Cheo Feliciano performed with Joe Cuba and Roberto Roena Y Su Apollo Sound. Hector remained in Puerto Rico following the appearance for a two week tour of the island.

Wilie Colon and Ruben Blades will be flying west for Christmas. They will be appearing on the Hollywood Palladium on Christmas Eve.

Phil Peters Annual Christmas Salsa Dance and Show takes place at Roseland Ballroom. Joe Cuba and Roberto Roena Y Su Apollo Sound. Hector remained in Puerto Rico following the appearance for a two week tour of the island.

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CBS Album Covers Chosen For Exhibit

NEW YORK — Fifteen CBS album covers have been chosen by the New York Society of Illustrators for inclusion in their 1978-79 annual exhibit.

The covers selected are: "Uptown Dance" by Stephane Grappelli, "Nice To Have Met You" by Thys Van Leer, "Natural Elements" by Chant, "Magic" by Billy Cobham, "Tightrope" by Steve Khan, Beethoven's "Broda" (Symphony, Snell/Cleveland Orchestra), and Mozart's "Sinfonia Concertante" (Stern/Zuckerman/Barenboim), all designed by Paul Scher, Lizst Piano Concerto #2, Rossini Orchestres, and "Pudicinella Suite," all LPs by Henrietta Contadak, "Laster Young -- Musical Romance, Vol. II" and "Summit Meeting In Birdland -- Charlie Parker," designed by John Berg, "Gabriel" and "Philadelphia Classics," designed by Pat Lee, and "Portrait Of The Artist As A Young Man" by Ken James, designed by Elena Paulay.

Palladium Promotion Offers Macho Cologne

LOS ANGELES — Palladium Records has begun a promotional campaign in support of M.A.N.'s "Mucho Macho" record which offers a bottle of Macho Cologne to every purchaser of the disc. Macho cologne is a product of Faberge.

Aerosmith, Nelson LPs Get Platinum Awards

NEW YORK — Columbia recording artists Aerosmith and Willie Nelson received platinum records for their albums "Live Bootleg" and "Stardust" respectively.
Homogenized Music Helps Sales Complicates Airplay

as King Karol, multi-category placement is also practiced in the racked record depart-
ments of stores by some of the nation’s rack jobbers.
John Kaplan, executive vice president of the Handelman Co., which racks K mart
stores says, “We prefer to go across-the-
board where we can. With Earth, Wind and
Fire, we put them in the pop section
because they appeal to pop audiences, but
we also give them space to soul section.
because you can’t eliminate them from
their original category.
“It’s good for us, so we are willing to
cooperate with the suppliers,” Kaplan says.
But only the item that has crossed over is
exposed in more than one area,” he added.
The rest of the artist’s more traditional
catalog material, he said, remains in its
original category.
Exposing Catalog
Karol, however, moves even the catalog
material to other sections in some in-
stores. “When Dolly Parton suddenly ap-
ppeals to people who listen to female vocalists but aren’t particularly interested
in country music, they will come back and
ask what else we have by her. So we also
move her catalog to both places. A lot of
new fans who don’t think of her as a country
artist wouldn’t think to look in the country
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Parton has even shown that it is possible
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cause “Whatever is selling, whatever ranks
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will play Regardless of sound.”
Morgan, who admits his station has a
very tight format, says, “Everything we add
is on the verge of becoming an established
hit. We don’t try to second guess what the
public will enjoy hearing on our station. We
let the public tell us what they want to hear.”
Top 25 Action
He said WABC added Crystal Gayle’s “Don’t It Make My Brown Eyes Blue” when it
made the Top 25 in national sales chart
and adds, “We don’t go on anything out of
the box. We won’t go on Elton John until we
see some action on it.”
On the other hand, Dave Sholin, national
music coordinator for RKO Radio and
music director at KFRC in San Francisco,
says he depends more on his ears than
anything else, even though KFRC is
somewhat rigidly-formatted too.
“It’s never made any difference to me
who the artist is,” Sholin says. “If the song
is right, it doesn’t make any difference. If
Peggy Lee comes out with a hit record, we’ll
play it. It fits the radio station and we feel
it’s a piece of music the audience is going
to be into and enjoy, that’s the only determin-
ing factor.”
If a record is receiving strong sales and
radio play throughout the country and
KFRC isn’t playing it, Sholin said, he will
consider those factors. But for the most
part, he says, “I don’t want to go through 10
minutes of hearing about the record and
what’s happening where. I’d rather they just
give me the record and let me listen to it.”
Sholin also says he thinks a majority of
radio programmers are more interested in
the sound of a particular record than the
past musical style of the artist and he cited
the Kiss single “Beth” as an example.
“You wouldn’t imagine most adult sta-
tions playing Kiss. But when they released
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Paladium, RCA recording artists Daryl Hall and John Oates were honored with a party at
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(continued on page 4-3)

KINGFISH SWOOPS WHISKEY — Jet/CBS recording group Kingfish recently played
in L.A. at the Whiskey. Pictured (l-r) backstage in the back row are: John Hug, Kingfish;
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and promotion co-ordinator for Jet; Sam Harrell, west coast regional promo manager, Epic,
and Hugh Surratt, western regional promo manager for Jet.
‘Kanon’ Retains Popularity In Orchestral Recording Field

by Ken Terry

NEW YORK — Looking at this year’s bestselling classical records, one is struck by the continuing appeal of Pachelbel’s “Kanon.” RCA recording of this work by the Paulillari Chamber Orchestra was in the Top 10 in both 1977 and 1978, while the “Greatest Hits Of 1720,” which features the “Kanon,” captured the #1 spot this year in the orchestral/electronic category.

In the operatic/choral field, the Houston Grand Opera recording of Gershwin’s “Porgy And Bess” maintained its steady sales pattern, although Gershwin recordings as a whole were less popular this year than last. The big favorite among opera composers in 1978 was clearly Verdi: “La Traviata,” “L’Ivri Droica,” and the “Requiem” were all among the year’s bestsellers.

Luciano Pavarotti was the favorite opera singer of 1978. In contrast to 1977, when the tenor had two of the five best-selling recital albums, he swept four out of five in that category this year, with Joan Sutherland sharing the honors on the top-selling selection. Additionally, Pavarotti’s “La Favorita” helped boost that recording to the number two spot in the operatic/choral category.

Solo instrumental albums were less popular this year than last, so the category had to be expanded to include chamber music. Here the Bolling/Rampal “Suite For Flute And Jazz Piano,” last year’s winner in the orchestral/chamber category, scored an easy victory over the competition. Jean-Pierre Rampal also racked huge sales with his “Japanese Melodies For Flute And Harp.” The fact that neither of these albums is strictly classical would seem to indicate that the crossover market for classical-oriented music is healthier than ever.

Another winner in the solo instrumental/chamber field deserves mention: Ervin Nyiregyhazi, the Hungarian pianist who recently made a comeback after some 40 years of obscurity. Nyiregyhazi, who has a great deal of interest in his Desmar recording last year, recorded a double set of Liszt works for Columbia that almost immediately soared to the top of the Cash Box Classical chart. Hailed by critics as an original genius, Nyiregyhazi seems to be building a strong following and will certainly be a major figure in the future.

Finally, this was also a great year for Vladimir Horowitz. He scored in the solo instrumental/chamber category with his “Great Piano Trios” recording and also led the pack among concerto recordings with his traversal of “Rachmaninoff’s Third Piano Concerto.” Interestingly, Columbia also had a winner with a “Rachmaninoff Thirrd” featuring Lazar Berman as the soloist.

Horowitz Push

Before RCA released the Horowitz recording of the concerto, his performance...
CRUSADERS RE-SIGN WITH ABC — ABC recording artists the Crusaders have re-signed with the label for a long term agreement that includes solo albums by all members of the group. Pictured are (l-r): Richard Green, vice president of business affairs at ABC Records; Wilton Feldon of the Crusaders; Jay Morgenstern, president of ABC/Dunhill Music Inc./vice president general manager ABC Records International; Arnie Orleans, vice president sales and merchandising for ABC Records. Pictured front row are (l-r): Mark Meyer, vice president A&R, ABC Records, Stix Hooper, the Crusaders; George Greil, Crusader’s manager; Steve Doner, president, ABC Records, and Joe Sample of the Crusaders.

ON JAZZ

“Cumbia and Jazz Fusion,” the recent Atlantic album by Charles Mingus that
was awarded the Jazz Disc Grand Prize by Japanese Swing Journal for the best album issued in 1978. Mingus’ next Atlantic, “Me, Myself and Eye” will be a January release. Meantime, work continues on Joni Mitchell’s album of Mingus music.

The New York chapter of NARAS hosted a tribute to Lionel Hampton last week at Storytowne. A full house was on hand for the event, which featured the presentation of several awards to Hamp and messages of congratulations from Benny Goodman, New York Mayor Ed Koch and President Carter. Music was provided by Marty Napoleon’s quartet, and, after the presentation, Hampton stood the band, accompanied by Billy Taylor, Bob Wilber, Lenne Hambro, Helen Humes and others. A joyous occasion.

Trumpet player Don Ellis died of a heart attack last week at age 44. Ellis’ last LPs were on Atlantic. Noted jazz writer Burt Korall is presenting a class in jazz history at Mercy College in White Plains, New York, where he is an adjunct professor.

Pianist Billy Taylor is back at the Knickerbocker Saloon through the holidays.

Woody Herman had a chance to chat briefly with Cash Box last week. The band-leader was in town for a one-nighter at The Maisonnette Room at the St. Regis Hotel. Herman was pleased with the room and the turnout and hopes to come back again this summer. He also is pleased with his latest Century LP which features the music of Chick Corea and Steely Dan. He credits veteran record man Dick LaPalm with lots of effort on behalf of the project. The Paradise Theatre in Detroit, which kicked off its current concert series with Cab Calloway last month, recently hosted Jay McShann, Eddie Jefferson, Dave Wilburn, Marka Jackson along with the Paradise Theatre Orchestra. A third show in February will feature Illinois Jacquet, Arnett Cobb and Eddie Vinson.

The latest from Dreamstreet Records is “Aerial View” by Carmen Leggio and a small band featuring Harold Danko and Mel Lewis. Upcoming on Famous Door is the second Butch Miles LP and a Dave McKenna Quintet with Scott Hamilton and Al Cohn. bob porter

On his first American release in 15 years, Philly Joe Jones offers proof positive why he is considered one of the all-time great jazz drummers. Whether soloing or providing subtle accompaniment, Jones sets a standard that young drummers can strive toward. Including such artists as Dexter Gordon, Ron Carter, Ira Sullivan, Nat Adderley and George Cables, “Philly Mignon” is a collection of strictly choice cuts.

David Fathead Newman’s new Prestige LP displays the artist’s skills on the flute as well as soprano, alto and tenor sax, with the support of such players as Lee Ritenour and Idris Muhammad. The material ranges from a smooth, melodic treatment of Stevie Wonder’s “I Am Singing” to the funky “Freaky Kenny,” co-written by Newman and arranger Bill Fischer. But the performances are crisp throughout and the LP deserves attention.

Guitarist Dupree is an inventive veteran of the Stuff Band, here stepping out for his second Versatile LP. Lots of strings and horns here (arranged by Mario Sprouse) but the solo work of Dupree and Hank Crawford is forceful and dynamic throughout “Two Doors Down” and “The Creeper” are top-notch fusion-jazz.

JAZZ ALBUM PICKS

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ANGIE — Angela Bofill — Aristas GRP 5000 — Producers: Dave Grusin and Larry Rosen — List: 7.98
Angela Bofill is the most interesting jazz-pop vocalist to emerge in quite some time. The former lead soloist with New York’s Dance Theater of Harlem Chorus is accompanied by dozens of top musicians on her debut LP, but it’s her rich, sensuous voice that provides the focus. She wrote half of the eight songs, including the lovely “Unifier: The Moon And Over The Sky.” Ashford and Simpson’s “Rough Times” is another highlight.

THE BLUES FROM LOUISIANA — Illinois Jacquet — JRC 11433 — List: 7.98
1973 concert performances by Jacquet with Milt Buckner, Panama Francis and special guest Arnett Cobb produce solid, swinging mainstream jazz. Jacquet and rhythm section work well together, while Cobb heats things up on “Smooth Sailin’ and the two tenors together jam on “Flyin’ Home.” Stirred playing all the way.

BARRY HARRIS PLAYS BARRY HARRIS — Xanadu 154 — Producer: Don Schlitten — List: 7.98
Harris is a pianist of rare ability, known for his dedication to bebop and its musical literature. His seven compositions here are based on standard chord changes and he has bass and drums in support. This is stimulating yet thoughtful modern piano, and the music is superbly played. A pity that the record sound is less adequate.

www.americanradiohistory.com
Seabolt Stresses Continuity As New UA Nashville Head

by Bob Campbell

NASHVILLE — “The only change here is that I have taken off one hat and put on another.” With this statement, Jerry Seabolt, former national country promotion director and new director of operations for United Artists’ Nashville division, last week explained the recent executive turnover at UA here.

Earlier this month, Lynn Shults resigned as UA’s operations manager for Capitol’s country division. Within a week, Seabolt moved into Shults’ position. In an interview conducted in his new seventh-floor office of the United Artists tower on Music Row, Seabolt discussed with Cash the philosophy of the team and personal attention to which he attributes the label’s success.

“There has not really been any change,” said Seabolt, who has been involved in record promotion for nearly 20 years. “There are minor things. We are streamlining a couple of areas, and I am putting more responsibility on all of our country people.”

His secretary has become very important in the scheme of the promotion department. “I am lucky,” he said, “in having a company and all of the people here have been with me for awhile. When you surround yourself with people with whom you don’t have to mess with, you just sit back and nudge them in the proper direction from time to time. I have had a lot of these people in the first place, so there has been no need for me to go in and say, ‘Now, I’m boss. Here is what we are going to do.’”

In addition to overseeing the day-to-day operation of the office here, Seabolt will still maintain his promotion department’s contacts with United Artists’ co-chairmen Artie Mogull and Jerry Rubinstein, Seabolt insisted he remained in direct control of this area.

“When I went to the coast to accept the job, one of the conditions of taking this job was I would stay close to promotion. In discussions with United Artists’ co-chairmen Artie Mogull and Jerry Rubinstein, Seabolt insisted he remained in direct control of this area.

“The only change here is that I have taken off one hat and put on another.”

MISLAPS DRAWS WINNER — After a successful nine-week promotion, WUBE/Cincinnati brought in Ronnie Mislap to draw the year-end cover of the album "Home in The Country." Over 10,000 WUBE listeners visited the $42,000 home during the nine-week contest to register for the giveaway. Mislap is pictured above with WUBE morning man Larry Bee, and a crowd of anxious contestants and listeners, awaiting the announcement of a winner.

George Jones Declares Bankruptcy

George Jones, onetime country music giant, has been declared bankrupt.

NASHVILLE — Epic’s George Jones last week filed bankruptcy proceedings in federal court here citing $1.5 million in debts. An addicted alcoholic, Jones has earned a reputation as an unreliable performer because of the many shows he has missed during the past several years.

“Jones is a very popular performer, but his career has suffered because of his personal problems. He has been getting back together with his act in top form. His bankruptcy has been in the works for several years.”

George Jones was ordered to explain why he was $36,000 behind in child-support payments to former wife Tammy Wynette. Jones admitted to an “alcoholism.”

Debts

Among the debts listed in the 23-page petition are bills from 54 show promoters averaging around $8,000 for shows scheduled in 1977 and 1978. The bankruptcy document also listed $650,000 in secured debts in loans from banks, Columbia Records and friends.

In real property, Jones listed a mobile home and lot in Lakeland, Fla., worth $33,000, 20 acres of unimproved land in Marion County, Ala., worth $2,000, and 3.49 acres in Newton, Tex., worth $5,000. The enterainer listed $24,500 in personal property.

The document will cite 11 recent lawsuits and attachments filed against Jones by creditors.
LITTLE DARLIN'S DO IT BEST IN THE GROOVE

STONEWALL JACKSON
HUGH X. LEWIS
HOOT HESTER
BUDDY SPICKER

JOHNNY PAYCHECK
DUGG COLLINS
BOBBY HELMS
FRANK MYERS

BOBBY RAINBOW

Current Action

Stonewall Paycheck
Bobby Helms

My Favorite Sin
Down On The Corner
I'm Not Sorry

Cashbox #87 Bullet
New And Hot
Just Listen

New Album

PAYCHECK/THE OUTLAW

LDA-0781 Ships January 5

Little Darlin' Sound And Picture Company, Inc.
42 Music Square West, Nashville, TN 37203
Distributed Worldwide
Seabolt Stresses Continuity

Have it, and I would not want it," said Seabolt, who has worked at one time or another for the record companies of Smash, Mercury, Plantation, Mega and Stax. "My point is: this is their money, and we kind of oversee this part of their money. When you are spending a man's money, it behooves you to go to him and see if you are in agreement with his way of thinking. I wouldn't take it upon myself to say, 'Let's just jump out here and do this.' You want to make sure every grain in the chain is lined up in agreement, otherwise you end up with a fractionalized effort. "I am constant touch with the coast - three or four times a day," Seabolt added. "I am in touch with Artie and Jerry every day. It is their money and they should know what is going on. If it was my company, I might do some things a little differently. On a day-to-day basis, I run it through."

Unified Artists is also a company which does not need much emphasis on its independent A&R department - another policy with which Seabolt is in complete agreement.

Independent Producers

"Our strength has been that we use independent producers," Seabolt said. "It is like shopping in a specialty shop. One man can't do it all. One man invariably has a style. I am taking nothing away from the very good A&R men in this town. It works for them. This works for us. Having a Larry Butter, a Tom Collins, an Alan Reynolds and a Don Gant doing outside production for us and bringing finished product has worked for us. Why mess with it? It is like going to a supermarket and being able to pick and choose. We pick and choose what we feel are the best people for each artist. What works for this artist may not work for another artist with the same producer. Butter was vice president in charge of the Nashville division here at one time. That went, but times are changing."

Seabolt emphasized that UA in Nashville was a small operation, including a relatively small staff, and that this limited size proved beneficial to UA. "I don't foresee the day when our roster will be much bigger than it is now, because we are able to give personal attention to each artist," Seabolt said. "We are going at the pace we feel is right for us. We make the L.A. office a lot of money, and they seem to be happy."

MOST ADDED COUNTRY SINGLES

1. TONIGHT SHE'S GONNA LOVE ME - RAZZY BAILEY - RCA
KLZ, KSON, WIL, KDFI, WWVA, WTSO, WSIL, WRRS, WMN, KRAM, WHOO, WFAI, WDOD, KSOO, KVOO, KRAK, WYDE, WSDS, WEMP, WXLL, WAXX, KTTS, WHTO, KBBO.

2. I'LL WAKE YOU UP WHEN I GET HOME - CHARLIE RICH - ELEKTRA
KLZ, KIKK, KSON, WKDA, KDFI, WWVA, KEBIC, KLC, WDE, WHOO, KSOO, KERE, KVOO, WRRS, KOU, KZIP, KBET, WSDS, WXLL, WAXX, KTTS, WHTO, KBBO.

3. EVERLASTING LOVE - MARVEL VELTS - ABC
WAVE, WIMM, KEBIC, WIE, KKKH, WXLL, WPOL, WJQO, WSLC, WSDS, WEMP, WMAQ, WEK, WAXX, KTTS, WHTO, KBBO.

4. BACK ON MY MIND AGAIN/SANTA BARBARA - RONNIE MILSAP - RCA
WHIN, WMAQ, WEK, KLAK, WKFY, KIXX, WDOD, KXJE, WJ Ju, WJSN.

5. WHISKEY RIVER - WILLIE NELSON - COLUMBIA
WJR, KSON, KCNN, KRAM, KERE, KVOO, WSDS, WAXX, KTTS, KSSB.

MOST ACTIVE COUNTRY SINGLES

1. COME ON IN - OAK RIDGE BOYS - ABC

2. WHY HAVE YOU LEFT THE ONE YOU LEFT ME FOR - CRYSTAL GAYLE - UNITED ARTISTS

3. BACK ON MY MIND AGAIN/SANTA BARBARA - RONNIE MILSAP - RCA

4. BABY I'M BURNIN'/I REALLY GOT THE FEELING - DOLLY PARTON - RCA

5. TEXAS (WHEN I DIE) - TANYA TUCKER - MCA

KIM CHARLES JOINS MCA - MCA Records in Nashville has announced the signing of Kim Charles to an exclusive recording contract with the label. Charles' first single release, "I Want To Think About You," will be released in January. Shown at the signing (l-r) are - Nick Hunter, MCA national country promotion manager; Eddie Crayton, MCA vice president of A&R; Charles, and Grant Smith, legal counsel for Charles.
## THE RHYTHM SECTION

### AIRWAYS — United Broadcasting has petitioned the FCC to allow distress sales of four of its broadcast properties, even though initial FCC decisions have been made in two cases. The company, owned by Richard Eton, has asked that the FCC terminate renewal proceedings against KECC-TV in El Centro, California and WMUR-TV in Manchester, New Hampshire, and also that the stations be sold. The FCC will consider its decision at its meeting on March 14.

**WJMO-AM/WLWT-FM** in Cleveland, Ohio, also asked the commission to terminate its renewal proceedings and allow distress sales. A judge denied both radio license renewal in 1977 stating that "various licensing, technical and other operation violations demonstrated licensee indifference to commission rules and regulations." A decision by an administrative law judge regarding United's two television stations stated that Eton strayed from the standards of conduct to be expected of a licensee and lacked the requisite qualifications to be a licensee, by entering into a consulting agreement with an ABC employee.

A 25% black owned firm, Acton Corporation, has already agreed to purchase the two television stations for $3.5 million, and recently asked the commission to terminate renewal proceedings and grant its acquisition as a distress sale.

**The National Black Network** may face an additional problem after its proposed purchase of WDAS in Philadelphia. Amid speculation regarding the FCC staff field investigation of WDAS-AM/FM is a report that investigators may be checking into possible conflict of interest of personnel at that station.

**EXCEL-W** — Rev. King's newspaper, in Los Angeles from Jan. 11 through 19, meeting with media people, and promoting the excel concept. This particular time was chosen because it coincides with Dr. Martin Luther King's birthday, which is Jan. 15. After the first of the year, Metromedia television will be broadcasting several public service spots, with Rev. Jackson talking about drugs, taking control over one's life, and staying in school. Not only is Metromedia showing the spots, but it has taken out adds in several broadcast publications offering the spots at no charge to other stations.

**MANDRILL AND MOVIES?** — Arist recordings artist Mandrill is getting into the movie business, by scoring portions of the upcoming movie "The Warrior". **WHO ARE THE BRASS — Brass Construction has achieved gold and platinum status in two years and four albums, and the nine-member group is on a campaign to continue to make hits albums but to also allow the public to know them as individuals. The group has been together 11 years, and were signed by United Artists on meeting Jeff Lane, who secured the deal for them. The internationally oriented group, hailing from such places as Guyana, South America, Trinidad, England and Jamaica, list a varied number of musical influences, from Led Zeppelin to Frank Sinatra.

Randy Muller, leader of the group, wrote and arranged says, "We play dance music, we have worked on our sound to simplify it, therefore making it more commercial. People seem to respond more to labels, we are trying to take away the labels within our music, because music has no label."

Brass Construction is presently in the studio finishing "Brass V," and preparing for an upcoming Japan tour.

**BACK TO ROOTS** — Mutual Black Network has signed Levar Burton to host a series of programs entitled "Black America." Burton will narrate the programs that will trace black origins of some popular inventions and discoveries, along with several other historical contributions made by blacks who have been ignored by historians. The shows will begin airing on Mutual's affiliates starting Jan. 1 through March 31.

**NEWSPAPER HITS THE STANDS** — CBS Newscaster Ken Jones has organized a weekly black-oriented newspaper for the Los Angeles area. The paper, called The Los Angeles Post, will include features and forums similar to features of Time or Newsweek magazine. The publication will follow a newspaper format with the front cover in color. The first issue will have Richard Pryor on the cover. Jones is the publisher, and Joe Nazel will be the editor.

**CHAKA IS BACK** — Chaka Khan returned from her first European tour as a solo performer. During her stay overseas, Khan made several television appearances, to include Top O' The Pops in the UK and The Salsa Distel Show in France. Khan will be relaxing for a while, probably until after her baby is born in about four months.

