

CASHBOX

December 30, 1978

NEWSPAPER

\$1.95

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"



CASH BOX

THE INTERNATIONAL MUSIC RECORD WEEKLY

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SUBSCRIPTION RATES \$80 per year anywhere in the U.S.A. Published weekly by CASH BOX, 119 West 57th St., New York, N.Y. 10019. Printed in the U.S.A. Second class postage paid at New York, N.Y., and additional mailing offices. Copyright © 1978 by the Cash Box Publishing Co., Inc. All rights reserved. Copyright under Universal Copyright Convention. POSTMASTER: Send form 3579 to CASH BOX 119 West 57th St., New York, N.Y. 10019.

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.

Season's Greetings

1978



Grease

Holiday Buying

Homogenization

Platinum



Picture Discs

Soundtracks

Radio's Future

Creation Of BMA

Artists On TV



The Bee Gees

STROKE

\$7.98. To \$8.98

Disco

Jukebox



Saturday Night Fever

Gold

New Pop Mold

Punk

Fusion

Infinity Records

Record Promos

Campaign



Artists On Tour

The image features the MCA Records logo in a bold, yellow, sans-serif font. The logo is centered and overlaid on a dark, atmospheric background of a cloudy sky. A vibrant rainbow arches across the middle of the image, passing behind the text. The overall aesthetic is classic and iconic for the record label.

**MCA
RECORDS**

A SINGLE MAN

PLATINUM



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

ELTON JOHN



PART-TIME LOVE
GEORGIA
SHOOTING STAR
MADNESS
REVERIE
SONG FOR GUY

MCA-3085

MCA RECORDS

Produced by Elton John and Clive Franks for Frank N. Stein Productions Ltd.

PLATINUM



It all adds up

STAY

TOTALLY HOT

on MCA Records

MCA-3067

Produced by John Farrar

© 1978 MCA Records, Inc.

SKYNYRD'S FIRST AND.



PLATINUM

LAST.



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

MCA RECORDS

WHO ARE YOU



THE WHO

DOUBLE PLATINUM



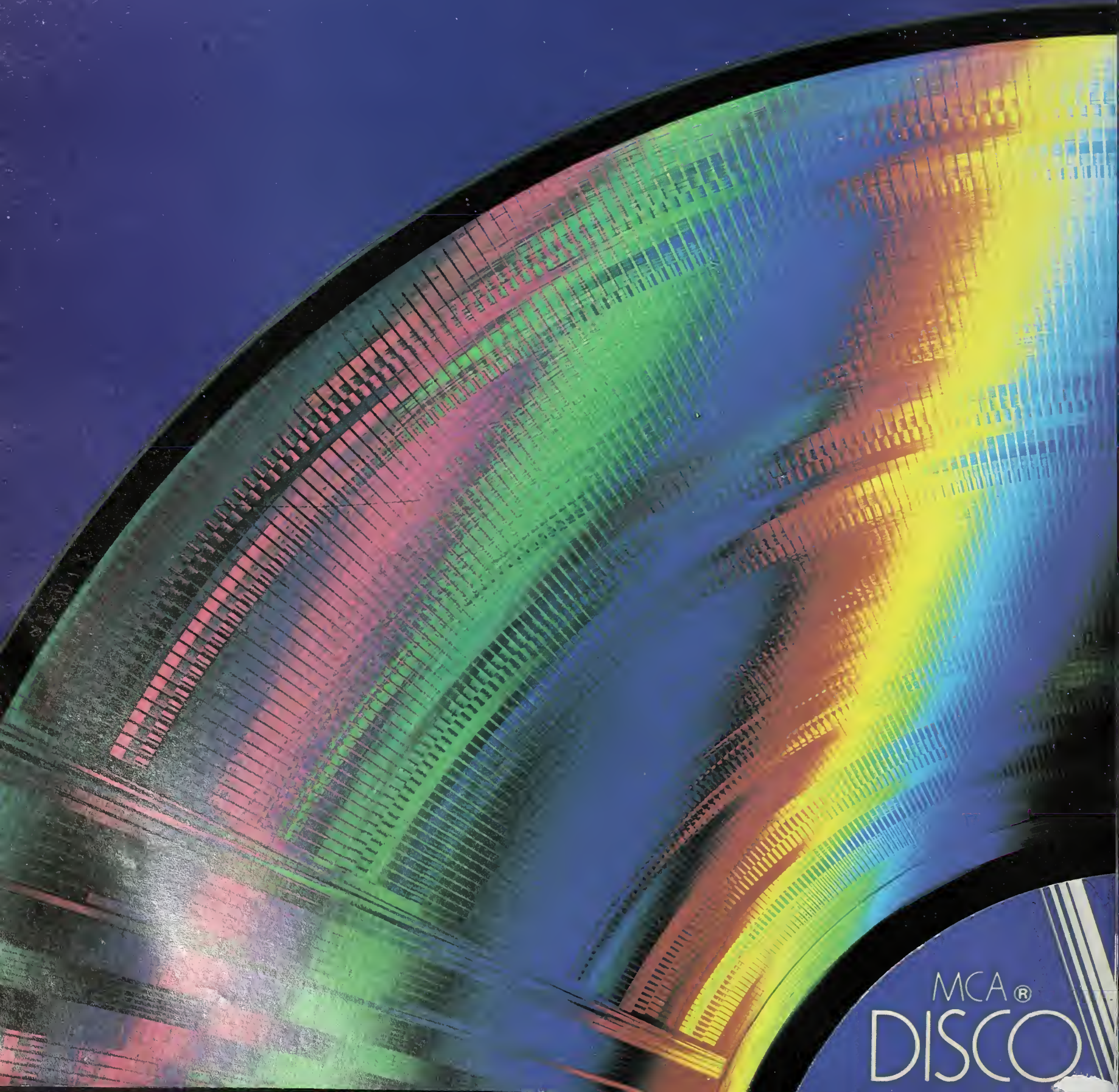
MCA RECORDS

ON MCA RECORDS

PRODUCED BY GLYN JOHNS AND JON ASTLEY MCA-3050

MCA
DISCO VISION[®]

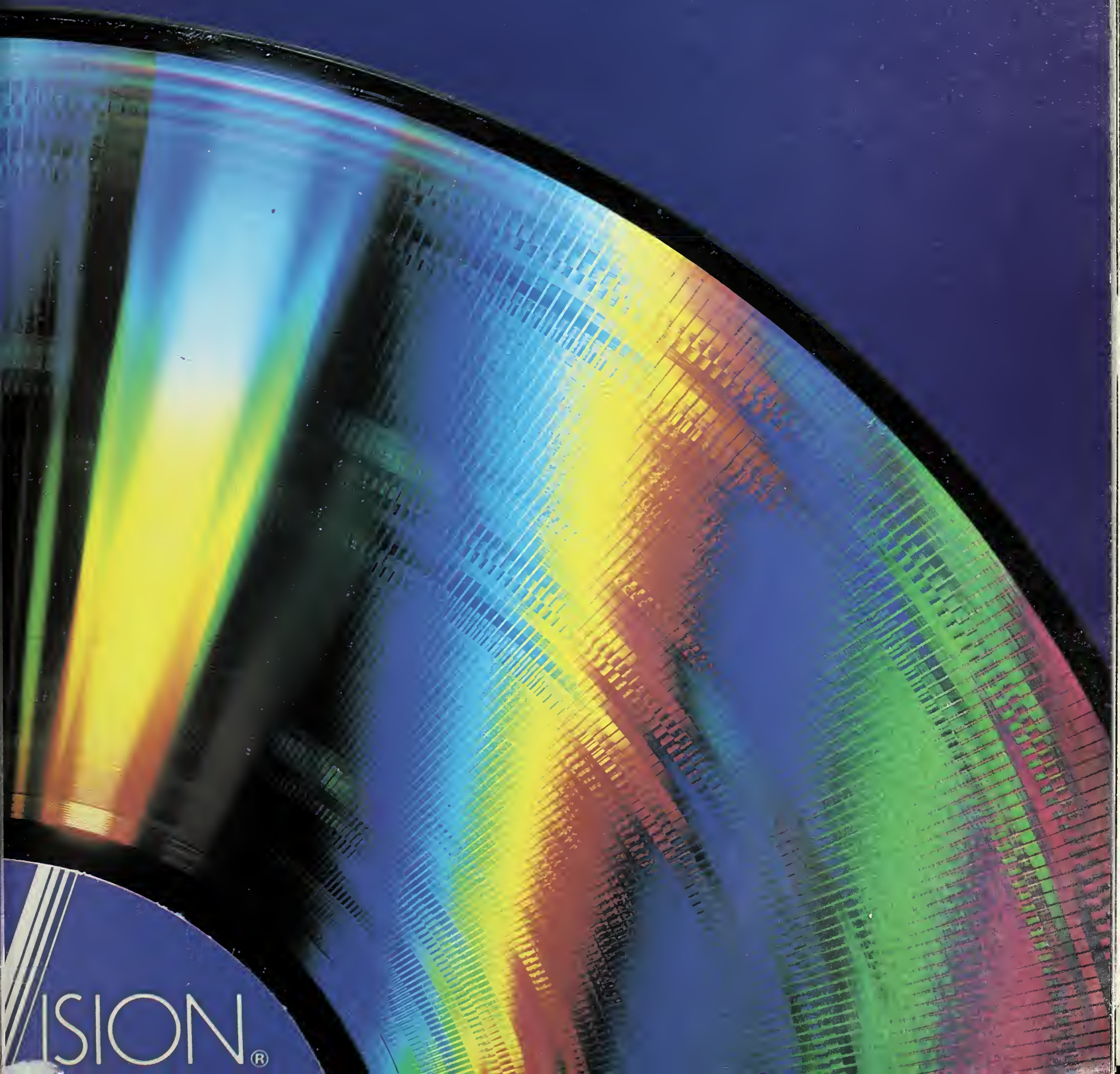
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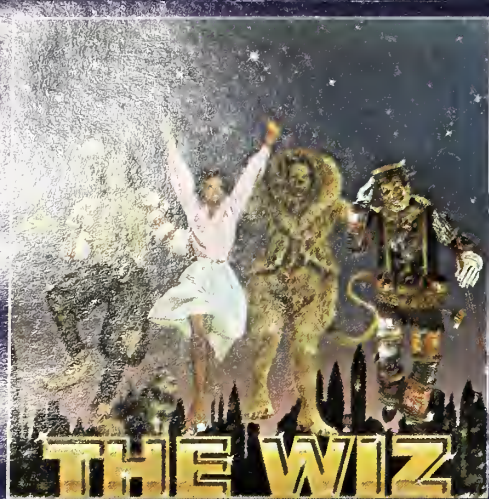
MCA[®]
DISCO

MCA
RECORDS

t plays pictures



VISION®



The final step. The
land of Oz. **THE WIZ.**
The soundtrack. A deluxe
2-record set. Dazzling!

PLATINUM



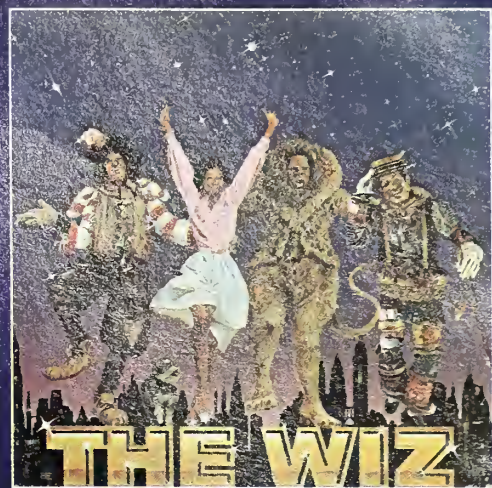
A MOTOWN PRODUCTION · A UNIVERSAL PICTURE

DIANA ROSS in
"THE WIZ"

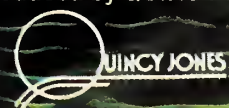
Also Starring

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

MCA NASHVILLE



BILL ANDERSON



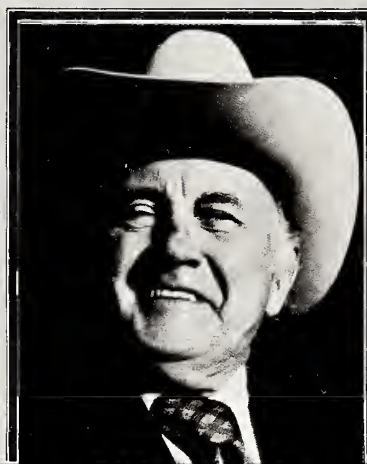
JERRY CLOWER



JOE ELY



ABBY MARABLE



BILL MONROE



OLIVIA NEWTON-JOHN



NICK NIXON



KENNY STARR

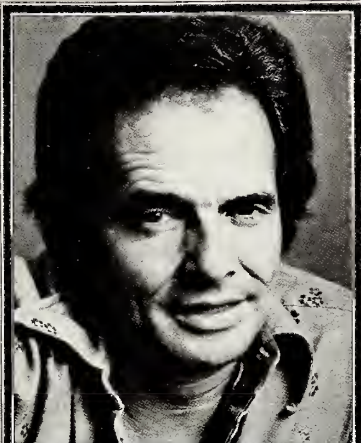


B. J. THOMAS



MEL TILLIS

Music City USA



MERLE HAGGARD



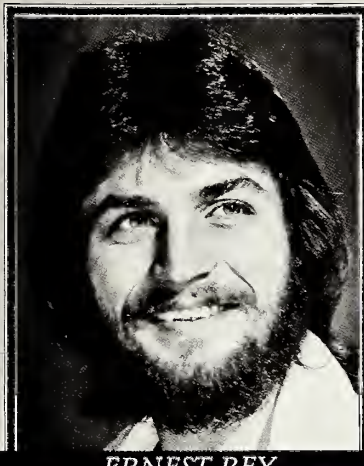
MELANIE JAYNE



LORETTA LYNN



CATHY O'SHEA



ERNEST REY



RONNIE SESSIONS



CAL SMITH



TANYA TUCKER



CONWAY TWITTY



LEONA WILLIAMS

SOUNDTRACKS


MCA RECORDS



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

MCA-3046

THE ORIGINAL MOVIE SOUNDTRACK *Boston • Jimmy Buffet • Doobie Brothers*
Eagles • Dan Fogelberg • Foreigner • Billy Joel • Randy Meisner
Steve Miller • Tom Petty • Queen • Liada Konstadt • Boz Scaggs
Bob Seger • Steely Dan • James Taylor • Joe Walsh



MCA2-12000



Produced by
Quincy Jones for
QUINCY JONES

MCA2-14000

STARGARD

WHAT YOU WAITIN' FOR
THEIR SECOND FABULOUS ALBUM



CONGRATULATIONS
TO OUR SUPER GROUP

DORADO
PRODUCED BY MARK DAVIS

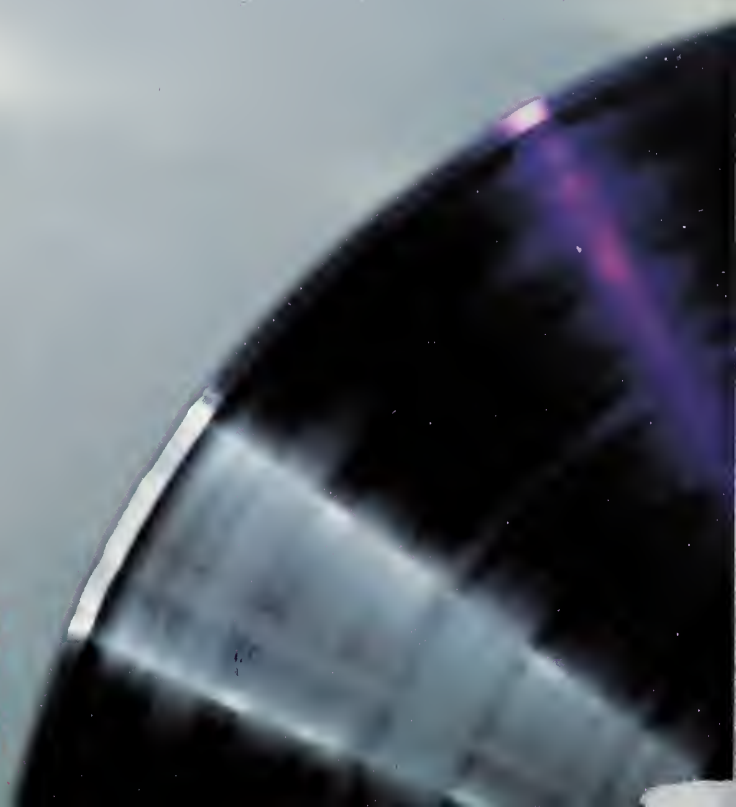
MCA RECORDS

MORNING
TWILIGHT

WORLDWIDE



**MCA RECORDS
INTERNATIONAL**



TANYA TUCKER

C O V E R S T H E C O U N T R Y

Congratulations Tanya and Far Out
for a dynamite tour!



See you at the
Roxy, Jan. 10 & 11





**TOTAL
ENTERTAINMENT
MCA
RECORDS**

SEPTEMBER 28, 1978 CASH BOX DEBUTS TWO NEW BULLETS

VOLUME XL - NUMBER 19 - SEPTEMBER 23, 1978

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SUBSCRIPTION RATES \$50 per year anywhere in the U.S.A. Published weekly by CASH BOX, 115 West 57th St., New York, N.Y. 10019. Printed in the U.S.A. Second class postage paid at New York, N.Y. and additional mailing offices. Copyright © 1978 by the Cash Box Publishing Co., Inc. All rights reserved. Copyright under Universal Copyright Convention. POSTMASTER: Send form 3578 to CASH BOX, 115 West 57th St., New York, N.Y. 10019.

RADIO BULLET



GIVEN FOR
EXCEPTIONALLY HEAVY
RADIO ACTIVITY
THIS WEEK

SALES BULLET



GIVEN FOR
EXCEPTIONALLY HEAVY
SALES ACTIVITY
THIS WEEK

Cash Box charts now exclusively supply the entire industry—including manufacturers, wholesalers, retailers, jukebox operators and radio programmers—with the concise information necessary for making intelligent business decisions. Moreover, we believe our sales and radio seals are the most significant innovation in trade charts since we introduced the bullet 20 years ago.

**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?

Suddenly, 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 Records chairman 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," Smith said. "All of a sudden it dawned on us that one out of every eight homes in America had bought a 'Saturday Night Fever' album — and that multi-platinum albums were so routine you almost felt ashamed of taking an ad to congratulate an artist 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, the next Bee Gees album or, in our case, the next Eagles album will sell three

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 backoff 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.

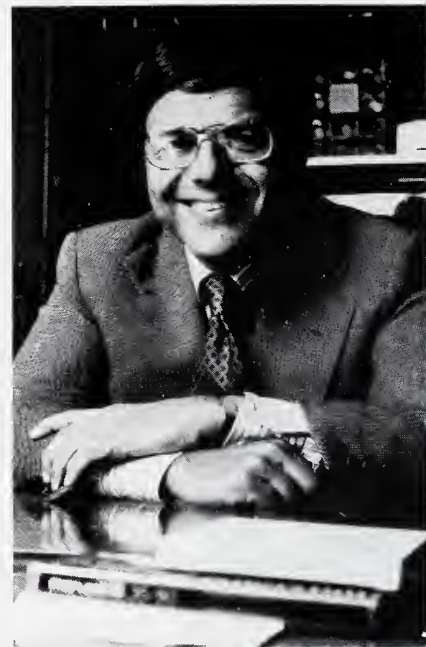
Although Smith believes there won't be fewer records produced in 1979, he said industry growth will be tempered by a general feeling of economic uncertainty. "I don't have a crystal ball, but it is safe to say that this country won't boom ahead next year. If anything, it's going to put the clamps on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

"What effect 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 major (retail) chains — the big users of records — 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-off.

"I don't claim we're recession-proof; nobody is recession-proof. But we will probably feel it less, on a percentage basis, than automobiles, new homes, refrigerators and other high ticket items. In fact, we have a cliché in this industry that goes something like: If things are bad, people will not go out as much and they will stay home and play records." However, 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
(continued on page 130)



Joe Smith

Frisoli Cites Defective LPs As Major Industry Concern

NEW YORK — Defective returns, an aspect of the record industry that has proved to be troublesome and controversial in the past, has been targeted for an in-depth examination by Polygram Distribution, Inc. in 1979, according to John Frisoli, president of the corporation.

"We recognize and have an interest and concern about what we've been hearing from customers about industry quality," Frisoli said. "Present 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 defectives 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 condition. Once we have established the program to specifically identify types of defects, we can then focus on the causes in a meaningful way.

"This approach leads to a very important second level of quality assurance," Frisoli stated. "Although we will be setting up the framework for the defective control program, it will require a joint 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. "We, as an industry, have to determine with some precision the specifics of bar coding requirements at each level of our distributive channels, the realistic use of the new 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 and manufacturer can have greater controls in the areas of product sell-through, 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 responsible for the phenomenal growth 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 even more crucial that we conduct in-depth research on more effective approaches to market penetration through all media formats. What I term as '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

(continued on page 126)

Cohen Worried About Sales Being Hurt By Higher Prices

NEW YORK — Caution is 1979's watchword for both manufacturers and retailers, according to John 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 sees the necessity for a cautious approach toward price raising by manufacturers, and toward expansion by retailers.

"The retail picture 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 — from all indications, it's running better than last year. As far as next year is concerned, if there's any slowdown in the economy, the only place it could possibly hurt will be in the higher-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 done were a little better, there was not a great increase in the number of units, and a less-units-more-dollars situation is not one that dealers want to see.

"I think that record companies will turn around and lower the prices in the event of a consumer reaction, but not before they go to \$9.98. The reason we're seeing these continuously escalating prices is not because of the intrinsic value of each record, but because of the overall thrust of the company's signing of artists and allocating millions of dollars that they can't possibly be sure they'll see returned. While production costs are in fact rising, they're not rising in dollar increments."

When asked what he thought was the trend for 1979 that warranted the closest watching, Cohen replied, "I think that there has to be some caution in the expansion of the retail business. There is a franticness to

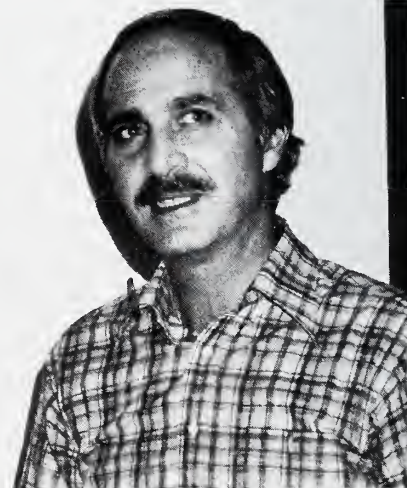


John Cohen

open more stores today. I think that because of the sheer number of stores and the kind of credit being offered 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 giant businesses without any inventory control. There is one firm in particular whose debt is like the national debt and you have to wonder where this is all going. Even after being burned in the past, the manufacturers are throwing caution to the wind."

Cohen sees a productive year for the NARM Retail Advisory Committee. "The committee is more concerned about advising the retailer of his needs," said Cohen. "For example, bar coding, maximizing the use of in-store advertising with regard to audio visual presentations, and uniform invoicing systems. Right now there are no two companies that have the same invoice

(continued on page 123)



John Frisoli

A bouquet to the artists of Phonogram, Inc.



Bar-Kays (Mercury) *Billboard*: Top Soul Albums (#26) *Cash Box*: Top Soul Groups—Albums (#16) / Top Black Contemporary Albums (#29) / *Record World*: Most Promising Male Soul Group—Albums (#1) / Top Male Soul Group—Albums (#13) / Top Soul Album—Group (#18).

Hamilton Bohannon (Mercury) *Billboard*: Top Disco Audience Response (#36) / Top Disco Artist of the Year (#40) *Cash Box*: Male Soul Vocalists—Singles (#18) / Top Soul Male Vocalists—Albums (#13) / Top R&B Singles (#83).

ConFunkShun (Mercury) *Billboard*: Top Soul Singles (#10, #11, #35) / Top Soul Albums (#29, #39) / Top Pop Albums (#58) *Cash Box*: Top Soul Groups—Singles (#2) / Top Soul Groups—Albums (#7) / R&B Debuts—Top Groups (#8) / Top Black Contemporary Singles (#13, #16) / Top Black Contemporary Albums (#26, #40) *Record World*: Top Soul Albums—Group (#20) / Top Soul Record Group—Singles (#20).

Larry Gatlin (Monument) *Billboard*: Country Artist of the Year (#11) / Top Country Albums (#15, #37) / Top Country Singles (#25, #27, #28, #29, #30, #38) *Cash Box*: Most Weeks on Album Chart—Male Vocalist (55 wks.).

Kool & The Gang (De-Lite) *Billboard*: Top Pop Albums (#43).

Jerry Lee Lewis (Mercury) *Billboard*: Top Country Singles (#20) / Country Artist of the Year (#29) *Cash Box*: Most Weeks on Singles Chart—Male Vocalist (17 wks.).

Willie Nelson (Lone Star) *Billboard*: Country Artist of the Year

(#2) / Top Country Singles (#16) / Top Country Albums (#21) *Cash Box*: Country Male Crossover (#2).

Ohio Players (Mercury) *Cash Box*: Top Groups—Albums (#29).

David Oliver (Mercury) *Cash Box*: Top New Male Soul Vocalists—Albums (#3) / Top New Male Soul Vocalists—Singles (#4) / Male Soul Vocalists—Singles (#13) / Top Male Soul Vocalists—Albums (#16) / Top R&B Singles (#51) *Record World*: Top Featured Soul Artists—Singles (#4) / Top Male Soul Vocalists—Singles (#9).