**SWEETHEART POP FROM RUFUS** — Bob Watson, bass player for Rufus is expanding into producing other groups. Watson has gotten several top musicians, to include Tito Puente, Jeff Pancra and a producing duet, Renee and Angela, who have a sound he has dubbed "Sweetheart Pop."
<table>
<thead>
<tr>
<th>Track</th>
<th>Title</th>
<th>Artist</th>
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<tbody>
<tr>
<td>1</td>
<td>LE FREAK</td>
<td>CHIC (Atlantic 3519)</td>
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<tr>
<td>2</td>
<td>GOT TO BE REAL</td>
<td>CHIC (Atlantic 3-1088)</td>
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<tr>
<td>3</td>
<td>SEPTEMBER</td>
<td>Earth, Wind &amp; Fire (Arc/Atlantic 3-1084)</td>
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<td>4</td>
<td>I'M EVEN WANDERLING</td>
<td>CHAKA KHANA (Warner Bros. WBS 8693)</td>
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<td>5</td>
<td>LOVE DON'T LIVE HERE ANY MORE</td>
<td>CAMELBACK (20th Century Fox)</td>
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<td>6</td>
<td>I DON'T KNOW IF IT'S RIGHT</td>
<td>NATIONAL BROADCASTING (RCA 11386)</td>
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<td>7</td>
<td>LONG STRONGE</td>
<td>A.C. &amp; BAND (Continent/Atlantic 44403)</td>
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<td>8</td>
<td>WHAT YOU DON'T WANT FOR LOVE</td>
<td>A.C. &amp; BAND (Continent/Atlantic 44401)</td>
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<td>9</td>
<td>YOUR SWEETNESS IS MY WEAKNESS</td>
<td>BARRY WHITE (20th Century Fox)</td>
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<td>10</td>
<td>TAKE THAT TO THE BANK</td>
<td>GLADYS KNIGHT &amp; THE SOUL PANTHERS</td>
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<td>11</td>
<td>AQUA BOOGIE</td>
<td>PARLIAMENT (Casablanca NS 950)</td>
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<td>12</td>
<td>Y.M.C.A.</td>
<td>VILLAGE PEOPLE (Casablanca NS 945)</td>
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<td>13</td>
<td>ANGEL DUST</td>
<td>SCOTT-Heron (Ariola AS 9366)</td>
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<td>14</td>
<td>WE BOTH DESERVE EACH OTHER'S LOVE</td>
<td>T.T.D. (A&amp;M 2095)</td>
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<td>15</td>
<td>SHAKE YOUR GROOVE THING</td>
<td>PEABO BRYSON (Phila. (A&amp;M 2094)</td>
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<td>16</td>
<td>YOU STEPPED INTO MY LIFE</td>
<td>SPECIAL A.S. SCHULTZ &amp; GRANDSON (Epic 3-1099)</td>
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<tr>
<td>17</td>
<td>I'M SO INTO YOU</td>
<td>PEARL BRYSON (Capitol 4564)</td>
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<td>18</td>
<td>ONE NATION UNDER A GROOVE</td>
<td>KERRY BUTTERFIELD (Phila./Col./Columbia ZBS 3569)</td>
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<td>19</td>
<td>IN THE BUSH</td>
<td>emotional (soul) (Reach 77110)</td>
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<tr>
<td>20</td>
<td>FREE ME FROM MY FREEDOM/TIE ME TO A TREE HANDCUFF</td>
<td>feb. r. (a) (soul) (Red 77110)</td>
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<tr>
<td>21</td>
<td>EVERY'S A WINNER</td>
<td>JAMES BROWN (Phila. (A&amp;M 2094)</td>
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<td>22</td>
<td>MIDNIGHT GIRL</td>
<td>DOROTHY MOORE (Soul)</td>
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<td>23</td>
<td>INSTANT REPLAY</td>
<td>GYM DADDY (Phila. (A&amp;M 2094)</td>
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<td>24</td>
<td>NEVER HAD A LOVE LIKE THIS BERNIE BEATMAN</td>
<td>AFTERBIRTH (Capitol 4578)</td>
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<td>25</td>
<td>MAC ARTHUR PARK</td>
<td>DONNA SUMMER (Casablanca NS 939)</td>
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<td>26</td>
<td>LOVE VIBRATION</td>
<td>CALIFORNIA SUNSHINE (Casablanca NS 1122)</td>
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<tr>
<td>27</td>
<td>IS IT STILL GOOD TO YA</td>
<td>ASH &amp; SIMPSON (Warner Bros. WBS 8710)</td>
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<tr>
<td>28</td>
<td>DONT HOLD BACK</td>
<td>GYPSY PONY'S SPYDER (PRL 190)</td>
</tr>
<tr>
<td>29</td>
<td>THERELL NEVER BE EXIT</td>
<td>WENDY JOHNSON</td>
</tr>
</tbody>
</table>

**ALPHABETICAL TOP 100**

Alphabetical order of publishers and licensees.
1. Make me feel (mighty real) — Sylvester
2. Too late — Aristas
3. Soulstones — The Tramps

Most Added Albums
1. T-Connection — T-Connection
2. Marvin Gaye — Tamla
3. Brownie & The Soul Searchers — Tamla

Selected Album Cuts
Here, my dear — Marvin Gaye
Touchdown — Bob James
At the top — The Four Tops

Anastasia — Anastacia
Tabu — Blackout

Most Added Singles
1. Let's dance together — E. V. & The Experience
2. Happy birthday — Four Tops
3. To be loved — Patti Labelle

Additional主動註冊
WDDO — Atlanta — Charles Green, MD — #1 — Chic
WJMS — Baltimore — Don Brooks, PD
WWZ — Detroit — Connection
WGMJ — Chicago — James Alexander, PD
WJZ — Baltimore — Sonny Joe White, PD — #1 — Shalamar
WUFU — Buffalo — Byron Pitts, PD
WGVY — Charlotte — Lee Michaels, PD
WMBX — Chicago — James Alexander, PD
WJPC — Chicago — Sandra Roberts, PD — #1 — Chandel
WVON — Chicago — Guy Broady, PD
WBLB — Detroit — Tom Collins, PD
WQMO — Cleveland — Lynn Tollef, PD — #1 — Chic
WFRD — George White, MD — #1 — Lynn
WWGQ — Greensboro — Big Ed, PD — #1 — Chic
WKND — Hartford — James Jack, PD
WJLW — Indianapolis — Roger Holloway, PD
WMAL — Washington, DC — WMAL

Black Contemporary
1. Kansas City — Dells, MD — #1 — Chic
2. Save the last dance for me — Chic
3. Let's groove — Chic

Black Radio Highlights
KPRK — Kansas City — Dells, PD — #1 — Chic
KDAI — K. Ross, MD — T-Connection
KACE — Los Angeles — Alonzo Miller, PD
KKTT — Los Angeles — Walt Love, PD — #1 — Chic

Anastasia — Anastacia
Tabu — Blackout

Cash Box, December 30, 1978
DISCO BREAKS

CHANTERELLE RECORDS — Mushroom Records has organized a custom label, Chantevelle Records, which marks the beginning of Mushroom's move into disco. Shelly Siegel of Mushroom announced the label's intentions last September at the label convention in Arizona. This week brings the announcement of the first artist, Jim Grady, who was signed last week. The label will release Grady's second week in January, seven and 12-inch productions of "Touch Dancing," a track which bears a strong but not overwhelming resemblance to work by the Bee Gees. A prolific songwriter, Grady is also a talented musician. He handles most of the vocals and the instrumentation on the album which is expected later in the month. "We are a small but growing manufacturer," says Siegel. "Disco is an area of particular interest," signed Grady because his tape totally knocked me out." Mushroom is expected to announce other artist signings shortly.

NAME IN THE NEWS — WNUW-FM in Milwaukee announced last week that the easy listening/MOR automated station will go disco sometime in January. Bob Make is PD and he says the sound will be "the homegrown." 107 in Chicago is the closest disco station and its signal is not a dominant factor in the area. . . . The disco move to the airwaves is growing each week. The Radio Music subsidiary of Marlin, Ga., recently added 20 new stations in its disco-radio section . . . Chuck Rush is now handling disco radio promotion for Salsoul. He has been handling retail for Salsoul for the past year . . . Dan Morin at Casablanca in L.A. is now executive assistant to Marc Simon, vice president of special projects. Cathy Jacobson has returned to her roots in NYC. . . . In this week's spotlight is Scott Talarico who is organizing DJs in Ft. Lauderdale to increase interaction between club owners and DJs. Scott spins at Playpen Sound.

POOL CUES — Atlantic Records has not served the New York pools for the last several years but now at least one pool will be served as of Jan. 1. Issy Sanchez, while refusing to

(Continued on page 4)

REVIEWS

SILVETTI — Concert From The Stars — Polydor 2310 615 — LP — List: 10.98
B.B. King and received a warm progressiver LP. Keyboards are Ray's main instrument and the LP has fine piano lines. If "There's Love" at mid 130s BPM features a smooth vocal chorus and a conga and handclap break. Strings provide direction. Jim Burgess handled the mix on the 14.33 track and the flipside of "Hazy Shades Of Love" (13.29) which features a circling bass line lead-in to a conga and cowbell break. Rhythm guitar provides undercurrents. Strings again play an important role. Richard Nonaja who sings on both sides is a fine vocalist.

(Continued on page 4)

Cash Box/December 30, 1978
TARRATS ENTERPRISES announces:

"A DISCO SALUTE TO DANCERS"

THE GALA SHOW TO HONOR DANCING GREATS PAST AND PRESENT

CULMINATING IN THE

DISCO DANCE CONTEST OF 1979

THE FOREMOST DANCE EVENT OF THE SEVENTIES

FEATURING

$100,000
FIRST PRIZE

$20,000
SECOND PRIZE

$10,000
THIRD PRIZE

AND OVER 100 OTHER PRIZES AVAILABLE TO ALL PROFESSIONAL & AMATEUR DISCO DANCERS.

The company is now reviewing and inviting further presentation of unreleased disco recordings from which will be selected the official qualifying music to be required throughout the contest.

Local and regional judges will be chosen from leading dance studios and theatrical dance organizations throughout the country.

Work is underway to finalize the choreographic guidelines for this premier contest in the dance.

Other particulars are available upon request from any qualified parties.

TARRATS ENTERPRISES
22541-A PACIFIC COAST HIGHWAY, #21 • MALIBU, CALIFORNIA 90265
(213) 457-2013 • (213) 456-2035
Van Egmond Seeks More U.S. Awareness Of Aussie Market
by Dale Kawashima

LOS ANGELES — Gary Van Egmond, a concert promoter based in Australia, has recently completed his most successful year to date, booking such tours in Australia and New Zealand as Bette Midler, Billy Joel, Foreigner and Dr. Hook. In addition, he was named promoter of the year last month at the Australian Music Expo Awards.

Despite the success he has enjoyed bringing these American and British acts to Australia, Van Egmond feels that the potential of his country’s concert market has not been fully tapped. Also, Van Egmond said he and other Australian promoters must make managers of American acts more aware of the extensive profits to be reaped by U.S. bands who embark on tours in Australia and New Zealand.

“Some managers of American bands who haven’t been to Australia don’t realize how big the Australian market really is,” asserted Van Egmond. “Australia is the third biggest concert market in the world, behind only America and Japan. We have an amazing market there, considering Australia has a population of only 13½ million people.

“I think that a group that tours Australia can make more money per show than if they toured Europe, because the tax rate is usually higher there, and the venues might be smaller,” added Egmond. “In Australia these attractions will not only earn a more substantial profit but will greatly boost their album sales. For example, before Dr. Hook toured Australia, the group had only sold 35,000 albums there. Now the band, after two tours, has sold more than 300,000.”

Van Egmond discussed his career amidst the Australian music scene. Having begun in 1960 as a booking agent for a jazz-oriented restaurant lounge.

Started As Jazz Promoter

“I started working for a company that had a jazz room in a restaurant, and we used to bring over established jazz artists from America to play in Australia,” recalled Van Egmond. “It was an enjoyable experience, because we booked such classic performers as Oscar Peterson, Ella Fitzgerald and Benny Carter.”

Through working at the jazz room, Van Egmond met a New Zealand promoter named Nicky Griffin, who asked him to join his new Australian concert production company that he was forming. Van Egmond opened the firm’s Melbourne office, and he was responsible for bringing such top British bands as the Rolling Stones and the Who to Australia. After a lengthy stint with Miller’s company, Van Egmond formed his own concert booking firm in 1974. Successfully launching his new endeavor with a tour by the Bee Gees, Van Egmond’s company now produces up to six major tours a year, plus an assortment of plays and arena-size ice shows.

Competitive Concert Market

Van Egmond explained that the concert market in Australia is extremely competitive, and there are only a few concert promoters who have the power and revenue to produce the top selling American and British attractions in his country.

“THERE ARE ONLY THREE PROMOTERS IN AUSTRALIA WHO BOOK THE MAJOR OVERSEAS ROCK ACTS,” said Van Egmond. “The three of us share the concert market, and we’re the only ones who book the acts we’ll be promoting in Australia.

“THERE ARE A NUMBER OF KEY DIFFERENCES BETWEEN CONCERT PROMOTING IN AUSTRALIA AND THE U.S.,” added Van Egmond. “Unlike in America, where promoters usually stick to producing shows in their home city or region, Australian promoters cover every key city in Australia and New Zealand. We’ll book the entire Australian tour for an act, which usually lasts about four weeks for a major tour and often includes New Zealand. Virtually all of the top concert attractions play Melbourne, Sydney, Brisbane, Adelaide, and other capital cities in Australia. We’ll also have them tour Auckland and Christchurch in New Zealand. When overseas attractions come to Australia and New Zealand to perform, the general policy is to sign them to a single, complete tour package.

Aussie, U.S. Tastes Similar

According to Van Egmond, Australian and American musical tastes are quite similar. The Australian music industry closely follows the U.S. pop charts, and radio stations there play a program of mostly American hits. In addition, Van Egmond has...

(continued on page C-38)

KATE BUSH IN AMSTERDAM — EMI International artist Kate Bush recently visited Amsterdam to promote her new album, “(H)ero.” Pictured in a reception held for Bush are: Bob Roger, Capitol Canada promotion director; Doug Pringle, Pringle Program; Kate Bush; Connie Sullifan, EMI-U.K. media representative; Deane Cameron, director of A&R, Capitol Canada; Johnny “D” and Graeme Fletcher of EMI International, U.K.

COOPER AND TAUPIN VISIT ENGLAND — Alice Cooper and Bernie Taupin recently attended a special luncheon thrown by WEA U.K.’s promotion department in London. Cooper and Taupin were in town to promote Cooper’s new single, “How You Gonna See Me Now,” and album, “From the Inside.” Taupin contributed lyrics to the single and all of the album tracks. Pictured (l-r) in the back row are: Bill Fowler, WEA U.K. director of promotions, Mike Appleton, BBC TV producer of “The Old Grey Whistle Test”; Berns Andrews, BBC Radio producer; Nicky Hayes, Capitol Radio disc jockey; Annie Nihalgahdian; presenter “Old Grey Whistle Test”; Andy Peebles, Radio One disc jockey; Aidan Day, program controller. Capitol Radio, Jeff Grifin, Radio One producer. Pictured (l-r) in front row are: Taupin, Cooper, Cheryl Cooper; and Richard Swanson, assistant program controller, Radio Luxembourg.

JPRA Backs Existing Price Control System, Files Petition
by Fumiyo Tachibana

TOKYO — The Japan Phonograph Record Association has submitted a petition to the Fair-trade committee of the Japanese government, requesting that the government continue its retail price maintenance system for the Japanese record industry.

Approximately two months ago, the governmental committee had expressed the intention to abolish the existing retail price maintenance system, which surprised both record retailers and manufacturers here in Japan.

Quickly following the committee’s announcement, the JPRA decided to reaffirm its endorsement of the retail price maintenance system and to develop a strong movement to assure that the present system would not be abolished. After a series of meetings, the following petition was drafted:

1. Records are cultural materials that are indispensable to the development of cultural life in the nation. For this purpose, the record companies in this country have been manufacturing and supplying excellent and a diverse variety of records which feature constant prices that are suitable for consumers. These manufacturing and retail systems have been made possible by the present retail price maintenance system. Thus, the existing system is the most beneficial for consumers.

2. Due to the retail price maintenance system, the competition among record manufacturers and retailers has been very severe in the areas of marketing activities, manufacturing, pricing and distributing in this country. This fierce competition on several levels has been advantageous to consumers, because it has kept prices down.

3. The quality of both record and tapes in this country has been kept at the highest level in the world, with labels possessing abundant repertoires. Besides this, the consumers in this country have been able to purchase any records they want with the same price and at the same time throughout the country. These benefits to the consumer have been made possible by the retail price maintenance system.

LRB Plays With Orchestra For 3 Australian Dates

ADELAIDE, Australia — Australia’s six-months concert season will feature three concerts this month with the Adelaide Symphony Orchestra, directed by David Measham, at the approximately 4,000-seat Festival Theater in this South Australian city.

The concerts, featuring joint LRB/Symphony Orchestra performances of nine LRB selections including “It’s A Long Way There,” “Statue Of Liberty,” “Help Is On Its Way,” “Remembering” and “Shut Down Turn Off,” were filmed for possible television use in Australia, and recorded for possible inclusion on a future LRB live album.

Months Of Preparation

Groundwork for the Festival Theater concerts was laid several months ago, when Measham, who has worked with the London Symphony Orchestra (the stage production of “Tommy”), Neil Young and Rick Wakeman, approached LRB members with the idea. LRB agreed and provided Measham with lead sheets to the nine LRB songs, and during the following months Measham scored arrangements for his Symphony Orchestra.

Following the success of the LRB/Adelaide Symphony Orchestra performance, Measham plans next year to repeat the performance in Britain with LRB and the London Symphony Orchestra.

New LP

The Little River Band’s current album is “Sleeper Catcher,” which contains the group’s new single, “Lady.”
Thank you CBS Records International for making Meat Loaf (and the songs of Jim Steinman) the #1 Male Vocalist (Albums) around the world in 1978.
Devaluation Of Canada Dollar Affects Country's Music Ind.

by Kirk LaPointe

TORONTO—Americans may be complain-
ing about the devaluation of their dollar but Canada's financial difficulties are even more extreme. The Canadian dollar has steadily been falling on international money markets throughout 1978, and the impact is being felt across the board in the music industry.

Until two years ago, the Canadian dollar traded at higher levels than the American dollar. If the Canadian dollar was worth anywhere from $1.05 to $1.15 in U.S. currency, inflation and government spending have caused the dollar to plummet in recent months to the lowest it has been in 30 years. In December, the Canadian dollar was trading at 80 to 85 cents in American money. Add to that the American problem, where the U.S. dollar is devalued internationally, and it can be seen that Canadian currency is in unsatisfactory shape on world money markets.

Thus, the balance of payments between Canada and the U.S. is already showing a deficit on the Canadian side of the ledger, have been further widened this year. And as a result of Canada's financial situation, the country's importers and some merchandisers are feel-
ing the pinch.

A spokesman for one record company said, "It's almost not even worthwhile to release some licensed product. There's just no way we can ever hope to show a profit."

Proft Margin Cut

Concert Productions International, this country's largest concert promoter, says its profit margin is being cut into by the shrinking dollar value. Mike Cohn, president of the firm, said, "Almost every act de-
mands payment in U.S. funds. For us, that means anywhere from 15 to 20 percent more for our talent package on the show. If the situation continues, ticket prices will reflect the dollar value in this country. We'll be forced to jack up prices."

P.J. Imports, a record import-export operation, buys most of its product from the British Isles. They've been largely unaf-
fected directly by the dollar failures. But they admit that any importer is at the whim of in-
ternational monetary fluctuations. "We're really seeing dollar values increase in the amount that we're buying," said Wolfgang Spegg of the company.

Robert Sturken, executive vice president of WEA Music Canada, explained the problems of the fluctuating dollar value. "Most record companies are forced to pay their parent companies in American currency. At one time, this was of benefit to us. We really had an advantage, that we could really pocket five or ten percent of licensed product sales. Now, it's almost as if we're being taxed for everything we sell. Naturally, consumers can't afford even more price hikes, so we couldn't pass on the expense to them."

CRIA Report

A recent Canadian Recording Industry Association report indicated that Canadian record sales abroad were helping to alleviate the heightened trade deficit. "The success of artists abroad this year has really just kept us even," observed one CRIA executive. "We need the dollar to shape up. Otherwise, our dependency on Canada's industry is going to get worse."

There has been one good side to the Canadian dollar woes. Recent industry reports show an increase in export sales. "That," says Ross Reynolds, "is a hollow victory."

Murray Heads '78 'Save The Children Fund'

LOS ANGELES—Capitol recording artist
Ann Murray has accepted the position of Canada's national chairperson of Save The Children Fund activities in 1979. The Cana-
dian Save The Children Fund is a non-governmental organization which raises more than $4 million annually to aid children in more than 30 countries, in-
cluding Canada.

INTERNATIONAL BESTSELLERS

Argentina

TOP TEN 45s
1. I've Got One... - J. Travolta & D. Newton - RSO
2. For T.J. - Sergio Davis - Philips
3. A Little Lulu - The Faces - CBS
4. Extradito - Rolling Stones - EMI
5. Hog Heaven - Stu & Dana - RSO
6. Raspalina - Boney M - RCA
7. Para Vivir Un Gran Amor - Cacho Castro - Microfonica
8. Abrandillo - Rascals - RCA
9. Ella Vencera - Bilbo - Music Hall
10. Bid For Maley - R. Gaynor - Tondisco

TOP TEN LPs
1. Pyramids - Alan Parsons Project - Arieta-EMI
2. Emerson, Lake & Palmer - Columbia
3. Saturday Night Fever - Soundtrack - RSO
4. Modern Talking - Polydor
5. Raffaella - Raffaella Carrà - Epic
6. En Tu Piel Lou Mia Positive - Selecta - Microfonica
7. Gomorra - Boney M - RCA
8. Bubble Star - Laurent Voulzy - RCA
9. En Castelloano - Raffaella Carrà - Epic - Presario

Great Britain

TOP TEN 45s
1. Mary's Boy Child - Boney M - Atlantic/Hansa
2. I M C.A. - Village People - M concurrent
3. Do You Think I'm Sexy? - Rod Stewart - RCA
4. A Taste Of Arm - Barron Knights - EMI
5. Too Much Heaven - Bee Gees - RSO
6. I Lost My Heart To A Starship Trooper - Sarah Brightman/Hoch
7. Love Americans - EMI
8. You Don't Bring Me Flowers - B. Streisand & N. Diamond - CBS
9. Always And Forever/Min Blowing Decisions - Heatwave - STO
10. Hanging On The Telephone - Blondie - Chrysalis

TOP TEN LPs
1. Grease - Soundtrack - RSO
2. Singles 1974-78 - Carpenters - A&M
3. Blondes Have More Fun - Rod Stewart - RCA
4. 20 Golden Greats - Neil Diamond - RCA
5. Midnight Huilie - Various - K-Tel
6. Friday Night Live - Boney M - Atlantic/Hansa
7. Jazz - Queen - EMI
8. Lpback & D 31 - Boney M - Polydor
9. Lion Heart - Kate Bush - EMI
10. Emotions - Various - K-Tel

New Zealand

TOP TEN 45s
1. Dreadlock Holiday - 10cc - Polygram
2. Substitute - Cold - EMI
3. Kiss You All Over - Exile - EMI
4. Raspullin - Boney M - RCA
5. I Was Made For Doin' & N. Gracey - EMI
6. MacArthur Park - Donna Summer - Polygram
7. Hot Child In The City - Rick Grist - EMI
8. You Needed Me - Anne Murray - EMI
9. Heddy - CBS
10. Ley Love On You - Luisa Fernandez - EMI

TOP TEN LPs
1. Davey - David Bowie - RCA
2. Grease - Soundtrack - Polygram
3. Blondes Have More Fun - Rod Stewart - RCA
4. Bloodstool - 10cc - Polygram
5. One Shout - The Sex Pistols - EMI
6. Lion Heart - Kate Bush - EMI
7. 50th Street - Billy Joel - CBS
8. Night Light To Venus - Boney M - RCA
10. The Story of Star Wars - Soundtrack - Tet

(continued on page C-38)
Crystal Globe Award Number Seven. Presented to Neil Diamond.

Congratulations to Neil Diamond, recipient of the most prestigious and exclusive music award in the world.

Crystal Globe Awards are presented for album sales in excess of five million units, outside the United States.

CBS Records International.
VanEgmond Seeks More U.S. Awareness Of Aussie Market

It's been laid bare, folks. For the umpteenth time, the Australian music industry has been portrayed as a market waiting to be discovered by the rest of the world. And why not? It's a market with a population of 21 million, growing and developing rapidly. Yet, despite its size, the Australian music industry has been lagging behind its counterparts in the US and UK.

VanEgmond, a Canadian musician, has been promoting his work down under. He's been critical of the Australian music industry's lack of awareness of the potential of the US market. He's been saying, "It's like watching a potential gold mine go unrecognized."

But VanEgmond is not alone in his efforts. There are other Australian musicians who have been trying to get their work heard in the US. Some of them have had more success than others. For example, the Sydney-based band, the Living End, has had some success in the US with their album, "This Perfect Day." The band has been touring the US extensively, and their music has been well-received.

But there are still many Australian musicians who are struggling to get their music heard in the US. One of them is the Adelaide-based band, the Living End. They have been touring the US extensively, and their music has been well-received. But they still face challenges in getting their music heard in the US.

One of the biggest challenges is the language barrier. Many Australians are not used to hearing their music in English. But VanEgmond believes that with the right promotion, their music can reach a wider audience in the US.

Despite the challenges, VanEgmond is optimistic about the future of Australian music in the US. He believes that with the right promotion, Australian music can become a major player in the US market.

But it's not just about promoting Australian music in the US. It's also about promoting Australian culture. VanEgmond believes that Australian music can be a gateway to learning about Australian culture. And that's something that can benefit both Australia and the US.

But for now, VanEgmond is focused on promoting his own music. He's been touring the US extensively, and his music has been well-received. And he's not alone. There are many other Australian musicians who are also trying to get their music heard in the US.

So, what's the future of Australian music in the US? It's still up in the air. But one thing is certain: there's a lot of potential. And with the right promotion, Australian music can become a major player in the US market.
Crystal Globe Award Number Six. Presented to Bob Dylan.

Congratulations to Bob Dylan, recipient of the most prestigious and exclusive music award in the world.

Crystal Globe Awards are presented for album sales in excess of five million units, outside the United States.

CBS Records International.
PERSONALITY PROFILE

Calamari Debuted Many Firsts During 41 Years With Bally

CHICAGO — There are coin machine veterans, and then there are coin machine industry veterans. For 41 years, Bally Mfg. Corp.'s sales manager Paul Calamari has been a mainstay of the industry.

In 1937, Calamari joined Bally and the coin business at the college age of 17. The depression compelled him to quit high school and find work to support the family. His uncle and Bally's third original employee, John O'Brien, introduced him to virtually no operators could read wiring diagrams, that the novel post-war games were unfamiliar to mechanics, and in fact, a new, unschooled generation of mechanics had emerged after the war because many pre-war mechanics had not returned to their jobs.

Calamari and Brether saw a need and filled it. The industry's first service school was held in the Pacific Northwest at Dunis Distributing Co., and 90 people attended. Subsequently Calamari offered a service school in every state, including Alaska.

In the late '40s the one-ball peaked and faded, and the '50s brought bingo. Calamari adapted to the change by holding bingo schools, and if it wasn't bingo, it was bowlers. In 1956, he became the first Bally employee to go overseas when he conducted a school at Loewen Automaten in Germany on Trophy Bowling.

When Bob Brether switched to the vending division with its fresh brew coffee machines in 1958, Calamari handled the sales alone. All along his educational efforts overlapped sales and promotion; emphasizing quality service, he sold the game to the distributors and operators.

In July '63 William O'Donnell, presently Bally's president, bought Bally from the Maloney family and started the company in the flipper business. He called Calamari in to assist in sales and sales promotion. In 1965, he appointed Calamari sales manager. He still made field trips, mainly European, to troubleshoot any service problems. Four years later he came inside permanently. He passed the chalk and responsibility to Tom Hata, who eventually relinquished it to Bernie Powers.

In 41 years Calamari has been a part of many historical changes. Those that stand out in his mind are the Bally “Bumper” (1937), the first bumper that made electrical contact with a carbon ring to register directly a score; “Citation” (1948), a one-ball which introduced multiple coin and feature play; and most recently, solid state circuitry.

In that time however, the technological changes are secondary to Calamari compared with the friendships he's made. The business keeps him on his toes, it's forever interesting, and he's built a close relationship with all his distributors. As Calamari emphasizes, “To stay in a business 41 years, it must be enjoyable.”
IN REVIEW: Following is a photographic lineup of some of the new amusement machines introduced by the various games manufacturers and dated according to their exposure in Cash Box.

**Gottlieb 'Dragon.'** Eye-catching graphics, electronic sounds and the exclusive Gottlieb vari-targets add to the appeal of this solid-state 4-player pin. (10/28/78).

**Gottlieb 'Gemini.'** A 2-player, electromechanical pinball machine, produced for the markets preferring this type of unit. Astrology theme and good play action. (11/4/78).

**Williams 'Phoenix.'** Visually appealing and loaded with challenging play features plus Williams' dual sounds system and the unique "Blazeway" ramp. (11/11/78).

**Atari 'Football.'** An outstanding video game patterned after a favorite American sport. Realistic offense-defense action and sound effects add to the excitement. (11/11/78).

**Gremlin 'Frogs.'** A game of challenge in a pleasant, non-violent setting. Player controls a smiling, leaping, hungry frog as it darts after various insects. (11/18/78).

**Nexco 'Clay Champ.'** A compact version of the highly successful "Shoot Away" arcade piece, which is themed after the sport of skeet shooting. (11/11/78).

**Midway 'Rotation VIII.'** A cocktail table pinball game, noted for the factory's exclusive rotating playfield and the multitude of exciting scoring features. (11/18/78).

**Atari 'Space Riders.'** The factory's noted wide-body action enhances this 4-player pin. Three captive ball targets and many exciting scoring features. (11/11/78).

**Namco 'Submarine.'** Object is to sink enemy vessels for points and players use a periscope to take aim. Realistic design and play features. (11/11/78).

**Rock-Ola 'Mystic.'** The factory's new phonograph for 1979, while visually attractive, is equipped with numerous merchandising and play-inducing concepts. (11/25/78).

**Bally 'Playboy.'** An outstanding solid state 4-player flipper, incorporating captivating graphics and exciting playfield action plus playboy-related promo. (12/8/78).

**Stern 'Nugent.'** A celebrity-themed pinball from Stern and this one's named for rock star Ted Nugent. Factory launched extensive publicity campaign as tie-in. (12/9/78).

**Gottlieb 'Charlie's Angels.'** An exciting Gottlieb 4-player named for that popular trio of television lovelies. Backglass's "angels" artwork is superb. (12/16/78).

**American Coin 'Killer Bees.'** Here's a fun game for players and spectators alike. Object is to swat at a swarm of fast moving animated bees, for points. (12/18/78).
COIN MACHINES WANTED
Ateco phone Machines, assembled
Models, price and condition: United States Amusements 2
201 159th St., Northfield, New Jersey 07020. (201) 992-7813.

WANTED: November 1960 catalog.(00) 4050.

WANTED: 15 Alive F15-30 assorted coin
operating机型, assorted models, condition, price

HAVE for sale:

SEEBURG: 105, 205, 1105, 2015.

COIN MACHINES FOR SALE
CONVERSION CARTRIDGES - Pay on display records.

CASH OF sudden death, 200 plus.

SEEBURG C-42, 992-7813.


SCHOOL FOR GAMES AND MUSIC, one to three evening classes. For details contact (201) 658-0076.

used cars, 150.00. Amusement $400,000. Business

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SEEBURG C-42, 992-7813.

Homogenized Music Helps Sales, Complicates Airplay

However, Turner thinks his audience's response to the new format is because of the station's metropolitan location. "Here in Nashville we have a very cosmopolitan audience; they can hear the difference between playing more contemporary country than a lot of other stations in, say, Texas."

Negative Effect?

But in every market, even the cosmopolitan market, at station WHN in New York, program director Ed Salamon says the program director who is experimenting with pop sounds is having a negative effect on country radio.

"We're not going to have this kind of thing on our country radio," Salamon says, "is that it robs country radio of some of the country artist's attention. It seems to me that in many cases when an artist starts to seek crossover, pop radio becomes a lot more important in their career.

"For instance, WHN does a lot of live broadcasts," he continues, "and we have a lot of artists on the air as guest disc jockeys, but the time Dolly Parton was on the air she didn't have time in her schedule to appear at WHN as a guest disc jockey. But she did appear on Top Country, a Tanya Tucker was in town she appeared at the Bottom Line. The Bottom Line doesn't program country music and where there because they are very tight with WNEW.

Not Abandoning Altogether

"I'm not saying, as a country radio station country radio altogether," Salamon adds, "but they are dividing their time between country and pop, so it is less than 100 percent - country is less than 50 percent. I'm not saying it's a bad business decision — maybe it's what they should be doing career-wise. But speaking strictly from country radio, it seems to mean less for us."

The danger of an acting too "pop" is not only the change of the R&B programmers as it is for country PDs because there has traditionally been a closer relationship between pop and R&B than pop and country. And the increasing acceptance of disco music has brought R&B and pop even closer, according to KHQAD's Adams, who is the president of programming at R&B station WAOK in Atlanta.

"I don't think R&B has changed much as a result of the influence of its sister formats," Adams says. "But crossover can be attributed to the fact that disco has become an accepted format, not just a really up-beat R&B with a backbeat."

"One more thing" says Adams, in strict adherence to a true R&B sound and, with the exception of a few Bee Gees hits, has provided a format that could be considered a Top 40 record — Linda Ronstadt's "Ooh, Baby, Baby." And he thinks the record adds something special to the format for Smokey Robinson and the Miracles.

Another Approach

But at KOA, a San Francisco R&B station, Jerry Bowling, senior program director, says he is more open to playing pop records. Although Bowling says that 90 percent of the station's listeners are "hard-core" R&B songs, he pointed out that "right now we are playing eight or nine new rock songs.

"We don't look at color when we add a record," Bowling says. "What we look for are records that will build our audience or add to our musical balance."

For example, Bowling says KOA added Chuck Mangione's "Feels So Good" because "we needed an instrumental with that kind of beat."

Peaceful Co-existence

The different and varied approaches of traditionalist WAOK and progressive KOA may be indicative of what the future holds for radio stations as artists and programmers interviewed in part one of this series said there would always be a niche market for progressive R&B, no matter what the format of progressive, most programmers agreed that the future relationship of radio stations with "hard core" and "homogenized" formats will be one of peaceful co-existence.

"I think what you will find is what is already happening in a lot of smaller markets," says Dale Turner at WYKD. "You will have one station playing contemporary rock and another big one you have another in a station playing the old line traditional music. There is probably a market for both stations and just where there is a market for album rock and Top 40."

Augie Blume Promotion Expands With Computer

LOS ANGELES — Augie Blume & Associates, a radio company, has acquired a new computer system and expanded services to include a regional point of sales system for advertisers. In addition, the company will now handle key stores, racks and one-stops in the same area.

The new computer system, which promotion services covering more than 350 stations weekly throughout 11 western states.

With label scouts sifting up the show, the publicity posters which read "The Knack — Got the right stuff, meaning their song."

In the midst of the show, the band played a Buddy Holly tune "Heartbeat.\n
The choice was made in the last minutes of the song of this series, a great one of The Knack's material, much of it written by lead singer Doug Fieger, is reminiscent of Holly. Songs such as "Oh Tara," "My Shara," and "Lucinda" recall the classic boy-girl stuff which is reminiscent of Holly. Melodic, punchy in a primordial rock manner, the tracks are not extended jams but rather, neat and effective singles.

Songs such as opener "Let Me Out," "Frustrated," and "She's So Selfish" have the fresh energy and jauntiness of bands like The Cars from Boston. With pounding drum beats providing a backbeard, the plucky bass playing by Prescott Niles, the songs had an engaging tension. Benton Avery, the lead guitar player, was never lost in the shuffle. Whether lashing out fast runs or playing slide, his fills and lead parts were in keeping with the pacing of the material.

Hearing is a fine singer. Although he initially sounded timid when the show opened, within a few songs his depth as a vocalist and performer became apparent. The encore "Kansas City" was sung in a lusty mood of celebration. Basking in the looks of the audience, the band, led by the Knack demonstrated convincingly that his days as an unsigned, unknown band are limited.

peter hartz

Richard T. Bear

EL MOCAMBO, TORONTO — Richard T. Bear may be the most important new artist to emerge this year in rock 'n' roll. When the last few wrinkles are ironed out of his performance, this is going to be a hard act to bring down.

Two nights at the El Mocambo, as was his recent Palladium gig as opening act for the Doobie Brothers in New York, were some of the most forceful, compelling rock presentations from a new artist in quite some time.

Beyond his album "Red Hot And Blue" is melodic and refined, the Bear's show was punching and taut. This is no compromised man. Richard T. Bear is dynamic and all his own. By evening's end, he had convinced everyone that he is here to stay.

Fullying living up to the boast he had made recently in the press, (I'm the baddest, boogie woogie piano player in the world)" Bear was a frenzied, fiercely energetic entertainer onstage. The piano player would go crazy onstage, dancing on the top of the piano and running across the keyboards. The bulk of his set was comprised of material from his debut RCA album, "Red Hot And Blue." Bear performed a solid selection of forceful rockers, plus a few soulful ballads to keep the show varied and interesting. Standout cuts included "Heart Is The Lonely Hunter," "Sunshine Hotel," and his new single, "Bring On The Night."

Bear's band is young and has yet to fully mature. Yet already, the group's interplay commands attention. The band has only been on the road for two months.

kirk lapointe

The Knack

TROUBADOR, L.A. — The Knack is an unsigned band at the time of this writing but within a few weeks the much-talked-about L.A. quartet is expected to sign with a major label. The Troubadour was packed for the recent two-night stand with many executives from east and west coast-based labels in attendance. The reasons for the attention are first and foremost, the hard-rocking combo has talent; second, an L.A. Times story on the band provided visibility.

randy lewis
of the “Rachmaninoff Third At Carnegie Hall” on the 50th anniversary of his American debut. A social asset, he is also among the pianist’s fans (Cash Box, January 28). Later, around the time that the recording was issued, the label further capitalized on the wave of publicity by releasing four mono recordings by Horowitz, beginning a series entitled “The Horowitz Gold Classics.” These LPs included more than 20 LPs (Cash Box, March 25).

HCA also released several Caruso recordings that are now usually referred to as “The Complete Caruso.” Between 12 and 15 LPs, remastered using the Stockholm Sound (Decca) Process, will eventually be released in the series (Cash Box, June 3).

Meanwhile, London Records launched a couple of major campaigns on behalf of its artists. One of these was the hugely successful “Bravo Pavarotti,” campaign, which prompted Massimo’s recording of “Kanon Retains” (Kanon) the spot survey conducted before the event.

Other RCA redesigns include those of the Los Angeles Symphony Orchestra under Zubin Mehta’s conducting debut in November (Cash Box, November 11). The latter album’s sales, which also list a native American soloist, have continued to rise in recent months. RCA also released several new clubs and DJs to their roster including: Different Strokes, a black club in San Francisco whose DJ is Jeff Holder; Marmalade Max, a large club in Roseville, DJ Thomas Roots; and The Central Park Disco in Mec, Detroit, DJ Peter Ambrose. Also, The Spirit in San Francisco was recently renamed The Ves. Rod Sands and Cindy Batanides will remain DJs as the club reportedly tries to move from a gay to a straight crowd.

The second new club in the west coast for Polydor pulled a coup recently by having Peaches & Herb tape appearances on seven shows in eight days. The hot duo will be seen between late January and mid-February on American Bandstand, Sound of Soul, Shindig, Soul Train, Midnight Special, Dance Fever, and Home Box Office.

NOW CLEAN UP THE MESS — Hopefully Audrey Joseph of MK in New York has recovered from the Three Degrees’ bash which was held last week at Les Mouches in NYC. Roy Thode of the Ice Palace and Sharon White of the Sahara spa for the industry crowd. By the way, in addition to press hordes, DJs and other notables, Prince Charles was invited. The Degrees have been knocking people out on their recent club tour. The night at Troubadour & HERB ON TV — Len and the Anchor in L.A. at Proby also was a success. Who says live vocals over tracks isn’t a great promo? The musicians’ union may make a fuss (as Local 44 did last summer over a Pattie Brooks show in L.A.) but such appearances can work.

CANDY PLAY ONLY FLAT SPEED? — Jack Witherby of Arista has been playing Ma Bell recently asking jocks if they have variable turntables. “It is alarming how few jocks do,” says Witherby, who feels that turntables with standard fixed speeds are a limitation on a DJ’s creativity. He has also made the rounds of backyard recording clubs around in Philadelphia (Cash Box, November 18). According to John Mostyn, former director of the Australian Opera, the pair received $875,000 from the state-subsidized opera company for 62 performances since 1974.

The late Maria Callas was memorialized in a recent PBS-TV documentary. According to The New York Times, a recording contains previously unreleased Callas performances (Cash Box, October 7).

**CLASSICAL CLIPS**

At the same time, London and Philips were releasing cassette versions of their Privilege and Festival LPs (also listing for $6.98) and max LPs. The label was also investigating the potential for marketing budget cassette sets (Cash Box, June 17). Columbia followed suit with the release of Angel Seraphim cassettes, released at $4.98 list. Immediately found a substantial response among consumers. In another budget label move, Vox/Turnabout/Candide was sold to the Moss Music Group, with the company’s founder, Rose Moss, remaining on the staff as a consultant (Cash Box, June 17). Ira Moss, president of the Moss Music Group, indicated that he felt the label’s name was too costly to handle the budget classical lines. With this goal in mind, Moss recently launched the turnabout series on the Turnabout label. Listing for $3.98, the “Turn-On” LPs contain well-known classical selections and are not issued to non-classical buyers (Cash Box, December 3).

Meanwhile, Pickwick International’s Quintessence classical budget line continued its upward momentum. Its first year of operation, with 44 releases on the market, Quintessence had sales in excess of $1 million (Cash Box, July 1).

Opera Growth

Aided by the dramatic increase in the number of new opera recordings broading the market, as well as the upswing in regional opera festivals, the popularity of opera is growing among the younger generation. As a direct result, by the Central Opera Service in New York, audiences for operatic performances in the U.S. in 1980 reached 9.2 million, double the number four years earlier (Cash Box, January 14).

Beverly Sills, an opera star who has been instrumental in the promotion of opera, was asked this year by the裡 to conduct the New York City Opera with Julius Rudel, who was in the news when he made his conducting debut on behalf of the Met last fall (Cash Box, October 7).

Joan Sutherland and her husband, conductor Richard Bonynge, were the subjects of an unusual performance this season in Australia, their native country (Cash Box, November 18). According to John Mostyn, former director of the Australian Opera, the pair received $875,000 from the state-subsidized opera company for 62 performances since 1974.

The late Maria Callas was memorialized in a recent PBS-TV documentary. According to The New York Times, a recording contains previously unreleased Callas performances (Cash Box, October 7).

**GOOD TO KNOW YOU’RE READ DEPT.** — In a singular attack of absentmindedness, perhaps brought on by bronchitis, your classical clipster made the headlines this year when she announced that she would be retiring from the stage in 1980. Sills has just been appointed co-director of the New York City Opera with Julius Rudel, who was in the news when he made his conducting debut on behalf of the Met last fall (Cash Box, October 7).

Good news is that the Budapest Symphony Orchestra under Gyorgy Lehel is appearing at Carnegie Hall January 27. Included in the program will be the New York premieres of two works by Ernest Bloch (BROOKLYN DREAMS and 7-8).

**DISCO BREAKS**

**C-44 Cash Box/December 30, 1978**
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<th>Chart</th>
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GREAT ENCOUNTERS OF THE BEST KIND

(Don't let them happen without you).

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In 1978: 52 countries represented, 1,238 firms, 5,050 participants.

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At this rate: look for another precious metal to be uncovered soon.

Produced by Rush and Terry Brown
Rush appears on Anthem Records in Canada.
THE ARTISTRY OF BONNIE POINTER
Portrayed in her first solo album. Exclusively on Motown Records & Tapes
Includes the hit Single “Free Me From My Freedom”
Produced by Jeffrey Bowen & Berry Gordy
© 1978 Motown Record Corporation
Top Black Albums 1978

1. Life Is a Song Worth Singing — Teddy Pendergrass — Phila. Intl.
2. Saturday Night Fever — Bee Gees & Various Artists — RSO
4. Natural High — The Commodores — Motown
5. All 'N All — Earth, Wind & Fire — Columbia/ARC
7. Funkentelechy vs. The Placebo Syndrome — Parliament — Casablanca
8. Come Get It — Rick James — Gordy
10. Blam — Brothers Johnson — A&M
11. Showdown — Isley Brothers — T-Neck
12. Street Player — Rufus and Chaka Khan — ABC
13. Thankful — Natalie Cole — Capitol
14. Central Heating — Heatwave — Epic
15. Blue Lights in the Basement — Roberta Flack
19. Sounds... and Stuff Like That... — Quincy Jones — A&M
20. Get Off — Foxy — Dash/TK
21. Rose Royce Strikes Again — Rose Royce — Whitfield
22. In the Night Time — Michael Henderson — Arista
23. Live! — The Commodores — Motown
24. Live and More — Donna Summer — Casablanca
26. Loveshine — Con Funk Shun — Mercury
27. Galaxy — War — MCA
28. You Light Up My Life — Johnny Mathis — Columbia
29. Flying High on Your Love — Bar-Kays — Mercury
30. Step II — Sylvester — Fantasy
31. Thank God It's Friday — Various Artists — Casablanca
32. If My Friends Could See Me Now — Linda Clifford — Curtom
34. Smooth Talk — Evelyn "Champagne" King — RCA
35. In Full Bloom — Rose Royce — Whitfield
36. Reach for It — George Duke — Epic
37. Menagerie — Bill Withers — Columbia
38. When You Hear Lou, You've Heard It All — Lou Rawls — Phila. Intl.
39. Reaching For the Sky — Peabo Bryson — Capitol
40. Secrets — Con Funk Shun — Mercury
41. Betty Wright Live — Betty Wright — Alston/TK
42. Switch — Switch — Gordy
43. The Man — Barry White — 20th Century
44. Once Upon a Time — Donna Summer — Casablanca
45. Natalie... Live! — Natalie Cole — Capitol
46. Raydio — Raydio — Arista
47. Fantasy Love Affair — Peter Brown — Drive/TK
48. Live at the Bijou — Grover Washington, Jr. — Motown
49. Once Upon a Dream — Enchantment — Roadshow
50. Sunbeam — Emotions — Columbia
THE BEATLES, THE ROLLING STONES AND LINDA RONSTADT HAVE RECORDED HIS MATERIAL. NOW "SMOKIN'"—A LIVE TWO-RECORD SET WITH ALL OF SMOKEY'S CLASSICS FROM "OOO BABY BABY" TO "SHOE SOUL" FROM HIS CRITICALLY ACCLAIMED "LOVE BREEZE" ALBUM!

LIVE SO FINE!

SMOKEY ROBINSON

SMOKIN'--
ON MOTOWN RECORDS AND TAPES
© 1978 Motown Record Corporation
### Top FM Rotation 1978

#### Female
1. Linda Ronstadt  
2. Carly Simon  
3. Emmylou Harris  
4. Laura Nyro  
5. Joni Mitchell  
6. Rita Coolidge  
7. Wendy Waldman  
8. Carole King

#### New Female
1. Nicolette Larson  
2. Genya Ravan  
3. Bonnie Tyler

#### Male
1. Bruce Springsteen  
2. Bob Seger And The Silver Bullet Band  
3. Jimmy Buffett  
4. Peter Gabriel  
5. Billy Joel  
6. Al Stewart  
7. Van Morrison  
8. The Alan Parsons Project  
9. Eric Clapton  
10. Kenny Loggins

#### New Male
1. Nick Lowe  
2. Moon Martin  
3. Bob Weir  
4. Doucette  
5. The Tom Robinson Band  
6. David Gilmour  
7. Gerry Rafferty  
8. Ian Dury

#### Groups
1. Boston  
2. Jefferson Starship  
3. Wings  
4. The Moody Blues  
5. Styx  
6. The Atlanta Rhythm Section  
7. The Who  
8. Bob Dylan  
9. Queen  
10. Heart

#### New Groups
1. Sea Level  
2. Player  
3. Exile  
4. Toto  
5. British Lions  
6. Dire Straits  
7. Fotomaker  
8. Room Full Of Blues  
9. The Cars  
10. Louisiana's Le Roux

### Duos
1. Daryl Hall And John Oates  
2. Dan Fogelberg/Tim Weisberg  
3. Sanford And Townsend  
4. Brian Auger And Julie Tippetts

### New Duos
1. The Tarney/Spencer Band

### Jazz
1. Jean-Luc Ponty  
2. Chuck Mangione  
3. George Benson  
4. Al DiMeola  
5. Passport  
6. The Crusaders  
7. Chuck Mangione

### Soundtracks
1. Sgt. Pepper's Lonely Hearts Club Band  
2. FM  
3. The Last Waltz  
4. Children Of Sanchez

### Singer-Songwriter Duos
1. Steely Dan  
2. Ashford & Simpson  
3. Daryl Hall & John Oates  
4. England Dan & John Ford Coley  
5. Seals & Crofts

### Male Singer-Songwriter
1. Billy Joel  
2. Paul McCartney  
3. Gerry Rafferty  
4. Bob Seger  
5. Eric Clapton

### Female Singer-Songwriter
1. Carly Simon  
2. Joni Mitchell  
3. Dolly Parton  
4. Phoebe Snow  
5. Alicia Bridges

### Jazz-Rock Fusion Artists
1. Steely Dan  
2. Weather Report  
3. Chuck Mangione  
4. Return To Forever  
5. The Crusaders

### Multi-Format Artists
1. Steely Dan  
2. Dolly Parton  
3. George Benson  
4. Chuck Mangione  
5. Alicia Bridges
One of Australia's best kept secrets offers some of the slickest pop/rock to hit these shores in years!