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

Statler Brothers (Mercury) *Billboard*: Country Artist of the Year (#7) / Top Country Singles (#2) / Top Country Albums (#13, #20) / Top Country Singles (#34, #35, #36, #41) *Cash Box*: Country Group Crossover (#4) / Highest Debuting Singles—Vocal Group (#70, #82) / Most Weeks on Singles Chart—Group (16, 13 wks.) / Most Weeks on Album Chart—Group (52, 36 wks.).

Jacky Ward (Mercury) *Billboard*: Top Country Singles (#42) *Cash Box*: Country Male Crossover (#2).

Jacky Ward & Reba McEntire (Mercury) *Billboard*: Top Country Singles (#10) *Cash Box*: Highest Debuting Singles—New Duets (#76) / Most Weeks on Singles Chart—New Duets (13 wks.).

Johnny "Guitar" Watson (DJM) *Cash Box*: Top Male Vocalists—Albums (#20).



Write or call your local Polygram Distribution sales office for displays and other promotional items.

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**



Male Vocalists — Longest Charted

- 1 **Paul Davis — I Go Crazy — Bang**
- 2 **Andy 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 Aint' 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**



- 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

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**

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**
- 2 **Nicolette Larson** — **Lotta Love** — **Warner Bros.**
- 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**
- 8 **Lou Rawls** — **Lady Love** — **Phila. Int'l.**
- 9 **Raydio** — **Jack & Jill** — **Arista**

Jazz Crossover — Highest Debuts

- 1 **George Benson On Broadway** — **Warner Bros.**
- 3 **Chuck Mangione** — **Feels So Good** — **A&M**

Country Crossover

- 1 **Dolly Parton** — **Two Doors Down** — **RCA**
- 3 **Glen Campbell** — **Can You Fool** — **Capitol**
- 3 **Eddie Rabbitt** — **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**
- 3 **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 All Away** — **RSO**
- 9 **Gino Vannelli** — **I Just Wanna Stop** — **A&M**
- 10 **Debby Boone** — **California** — **Warner Bros./Curb**
- 11 **Paul Davis** — **Sweet Life** — **Bang**

**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**

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**

Black Female Crossover

- 1 **Donna Summer**
- 2 **Evelyn "Champagne" King**
- 3 **Natalie Cole**
- 4 **Chaka Khan**

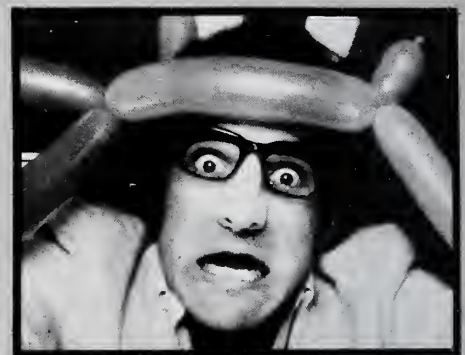
Black Male Crossover

- 1 **Peter Brown**
- 2 **George Benson**
- 3 **Rick James**
- 4 **Lou Rawls**
- 5 **Teddy Pendergrass**
- 6 **Bill Withers**
- 7 **Sylvester**



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**

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**

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**



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
- 4 Lou Rawls — Lou Rawls Live — Phila. Int'l.
- 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 — Warmer 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
- 6 Grover Washington, Jr.
- 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 Chick 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.
- 3 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!

UNLIMITED
GOLD[®]
RECORDS INC.

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
- 10 Moody Blues — Octave — London

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
- 6 Fleetwood Mac — Rumours — Warner Bros.
- 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

- 1 Van Halen — Van Halen — Warner Bros.
- 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 Brothers 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
- 4 Seals & Crofts — Takin' It Easy — Warner Bros.
- 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 Pen-nett — 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
- 8 Willie Nelson — Willie Nelson & Family Live — Columbia
- 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



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 Bisso • 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 • Obatala • Ricky Collins • Rice & Beans Orchestra • John McArthur • Wildflower • Leno Wright • Asha Puthli • Ish Ledesma **Alston** Betty Wright • Herman Kelly & Life • Clarence Reid • Milton Wright • Cosa 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 Oats • 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** Latimore • 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 Caree • The Cherubims • Mitty Collier • Liz Dargan & The Gospellettes • Fantastic Family Aires • Rev. C.L. Franklin • Rev. Edna Isaac & 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 Ponder • 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.** Celi 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 • Brandye **Konduko** 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 **Wanderlck** Jimmy Brisco & The Beavers **Brownstone** The J.B.'s International **Smetone** Beverly Johnson **Inphasion** Rick Rydell • Lu Janus • Daddy Dewdrop **Sound Plus** Eddie Mobley • Joe Simon **Arth** 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!**

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

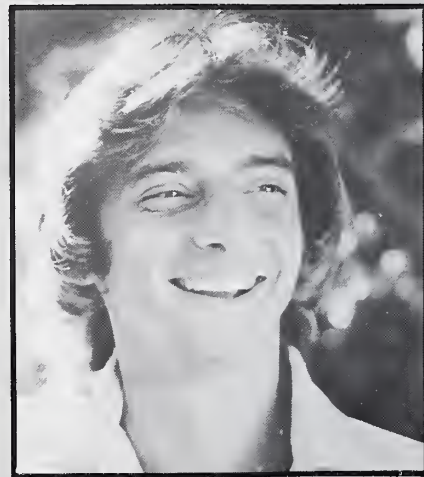
- 1 **Gene Simmons — Gene Simmons — Casablanca**
- 2 **Ace Frehley — Ace Frehley — Casablanca**
- 3 **Elvis Costello — This Year's Model — Columbia**
- 4 Paul Stanley — Paul Stanley — Casablanca
- 5 Peter Criss — Peter Criss — Casablanca
- 6 Warren Zevon — Excitable Boy — Elektra
- 7 Rick Danko — Rick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

New Male Vocalists — Longest Charted

- 1 **Eddie Money — Eddie Money — 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 — Songbird — Columbia
- 5 Rita Coolidge — Anytime . . . Anywhere — A&M
- 6 Olivia Newton-John — Totally Hot — MCA
- 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

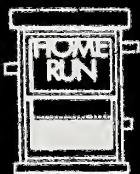
- 1 **Bonnie Tyler — Bonnie Tyler — RCA**
- 2 **Alicia Bridges — Alicia Bridges — Polydor**
- 3 **Genya Ravan — Urban Desire — 20th Century**
- 4 Samantha Sang — Samantha Sang — Private Stock
- 5 Cheryl Ladd — Cheryl Ladd — Capitol

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.



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New York, NY 10022
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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 — 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 MISS 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 MANGIONE — 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 — O'JAYS — Phila. Int'l.
- 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 — LYNRYD SKYNYRD — MCA
- 52 STILL THE SAME — BOB SEGER — Capitol
- 53 THUNDER ISLAND — JAY FERGUSON — 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) — ALICIA BRIDGES — Polydor
- 71 LOVE IS LIKE OXYGEN — SWEET — Capitol
- 72 LIFE'S BEEN GOOD — JOE WALSH — Asylum
- 73 IMAGINARY LOVER — ATLANTA RHYTHM SECTION — Polydor
- 74 YOU BELONG TO ME — CARLY SIMON — Elektra
- 75 DESIREE — NEIL DIAMOND — Columbia
- 76 GOODBYE GIRL — DAVID GATES — Elektra
- 77 YOU NEVER DONE IT LIKE THAT — CAPTAIN & TENNILLE — A&M
- 78 BLUER THAN BLUE — MICHAEL JOHNSON — EMI
- 79 DISCO INFERNO — TRAMMPS — 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 EBONY EYES — BOB WELCH — Capitol
- 93 GOT TO GET YOU INTO MY LIFE — EARTH, WIND & FIRE — ARC/Columbia
- 94 LOVE IS IN THE AIR — JOHN PAUL YOUNG — Scotti 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 INERGY — 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.

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: #1 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.



Records, Inc.

BEE GEES

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

MOST WEEKS ON CHARTS: #1 STAYIN' ALIVE

INTERNATIONAL ARTISTS: #1 BEE GEES

INTERNATIONAL ARTISTS

GROUPS: #1 BEE GEES

ALBUMS: #1 BEE GEES

SINGLES: #1 BEE GEES

SOUNDTRACK: #1 SATURDAY NIGHT FEVER

R&B SINGLES AWARDS

BLACK CONTEMPORARY POP

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TOP DEBUTS

POP SINGLES: #1 BEE GEES "TOO MUCH HEAVEN"

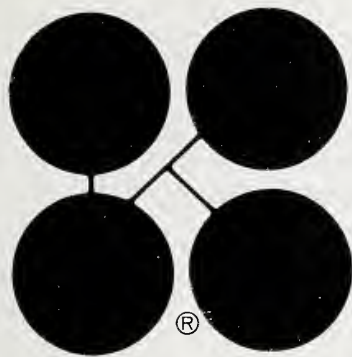


Thank You From the R.S.O. Family

Top 100 LPs

- 1 SATURDAY NIGHT FEVER — BEE GEES & VARIOUS ARTISTS — RSO
- 2 THE STRANGER — BILLY JOEL — Columbia
- 3 GREASE — VARIOUS ARTISTS — RSO
- 4 SOME GIRLS — THE ROLLING STONES — Rolling Stones
- 5 DOUBLE VISION — FOREIGNER — Atlantic
- 6 RUNNING ON EMPTY — JACKSON BROWNE — Asylum
- 7 POINT OF NO RETURN — KANSAS — Kirshner
- 8 SLOWHAND — ERIC CLAPTON — RSO
- 9 RUMOURS — FLEETWOOD MAC — Warner Bros.
- 10 NATURAL HIGH — THE COMMODORES — Motown
- 11 STRANGER IN TOWN — BOB SEGER & THE SILVER BULLET BAND — Capitol
- 12 AJA — STEELY DAN — ABC
- 13 NEWS OF THE WORLD — QUEEN — Elektra
- 14 EVEN NOW — BARRY MANILOW — Arista
- 15 FOOT LOOSE & FANCY FREE — ROD STEWART — Warner Bros.
- 16 DON'T LOOK BACK — BOSTON — Epic
- 17 ALL 'N' ALL — EARTH, WIND & FIRE — Columbia
- 18 LONDON TOWN — WINGS — Capitol
- 19 THE GRAND ILLUSION — STYX — A&M
- 20 SIMPLE DREAMS — LINDA RONSTADT — Asylum
- 21 FEELS SO GOOD — CHUCK MANGIONE — A&M
- 22 CITY TO CITY — GERRY RAFFERTY — United Artists
- 23 EARTH — JEFFERSON STARSHIP — Grunt
- 24 SHADOW DANCING — ANDY GIBB — RSO
- 25 WHO ARE YOU — THE WHO — MCA
- 26 WORLDS AWAY — PABLO CRUISE — A&M
- 27 WEEKEND IN L.A. — GEORGE BENSON — Warner Bros.
- 28 SERGEANT PEPPER'S LONELY HEARTS CLUB BAND — VARIOUS ARTISTS — RSO
- 29 LIVE AND MORE — DONNA SUMMER — Casablanca
- 30 OUT OF THE BLUE — ELECTRIC LIGHT ORCHESTRA — Jet
- 31 LIVING IN THE U.S.A. — LINDA RONSTADT — Asylum
- 32 BUT SERIOUSLY, FOLKS — JOE WALSH — Asylum
- 33 ALIVE II — KISS — Casablanca
- 34 NIGHTWATCH — KENNY LOGGINS — Columbia
- 35 TWIN SONS OF DIFFERENT MOTHERS — DAN FOGELBERG/TIM WEISBERG — Epic
- 36 BORN LATE — SHAUN CASSIDY — Warner Bros.
- 37 PIECES OF EIGHT — STYX — A&M
- 38 DARKNESS ON THE EDGE OF TOWN — BRUCE SPRINGSTEEN — Columbia
- 39 52nd STREET — BILLY JOEL — Columbia
- 40 SHOWDOWN — THE ISLEY BROTHERS — T-Neck
- 41 STREET SURVIVORS — LYNRYD SKYNYRD — MCA
- 42 CHAMPAGNE JAM — THE ATLANTA RHYTHM SECTION — Polydor
- 43 LIFE IS A SONG WORTH SINGING — TEDDY PENDERGRASS — Phila. Int'l.
- 44 FRENCH KISS — BOB WELCH — Capitol
- 45 BLUE LIGHTS IN THE BASEMENT — ROBERTA FLACK — Atlantic
- 46 FM — VARIOUS ARTISTS — MCA
- 47 I'M GLAD YOU'RE HERE WITH ME TONIGHT — NEIL DIAMOND — Columbia
- 48 BOYS IN THE TREES — CARLY SIMON — Elektra
- 49 A TASTE OF HONEY — A TASTE OF HONEY — Capitol
- 50 DOWN TWO THEN LEFT — BOZ SCAGGS — Columbia
- 51 DOUBLE LIVE GONZO — TED NUGENT — Epic
- 52 YOU LIGHT UP MY LIFE — JOHNNY MATHIS — Columbia
- 53 TIME PASSAGES — AL STEWART — Arista
- 54 HOT STREETS — CHICAGO — Columbia
- 55 A WILD AND CRAZY GUY — STEVE MARTIN — Warner Bros.
- 56 SO FULL OF LOVE — THE O'JAYS — Phila. Int'l.
- 57 DRAW THE LINE — AEROSMITH — Columbia
- 58 SHAUN CASSIDY — SHAUN CASSIDY — Warner Bros.
- 59 DOG AND BUTTERFLY — HEART — Portrait
- 60 BLAM — THE BROTHERS JOHNSON — A&M
- 61 CENTRAL HEATING — HEATWAVE — Epic
- 62 SON OF A SON OF A SAILOR — JIMMY BUFFETT — ABC
- 63 THANK GOD IT'S FRIDAY — VARIOUS ARTISTS — Casablanca
- 64 ELVIS IN CONCERT — ELVIS PRESLEY — RCA
- 65 STREET LEGAL — BOB DYLAN — Columbia
- 66 EXCITABLE BOY — WARREN ZEVON — Asylum
- 67 MAGAZINE — HEART — Mushroom
- 68 WATERMARK — ART GARFUNKEL — Columbia
- 69 LIVE — THE COMMODORES — Motown
- 70 SONGBIRD — BARBRA STREISAND — Columbia
- 71 COMES A TIME — NEIL YOUNG — Reprise
- 72 OCTAVE — THE MOODY BLUES — London
- 73 MIXED EMOTIONS — EXILE — Warner Bros.
- 74 BROTHER TO BROTHER — GINO VANNELLI — A&M
- 75 COME GET IT! — RICK JAMES — Gordy
- 76 TOGETHERNESS — LTD — A&M
- 77 PYRAMID — ALAN PARSONS PROJECT — Arista
- 78 ONE NATION UNDER A GROOVE — FUNKADELIC — Warner Bros.
- 79 CLOSE ENCOUNTERS — ORIGINAL SOUNDTRACK — Arista
- 80 WAITING FOR COLUMBUS — LITTLE FEAT — Warner Bros.
- 81 STREET PLAYER — RUFUS — ABC
- 82 TORMATO — YES — ATLANTIC
- 83 A SINGLE MAN — ELTON JOHN — MCA
- 84 LET'S GET SMALL — STEVE MARTIN — Warner Bros.
- 85 BAT OUT OF HELL — MEAT LOAF — Epic
- 86 ... AND THEN THERE WERE THREE — GENESIS — Atlantic
- 87 LONGER FUSE — DAN HILL — 20th Century
- 88 SLEEPER CATCHER — LITTLE RIVER BAND — Harvest
- 89 IS IT STILL GOOD TO YA — ASHFORD AND SIMPSON — Warner Bros.
- 90 WEEKEND WARRIORS — TED NUGENT — Epic
- 91 FUNKENTELECHY VS. THE PLACEBO SYNDROME — PARLIAMENT — Casablanca
- 92 WAYLON AND WILLIE — WAYLON JENNINGS/WILLIE NELSON — RCA
- 93 THE STORY OF STAR WARS — 20th Century
- 94 UNDER WRAPS — SHAUN CASSIDY — Warner Bros.
- 95 VAN HALEN — VAN HALEN — Warner Bros.
- 96 GREATEST HITS, ETC. — PAUL SIMON — Columbia
- 97 LITTLE CRIMINALS — RANDY NEWMAN — Warner Bros.
- 98 SOUNDS ... AND STUFF LIKE THAT — QUINCY JONES — A&M
- 99 HERE AT LAST ... LIVE — THE BEE GEES — RSO
- 100 CRUISIN' — VILLAGE PEOPLE — Casablanca





Kirshner Records

Delivers



SARAH DASH



KANSAS



LISA HARTMAN

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 Razy 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

- 1 Waylon Jennings/Willie Nelson
- 2 Conway Twitty/Loretta Lynn
- 3 Royce And Jeannie Kendall
- 4 Jim Ed Brown/Helen Cornelius
- 5 Bill Anderson/Mary Lou Turner

Duos — Highest Debuts

- 1 Waylon Jennings And Willie Nelson — Mama's Don't Let Your Babies Grow Up To Be Cowboys — RCA
- 2 Conway Twitty And 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 Sinning To Me — Ovation

Duos — Longest Charted

- 1 1 Kendalls — It Don't Feel Like Sinning 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
- 3 Jack Ward And Reba McEntire — Three Sheets In The Wind — Mercury
- 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.



ABBA (STIM)



Herb Alpert



Ashford & Simpson



Average White Band



Boston



Roy Ayers



Brick



Jackson Browne



Shaun Cassidy



Chaka Khan



Cheech & Chong



Chick Corea



Chicago



Commodores



Elvis Costello



Deodato



Neil Diamond



Al DiMeola



George Duke



Bob Dylan



Yvonne Elliman



Roberta Flack



Foreigner



Dan Fogelberg



David Gates



Heart



Bob James



Rick James (CAPAC)



Isley Brothers



Billy Joel



Elton John (PRS)



Brothers Johnson



Quincy Jones



Kiss



Kenny Loggins



LTD



Steve Martin



Olivia Newton-John



Ted Nugent



Noel Pointer



Raydio



Queen (PRS)



Chris Rea (PRS)



Smokey Robinson



Kenny Rogers



Rolling Stones (PRS)



Boz Scaggs



Bob Seger & The Silver Bullet Band



Gil Scott-Heron



Carly Simon



Bruce Springsteen



Rod Stewart



Barbra Streisand



Styx



Sylvester



Lily Tomlin



Van Halen



War



Grover Washington, Jr.



Deniece Williams

ASCAP

We've Always Had the Greats

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 — Scorpion
- 9 Terri Hollowell — 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 — Scorpion**
- 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**

WHAT A WAY TO START '79

TAKE IT LIKE A WOMAN	<i>MARY WELCH</i>	20th CENTURY
THE MORE I GET THE MORE I WANT	<i>BECKY HOBBS</i>	MERCURY
MR. JONES	<i>BIG AL DOWNING</i>	WARNERS
THE GIRL AT THE END OF THE BAR	<i>JOHN ANDERSON</i>	WARNERS
BEAUTIFUL SONG FOR A BEAUTIFUL LADY	<i>LEE DRESSER</i>	CAPITOL
FRIEND, LOVER, WIFE	<i>JOHNNY PAYCHECK</i>	EPIC
PLEASE DON'T PLAY A LOVE SONG	<i>MARTY ROBBINS</i>	COLUMBIA
THE FOOL STRIKES AGAIN	<i>CHARLIE RICH</i>	UNITED ARTISTS
STILL A WOMAN	<i>MARGO SMITH</i>	WARNERS
TOO FAR GONE	<i>EMMYLOU HARRIS</i>	WARNERS
I'VE BEEN WAITING FOR YOU ALL MY LIFE	<i>CON HUNLEY</i>	WARNERS
DREAMIN' ALL I DO	<i>EARL CONELY</i>	WARNERS
DO IT	<i>RENEE MASON</i>	PORTRAIT
ARMED AND CRAZY	<i>JOHNNY PAYCHECK</i>	EPIC

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President
AL GALLICO

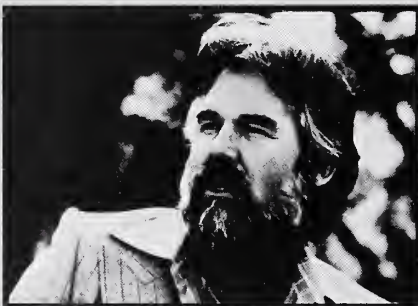


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Country Album Winners Poll



Female Vocalists

- 1 **Dolly Parton**
- 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

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



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

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

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 Too* — 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 — Longest Charted

- 1 **Waylon Jennings** — *Ol' 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

CASHBOX

64%

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



BMI

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

Motion Picture Soundtrack Album

- 1 Smokey And The Bandit — Jerry Reed

Vocal Groups

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



Instrumentalists

- 1 Danny Davls/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
- 3 Marshall Tucker Band — Marshall Tucker Band's Greatest Hits — Capricorn
- 4 Oak Ridge Boys — The Best Of The Oak Ridge Boys — Columbia
- 5 Amazing Rhythm Aces — Burning The Ballroom Down — ABC

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

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

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 Artist



New Duos — Longest Charted

- 1 Kenny Rogers And Dottie West — Every Time Two Fools Collide — United Artists

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

Black Singles Winners

Female Vocalists

- 1 **Donna Summer**
- 2 **Natalie Cole**
- 3 **Evelyn "Champagne" King**
- 4 Linda Clifford
- 5 Chaka Khan
- 6 Betty Wright
- 7 Deniece Williams
- 8 Cheryl Lynn
- 9 Aretha Franklin
- 10 Barbara Mason
- 11 Dorothy Moore
- 12 Millie Jackson
- 13 Denise LaSalle
- 14 Candi Staton
- 15 Norma Jean



Female Vocalists — Highest Debuts

- 1 **Chaka Khan — I'm Every Woman — Warner Bros.**
- 2 **Linda Clifford — Runaway Love — Warner Bros.**
- 3 **D. Summer — Last Dance — Casablanca**
- 4 Natalie Cole — Lucy In The Sky With Diamonds — Capitol
- 5 Aretha Franklin — Almighty Fire — Atlantic
- 6 Diana Ross — Your Love Is Good For Me — Motown
- 7 Roberta Flack — If Ever I See You Again — Atlantic
- 8 Natalie Cole — Annie Mae — Capitol
- 9 Aretha Franklin — More Than Just A Joy — Atlantic
- 10 Norma Jean — Saturday — Bearsville

Female Vocalists — Longest Charted

- 1 **Candi Staton — Victim — Warner Bros.**
- 2 **Millie Jackson — If You're Not Back In Love By Monday — Spring**
- 3 **Kellee Patterson — If It Don't Fit, Don't Force It — Shadybrook**
- 4 Samantha Sang — Emotion — Private Stock
- 5 Donna Summer — Last Dance — Casablanca
- 6 Karen Young — Hot Shot — West End
- 7 Dorothy Moore — With Pen In Hand — TK/Malaco
- 8 Evelyn "Champagne" King — Shame — RCA
- 9 Norma Jean — Saturday — Bearsville
- 10 Bobbi Humphrey — Homemade Jam — Epic

New Female Vocalists

- 1 **Evelyn "Champagne" King**
- 2 **Linda Clifford**
- 3 **Cheryl Lynn**
- 4 Norma Jean
- 5 Karen Young

New Female Vocalists — Longest Charted

- 1 **Samantha Sang — Emotion — Private Stock**
- 2 **Karen Young — Hot Shot — West End**
- 3 **Evelyn "Champagne" King — Shame — RCA**
- 4 Norma Jean — Saturday — Bearsville

New Female Vocalists — Highest Debuts

- 1 **Linda Clifford — Runaway Love — Warner Bros.**
- 2 **Norma Jean — Saturday — Bearsville**
- 3 **Evelyn "Champagne" King — I Don't Know If It's Right — RCA**
- 4 Cheryl Lynn — Got To Be Real — Columbia
- 5 Bonnie Pointer — Free Me From My Freedom/Tie Me To A Tree — Motown



Male Vocalists

- 1 **Rick James**
- 2 **George Duke**
- 3 **Barry White**
- 4 Teddy Pendergrass
- 5 Sylvester
- 6 Peter Brown
- 7 Michael Henderson
- 8 George Benson
- 9 Peabo Bryson
- 10 Jimmy "Bo" Horne
- 11 Bill Withers
- 12 Andy Gibb
- 13 David Oliver
- 14 Bunny Sigler
- 15 Al Green
- 16 Smokey Robinson
- 17 Prince
- 18 Hamilton Bohannon
- 19 Gino Vannelli
- 20 Luther Ingram
- 21 Tyrone Davis
- 22 Eddie Kendricks
- 23 Keith Barrow
- 24 D.J. Rogers
- 25 Bobby Bland
- 26 Lenny Williams
- 27 Lou Rawls
- 28 Donny Hathaway
- 29 Randy Brown
- 30 Jerry Butler

Male Vocalists — Longest Charted

- 1 **Barry White — It's Ecstasy When You Lay Down Next To Me — 20th**
- 2 **Peter Brown — Dance With Me — TK**
- 3 **Teddy Pendergrass — Close The Door — Phila. Int'l.**
- 4 Bunny Sigler — Let Me Party With You — Salsoul
- 5 Smokey Robinson — Daylight And Darkness — Tamla/Motown
- 6 Lou Rawls — Lady Love — Phila. Int'l.
- 7 David Oliver — Ms — Mercury
- 8 George Duke — Reach For It — Epic
- 9 Vernon Garrett — I'm At The Crossroads
- 10 George Benson — On Broadway — Warner Bros.