"Omniverse" Individually they have played with such diverse acts as Buddy Miles, America and Miles Davis. Collectively they play rock'n'roll that's out of this world!

"Meatloaf" Featuring Stoney & Meatloaf A musical look at where it all began!

On Prodigal Records & Tapes © 1978 Motown Record Corporation
Jazz Award Winners

Soloists
1 Chuck Mangione
2 George Benson
3 Grover Washington, Jr.
4 Roy Ayers
5 Joe Sample
6 Jean-Luc Ponty
7 Bob James
8 Quincy Jones
9 Gato Barbieri
10 Ramsey Lewis
11 Stanley Clarke
12 Herbie Hancock
13 Hubert Laws
14 Al DiMeola
15 Noel Pointer
16 Chick Corea
17 Maynard Ferguson
18 Deodato
19 Stanley Turrentine
20 Tom Scott
21 John Klemmer
22 Freddie Hubbard
23 Eric Gale
24 Lonnie Liston Smith
25 Keith Jarrett

Vocalists
1 George Benson
2 George Duke
3 Earl Klugh
4 Norman Connors
5 Michael Henderson
6 Al Jarreau
7 Dee Dee Bridgewater
8 Ray Charles
9 Flora Purim

Groups
1 Crusaders
2 Blackbyrds
3 Weather Report
4 Passport
5 Seawind
6 VSOP
7 Caldera
8 Brecker Brothers
9 Spyro Gyra
10 Jeff Lorber Fusion

Best New Groups
1 Jeff Lorber Fusion
2 Spyro Gyra
3 Auracle
4 Headhunters
5 Ubiquity Starbooty

Best New Artists
1 Michael Franks
2 Larry Carlton
3 David Spinozza
4 Bobby Lyle
5 Ronnie Foster
6 Eddie Henderson
7 Wilbert Longmire

Duos
1 Gil Scott-Heron/Brian Jackson
2 Herb Alpert/Hugh Masakela
3 Larry Coryell/Steve Khan
4 Brian Auger/Julie Tippett
5 Stan Getz/Jimmy Rowles

Solists — Longest Charted
1 George Benson — In Flight — Warner Bros.
2 Chuck Mangione — Feels So Good — A&M
3 George Benson — Weekend In L.A. — Warner Bros.
4 Jean-Luc Ponty — Enigmatic Ocean — Atlantic
5 Joe Sample — Rainbow Seeker — ABC
6 Stanley Clarke — Modern Man — Nemperor/CBS
7 Bob James — Heads — Tappan Zee/Columbia
8 Grover Washington, Jr. — Live At The Bijou — Motown
9 Tom Scott — Blow It Out — Ode/Epic
10 Gato Barbieri — Ruby, Ruby — A&M

Groups — Longest Charted
1 Weather Report — Heavy Weather — Columbia
2 Crusaders — Free As The Wind — Blue Thumb/ABC
3 Caldera — Sky Islands — Capitol
4 Roy Ayers — Lifeline — Polydor
5 Black Byrds — Action — Fantasy

Vocalists — Longest Charted
1 George Benson — In Flight — Warner Bros.
2 Al Jarreau — Live In Europe/Look To The Rainbow — Warner Bros.
3 George Benson — Weekend In L.A. — Warner Bros.
4 Gil Scott-Heron/Brian Jackson — Bridges — Arista
5 Patti Austin — Hannah Candy — CTI
1978 Was A Banner Year For All Categories Of Jazz Music

by Bob Porter

This was a banner year for jazz, more jazz records were recorded, pressed and sold than any previous year. It was a year with few discernable trends, but if there was one lesson to be learned from 1978, it was that great musicians should play with great musicians more frequently. Nowhere was this more obvious than on the touring circuit. The two-piano team of Chick Corea and Herbie Hancock had an extremely good tour early in the year, but it was the Milestone Jazz-Stars, featuring Sonny Rollins, McCoy Tyner and Ron Carter, that was the major event of its kind. And to top it all, jazz was played at the White House, and the all-star concert broadcast nationwide by National Public Radio, demonstrated again the high quality of music that can be produced when top jazzmen play together.

It was a good year for veteran performers. Musicians such as Art Pepper, Illinois Jacquet, Edie Vinson, Helen Humes, Jimmy Rowles, Hank Jones, Gerry Mulligan, Buck Clayton, Jay McShann, Red Garland, Al Gray, Jimmy Forrest, Willis Jackson, Johnny Griffin, Pepper Adams, Red Rodney, Art Pepper, Willi Davison and Woody Herman all achieved personal triumphs during the year and were generally more active and better accepted than in previous years.

Yet, there are two jazzmen for whom 1978 was a real milestone: Dexter Gordon and Lionel Hampton. Gordon continued to establish himself as a major force. Beginning with his return to New York; Gordon has become the focal point of the acoustic jazz revival. Sell-out appearances and recording record sales (to the point where jazz chart action is observed on each new LP) and poll victories all demonstrate that Dexter Gordon is right now at the peak of his career.

If Gordon had a rival for top honors in 1978, it would have to be his old boss, Lionel Hampton. The activity and boundless energy of this great man were on worldwide display this year. Tours of Europe and South America brought SRO crowds and domestic tributes in Boston, New York and at the White House, serving once again to remind us of Hampton's timeless talent. During 1978, Lionel Hampton played at least seventeen new LPs on the market, which has to be some kind of record!

It was a year of solid breakthroughs for many younger artists. Steve Khan, Pat Metheny, David Spinozza, Wilbert Longmire and Larry Carlton are all guitarists who have had varying degrees of exposure in the past, yet each found a substantial audience in 1978. Joe Sample scored one of the year's biggest sellers with his "Rainbow Seeker," LP, and it was his first venture away from the Crusaders. Ralph MacDonald is everyone's favorite percussionist, and he also scored heavily with his first solo LP, "The Rain." L. O. B., second Inner City album, "Soft Space," scored a big hit - the biggest in his company's history.

Midas Touch

Yet, in terms of breakthroughs, 1978 really belonged to one man. This was the year that Chuck Mangione found the Midas touch: Everything he recorded seemed to turn to gold (and platinum). His album, "Feels So Good," was the biggest jazz LP of the year, and the title track was a million-selling single. His followup album, "Children Of Sanchez," was another smash. Chuck's poise, melodic improvisations reached the ears of millions of Americans in 1978.

Were it not for Mangione, it would certainly have been yet another great year for George Benson. His earlier albums, "Breezin'" and "In Flight," continued to be strong chart performers right through most of the year, and his live album, "Weekend In L.A.," was the top-selling jazz album for thirteen weeks, longer than any other single LP.

Grover Washington, Jr. had two number one LPs during the year, "Live At The Bijou" and "Reed Seed." Most significant in Grover's case was his ability to continue his solid success using his own work, not without the excessive studio trimmings that were so prevalent in the past.

The Crusaders scored in a number of ways. "Images" was their biggest LP to date, while keyboard man Joe Sample stepped out on his own with one of the year's top LPs. Saxophonist Wilton Felder has now come forth with his hot new LP, and we are told that Stix Hooper will soon follow with his first solo effort.

Quincy Jones had another smash with "Sounds... And Stuff Like That," which topped the jazz chart for six weeks. Quincy manages to stay abreast of all new developments and integrate them into his own highly personal sound.

Producer/keyboards stylists Bob James ("Heads") and George Duke ("Reach For It") were the other artists who achieved the number one spot in jazz sales during the year.

Varieties Of Fusion

Fusion music continued to dominate jazz in terms of overall appeal, yet there were many and varied types of fusion. Links with classical music, pop, R&B, rock, disco, Latin — there was a little bit of everything involved. Yet it was also a year when many top fusion stars felt the impact of the acoustic jazz revival. Freddie Hubbard, Chick Corea, John Klemmer, Stanley Tiurtuine and many others went back to basics for much of their inspiration this year. Perhaps the next fusion trend will be jazz-jazz.

The traditional blues market was largely the domain of tiny independents such as Alligator, Big Town, Triton, Blind Pig, Delmark, Music Is Medicine, Joleit and Blues Spectrum, although Tomato had solid blues releases and Fantasy's revival of the Stax line produced some excellent blues.

The reissue activity continued unabated, although the field suffered some casualties in addition to welcoming some returnees. The Ember series disappeared: RCA discontinued much of its Bluebird catalog, and...(continued on page 76)
Solists — Highest Debuts
1 Chuck Mangione — Children Of Sanchez — A&M
2 George Benson — Weekend In L.A. — Warner Bros.
3 Herbie Hancock — Sunlight — Columbia
4 Grover Washington, Jr. — Reed Seed — Motown
5 Al DiMeola — Casino — Columbia
6 Billy Cobham — Inner Conflicts — Atlantic
7 Donald Byrd — Thank You For F.U.M.L. (Funking Up My Life) — Elektra
8 Freddie Hubbard — Super Blue — Columbia
9 Hubert Laws — Say It With Silence — Columbia
10 Tom Scott — Intimate Strangers — Columbia

Vocalists — Highest Debuts
1 George Benson — Weekend In L.A. — Warner Bros.
2 George Duke — Don’t Let Go — Epic
3 Roy Ayers — You Send Me — Polydor
4 Al Jarreau — All Fly Home — Warner Bros.
6 Norman Connors — This Is Your Life — Buddah/Arista
7 Roy Ayers — Let’s Do It — Polydor

Duos — Highest Debuts
1 Larry Coryell/Steve Khan — Two For The Road — Arista
2 Gil Scott-Heron/Brian Jackson — Secrets — Arista
3 Brian Auger/Julie Tippett — Encore — Warner Bros.
4 Herb Alpert/Hugh Masakela — Herb Alpert/Hugh Masakela — A&M
5 Stan Getz/Jimmy Rowles — Peacocks — Columbia

Groups — Highest Debuts
1 Weather Report — Mr. Gone — ARC/Columbia
2 The Crusaders — Images — ABC
3 Return To Forever — Return To Forever Live — Columbia
4 Passport — Sky Blue — Atlantic
5 Tim Weisberg Band — Rotations — United Artists
6 Pat Metheny Group — Pat Metheny Group — Warner Bros.
7 Brecker Brothers — Heavy Metal Be-Bop — Arista
8 Ubiquity Starbooty — Elektra
9 Head Hunters — Straight From The Gate — Head Hunters — Arista
10 Caldera — Time And Change — Capitol

Top Jazz Albums

1 FEELS SO GOOD — CHUCK MANGIONE — A&M
2 WEEKEND IN L.A. — GEORGE BENSON — Warner Bros.
3 LIVE AT THE BIJOU — GROVER WASHINGTON, JR. — Kudo/Motown
4 RAINBOW SEEKER — JOE SAMPLE — ABC
5 HEADS — BOB JAMES — Tappan Zee/Columbia
6 IMAGES — CRUSADERS — Blue Thumb/ABC
7 SOUNDS ... AND STUFF LIKE THAT — QUINCY JONES — A&M
8 MODERN MAN — STANLEY CLARKE E- NEMPERGER/CBS
9 TEQUILA MOCKINGBIRD — RAMSEY LEWIS — Columbia
10 SUNLIGHT — HERBIE HANCOCK — Columbia
11 ACTION — BLACKBYRDS — Fantasy
12 REACH FOR IT — GEORGE DUKE — Epic
13 DON’T LET GO — GEORGE DUKE — Epic
14 SAY IT WITH SILENCE — HUBERT LAWS — Columbia
15 YOU SEND ME — ROY AYERS — Polydor
16 CASINO — AL DI MEOLA — Columbia
17 HOLD ON — NOEL POINTER — UA
18 COSMIC MESSENGER — JEAN-LUC PONTY — Atlantic
19 ENGIMATIC OCEAN — JEAN-LUC PONTY — Atlantic
20 LET’S DO IT — ROY AYERS — Polydor
21 CHILDREN OF SANCHEZ — CHUCK MANGIONE — A&M
22 TROPICO — GATO BARBIERI — A&M
23 LOVE ISLAND — DHODATO — Warner Bros.
24 RUBY, RUBY — GATO BARBIERI — A&M
25 MAGIC IN YOUR EYES — EARL KLUH — UA
26 ARABESQUE — JOHN KLEMMER — ABC
27 SECRETS — GIL SCOTT-HERON & BRIAN JACKSON — Arista
28 REED SEED — GROVER WASHINGTON, JR. — Motown
29 FREESTYLE — BOBBI HUMPHREY — Columbia
30 THIS IS YOUR LIFE — NORMAN CONNORS — Arista
31 MULTIPLICATION — ERIC GALE — Columbia
32 LOVELAND — LONNIE LISTON SMITH — Columbia
33 BLOW IT OUT — TOM SCOTT — Ode/Epic
34 THE ROAD — RAMSEY LEWIS — Columbia
35 LOVE WILL FIND A WAY — PHAROAH SANDERS — Arista
36 MR. GONE — WEATHER REPORT — Columbia
37 SUPER BLUE — FREDDIE HUBBARD — Columbia
38 MONTREUX SUMMIT (VOLUME ONE) — VARIOUS ARTISTS — Columbia
39 IN THE NIGHT — MICHAEL HENDERSON — Arista
40 FRIENDS — CHICK COREA — Polydor
continued from page 73)

there was little reissue activity at CBS this year. Still, Prestige, Milestone, Savoy and Verve continued to serve the interests of vintage collectors. If the Chess series finally stopped, Barnaby-Candid picked up the slack. Decca continued to mine its own catalog as well as that of United. There was no activity at MCA, yet Pickwick (via its Quintessence label) leaped into the breach with a strong initial surge. Warner Brothers produced only a six-LP Charlie Parker box and a double album from the same source.

Yet ABC, with its Dedication Series, bowed a strong new entry, and Pacific Jazz was reactivated by United Artists. Blue Note and Bethlehem each produced strong fall releases, while King, Biograph, Musicraft and GNP/Crescendo produced occasional good-quality releases. Much of the reissue activity has shifted to direct mail operations such as The Smithsonian Institute, Time-Life, Nostalgia Book Club and Book-Of-The-Month Club.

The avant garde was pursued vigorously by Aristal-Novus, Nessa, Indian Navigation, Improvising Artists and several smaller labels with varying degrees of success.

While 1976 did not develop an obituary list approaching the cataclysmic year of 1977, a number of splendid musicians passed away during the year, including Joe Venuti, Irene Kral, Bill Jennings, Teddy Hill, Joe Marsal, Gregory Herbert, Jimmy Nottingham, Frank Rosolino, Lennie Tristano, Harold "Money" Johnson, and Larry Young and Don Ellis on the same day.

Leading Jazz Labels

In terms of label involvement, CBS continued to lead the way. Columbia, Epic, Tappan Zee and other Associated Labels accounted for more jazz artists on the charts, more LPs on the charts and more records sold than any other. Columbia, which also has the largest roster of jazz artists, continued to broaden and deepen its ties to the acoustic revival by bringing Woody Shaw and the Heath Brothers band into the fold. Chart artists on CBS-distributed labels included: Bob James, George Duke, Ramsey Lewis, Maynard Ferguson, Tom Scott, Billy Cobham, Dexter Gordon, Weather Report, Steve Khan, Eric Gale, Freddie Hubbard, Stan Getz, Alphonso Johnson, Hubert Laws, Dexter Wansel, Lonnie Liston Smith, Mark Colby, John McLaughlin, Bobbi Humphrey, the CBS All-Stars, Wilbert Longmire, Stanley Clarke, Ronnie Foster, Woody Shaw, Bobby Hutcherson, Return To Forever, Herbie Hancock and Al Dimeola. An impressive performance.

Yet the CBS dominance in this field is not as great as it was. WEA labels have made substantial inroads. A distribution deal with ECM added clout, and Warner Brothers, Atlantic and Elektra/Asylum each have jazz programs in progress. WEA chart artists were Keith Jarrett (ECM), George Benson (Warner Brothers), Ralph Towner (ECM), Al Jarreau (Warner Brothers), Pat Metheny (ECM), Dee Dee Bridgewater (Elektra), Lenny White (Elektra), Ubiquity (Elektra-Asylum), Terje Rypdal (ECM), John Handy (Warner Brothers), Deodato (Warner Brothers), Kenny Wheeler (ECM), Michael Franks (Warner Brothers), Passport (Atlantic), Herbie Mann (Atlantic), David Sanborn (Warner Brothers), Lee Ritenour (Elektra), Charles Mingus (Atlantic), Don Ellis (Atlantic), Larry Carlton (Warner Brothers), Sonny Fortune (Atlantic), Jean Luc-Ponty (Atlantic), Joe Farrell (Warner Brothers) Lee Oskar (Elektra), Ray Charles (Atlantic), Oregon (Elektra), Gary Burton (ECM), Ray Barretto (Atlantic), Patrice Rushen (Elektra), and Donald Byrd (Elektra). With a few notable exceptions, these artists joined WEA within the past three years, so the jazz outlook at WEA is very positive these days.

A&M has shown remarkable success in the jazz field, working with a very select roster of artists. A philosophical change in direction in the A&M/Horizon label began to prove fruitful as the year progressed. Among the hit jazz acts at A&M during 1978 were Chuck Mangione, Gato Barbieri, Herb Alpert-Hugh Masekela, David Spinoza, Quincy Jones, Gap Mangione and Les McCann.

Fantasy/Prestige/Milestone added Stax to its name during 1976 and continued to have across-the-board success in the jazz field. F/P/M/S continued very strong in the acoustic as well as fusion areas, with new releases and reissues. The biggest stars on F/P/M/S for 1978 were: Bill Evans, McCoy Tyner, Blackbyrds, Stanley Turrentine, Bill Summers, Gil Tjader, Sonny Rollins, Flora Purim, Ron Carter and Idris Muhammad.

Fantasy also brought forth another label during the year, Galaxy, which presented straight-ahead jazz.

Arista found solid sales in the fusion area via its own acts and its arrangement with Buddah.

Critical Sensation

In addition to its ongoing ties with Freedom and Savoy, Arista bowed the Novus line this year with new artists such as Warren Bernhart and the band which proved the critical sensation of the year. Arista artists represented on the jazz chart this year were: Gil Scott-Heron, Larry Coryell-Steve Khan, Harvey Mason, The Headhunters, Pharoah Sanders, Norman Connors, Michael Henderson (Buddah) and the Brecker Brothers. Late in the year, Arista debuted the GRP label under the strong production team of Dave Grusin-Larry Rosen.

The program had several strong acts and considerable activity in the field on both Polydor and Mercury. Artists who hit big during the year were: Dave Grusin (Polydor), Charles Earland (Mercury), Bennie Maupin (Mercury), Jean-Michel Jarre (Polydor), Roy Ayers (Polydor), Wayne Henderson (Polydor), Chuck Mangione (Mercury), Chick Corea (Polydor), Jimmy Smith (Mercury) and Esther Phillips (Mercury).

ABC continued its long commitment to jazz via its new reissue program and the solid support of several hit acts such as the Crusaders, Joe Sample, John Klemmer, Blue Mitchell, Keith Jarrett and Wilton Felder.

The newly emerging jazz division at Capitol brought forth a number of steady performers, including Bobby Lyle, Calidara, Gary Bartz, Raul de Souza and Eddie Henderson.

The once mighty United Artists roster has thinned out considerably, but five major acts continue (Earl Klugh, Noel Pointer, Tim Weisberg, Ronnie Laws and Horace Silver), and, via Pacific Jazz and Blue Note, UA continues to be a force in the reissue field.

CTI/Kudu had its share of problems during the year but still managed to hit significantly with Patti Austin, Nina Simone, Seawind and Idris Muhammad. At year's end, there were signs of the label's rebirth. Down in Florida. TK Productions was held in large part by the efforts of Andrew "Andy" Prutting. He managed to keep some of the label's core acts going (Terry Callier, Art Blakey, etc.) from the background and was active in the new fusion field.

A&M-Horizon continued to make vital contributions to the field. New artists like Charles (Atlantic), Oregon (Elektra) and the Gruppo Colombiano (Atlantic) were among the many that found success in the hands of A&M's labels.
Gospel Award
Winners

Gospel-Spiritual
Male Vocalists
1 Walter Hawkins
2 James Cleveland
3 Rev. Maceo Woods
Female Vocalists
1 Shirley Caesar
2 Myrna Summers
3 Sara Jordan Powell
Vocal Groups
1 Andrae Crouch & The Disciples
2 Gospel Keynotes
3 Mighty Clouds Of Joy
4 Sensational Williams Brothers
5 Pilgrim Jubilee Singers
Vocalists — Longest Charted
1 Walter Hawkins
2 Shirley Caesar
3 James Cleveland
4 Gospel Keynotes
5 Andrae Crouch & The Disciples
6 Rev. Brunson & The Thompson Community Church Choir

Gospel-Inspirational
Male Vocalists
1 B.J. Thomas
2 Keith Green
3 Jimmy Swaggart
Female Vocalists
1 Evie Tournquist
2 Reba
3 Pam Mark
Vocal Groups
1 Bill Gaither Trio
2 Dallas Holm & Praise
3 Maranatha Singers
4 Candle
5 2nd Chapter Of Acts
Vocalists — Longest Charted
1 Evie Tournquist
2 B.J. Thomas
3 Keith Green
4 Evie Tournquist
5 Bill Gaither Trio
6 Dallas Holm & Praise
7 Pam Mark
8 Maranatha Singers

Cash Box/December 30, 1978
Cash Box/December 30, 1978

East Coastings/Points West: 1978 In Review

(continued from page 65)

in L.A. The 15-8 defeat meant the Stone would continue its possible move to UNICEF and allow the Eagles to write the Rolling Stone story of the game.

JUNE

LONG LOST ARTISTS REVISITED — Bruce Springsteen finally returned to the chart this week, with his single "Streets Of Fire," released with his new "Darkness On The Edge Of Town." Within the past 18 months, his "Greatest Hits" album, his 1978 tour, and his "Darkness On The Edge Of Town" concert film, helped Springsteen

outside at J.K. Stadium in Philadelphia. Both acts battled for acclaim in the rock media, with Springsteen's most successful album and single in every week. And the newer contender in jecting a vitality and sense of urgency on stage the likes of which rock has not seen since... Mick Jagger?

LET'S GO TO THE MOVIES — Rock and roll's role in the movies in a big way in July, as both "The Buddy Holly Story" and "Animal House" opened in theatres across the country. Gary Busey won rave reviews for his outstanding performance as Holly, also on tour act to be reckoned with.

ODD PAIRINGS — Some odd couples of the past two years. Michael Jackson in New York to cut some tracks for his next album, and while he wrote the lyrics, jazz great George Michael (of Wham) provided the music. Graham Parker's band, the Rumour, played with Carleen Carter and Aerosmith chose to play the Starwood in L.A. under a pseudonym — Dr. Jones and the Interns.

SCATTERED SEGMENTS — All the Gibb Brothers got together for the first time on stage in Miami... Elvis Presley was dislike, wrote, wowed to the FBI in 1970, asking that he be made an informant to combat the evil influence of the Beatles et. al. Rocket Records was welcomed by Bob Summer to the RCA label in New York, for a huge bash at Studio 54. Ray Charles released a candid autobiography... Steely Dan signs with Warner Brothers... Peter Townshend compared the album to their 1971 classic, "Who's Next?"... The group also announced that "Quadrophenia" was being made into a movie, as is "The Kid's Are Alright," the story of the who.