Male Vocalists — Highest Debuts

- 1 **Billy Preston — Widestreet — A&M**
- 2 **Teddy Pendergrass — Only You — Phil. Int'l.**
- 3 **Peabo Bryson — I'm So Into You — Capitol**
- 4 Jerry Butler — I'm Just Thinking About Cooling Out — Epic
- 5 Lenny Williams — Midnight Girl — ABC
- 6 Barry White — Your Sweetness Is My Weakness — 20th Century
- 7 Eddie Kendricks — Intimate Friends — Arista
- 8 Teddy Pendergrass — Close The Door — Phila. Int'l.
- 9 Isaac Hayes — Zeke The Freak — Polydor
- 10 Van McCoy — My Favorite Fantasy — MCA
- 11 Quincy Jones — Love, I Never Had It So Good — A&M
- 12 Tyrone Davis — Get On Up (Disco) — Columbia

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

Black Singles Winners

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 — Sunshlne/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

- 1 Earth, Wind & Fire
- 2 Con Funk Shun
- 3 Heatwave
- 4 Rose Royce
- 5 Parliament
- 6 Commodores
- 7 Chic
- 8 L.T.D.
- 9 Stargard
- 10 O'Jays
- 11 Foxy
- 12 Bootsy's Rubber Band
- 13 Enchantment
- 14 A Taste Of Honey
- 15 Funkadelic
- 16 Isley Brothers
- 17 Raydio
- 18 Bee Gees
- 19 Switch
- 20 War
- 21 Emotions
- 22 Whispers
- 23 McCrarys
- 24 Odyssey
- 25 Fatback Band
- 26 B.T. Express
- 27 Player
- 28 Manhattans
- 29 Le Pamplemousse
- 30 Jacksons

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
- 12 Bootsy's Rubber Band — Hollywood Squares — Warner Bros.

Groups — Longest Charted

- 1 A Taste Of Honey — Boogie Oogie Oogie — Capitol
- 2 BT Express — Shout It Out — Columbia/Roadshow
- 3 The McCrarys — 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/Deniece 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”* ❁
M-1415F

A Very Special Single

Sung by:



Diana Ross



Marvin Gaye



Smokey Robinson



Stevie Wonder

From Motown Records

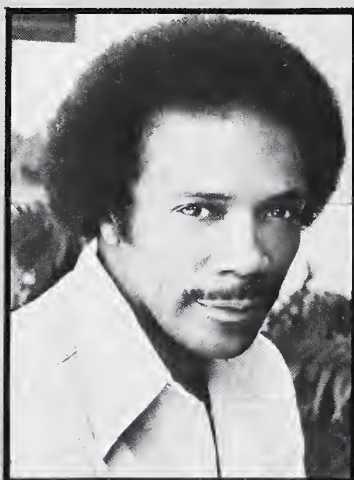


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Black Singles Winners

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 Quazar
- 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 Energy — 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

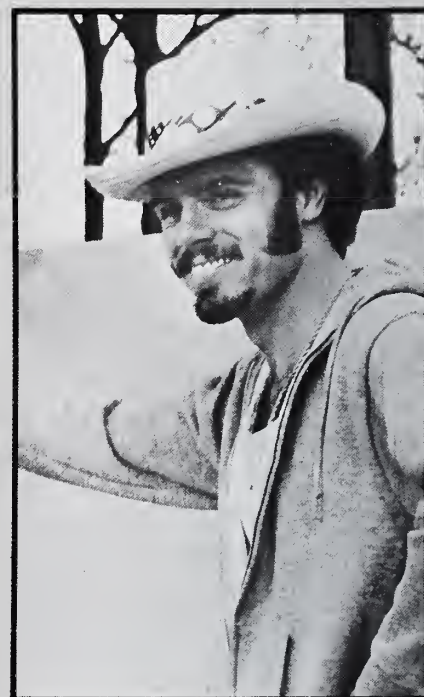
- 1 **A Taste Of Honey — Boogie Oogie Oogie — Capitol**
- 2 **Raydio — Jack And Jill — Arista**
- 3 **Stargard — (Theme Song From) Which Way Is Up — MCA**
- 4 Brick — Ain't Gonna Hurt Nobody — Bang
- 5 Fantastic Four — Got To Have Your Love — Atlantic

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**
- 3 **Ashford/Simpson — Don't Cost You Nothing — Warner Bros.**
- 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 Station — Victim — Warner Bros.
- 5 Peter Brown — You Should Do It — TK
- 6 Melba 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**

“ROSS”

“ROSS.” THE NEW ALBUM FROM DIANA ROSS

INCLUDES “*Lovin', Livin' & Givin'*”

AND HER NEW SINGLE

“*What You Gave Me*” M-1456F

ON MOTOWN RECORDS & TAPES



Black Albums Winners

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 — Almighty 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 Cheryl Lynn — Cheryl Lynn — Columbia

Female — Longest Charted

- 1 **Natalie Cole — Thankful — Capitol**
- 3 **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
- 6 Lou Rawls — Live — Phila. Int'l.
- 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. Intn'l./Epic
- 5 B.B. King — ABC

New Male Vocalists

- 1 **Rick James**
- 2 **Peter Brown**
- 3 **David Oliver**
- 4 Jimmy "Bo" Horne

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



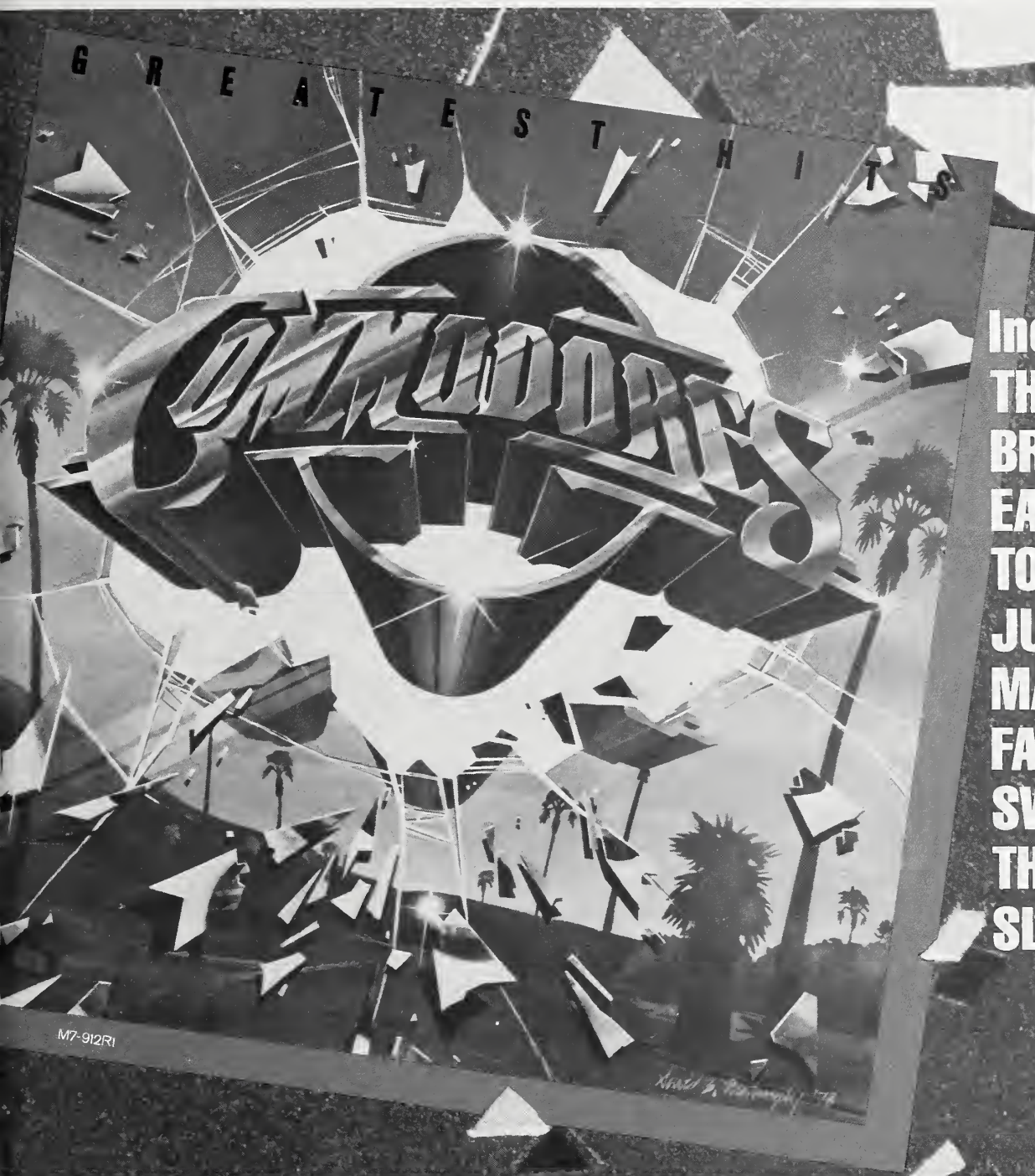
Groups — Longest Charted

- 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
- 8 O'Jays — So Full Of Love — Phila. Intl.
- 9 LTD — Togetherness — A&M
- 10 Brothers Johnson — Blam — A&M

COMMODORES GREATEST HITS



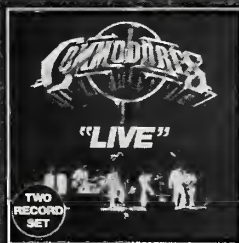
Includes:
THREE TIMES A LADY
BRICK HOUSE
EASY
TO HOT TA TROT
JUST TO BE CLOSE TO YOU
MACHINE GUN
FANCY DANCER
SWEET LOVE
THIS IS YOUR LIFE
SLIPPERY WHEN WET

M7-912R1

GREATEST ALBUMS!



M7-902R1



M9-894A2



M7-884R1



M7-867R1



M7-848R1



M7-820R1



M7-798R1



On Motown Records & Tapes

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Black Albums Winners

- 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 Thang — 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

Disco To Black Crossover — Highest Debuts

- 1 **Chic — C'est Chic — Atlantic**
- 2 **Donna Summer — Live And More — Casablanca**
- 3 **KC & Sunshine Band — Who Do You Love — TK**
- 4 Diana Ross — Ross — Motown
- 5 Cheryl Lynn — Cheryl Lynn — Columbia
- 6 Cerrone — Golden Touch — Cotillion/Atlantic
- 7 Bionic Boogie — Bionic Boogie — Polydor
- 8 Quazar — Quazar — Arista
- 9 Grace Jones — Do Or Die — Island
- 10 Santa Esmeralda — House Of The Rising Sun — Casablanca

Disco To Black Crossover — Longest Charted

- 1 **Peter Brown — Fantasy Love Affair — TK**
- 2 **Village People — Macho Man — Casablanca**
- 3 **El Coco — Cocomotion — AVI**
- 4 Sylvester — Step II — Fantasy



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 — Bud-dah/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 Muhammed — 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

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From the platinum album
"Come Get It" G7-931R1

On Motown Records & Tapes



RICK JAMES
Come Get It

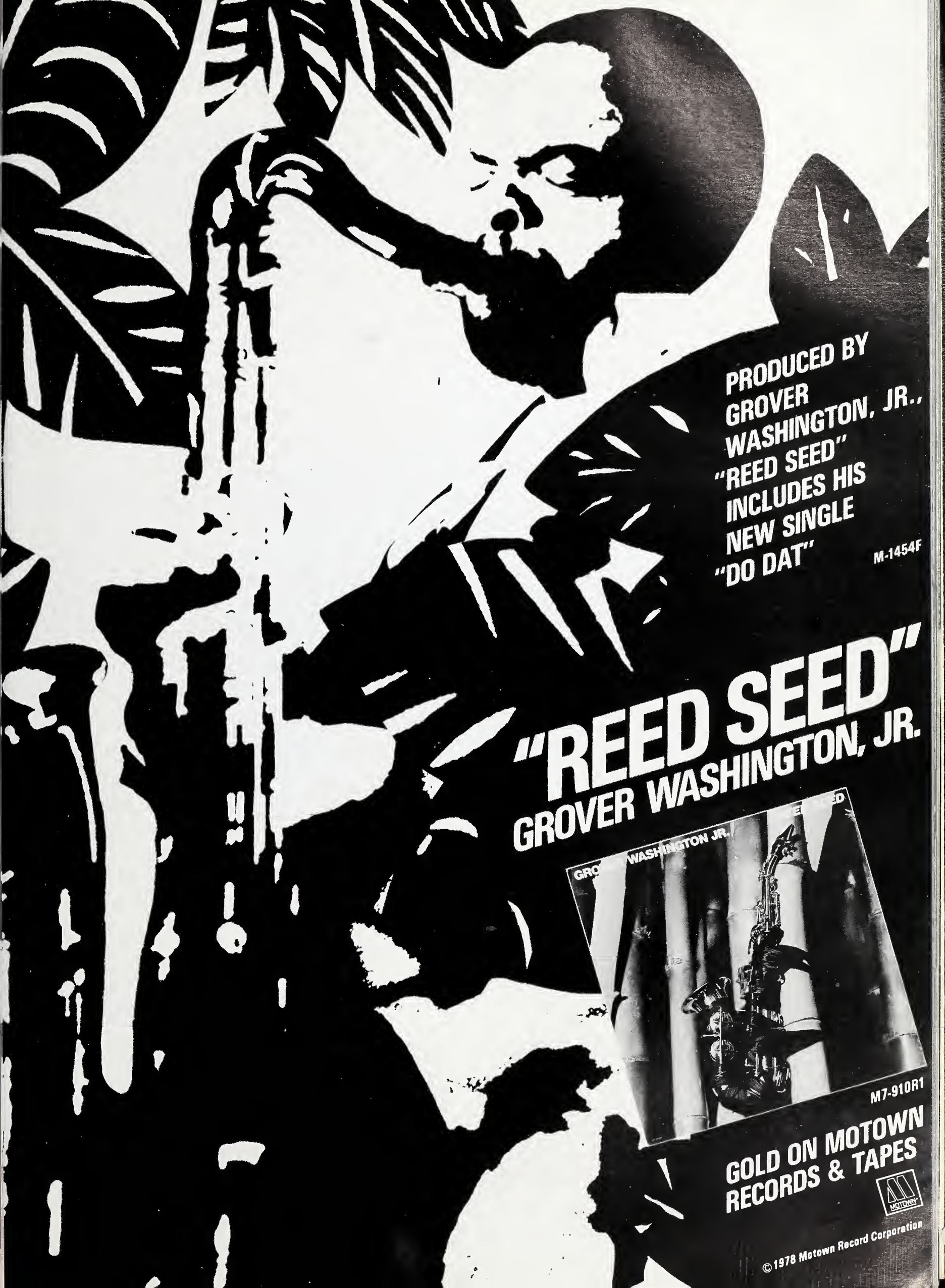
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Top Black Singles 1978

- 1 YOU AND I — RICK JAMES — Motown
- 2 FLASHLIGHT — PARLIAMENT — Casablanca
- 3 GET OFF — FOXY — Dash/TK
- 4 USE TA BE MY GIRL — O'JAYS — Philadelphia Int'l.
- 5 TOO MUCH, TOO LITTLE, TOO LATE — JOHNNY MATHIS/DENIECE WILLIAMS — Columbia
- 6 BOOGIE OOGIE OOGIE — 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 IS 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 TAKE ME I'M YOURS — 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 — 20th Century
- 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 — RSO
- 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 — RSO
- 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 — BT EXPRESS — Columbia
- 55 I LIKE GIRLS — FATBACK BAND — Spring
- 56 BABY COME BACK — PLAYER — RSO
- 57 AM I LOSING YOU — MANHATTANS — Columbia
- 58 LE SPANK — LE PAMPLEMOUSSE — 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 AIN'T 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 ZAGER 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 LYNN — Columbia
- 79 WHAT YOU WAITIN' FOR — STARGARD — MCA
- 80 PLAYING YOUR GAME — BARRY WHITE — 20th Century
- 81 SOMEBODY'S GOTTA WIN, SOMEBODY'S GOTTA LOSE — CONTROLLERS — Juana/TK
- 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 COCOMOTION — 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 SQUARES — BOOTSY'S RUBBER BAND — Warner Bros.
- 93 (OLIVIA) LOST AND TURNED OUT — WHISPERS — Solar/RCA
- 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 — Koko
- 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) — TYRONE DAVIS — Columbia





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GOLD ON MOTOWN
RECORDS & TAPES



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East Coastings/Points West: 1978 In Review

JANUARY

NEW WAVE NEW YEAR — With the **Sex Pistols** first (and what turned out to be only) U.S. tour under way, the interest/curiosity in the punk/new wave movement was at a peak. CBGB's Second Avenue Theatre had a number of year-end concerts by new wave artists including **Talking Heads**, **Patti Smith** and **Richard Hell & The Voidoids**.

the **Bee Gees** success to that of the **Beatles** in the mid-1960s, but at the same time, Beatlemania of sorts continued with the 4th Annual Beatlefest held in New York. Another rock 'n' roll gathering also kept the interest in oldies but goodies going. The "Original Rock 'N' Roll Flea Market, Record Mart and Film Festival," was staged in New York . . . And then, of course, there was the heavy speculation that **The Rutles** would be

association with Columbia by announcing he would switch to Warner Bros. for an undisclosed amount. At the same time, **Paul McCartney's** people denied he was negotiating a new deal, having fulfilled his contract with Capitol Records . . . The **Moody Blues** went back into the studio to work on their first LP in more than five years . . . Another former **Beatle**, **Ringo Starr**, made the news by signing with Portrait . . . **David Bowie** hit the age of 30 . . . **Van Morrison** went to work on a new album, tentatively titled "Let The Cowboy Ride" . . . **Doors** members **Ray Manzarek**, **Robby Krieger** and **John Densmore** reunited to supplying backing tracks for an upcoming release of the late **Jim Morrison's** poetry . . . Former **Byrds** **Roger McGuinn** and **Gene Clark** were joined at their Roxy show by **Chris Hillman** and **David Crosby**, bringing 4/5 of the original **Byrds** back together in concert for the first time in years . . . **John Denver** embarked on a two-month U.S. tour with stops at major halls and arenas . . . **Ian Anderson** keeping tight security around the recording of **Jethro Tull's** "Heavy Horses" LP.

facility to honor those who made rock great. They said they hoped to open a New York City site for the museum by 1980.

BACK ON THE COAST — Quite a buzz around L.A. was caused when members of the press and radio received mailgrams signed by **George Harrison** and **Rod Stewart** inviting them to a press conference where details of a significant musical and cultural event would be revealed. As it turned out, neither Harrison nor Stewart showed up, but instead appeared members of a group called **Project Interspeak**, whose aim was to protect whales. Rumors were flying of a **Beatles** reunion for a benefit concert, but it appeared the organization had really very few artists with solid commitments and the event never came to pass . . . Meanwhile, Japanese entrepreneur **Rocky Aoki** made his attempt to reunite the **Fab Four** by making an offer of \$50 million to **John**, **Paul**, **George** and **Ringo** if they would play one concert in his newly-acquired stadium in England.

MAKING THE ROUNDS — **Carly Simon** went back on the concert trail for the first time in six years and released her "Boys In The Trees" LP . . . Plans were being laid for the **Texas World Music Festival** which would be held Fourth of July weekend in Dallas . . . There were also reports that **Bruce Springsteen** would make a major U.S. tour in the summer . . . The **Elvis Costello/Mink DeVille/Nick Lowe** tour began . . . **Van "The Man" Morrison**, still at work on a new album, was another subject of "return to the road" rumors . . . Warner Bros. finally released the long-delayed "Last Waltz" soundtrack from **The Band's** farewell **Winterland Concert** on Thanksgiving, 1976 . . . **The Jam** went on its first major U.S. tour . . . And **Lou Reed** canceled out as host of NBC's **Midnight Special**, but then taped a special segment with **Flo & Eddie** discussing the censorship problems that led to his decision to bow out.

Top 10 Albums

- Street-Legal — Bob Dylan — (Columbia)
- The Best Of Earth, Wind & Fire Vol. 1 — (ARC/Columbia)
- Wavelength — Van Morrison — (Warner Bros.)
- Some Girls — Rolling Stones — (Rolling Stones/Atlantic)
- Rainbow Seeker — Joe Sample — (ABC)
- Stranger In Town — Bob Seger — (Capitol)
- Live & More — Donna Summer — (Casablanca)
- Darkness On The Edge Of Town — Bruce Springsteen — (Columbia)
- Rough — Tina Turner — (Roadshow/UA)
- Mr. Gone — Weather Report — (ARC/Columbia)

—Alan Sutton

among others. Meanwhile, an article summarizing 1977's music in the *Cincinnati Post* said of the **Pistols**, "The band, whose members have green-dyed hair and wear safety pins through their noses have difficulty getting bookings in their own country." Another story in the *Philadelphia Enquirer* called the whole movement one of 1977's "more distasteful elements. Later in the month, the **Pistols** wound up their colorful tour with a stop at San Francisco's **Winterland Auditorium**, drawing a crowd which was divided between the fans, the skeptics and the curious. One week later, lead singer **Johnny Rotten** announced that the group had split up.

THE OTHER SIDE OF THE MUSICAL COIN — The trend that turned out to be the one which continued throughout 1978 got an early start, that being the chart domination of **RSO Records**. The first chart of the year had the **Bee Gees** in the #1 singles slot with "How Deep Is Your Love," followed the next week by **Player's** "Baby Come Back." "Saturday Night Fever" moved into the Top 10 of the album chart and then to number one slot in January . . . The other major chart surprise came from **Randy Newman**, who scored his first #1 single with the controversial "Short People." The song stirred numerous protests for several weeks from a variety of individuals and organizations who evidently missed the satire in the song.

OTHER HAPPENINGS — Some of the early year artist-related news included **Dr. Buzzard's Original Savannah Band**, which ended its management association with **Tommy Mottola's** **Champion Entertainment**. . . **Paul McCartney & Wings'** "Mull Of Kintyre" became the biggest selling single in British record history . . . Progress seemed to be going well for the **Linda Ronstadt-Dolly Parton-Emmylou Harris** trio album. At the same time that **Elektra/Asylum** seemed to have that supergroup record looming on the horizon, the label was negotiating with a new group gaining popularity in its native Boston. The group was called **The Cars** . . . Jan. 23, **Joyce** and **Neil Bogart** noted the arrival of their first child, **Evan "Kidd" Bogart**.

FEBRUARY

NEITHER RAIN NOR SNOW — While much of the east coast was buried under blizzard-like conditions and the west coast was threatening to float away because of torrential rains, the nation as a whole was burning up with "Saturday Night Fever," as the soundtrack LP continued its stranglehold on the #1 position on the Top 200 Albums chart and the **Bee Gees** and company traded off week after week in the #1 singles position. Many were comparing

issuing their first LP in almost eight years.

JAMAICA SAY YOU WILL — **Michael Epstein** of **My Father's Place** and **Warren Smith**, president of **Epiphany Records** in San Francisco, worked out an agreement with the Jamaican government to promote reggae acts on the island. The first concert under the deal featured **Burning Spear**, **Culture** and **Soul Syndicate**.

DEALS, SIGNINGS AND OTHER NEGOTIATIONS — The **Scottis Bros.** were huddling in New York with **Ahmet Ertegun**

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)
- Darkness On The Edge Of Town — Bruce Springsteen — (Columbia)

—Randy Lewis

and **Jerry Greenberg**, causing speculation that the **Scottis** would be getting their own label . . . The **Allman Bros.** were rumored to be getting back together for at least one album and possibly a tour. The principals in the group met with **Capricorn** president **Phil Walden** in Miami . . . Plans for **Neil Young** to do a six week U.S. tour were announced about three weeks before the idea was shelved . . . Warner Bros. signed **Devo** . . . **Tom Petty & the Heartbreakers** resigned with **ABC** . . . Plans were underway for **Cal Jam II** at the **Ontario Motor Speedway** March 18. Artists reported to be appearing included **Aerosmith**, **Heart**, **Ted Nugent**, **Bob Welch** and **Foreigner** . . . **Boston's** long-awaited second album was delayed yet again because of snowstorms in the group's namesake city . . . The *Village Voice* issued its annual critics poll. The survey of 68 top critics named the **Sex Pistols'** "Never Mind The Bollocks, Here's the Sex Pistols" as top album of 1977 . . . And **Micah Joseph Diamond** was born to **Marsha** and **Neil Diamond** on Valentine's Day.

MARCH

THROUGH THE LOOKING GLASS — Several major rock figures from the 1960s were making the news that characterized March. **Paul Simon** ended a 14-year

APRIL

DOIN' THE NEW YORK SHUFFLE — The legendary **Apollo Theatre** found new

management so it could reopen . . . **John Lennon & Yoko Ono** settled into their new place in Delaware County in upstate New York where they planned to raise cows . . . Rock 'n' roll giant **Chuck Berry** and **Atlantic** president **Jerry Greenberg** were spotted huddling in the label's **Gotham** offices, prompting rumors **Berry** would be an **Atlantic** recording artist in the not-too-distant future . . . And a group of women in **Dover, New Hampshire** set about establishing "The Museum of Contemporary Music," a

MAY

BELIEVE IT OR NOT — Legendary producer/recluse **Phil Spector**, of all people, called a press conference to announce he would host a locally-produced television show called "Win the Jamm." Not surprisingly, the show never materialized, but no one seemed to notice, being so stunned that **Spector** actually arranged and then showed up, at the press meeting . . . **Irving Berlin** turned 90 . . . **Neil Young** played five nights at San Francisco's intimate **Boarding House** . . . The "Grease" soundtrack was released . . . San Francisco-based group **Hot Tuna** called it quits after almost 10 years because they felt it was "time for a change" . . . **Bob Seger's** long-awaited and several times delayed "Stranger In Town" was released . . . **Thin Lizzy** joined **Warner Bros.** . . . **Rocket Records** moved its headquarters to New York so there would be easier communication between the label's U.S. and U.K. operations . . . **Rolling Stone** magazine's softball team took a beating at the hands of **The Eagles** in a contest fought

(continued on page 77)

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.)
- Bruised Orange — John Prine — (Elektra/Asylum)
- Darkness On The Edge Of Town — Bruce Springsteen — (Columbia)
- Final Exam — Loudon Wainwright — (Arista)
- Expressions — Don Williams — (ABC)

—Jeff Crossan

CASHBOX



HOLIDAY GREETINGS FROM ALL OF US

CASH BOX TOP 100 SINGLES

December 30, 1978

	Weeks On Chart	12/23	Chart
1 LE FREAK	10	1	10
2 TOO MUCH HEAVEN	7	3	7
3 YOU DON'T BRING ME FLOWERS	10	2	10
4 MY LIFE	9	5	9
5 SHARING THE NIGHT TOGETHER	16	4	16
6 Y.M.C.A.	11	9	11
7 HOLD THE LINE	13	8	13
8 (OUR LOVE) DON'T THROW IT ALL AWAY	12	7	12
9 OOH BABY BABY	8	11	8
10 SEPTEMBER	7	16	7
11 I LOVE THE NIGHT LIFE (DISCO ROUND)	27	6	27
12 PROMISES	12	15	12
13 PART-TIME LOVE	9	13	9
14 WE'VE GOT TONITE	10	17	10
15 MACARTHUR PARK	17	12	17
16 HOW YOU GONNA SEE ME NOW	11	18	11
17 EVERY 1'S A WINNER	8	22	8
18 BICYCLE RACE/FAT BOTTOMED GIRLS	8	20	8
19 A LITTLE MORE LOVE	6	24	6
20 LOTTA LOVE	6	28	6
21 FIRE	8	27	8
22 INSTANT REPLAY	12	23	12
23 NEW YORK GROOVE	12	25	12
24 I JUST WANNA STOP	17	10	17
25 GOT TO BE REAL	7	37	7
26 SHAKE IT	6	32	6
27 STRANGE WAY	14	14	14
28 I WILL BE IN LOVE WITH YOU	11	31	11
29 PLEASE COME HOME FOR CHRISTMAS	4	43	4
30 DON'T HOLD BACK	9	35	9
31 DO YA THINK I'M SEXY	2	47	2
32 "I WAS MADE FOR DANCIN'"	9	38	9
33 I'M EVERY WOMAN	13	19	13
34 DON'T CRY OUT LOUD	8	41	8

	Weeks On Chart	12/23	Chart
35 THE GAMBLER	7	40	7
36 TIME PASSAGES	14	26	14
37 HOME AND DRY	6	45	6
38 SOUL MAN	4	53	4
39 A MAN I'LL NEVER BE	8	44	8
40 SOMEWHERE IN THE NIGHT	3	51	3
41 HOLD ME, TOUCH ME	9	42	9
42 SWEET LIFE	21	21	21
43 HOW MUCH I FEEL	15	29	15
44 MY BEST FRIEND'S GIRL	10	46	10
45 TAKE ME TO THE RIVER	9	50	9
46 STRAIGHT ON	16	33	16
47 THE DREAM NEVER DIES	12	49	12
48 LOVE DON'T LIVE HERE ANYMORE	7	58	7
49 ONE LAST KISS	7	54	7
50 YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH	7	55	7
51 SHATTERED	3	65	3
52 DANCIN' SHOES	4	63	4
53 FOREVER AUTUMN	15	34	15
54 RADIOACTIVE	5	59	5
55 YOU NEED A WOMAN TONIGHT	5	62	5
56 YOUR SWEETNESS IS MY WEAKNESS	8	57	8
57 YOU THRILL ME	7	60	7
58 BLUE MORNING, BLUE DAY	2	67	2
59 CHANGE OF HEART	16	30	16
60 SHAKE YOUR GROOVE THING	4	75	4
61 EASY DRIVER	4	69	4
62 DANCING IN THE CITY	4	72	4
63 BABY I'M BURNIN'	3	74	3
64 I DON'T WANNA LOSE YOU	3	73	3
65 LIGHT THE SKY ON FIRE	5	68	5
66 NO TELL LOVER	2	82	2
67 YOU'RE REALLY GOT A HOLD ON ME	5	71	5

	Weeks On Chart	12/23	Chart
68 DOUBLE VISION	19	48	19
69 ANIMAL HOUSE	3	80	3
70 ALIVE AGAIN	11	36	11
71 HOT CHILD IN THE CITY	23	56	23
72 THE POWER OF GOLD	13	61	13
73 LOST IN YOUR LOVE	4	76	4
74 I WILL SURVIVE	2	84	2
75 HERE COMES THE NIGHT	9	39	9
76 RUN FOR HOME	14	52	14
77 GET DOWN	4	91	4
78 KISS YOU ALL OVER	26	64	26
79 DANCIN' SHOES	3	87	3
80 STORMY	2	88	2
81 WHAT YOU WON'T DO FOR LOVE	3	92	3
82 READY TO TAKE A CHANCE AGAIN	6	70	6
83 I BELIEVE YOU	6	70	6
84 EVERY TIME I THINK OF YOU	1	—	1
85 A LITTLE LOVIN'	5	89	5
86 SING FOR THE DAY	1	—	1
87 YOU MAKE ME FEEL (MIGHTY REAL)	1	—	1
88 I DON'T KNOW IF IT'S RIGHT	1	—	1
89 SILVER LINING	1	—	1
90 TRANQUILLO (MELT MY HEART)	4	90	4
91 GOOD LOVIN'	3	96	3
92 YOU STEPPED INTO MY LIFE	3	93	3
93 THE MOMENT IN TIME	3	94	3
94 WHO DO YA LOVE	3	95	3
95 THE FOOTBALL CARD	1	—	1
96 MILES AWAY	6	77	6
97 TAKE IT ANY WAY YOU WANT IT	2	98	2
98 CAN YOU FOOL	11	78	11
99 THERE'LL NEVER BE	13	81	13
100 DON'T WANT TO LIVE WITHOUT IT	15	79	15

ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

A Little (John Farrar/Irving — BMI)	19	Here Comes (Beachwood — BMI)	75	My Life (Impulsive/April — ASCAP)	4	Sweet Life (Web IV — BMI)	42
A Little Lovin' (Perren/Vibes — ASCAP)	85	Hold The Line (Hudmar — ASCAP)	7	New York Groove (Russell Ballard/April — ASCAP)	23	Take It (Hustlers — BMI)	97
Alive Again (Make Me Smile — ASCAP)	70	Hold Me, Touch Me (Kiss — ASCAP)	41	No Tell Lover (Com/Street Sense/Polish Prince — ASCAP)	66	Take Me (Jec/Al Green — BMI)	45
A Man I'll (Pure Songs — ASCAP)	39	Home And Dry (Hudson Bay — BMI)	37	One Last (Center City — ASCAP)	49	The Dream (Obe Mastro/Tamiami/Amin — Welbeck)	47
Animal House (Duchess/Stephen Bishop — BMI)	69	Hot Child (Beechwood — BMI)	71	Ooh Baby (Jobete — ASCAP)	9	The Football Card (Flagship — BMI)	95
Baby (Velvet Apple — BMI)	63	How Much I (Rubicon — BMI)	43	(Our Love) Don't Throw It All (Stigwood/Unichappell — BMI)	8	The Gambler (Writers Night — ASCAP)	35
Bicycle Race (Queen/Beechwood — BMI)	18	How You Gonna (Ezra/Jodrell — ASCAP/Candlewood Mountain — BMI)	16	Part Time (Jodrell/Leeds — ASCAP)	13	The Moment (Silver Blue — ASCAP)	93
Blue Morning (Somerset/WB — BMI)	58	I Believe In You (Musicways/Flying Addressi — BMI)	83	Please Come Home (Fort Knox — BMI)	29	The Power Of (Hickory Grove — ASCAP)	72
Can You (Royal Oak/Windstar — ASCAP)	98	I Don't Know (Six Continents/Mills And Mills — BMI)	88	Promises (Narwhal — BMI)	12	There'll Never (Jobete — ASCAP)	99
Change Of Heart (Camex — BMI)	59	I Don't (Hot-Cha/Six Continents — BMI)	64	Radioactive (Kiss — ASCAP)	54	Time (DJM/Frabisious/Approximate)	36
Dancin' Shoes (Canal — BMI)	52	I Just (Ross/Vannelli)	24	Ready To (Ensign/Kamikazi — BMI)	82	Too Much (Unifac — BMI)	2
Dancin' Shoes (Canal — BMI)	79	I Love The (Lowery — BMI)	11	Run For (Crazy/Chappell — ASCAP)	76	Tranquillo (C'est — ASCAP/Country Road — BMI)	90
Dancing (No Licensee — BMI)	62	I Was Made (Michael's/Scot Tone — ASCAP)	32	September (Saggfire — BMI/Steelchest — ASCAP)	10	We've Got Tonight (Gear — ASCAP)	14
Do Ya Think (Riva/WB/Nite-Stalk — ASCAP)	31	I Will Be (Morgan Creek/Songs Of Bander-Koppelman — ASCAP)	28	Shake It (Steamed Clam — BMI)	26	What You Won't Do For Love (Warner Tamerlane/May 12 — BMI)	81
Don't Cry Out (Irving/Woolnough/Jemava/Unichappell/Begonia — BMI)	34	I Will Survive (Perren-Vibes — ASCAP)	74	Shake Your (Perren-Vibes — ASCAP)	60	Who Do (Sherlyn/Harrick — BMI)	94
Don't Hold (Kichelle/Jamerson/Cos-K — ASCAP)	50	I'm Every Woman (Nick-O-Val — ASCAP)	33	Sharing (Music Mill/Alan Cartee — ASCAP/BMI)	5	Y.M.C.A. (Greenlight — ASCAP)	6
Don't Want (Irving/Pablo Cruise — BMI)	100	Instant Replay (Silver Steed — BMI)	22	Shattered (Colegems-EMI — ASCAP)	51	You Don't Bring (Stonebridge/Threesome — ASCAP)	3
Double Vision (Somerset/Evansongs/WB — ASCAP)	68	Kiss You (Chinnichap/Careers — BMI)	78	Silver Lining (Touch Of Gold/Crowbeck/Stigwood — BMI)	89	You Make Me Feel (Beekeeper/Typsyi — ASCAP)	84
Easy Driver (Streamline — BMI)	61	Le Freak (Chic — BMI)	1	Sing For (Almo/Stylian — ASCAP)	86	You Need A Woman (ABC Dunhill — BMI)	55
Every 1's A (Finchley — ASCAP)	17	Light The Sky (Lunatunes — BMI)	65	Soul Man (Walden/Birdrees — ASCAP)	38	You Stepped (Stigwood/Unichappell — BMI)	92
Every Time (X-Ray/Jacon — BMI)	84	Lost In Your (Edward B. Meeks — BMI)	73	Somewhere (Irving/Randor — BMI)	40	Your Sweetness (Sa-Vette/Six Continent/Rel Nel — BMI)	58
Fat Bottomed (Queen/Beechwood — BMI)	18	Lotta Love (Silver Fiddle — BMI)	20	Stormy (Low-Sai — BMI)	80	You Thrill Me (Chinnichap — BMI)	57
Fire (Bruce Springsteen — ASCAP)	21	Love Don't (May 12th/Warner-Tamerlane — BMI)	48	Straight On (Wilsons/Know — ASCAP)	46	You Took (Edward B. Marks/Neverland/Peg — BMI)	50
Forever Autumn (Duchess — BMI)	53	MacArthur Park (Canopy — ASCAP)	15	Strange (Steven Stills/Warner Tamerlane/El Suero — BMI)	27	You've Really Got (Jobete — ASCAP)	67
Good Lovin' (Hudson — BMI)	91	Miles Away (Fotomaker/Adrian Leighton — BMI)	96				
Get Down (Gaetana/Cachand/Cissi — BMI)	77	My Best Friend's (Lido — BMI)	44				
Got To Be Real (Butterfly/Bong — BMI/Hudman/Cotaba — ASCAP)	25						

= Exceptionally heavy radio activity this week = Exceptionally heavy sales activity this week

CASH BOX

THE INTERNATIONAL MUSIC RECORD WEEKLY

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SUBSCRIPTION RATES \$80 per year anywhere in the U.S.A. Published weekly by CASH BOX, 119 West 57th St., New York, N.Y. 10019. Printed in the U.S.A. Second class postage paid at New York, N.Y., and additional mailing offices. Copyright © 1978 by the Cash Box Publishing Co., Inc. All rights reserved. Copyright under Universal Copyright Convention. POSTMASTER: Send form 3579 to CASH BOX 119 West 57th St., New York, N.Y. 10019.

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 no 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 investigative 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.

NEWS HIGHLIGHTS


- Record company executives see future market as a result of re-established Sino-American relations (page 5).
- FCC proposal to limit "superstations" operations could add 150 new AM outlets (page 5).
- Part three of homogenization series explores impact at retail and radio levels (page 5).
- AFTRA-SAG members go on strike (page 6).
- 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).

TOP POP DEBUTS

SINGLES	84	EVERY TIME I THINK OF YOU — The Babys — Chrysalis
ALBUMS	182	SHOT OF LOVE — Lakeside — Solar/RCA

POP SINGLE
LE FREAK Chic Atlantic
R&B SINGLE
LE FREAK Chic Atlantic
COUNTRY SINGLE
TULSA TIME Don Williams ABC
JAZZ
TOUCHDOWN Bob James Columbia

NUMBER ONES



Waylon Jennings

POP ALBUM
BARBRA STREISAND'S GREATEST HITS VOL. 2 Barbra Streisand Columbia
R&B ALBUM
C'EST CHIC Chic Atlantic
COUNTRY ALBUM
I'VE ALWAYS BEEN CRAZY Waylon Jennings RCA
DISCO
CONTACT Edwin Starr 20th Century

BAR-KAYS

L I G H T O F L I F E

CLIMBING

HIGHER

GETTING

HOTTER

WITH THEIR HIT SINGLE, "I'LL DANCE"

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WAOK

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WFDR
WLOK
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WEBB
WENZ

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WVON
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CASH BOX

RECORD WORLD

70

69

Produced by Allen Jones



ON MERCURY RECORDS AND TAPES



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MURRAY GETS GOLD, PLATINUM — After a performance at Las Vegas' Aladdin 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) are: Dennis White, Capitol's vice president of marketing; Murray; Don Zimmermann, president and chief operating officer; Oscar Arslanian, director of press & artist relations; Rupert Perry, vice president of A&R; Pete Foyak, vice president of administration and Bruce Portmann, 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 9, 1979.

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, and 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 Prodigal 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 a 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.

position on widening the AM radio band, to be presented at the World Administrative Radio Conference in Geneva next year. That proposal could eventually mean the addition of some 800 AM radio stations on the air (**Cash Box**, Dec. 16).

But this plan, recommended by the FCC staff, is of greater immediate interest to the broadcast industry. Any new channels produced by international agreement at

(continued on page C-19)

Homogenized Music Leads Retail To 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.



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 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. At this point, however, the only industry-connected firm that has announced it is making overtures to the Chinese government is not a label.

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'd 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 it."

Frank Who?

Joe Smith, chairman of Elektra/Asylum Records, who accompanied Leventhal to China, is also skeptical about exporting rock to China. "I can't see rock music having any impact in the foreseeable future. When I went there last June with the group, I found that there was no recognition at all of contemporary music. No one had heard of the Beatles. No one had even 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 pressing 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 this view. "Because China has 800,000,000 people," he said, "when the music business happens there, it's going to happen big. We at RCA would very much like, and frankly expect, to be the first in the door. RCA has had prior business dealings with China, and the RCA dog and horn was, and probably still is, a recognized trademark, extending prior to World War II."

(continued on page C-19)

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 expanding their musical boundaries, but no more so than they are in adding any record. Most said they will reject a record 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 or R&B field. 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 only too happy to cooperate with the labels when they attempt to break an act into the pop arena because the broader pop market means increased 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 you know the 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," Karol adds, "the name of the game is to sell records."

In addition to full-line retail chains such

(continued on page C-22)

WKTU Nearly Missed Disco Beat, According To Taplinger

by Charles Paikert

NEW YORK — WKTU-FM's phenomenally successful transition to an all-disco format nearly didn't happen at all according to Sylvon Taplinger, vice president of SJR Communications, the radio division of the company which owns the New York station, San Juan 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 to program a similar type of "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

CBS Artists Get Record Number Of Certifications

NEW YORK — CBS Records garnered an industry-leading total of 81 gold and platinum certifications by the RIAA in 1978.

The Columbia, Epic, Portrait and CBS Associated Labels together achieved 27 platinum and 54 gold certifications, representing 23 different artists who were awarded 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; Kirshner 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.

have that format today."

But, by last July, it had become apparent to Taplinger and his partner at SJR Communications, Eddie Cossman, that WKTU-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 WKTU 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. We also considered the success 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 down," 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 SJR 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 WKTU.

But at SJR's insistence, Burkhart quickly devised an all-disco format, and he was soon introduced to Wanda Ramos, the for-

(continued on page C-13)

Growth Of Rack Sales Accelerating

NEW YORK — The extraordinary growth of sales for rack jobbers in the record industry has been selected as the subject of a special pamphlet issued by NARM, titled "The Rack Jobbers In The Recorded Music Industry: The Growth Picture 1962-1977."

The pamphlet details the rise in rack jobbers' 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.



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/national promotion; John Frankenheimer, Randy Bishop's attorney; Peter Gidion, 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.

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 major retrogression," according to Chester Migden and Sanford Wolff, 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 McGuinn, 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 voice-overs. The unions had originally asked the advertising agencies for a 26% total increase in fees, but that figure had come

down, according to McGuinn, before the talks broke off in New York on December 19. The agencies have offered a 10% increase in fees.

"We're relatively close on money," said McGuinn. "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.

Financial Dent

Harry Hirsh president of Soundmixers, predicted that, should the strike continue, "there will be a certain financial dent in our business, though we are 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 issues in the strike were "too obscure" 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 will continue to do business while 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 law, stated Pugliese.

The Springboard president said that he has no plans to drop the firm's pending anti-trust suit against Pickwick International.



DISCO STEPPIN' — As part of its current "Steppin' To Our Disco" campaign, Polydor executives 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.

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



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 first, it is in danger of burning out in that market before it breaks on radio, whereas if we try to break it radio first, the disco DJs, who pride themselves on playing records first, are offended. The ideal we will work towards will be to break a record in both markets simultaneously."

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 were \$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 were \$7.73 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 Harmony 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 twentieth Harmony Hut unit is scheduled to open next summer in Laurel, Md.

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 album sales in terms of quantity with no breakdown of country or pop sales. As a result, many artists at the top of the country chart are in that position because a substantial percentage of their records are sold to consumers outside the country field. And because a single by a pop artist such as Linda Ronstadt or Jimmy Buffett receives 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 country sales cannot compete with pop sales figures.

For instance, Waylon Jennings, Willie Nelson, Dolly Parton and Linda Ronstadt have dominated the #1 position on the **Cash Box** Country Album chart during the past year-and-a-half. Kenny Rogers and Crystal Gayle have also charted consistently high. All of these artists sell to a much 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 after eight weeks on the chart. A survey of major record stores in Nashville revealed that each of these artists are racked 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 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 quote on a number one 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 sales. If you get an album like a Willie Nelson that is up in the top forty, you know he is selling to more than country people. 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, they will not get much higher than 100 on my total ranking report. I don't really consider Waylon Jennings a country artist right now."

The buyer suggested any decision to include pop artists on country charts should be up to trade magazines. And he will follow that lead.

The trades have to determine what they are looking for in terms of the chart," he said. "If they tell me they want Jimmy Buffett in terms of country reports, then I have him on my sales list, but I can't believe Buffett sells much as a country artist. To me Rita Coolidge is more country than Linda

(continued on page C-19)



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 Kellerman, MCA's east coast director of artist relations and publicity; Barry Goodman, promotion manager for the label; Tucker; Steve 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 8-track tapes and cassettes.

Three of the stores were located in Brooklyn, including Casa Berinques, 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. Pettus, for the return of tapes and equipment confiscated by the FBI two weeks ago. 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 Jersey 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 unicycle 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.



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, where he was joined by Mick Jagger for a duet on Tosh's single, "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.

NARM

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

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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 . . .

Pool side exhibition center

specialty designated hours for supplier/customer meetings in an invigorating outdoor setting . . . retailers and wholesalers see new product line opportunities . . . suppliers can broaden their customer base . . .

Merchandise of the year awards

an audio visual presentation . . . retailer of the year award . . . rack jobber of the year award . . . selection by manufacturers advisory committee . . .

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EXECUTIVES ON THE MOVE



MATTHEW SHAKES IT AT ROXY — Mushroom recording artist Ian Matthews played the Roxy in Los Angeles recently in support of his new album "Stealin' Home" and single "Shake It." Pictured (l-r) 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 Shaler, Pickwick Los Angeles branch manager; Matthews; John Saltstone, 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 extension of the response curve to 20Hz 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. Indebtedness incurred during the current quarter will be paid on Dec. 31, 1978.

In simultaneous transactions, WCI sold all of its common and preferred shares of NKC to a partnership for \$1 million. 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."



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 northwest and southeast regional promotional 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 MCA 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.

ABC Taps Gordon — ABC Records has announced the promotion of Dennis Gordon to east coast regional director of promotion, special markets. He comes to ABC from 20th Century Records as their northeast promotion director. Prior to that, he was the national secondary promotion director for Roulette Records.

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.



Gordon



Raskin



Wright



May

Steinberg Exits Zamoiski — Jerry Steinberg, manager record and tape distribution, Zamoiski Co., Baltimore, Md. has departed that post. His future plans will be announced. He was employed in this company for over 19 years in various management positions.

Wright To NARAS — Shelly Wright joins the national staff of NARAS (National Academy of Recording Arts & Sciences) in Burbank as administrative assistant to the executive director. Wright, formerly with NTA in New York, replaces Carolyn Knutson who leaves the Recording Academy after the Grammy Awards in mid-February to live in Colorado.

Heath To Bee Gee — Chip Heath has joined Albany, New York based Rack-Retailer, 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 divisional 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, Sunnyvale.

Changes At 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 Broadway 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 on New Year's day. The event will be telecast over the NBC network beginning at 10 a.m. (Pacific Standard Time). More than 80,000 people are expected to attend the game.

femme fatale is all he needs. . .



. . . to measure his heroic deeds

EAST COASTINGS

UNWRAPPING AND UNRAVELING — The gifts, cards, parties and season's spirits have taken their toll by now, but somehow, a little bit of news remains for the end of the year . . . Some reports have it that a movie version of "You Don't Bring Me Flowers" will be made, starring — who else? — **Barbra Streisand** and **Neil Diamond** . . . One damper on the Christmas spirit was the **Cat Stevens** song, "New York Times," which got banned from WPIX radio because it knocks the Big Apple . . . And Down Under in Australia recently, **Elvis Costello** refused to do an encore in Sydney because he considered the audience reaction "too mechanical." The fans, however, thought they deserved more than an hour's worth of music for their money, and they pelted the stage with broken seats and other flying objects while chanting "Elvis loves his money" and "Costello is a capitalist."



MUDDY IN LONDON — CBS Records recently hosted an informal dinner for Muddy Waters to welcome him to the U.K. Waters and his band were special guests on the Eric Clapton tour and the bluesman reciprocated by having 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 Diddley** 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 — 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: called "Disco Saturday Nacht," it combines classical chestnuts with a disco beat for an album that may well catch on in the nation's dance palaces. 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**" **Bower** and arranged and conducted by **Angelo Dippio**.

END IT RIGHT — Some nice choices of musical ways to bring in the New Year in New York: at the Symphony Space at Broadway and 95th — Dec. 30 — **Cecil Taylor** and **Sun Ra** (!) . . . **Jack DeJohnette's** Directions at 159 Bleeker St. Dec. 29 and 30 and **Al Jarreau** **charles paikert** 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'** "Please Come Home For Christmas" is turning into the biggest yuletide hit in years, having leaped into 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** spicy "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 "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 '73, through the **Kinks'** "Father Christmas" and one of the great period records of 1977, "It's Gonna Be A Punk Rock Christmas" by the **Ravers**. But the Eagles record has received the biggest chart success in years and Elektra/Asylum reports it is selling as well overseas as it is here.

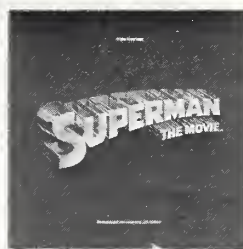
KEEP THOSE CARDS & LETTERS COMING — We also wanted to point out some of the more unusual greeting cards that have come to our attention. Warner Bros. Records should take a bow for its clever press kit of **Santa Claus**, including photos and a bio of the grand old man of Christmas. (Some of Santa's reminiscences 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 House in New York City in lieu of a present . . . 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 message, "Play our records . . . or we'll 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-era regalia.

BACK TO BUSINESS — Turning to the regular day-to-day happenings, a former **Journey** drummer **Aynsley Dunbar** has joined **Jefferson Starship** on a permanent basis, replacing **John Barbata** . . . At **Bruce Springsteen's** Winterland show (which ran more than three-and-a-half hours, not including intermission) he kicked off the concert with a rendition of the rockabilly classic "Good Rockin' Tonight" . . . **Knack** drummer **Bruce Gary** drove the 450-mile L.A.-San Francisco trip to catch Springsteen's Friday night show, then returned the following day to play an L.A. gig. When asked why he made the drive, Gary replied, "Why not?" The group apparently has a verbal agreement with Capitol Records and is expected to sign with the label shortly,

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**.