AND LET'S NOT FORGET — The im-
pending re-emergence of Van Morrison, who signed a management deal with Bill Graham's Elektra label's Jim Parke. The news that Phil Waiden is going to make a movie about the life of Otis Redding... Teck Walker's deal with Warner Bros. and his partnership with Bernie Taupin... and Frankie "Grease is the Word" Valli's statement that "I like what's happening in the music business right now. There's a lot of fun music.

SEPTMBER

BROKEN AND MENDOCINO — Breakups, reun-
ions and returns dominated the news in September. Starting with the announceme — Television, the critically acclaimed "new wave" band from New York who recorded two albums for Elektra, disbanded. Leader John Deneen was expected to go solo. Be-

Top 10 Albums

The Cars — (Elektra/Asylum)
This Years Model — Elvis Costello — (Columbia)
Instant Replay — Dan Hartman — (Blue Sky/Epic)
Double Fun — Robert Palmer — (Island)
Life Is A Song Worth Singing — Teddy Pendergrass — (Philadelphia International)
City To City — Gerry Rafferty — (United Artists)
Some Girls — Rolling Stones — (Rolling Stones/Atlantic)
Live & More — Donna Summer — (Casablanca)
New Dimensions — Three Degrees — (Ariola)
Fly Away — Voyage — (Marlin/TK)

—— Peter Hartz

Top 10 Albums

Champagne Jam — Atlanta Rhythm Section — (Polydor)
The Cars — (Elektra/Asylum)
This Years Model — Elvis Costello — (Columbia)
Departure From The Northern Wasteland — Michael Hoening — (Warners)

The Very Best of Billy Joel — (Columbia)
Some Girls — (Rolling Stones/Atlantic)
Stranger In Town — Bob Seger — (Capitol)
Darkness On The Edge Of Town — Bruce Springsteen — (Columbia)
Mr. Gone — Weather Report — (Columbia)

—— Charles Paikert

U.S.

Cash

decided

caught

strumentals

Academy

Orchestra debuted

featuring Fleetwood

classics were

Tour, rather

contracted

distribution company

... and

Universal

Brothers.

Bruce

Darkness

I've Always Been

Street

THE

BIZ

World Soccer championship.

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tour, and

London

So

claimed

shooting spree during

July

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Amphitheatre, he

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Mr.

(Columbia)

Some Girls — (Rolling Stones/Atlantic)

Tour

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Classical Winners

Orchestral/Electronic
1. GREATEST HITS OF 1720 — Columbia
2. PACHELBEL: KANON; FASCH — TWO SINFONIAS — RCA
3. WILLIAMS: STAR WARS & CLOSE ENCOUNTERS — London
4. BEETHOVEN: THE COMPLETE SYMPHONIES — DG
5. TOMITA: KOSMOS — RCA
6. WAGNER: ORCHESTRAL EXCERPTS — London
7. HOLST: THE PLANETS — RCA
8. TCHAIKOVSKY: SYMPHONY NO. 6 — London
9. RAVEL: BOLERO — London
10. MAHLER: SYMPHONY NO. 9 — DG

Operatic/Choral
1. GERSHWIN: PORGY & BESS — RCA
2. DONIZETTI: LA FAVORITA — London
3. VERDI: LA TRAVIATA — DG
4. VERDI: REQUIEM — RCA
5. PUCCINI: LA FANCIULLA DEL WEST — DG
6. LEHAR: THE MERRY WIDOW — Angel
7. VERDI: IL TRAVATORE — London
8. VERDI: I DUE FAVARICIA — Philips
9. CILEA: ADRIANA LECCOUVRE — Columbia
10. STRAUSS: SALOME — Angel

Solo/Duos Vocalists
1. SUTHERLAND/PAVAROTTI: OPERATIC DUETS — London
2. PAVAROTTI: BRAVO PAVAROTTI — London
3. PAVAROTTI: HITS FROM LINCOLN CENTER — London
4. THE GREAT PAVAROTTI — London
5. LEONTYNE PRICE: PRIMA DONNA/VOLUME 4 — RCA

Solo Instrumental/Chamber Music
1. BOLLING/RAMPAL: SUITE FOR FLUTE AND JAZZ PIANO — Columbia
2. RAMPAL: JAPANESE MELODIES FOR FLUTE AND HARP — Columbia
3. HOROWITZ: GOLDEN JUBILEE RECITAL — RCA
4. NYIREGYHATI PLAYS LISZT — Columbia
5. JOHN WILLIAMS & FRIENDS — Columbia

Concertos
1. RACHMANINOFF: PIANO CONCERTO NO. 3 — RCA
2. RACHMANINOFF: PIANO CONCERTO NO. 3 — Columbia
3. ELGAR: CELLO CONCERTO/ENIGMA VARIATIONS — Columbia
4. BACH: BRANDENBURG CONCERTOS — ABC
5. DVORAK/SAIN T SAENS: CELLO CONCERTOS — Angel

Classical Albums
1. Greatest Hits of 1720 — Columbia
2. Bolling/Rampal: Suite for Flute and Jazz Piano — Columbia
3. Horowitz: Rachmaninoff Piano Concerto No. 3 — RCA
4. Pachelbel: Kanon: Two suites/Fasch: Two Sinfonias — RCA
5. Rampal: Japanese Melodies for Flute and Harp — Columbia
6. Horowitz: Golden Jubilee Recital — RCA
9. Sutherland/Pavarotti: Operatic Duets — London
10. Gershwin: Porgy & Bess — RCA
11. Donizetti: La Favorita — London
12. Verdi: La Traviata — DG
13. Tomita: Kosmos — RCA
14. Nyiregyhaz: Plays Liszt — Columbia
15. Verdi: Requiem — RCA
17. Rachmaninoff: Concerto No. 3 — Columbia
19. Puccini: La Fanciulla Del West — DG
21. Lehár: The Merry Widow — Angel
22. Pavarotti: Hits From Lincoln Center — London
23. Verdi: Il Travatore — London
24. Tchaikovsky: Symphony No. 6 — London
25. Ravel: Bolero — London
26. The Great Pavarotti — London
27. Mahler: Symphony No. 9 — DG
28. Mahler: Symphony No. 2 — DG
29. Leontyne Price: Prima Donna/Vo lume 4 — RCA
30. Mahler: Symphony No. 1 — DG
31. Stravinsky: Rite of Spring — Columbia
32. Verdi: I Due Foscari — Philips
33. Maria Callas: La Divina — Angel
34. Cilea: Adriana LeCouvre — Columbia
35. Strauss: Salome — Angel
36. Gounod: Faust — RCA
37. Dvorak: Symphony No. 9 — DG
38. Elgar: Cello Concertos Op. 85/Enigma — Columbia
39. John Williams & Friends — Columbia
40. Bach: Brandenburg Concertos — ABC
Irwin Katz Believes Young People Are Key To Expanding The Classical Music Market

NEW YORK — "I think that classical music generally will expand its horizon," predicted Irwin Katz, director of Red Seal marketing for RCA, "mainly due to the fact that a lot more people have an opportunity to hear classical music in a form which is very palatable to them. They're hearing it on television now, which has never really been the case up until the last five years or so. Also, the fusion of jazz to classical has helped younger people become acquainted with the classics; [Among these one might list] Claude Bolling's albums, but also by other pop-oriented classical discs. (Among these one might list Tomita's electronic realizations of well-known classics and John Williams' film scores.) As a result of this kind of exposure to classical music, Katz indicated, more and more young faces are seen at classical concerts. "It's brought them into the concert halls as never before."

Meanwhile, televised concerts and opera performances are reaching a vast new audience, and, said Katz, RCA is now trying to figure out how to use this medium to sell more classical records. "We're just getting into TV promotions," he noted. "We did it with Horowitz, and we may do it with some other artists in the coming year."

Tour Support

At the same time, classical labels like RCA are trying to increase their market penetration around the country. "How do you do that when few record stores carry classics and there are no classical radio stations? According to Katz, the best way is to coordinate marketing strategies with tours by prominent artists. For example, on James Galway's recent tour with the New Irish Chamber Orchestra, RCA salesmen made sure that his product was available in local stores along the tour route."

There has been a tendency in recent years to create special environments in record stores for the classical buyer. Katz said he has no quarrel with the concept of separate listening rooms for classical customers, but he disagreed with the concept of completely divorcing classical departments from other kinds of records. "What we're really doing is relegating the classical buyer to a classical store, and telling him the only thing he can buy or that he can find in that store is classical music. The same goes for the pop buyer. We're saying in a sense to ourselves that the pop buyer is only a pop buyer, and he'll never buy a classical record."

Katz said that this is completely untrue, at least in his experience. "I can't believe that the classical business has expanded to the point that it has gained the kind of success that it now has in dollar volume because the same people are buying more records. I think that we actually have more people buying classical records than ever before."

Prior to becoming director of Red Seal marketing for RCA Records earlier this year, Irwin Katz was vice president of marketing for CMS Records. Before that, he was employed by Discount Records, starting as a store manager in 1959 and rising to the position of marketing director in 1969. Katz began his career in the music industry as a trumpeter with the Cleveland Orchestra, the Pittsburgh Symphony and the Detroit Symphony, as well as jazz bands and pit orchestras.
Latin Award Winners

National Pop
1. JULIO IGLESIAS — A MIS 33 ANOS — Alhambra 27
2. LUPITA D’ALESSIO — TE JURO QUE NUNCA VOLVERE — Orfeon 021
3. LOS TIGRES DEL NORTE — NUMERO 8 — Fama 564
4. LISSETTE — SOLA — Coco 148
5. JUAN GABRIEL — SIEMPRE EN MI MENTE — Arcano 3388
6. SALVADORES — DERRUMBES — Arriba 3005
7. NAPOLEON — HOMBRE — Raff 9066
8. LOS HUMILES — BESITOS — Fama 560
9. CHELO — LA VOZ RANCHERA — Musart 10638

Salsa
1. TITO PUENTE — HOMENAJE A BENNY — Tico 1425
2. HECTOR LaVOE — LA COMEDIA — Fania 522
3. CRUZ/COLON — ONLY THEY COULD HAVE MADE THIS ALBUM — Vaya 66
4. LA SONORA PONCENA — EXPLORANDO — Inca 1060
5. ROBERTO ROENA — International 924
6. RACHECO MELON — LLEGO MELON — Vaya 70
7. CONJUNTO LIBRE — TIENE CALIDAD — Salsoul 4114
8. LA DIMENSION LATINA — 780 KILOS DE SALSA — Top Hits 2026
9. FANIA ALL STARS — SPANISH FEVER — Columbia 135336
10. LOUIE RAMIREZ — LOUIE RAMIREZ Y SU AMIGO — Continual TMA

Regional New York Pop
1. JULIO IGLESIAS — A MIS 33 ANOS — Alhambra 38
2. LUPITA D’ALESSIO — TE JURO QUE NUNCA VOLVERE — Orfeon 021
3. LISSETTE — SOLA — Coco 148

Chicago Pop
1. LOS TIGRES DEL NORTE — NUMERO 8 — Fama 564
2. LOS HUMILES — BESITOS — Fama 560
3. CHELO — LA VOZ RANCHERA — Musart 10638
4. VICENTE FERNANDEZ — A PENSAR DE TODOS — CBS-850
5. SALVADORES — DERRUMBES — Arriba 3005
6. COSTA CHICA — TAPAME — Fama 549

New York Salsa
1. TITO PUENTE — HOMENAJE A BENNY — Tico 1425
2. HECTOR LaVOE — LA COMEDIA — Fania 522
3. RACHECO MELON — LLEGO MELON — Vaya 70
4. CRUZ/COLON — ONLY THEY COULD HAVE MADE THIS ALBUM — Vaya 66
5. SONORA PONCENA — EXPLORANDO — Inca 1060
6. CONJUNTO LIBRE — TIENE CALIDAD — Salsoul 4114
7. FANIA ALL STARS — Spanish Fever — Columbia C-135336
8. LOUIE RAMIREZ — LOUIE RAMIREZ Y SU AMIGO — Continual TMA

Chicago Salsa
1. TITO PUENTE — HOMENAJE A BENNY — Tico 1425
2. SONORA PONCENA — EXPLORANDO — Inca 1060
3. ROBERTO ROENA — International 924
4. HECTOR LaVOE — LA COMEDIA — Fania 522
5. CRUZ/COLON — ONLY THEY COULD HAVE MADE THIS ALBUM — Vaya 66
6. LA DIMENSION LATINA — 780 KILOS DE SALSA — TH 2025
7. SANTANA — MOONFLOWER — Columbia 34914

Los Angeles Pop
1. LUPITA D’ALESSIO — TE JURO QUE NUNCA VOLVERE — Orfeon 021
2. NAPOLEON — HOMBRE — Raff 9066
3. SALVADORES — DERRUMBES — Arriba 3005
4. LISSETTE — SOLA — Coco 148
5. ROcio DURCAL — TARDE — Pronto 1031
6. LOS ALVARDO — Pronto 1032

Miami Salsa
1. CRUZ/COLON — ONLY THEY COULD HAVE MADE THIS ALBUM — Vaya 66
2. OSCAR DE LEON — EL OSCAR DE LA SALSA — TH 2026
3. CRUZ/COLON — ONLY THEY COULD HAVE MADE THIS ALBUM — Vaya 66
4. LA DIMENSION LATINA — 780 KILOS DE SALSA — Top Hits 2025
5. CHARANGA 76 — CHARANGA 76 EN EL 76 — TR-138
6. ORCHESTRA HARLOW — LA RAZA LATINA — Fania 516

Los Angeles Salsa
1. TITO PUENTE — HOMENAJE A BENNY — Tico 1425
2. HECTOR LaVOE — LA COMEDIA — Fania 522
3. ROBERTO ROENA — International 924
4. BILLY CAPACCIUPO — Top Hits 207
5. CHARANGA 76 — CHARANGA 76 EN EL 76 — TR-138
6. ORCHESTRA HARLOW — LA RAZA LATINA — Fania 516

Miami Pop
1. JULIO IGLESIAS — A MIS 33 ANOS — Alhambra 38
2. LISSETTE — SOLA — Coco 148
3. JOSE LUIS — Top Hits 2021
4. RONDALITA — EL BURRITO DE BELEN — West Side Latino 4100

Texas Pop
1. LUPITA D’ALESSIO — JURO QUE NUNCA VOLVERE — Orfeon-021
2. JUAN GABRIEL — SIEMPRE EN MI MENTE — Arcano 3388
3. ROcio DURCAL — TARDE — Pronto 1031
4. JOE BRAVO — JOE BRAVO IS BACK — Freddy 1085
5. VICENTE FERNANDEZ — GUSTA USADE — Caytronics 1503
6. SNOW BALL & CO. — Fr 1003
7. TONY Y ROMON — DOS GALLAS FENGOS — Fr 1078

Cash Box/December 30, 1978
No One Can Top
The Casablanca Family...
You're No.1!

We Love and Thank You,

Diana Ross
Susan Nelson
Joyce Bogan
Lieberman Calls Megasellers Key For Rackjobbers In 1979

LOS ANGELES — "Megasellers," the multi-platinum albums showing up with increasing frequency, are the continuing key to success for rackjobbers both last year and in the coming year, according to David Lieberman, chairman of Lieberman Enterprises, the nation's third largest rackjobber. In turn, Lieberman adds, rackjobbers must strive to maximize the sales of such albums without neglecting lesser acts who may produce future megasellers.

In a year-end Cash Box interview, Lieberman also criticized the growing practice of shipping millions of copies of new releases and explained why his company is expanding its one-stop business.

"There are really two marketplace[s]," says Lieberman. "One is for the real knowledgeable and involved music buyer who considers where he goes to buy music as a place to hang out and is appreciative of the selection, ambiance and personal attention he receives there. And then there are the mass merchandising outlets where the music buyer is a tiny bit older, a little more settled, a little more conservative and who does not get turned on to what is popular among his friends.

"But the people who patronize free-standing record stores will be the ones who will create a five-million-selling album. So the major focus of our racks is maximizing the sales of those albums that dominate the basic marketplace, the people who need more time to get turned on to the latest ragers."

"Megasellers are the key," notes Lieberman. "Robert Stigwood found a formula of taking a very acceptable movie and implanting within it five or four Top 10 or 15 records. And that synergistic promotion and the support that radio gives to the movie and that the movie gives to the records has created a tremendous sales impact. The kind of people who are reached by that concentration of label-type exposure is not just the inverter record buyer, but the people who are tuned in to what's hot, and that's what's written up in Time magazine."

Lieberman adds that his company tries to maximize its sales of multi-platinum albums from a variety of ways such as advertising schedules, in-store promotions and other creative activities.

"We have a new theatrical marquee that says 'now playing' which can stimulate traffic among shoppers who might otherwise skip our department," explains Lieberman. "We have a new display piece that says something like, 'Coming to town soon, hear their music in our record department.' And we've had considerable success with mass display in some of our large accounts on key product such as 'Grease' or a Barry Manilow buckboard."

"And then there's the dilemma of getting albums that appeal to the street. It is a dilemma. We often have to hang our hat on the desire of racks to become one-stop business."

Indie Distributors Expand In A Struggle For Survival

NEW YORK — The geographical expansion of the independent distributor's traditional market and the debilitating effects of the rise of interest rates were the two major factors that affected independent distributors in 1978, according to Joe Simone, president of Progress Records, headquartered in Cleveland, Ohio.

Simone cited Progress as a case in point regarding the expansion of distributors' markets. Originally based in Cleveland, Progress, which opened in 1970, now has offices in Chicago, Detroit, Cincinnati, Columbus, Pittsburgh, Indianapolis and Buffalo. "The markets are getting bigger," Simone said. "That's a fact of life. Distribution is expanding and regionalizing. If the market isn't there in one city, you must increase your volume to support overhead and inventory necessary to do day-to-day business."

The geographical expansion, Simone said, has effectively eliminated the transshipping situation that has plagued independent distributors in the past. "Transshipping was an answer to no one, nor was it ever," Simone commented. "It's much more economical to have one inven- 
tory over 10-15% of your business than it is to cover one or two or three per cent of your total volume, so consequently many of us have broadened our geographic markets. What's happened is that there are a few, five and six point markets now are being consolidated into ten or twenty point markets."

Interest Rate Impact

Simone also cited the rise in the cost of money as a "previously unforeseen and possibly the most destructive thing that's happened in the past year. The interest rate increase is especially difficult for the independent businessman who doesn't have corporate resources to back him up when the squeeze is on. Because most of us have broadened our operations, we've been able to handle it a little better than we would have been able to five years ago, but it has still been extremely costly."

Simone added that the credit crunch was especially ill-timed in 1978, from the distributor's point of view, because of the manufacturers' list price increases. "We simply didn't have the ability to pass on our wholesale increase when album list price went up," Simone said, "because we just couldn't have been competitive."

However, Simone remained essentially optimistic about the future of the independent distributor. "There's obviously fewer people in distribution than there were two years ago, but I think things are getting stronger," Simone stated. "Some parts of the country need shoring up, but collectively we're more in vogue than we were even two years ago."

According to Simone, distributors like Progress have been able to absorb the effect of key label and other price increases by "...simply not taking any of them."

Indie promotion and marketing, Simone added, has become "...even more vital by way of reaching those distinguished independent from their branch counterparts. "As an independent you're talking about localized decisions, and you're dealing with smaller money, as op-
The Atlantic Family is Proud of all its Winners in Cash Box Magazine's Year-End Poll

Atlantic, ATCO & Custom Labels
Shirley Bassey
Brass Construction
Cindy Bullens
Bill Conti
Coverdale's Whitesnake
The Dirt Band
Ferrante & Teicher
Crystal Gayle
Earl Klugh
Ronnie Laws

Richie Lecea
Joanne MacKell
Bill Medley
Harry Nilsson
Noel Pointer
Gerry Rafferty
Chris Rea
Vivian Reed
Charlie Rich

Kenny Rogers
Horace Silver
Billie Jo Spears
Dusty Springfield
Starbuck
Tina Turner
Ventures
Doc & Merle Watson
Dottie West

At the New UA the future
www.americanradiohistory.com
Revolutions

Sir John Read, Bhaskar Menon, and everyone at Capitol/EMI.

...from Artie Mogull and Jerry Rubinstein

Danny Alvino
George Boyle
David Bridger
David Budge
Bill Burks
Larry Cohen
Eddie Levine
Mark Levinson
Mark Lindsay
Charlie Minor

Pat Pipolo
Steve Resnik
Jerry Seabolt
Susie Sekuler
Dick Williams
Iris Zurawin

sounds better than ever.
East Coastings/Points West: 1978 In Review

Top 10 Albums

This Years Model — Elvis Costello — (Columbia)

From "CELIA CREED - The Eye of the Storm" (Eden)

From "In the Heat of the Night" (Epic)

From "Night Time on Earth" (A&M)

From "Darkness on the Edge of Town" (Columbia)

From "This Years Model" (Columbia)

From "The Night Before" (Warner Bros.)

From "Journey" (CBS)

From "Heart of Stone" (Atlantic)

From "Darkness on the Edge of Town" (Columbia)

From "This Years Model" (Columbia)

From "The Night Before" (Warner Bros.)

From "Journey" (CBS)

From "Heart of Stone" (Atlantic)

From "Darkness on the Edge of Town" (Columbia)

WELCOMING THEMSELVES TO THE BUSINESS — MCA threw a coming out party for their new label, Infinity Records, headed by Ron Alexenburg. No ordinary party it was, either, as it was held in the marbled splendor of the New York Public Library on 42nd and 5th Ave. Making the scene were Dobie Gray, Robert Johnson, Meat Loaf, Bill Aucoin, Nat Weiss and Garlan Sacks.

NOVEMBER

BEATLES, BEACH BOYS IN NEWS — It’s easy to tell when the holiday season approaches — that’s when Capitol starts rerepackaging old Beatles material. This year, Capitol really ought itself out, too, coming up with a gift box set of 12 Beatles import albums and a sampler of songs called “Beatles Rarities.” List Price — $150. The rumour millennium continued to link label-shopping Paul McCartney to Columbia. But the new albums were the subject of a new book that explored "The Beach Boys and The California Myth.”

From "This Years Model" (Columbia)

From "The Night Before" (Warner Bros.)

From "Journey" (CBS)

From "Heart of Stone" (Atlantic)

From "Darkness on the Edge of Town" (Columbia)

From "This Years Model" (Columbia)

From "The Night Before" (Warner Bros.)

From "Journey" (CBS)

From "Heart of Stone" (Atlantic)

From "Darkness on the Edge of Town" (Columbia)

From "This Years Model" (Columbia)

From "The Night Before" (Warner Bros.)

From "Journey" (CBS)

From "Heart of Stone" (Atlantic)

From "Darkness on the Edge of Town" (Columbia)

DECEMBER

LABEL TALKING — While Chuck Berry inked a new contract with Atco Records, that present day pioneer of punk, George Clinton, was so busy considering how he would do it if he had his very own label! Needless to say, the companies have been knocking at his door.

NEW YORK AFFAIR — A battle appeared to be erupting between Ron Delsener, New York concert promoter, and Alan Pepper and Stanley Snadowsky, owners of the Bottom Line. After hearing that Delsener planned to intrude on their club tour by offering an all-inclusive club in midtown, Pepper and Snadowsky promptly attempted to buy the Palladium
# MY THANKS

Teddy Pendergrass

**#1 Male Vocalist of the Year**

**R&B Albums**

"Life is a Song Worth Singing"

**#1 Black Contemporary Album of the Year**

Special Thanks To...
To The Dedicated Promotion People & The Radio Industry For Making It A Great Year

Nigel Olsson

Brick

Paul Davis

MANY THANKS FROM ILENE and THE GANG AT BANG

www.americanradiohistory.com
### PLATINUM RECORD AWARDS

#### Albums

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### GOLD RECORD AWARDS

#### Singles

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<td>Baby Come Back</td>
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#### Artists

- **1978**
  - Bee Gees
  - Brass Construction
  - Original Soundtrack
  - Little River Band
  - Parliament
  - Donny & Marie Osmond
  - Wynon Jennings
  - George Duke

### HANDS FULL OF PLATINUM

— Casablanca recording artists Village People received two platinum albums each for their recent albums "Macho Man" and "Cruisin'." On hand in front of Casablanca’s Hollywood offices are (l-r) in the front row: Glenn Hughes, Village People; Jacques Morali, their producer; Neil Bogart, Casablanca president; Henri Belolo, group’s executive producer; and (kneeling) Felipe Rose, Village People. In the back row (l-r) are: Randy Jones, Victor Willis, Village People; Larry Harris, Casablanca senior vice president and managing director; Marc Paul Simon, Casablanca vice president/special projects; Alex Briley and David Hodo, Village People.
$EEDY MANAGEMENT
and
PENGUIN PROMOTIONS

Thanks for a great year
Love and Thanks

FLEETWOOD MAC
### GOLD RECORD AWARDS

#### Albums

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**BAR-KAYS' GOLD** — James Alexander of the Bar-Kays stopped by Phonogram, Inc. /Mercury Records' offices in Chicago to accept a gold record on behalf of the group for their latest album "Flying High On Your Love." Shown at the presentation are (l-r): Charles Fach, executive vice president/general manager of Phonogram/Mercury, Bill Haywood, vice president/R&B product, Alexander; Irwin Steinberg, president of Phonogram/Mercury; Cecil Hale, national album promotion/publicity manager, R&B, and Lou Simon, executive vice president/director of marketing at the company.

**PLATINUM GOLD FOR ROGERS** — United Artists' Kenny Rogers recently was presented a platinum award for his "Ten Years of Gold." LP. Pictured (l-r) are: David Bridger, director, artists relations, United Artist Records; Fred Zauren, director, creative services, United Artists; Rogers and David Budge, director, publicity, United Artists.
The Class of '78

Congratulations!

Dave & Sugar
John Denver
Dr. Buzzard's Original Savannah Band
Daryl Hall John Oates
Jefferson Starship
Waylon Jennings
Evelyn "Champagne" King
Memphis Horns

Ronnie Milsap
Odyssey
Dolly Parton
Elvis Presley
Charley Pride
Pure Prairie League
Vicki Sue Robinson
Toby Beau
Bonnie Tyler
The Whispers

Mastering the art of music to the highest degree.

RCA
HOT AND PLATINUM — MCA Records presented Olivia Newton-John with a special platinum record for her “Totally Hot” album. The presentation was made while she was in London on the last leg of a world tour. Pictured (l-r) are: Bob Siner, MCA executive vice president; Olivia, John Farrar, producer; and George Osaki, vice president of creative services for the label.

GOLD RECORD AWARDS

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<td>Pyramid</td>
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<td>Warner Bros.</td>
<td>A&amp;M</td>
<td>Elite Hotel</td>
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<td>Warner Bros.</td>
<td>A&amp;M</td>
<td>Blam</td>
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MECO ‘STAR WARS’ GOLD — Millennium recording artist Meco Monardo recently was presented gold awards for his “Star Wars Theme/Cantina Band” single and the album containing the single, “Star Wars And Other Galactic Funk.” Pictured (l-r) at the presentation are: Irv Biegel, executive vice president of Millennium; Monardo, Jimmy letter, president of Millennium; and Bruce Bird, vice president of promotion for Casablanca Record and Film Works.

(continued on page 93)
Every December, *Billboard*, *Cashbox* and *Record World* burn gallons of midnight oil in an attempt to figure out who did the most for music during the past twelve months. When the smoke cleared this year, it turned out that between them, *Billboard*, *Cashbox* and *Record World* handed over a total of 56 different awards to Yvonne, Teddy, Rick—and Rick's group, The Stone City Band.

So congratulations. And thanks. Without you we'd just be alive. With you we're Alive and kicking.
Propelled By RSO Records Successes In '78, Movie Soundtrack Albums See Banner Year

LOS ANGELES — With as many as 11 soundtrack LPs appearing on the Cash Box Top 200 Album chart in a single week, 1978 proved to be a banner year for albums featuring music from films. As the year ends, seven soundtracks have a footing on the album chart and three of those LPs, "Lord Of The Rings," "Saturday Night Fever" and "Up In Smoke" are bulleted.

Setting the pace for '78's soundtrack successes was RSO Records which fanned the fires of the phenomenon early in the year when the soundtrack from "Saturday Night Fever," which was released in November 1977, climbed to the top of the album chart on Jan. 21, just eight weeks after its release. The "Fever" album's success was spurred by the fact that the LP contained a number of hit singles, three of which — "Jive Talkin'," "How Deep Is Your Love" and "Staying Alive" — were recorded by RSO's Bee Gees. Other hits culled from the LP included Tavares' "More Than A Woman," Yvonne Elliman's "If I Can't Have You" and KC and the Sunshine Band's "Boogie Shoes.

RSO paced its initial successes with the release of two other soundtracks, "Grease" and "Sgt. Pepper's Lonely Hearts Club Band," which also featured music by the Bee Gees. "Sgt. Pepper" became the first album to ship triple platinum, with initial orders exceeding 'three-and-a-half' million copies.

And with "Grease" recently topping the 10 million unit mark domestically and "Saturday Night Fever" nearing the 15 million sales level in the U.S., RSO claims the two top grossing albums of all time.

On Oct. 31, 1978, Cash Box reported there were 11 soundtracks on the album chart, three of those albums, all in the Top 10, were RSO releases — "Grease" at #1, "Sgt. Pepper's Lonely Hearts Club Band" at #8 and "Saturday Night Fever" at #9. Moreover, seven of the 11 soundtracks found on the chart were two-record sets ranging in price from $12.98 to $15.98. One, Casablanca's "Thank God It's Friday," was a three-record set, which lists for $14.98.

In contrast, only six soundtrack albums were found on the Cash Box chart in Oct. 1977 and four of those records were single LPs. And in Oct. 1976 only MCA's "Car Wash" soundtrack was listed in the Top 200.

Appearing on the Oct. 14, 1978 chart were: "Grease" at #1; "Sgt. Pepper's Lonely Hearts Club Band" at #8, "Saturday Night Fever" at #17; "Children Of Sanchez" at #31 bullet; "FM" at #96, "The Wiz" at #108 bullet; "Thank God It's Friday" at #109; "Animal House" at #152 bullet; "Battlestar Galactica" at #161 bullet; "Foul Play" at #167 and "Eyes Of Laura Mars" at #168.

Soundtracks currently appearing on the album chart are: "Grease" at #5; "Saturday Night Fever" at #40; "Lord Of The Rings" at #70 bullet; "The Wiz" at #164; "Sgt. Pepper's Lonely Hearts Club Band" at #114; "Up In Smoke" at #121 bullet and "Midnight Express" at #172.

Video Leads Merchandising Trends In-Store For 1978

by Leo Sacks

The cross-merchandising of the record and video industries in record retail outlets, the emerging importance of inventory display specialists as liaisons between their company's branch offices and dealers, and the growing use of point-of-purchase materials were major in-store marketing developments in 1978.

Video cassettes featuring group performances were actively used this year to advertise LPs within record outlets. The audio-visual concept is what turns the consumer on today," stated Sam Passamano, (then) vice president of distribution for MCA Records, (Cash Box, January 14).

Some outlets, like the Peaches chain, looked for new ways to screen large numbers of tapes and came up with "the video concert" approach. Other retailers began splicing footage from different tapes together.

Meanwhile, more record dealers also began to sell video equipment. The Warehouse, for example, cross-merchandised audio and video hardware with records and tapes, as well as video software. Cleveland's Record Rendezvous saw a video cassette turnover of four times a year, and video software sales approached five percent of the chain's dollar volume, according to Joe Cohen, executive... (continued on page 173)
Best Wishes.

Neil Sedaka
Government Action, Mergers Highlighted 1978 In Radio
by Joey Berlin

LOS ANGELES — The introduction of a bill to rewrite the Communications Act of 1934, a series of mergers and other realignments in the major broadcast company holdings and three high court rulings on issues concerning the broadcasting community were the dominant radio stories in 1978. Direct and indirect challenges to Arbitron, the leading radio ratings service, and the blossoming of disco formats also made headlines last year.

Rep. Lionel Van Deerlin introduced his proposed rewrite of the law governing broadcasting in June. It immediately drew a full range of responses, from the unqualified support of the NRBA to the mixed reaction of the NAB to the harsh criticism of the NCCB. The bill called for an end to format restrictions, commercial limitations, ascertainment requirements, the Fairness Doctrine, news and public affairs restrictions and logging requirements. The bill also would institute a spectrum use fee and replace the FCC with a Communications Regulatory Commission.

Mergers

The October announcement that Cox and General Electric are going to merge their radio chains in the largest broadcast merger ever was only one of the important ownership realignments proposed in 1978. Combined Communications, which bought five major market stations earlier in the year, and Gannett Company also announced merger plans, as did Sonderling Broadcasting and Viacom, although the latter deal has been opened for renegotiation.

Bar Coding On The Horizon; Benefits Of System Weighted
by Leo Sacks

A number of major manufacturers applied for and/or received bar coding numbers from the Universal Product Code (UPC) council during 1978. CBS Records was the first company to announce that it would begin to carry the printed system on some of its album jackets early next year, fulfilling a prediction made by Bruce Lundvall, president of CBS Records Division, at the 1978 NARM Convention (Cash Box, October 28). Other manufacturers that took steps toward the implementation of bar coding were Capitol, ABC, and A&M.

According to Joe Cohen, executive vice president of NARM, the single most important step of the association's 1978 convention in New Orleans was the decision by WEA and CBS to seek manufacturer designations numbers from the UPC. The announcements came at a time when regular NARM members were pushing hard for some progress on what appeared to be a seemingly stalled issue at the time (Cash Box, April 1). The CBS move had come as a surprise, since representatives of the company had previously stated that they intended to apply for a manufacturer designation number. WEA's vote of confidence for bar coding ended uncertainty about its position on the issue.

Other label executives, however, disagreed about how long it would take to implement the bar coding system. Walter Lee, vice president of sales for Capitol Records, said it would take at least three years before the industry adopted the system. Lou Dennis, vice president of sales for Warner Bros., also said implementation was a long way off, since problems had yet to be resolved in such areas as computer systems, warehouse controls, packaging, and artist relations. However, he called the CBS and WEA initiatives "a major step" towards the eventual introduction of bar coding in the record industry.

Best Wishes
Glen Campbell
EPA-logue to a great year.

Congratulations to the year-end award winners on E/P/A. *Epic/Portrait* and the CBS Family of Associated Labels.

Boston
Meat Loaf
The Isley Brothers
Kansas
The O'Jays
Teddy Pendergrass
Dan Fogelberg/Tim Weisberg
Heart
Heatwave
George Duke
Lou Rawls
Patti LaBelle
The McCrarys
1978 News Summary

Hundreds of stations air new Jefferson Starship LP in RCA promotion... ABC "Display It Again" merchandising campaign pays off for retailers and label... Mike Curb makes bid for California Lt. Gov. office... Paul Simon signs with Warner Bros... Don Arden assumes presidency at Jet Records... Mushroom and Portrait resolve dispute over Heart's "Magazine" LP... Colition takes over promotion and marketing duties for Atlantic's custom labels... Foreigner embarks on 42-day world tour... Proposed bill would require licensing of all personal managers... College licensing agreement disclosed at 18th NECAA meet... ASCAP 1977 revenues surpass $100 million for first time.

APRIL
Artie Mogull and Jerry Rubenstein buy United Artists Records from Transamex... Jet Records not included in UA purchase... Ron Allenburg leaves CBS to start... store record departments... Justice Department files Supreme Court brief backing WBAI in Carlin case... Harry Anger leaves Polydor for Arista marketing VP post... Gary Davis named marketing VP at ABC Records... Stan Monteiro joins Cash Box as director of marketing... Deregulation dominates NAB convention in Las Vegas... MCA lowers prices on slower moving catalog items... Audits & Surveys shows TRAC 7 ratings service... United Artists/Blue Note reactivates Pacific Jazz label... Capitol wins class action stock manipulation case... John Williams and Joe Brooks garner musical Oscar awards... Loss of United Artists hurts independent distributors... Dollar decline against foreign currencies boosts export business.

MAY
ABC Record & Tape Sales sold to Lieber-... man, price estimated at $16 million... Lieberman planning to close most ABC Record & Tape branches... Atlantic buys Big Tree Records... New England dealers boycotting CBS over price hike... Unofficial boycott slows business at MS Distributors... CBS releases plans for Georgia pressing plant... Stark/Camelot announces expansion plans, aiming for 200 outlets by 1980... Jet distribution deal made with E/P/A... EMI Ltd. firms worldwide distribution pact with United Artists... RCA and Rocket Records make distribution pact... Polydor shifts country acts to Mercury label... Growth noted at WEA spring meeting, especially in black music marketing and executive training... NARM asks merchants to report pirated records and tapes... Six-week CBS pressing plant strike settled... Dollar decline reduces import profits... LP sales boosted by multiple single releases... Travolta/Newlon-John, Mathis/Williams

(continued on page 114)
...A NEW SOURCE OF ENTERTAINMENT ENERGY...

BESERKLEY  LS COUNTRY  JANUS
RANWOOD  CYCLONE  BARNABY
SOUNDBIRD  SUNNYVALE  SHADYBROOK
BARNABY CANDID JAZZ  SHOCK

THE GRT RECORD GROUP. 9034 SUNSET BLVD., LOS ANGELES, CA 90069 IS A DIVISION OF GRT CORPORATION, SUNNYVALE, CA 90085.
Indie Distributors Weather Defections; Branches Growing
by Peter Hartz

LOS ANGELES The roster of independently-distributed labels continued to shrink during the past year with the notable departures of United Artists from the fold and the opening of A&M Pacific, a west coast branch operation. In late February, A&M announced its intention to open a western branch to service L.A., San Francisco, Seattle, Denver and Phoenix. In addition to opening the A&M Pacific facility in Sun Valley, California, the label moved to have sales offices in each city.

The loss of the UA line and its extensive catalog was seen by distribution spokespersons as a “serious loss.” After the purchase of the label by Jerry Rubinstein and Arte Mogull from Transamerica Corp., distribution was arranged with Capitol-EMI.

Several branch operations were bolstered with new facilities during the past year. In March, Phonodisc Inc. was renamed Polygram Distribution. Throughout the year, Polygram moved to become one of the industry’s “Big Three” branch operations by doubling its L.A. facility and opting for new operations in Seattle, St. Louis and Detroit. In addition, ground was broken in September for a new 100,000 sq. ft. warehousing facility in Edison, N.J. which is expected to handle 30 percent of the conglomerate’s volume.

Jules Abramson was named vice president of planning in August and John Frisoli, president of Polygram Distributing, predicted a $300 million year for the distribution arm based largely on the success of distribution labels such as U.S., EMI and Casablanca which joined Polygram in 1977.

MCA Reorganization

The distribution arm of MCA Records was reorganized in the fall to become MCA Distributing Corp., a separate entity which will handle MCA and the newly-formed Infinity Records headed by Ron Alexenburg. In October, Al Bergamo was named president of the new MCA Distributing. The month before, Midsong left the MCA fold to be distributed by independents. But for the past year, the majors aggressively sought new labels for manufacturing and distribution deals. Salsoul parted with RCA for U.S. distribution in July. RCA also set distribution with Rocket in May and signed the Hologram label in June. Several other smaller labels joined RCA during the year.

WEA also expanded its roster by signing distribution agreements with Island in July and ECM in April, both through Warner Bros., new labels Hilatik and Big Tree through Atlantic and Planet Records, Elektra/Asylum’s first custom label. CBS gained the Jet label in May after its departure from the ABC label. The Jet label was formed with CBS distribution in June.

Pickwick Buys M.S. In L.A.

In another development, the expansion of Pickwick in Los Angeles as a result of the purchase of M.S. Distributing of L.A. in July raised the anticipation that Pickwick would continue to expand into other markets. Independent distributors in many areas were now seeing that their market percentages could be eroded by any additional Pickwick move.

In the same month, Pickwick International acquired the Sam Goody retail stores boosting the conglomerate’s retail store count to 360. Citing the concept of regionally-based “super distributorships,” John Salstone of MS said efforts would be concentrated in Chicago, St. Louis and Kansas City.

Pointing to Pickwick’s involvement on both the retail and distribution ends of the business, Peaches and Tower retail chains through August and September at “buying from our competitor.” As a result, independent labels handled by Pickwick in the area sought alternative forms of distribution relying on distributors in other parts of the state and out-of-state.

In a related development prompted by the exorbitant cost of shipping to a 32-store chain from a central location, Nehi Corp., the owner of Peaches, closed its L.A. warehouse in November, turning the buying responsibility over to the individual stores. Peaches had previously shipped product by containerized airfreight to its locations throughout the country.

As is characteristic of the ever-changing distribution networks, there were persistent rumors throughout the year of major distribution moves. At year’s end, Steve Diener of ABC took particular care to deny claims that the label was about to be purchased by Polygram or that a major distribution reorganization was in store.

PUT IT THERE, PREZ — WRKO/Boston PD Mark McKay has the sole member of the Boston broadcasting community invited to a recent White House Bar-B-Q for the music industry. Pictured above shaking hands with the President is McKay.
Pin-pointing

The Leader In Music Marketing!

'78 Witnesses Exec Turnovers, Musical Growth In Nashville

by Bob Campbell

NASHVILLE — in the future, music historians will surely consider 1978 a most remarkable year for country music in terms of change and growth.

Nearly every major record company here has experienced executive turnovers on a high level, but country music is also being seen and heard in more homes than ever before. More country records are crossing over into the pop charts now, and this expansion is because of better product, better marketing and promotion, and saturated exposure through radio, television and concert and club appearances.

Jerry Bradley, RCA's division vice president and Nashville company head, feels 1978 completes about four straight record years for Nashville.

"I think it has been a record year for the whole industry," Bradley said. "I think it is really one of about four record years. It has been coming since '75, '76 and '77. How big it gets and how long it lasts is something else. I think other labels are having a banner year proportionately. I really think it will even get bigger because I think country music is probably the music of tomorrow.

When I say country, I am talking about modern country."

The most visible change on music row occurred in the upper management positions of record companies here. The predominant activity centered around Jimmy Bowen. In the course of a few months, Bowen moved from independent production to the head of the MCA Nashville office, and then again to Elektra/Asylum as vice president in charge of the Nashville branch. Earlier this year, David Malloy combined duties as head of A&R and director of operations for E/A, but he surrendered the day-to-day running of the company to Bill Williams and concentration on production. In July, Williams resigned from E/A, and he now works for Jack Clement's JMI Label as national country promotion director.

This fall, Frank Jones resigned as head of the Capitol Records Nashville branch and has now accepted the position of vice president and general manager of Vince Kickerillo's Inger Records Nashville office. Also, Lynn Shults recently resigned as director of operations for United Artists here and moved over into Jones' old position at Capitol. Jerry Seabolt, former national country promotion director for United Artists, replaced Shults in December as head of operations for United Artists here.

All labels spent more time and money on marketing and promoting country product this year, and ABC and CBS re-structured their marketing and promotion departments with additional personnel and new job alignments. And RCA here proved a trendsetter once again with the announce-ment last spring that the Nashville office would create a viable outlet for pure pop music. Joe Galante was named a vice president of marketing on a national company level, and personnel were hired to market, promote and develop pop music from Nashville. Another major change occurred when Polydor dropped its country artist roster. But most of the artists were absorbed by Phonogram/Mercury, Polydor's sister company.

Creative Changes

On the creative side, country music — which long resisted change — broadened its scope even more in 1978. And the music is now being accepted in virtually all areas of American culture. Jimmy Bowen believes Nashville has opened up and will continue to expand in divergent musical directions.

"I think country music is now to the point where pop music has been for a long time," Bowen said. "You have eight different kinds. I hear traditional music coming out of here, and I hear orchestrated music coming out of there. The minds of the producers and the minds of the artists here are starting to allow this. The wider the range of country music, the bigger it will be. I think Waylon, Willie, Tompall Glaser, Dolly Parton, Crystal Gayle and Kenny Rogers have helped country music tremendously. They are on TV shows, and they are earning gold and platinum albums, which means they are getting into more and more people's homes."

"Country records are now playing on pop stations, MOR stations and some AOR stations," Bowen added. "The Nashville sound is whatever you want. Nashville is becoming more and more well-known every day. Every major management and booking agency knows about Nashville now. And more and more in the next few years, we are going to get the world's attention. Country music has always been an American art form. We aren't going to hurt that art form by change."

Perhaps the 1978 Country Music Association awards winners best emphasized the diversity and expansion of today's country music. RCA's Dolly Parton, who blatantly sought to change her image and expand her audience, won the CMA "Entertainer of the Year" award. And United Artists' Crystal Gayle, more a MOR artist than country, won the "Female Artist of the Year" award. But ABC's Don Williams won "Male Vocalist of the Year," and the straight country song, "Heaven's Just A Sin Away," won "Single of the Year" honors.

Other CMA winners included The Oak Ridge Boys as "Group of the Year"; Ronnie Milsap's "It Was Almost Like A Song" as "Album of the Year"; Richard Leigh's "Don't It Make My Brown Eyes Blue" as "Song of the Year"; Kenny Rogers and Dottie West as "Vocal Duo of the Year," and The Oak Ridge Boys Band as "Instrumental Band of the Year." Grandpa Jones was inducted into the Country Music Hall of Fame.

Country Column

1978 Highlights

January

KIKK-FM in Pasadena, Tex. aired a 10-hour documentary special in celebration of the anniversary of the death of Hank Williams, Roy Clark, Johnny Cash, Roy Acuff, Minnie Pearl, Dolly Parton and Larry Gatlin taped the NBC-TV Special, "Fifty Years Of Country Music," this month at The Grand Ole Opry House... Johnny Cash and June Carter were on location in New Mexico filming the CBS made-for-television movie, "Thaddeus Rose and Eddy."... RCA's Waylon Jennings played for the Dallas Cowboys' Superbowl Victory Party in New Orleans.

February

Mickey Newbury signed a writer's agreement with ASCAP.... Waylon And Willie," the new RCA album by Waylon Jennings and Willie Nelson, debuted at #1 on the Cash Box Country LP chart in the Feb. 11 issue. Ernest Tubb toured the west coast (continued on page 122)

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Cash Box/December 30, 1978
Wholesale, Retail Sales Rise

vice president of NARM (Cash Box, November 4). Cohen noted that approximately 40% of retail record stores now carry some audio hardware, and many of those that had begun selling video hardware had reported considerable success with their new line. Among these were Record Rendezvous and Sam Goody. In addition, all three Franklin Music stores in Atlanta have been carrying home video hardware and blank video cassettes for the past 18 months. "The compatibility of audio and video products has encouraged retailers to begin cross-merchandising," noted Cohen. They seem to be very satisfied with the results and have found that blank video tape buyers buy in quantity. Franklin Music has carried 60 titles in pre-recorded video cassettes for the past five months.

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Mergers Mark Year in Radio

Bar Coding Is Near
'Widening Mainstream' Sees AOR Growing In Many Ways

by Mike Harrison

Lots of people claim that AOR radio has become undaring, "tight," and uncreative. There are many AOR stations that fit this unflattering description, just as there are stations of other styles and varieties that have little to offer their listeners beyond a regular diet of cornball jockeybox smashes. The syndrome, however, is hardly exclusive to AOR. As a matter of fact, the only reason there may be so many more illu tinating AOR stations today than there were yesterday, is because there are so many more AOR "decision-makers" in existence than at any prior time in the form's history. Therefore AOR has suffered to a degree from the watering down of talent due to league expansion. However, the thrust of the AOR movement, in terms of the activity of the pioneering leaders, is headed in an extremely positive and praiseworthy direction.

Without a doubt, Album Oriented Rock radio has taken numerous different shapes in the dozen or so years of its existence. 1978 proved to be no exception. This, however, was the year that AOR took its rightful place in the mainstream of contemporary music programming, as the general music played on AOR radio began to reflect the growth of Rock hit activity. Just look at the charts.

It must be pointed out that AOR radio has never been considered mainstream. Informa tion, though, it is an industry observer's misperception that AOR is indeed a "relic" of the past and that programmers have aised their understanding of the subject. AOR is a genuine family owned of a wide variety of forms." AOR is a "genre." It is a genre that since its origin has been in a constant state of expansion, encompassing more and more movements. Thus, in 1978, AOR radio continued to grow in a multitude of directions with stepped-up intensity. For many years this process occurred in fractionalization. The fractionalization process was helped along by the fact that so much of the musical and environmental differences evident in the various forms of AOR radio coincided with seemingly distinct differences in the lifestyles of their various audiences. Thus, for many years, there was tremendous separation between the stations (and, supposedly, their audiences). 1978 saw remarkable changes in that direction. This has been the year in which the listeners and consumers of Rock radio in general began to "genre-hop," that is, develop a multiplicity of cultural interests, instead of being bound by the single-mindedness of" mass-overflow" of the postwar babies to the burgeoning 

Mike Harrison

type services, drug, music, and concert information.