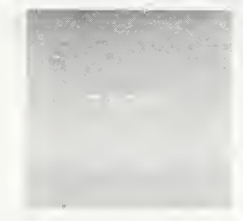
(continued on page 45)

ALBUM REVIEWS



SUPERMAN THE MOVIE (Original Soundtrack) — Warner Bros. 2BSK 3257 — Producer: None listed — List: 14.98

The film of the legendary Man of Steel is the talk of the season and John Williams' score is so dynamic that sweeping orchestral flares alone are enough to conjure up images of Krypton's most famous resident. Because Williams has, through the various themes, given Superman as strong a musical identity as he created for "Star Wars," this soundtrack is likely to head up the charts at a pace greater than that of the proverbial speeding projectile.



CLEAN — Edwin Starr — 20th Century-Fox T-559 — Producer: Lamont Dozier — List: 7.98

Already a large disco success due to the single "Contact," "Clean" is also beginning to garner extensive R&B and pop activity. This veteran R&B vocalist has successfully made the transition into disco, and with the production help of Lamont Dozier and the stellar session backing of David T. Walker and James Gadson, Starr has concocted a richly impressive album. Starr's aggressive tenor is in top form here, displaying a versatile, expressive vocal range.



MY OWN HOUSE — David Bromberg — Fantasy F-9572 — Producer: David Bromberg — List: 7.98

On his fourth Fantasy outing, David Bromberg sticks primarily to a folk-flavored, acoustic-based format. "My Own House" offers a variety of acoustic styles, including a bluegrass fiddle arrangement of the traditional Scottish title cut, as well as the rural blues of "Early This Morning." Also including unique renditions of "Georgia On My Mind" and Phil Spector's "To Know Her Is To Love Her," this album reveals another musical side of this versatile artist.



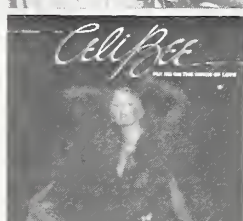
LOVE VIBRATIONS — Joe Simon — Spring/Polydor SP-1-6720 — Producers: Norman Harris, Ron Tyson and Joe Simon — List: 7.98

This album marks Simon's reunion with producers Norman Harris and Ron Tyson, and the result is a consistently engaging work which exhibits full-bodied arrangements, spirited female background vocals, and of course, Simon's aching baritone voice. Most of the tunes here are in an upbeat disco/R&B vein, highlighted by the title track, "Somebody For Everybody" and "Going Through These Changes."



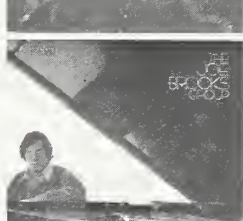
DON'T TAKE LOVE FOR GRANTED — Lulu — Rocket BXL1-3073 — Producers: Mark London and Lem Lubin — List: 7.98

Don't take Lulu for granted either. Just when she was about to become an entry in the '60s chapter of rock's history book, we now have an album with a new, refreshing approach. Utilizing a variety of tasty MOR/disco formats courtesy of Elton John's pen (among others) and the Tarney/Spencer back-up machine, Lulu seems destined to repeat her former triumphs with a verve and style befitting one of pop music's more exciting vocalizers and song interpreters.



FLY ME ON THE WINGS OF LOVE — Celi Bee — A.P.A./TK 77003 — Producer: Pepe Luis Soto — List: 7.98

Celi Bee adeptly sings in a sultry, willowy style which provides an inviting focal point for this collection of elaborately-arranged disco numbers. Synthesizers, strings and brass abound on this effort, which spotlights the three-act, 13-minute title track on side one. Bee also demonstrates her ability to effectively sing ballads, as witnessed by "Can't Let You Go" and "You're The Best Thing." For disco and pop playlists.



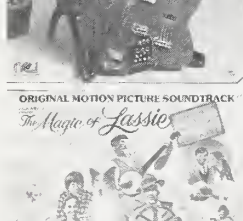
THE JOE BROOKS GROUP — Atlantic SD 19206 — Producer: Joe Brooks — List: 7.98

Joe Brooks has been a one-man, two-industry hit factory of late and this Atlantic release includes themes and songs from both "You Light Up My Life" and "If Ever I See You Again." Brooks has done much to raise the standards for standards but the absence of a fully capable lead vocalist renders this collection a little tepid compared with other fine cover versions of his Oscar winning music. For MOR formats.



MYSTICISM & ROMANCE — Tony Newton — NCI Records 5001 — Producer: Tony Newton — List: 7.98

Tony Newton is a bassist/lead singer/flutist who on his new album emerges with an adequate, synthesized-funk formula. "Mysticism & Romance" contains seven numbers, five of which are hard-core funk and two which are instrumentals. "Mystic Pipers" might be the album's top tune, featuring an interesting flute solo by Newton. The LP's overly flamboyant liner notes written by Newton will turn off a few mainstream R&B fans, but this album is a notable, diverse effort.



THE MAGIC OF LASSIE (Original Soundtrack) — Various Artists — Peter Pan 155 — Producer: Irwin Kostal — List: 7.98

This soundtrack album features a variety of musical performances, ranging from intimate, orchestrated ballads sung by Debby Boone, lightweight upbeat tunes by the Mike Curb Congregation, and novelty works by Jimmy Stewart and Mickey Rooney, who are Lassie's co-stars in the film. With the exception of Debby Boone's three numbers, this album clearly has limited pop/MOR potential, but lovers of the motion picture may find this LP appealing.

FEATURE PICKS

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 which is joined by a slow but firm beat and lower register strings. Topped by high, clear vocals, the track, taken from the "Sleeper Catcher" album, is bolstered by a well-stated guitar break. A smooth and inviting ballad, the track is suited to pop playlists.



THE BABYS (Chrysalis CHS 2279)
Every Time I Think Of You (3:45) (X-Ray Music/Jacson Music — BMI) (R. Kennedy/J. Conrad)

"Head First" is the name of the Baby's forthcoming Chrysalis album. This first single opens with emotional piano playing by Jonathan Cain and matching singing by John Waite. The mood moves upbeat when the orchestration and drums kick-in. Waite and a Babette share exciting trade-off singing. Top 40 material.



10cc (Polydor PD 14528)
For You And I (3:39) (Man-Ken Music — BMI) (E. Stewart/G. Gouldman)

"Dreadlock Holiday," the first single from the "Bloody Tourists" album could not muscle its way into the Top 20 but this track stands a better shot. A spirited ballad, this track is included in the soundtrack from the "Moment By Moment" film. A fine production and good singing make this interesting pop.



O'JAYS (Phil, Int'l./CBS ZS 8 3666)
Cry Together (3:43) (Mighty Three Music — BMI) (K. Gamble/L. Huff)

This Gamble & Huff tune has a beautiful flute, electric piano and strings introduction to a story about a relationship which is suffering a lack of communication. Strong, distinguished singing set the pace in this excellently produced single which is suited to R&B and pop playlists.

ANDY WILLIAMS (Columbia 3-10878)
Love Theme From Oliver's Story (3:46) (Famous Music — ASCAP) (F. Lei/J. Korty)

Subtitled "The Music's Too Sweet Not To Dance," this track is from the film follow-up of "Love Story." Backed by strings, singers and easy but strong beat, Williams delivers one of his finest performances in some time. The up-to-date production gives him room to sing powerfully. Top 40/MOR shot.



JEAN CARN (Phil, Int'l./CBS ZS8 3667)
There's A Shortage Of Good Men (3:03) (Mighty Three Music — BMI) (K. Gamble/L. Huff)

"Happy To Be With You" is the name of Carn's album and this single ought to make R&B and disco programmers happy to be with her. Conga undercurrents, circling bass line, rhythm guitars, rumbling sax and fine singing make this a fine song. Excellent sax solo. Check this one out.



EMOTIONS (Columbia 3-10874)
Walking The Line (3:50) (Sagfire Music/Alex-scar Music — BMI) (M. White/S. Scarborough)

"Sunbeams" is the name of the Emotions' latest and this single from the LP has a lazy day pace and pretty upward movement in vocals. Musical reminiscent of work by Barry White, the track fuses old and new. Suited to R&B, pop lists.



VALERIE CARTER (ARC/Columbia 3-10881)
Da Doo Rendezvous (3:38) (Rondor Music/Fair Music) (Almo — ASCAP) (A. Fairweather Lowe)

"Wild Child" is Carter's second album and this single from that album features her bright, child-like vocals and a remixed arrangement of strings, perky beat and a fine passage of doubled jazz guitar solo and scat singing. Worth pop attention.

SINGLES TO WATCH

POCO (ABC AB-12439)
Crazy Love (2:55) (Pirooting Pub. — ASCAP) (R. Young)

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. Top pop shot.

T-CONNECTION (Dash/TK 5048)
At Midnight (Shern Pub./Decibel Pub./T-Conn — BMI) (T. Coakley/D. Mackey)

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 spin. The keyboard break is funky and engaging.

CARL PERKINS (Jet/CBS ZS8 5054)
Blue Suede Shoes (2:44) (Belinda Music — BMI) (C. Perkins)

"Ol' Blue Suede's Back" is the name of Perkins' latest album. It is also the signal of his intentions. The passage of years has a way of mellowing rockers but this classic remake still smacks of a rollicking good time. This is what rock n' roll was all about. Many of us have forgotten. Suited to be programmed as a top pop reminder.

JIMMY BO HORNE (Sunshine/TK 1007)
Spank (3:24) (Harrick Music — BMI) (R. Smith)

Jimmy Bo Horne who made a name for himself with "Dance Across The Floor" delivers another vigorous track which ought to garner disco and pop action. The Spank has become an underground dance and this track may cash in. Ringing rhythm guitars, percussion touches and backing singers make it work.

ALONZO TURNER (LA Records LA-DGP-0025)
Whoever Said It Part 1 (3:39) (D. Ann Music/Dichene Music/Senta Music — ASCAP) (A. Turner)

LA Records is Dave Crawford who scored as the writer of "Victim" by Staton. Turner, who is signed to the fledgling label, is a talented artist. This track has a conga and bass underpinning which will make it appeal to R&B/disco. Flute adds a nice touch. Interesting vocals. Check it out.

JOHN DAVIS & MONSTER ORCHESTRA (Columbia 3-10886)

Ain't That Enough For You (3:28) (Midsong Music/Mideb Music/John Davis Music — ASCAP) (J. Davis)

CBS recently signed a deal with the SAM disco-oriented label in N.Y. 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-flavored formats.

GARY'S GANG (Columbia 3-10884)
Keep On Dancin' (3:45) (Mideb Music/Eric Matthew — ASCAP) (E. Matthew/G. Turnier)

This is the record SAM Records was holding in the can to entice CBS into its recently signed deal. Handclap beat, percussion embellishments, electric piano, strings and a warm colloquial chorus makes this a cinch on disco and other interested playlists. Good singing. R&B and pop take note.

LOUISE MANDRELL (Epic 8-50651)
Everlasting Love (2:52) (Rising Sons Music — BMI) (B. Cason/M. Gayden)

ABC and Epic have decided to lock horns during this holiday season with different versions of this classic. Mandrell's version is a loyal remake with sweeping strings, piano parts and strong bass underpinnings. The lead vocals are smooth. Suited to R&B and pop lists.

NARVEL FELTS (ABC AB-12441)
Everlasting Love (2:37) (Rising Sons Music — BMI) (B. Cason/M. Gayden)

Narvel Felts has a unique trembling voice. This track from the "One Run For Red Roses" album is a remake of the song which was a hit years back for Ronnie Dyson. Strings, backing singers and smooth rhythm section make this a pop candidate.

GEORGE MCCRAE (TK 1032)
I Want You Around Me (3:20) (Sherlyn Pub./Harrick Music — BMI) (H.W. Casey/R. Finch/T. Thomas)

Bright strings and tumbling drum beat lead into this ballad. George McCrae's singing is characteristically strong. An interesting sax solo adds depth. The kick changes and good melody make this well 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 uninitiated who were too young to remember the roots of rock a lyrical tour on this single from "Gone Girl." Johnny doesn't fool himself; he has never really played anything but country. But this track has a shuffling beat, boogie piano fills and Berryesque guitar licks. Suited best to country lists.

SANDRA FEVA (Venture V-103)
If You Want It, You Got It (3:29) (Barcam Music — BMI) (T. Camillo)

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. Swirling 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 upfront soulful vocal and backing electric piano, bass and strings. Gentle and flowing, this track is suited to R&B lists.

BEBE & DONNIE SINGER (Crown Point Records CP 2001)
Lady Rhythm (3:18) (L.A. Music — ASCAP) (D. Singer)

This track from Crown Point Records is a professional job with a perky, danceable beat and delicate singing by the Singer team. Strings, steady high-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 ZS8 1782)
I Am The Walrus (3:30) (J. Lennon/P. McCartney)

Beatles' remakes are open to a wide-range of criticism from being too derivative to being unloyal. This remake of the classic from "Magical Mystery Tour" is a loyal rendition. There is nothing new here but the track is still interesting.

RADIO NEWS

AIR PLAY

MAYOR GETS HER KICKS ON WKIX — When Mayor Isabella "Boom Boom" Cannon accepted an invitation to host her own one-hour morning drive program on Top 40 rocker WKIX/Raleigh, MD Ron McKay thought the 74-year-old grandmother would do a staid hour of oldies. But much to everyone's surprise, "Boom Boom" came off like a veteran jock, playing contemporary chartmakers and '60s R&B classics, ripping off a hit LP, giving the time and weather and talking up the music.

The mayor used her playlist and intros to express her political philosophy as well as entertain listeners. To explain the happenings at the City Council, "Boom Boom" played the **Four Tops** classic, "It's The Same Old Song." She summed up her feelings during Council meetings with the **Brothers Johnson's** "Ain't We Funkin' Now," which was dedicated to the Council. She expressed her support of the upcoming Raleigh liquor-by-the-drink referendum by cueing up a golden oldie, "Nip Sip," by **The Clovers**. "I Love The Night Life" by **Alicia Bridges** was offered by the mayor as a personal statement and she closed by dedicating the final song to her constituency, **Lou Rawls'** "Groovy People."

WHO NEEDS NEWSPAPERS — In St. Louis, the newspapers have been on strike for several weeks, leading many advertisers to step up or begin radio ad campaigns. Although ad increases have not been as great as some had anticipated, sales people at two of the Gateway City's top music stations confirmed the benefit of the strike to radio.

"We've found that regular advertisers have increased their advertising, but we've had only a modest inquiry from new accounts," says **KSHE** sales manager **Ed Goodman**. "But it doesn't matter much to us anyway because we've already sold out and we wouldn't compromise our audience by increasing our commercial load."

"There's been some increase, but not as much as we had anticipated," reports **Donna Anderson**, a **KSLQ** account executive. "If the strike continues I think we'll see more direct retail advertising."

DEREGULATION NOW — Following FCC Commissioner **Tyrone Brown's** endorsement of NAB president **Vincent Wasilewski's** "declaration of independence for radio broadcasters," the NAB has requested that the Commission ask for comments on a number of proposals advanced by Brown. These include repeal of commercial time regulations, repeal of the 1976 "Primer on Ascertainment of Community Problems by Broadcast Applicants," repeal of non-entertainment programming regulations and repeal of all program log rules. In its petition the NAB also made reference to a recent General Accounting Office study which singled out the FCC as the leader in imposing burdensome paperwork requirements, estimated at 30 million man-hours annually.

STATION TO STATION — **KWST/Los Angeles (K-West)** is continuing its effort to establish its Sunset Strip New Year's Eve celebration as an annual institution to rival New York's Times Square midnight countdown. This year **K-West's** "Times Square West" will include an electronic billboard countdown, searchlights, prizes, celebrity guests, clowns, jugglers and station personalities. At midnight, 5,000 colored balloons will be released from atop the Whisky, where **The Babys** will be doing a midnight show. The proceedings will be broadcast live.

Rock stars have been popping up at stations from coast to coast... Queen's **Freddie Mercury** did his first on-air interview in years at **CHUM/Toronto** recently... **Rolling Stone Mick Jagger** did a phoner with **MD Tom Nast** at **WBBF/Rochester**, and the station gave away Stones albums as well... **Melissa Manchester** stopped by **KAAM/Dallas**... **WFTQ/Worcester (14Q)** hosted **Harry Chapin** recently... And **RCA's Triumph** visited **WABX/Oak Park, Mt.**

Top-rated **KMET/Los Angeles** welcomed DJ **B. Mitchel Reed** back on the air Dec. 15. The **Beamer** is recuperating from double by-pass surgery and will make a slow, but steady on-air return.

NEW JOBS — **Frank Holler**, formerly of **WDAL-FM/Chicago**, has been appointed PD of **WKLS-AM-FM/Atlanta**. Also at **WKLS**, **Rich Piombino** has been named music/promotion director and **Debbie Garner** is the new director of research... At the new **Kicks 104**, in Nashville, **Steve Denton** has been appointed MD... **Dan Ingram**, a fixture at **WABC/New York** the past 18 years in the 2-6 p.m. slot, has signed a new five-year multi-media contract with **ABC, Inc.** In addition to continuing his on-air shift, Ingram is expected to make TV appearances and contribute pieces to **ABC publications**... Former midday personality **John Reed** has been promoted to PD at **WHYY (Y-102)** in Montgomery. His midday slot will be filled by **Kris O'Kelly**, who returns to **WHYY** from **Z-93**. The station has also promoted **Jennifer Reed** to news director... **Bill Watson** has been named vice president/special features division for **Drake-Chenault**. Watson is returning to **Drake-Chenault** after four years as associate PD with **KMPC/Los Angeles**... **Lynsey Guerrero** has replaced **Guy Heston** as writer and producer of "Record Report," the syndicated radio series hosted by **Robert W. Morgan**. Guerrero was previously syndication director with **Inner-View**. Heston is now with the **Southern California Rapid Transit District**... **WNBC/New York** has added **Larry Sacknoff**, **WNBC-TV** weekend sportscaster, to its morning show for sports reports... **Loret Cusworth** is the new **San Francisco** sales rep and account executive at **KXRX/San Jose**... There are three openings at **WKIX-WYYD/Raleigh**. **WKIX** is looking for a top morning personality, offering "great pay, benefits, security." Tapes and resumes to operations manager **Bob Bolton**, P.O. Box 12526, Raleigh, N.C. 27605. An assistant chief engineer for **WKIX**, class II DA and **WYYD**, class C FM is also needed. Resume to chief engineer **Greg Rogers**, above address. An on-air morning anchorperson is needed, too. Tapes, resumes and references to **Steve Shumake** at the same address.

TRIVIA DEPT. — The recent Arbitron Radio Coverage Study uncovered all kinds of fascinating data. For example, did you know there are 38 stations reaching listeners in all the counties of their respective states. All fall within six states, Alaska, Hawaii, Connecticut, Delaware, Rhode Island and Wyoming.

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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 consultant. Immediate street reaction to the new disco format, which debuted July 24, was positive, **Taplinger** recalled, but, he added, "skeptics 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, **WKTU** emerged with an astounding 11.3 overall average quarter hour rating, topping perennial market leader **WABC**, which registered a 7.1 average quarter hour share.

Significantly, **WKTU** beat **WABC** in the demographic range of listeners aged 18-34, and also swamped **WABC** in the battle for teen listeners, covering a 29.5 share of teens, compared to **WABC's** 14.6 share. Also, **WKTU's** popularity proved nearly devastating to **WBLS**, 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 **WKTU's** success was the fact that the sta-

tion has transcended the "black" identification 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 narrow identification."

Taplinger also conceded that **SJR's** heavy promotion of the station, using the slogan "Disco 92" on buses, subways, billboards and television has contributed to the station's rise in the ratings. But, **Taplinger** asserted the fundamental reason for **WKTU's** success has been rooted "in the fact that disco is here to stay. The skeptics are still among us, and they say that disco will be short-lived. But we believe that disco will broaden out. There are many new 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 **Sonderling's** broadcast properties, with the exception of its two Chicago stations, **WOPA** and **WBX-FM**. **Viacom** will pay approximately \$27 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 \$28 per share.

Secondary Meet Slated

LOS ANGELES — **Birmingham, Alabama** will be the site of the third annual Southeast Secondary Radio Conference, Jan. 26-27. The goals of the two day conference will be to bring together, for an exchange of positive ideas, radio, trade and record representatives. Topics to be discussed are Careers, Album Radio & Records, Secondary & Small Markets, Music, Engineering, Management, Programming and a combined Radio and Record meeting.

TM Names Nickell New Division Head

LOS ANGELES — **Ron Nickell**, vice president and general sales manager of **TM Programming** for the past five years, has been named vice president and general manager of **TM Special Projects**, a new division within the company. **TM Special Projects** will market the company's "Album Greats: A History of Album Rock," currently being produced in **Los Angeles** by **Goodphone Productions**.

TM Special Projects will also market other specials such as "The Evolution of Rock," and will branch into areas such as airline programming, custom projects and other areas that are complementary to **TM Programming**. The parent company programs more than 250 radio stations with five different formats.

LOOKING AHEAD TO THE TOP 100

- CALIFORNIA MAN** (Intersong/UA—ASCAP) CHEAP TRICK (Epic 8-50625)
- DON'T LET ME DOWN** (Rock Steady—ASCAP) PETER CRISS (Casablanca NB 952)
- MOMENT BY MOMENT** (Stigwood/Red Cow—BMI/ASCAP) YVONNE ELLIMAN (RSO 915)
- HAVEN'T STOPPED DANCING YET** (Old "Eye"/Buckwheat—ASCAP) GONZALEZ (Capitol 4647)
- CHASE** (Gold Horizon—BMI) GIORGIO MORODER (Casablanca NB 956)
- BAD BRAKES** (Ashtar/Colgems—EMI) CAT STEVENS (A&M 2109-5)
- NOT FADE AWAY** (MPL Communications—BMI) TANYA TUCKER (MCA S45 1999)

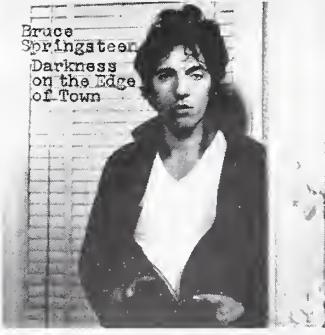


ATLANTIC, KMET PARTY — **Atlantic Records** recently hosted a dinner party for the staff of **KMET** in **Los Angeles** to celebrate the station's 10th anniversary. Shown at the reception (l-r) are: **Judy Libow**, **Atlantic's** associate director of national pop album promotion; **Dave Moorhead**, general manager of the station; **KMET** program director **Sam Bellamy**; air personality **B. Mitchel 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"
Asylum



#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 — Rolling Stones
Inner Secrets — Santana — Columbia
Living In The U.S.A. — Linda Ronstadt — Asylum
Van Halen — Van Halen — Warner Brothers
The Cars — The Cars — Elektra
Bloody Tourists — 10cc — Polydor
Misfits — The Kinks — Arista
Who Are You — The Who — MCA
Waiting For Columbus — Little Feat — Warner Brothers
1994 — 1994 — A&M

WSAN-FM — ALLENTOWN — KEVIN GRAFF

The Stranger — Billy Joel — Columbia
52nd Street — Billy Joel — Columbia
City To City — Gerry Rafferty — United Artists
Out Of The Blue — The Electric Light Orchestra — Jet
Time Passages — Al Stewart — Arista
Nightwatch — Kenny Loggins — Columbia
But Seriously, Folks — Joe Walsh — Asylum
Darkness On The Edge Of Town — Bruce Springsteen — Columbia
Aja — Steely Dan — ABC
Nicolette — Nicolette Larson — Warner Brothers

KEZY-FM — ANAHEIM — LARRY REISMAN

Some Girls — The Rolling Stones — Rolling Stones
Living In The U.S.A. — Linda Ronstadt — Asylum
Darkness On The Edge Of Town — Bruce Springsteen — Columbia
Stranger In Town — Bob Seger and The Silver Bullet Band — Capitol
Running On Empty — Jackson Browne — Asylum
Earth — Jefferson Starship — Grunt
52nd Street — Billy Joel — Columbia
Don't Look Back — Boston — Epic
Double Vision — Foreigner — Atlantic
Pieces Of Eight — Styx — A&M

WKLS-FM — ATLANTA — DEBBIE GARNER

The Stranger — Billy Joel — Columbia
Running On Empty — Jackson Browne — Asylum
Some Girls — The Rolling Stones — Rolling Stones
Aja — Steely Dan — ABC
Stranger In Town — Bob Seger and The Silver Bullet Band — Capitol
Double Vision — Foreigner — Atlantic
Slowhand — Eric Clapton — RSO
The Grand Illusion — Styx — A&M
52nd Street — Billy Joel — Columbia
Point Of Know Return — Kansas — Kirshner

WAAL-FM — BINGHAMTON — SCOTT MICHAELS

Who Are You — The Who — MCA
Don't Look Back — Boston — Epic
Double Vision — Foreigner — Atlantic
The Stranger — Billy Joel — Columbia
Slowhand — Eric Clapton — RSO
Running On Empty — Jackson Browne — Asylum
Saturday Night Fever — The Bee Gees and Various — RSO
Pieces Of Eight — Styx — A&M
Skynyrd's First And Last — Lynyrd Skynyrd — MCA
Champagne Jam — The Atlanta Rhythm Section — Polydor

WBCN-FM — BOSTON — TONY BERARDINI

The Cars — The Cars — Elektra
Some Girls — The Rolling Stones — Rolling Stones
Stranger In Town — Bob Seger and The Silver Bullet Band — Capitol
Darkness On The Edge Of Town — Bruce Springsteen — Columbia
You're Gonna Get It — Tom Petty and The Heartbreakers — Shelter
More Songs About Buildings And Food — Talking Heads — Sire
This Year's Model — Elvis Costello — Columbia
Heaven Tonight — Cheap Trick — Epic
Excitable Boy — Warren Zevon — Asylum
Earth — Jefferson Starship

WJKL-FM — CHICAGO — TOM MARKER/WALLY LEISERER

The Cars — The Cars — Elektra
Darkness On The Edge Of Town — Bruce Springsteen — Columbia
Excitable Boy — Warren Zevon — Asylum
Some Girls — The Rolling Stones — Rolling Stones
David Gilmour — David Gilmour — Columbia
Stranger In Town — Bob Seger and The Silver Bullet Band — Capitol
Infinity — Journey — Columbia
Return To Magenta — Mink DeVille — Capitol
Bruised Orange — John Prine — Asylum
Cold Shots From A Nightmare — Moon Martin — Capitol

WXRT-FM — CHICAGO — BOB GELMS

Darkness On The Edge Of Town — Bruce Springsteen — Columbia
Some Girls — The Rolling Stones — Rolling Stones
Pat Metheny Group — Pat Metheny — ECM
Wavelength — Van Morrison — Warner Brothers
Hermit Of Mink Hollow — Todd Rundgren — Bearsville
Excitable Boy — Warren Zevon — Asylum
This Year's Model — Elvis Costello — Columbia
Lines — Charlie — Janus

Who Are You — The Who — MCA
Power In The Darkness — The Tom Robinson Band — Harvest

WLWQ-FM — COLUMBUS — STEVE RUNNER

Double Vision — Foreigner — Atlantic
Running On Empty — Jackson Browne — Asylum
Some Girls — The Rolling Stones — Rolling Stones
Aja — Steely Dan — ABC
But Seriously, Folks — Joe Walsh — Asylum
The Stranger — Billy Joel — Columbia
The Grand Illusion — Styx — A&M
Slowhand — Eric Clapton — RSO
Living In The U.S.A. — Linda Ronstadt — Asylum
Twin Sons Of Different Mothers — Dan Fogelberg/Tim Weisberg — Epic

C-101-FM — CORPUS CHRISTI — MANDO CAMINA

The Stranger — Billy Joel — Columbia
Some Girls — The Rolling Stones — Rolling Stones
Darkness On The Edge Of Town — Bruce Springsteen — Columbia
Bat Out Of Hell — Meat Loaf — Epic
Running On Empty — Jackson Browne — Asylum
Nightwatch — Kenny Loggins — Columbia
Infinity — Journey — Columbia
Stranger In Town — Bob Seger and The Silver Bullet Band — Capitol
Stardust — Willie Nelson — Columbia
The Grand Illusion — Styx — A&M

KZEW-FM — DALLAS — MARK CHRISTOPHER

Some Girls — The Rolling Stones — Rolling Stones
Stranger In Town — Bob Seger and The Silver Bullet Band — Capitol
Double Vision — Foreigner — Atlantic
Running On Empty — Jackson Browne — Asylum
Don't Look Back — Boston — Epic
FM — Various Artists — MCA
Foot Loose & Fancy Free — Rod Stewart — Warner Brothers
Street-Legal — Bob Dylan — Columbia
Pieces Of Eight — Styx — A&M
Darkness On The Edge Of Town — Bruce Springsteen — Columbia

KBPI-FM — DENVER — JOHN BRADLEY

Some Girls — The Rolling Stones — Rolling Stones
The Stranger — Billy Joel — Columbia
Living In The U.S.A. — Linda Ronstadt — Asylum
Who Are You — The Who — MCA
Aja — Steely Dan — ABC
Running On Empty — Jackson Browne — Asylum
Stranger In Town — Bob Seger and The Silver

Bullet Band — Capitol
Double Vision — Foreigner — Atlantic
Don't Look Back — Boston — Epic
52nd Street — Billy Joel — Columbia

KFML-AM — DENVER — LARRY BRUCE/LARRY KOHL

Darkness On The Edge Of Town — Bruce Springsteen — Columbia
City To City — Gerry Rafferty — United Artists
Stranger In Town — Bob Seger and The Silver Bullet Band — Capitol
52nd Street — Billy Joel — Columbia
Wavelength — Van Morrison — Warner Brothers
Time Passages — Al Stewart — Arista
Running On Empty — Jackson Browne — Asylum
Aja — Steely Dan — ABC
Son Of A Son Of A Sailor — Jimmy Buffett — ABC
Some Girls — The Rolling Stones — Rolling Stones

WABX-FM — DETROIT — JOE KRAUSE

Stranger In Town — Bob Seger and The Silver Bullet Band — Capitol
Infinity — Journey — Columbia
The Cars — The Cars — Elektra
Don't Look Back — Boston — Epic
Double Vision — Foreigner — Atlantic
Some Girls — The Rolling Stones — Rolling Stones
City To City — Gerry Rafferty — United Artists
Darkness On The Edge Of Town — Bruce Springsteen — Columbia
The Stranger — Billy Joel — Columbia
Eddie Money — Eddie Money — Columbia

KZEL-FM — EUGENE — STAN GARRETT/CHRIS KOVARICK

Van Halen — Van Halen — Warner Brothers
Some Girls — The Rolling Stones — Rolling Stones
This Year's Model — Elvis Costello — Columbia
Darkness On The Edge Of Town — Bruce Springsteen — Columbia
Time Passages — Al Stewart — Arista
Who Are You — The Who — MCA
Dire Straits — Dire Straits — Warner Brothers
More Songs About Buildings And Food — Talking Heads — Sire
Nantucket — Nantucket — Epic
Nicolette — Nicolette Larson — Warner Brothers

KL0L-FM — HOUSTON — SANDY MATHIS

Some Girls — The Rolling Stones — Rolling Stones
Who Are You — The Who — MCA
The Cars — The Cars — Elektra
Briefcase Full Of Blues — Blues Brothers — Atlantic

Darkness On The Edge Of Town — Bruce Springsteen — Columbia
Move It On Over — George Thorogood and The Destroyers — Rounder
More Songs About Buildings And Food — Talking Heads — Sire
Dog And Butterfly — Heart — Portrait
Stranger In Town — Bob Seger and The Silver Bullet Band — Capitol
52nd Street — Billy Joel — Columbia

WBLM-FM — LEWISTON/PORTLAND — JOSE DIAZ

Time Passages — Al Stewart — Arista
52nd Street — Billy Joel — Columbia
Dire Straits — Dire Straits — Warner Brothers
Wavelength — Van Morrison — Warner Brothers
The Cars — The Cars — Elektra
Some Girls — The Rolling Stones — Rolling Stones
Excitable Boy — Warren Zevon — Asylum
Stranger In Town — Bob Seger and The Silver Bullet Band — Capitol
Darkness On The Edge Of Town — Bruce Springsteen — Columbia
This Year's Model — Elvis Costello — Columbia

KNAC-FM — LONG BEACH — PAUL FUHR/DENISE WESTWOOD

Some Girls — The Rolling Stones — Rolling Stones
Stranger In Town — Bob Seger and The Silver Bullet Band — Capitol
Don't Look Back — Boston — Epic
The Cars — The Cars — Elektra
Darkness On The Edge Of Town — Bruce Springsteen — Columbia
Who Are You — The Who — MCA
Earth — Jefferson Starship — Grunt
Eddie Money — Eddie Money — Columbia
Heaven Tonight — Cheap Trick — Epic
Van Halen — Van Halen — Warner Brothers

WBAB-FM — LONG ISLAND — BERNIE BERNARD

Twin Sons Of Different Mothers — Dan Fogelberg/Tim Weisberg — Epic
The Stranger — Billy Joel — Columbia
Nightwatch — Kenny Loggins — Columbia
Bat Out Of Hell — Meat Loaf — Epic
Wavelength — Van Morrison — Warner Brothers
Pyramid — The Alan Parsons Project — Arista
Bloody Tourists — 10cc — Polydor
U.K. — U.K. — Polydor
Who Are You — The Who — MCA
Excitable Boy — Warren Zevon — Asylum

WLIR-FM — LONG ISLAND — DENIS McNAMARA/LARRY KLEINMAN

The Last Waltz — The Band and Various Artists — Warner Brothers
Running On Empty — Jackson Browne — Asylum
Shakedown Street — Grateful Dead — Arista
52nd Street — Billy Joel — Columbia
Waiting For Columbus — Little Feat — Warner Brothers
Bat Out Of Hell — Meat Loaf — Epic
Some Girls — The Rolling Stones — Rolling Stones
But Seriously, Folks — Joe Walsh — Asylum
Who Are You — The Who — MCA
Comes A Time — Neil Young — Reprise

WRCN-FM — LONG ISLAND — CHUCK MACKIN

The Stranger — Billy Joel — Columbia
Double Vision — Foreigner — Atlantic
Some Girls — The Rolling Stones — Rolling Stones
Bat Out Of Hell — Meat Loaf — Epic
Running On Empty — Jackson Browne — Asylum
52nd Street — Billy Joel — Columbia
Slowhand — Eric Clapton — RSO
Aja — Steely Dan — ABC
The Grand Illusion — Styx — A&M
Point Of Know Return — Kansas — Kirshner

KNX-FM — LOS ANGELES — MICHAEL SHEEHY

Minute By Minute — The Doobie Brothers — Warner Brothers

Larry Carlton — Larry Carlton — Warner Brothers
Sleeper Catcher — Little River Band — Harvest
Nightwatch — Kenny Loggins — Columbia
Three's A Crowd — The Tarney/Spencer Band — A&M
Time Passages — Al Stewart — Arista
Nicolette — Nicolette Larson — Warner Brothers
The Stranger — Billy Joel — Columbia
Stealin' Home — Ian Matthews — Mushroom
Love Me Again — Rita Coolidge — A&M

KWST-FM — LOS ANGELES — PAM MAY

Some Girls — The Rolling Stones — Rolling Stones
Who Are You — The Who — MCA
Double Vision — Foreigner — Atlantic
The Stranger — Billy Joel — Columbia
Living In The U.S.A. — Linda Ronstadt — Asylum
Time Passages — Al Stewart — Arista
Don't Look Back — Boston — Epic
Stranger In Town — Bob Seger and The Silver Bullet Band — Capitol
The Grand Illusion — Styx — A&M
Twin Sons Of Different Mothers — Dan Fogelberg/Tim Weisberg — Epic

WZMF-FM — MILWAUKEE — MIKE WOLF

Some Girls — The Rolling Stones — Rolling Stones
Darkness On The Edge Of Town — Bruce Springsteen — Columbia
Who Are You — The Who — MCA
The Stranger — Billy Joel — Columbia
Pieces Of Eight — Styx — A&M
London Town — Wings — Capitol
Twin Sons Of Different Mothers — Dan Fogelberg/Tim Weisberg — Epic
City To City — Gerry Rafferty — United Artists
But Seriously, Folks — Joe Walsh — Asylum
Dog And Butterfly — Heart — Portrait

WNEW-FM — NEW YORK — TOM MORRERA

Some Girls — The Rolling Stones — Rolling Stones
This Year's Model — Elvis Costello — Columbia
Pure Pop For Now People — Nick Lowe — Columbia
Darkness On The Edge Of Town — Bruce Springsteen — Columbia
Power In The Darkness — The Tom Robinson Band — Harvest
Stranger In Town — Bob Seger and The Silver Bullet Band — Capitol
Q: Are We Not Men? A: We Are Devol! — Devo — Warner Brothers
Excitable Boy — Warren Zevon — Asylum
The Stranger — Billy Joel — Columbia
The Cars — The Cars — Elektra

WIOQ-FM — PHILADELPHIA — HELEN LEICHT

City To City — Gerry Rafferty — United Artists
Some Girls — The Rolling Stones — Rolling Stones
Double Vision — Foreigner — Atlantic
Darkness On The Edge Of Town — Bruce Springsteen — Columbia
Hermit Of Mink Hollow — Todd Rundgren — Bearsville
... And Then There Were Three — Genesis — Atlantic
You're Gonna Get It — Tom Petty and The Heartbreakers — Shelter
The Cars — The Cars — Elektra
The Stranger — Billy Joel — Columbia
Don't Look Back — Boston — Epic

WYSP-FM — PHILADELPHIA — STEPHEN JOHNSON

The Stranger — Billy Joel — Columbia
Running On Empty — Jackson Browne — Asylum
Some Girls — The Rolling Stones — Rolling Stones
Aja — Steely Dan — ABC
Stranger In Town — Bob Seger and The Silver Bullet Band — Capitol
Double Vision — Foreigner — Atlantic
Slowhand — Eric Clapton — RSO
The Grand Illusion — Styx — A&M
Darkness On The Edge Of Town — Bruce Springsteen — Columbia
Point Of Know Return — Kansas — Kirshner

WYFE-FM — ROCKFORD — ARMAND CHIAN-TI/BRAD HOFFMAN

Some Girls — The Rolling Stones — Rolling Stones
Double Vision — Foreigner — Atlantic
Heaven Tonight — Cheap Trick — Epic
Don't Look Back — Boston — Epic
London Town — Wings — Capitol
Who Are You — The Who — MCA
But Seriously, Folks — Joe Walsh — Asylum
Running On Empty — Jackson Browne — Asylum
Aja — Steely Dan — ABC
The Stranger — Billy Joel — Columbia

KADI-FM — ST. LOUIS — PETER PARISI

Some Girls — The Rolling Stones — Rolling Stones
The Stranger — Billy Joel — Columbia
Stranger In Town — Bob Seger and The Silver Bullet Band — Capitol
Infinity — Journey — Columbia
Aja — Steely Dan — ABC
Running On Empty — Jackson Browne — Asylum
Toto — Toto — Columbia
Double Vision — Foreigner — Atlantic
City To City — Gerry Rafferty — United Artists
Darkness On The Edge Of Town — Bruce Springsteen — Columbia

KSHE-FM — ST. LOUIS — TED HABECK

Infinity — Journey — Columbia
Stranger In Town — Bob Seger and The Silver Bullet Band — Capitol
Don't Look Back — Boston — Epic
The Stranger — Billy Joel — Columbia
Who Are You — The Who — MCA
Double Vision — Foreigner — Atlantic
You Can Tune A Piano, But You Can't Tuna Fish — REO Speedwagon — Epic
Stone Blue — Foghat — Bearsville
Caravan To Midnight — Robin Trower — Chrysalis
Some Girls — The Rolling Stones — Rolling Stones

KMEL-FM — SAN FRANCISCO — MARK COOPER

Some Girls — The Rolling Stones — Rolling Stones
Living In The U.S.A. — Linda Ronstadt — Asylum
Don't Look Back — Boston — Epic
Double Vision — Foreigner — Atlantic
The Stranger — Billy Joel — Columbia
Who Are You — The Who — MCA
Wavelength — Van Morrison — Warner Brothers
Stranger In Town — Bob Seger and The Silver Bullet Band — Capitol
Infinity — Journey — Columbia
Worlds Away — Pablo Cruise — A&M

KSAN-FM — SAN FRANCISCO — KATE INGRAM

Some Girls — The Rolling Stones — Rolling Stones
Who Are You — The Who — MCA
Heaven Tonight — Cheap Trick — Epic
Parallel Lines — Blondie — Chrysalis
The Bride Stripped Bare — Bryan Ferry — Atlantic
Pure Pop For Now People — Nick Lowe — Columbia
Stranger In Town — Bob Seger and The Silver Bullet Band — Capitol
Darkness On The Edge Of Town — Bruce Springsteen — Columbia
Wavelength — Van Morrison — Warner Brothers
Shakedown Street — Grateful Dead — Arista

KOME-FM — SAN JOSE — DANA JANG

Running On Empty — Jackson Browne — Asylum
Eddie Money — Eddie Money — Columbia
Aja — Steely Dan — ABC
Excitable Boy — Warren Zevon — Asylum
Van Halen — Van Halen — Warner Brothers
Infinity — Journey — Columbia
The Cars — The Cars — Elektra
Stranger In Town — Bob Seger and The Silver Bullet Band — Capitol
Darkness On The Edge Of Town — Bruce Springsteen — Columbia
Some Girls — The Rolling Stones — Rolling Stones

KSJO-FM — SAN JOSE — PAUL WELLS

The Cars — The Cars — Elektra
Double Vision — Foreigner — Atlantic
Infinity — Journey — Columbia
Bat Out Of Hell — Meat Loaf — Epic
Eddie Money — Eddie Money — Columbia
You're Gonna Get It — Tom Petty and The Heartbreakers — Shelter
Some Girls — The Rolling Stones — Rolling Stones
Darkness On The Edge Of Town — Bruce Springsteen — Columbia
Van Halen — Van Halen — Warner Brothers
Who Are You — The Who — MCA

KREM-FM — SPOKANE — LARRY SNIDER

Some Girls — The Rolling Stones — Rolling Stones
Running On Empty — Jackson Browne — Asylum
Stranger In Town — Bob Seger and The Silver Bullet Band — Capitol
Worlds Away — Pablo Cruise — A&M
Double Vision — Foreigner — Atlantic
Comes A Time — Neil Young — Reprise
But Seriously, Folks — Joe Walsh — Asylum
City To City — Gerry Rafferty — United Artists
The Stranger — Billy Joel — Columbia
Who Are You — The Who — MCA

WQXM-FM — TAMPA — NEAL MIRSKY

Some Girls — The Rolling Stones — Rolling Stones
The Stranger — Billy Joel — Columbia
Double Vision — Foreigner — Atlantic
City To City — Gerry Rafferty — United Artists
Living In The U.S.A. — Linda Ronstadt — Asylum
The Grand Illusion — Styx — A&M
Stranger In Town — Bob Seger and The Silver Bullet Band — Capitol
Nightwatch — Kenny Loggins — Columbia
Worlds Away — Pablo Cruise — A&M
Bat Out Of Hell — Meat Loaf — Epic

WOUR-FM — UTICA — TOM STARR

Some Girls — The Rolling Stones — Rolling Stones
The Cars — The Cars — Elektra
Darkness On The Edge Of Town — Bruce Springsteen — Columbia
The Stranger — Billy Joel — Columbia
Comes A Time — Neil Young — Reprise
Excitable Boy — Warren Zevon — Asylum
Move It On Over — George Thorogood and The Destroyers — Rounder
This Year's Model — Elvis Costello — Columbia
Briefcase Full Of Blues — Blues Brothers — Atlantic
Dire Straits — Dire Straits — Warner Brothers

WHFS-FM — WASHINGTON — DAVE EINSTEIN

Move It On Over — George Thorogood and The Destroyers — Rounder
Some Girls — The Rolling Stones — Rolling Stones
This Year's Model — Elvis Costello — Columbia
Darkness On The Edge Of Town — Bruce Springsteen — Columbia
Waiting For Columbus — Little Feat — Warner Brothers
Wavelength — Van Morrison — Warner Brothers
To The Limit — Joan Armatrading — A&M
Tracks On Wax 4 — Dave Edmunds — Swan Song
Blue Valentine — Tom Waits — Asylum
Pat Metheny Group — Pat Metheny — ECM

WAAF-FM — WORCESTER — JOHN DUN-CAN/PAUL LEMUUX

Some Girls — The Rolling Stones — Rolling Stones
The Cars — The Cars — Elektra
Double Vision — Foreigner — Atlantic
Who Are You — The Who — MCA
Living In The U.S.A. — Linda Ronstadt — Asylum
52nd Street — Billy Joel — Columbia
Don't Look Back — Boston — Epic
Bat Out Of Hell — Meat Loaf — Epic
Van Halen — Van Halen — Warner Brothers
Darkness On The Edge Of Town — Bruce Springsteen — Columbia

REGIONAL PROGRAMMING GUIDE

NORTHEAST

WTRY — ALBANY/TROY — DON PERRY, MD

3-1 — Chic. JUMPS: 29 To 24 — I. Matthews, 30 To 23 — D. Hartman, 27 To 22 — E. Clapton, 25 To 19 — C. Khan, 21 To 15 — N. Larson, 20 To 12 — B. Seger, 16 To 10 — Earth, Wind & Fire, 9 To 7 — L. Ronstadt, 10 To 6 — Bee Gees, 7 To 4 — Village People, Ex To 30 — R. Stewart, Ex To 28 — Hot Chocolate, Ex To 27 — Queen. ADDS: Blues Bros., G. Rafferty, L. Taylor.

WGUY — BANGOR — MARK LAURENCE, PD

1-1 — Chic. JUMPS: 30 To 27 — Foreigner, 29 To 26 — N. Olsson, 28 To 24 — L. Garrett, 26 To 23 — N. Larson, 25 To 22 — Earth, Wind & Fire, 24 To 20 — E. Clapton, 23 To 19 — O. Newton-John, 21 To 18 — I. Matthews, 20 To 16 — L. Ronstadt, 18 To 15 — Hot Chocolate, 15 To 12 — Toto, 12 To 10 — B. Seger, 12 To 9 — A. Cooper, 7 To 6 — Bee Gees, 8 To 3 — Village People, Ex To 30 — R. Stewart, Ex To 29 — Pointer Sisters, Ex To 28 — K. Rogers. ADDS: Chicago, Blues Bros.

WRKO — BOSTON — RICK WOODWARD, MD

1-1 — Chic. JUMPS: 30 To 26 — I. Matthews, 29 To 25 — O. Newton-John, 26 To 23 — P. Davis, 28 To 22 — J. Geils, 24 To 21 — L. Ronstadt, 23 To 18 — Earth, Wind & Fire, 18 To 14 — B. Seger, 16 To 13 — C. Khan, 14 To 10 — Toto, 11 To 8 — A. Gibb, Ex To 30 — Hot Chocolate, Ex To 29 — N. Diamond, Ex To 27 — Blues Bros. ADDS: D. Parton, Rolling Stones, C. Lynn, Capt. & Tennille, G. Gaynor.

F105 — BOSTON — CHARLIE FERNANDEZ, PD

2-1 — Village People. JUMPS: 25 To 20 — C. Khan, 19 To 16 — B. Seger, 17 To 14 — E. Clapton, 16 To 11 — Toto, 12 To 10 — A. Gibb, 9 To 7 — Bee Gees, Ex To 27 — Hot Chocolate. ADDS: Earth, Wind & Fire, A. Cooper.

WKBW — BUFFALO — JON SUMMERS, PD

1-1 B. Joel. JUMPS: 1-1 — Barbra/Neil, 30 To 27 — Outlaws, 28 To 25 — O. Newton-John, 26 To 22 — Firefall, 23 To 19 — A. Cooper, 19 To 15 — A. Gibb, 24 To 14 — N. Larson, 18 To 13 — Pointer Sisters, 15 To 10 — Meat Loaf, 13 To 8 — L. Garrett, 9 To 6 — Bee Gees, Ex To 30 — T. Tucker, Ex To 28 — Foreigner, Ex To 23 — B. Manilow. ADDS: Grateful Dead, J.C. Young, Hot Chocolate, Blues Brothers.

WDRG — HARTFORD — JIM ENGLISH, MD

1-1 — Chic. JUMPS: 30 To 26 — P. Davis, 28 To 25 — Pointer Sisters, 29 To 24 — N. Larson, 27 To 23 — A. Frehley, 25 To 22 — O. Newton-John, 24 To 20 — Weisberg/Fogelberg, 22 To 18 — B. Seger, 26 To 17 — Earth, Wind & Fire, 14 To 10 — D. Hartman, 17 To 7 — Village People, 9 To 4 — Toto, 6 To 3 — B. Joel, Ex To 30 — C. Khan, Ex To 29 — Eagles, Ex To 28 — Blues Brothers, Ex To 27 — E. Clapton. ADDS: Boston, D. Parton, Gonzales.

WBLI — LONG ISLAND — BILL TERRY, MD

1-1 — Chic. JUMPS: 24 To 20 — Pointer Sisters, 22 To 18 — C. Lynn, 15 To 11 — Earth, Wind & Fire, 11 To 9 — L. Ronstadt, 10 To 7 — Toto, 6 To 3 — Village People, Ex To 30 — N. Larson, Ex To 25 — R. Stewart. ADDS: Chicago, G. Gaynor, Peaches & Herb.

WAVZ — NEW HAVEN — CURT HANSON, MD

1-1 — Chic. JUMPS: 33 To 29 — B. Manilow, 29 To 24 — Grateful Dead, 28 To 23 — Pointer Sisters, 24 To 21 — G. Chandler, 22 To 19 — N. Larson, 26 To 18 — Blues Bros., 25 To 17 — R. Stewart, 15 To 10 — Village People, 14 To 8 — Eagles, 11 To 7 — C. Lynn, 5 To 3 — Toto. ADDS: Peaches & Herb.

WABC — NEW YORK — SONIA JONES, MD

1-1 — Chic. JUMPS: 37 To 27 — E. John, 29 To 26 — Earth, Wind & Fire, 25 To 21 — L. Ronstadt, 20 To 14 — Toto, 13 To 10 — C. Khan, 10 To 5 — Bee Gees, 5 To 3 — Village People.

99-X — NEW YORK — BOBBY RICH, PD

1-1 — B. Joel. JUMPS: 30 To 26 — I. Matthews, 29 To 24 — B. Seger, 27 To 23 — Hot Chocolate, 28 To 22 — C. Lynn, 25 To 20 — Pointer Sisters, 22 To 18 — C. Kahn, 21 To 16 — Earth, Wind & Fire, 18 To 15 — L. Ronstadt, 15 To 11 — Dr. Hook, 17 To 9 — Toto, 10 To 6 — Bee Gees, 7 To 5 — D. Hartman, 8 To 4 — Rolling Stones, 6 To 2 — Village People. ADDS: 30 — O. Newton-John, 29 — Meat Loaf, 28 — N. Larson, 27 — E. Clapton.

WFIL — PHILADELPHIA — GARY DEFRANCISCO, MD

2-1 — B. Joel. JUMPS: 10 To 5 — Village People, 5 To 3 — A. Gibb.