The on-air approach of the AOR announcer has stretched noticeably into creative expression, and entertaining areas that were formerly considered unhip. AOR is becoming to today's generation of young-to-middle-aged adults what AOR was to today's senior citizens when they were young-to-middle-aged! As Gordon McLenri reiterates, "The more things change, the more they remain the same.

Personality, in the traditional radio format, "is" the key to listenership. In many cases, the key to this is the personality's "taste," the ability to get on the road of people. This is why one moves in life, he or she is part of an entire generation.

Mass Merchandisers Express Optimism About Disc Sales

NEW YORK — Paced by the huge sales of "Saturday Night Fever" and "Grease," sales of records by mass merchandisers generally improved during 1978. Montgomery Ward & Co., for example, experienced steady sales gains for the year in its record departments and expects a similar increase in its regular volume next year, according to Al Geigle, national retail manager for the chain.

On the surface it would appear that open approximately 20-25 stores per year, Geigle said, "We've already planned to open between 15-18 stores next year, and each one will have a record department." Approx imately 300 Montgomery Ward stores, he added, currently sell records and tapes. Each of the new stores will carry full line of LPs, as most of the chain's outlets do at present. Geigle said that while the chain does not offer an extensive classical selection, it does carry a good deal of catalog LPs.

Geigle stressed that cutouts were an import ant part of the chain's product mix. "You've got to have them — they're a must," he said. "People are always looking for that special cutout. It's true that they've gone up in cost, and many cutouts aren't the same quality that they used to be, but they've become very important in our business. We advertise them a lot, and I've found that it really helps to generate interest in them." Additionally, Geigle stated that Ward's has their cutouts available in a wide variety of such items as record cases, guitar, string, and stereo cleaning accessories.

In the issue of pricing, he expressed some concern regarding the onset of the discount decade. "I think the consumer would react to it. But people are still buying 'Grease' and "Saturday Night Fever" (which list for $12.98!), so you really can't lower too much how they'll respond," he said. "We'll just continue to assert ourselves and try and meet our competitors. Geigle reported that the chain as low as $5.99 for $7.98 list LPs, but that its normal shelf price is either $6.49 or $.65.

"Should the economy start to tighten up, kids are probably going to start spending more time at home," he continued. "In that case, we're planning to do more in home entertainment, and that should boost record sales. Geigle stated that Ward's credit system as a boon to the chain's record sales. "The older, more mature customer that shops in our stores always have the 12-month to pay for a two-pocket set," he said. "And you'd be surprised at the number of people that pay back credit. It's one advantage Ward's can offer that a discount store might not be able to afford."

He mentioned that Ward's sees the reason the merit profit per square foot for records at the chain "compares so well" to other types of products. "In the past, we've sold our merchandise away like others. You can't stay in business for fun. There has to be profit, and we're out to get it."

Packaging Companies Raise Prices To Match Inflation

by Charles Palkert

NEW YORK — For packaging companies that serve the music industry, 1978 was a year of price hikes; an increase in the production of lavishly designed sleeves and jackets; and the tentative beginnings of a bar coding system, according to Ellis Kern, president of Bigg Packaging.

Kern cited the increase in the cost of paper from Canadian mills as the primary cause of price hikes in the packaging industry in 1978 that averaged 7% for the year. Kern also listed a rise in power rates, insurance costs and payroll taxes as factors contributing to the price increases.

"Prices have just doubled in the past five years," Kern said. "It's just been one long spiral for this industry, because I think we've been one of the hardest hit in the inflation and energy fields." However, Kern said, he didn't participate another price hike early in 1979.

Also in 1978, Kern said, the packaging industry saw a "return to double-fold jackets on a massive scale. It was absolutely an important trend," Kern stated. "Many of companies recognized the chance to have the extra space to utilize some of their superb graphics as merchandising tools.

Also, Kern said, the industry experienced a "great trend toward individualized album sleeves during the past year. Almost every major release that we handled," Kern continued, "used the individualized sleeve to its fullest extent. Again, there were just more graphics than ever before."

Turning to bar code, Kern warned that, although Ivy Hill has been bar coding packages for several years for other industries, the initial experience with record (continued on page 123)
Year End Commentary

1978 Will Be Remembered As The Year Disco Came Of Age
by Marc Kreiner

As the new year approaches, many of us will remember 1978 for different reasons but none more prominent than The Year That Disco Came Of Age. At the beginning of '78, the word was out that the "fad" of disco was quickly passing away and that soon the music business would return to its tranquil balance of rock, country, folk, jazz, pop and MOR. It was soon to become apparent that disco was to become the rock and roll of the '70s.

How exactly did it all come about? Who was the first person to uncover this sleeping giant that would revolutionize the music business and expose a new breed of artist to the public? There could be no mistake that the disco fever pitch had risen to an all time high by the beginning of 1978, to the efforts of such notables as Tom Moulton in the mixing, and such great labels as Casablanca, TK and Atlantic. The key driving elements of the scene were Donna Summer, the Tramps, KC & The Sunshine Band, Eddie Kendricks, Cerone, Giorio, the Village People, Van McCoy and Chic just to name a few. These artists all took the disco scene very seriously and used to achieve excellence among the disco crowds. They were in many ways the "New Wave" disco groups; the leaders and trendsetters who were to become the underlings of all the other accepted music forms.

With the opening of "Saturday Night Fever," the final touch of total disco supremacy had been solidified. The Bee Gees and John Travolta had completed, in one hour and 25 minutes worth of celluloid, what had been predicted by many as an impossibility. They had brought legitimacy to a musical form which had desperately needed a stabilizing factor. The biggest thing that the movie did was not even more far reaching than that; for it was this one movie which brought disco to the masses and was able to cross the city limits and drive directly into the heart of the suburbs where Middle America was just waiting with open arms.

Rock had become a fat car, complacent and lazy in its indulgent art form and thus the "hustling" disco artists, producers and musicians were able to rush past it before it knew what had occurred. America was once again becoming an active generation and people, young and old, enjoyed the refreshing change of pace in lifestyle and music which only the discos offered.

Nashville Music Scene Expanding As Country Reaches Wider Audience
by Joe Talbot

NASHVILLE — In taking a look at the Nashville Music Scene today, it's almost impossible to really remember and visualize how it was when, in what must have been a state of euphoria, 1-played steel guitar with Hank Snow when he first recorded in Nashville in early 1950. RCA's engineer, Jeff Milener, had hauled the necessary recording equipment from New York to Nashville and set it up in Brown Brothers Studio on Fourth Avenue North. There was no separation or echo. Three mikes were utilized, one for Hank and his guitar, one shared by bass and rhythm guitar, the third by steel and fiddle. "I'm Movin' On" emanated from that session, an unlikely event under today's circumstances.

The evolvement of the Nashville music industry since that occasion is obvious, but we are dealing with a period of twenty-eight years, during which time a great number of changes could reasonably be expected to occur. However, changes in the year 1978 appear to have been based upon the principle of "Future Shock." Primary examples are the re-structuring of RCA and MCA and the continued forward movement of CBS dramatic increase in overall Nashville-based activity. Other examples are the acceleration of independent production, the tremendous renewed momentum of major publishers and the proliferation of hits by new labels, new artists, new writers and labels whose Nashville involvement was previously either minimal or had not yet really borne fruit. Add the acceptance of Nashville-created music by a much greater portion of listeners plus the broader scope of artists' activities accompanied by the need for additional management and peripheral services and a clear picture of an industry roiling forward emerges.

Our business has grown much more complex and in the process has lost some part of its personal, close interaction.
1978 News Summary

U.S. volume ... Richard Perry's Planet Records pact with Elektra/A&lum for distribution ... Midsong leaves MCA for independent distribution ... Casablanca Record and FilmWorks projects revenues of $100 million for fiscal year ... First National Association of Broadcasters Programming Conference draws 850 in Chicago ... Frank Zappa signs artist and production contracts with Phonogram ... Theme of 28-store Sam Goody retail chain is "Prosper with Pickwick" at their annual convention in Ellenville, N.Y. ... Lieberman Enterprises holds its largest convention to date at the Playboy Resort in Lake Geneva, Wis. ... Bob Siner promoted to vice president of marketing for MCA.

OCTOBER

Springboard files two separate federal lawsuits charging violation of U.S. antitrust laws and unfair competitive practices against Pickwick International and its parent company, American Can. The suit, which asks for $77 million in damages, contends that Pickwick controls roughly 80% of the market for the recording, manufacture, distribution and sale of budget records, and 24% of the market for the sale of all record albums, both budget and full-priced ... CBS moves to $8.98 LP list on six "superstar" titles, including Boston, Heart, Billy Joel, Chicago, Santana, and Ted Nugent. The move follows Warner Bros. announcement that Steve Martin LP will also carry an $8.98 tag ... CBS announces that it will start carrying the printed bar code system on some of its album jackets easily in 1979 ... Al Bergamo is named president of MCA Distributing Corp. ... New Jersey court lifts temporary injunction sought by CBS and Jet Records to prevent Promo Records and its president, Morris Levy, from selling more than one million Electric Light Orchestra LPs sold to Promo by United Artists Records ... and general manager for east coast leads to new label focus ... Annual DJ Week in Nashville draws 4,000 to 53rd Grand Ole Opy Birthday Celebration ... Broadcasters expect to share a $30 million refund from FCC under plan ... Sal Uterano named vice president of sales for Atlantic ... Management seminar sponsored jointly by National Association of Broadcasters and National Association of Black Owned Broadcasters ...

Supreme Court agrees to review CBS vs. ASCAP and EMI case which holds that the blanket licensing practices of the two performing rights societies violate federal antitrust statutes ... Joseph Dash appointed vice president of business development for CBS ... Kirshner and CBS form a publishing firm ... Middle-management retailers express concerns at NARM regional ... Iriv Biegel named vice president and general manager for east coast operations for Casablanca ... Infinities local promo reps ... CBS posts 32% sales gain in third quarter; RCA posts 11% increase for same period.

NOVEMBER

Warner Communications announces plans to build several record pressing plants and to begin manufacturing records and tapes by 1980; $6.98 LPs begin appearing in Top 100 ... Small retailers less optimistic than big ones about potential benefits of bar coding ... FCC petitions U.S. Court of Appeals for a rehearing in the case of WESH-TV in Daytona Beach, Florida. Case concerns principle of demonstrating a "superior" record of performance at license renewal time ... "Twisters" being phased out in pop field because of rising (continued on page 174)
Turn your knowledge into dollars...

UP TO

$50,000 REWARD

Information you take for granted may be worth big money. Stop keeping it to yourself and get paid thousands of dollars by telling us what you already know.

IN ORDER to promote the spirit of free competition within the record business, the Recording Industry Competitive Trade Foundation is offering generous cash rewards for information leading to the indictment and conviction of individuals or persons who have committed unlawful acts against R.I.C.T.F. members. The major crimes of interest to the Foundation are as follows:

PRICE FIXING
ILLEGAL CREDIT PRACTICES
ILLEGAL ACQUISITIONS AND MERGERS
ILLEGAL PROMOTIONAL TECHNIQUES
ILLEGAL TIE-INS
ILLEGAL BOYCOTTS
ILLEGAL KICKBACKS
ABUSE OF PROCESS
CORRUPT PRACTICES
REFUSALS TO DEAL
DISCRIMINATION
CONSPIRACY
ACTS TENDING TO MONOPOLIZE
SWEETHEART DEALS
PUBLIC/OFFICIAL CORRUPTION

The above illegal acts all have one thing in common: the victims have suffered huge financial losses and the criminals have eluded justice. The R.I.C.T.F. reward program will pay you to solve these crimes. The program pays public-minded citizens who aid federal, state and local authorities.

If you have information concerning any violations of the law as listed above, you can call or write the Recording Industry Competitive Trade Foundation at the address below. All information supplied will be strictly confidential, and if you do not desire your identity to be disclosed to the authorities, it will not be done so.

If you would prefer to remain completely anonymous and have information, simply write the information on a piece of paper with the following details:
1. the nature of the illegal conduct;
2. the name of the person or persons or corporations who committed these violations;
3. the facts which support the allegation along with any documents, names of witnesses, co-conspirators or other relevant information.

Do not put your name or address on the paper. On the upper left hand corner of the paper make up a combination of six numbers. Write the same six numbers on the lower right hand corner. Tear off the right hand corner so as to make a jagged edge. Keep this corner, it's worth money if you solve the crime. Send the large piece of paper in an envelope to:

DENNIS H. EISMAN, Special Counsel
Recording Industry Competitive Trade Foundation
Suite 1420, Robinson Building
42 S. 15th Street
Philadelphia, PA 19102
215-563-1610

As soon as Mr. Eisman receives your letter, he will forward it to the proper authorities. If your tip ends in an indictment and conviction, the authorities will return the large tip sheet to the Foundation. The Foundation will then run a notice in this publication alerting the secret witness as to the amount of the reward and the six digit number. Then the tipster need only produce the corner, which will be matched to the large tip sheet from which it was torn. If the torn corner matches, the reward will be paid in cash WITH ABSOLUTELY NO QUESTIONS ASKED.

So, if you have information that will help us solve a crime, stop keeping it to yourself. Cash in on what you already know and write the Foundation today.
novative new label, Alfa Records. Also, CBS International pact ed a worldwide licensing agreement with Jet Records (ex cluding the U.S., U.K. and Canada which is covered by CBS Records), while Polygram signed a distribution deal with Rocket Records for territories outside the U.S. and South Africa.

International Conventions

Two meetings of international record officials, MIDEM and MUSEXPO, were successful in forming and solidifying relations between record companies, music publishing firms and other music-related organizations. MIDEM, the more established of the two gatherings, was attended by more than 1,200 firms from 49 different countries and was the site of artist signings and numerous other transactions.

Int'l Elks On The Move

Morgan Menon was appointed chairman and chief executive officer of EMI Music-Worldwide Operations. Brian Herbert was named president of the Canadian Association of Recording Arts and Sciences (CARAS). Saburo Watanabe was appointed chairman of the Japan Phonograph Record Association (JPRA). Kichibeiyi Sawa was named to head Warner-Pioneer operations in Japan. Maurice Oberstein was named chairman of CBS-United Kingdom. David Fine was selected managing director of Polygram-U.K. Wolfgang Arming was appointed president of Polygram-Vienna. Jay Morgenstern was chosen vice president of ABC International. Mike Hutson was named to the newly-created post of managing director of RSO Records International operations. Russ Curry was selected marketing manager of A&M-Europe Records. Heinz Vogl was appointed president of Polygram's publishing division. Simon Schmidt was chosen vice president and area director of CBS Mideast operations. Patrick Hurley was named president of European operations for CBS. Dr. Hermann Franz was appointed senior vice president of Polygram. Bunry Freidus was named vice president of creative operation for CBS Records International, based in New York.
1978 News

Summary

Lieberman Calls Megasellers Key For Rackjobbers in 1979

But despite the emphasis on hit albums, Lieberman insists the era of stockking only the giant hits, as was done in the '50s, will never return.

"In the '50s, rackjobbers did 'Give me the hits and forget the rest,' but we can't do that anymore," he says. "When record number one is that in various parts of the country we are racking accounts where the sales volume is not as high as it may be in the central market, it may also be the only major game in town. So we have to respond to the need for the newer developing type of product, the developing record, the A-side which will be the 'Grease' and 'Saturday Night Fever' type of releases, the lifeblood of our business is finding out who are going to be the megasellers of 1980, '81 and '82. For us not to be a part of that process would hurt us seriously."

"And third, we made a major effort in the one-stop business because we feel that as rackjobbers we are often a little removed from the public in terms of who the consumer is. We are not a member of the industry in its long range interest to be concerned with the overall buyer, the consumer.

Lieberman explains why his company stepped up its emphasis on one-stops last year.

"One-stop volume is profitable, especially since we have the office and certain kinds of staff anyway. It also gives us a plug-in method of marketing in retailing and the ability to relate better to our manufacturers, to a terribly important part of our business, and the most important thing is that it gives us an early warning system, it makes us more aware and able to respond to a product knock at the back level when something starts crossing over from just a record shop cult item into a broad spectrum appeal item."

Record Company Criticism

Lieberman criticizes the major record companies for overshipping many releases and also for putting too much product in general distribution outlets and shipping initial shipments to crossing a bridge.

"You can walk over the bridge in the sale, carrying along a lot of that that's provided for pedestrian traffic," notes Lieberman, "or you can do a Wallenda balancing act on the parapet. The difference is that you do the balancing act, but to what purpose? Why expose yourself and the man in the street to a knockdown, even if that potential is never realized?"

This is a promotional business, a business in which we have to create excitement about our product. But I'm not sure that excitement has to be initial multi-million shipments. Sometimes it can actually work in a contrary way because you lay it out so heavy that there is no initial action. It can get pretty dull if you do it the other way round, if you do the balancing act, but to what purpose? Why expose yourself and the man in the street to a knockdown, even if that potential is never realized?"

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"The problem is that we're not all that concerned about sales levels next year," concludes Lieberman. ""I think that we're going to be a lot less preoccupied with the general level of sales, but I'm not so sure."

Indies Expand To Insure Survival

(continued from page 110)

DECEMBER

Phil Jones was promoted to vice president of marketing for the Fantasy Records division.

Capital assigned an $8.98 list price to "Wings Greatest" hits LP. A WCI report revealed that in the past year, 25% of all Americans 10 years of age and older radio stations by seeking worldwide appraisal to expand the band of AM frequencies in the U.S.

Postmaster William Bolger promised the proposal of reduced rates for all categories of mail, in a report to be submitted to the postmaster general by Dec. 31.

Veronica Briscoe was appointed vice president and general manager for ABC Records, while Vince Alloti was appointed vice president of A&R for the firm.

WEA International reported that worldwide sales for 1978 exceeded last year's total by more than 32%.

Barbra Streisand's Greatest Hits Vol. 2. became the #1 pop album in the country, unseating scuttler of the disco department by filed a Chapter XI petition to reorganize the company under a new federal law which would enable the company to sell its independent record distributors to issue letters of credit to the label.

WKTU-FM scored the number on position at WKTU. Nov. Arbitron ratings, moving past perennial market leader WABC.

Warner Bros. Records appointed three new vice presidents, Clyde Bakkemo, Carl Scott, Tom Ruffino, and three new senior vice presidents, Murray Glitten, Ed

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Country Column Highlights For 1978

March
RCA's Ronnie Milsap received a gold record for his album, "It Was Almost Like A Song," . . . . RCA's Jesse McReynolds appeared at Harrah's in Lake Tahoe . . . .Jeannie C. Riley performed before the annual wives' luncheon in Washington, D.C. . . . ABC's Jimmy Buffett broke his leg playing softball . . . RCA's Dolly Parton was awarded a platinum album for her "Here You Come Again" LP . . . Scorpion's Ronnie McDowell made his Canadian performing debut . . .

June
Brenda Lee taped the "Sha Na Na" TV show . . . Elektra/Asylum's Jerry Butler handled production . . .

Nashville Commentary
(continued from page 12)

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As country music and Nashville-created music continue to expand in scope and as the music consumer shifts in ever-increasing numbers into the 25-49 age group, it appears to me that the opportunities of the Nashville Music Industry will be almost unlimited in the foreseeable future. I sure hope so, because I am definitely having a good time and feel very fortunate to be a part of it.

May
Monument's Larry Gatlin appeared with Steve Martin at Harrah's . . . . Dolly Parton opened a series of dates for RCA's Dolly Parton . . . .

June
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Nashville Commentary
(continued from page 12)

LANNY LAMBERT
Vice President

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packages Prices Up jackets would be a “process of learning.” While Kern stressed that he had confidence in the packaging companies’ ability to handle the bar codes, which will be on the upper right hand corner of jackets, he added, “there is a potential for certain technical problems.” Among those he mentioned were the amount of ink coverage to be used, the color of the bar codes, and the decision on whether to use machine-readable bar code with a flesh tone on the back cover.

According to Kern, the next major change in Top 40 AOR radio emerge in the area of tape packaging. “I think the record industry has to ask itself,” Kern said “If we have four tracks and six tapes? Do they want to keep them locked up?”

The last attempt at restyling tape packaging to bring the tapes outside to open racks, Kern said, “went nowhere. NARM was supposed to address itself to this issue, but they decided not to do anything about it.”

However, Kern added, “I still believe the industry has a come to terms with its innovative tape packaging in 1979. The Brugail package, for one, is already designed and ready to go. This package allows retailers the freedom to give the tapes open display, and now it’s up to the industry to decide what they want to do about it.”

Friscoli Comments (continued from page 26) marketing styles of each vary, assuring maximum product sell-through requires a shaping of our marketing programs in a consistent manner. We should try to closely match the needs of each group. Volume certainly is a critical element in our business, but we at Polygram Distribution never lose sight of the importance of the small retailer,” Friscoli stated.

Commenting on Polygram’s dramatic sales rise in 1979, Friscoli explained the corporation’s approach: “When we began in 1974, we thought there could be major economies and effectiveness of scale in building the structure we know as Polygram Distribution today. We are continuing to mature in a niche we have created and we see no limitations to our future growth. Our concept has proven to be a very viable one. We’ve created a viable distribution organization with national direction, planning and control, supported with the thrust of our parent’s product line and distribution efforts. We have come far and fast in a relatively short period of time and are now in the second phase of our growth plan.”

Top 10 Albums

1978 Will Be Remembered As The Year Disco Came Of Age

(continued from page 26)

A&H system. Despite the fact that they almost all use IBM systems, all their systems are different. The contract that a trader gets in an invoice does not correspond to the goods received. Rather than calling it a “clash,” I’d say that the methods used are not done for the benefit of the retailer.

Widening Mainstream Sees AOR Grow In Many Directions

(continued from page 116)

BMA PRESS CONFERENCE — At a recent BMA press conference in Cherry Hill, New Jersey board members and executive officers answered a wide range of questions. Pictured (l-r) are: Edward W. Wright, BMA executive vice president; board member Stevie Wonder; Jules Malamud, BMA senior vice president and managing director; O.C. White, and board member Eme Rick.

1978 Will Be Remembered As The Year Disco Came Of Age

(continued from page 175)

The year saw the invasion of the Europeans into the U.S. record business as such people as Cerrone, Don Ray, Alec Constadinos, Voyage and the Raes were all able to find a place for themselves on the charts. The record business was once again becoming exciting. There was finally an alternative to waiting for the first column in the charts before it would get added. Little labels finally had a chance of pitting themselves up against the majors. AVI, Shadybrook, JDC, Prism and Orbit were now being afforded a chance to have their piece of the musical pie.

Another great opportunity of the disco boom was the advent of disco promotion which it offered to those people who had worked within the disco realm for so long. Record pool people were now being sought after by stations and labels, a prime example being Roxy Myzal, former coordinator of the Boston Record Pool, who went on to become music director of WBZ in New York. and is currently director of disco promotion for Atlantic Records. Other advances have been made into the areas of promotion such as Top 40 TV and radio promotion and Top 40 TV for TK, and now at WB Records with his own label deal, I. myself, am for fun. Along with Tom Cossette my partner and John Luongo, I have been able to see Chic rise to the number one across the board and have also enjoyed great success with Norma Jean and Chanson as artists, while being offered our own label deal with Anjila under the name of Ocean Records. It would seem as if this would bring us to the end of the year, but it really only brings us to the beginning. The fact that not only Billboard and Record World have now begun full disco sections but also Cash Box with its own twist is involved, shows the way to go. Thanks to the foresight of people like Ken Burkhart, Wanda Ramos, Jim Maddox and Bill Stephens, disco radio is now becoming a widespread trend that will force even more stations to take heed of the disco market. The full impact of disco radio is yet to be felt as stations WKTU in N.Y., WBOS in Boston and KUTE in L.A. advance in the ratings at phenomenal pace.

How long will it last? Is this pace one which will be maintained? Is there really life after disco? To find out the answers to these questions, be sure to read next year’s wrap up of disco, and the ones that follow for years to come. Wishing all of my fellow industry friends continued success.