WIFI — PHILADELPHIA — JEFF ROBBINS, MD

2-1 — Chic. JUMPS: 29 To 25 — Pointer Sisters, 25 To 17 — E. Clapton, 30 To 16 — Earth, Wind & Fire, 21 To 15 — B. Seger, 11 To 9 — L. Garrett, Ex To 29 — O. Newton-John, Ex To 27 — N. Larson, Ex To 26 — C. Lynn. ADDS: 30 — I. Matthews, 28 — R. Stewart, Blues Bros., G. Rafferty, Hall & Oates, J. Geils.

JB105 — PROVIDENCE — ROB STEWART, MD

1-1 — Chic. JUMPS: 25 To 9 — Blues Bros., 11 To 8 — Earth, Wind & Fire. ADDS: C. Lynn, Sylvester.

WBBF — ROCHESTER — TOM NAST, MD

5-1 — Chic. JUMPS: 32 To 28 — Earth, Wind & Fire, 28 To 25 — I. Matthews, 29 To 22 — B. Seger, 24 To 21 — E. Carmen, 26 To 20 — L. Ronstadt, 22 To 19 — P. Davis, 23 To 18 — A. Frehley, 21 To 17 — Lindisfarne, 19 To 15 — O. Newton-John, 16 To 13 — M. Manchester, 15 To 10 — E. John, 11 To 8 — A. Bridges, 9 To 7 — R. Stewart, 8 To 6 — Toto, 10 To 5 — Village People, 7 To 4 — B. Joel, Ex To 35 — E. Clapton, Ex To 34 — A. Cooper, Ex To 27 — R. Stewart. ADDS: Foreigner, B. Manilow, Queen, N. Larson, Eagles.

WTLB — UTICA — JIM REITZ, MD

1-1 — Chic. JUMPS: 30 To 26 — N. Larson, 28 To 25 — Queen, 27 To 22 — A. Cooper, 24 To 21 — I. Matthews, 25 To 20 — O. Newton-John, 21 To 18 — A. Frehley, 20 To 16 — C. Khan, 18 To 14 — D. Hartman, 16 To 13 — E. Clapton, 15 To 10 — Earth, Wind & Fire, 13 To 8 — L. Ronstadt, 7 To 5 — Bee Gees, Ex To 30 — R. Stewart, Ex To 29 — G. Rafferty, Ex To 28 — Cars, Ex To 27 — Pointer Sisters. ADDS: Chic, Chicago, Blues Brothers, Peaches & Herb.

SOUTHEAST

WANS — ANDERSON — BILL McCOWN, PD

1-1 — Chic. JUMPS: 34 To 30 — G. Rafferty, 33 To 27 — O. Newton-John, 31 To 26 — M. Manchester, 32 To 25 — R. Stewart, 27 To 24 — L. Taylor, 28 To 23 — N. Olsson, 25 To 21 — Chanson, 30 To 20 — Rose Royce, 24 To 19 — Eagles, 21 To 17 — M. Hain, 20 To 16 — N. Larson, 17 To 14 — Talking Heads, 19 To 13 — C. Lynn, 16 To 12 — I. Matthews, 13 To 10 — Earth, Wind & Fire, 11 To 8 — A. Cooper, 12 To 7 — Pointer Sisters, 8 To 6 — L. Ronstadt, 6 To 2 — B. Seger, Ex To 34 — Chicago, Ex To 33 — Hall & Oates, Ex To 32 — Foreigner, Ex To 31 — B. Manilow, Ex To 29 — Blues Bros. ADDS: Peaches & Herb, Babys, Exile, Santana, Grateful Dead, P. Brown, C. Stevens.

WRFC — ATHENS — GARY KIRK, MD

3-1 — Bee Gees. JUMPS: 29 To 25 — B. Manilow, 27 To 22 — Rose Royce, 26 To 21 — K. Rogers, 22 To 19 — N. Larson, 23 To 18 — C. Lynn, 18 To 15 — Hot Chocolate, 17 To 13 — O. Newton-John, 14 To 11 — B. Seger, 12 To 9 — Toto, 15 To 8 — Pointer Sisters, 9 To 6 — Earth, Wind & Fire, Ex To 30 — Y. Elliman, Ex To 29 — Chanson, Ex To 27 — R. Stewart, Ex To 24 — Blues Bros. ADDS: L. Garrett, N. Olsson, Poco.

WQXI — ATLANTA — J.J. JACKSON, MD

3-1 — Chic. JUMPS: 29 To 25 — N. Olsson, 26 To 23 — Raes, 27 To 22 — K. Rogers, 25 To 20 — C. Lynn, 20 To 16 — O. Newton-John, 18 To 14 — Hot Chocolate, 22 To 12 — R. Stewart, 14 To 11 — M. Manchester, 24 To 10 — Eagles, 10 To 7 — N. Larson, Ex To 30 — B. Manilow, Ex To 28 — Chanson, Ex To 24 — Blues Bros. ADDS: Peaches & Herb, Rose Royce.

WBBQ — AUGUSTA — BRUCE STEVENS, MD

1-1 — Chic. JUMPS: 29 To 24 — O. Newton-John, 30 To 23 — I. Matthews, 26 To 22 — M. Manchester, 24 To 20 — G. Rafferty, 22 To 17 — K. Rogers, 21 To 15 — L. Ronstadt, 25 To 13 — N. Larson, 17 To 12 — Pointer Sisters, 16 To 11 — Hot Chocolate, 14 To 10 — Cooper Bros., 12 To 9 — Earth, Wind & Fire, 9 To 7 — A. Frehley, 11 To 5 — Village People, 4 To 2 — Bee Gees, Ex To 30 — G. Simmons, Ex To 29 — R. Stewart, Ex To 28 — Rose Royce, Ex To 27 — Chanson. ADDS: Captain & Tennille, Poco, J. Geils, Babys, Chicago, Giorgio.

WCAO — BALTIMORE — SCOTT RICHARDS, MD

1-1 — Chic. JUMPS: 29 To 26 — I. Matthews, 27 To 23 — Hot Chocolate, 26 To 22 — Hall & Oates, 28 To 21 — Eagles, 24 To 20 — Chanson, 23 To 19 — A. Frehley, 22 To 18 — O. Newton-John, 18 To 14 — E. John, 14 To 11 — L. Ronstadt, 13 To 9 — N. Larson, 11 To 8 — Pointer Sisters, 10 To 6 — Earth, Wind & Fire, Ex To 30 — L. Garrett, Ex To 28 — B. Manilow, Ex To 27 — Blues Bros., Ex To 25 — E. Clapton, Ex To 24 — Rolling Stones. ADDS: Rose Royce, G. Chandler, Chicago.

WGSN — BIRMINGHAM — BEAU BRAXTON, MD

1-1 — B. Joel. JUMPS: 33 To 29 — P. Stanley, 31 To 28 — Hot Chocolate, 29 To 26 — D. Hartman, 30 To 23 — K. Rogers, 28 To 19 — Exile, 25 To 18 — Pointer Sisters, 20 To 17 — O. Newton-John, 19 To 14 — Queen, 18 To 12 — Toto, 17 To 10 — Chic, 16 To 8 — N. Larson, 14 To 6 — B. Seger, 8 To 5 — Sylvester,

Ex To 34 — B. Manilow, Ex To 33 — I. Matthews, Ex To 32 — R. Stewart. ADDS: Chicago, C. Lynn.

WAYS — CHARLOTTE — SCOTT SLADE, PD

1-1 — Chic. JUMPS: 30 To 27 — I. Matthews, 29 To 26 — A. Frehley, 28 To 23 — C. Lynn, 27 To 22 — Eagles, 24 To 21 — Captain & Tennille, 23 To 20 — O. Newton-John, 22 To 19 — Queen, 20 To 17 — K. Rogers, 19 To 16 — Chanson, 17 To 14 — Hot Chocolate, 11 To 8 — Earth, Wind & Fire, 12 To 7 — Pointer Sisters, 14 To 6 — N. Larson, Ex To 29 — Peaches & Herb, Ex To 24 — R. Stewart. ADDS: Blues Bros., M. Hain, N. Olsson.

WMFJ — DAYTONA BEACH — JOHN SCOTT, MD

2-1 — Bee Gees. JUMPS: 43 To 36 — K.C. & Sunshine Band, 45 To 35 — O. Newton-John, 38 To 34 — M. Hain, 37 To 32 — Foreigner, 40 To 31 — N. Olsson, 36 To 28 — N. Larson, 34 To 27 — Peaches & Herb, 33 To 26 — Blues Bros., 31 To 25 — G. Chandler, 28 To 23 — Rose Royce, 29 To 19 — Hot Chocolate, 24 To 18 — B. White, 19 To 16 — L. Garrett, 23 To 15 — C. Lynn, 18 To 14 — Jacksons, 17 To 11 — R. James, 16 To 7 — Earth, Wind & Fire, 14 To 6 — A. Cooper, 10 To 5 — I. Matthews, 9 To 4 — B. Seger, 4 To 2 — B. Joel, Ex To 45 — Chicago, Ex To 44 — G. Simmons, Ex To 43 — Cooper Bros., Ex To 42 — M. Moore, Ex To 41 — Giorgio. ADDS: R. Stewart, Santana, LRB, K. Rogers, S. Bishop, B. Caldwell.

WAPE — JACKSONVILLE — PAUL SEBASTIAN, PD

2-1 — B. Joel. JUMPS: 26 To 23 — N. Larson, 20 To 16 — E. Clapton, 18 To 15 — G. Chandler, 17 To 14 — Cooper Bros., 13 To 10 — Earth, Wind & Fire, 12 To 9 — Bee Gees, 11 To 8 — A. Cooper, 10 To 6 — Chic, 8 To 4 — Firefall, 7 To 3 — B. Seger, 4 To 2 — Village People, Ex To 30 — Eagles, Ex To 29 — Blues Bros. ADDS: J. Davis, Raes, B. Manilow, M. Hain, S. Bishop.

V97 — JACKSONVILLE — JEFF RYAN, MD

1-1 — Chic. JUMPS: 39 To 31 — E. Clapton, 34 To 30 — M. Hain, 38 To 29 — L. Garrett, 32 To 28 — G. Simmons, 31 To 27 — B. White, 28 To 24 — Queen, 35 To 23 — K. Rogers, 21 To 18 — Hot Chocolate, 33 To 17 — Pointer Sisters, 19 To 16 — Earth, Wind & Fire, 18 To 15 — R. James, 23 To 12 — D. Hartman, 13 To 8 — Chanson, Ex To 40 — J. Geils, Ex To 39 — A. Cooper, Ex To 37 — Eagles, Ex To 34 — R. Stewart, Ex To 33 — N. Larson, Ex To 32 — D. Parton. ADDS: Rolling Stones, B. Manilow, Guess Who, Rose Royce, Chicago.

Y-100 — MIAMI — COLEEN CASSIDY, MD

1-1 — Chic. JUMPS: 30 To 27 — G. McRae, 29 To 26 — Eagles, 28 To 24 — C. Lynn, 26 To 23 — C. Khan, 25 To 21 — A. Frehley, 23 To 20 — Toto, 22 To 19 — K.C. & Sunshine Band, 20 To 14 — Pointer Sisters, 21 To 13 — B. Joel, 17 To 11 — E. Carmen. ADDS: 30 — Firefall, 29 — L. Ronstadt, Sylvester.

96X — MIAMI — LOU MEYER, MD

1-1 — Chic. JUMPS: 31 To 28 — Peaches & Herb, 37 To 26 — Eagles, 27 To 23 — Rose Royce, 23 To 14 — Pointer Sisters, 17 To 12 — A. Frehley, 12 To 6 — C. Lynn, 8 To 5 — Dr. Hook. ADDS: 37 — N. Larson, 36 — C. Mangione, 35 — G. Chandler.

WHY — MONTGOMERY — RICH THOMAS, MD

1-1 — Chic. JUMPS: 28 To 24 — G. Campbell, 26 To 23 — O. Newton-John, 29 To 22 — L. Taylor, 30 To 21 — L. Garrett, 29 To 20 — A. Frehley, 27 To 19 — Queen, 23 To 18 — D. Parton, 21 To 17 — C. Khan, 24 To 16 — C. Lynn, 20 To 15 — Hot Chocolate, 19 To 14 — B. Seger, 16 To 12 — Earth, Wind & Fire, 14 To 9 — A. Cooper, 12 To 7 — Pointer Sisters, 10 To 6 — K. Rogers, 9 To 5 — N. Larson, Ex To 30 — G. Rafferty, Ex To 28 — I. Matthews, Ex To 27 — R. Stewart, Ex To 26 — B. Manilow, Ex To 25 — Captain & Tennille. ADDS: F. Mills, Exile, Rose Royce, Peaches & Herb.

WLAC — NASHVILLE — EVA WOOD, MD

1-1 — Chic. JUMPS: 39 To 35 — L. Garrett, 37 To 33 — G. Gaynor, 27 To 24 — Toto, 36 To 31 — N. Olsson, 35 To 30 — N. Larson, 26 To 20 — Pointer Sisters, 23 To 19 — B. White, 25 To 18 — C. Lynn, 12 To 9 — B. Joel, 17 To 6 — Hot Chocolate, 9 To 5 — K. Rogers. ADDS: Foreigner, Captain & Tennille, Chanson.

BJ-105 — ORLANDO — TERRY LONG, MD

1-1 — Toto. JUMPS: 40 To 34 — R. Stewart, 39 To 33 — N. Larson, 38 To 32 — Rolling Stones, 35 To 29 — O. Newton-John, 34 To 28 — E. Clapton, 31 To 27 — N. Olsson, 27 To 22 — Boston, 23 To 20 — L. Ronstadt, 25 To 21 — A. Cooper, 24 To 19 — Meat Loaf, 22 To 18 — E. John, 21 To 16 — B. Seger, 19 To 15 — Earth, Wind & Fire, 15 To 9 — Chanson, 11 To 5 — Chic. ADDS: 40 — Rose Royce, 39 — Chicago, 38 — I. Matthews, Player, Y. Elliman, L. Garrett.

WKIX — RALEIGH — RON MCKAY, MD

1-1 — Chic. JUMPS: 30 To 26 — Hot Chocolate, 28 To 25 — C. Lynn, 22 To 19 — L. Ronstadt, 21 To 18 — C. Khan, 20 To 17 — L. Garrett, 12 To 10 — D. Hartman, 10 To 8 — Switch, 9 To 7 — Toto, Ex To 30 — Pointer Sisters, Ex To 29 — Blues Bros.. ADDS: R. Stewart.

Q94 — RICHMOND — KAREN FREDRICH, MD

1-1 — Chic. JUMPS: 25 To 22 — I. Matthews, 24 To 20 — R. Stewart, 23 To 19 — O. Newton-John, 22 To 18 — Hot Chocolate, 21 To 17 — Toto, 20 To 16 — L. Ronstadt, 19 To 15 — B. Seger, 17 To 14 — Pointer Sisters, Ex To 26 — B. Manilow, Ex To 25 — Blues Bros., Ex To 24 — D. Hartman. ADDS: C. Lynn, Foreigner, Chicago.

WLEE — RICHMOND — KEN CURTIS, PD

1-1 — Chic. JUMPS: 30 To 23 — D. Hartman, 25 To 22 — R. Stewart, 19 To 15 — Toto, 15 To 11 — Queen, 11 To 9 — N. Larson, 10 To 8 — Fogelberg/Weisberg, 13 To 6 — Pointer Sisters, 9 To 5 — P. Davis, 5 To 2 — Earth, Wind & Fire. ADDS: 30 — Rose Royce, 29 — I. Matthews, 27 — C. Lynn, 24 — Blues Bros.

WWSA — SAVANNAH — JIM LEWIS, MD

1-1 — Chic. JUMPS: 31 To 27 — G. Gaynor, 30 To 26 — G. Rafferty, 28 To 25 — K. Rogers, 29 To 24 — C. Lynn, 27 To 22 — B. Manilow, 25 To 20 — A. Frehley, 23 To 19 — O. Newton-John, 24 To 18 — Rose Royce, 22 To 16 — R. Stewart, 18 To 15 — N. Larson, 16 To 12 — D. Hartman, 14 To 8 — Eagles, 12 To 7 — Pointer Sisters. ADDS: 32 — Chanson, 31 — Peaches & Herb, 30 — N. Olsson, 29 — L. Garrett, 28 — Blues Bros.

WAIR — WINSTON/SALEM — STEVE NORRIS, MD

2-1 — Bee Gees. JUMPS: 37 To 33 — M. Manchester, 36 To 31 — J. Geils, 34 To 30 — B. Caldwell, 32 To 27 — I. Matthews, 33 To 26 — D. Hartman, 29 To 25 — L. Taylor, 31 To 23 — N. Larson, 23 To 19 — G. Campbell, 25 To 16 — Pointer Sisters, 16 To 13 — Queen, 21 To 11 — Eagles, 14 To 10 — B. Joel, 11 To 9 — E. John, 13 To 8 — B. Seger, 12 To 6 — O. Newton-John, Ex To 37 — G. Rafferty, Ex To 35 — C. Lynn, Ex To 34 — Nigel Olsson/Faith Band. ADDS: R. Stewart, Blues Bros., L. Garrett, D. Parton, Player, Rose Royce.

SOUTHWEST

Z97 — DALLAS — GARY MACK, PD

1-1 — B. Joel. JUMPS: 10 To 5 — Firefall, 12 To 9 — Ambrosia, 9 To 3 — Chicago, 4 To 2 — Pablo Cruise. ADDS: 20 — Bee Gees, 17 — Dr. Hook.

KNUS — DALLAS — BOBBY SORRELL, MD

2-1 — G. Vannelli. JUMPS: 31 To 24 — B. Manilow, 30 To 23 — N. Larson, 29 To 22 — I. Matthews, 28 To 21 — J. Walsh, 25 To 20 — C. Simon, 24 To 18 — Chic, 22 To 17 — L. Taylor, 21 To 16 — Earth, Wind & Fire, 17 To 14 — Heart, 16 To 13 — Weisberg/Fogelberg, 18 To 12 — R. Stewart, 14 To 11 — L. Ronstadt, 13 To 10 — Bee Gees, 12 To 9 — Firefall, 11 To 8 — P. Davis, 9 To 6 — Toto, Ex To 32 — J. Geils, Ex To 30 — Boston, Ex To 29 — M. Manchester, Ex To 28 — O. Newton-John, Ex To 27 — K. Rogers, Ex To 26 — Hot Chocolate, Ex To 25 — Blues Bros.

KINT — EL PASO — JHANIE KAYE, MD

2-1 — Chic. JUMPS: 30 To 23 — Chicago, 29 To 22 — N. Larson, 21 To 18 — A. Stewart, 25 To 17 — Earth, Wind & Fire, 18 To 12 — Hot Chocolate, 9 To 6 — L. Ronstadt, Ex To 30 — O. Newton-John. ADDS: 29 — B. Seger, E. Clapton, C. Khan, Pointer Sisters, I. Matthews.

KILT — HOUSTON — BILL YOUNG, PD

1-1 — Chic. JUMPS: 40 To 35 — N. Larson, 38 To 34 — Blues Bros., 33 To 29 — O. Newton-John, 32 To 27 — Hot Chocolate, 34 To 26 — Rose Royce, 28 To 22 — K. Rogers, 31 To 20 — Peaches & Herb, 30 To 19 — Earth, Wind & Fire, 21 To 18 — Eagles, 24 To 17 — E. John, 18 To 12 — Village People, 13 To 10 — Toto, 12 To 9 — L. Ronstadt, 7 To 4 — Pointer Sisters, Ex To 39 — I. Matthews, Ex To 38 — R. Stewart. ADDS: 40 — E. Clapton, 33 — Talking Heads.

KRBE — HOUSTON — CLAY GISH, PD

1-1 — Chic. JUMPS: 40 To 30 — G. Simmons, 39 To 29 — R. Stewart, 35 To 27 — P. Stanley, 30 To 26 — E. Clapton, 31 To 25 — L. Garrett, 28 To 24 — G. Rafferty, 24 To 21 — Earth, Wind & Fire, 11 To 9 — A. Frehley, 10 To 8 — Pointer Sisters, 9 To 7 — A. Gibb. ADDS: P. Criss, M. Manchester, Meat Loaf.

WHBQ — MEMPHIS — HARRIET LAPIDES, MD

1-1 — Chic. JUMPS: 29 To 24 — Firefall, 26 To 19 — Toto, 20 To 14 — Pointer Sisters, 18 To 9 — A. Bridges, Ex To 29 — Chanson, Ex To 26 — E. Clapton. ADDS: 18 — Rose Royce, A. Frehley, I. Matthews, O. Newton-John, D. Parton.

WNOE — NEW ORLEANS — NICK BAZOO, MD

4-1 — Chic. JUMPS: 30 To 27 — L. Taylor, 28 To 24 — Meat Loaf, 27 To 23 — G. Rafferty, 26 To 22 — N. Larson, 22 To 15 — B. Seger, 25 To 14 — Pointer Sisters, 16 To 12 — Hot Chocolate, 13 To 10 — Queen,

REGIONAL PROGRAMMING GUIDE

12 To 8 — Firefall, 10 To 7 — Bee Gees, Ex To 29 — B. Manilow, Ex To 28 — L. Ronstadt, Ex To 25 — Toto, Ex To R. Stewart. ADDS: 30 — Peaches & Herb, Babys, D. Parton.

WTIX — NEW ORLEANS — TERRY YOUNG, MD

1-1 — Chic. JUMPS: 40 To 33 — Chanson, 39 To 32 — Foreigner, 37 To 30 — Meat Loaf, 32 To 29 — I. Matthews, 29 To 26 — Talking Heads, 30 To 25 — Hot Chocolate, 36 To 24 — G. Rafferty, 35 To 23 — N. Larson, 28 To 22 — Queen, 24 To 21 — K. Rogers, 38 To 20 — S. Bishop, 26 To 19 — O. Newton-John, 25 To 18 — E. Clapton, 22 To 17 — L. Taylor, 19 To 16 — C. Khan, 33 To 15 — Earth, Wind & Fire, 20 To 14 — A. Frehley, 34 To 13 — Pointer Sisters, 17 To 10 — B. Seger, 21 To 9 — Toto, 15 To 7 — L. Ronstadt, 12 To 6 — L. Garrett, 5 To 3 — B. Joel, Ex To 40 — Peaches & Herb, Ex To 37 — G. Simmons, Ex To 36 — Blues Bros., Ex To 35 — Cooper Bros., Ex To 34 — Exile, C. Lynn. ADDS: 39 — N. Olsson, 38 — R. Stewart, Babys, G. Chandler, G. Sutton, Styx, B. Caldwell, M. Hain, Sylvester, Hall & Oates, J.P. Young.

WKY — OKLAHOMA CITY — SANDY JONES, MD

1-1 — Barbra/Neil. JUMPS: 17 To 14 — Earth, Wind & Fire, 13 To 10 — A. Bridges, 14 To 8 — L. Ronstadt, Ex To 19 — N. Larson, Ex To 16 — E. Clapton, Ex To 15 — B. Seger. ADDS: A. Cooper, R. Stewart, Pointer Sisters, B. Manilow.

KSQJ — ST. LOUIS — PHIL IRONS, MD

2-1 — Chic. JUMPS: 30 To 30 — Meat Loaf, 32 To 25 — O. Newton-John, 28 To 24 — Hot Chocolate, 22 To 16 — Talking Heads, 18 To 12 — L. Garrett, 15 To 9 — Pointer Sisters, 16 To 8 — B. Seger, 9 To 7 — Queen. ADDS: 36 — Rolling Stones, 35 — Foreigner, 34 — Blues Bros., 33 — I. Matthews, 32 — C. Lynn, P. Stanley, G. Simmons.

KXOK — ST. LOUIS — LEE DOUGLASS, PD

3-1 — B. Joel. JUMPS: 26 To 23 — L. Taylor, 24 To 21 — G. Rafferty, 28 To 17 — O. Newton-John, 17 To 9 — B. Seger, 12 To 7 — A. Stewart, 6 To 4 — Bee Gees, Ex To 29 — LRB. ADDS: 30 — R. Stewart, 20 — E. Clapton, 11 — Toto.

KEEL — SHREVEPORT — RANDY DAVIS, MD

8-1 — Chic. JUMPS: 25 To 22 — E. Clapton, 26 To 21 — B. Seger, 27 To 19 — A. Frehley, 23 To 18 — A. Cooper, 21 To 16 — Toto, 19 To 12 — Earth, Wind & Fire, 14 To 11 — Hot Chocolate, 9 To 7 — B. Joel, 10 To 5 — Village People, 7 To 3 — Bee Gees, Ex To 27 — Queen, Ex To 26 — Pointer Sisters, Ex To 25 — I. Matthews. ADDS: R. Stewart, C. Lynn.

KAKC — TULSA — MIKE MCCARTHY, MD

1-1 — B. Joel. JUMPS: 36 To 31 — J. P. Young, 38 To 29 — B. Cummings, 29 To 25 — Moody Blues, 34 To 24 — Blues Bros., 30 To 22 — O. Newton-John, 27 To 23 — G. Rafferty, 21 To 17 — Pointer Sisters, 23 To 16 — N. Larson, 18 To 13 — Earth, Wind & Fire, 17 To 12 — B. Seger, 15 To 11 — M. Manchester, 14 To 10 — C. Khan, 11 To 7 — L. Ronstadt, 8 To 6 — A. Gibb, 10 To 4 — E. John, Ex To 39 — Exile, Ex To 38 — Hall & Oates, Ex To 37 — Rose Royce, Ex To 36 — Chicago, Ex To 34 — Capt. & Tennille. ADDS: B. Manilow, Eagles, A. Green, Doobie Bros., M. MacGregor.