Summary Of 1978 News Highlights (continued from page 121)

Top 10 Albums

Is It Still Good To Ya — Ashford & Simpson — (Warner Bros.)
Natural High — Commodores — (Motown)
The Best Of Earth, Wind & Fire, Vol. I — (ARC/Columbia)
Double Vision — Foreigner — (Atlantic)
Grease (original soundtrack) — (RSO)
The Rolling Stones — (Portrait)
Life Is A Song Worth Singing — Teddy Pendergrass — (Philadelphia International)
Live & More — Donna Summer — (Casablanca)
Step II — Sylvester — (Fantasy)
Betty Wright Live — (TK)

— Cookie Amerson

More — Donna Summer — (Casablanca)
Step II — Sylvester — (Fantasy)
Betty Wright Live — (TK)

— Cookie Amerson
CASH BOX INTERVIEW
Nolan Bushnell Predicts Coin Industry Prosperity For 1979

Nolan K. Bushnell, Atari, Inc. founder and chairman, started the company in 1972. Prior to that, he was an engineer with Ampex Corporation in the advanced technology division, information systems. In 1976, Atari was acquired by Warner Communications, Inc., and since then Bushnell has continued to serve as a senior officer of the company. In addition to his long-range planning responsibilities as chairman, he is active in new product conceptualization and design. Recently Bushnell spoke with Cash Box west coast editor Alan Sutton.

In the event of an economic slowdown or recession next year, what would be the impact on the coin machine industry?

The coin machine industry was born and bred in the Depression, don't forget. Generally, when people talk about recession what they are really talking about is the deferral of hard-good purchases. That means there is a slowdown in the steel industry. Obviously, there are refrigerators and things like that. Situations where people make long-term commitments. And a funny thing happens. As workers borrow to pay their debt, the new car is paid off — they don't buy that new car and they pay off the loan on their old car — in many instances they actually have more disposable income than before. So the movie industry, as well as the coin machine industry and the bar business — the liquor industry usually runs counter recessionary. These are what we call "pocket money" kinds of things. Even if there are people on unemployment, they obviously are getting their unemployment check and they actually have more time to go down to the corner bar for a beer and play games. And so recession talks gives absolutely no fear to the coin machine business.

The only problem with that is that interest rates are higher right now. And as far as new equipment and things like that, people sometimes are very concerned about the cost of servicing the debt — because coin machines are generally sold on time at relatively high interest rates. But that's the only negative factor. Then if the recession actually begins to look real, then interest rates come down. So I'm very bullish on the coin machine industry over the next year. In fact, I think we will continue to grow.

1978: The Year in Review

January
Williams Electronics, Inc. debuts its first solid state pin, "Hot Tip" ... Gene Daddis is appointed general manager at B.U.I. ... Irving Kaye's $10,000 Hurricane Football tournament attracts record turnout in Switzerland ... Allied Leisure exec Bob Braun dies at the age of 38 ... Gottlieb releases "Cleopatra," its first solid state flipper. Universe Affiliated Int'l announces plans for spring move into larger facilities at Gottlieb ... CES is held in Las Vegas ... New copyright law goes into effect. ... Cinematronics of California realigns management team ... ATE convention is held in London's Alexandra Palace.

February
Gottlieb holds first technical seminar in Chicago ... Dee Reeer is appointed marketing administrator at American ... Bally applies for license to sell slot machines in New Jersey ... Bally, E. Brusseau is named vice president and treasurer at Rot-Ola; Dean W. Morrison appointed executive marketing director of Chicago's Playboy Towers ... AMOA's Fred Granger scouts new sites in Chicago for the future relocation of the annual exposition ... Williams retains PR firm ... Stern's Stephen Kaufman and his wife welcome their first child, a girl.

March
NAMA and U.S. Labor Dept. launch apprenticeship program for vending ops ... Amie Franklin is appointed publisher of Coinop, New York's trade weekly and a veteran of the magazine business. ... Mickey Mouse Club's main technician and transporter in Europe. ... Bally files for license in New Jersey. ... Industry mourns death of coin inventor Joe Mangone. ... American Shufflerco. Marks 50th anniversary ... Midway expands service program, increases installation staff two fold. ... Dick Gilger joins marketing division of the Cleveland Coin Columbus branch. ... Gottlieb's first pinball-machine tie-in comes with release of "Sinbad". ... Sixth annual AMOA Notre Dame Seminar is held in Chicago. ... Rowe International re-opens Syracuse branch.

April
Georgia passes free play bill. ... Brady Dist. is appointed a Gottlieb distributor. ... Marshall McKee, founder of McKee Dist., dies in Portland. ... NBC-TV camera crew visits Rock-Ola to shoot footage for an upcoming TV show ... Wurlitzer's C.B. Ross relocates from North Tonawanda to Dubuque, Ia. ... More than 100 distributors are represented at Atari's 4th annual distributor meeting ... Empire Dist. announces plans to relocate its headquarters to larger facilities in Chicago ... Robert Jones infra-Syrene hosts gala to celebrate its fifth year in business ... Stern Electronics, Inc. launches program of solid state service schools. ... AMOA holds annual meeting in Phoenix ... Kocor sells its Seeburg Division to Seeburg Corp. ... Gottlieb conducts 24-hour service schools in Europe. ... Bally files for license in New York. ... Industry mourns death of coin inventor Joe Mangone. ... American Shufflerco. Marks 50th anniversary ... Midway expands service program, increases installation staff two fold. ... Dick Gilger joins marketing division of the Cleveland Coin Columbus branch. ... Gottlieb's first pinball-machine tie-in comes with release of "Sinbad". ... Sixth annual AMOA Notre Dame Seminar is held in Chicago. ... Rowe International re-opens Syracuse branch.

May
NYSNCMAC president Millie McCarthy is honored at a testimonial dinner in Syracuse. ... Gottlieb installs a toll free number for solid state customer service ... AMOA coin exhibition is held in West Berlin ... AMOA announces major changes in the annual Expo format. ... Williams releases "Topaz," industry's first solid state shuffle alley. ... Atari expands and relocates its customer service office. ... Greater Southern Dist. of Atlanta is appointed a Gottlieb distributor ... Merger of Ebonite and American was announced by the Ebonite Corp. ... Malcolm Bains was promoted to marketing manager at Williams.

June
Williams' solid state "World Cup" pinball is released, marking the factory's introduction of its innovative dual sounds system. ... Chicago Delegation visits Las Vegas to attend annual Coinop Exposition ... City of Chicago is considering placement of a solid state shuffle alley to attract more foot traffic to Chicago's Loop. ... Gottlieb enters the Ohio distributor market with the acquisition of Riverside's northeast region shuffle alley. ... Ohio passes free play bill ... Meadows installs toll free number for customer service. ... Williams holds national distributor meeting in Chicago ... Man with "Michigan" on his sleeve is launched as a solid state shuffle alley. ... C.A. Robinson & Co. is appointed a Gottlieb distributor. ... Erwin A. Marks is named executive vice president of Seeburg Corp. ... Copyright Office claims that operator compliance with the new copyright law has been less than expected. ... Satish Bhutani exits PSE and announces plans for setting up a Namco franchise in the Bay Area. ... John Nicastro is appointed treasurer of Seeburg; Russell Babb, controller. ... Paul (continued on page 127)

(continued on page 127)
Mystic 478
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Stern Electronics Expanding After 2 Years Into New Areas

CHICAGO — "Nugent" is the seventh solid state pinball machine produced by Stern Electronics, Inc., since the company’s inception in late 1976, and the firm’s first to be designed and named after a national celebrity — rock star Ted Nugent.

Stern began producing solid state machines, at a moderate pace, in Oct. 1977 and rapidly gained momentum as a success of models hit the market, among them, "Pinball," "Stingray," "Stars," "Memoriana," "Electromaniac," and "Wild Fireye." The company was established, however, in December of the previous year when president Gary Stern purchased the assets of the now defunct Chicago Dynamic Industries, a firm that had produced pinball machines and other coin operated equipment.

With the introduction of Nugent, a major publicity campaign was launched by Stern in collaboration with the artist’s management firm, Leber/Krebs, Epic Records, the label for which Ted Nugent records, and Out magazine, whose profile of the star led to the machine’s creation. Additionally, since the background art on the Nugent pin is patterned after Ted Nugent’s "Weekend Warriors" album, there was considerable promotional tie-in with the LP. Ted Nugent made a personal appearance Nov. 29 at a press conference which was held at the Stern headquarters in Chicago, to officially premiere the machine locally.

**Increased Growth**

In the brief span of a year, Stern Electronics, Inc. has achieved a position of prominence in the pinball market. Since entering the Coin Machine field, the company has considerably accelerated its production levels and likewise enjoyed increased sales and internal growth. Future plans include the development of other types of coin operated equipment and activities in unrelated fields.

Gary Stern, 33, is president and chief executive officer of Stern Electronics, Inc. Although the company might be considered the “new kid on the block” in the pinball market, its roots go back more than four decades. Gary, who literally grew up in the business, is the son of Sam Stern, one of the industry’s most prominent figures over the past 47 years, who serves as vice president of the company. The management team at Stern is composed of both youngbloods and more seasoned individuals who have key positions in the coin machine industry.

Pictured are Nugent (R) and Stern.

Gary Stern was born in Philadelphia but spent most of his childhood in Chicago. He majored in accounting at Tulane University in New Orleans and also graduated from the Northwestern University Law School in Chicago, after serving active duty in the Army Reserve. He practiced law with the firm of Schwartz, Cooper, Kolb and Gaynor, specializing in bankruptcy and banking law and this experience was a valuable asset in the various transactions at Stern.

Prior to establishing the new company, Gary Stern worked for Williams Electronics, Inc., a firm his father had previously owned. With Stephen Kaufman, who is presently the director of marketing at Stern, he successfully pursued coin machine interests in the Canadian market.

Stern has been an owner of Wise Fools Pub on Lincoln Avenue in Chicago and was also a part-owner of the Park West, another prominent Chicago club. He recently expanded his interests into the area of records with the formation of Stern Records, Inc. and the subsequent release of a number of record albums.

"The record business," he said, "is a natural extension of our coin operated game business, as both are in the entertainment field. We have arranged for the possible tie-in of our records and pinball machines, by use of common artwork, tours and promotion. Thus enabling us to increase both record sales and our pinball machines’ earnings."

1978: The Year In Review

Cohen, senior vice president at Banner, dies at 64. . . New York State Coin Machine Assn. sets membership training program. . . Strong operator opposition to “location lists” and various “access regulations” of copyright law surges at CRT Washington becomes dislodge Sales at Middamps. . . Epic Records, the home of the “new -” youngbloods of the Stern began in the movie business, . . . Emphasis on celebrity-themed equipment continues with Bally’s “Playboy,” Gottlieb’s “Charlie’s Angels.” Gary Stern. . .

**August**


**September**

Jerry Grotjan joins Mono Dist. as branch manager . . . Stern Electronics, Inc. launches its own record label, Stern Records . . . Chicago trade show offers course for coin machine mechanics . . . New York City faces threat of pinball ban . . . Copyright Office cites high rate of unlicensed jukeboxes and claims that a large number of operators are not complying with the copyright law . . . Williams releases "Arilocrat," its first shuffle alley with electronic sounds . . . Rowe International holds national distributors meeting and new product showing in Arlington Heights, Ill . . . Washington-based Holosonics acquires Meadows. Paul Jacobs departs Exidy and becomes president of Meadows . . . Namco America, Inc. debuts in Sunnyvale, Cal. with Satish Bhutani as vice president . . . Dorothy Gottlieb, widow of B. Gottlieb & Co. founder, dies at 70 . . . Atari chairman Nolan Bushnell and his wife welcome a baby boy . . . Ops voice strong opposition to CRT’s location list ruling.

**October**


**November**

Philip Moss & Co. is appointed a Gottlieb distributor . . . Rock-Ola holds national distributors meeting and new product showing in Monterey, Cal. . . AMOA celebrates 50th anniversary with the biggest convention in its history and more than 6,400 in attendance at the Conrad Hilton. Opposition to the CRT location list ruling, however, was a permeating issue this year . . . IAAPA convention in Atlanta is a record breaking event.

**December**


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Nolan Bushnell Predicts Coin Industry Prosperity For 1979

...operator can actually climb on some of the chains. What the local operator has to realize is that games in and of themselves are not draws. He has to be able to have a little broader horizon, get himself into some other kind of business — and I'm not talking about snack bar. I'm saying that if he really wants a game center, look into a Chuck E. Cheese franchise, a Mallibu franchise. There are several franchises that are available in which games can be a very integral part. He can say, 'Hey I don't know anything about the miniature golf business.' If he doesn't know anything about them he'd better learn, or he's going to get beat.

What you're saying is that the operator must diversify. Right, I think they have to consider themselves in the leisure time business, not just in the amusement games business. Granted, the amusement games business is going to give them a lot of profit, but only when confined in some of the other things — if they are really talking about arcades. Street operations are a different thing again. But if you are talking about arcades, you need other things. How do you feel about street locations? I think most bars are certainly going to continue to be receptive to games. But, you find more and more of the business going to the chains. When I go have a cocktail a lot of times I step into a Bobby McGee's or something like that. It's something that is more chain-oriented. And so you have to make sure that you are really willing to do a good business. I think the street operations are going to expand. But expand not as fast as they could by some real dynamic selling.

What are some of the things operators can do today to increase their income? I think a service fee off the top is one...
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PRODUCT PRESENTATION — Atari is one of the most aggressive and promotion-conscious manufacturers in the coin machine industry, as evidenced by the above photo which was taken earlier this year at a showing of new products from Atari held at C.A. Robinson distributors in Los Angeles. Similar presentations take place across the country year round as part of Atari's overall marketing strategy. Pictured above are (l-r): Don Osborne, Atari western regional sales manager; Frank Ballouz, Atari national sales manager; and Ira and Sandy Bettelman of C.A. Robinson.

Bushnell Sees Prosperous '79

the public's interest that wears out. Can anything be done to turn used games into an asset instead of a liability?

They always are assets. The operators don't really do rational analysis of what they've spent and what they've got left. They still look at the old Pong game back there. Pong was a phenomenon that happened five years ago. The most successful game since has run about 10,000 units. We figure that between Pong and Pong 4, there were 140,000 Pong games built. So all of a sudden you're talking about at least a 14 times oversupply of a particular product. Of course they are not going to be worth a plugged nickel.

And then the other thing the operator does, he goes into his warehouse and says "Look at all this crap I've got." All of the stuff that's earning any money is obviously out on location. So he makes a few bum decisions — and there have been some bum decisions on things guys bought for the last

Season's Greetings TO ALL OUR OPERATOR AND DISTRIBUTOR FRIENDS

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Cash Box/December 30, 1978
Nolan Bushnell Predicts Coin Industry Prosperity For 1979

five years — and unfortunately those are all milestones that hang around his neck and the ones he has to look at every day when he goes into his shop. So maybe in the route of 1,000 games he's got 30 games in his back room. Is that a problem? Not really. Does he ever do a machine by machine analysis and find out whether that machine is truly paid for its depreciation on any kind of reasonable business return? No he doesn't.

Turning to the government again, in your opinion does the new copyright legislation for jukeboxes portend stepped up regulation of the industry? Yes.

Is it justified? I think the government is the most unhealthy, cancerous bureaucratic situation in the world. I believe the government has done more to destroy the American economy than any other single factor. It's incredible to me that anyone could think that increased regulation of the bumbling

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1978 Record Sales Figures Set Industry Standard For Years To Come, Smith Says

(continued from page 26)

Smith, is an exception. Assuming that the piracy problem can be licked, he feels there is tremendous growth potential for American recorded product in most foreign countries.

“Our music is back in vogue,” Smith said, “and it has been for the last several years. We’ve (WEA) sold more than three million Eagles albums in the last two and a half years — and even more Fleetwood Mac albums. There are any number of American-based artists that enjoy sensational international success.

“The international market represents an enormous upside growth for the record industry. Five years from now, it will probably equal the American market sale for sale, dollar for dollar, so we’ve got to be much more conscious of it than we ever were. We’re more conscious of making films for promotion when we can’t send our artists; more consciousness of providing (international representatives) with all the materials we provide to any branch here — bios, pictures and so on.

Smith attributed the recent explosion in overseas sales to “a new breed” of international record executive. “It’s not only the old colonial EM, Decca office over there,” he explained. “You used to meet with Sir Edward Lewis or Sir Joseph Lockwood — brilliant men who have formed great companies — but you felt foolish taking records with them. Today it’s different. The leading American companies have gone after young, aggressive, dynamic international managing directors. They’re into the record business, they hop to what’s happening in music and they want sophisticated marketing tools.”

As a corollary to greater U.S. involvement in the international scene, Smith foresees stepped up foreign investment in this country. “With such huge numbers available, you’ll see more international money enter this market as it has with the Polygram Group’s buying of companies,” he said. “I think in the next couple of years there’s a real possibility that there will be more foreign investment in this country in terms of record companies. They are looking at the billion dollars Polygram supposedly did last year, and I wouldn’t be surprised to see some Mid-east money find its way into the record business.

Radio And Records

Smith, a former broadcaster, was asked if radio will continue to be the dominant force in exposing recorded product.

“I think so,” he replied. “Radio is the unique ace-in-the-hole our industry has; it’s free exposure. It costs us nothing, except for the cost of furnishing disc jockeys with records.

“There is a quid pro quo all down the line,” Smith continued. “They’re playing our records because it’s good for them, and as it turns out, it’s also good for us. They’re not doing it to help us poor guys in the record business. We present them with 75 to 80 percent of their programming day.

“but that said, radio represents the greatest possible edge and the uniqueness of our marketing. People can hear what they are going to buy and they are inspired. Take, for example, if you didn’t hear it, somebody else you knew did.

“Another alternative means of exposure, such as in-store play and video.

“You are only dealing with people already in the store at that point,” Smith pointed out. “That’s why we have to have that radio base to build from. We can put up in-store displays, we can take notes; we can advertise in Time magazine, People, Playboy. But if that base were threatened, we would be threatened.

“Anyone who has ever spoken for our industry in any type of forum has had to address the problem, as Stan (Cronyn) put it so succinctly: What if radio stopped one day? If radio stopped one day we would be in a severe trouble — not only for the short-term, but for the long-term as well. Because it would be extraordinarily difficult and expensive to replace all that exposure. And the business would certainly return.

“Another policy that is that the broadcast industry is not about: a) drop music, because most of their audience wants it; and b) to go back to hire expensive studio orchestras and live singers, because it would be impractical. The reality is that we are the bedrock for each other. Our product is their programming; their exposure is our promotion and merchandising.

“Branch Or Indie?

Another industry trend that shows no sign of abating, Smith said, is that of smaller record companies abandoning the independent distribution pipeline to hook up with the major branch operations. In his opinion, given the economic realities of increased manufacturing, marketing, promotion and advertising expenditures, combined with spiraling artist royalties and the enormous cost of acquiring and developing new talent, “The small must turn to the larger to take some of that load off.

“The fact is, whatever the protestation, that independent distribution today does not have the strength, the penetration, the resources, the financial and economic realities of what it did five years ago — and certainly not what it had 10 years ago. Then it was the distribution method, but it isn’t any longer.”

Smith went on to cite the experience of E/W with its first distributed label, producer Richard Perry’s formerly distributed Planet Records, as an example of the benefits that accrue to a small company when it teams up with a major for distribution. “At this point we offer them an enormous amount of service,” he said. “For example, an important service is that they have never to worry about getting paid for what they sell — and their records are out the next day. They can operate with a lower overhead because we handle the accounting, the order service, the label copy, the research into manufacturing, or other routine mechanical things that would require them to hire additional people.

“More Sophistication

Smith feels the industry has made great strides in developing and implementing sophisticated marketing techniques. “We are still babes-in-the-woods in terms of advertising and exposing our product,” he said, “but I see a major change coming in the next few years regarding growth and sophistication and awareness of what makes sense in advertising — how to reach and motivate our targets and how to get there cheaper.

“There is an institutional advertising; but that more can be done to enhance overall market penetration for recorded music. For one thing, he suggested that the industry-wide institutional advertising campaign to promote year round gift giving, “I would like to see the marketing heads of all record companies join forces and say, ‘Here’s what we can do.’ There are no secrets. If another company starts something today, by tonight we’ll be doing it. The secrets are how do you sign an artist and how do you break and develop him. That’s our secret, not how to sell records. We all sell to the same stores and we should be coming up with more creative sales ideas.

“Another thing that stands in contrast to the popularity of various musical styles which fluctuates widely from year to year, there is a continuing demand for the better artists who are being executives like himself bullish on the record business. “It’s very rewarding to people in this business to know that you can start a new company and that’s recorded under our flags is so important to the life-style, and how much I’ve made great strides in getting into the psyche of so many people around the world, that it satisfies a lot of needs and a lot of wants. On a personal level, you get satisfaction from the fact that some decision you made can have such far-reaching consequences as the business continues to grow and gain respectability.

“GrowUp Business

“This is a grownup business,” Smith continued. “It knows how to handle itself. We act very businesslike and we represent a very important art form in this country. And more and more people are aware of it’s not a group of wild-eyed revolutionaries out there making some music. They realize that this business has some very talented and intelligent people and that the companies are not preying on the youth of the community.

“We are now moving up there along with motion pictures and television and all the other industries that have ruled the roost for so long in this country. We stand a good chance of being economically and culturally with a greater future than any of them at this moment,” and that’s all that is really needed. We just have to sell the business, keep doing it, not knowing especially what’s around the corner but being excited about winding out.

1978 Record Sales Figures Set Industry Standard For Years To Come, Smith Says

SESAME STREET GOLD — Sesame Street star Big Bird recently was presented a gold copy of the “Sesame Street Fever” album. Pictured (l-r) are: Arthur Siegel, president of Sesame Street Records; Michael DeLugg, engineer and co-producer of the album; Big Bird; Robin Gibb, who sang on several songs on the LP and producer/composer Joe Raposo.

Siegel Speaks Up for Indie Distribrs

(continued from page 28)

“One of the hardest things for an independent label to do is to sell records to somebody one day and the next day pick up those records and say it’s am and unanswerable money. Prompt payments by distributors are unheard of in this business. Most of them will only pay 10 percent on top of that, and it doesn’t do you any good to sell millions of records if you don’t get paid.

A problem shared by the small manufacturer who is distributed by branch operations or large labels such as Pickwick is that of independent salaries.

“When I first started two years ago and Heart was breaking, I had people call me asking who was behind the London hit,” said Michael “Mick” Siegel, president of Sesame Street Records. “When they’d hear in St. Louis, it’s Pickwick.” And they said ‘we phoned there and they said they never heard of you.’ And why not? Pickwick probably only has 143 labels in St. Louis. In his discussions with his distributors, Siegel notes a common apprehension about being “gobbled up” by Pickwick.

Don’t Get Paranoid

“In the coming year,” says Siegel, “I hope a lot of these small, independent distributors don’t go into a shell and get paranoid about being undermined. It is a question of aggressiveness. I’m teaching them already hearing the signs. They are afraid Pickwick will put a salesman with a phone in a one room office who will write orders all day and come back at night and phone the branch. And the next day the branch in L.A. or Dallas will be shipping records 800 miles.

Siegel is very concerned with the morale and attitude of the independent distributors and for good reason.

“If two independents call it quits next year and go belly up and one of them owes me $185,000 and the other owes me $50,000, that might be half a year’s profit I am writing off. That’s pretty frightening.

“was an unusual year for independents. A number of up and coming independents now have licensing deals or distribution deals with a lot of companies. But change is the name of the game. Independent distribution has always been unsettled. Distributors wake up every morning hoping they don’t get a phone call saying ‘You quit. That’s the panic they must deal with. But hard chargers on the label side are around long enough to know it’s always a guy with a hot new song trying to break it. And the Indies can help make that new label and build up themselves.”

LOGGINS GETS GOLD WATCH

Columbia Records recently hosted a dinner party in honor of Kenny Loggins, after his latest album, “Nightwatch.” Pictured at the presentation (l-r) are: Bob Sherwood, vice president, national promotion, Columbia Records; Jack Craigo, senior vice president and general manager, Columbia Records; E.L. Larson-Recor Management; Logsion management; Logsion; Eva Logsion, Kenny’s wife; Lary Larson; Larson-Recor Management; Joe Mansfield, vice president, marketing, Columbia Records.

Cash Box/December 30, 1978
#1 Top Female Vocalist - Pop Singles - Cashbox
#1 Black Female Crossover - Pop Singles - Cashbox
#1 Black Female Crossover - Top Albums - Cashbox
#1 Top Female Vocalist - Black Singles - Cashbox
#1 International Artists - Black Contemporary - Albums - Cashbox

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