KELI — TULSA — RAY LIVINGSTON, PD

1-1 — Chic. JUMPS: 30 To 24 — Blues Bros. 27 To 21 — Queen, 18 To 15 — N. Larson, 25 To 14 — A. Frehley, 19 To 13 — A. Cooper, 15 To 12 — B. Seger, 20 To 11 — Earth, Wind & Fire, 12 To 10 — Foxy, 10 To 8 — Toto, 9 To 7 — Hot Chocolate, 6 To 4 — Village People, 4 To 2 — Bee Gees, Ex To 29 — K. Rogers, Ex To 28 — Peaches & Herb, Ex To 23 — E. Clapton, Ex To 18 — Eagles. ADDS: 30 — R. Stewart, Shalamar, D. Ross, Hall & Oates, D. Friedman.

MIDWEST

WLS — CHICAGO — ALAN BURNS, MD

4-1 — Chic. JUMPS: 22 To 17 — A. Bridges, 11 To 9 — G. Vannelli, 10 To 7 — Village People. ADDS: 20 — Earth, Wind & Fire, 14 — A. Gibb.

WMET — CHICAGO — BOBBY CHRISTIAN, PD

1-1 — B. Joel. JUMPS: 32 To 29 — I. Matthews, 31 To 24 — B. Seger, 24 To 18 — Eagles, 20 To 14 — Foreigner, 14 To 12 — K. Loggins, 18 To 11 — A. Cooper, 16 To 10 — Toto, 9 To 7 — Heart, 7 To 4 — Firefall. ADDS: 32 — Blues Bros., 31 — Earth, Wind & Fire, 30 — N. Larson.

Q102 — CINCINNATI — MARK ELLIOT, MD

11-1 — Chic. JUMPS: 37 To 33 — K. Loggins, 36 To 32 — I. Matthews, 34 To 29 — Foreigner, 33 To 28 — Rolling Stones, 32 To 27 — Cars, 29 To 26 — Village People, 28 To 25 — Pointer Sisters, 26 To 22 — O. Newton-John, 25 To 20 — Earth, Wind & Fire, 17 To 14 — G. Simmons, 12 To 10 — B. Joel, 9 To 7 — A. Frehley, 7 To 5 — Queen, 5 To 3 — Dr. Hook. ADDS: 37 — R. Stewart, 36 — Hot Chocolate.

WGCL — CLEVELAND — JEFF GERBER, MD

1-1 — Chic. JUMPS: 23 To 18 — B. Seger, 20 To 14 — L. Garrett, 16 To 13 — Queen, 11 To 8 — Earth, Wind & Fire, Ex To 30 — G. Simmons, Ex To 20 — O. Newton-John. ADDS: 23 — Blues Bros.

WZZP — CLEVELAND — TOM JEFFRIES, PD/MD

3-1 — Chic. JUMPS: 33 To 29 — Rose Royce, 31 To 26 — Blues Bros., 32 To 25 — N. Larson, 27 To 22 — Rolling Stones, 28 To 21 — E. Clapton, 23 To 20 — J. Geils, 20 To 17 — L. Garrett, 24 To 16 — I. Matthews, 18 To 14 — C. Khan, 17 To 12 — O. Newton-John, 12 To 10 — A. Frehley, 11 To 9 — B. Seger, 10 To 8 — Cars, Ex To 35 — Chicago, Ex To 34 — Pointer Sisters, Ex To 32 — R. Stewart, Ex To 30 — Boston. ADDS: Guess Who, S. Bishop, Foreigner, T. Tucker, 27 — B. Manilow.

WNCI — COLUMBUS — STEVE EDWARDS, MD

1-1 — Chic. JUMPS: 20 To 15 — Village People, 18 To 12 — O. Newton-John, 15 To 8 — Earth, Wind & Fire, 7 To 3 — Toto, Ex To 20 — C. Lynn, Ex To 19 — E. Clapton. ADDS: 21 — D. Hartman, L. Ronstadt, B. Seger, L. Ronstadt.

WING — DAYTON — KEN WARREN, MD

4-1 — Toto. JUMPS: 29 To 24 — B. Manilow, 30 To 23 — D. Hartman, 28 To 21 — N. Larson, 24 To 19 — I. Matthews, 28 To 18 — Village People, 17 To 14 — E. Clapton, 19 To 13 — Eagles, 15 To 11 — B. Seger, 12 To 9 — Earth, Wind & Fire, 12 To 8 — L. Ronstadt, 6 To 4 — Bee Gees, Ex To 30 — Foreigner, Ex To 29 — R. Stewart. ADDS: 28 — Chicago, 27 — Blues Bros.

KIOA — DES MOINES — GARY STEVENS, PD/MD

1-1 — Barbra/Neil. JUMPS: 22 To 19 — L. Ronstadt, 25 To 18 — A. Cooper, 21 To 11 — Chic, 19 To 9 — Toto, 11 To 7 — A. Gibb. ADDS: 25 — Hot Chocolate, 24 — I. Matthews, 21 — B. Seger.

CKLW — DETROIT — ROSALIE TROMBLEY, MD

1-1 — Chic. JUMPS: 29 To 26 — O. Newton-John, 26 To 23 — N. Gilder, 23 To 20 — Rolling Stones, 20 To 12 — E.C. King, 12 To 8 — Earth, Wind & Fire, Ex To 30 — R. Stewart. ADDS: B. Manilow.

WDRO — DETROIT — CHARITA DORAM, MD

1-1 — Chic. JUMPS: 35 To 32 — N. Gilder, 34 To 31 — J. Geils, 33 To 29 — N. Larson, 32 To 28 — Talking Heads, 31 To 27 — Pointer Sisters, 30 To 26 — C. Lynn, 29 To 25 — R. Laws, 28 To 23 — Chanson, 26 To 22 — Bee Gees, 22 To 19 — Queen, 20 To 17 — Cars, 23 To 16 — Earth, Wind & Fire, 16 To 10 — L. Ronstadt, 14 To 9 — Firefall, 12 To 8 — B. Seger, 9 To 7 — A. Bridges, 8 To 2 — Toto. ADDS: 35 — E.C. King, 34 — Blues Bros., 33 — R. Stewart.

KFMD — DUBUQUE — STEVE SESTERHENN, MD

4-1 — Bee Gees. JUMPS: 24 To 21 — Pointer Sisters, 23 To 19 — N. Larson, 21 To 17 — I. Matthews, 16 To 13 — A. Cooper, 17 To 9 — B. Seger, 10 To 8 — A. Bridges, 7 To 3 — Chic. ADDS: B. Manilow, R. Stewart, E. Clapton, D. Hartman.

WEBC — DULUTH — STEVE OLIVER, MD

4-1 — Chic. JUMPS: 30 To 27 — R. Stewart, 29 To 25 — Hot Chocolate, 28 To 21 — N. Larson, 26 To 19 — Earth, Wind & Fire, 25 To 18 — I. Matthews, 23 To 17 — Pointer Sisters, 19 To 16 — Toto, 21 To 13 — O. Newton-John, 10 To 7 — Village People, 8 To 6 — E. Clapton, Ex To 28 — B. Manilow, Ex To 24 — Eagles. ADDS: L. Taylor, Blues Bros..

WNDE — INDIANAPOLIS — JEFF LUCIFER, PD

10-1 — Chic. JUMPS: 23 To 20 — A. Cooper, 25 To 14 — B. Seger, 15 To 11 — L. Garrett, 9-5 — Bee Gees, Ex To 29 — Queen, Ex To 28 — N. Larson. ADDS: Earth, Wind & Fire, L. Taylor, Faith Band, B. Manilow, I. Matthews, Eagles.

KBEQ — KANSAS CITY — KIM WELSH, MD

1-1 — Chic. JUMPS: 29 To 26 — N. Larson, 28 To 14 — I. Matthews, 26 To 22 — Hot Chocolate, 25 To 21 — Earth, Wind & Fire, 30 To 20 — K. Rogers, 24 To 19 — R. Stewart, 22 To 18 — L. Ronstadt, 21 To 17 — E. Carmen, 27 To 10 — Eagles, 12 To 8 — A. Gibb, 6 To 4 — Bee Gees, 7 To 3 — A. Bridges. ADDS: 30 — Meat Loaf, 29 — Pointer Sisters, 28 — B. Seger, L. Garrett, B. Manilow.

WHB — KANSAS CITY — DON BERNS, MD

4-1 — Bee Gees. JUMPS: 39 To 33 — Pointer Sisters, 38 To 30 — R. Stewart, 32 To 29 — Boston, 31 To 28 — C. Kahn, 30 To 27 — G. Rafferty, 33 To 25 — Hot Chocolate, 28 To 24 — N. Larson, 35 To 23 — Eagles, 26 To 22 — O. Newton-John, 25 To 19 — I. Matthews, 21 To 18 — Earth, Wind & Fire, 18 To 15 — Meat Loaf, 27 To 14 — K. Rogers, 15 To 10 — Dr. Hook, 19 To 9 — A. Bridges, 7 To 5 — Toto, 5 To 3 —

Chic. ADDS: 40 — Chanson, 39 — Babys, 38 — Styx.

WKLO — LOUISVILLE — GARY MAJOR, PD/MD

Ex-1 — Chic. JUMPS: 27 To 22 — N. Larson, 28 To 21 — E. Clapton, 26 To 19 — R. Coolidge, 21 To 18 — B. Seger, 9 To 3 — A. Gibb, Ex To 30 — J. Lee Lewis, Ex To 29 — Earth, Wind & Fire, Ex To 24 — I. Matthews. ADDS: Chanson, Rolling Stones, D. Parton, R. Stewart, Hall & Oates, Capt. & Tennille.

WISM — MADISON — JON LITTLE, PD

1-1 — B. Joel. JUMPS: 30 To 27 — I. Matthews, 29 To 25 — O. Newton-John, 27 To 24 — K. Loggins, 28 To 21 — Earth, Wind & Fire, 22 To 18 — E. Clapton, 25 To 17 — N. Larson, 19 To 15 — Hot Chocolate, 21 To 14 — Giorgio, 17 To 13 — A. Cooper, 16 To 11 — B. Seger, 9 To 4 — Toto, 10 To 6 — L. Ronstadt, 13 To 9 — Village People, 7 To 3 — Chic. Ex To 30 — A. Frehley, Ex To 29 — L. Taylor, Ex To 28 — Eagles, Ex To 26 — Pointer Sisters. ADDS: C. Lynn, M. Manchester, Babys, G. Sutton.

WOKY — MILWAUKEE — JEFF RYDER, PD

1-1 — B. Joel. JUMPS: 29 To 23 — N. Larson, 25 To 22 — K.C. & Sunshine Band, 26 To 21 — P. Davis, 23 To 16 — A. Bridges, 18 To 10 — Firefall, 9 To 7 — Bee Gees, 7 To 5 — Chic, 4 To 2 — Toto, Ex To 26 — L. Ronstadt. ADDS: Blues Bros., R. Stewart, Earth, Wind & Fire, Eagles.

WZUU — MILWAUKEE — CHRIS CURTIS, PD

15-1 — Chic. JUMPS: 21 To 18 — Hot Chocolate, 20 To 17 — R. Stewart, 16 To 12 — E. Clapton, 25 — I. Matthews, 24 — Pointer Sisters, 23 — O. Newton-John, 21 — Earth, Wind & Fire, Styx, Chicago.

KDWB — MINNEAPOLIS — DAVE THOMPSON, MD

4-1 — Bee Gees. JUMPS: 29 To 24 — A. Cooper, 26 To 19 — Pointer Sisters, 20 To 17 — N. Larson, 21 To 16 — L. Ronstadt, 18 To 15 — Heart, 16 To 13 — M. Manchester, 12 To 8 — Toto, 11 To 5 — P. Davis. ADDS: 29 — R. Stewart, 21 — Chic.

WOW — OMAHA — ROGER DAVIS, MD

4-1 — Chic. JUMPS: 30 To 24 — A. Frehley, 28 To 23 — B. Seger, 29 To 17 — O. Newton-John, 20 To 15 — Hot Chocolate, 17 To 11 — Queen, 13 To 8 — L. Ronstadt, Ex To 26 — L. Garrett, Ex To 25 — Eagles. ADDS: R. Stewart.

13-Q — PITTSBURGH — JIM QUINN, PD

2-1 — Chic. JUMPS: 28 To 24 — Rose Royce, 29 To 23 — A. Cooper, 30 To 21 — N. Larson, 25 To 19 — E. John, 23 To 17 — B. Seger, 19 To 16 — I. Matthews, 26 To 14 — D. Hartman, 20 To 13 — E. Clapton, 21 To 10 — O. Newton-John, 11 To 9 — Earth, Wind & Fire, 9 To 7 — Dr. Hook, 7 To 5 — B. Joel, Ex To 27 — A. Frehley, Ex To 25 — Rolling Stones.

WEST

KRKE — ALBUQUERQUE — CHRIS CAREY, PD

1-1 — B. Joel. JUMPS: 30 To 24 — R. Stewart, 25 To 22 — Eagles, 26 To 19 — Pointer Sisters, 20 To 17 — O. Newton-John, 22 To 16 — N. Larson, 18 To 12 — E. Clapton, 17 To 10 — Earth, Wind & Fire, 11 To 9 — B. Seger, 10 To 8 — Firefall. ADDS: 30 — Chicago, 29 — G. Rafferty, 23 — Hot Chocolate.

KERN — BAKERSFIELD — PETE SHANNON, MD

1-1 — Barbra/Neil. JUMPS: 15 To 12 — A. Gibb, 14 To 11 — P. Davis, 13 To 9 — Toto, 11 To 7 — B. Joel, 10 To 5 — Bee Gees, 6 To 3 — A. Stewart, Ex To 30 — I. Matthews, Ex To 29 — Eagles. ADDS: R. Stewart, Chanson, K. Loggins.

KTLK — DENVER — PAUL MATTHEWS, MD

1-1 — Bee Gees. JUMPS: 35 To 32 — B. Manilow, 34 To 30 — Raes, 33 To 29 — Exile, 31 To 28 — Chanson, 29 To 26 — I. Matthews, 30 To 24 — C. Lynn, 28 To 19 — D. Hartman, 27 To 17 — Pointer Sisters, 20 To 16 — B. Seger, 18 To 15 — A. Cooper, 17 To 14 — E. John, 16 To 13 — Toto, 15 To 8 — Earth, Wind & Fire, 10 To 6 — R. James, 9 To 5 — Chic, 6 To 4 — L. Ronstadt, Ex To 35 — B. White, Ex To 34 — M. Manchester, Ex To 33 — Chicago, Ex To 27 — R. Stewart. ADDS: E. Money, C. Stevens, Foreigner, E.C. King, M. Hain, Peaches & Herb, Rose Royce.

KIMN — DENVER — ED GREENE, MD

1-1 — Bee Gees. JUMPS: 30 To 27 — Blues Bros., 29 To 26 — Pointer Sisters, 28 To 25 — O. Newton-John, 25 To 23 — B. Seger, 24 To 20 — L. Ronstadt, 18 To 15 — E. John, 20 To 14 — Earth, Wind & Fire, 17 To 13 — Toto, 16 To 11 — A. Cooper, 13 To 9 — Firefall, 9 To 6 — P. Davis, 6 To 3 — B. Joel, Ex To 30 — N. Larson, Ex To 29 — Chic. ADDS: R. Stewart, G. Rafferty.

KENO — LAS VEGAS — STEVE SOMMERS, MD

1-1 — Chic. JUMPS: 30 To 26 — Foreigner, 27 To 24 — O. Newton-John, 24 To 20 — Earth, Wind & Fire, 21 To 18 — Fogelberg/Weisberg, 19 To 15 — L. Ronstadt, 18 To 14 — B. Seger, 13 To 9 — Barbra/Neil, 12 To 8 — Firefall, Ex To 30 — B. Manilow, Ex To 29 — N. Larson, Ex To 21 — E. Clapton. ADDS: N. Larson, B. Manilow, Exile, C. Stevens, A. Frehley, K. Loggins, Village People, Eagles, Hot Chocolate.

KRTH — LOS ANGELES — BOB HAMILTON, PD

1-1 — Barbra/Neil. JUMPS: 30 To 26 — O. Newton-John, 26 To 18 — Eagles, 20 To 17 — N. Larson, 17 To 13 — C. Lynn, 14 To 11 — D. Hartman, 10 To 8 — Earth, Wind & Fire, 9 To 7 — B. Joel, Ex To 30 — N. Olsson. ADDS: 29 — Hot Chocolate, Chicago.

KHJ — LOS ANGELES — STEVE CASEY, MD

2-1 — Bee Gees. JUMPS: 30 To 26 — Pointer Sisters, 29 To 25 — E. Clapton, 21 To 17 — Firefall, 27 To 15 — Eagles, 11 To 7 — B. Joel, 10 To 6 — L. Ronstadt, 7 To 4 — Village People. ADDS: 30 — McCoo & Davis, 29 — I. Matthews, 28 — O. Newton-John, 27 — B. Manilow.

10Q — LOS ANGELES — GARY GREENBERG/CONNIE SINGER, MD

7-1 — Chic. JUMPS: 28 To 24 — I. Matthews, 26 To 23 — Chanson, 24 To 20 — N. Larson, 13 To 5 — A. Bridges, 6 To 3 — Village People, 4 To 2 — Toto. ADDS: 27 — Pointer Sisters, 26 — G. Rafferty..

KPAM — PORTLAND — MICHAEL O'BRIAN, PD

6-1 — Chic. JUMPS: 30 To 27 — A. Frehley, 27 To 24 — Queen, 29 To 22 — Pointer Sisters, 21 To 17 — Hot Chocolate, 18 To 14 — E. Clapton, 17 To 13 — Earth, Wind & Fire, 15 To 12 — A. Cooper, 13 To 10 — B. Seger, 12 To 8 — L. Ronstadt, 9 To 7 — Village People, Ex To 30 — G. Rafferty, Ex To 29 — R. Stewart, Ex To 28 — D. Hartman. ADDS: C. Lynn, B. Manilow, Blues Bros., K. Rogers.

KCPX — SALT LAKE CITY — GARY WALDRON, PD

5-1 — Chic. JUMPS: 32 To 25 — D. Hartman, 29 To 21 — Toto, 26 To 20 — B. Seger, 22 To 18 — I. Matthews, 23 To 17 — Pointer Sisters, 20 To 16 — L. Ronstadt, 24 To 14 — N. Larson, 16 To 12 — B. Manilow, 14 To 10 — A. Cooper, 13 To 9 — O. Newton-John, 9 To 7 — Earth, Wind & Fire, 7 To 4 — Hot Chocolate, 4 To 2 — Bee Gees, Ex To 29 — N. Olsson, Ex To 27 — E. Clapton, Ex To 24 — R. Stewart, ADDS: Sad Cafe, Styx, L. Taylor, L. Garrett.

B-100 — SAN DIEGO — C.C. MCCARTNEY, PD

5-1 — A. Stewart. JUMPS: 21 To 17 — K. Loggins, 12 To 10 — B. Seger, Ex To 25 — Chicago, Ex To 24 — R. Stewart, Ex To 19 — Rolling Stones, Ex To 14 — Foreigner. ADDS: N. Larson, A. Frehley, Blues Bros., T. Nugent.

KCBQ — SAN DIEGO — NINA GOMEZ, MD

1-1 — Barbra/Neil. JUMPS: 35 To 32 — O. Newton-John, 33 To 30 — N. Larson, 32 To 29 — E. Clapton, 30 To 27 — D. Hartman, 28 To 25 — Talking Heads, 27 To 24 — K. Loggins, 26 To 23 — Queen, 25 To 22 — C. Khan, 24 To 21 — Hot Chocolate, 23 To 20 — I. Matthews, 21 To 18 — Pointer Sisters, 20 To 17 — P. Davis, 16 To 11 — Cars, 19 To 10 — B. Seger, 13 To 9 — Fogelberg/Weisberg, 11 To 7 — A. Bridges, 10 To 5 — Bee Gees, 6 To 3 — B. Joel, 7 To 2 — Chic. ADDS: 40 — Eagles, 39 — R. Stewart, 38 — G. Rafferty, 37 — Blues Bros., 36 — Chanson.

KFRG — SAN FRANCISCO — DAVE SHOLIN, MD

1-1 — Chic. JUMPS: 38 To 26 — G. Rafferty, 27 To 24 — R. Stewart, 26 To 23 — Pointer Sisters, 24 To 20 — N. Larson, 23 To 17 — C. Lyon, 13 To 10 — A. Bridges, Ex To 25 — Rolling Stones. ADDS: E. Clapton, Hot Chocolate, Babys, D. Parton.

KYA — SAN FRANCISCO — RICK SCOTT, MD

2-1 — Barbra/Neil. JUMPS: 22 To 15 — V. Morrison, 20 To 14 — E. Clapton, 19 To 16 — E. John, 13 To 9 — B. Joel, 12 To 6 — Chic, 7 To 2 — Earth, Wind & Fire, Ex To 25 — A. Cooper, Ex To 18 — Bee Gees. ADDS: G. Rafferty, Boston, Player, Chicago, B. Caldwell, K. Loggins, J. Hayward.

KING — SEATTLE — TOM MCKAY, MD

5-1 — Chic. JUMPS: 25 To 22 — I. Matthews, 22 To 18 — N. Larson, 20 To 15 — Pointer Sisters, 18 To 11 — O. Newton-John, 14 To 10 — Hot Chocolate, 8 To 5 — Earth, Wind & Fire, 6 To 4 — Bee Gees, Ex To 25 — M. Manchester, Ex To 24 — R. Stewart. ADDS: Santana, Rose Royce, Pablo Cruise, Rolling Stones.

KJRB — SPOKANE — TOM HUTYLER, MD

4-1 — Chic. JUMPS: 30 To 23 — R. Stewart, 25 To 22 — Eagles, 23 To 20 — I. Matthews, 22 To 17 — A. Frehley, 21 To 14 — O. Newton-John, 24 To 13 — Pointer Sisters, 15 To 9 — Earth, Wind & Fire, 11 To 6 — Hot Chocolate, 9 To 7 — Bee Gees, Ex To 30 — M. Manchester, Ex To 29 — G. Gaynor, Ex To 21 — K. Rogers. ADDS: M. Hain, Foreigner.

POP RADIO

ANALYSIS

REGIONAL ACTION

EAST

- Most Added**
1. SOUL MAN — Blues Brothers — Atlantic
 2. NO TELL LOVER — Chicago — Columbia
 3. SHAKE YOUR GROOVE THING — Peaches & Herb — Polydor
 4. BABY I'M BURNIN' — Dolly Parton — RCA
- Most Active**
1. SEPTEMBER — Earth, Wind & Fire — ARC/Columbia
 2. WE'VE GOT TONITE — Bob Seger — Capitol
 3. HOLD THE LINE — Toto — Columbia
 4. OOH BABY BABY — Linda Ronstadt — Asylum

SOUTHEAST

- Most Added**
1. LOVE DON'T LIVE HERE ANYMORE — Rose Royce — Warner Bros.
 2. NO TELL LOVER — Chicago — Columbia
 3. SOUL MAN — Blues Brothers — Atlantic
 4. SHAKE YOUR GROOVE THING — Peaches & Herb — Polydor
- Most Active**
1. FIRE — Pointer Sisters — Planet
 2. LOTTA LOVE — Nicolette Larson — Warner Bros.
 3. EVERY 1'S A WINNER — Hot Chocolate — Infinity
 4. A LITTLE MORE LOVE — Olivia Newton-John — MCA

SOUTHWEST

- Most Added**
1. DO YA THINK I'M SEXY — Rod Stewart — Warner Bros.
 2. SHAKE IT — Ian Matthews — Mushroom
 3. SOMEWHERE IN THE NIGHT — Barry Manilow — Arista
 4. PROMISE — Eric Clapton — RSO
- Most Active**
1. FIRE — Pointer Sisters — Planet
 2. SEPTEMBER — Earth, Wind & Fire — ARC/Columbia
 3. WE'VE GOT TONITE — Bob Seger — Capitol
 4. EVERY 1'S A WINNER — Hot Chocolate — Infinity

MIDWEST

- Most Added**
1. DO YA THINK I'M SEXY — Rod Stewart — Warner Bros.
 2. SOUL MAN — Blues Brothers — Atlantic
 3. SEPTEMBER — Earth, Wind & Fire — ARC/Columbia
 4. SOMEWHERE IN THE NIGHT — Barry Manilow — Arista
- Most Active**
1. LOTTA LOVE — Nicolette Larson — Warner Bros.
 2. SEPTEMBER — Earth, Wind & Fire — ARC/Columbia
 3. HOLD THE LINE — Toto — Columbia
 4. WE'VE GOT TONITE — Bob Seger — Capitol

WEST

- Most Added**
1. DO YA THINK I'M SEXY — Rod Stewart — Warner Bros.
 2. HOME AND DRY — Gerry Rafferty — United Artists
 3. SOUL MAN — Blues Brothers — Atlantic
 4. EVERY 1'S A WINNER — Hot Chocolate — Infinity
- Most Active**
1. SEPTEMBER — Earth, Wind & Fire — Columbia
 2. FIRE — Pointer Sisters — Planet
 3. LOTTA LOVE — Nicolette Larson — Warner Bros.
 4. A LITTLE MORE LOVE — Olivia Newton-John — MCA

MOST ADDED RECORDS

1. **DO YA THINK I'M SEXY — ROD STEWART — WARNER BROS.**
WKY, WKLO, WOW, WOKY, Q102, KTAC, KXOK, KEEL, WTI, X, KERN, KIMN, KCBO, WDRQ, KDWB, WMFJ, WAIR, WKIX, KFMD, KELI.
2. **SOUL MAN — BLUES BROS. — ATLANTIC**
WLEE, B-100, KPAM, WKBW, WOKY, WING, WAYS, WSGA, WIFI, KSLQ, WGCL, WMET, KCBQ, WDRQ, WAIR, WTLB, WEBC, WTRY, WGUY.
3. **NO TELL LOVER — CHICAGO — COLUMBIA**
WCAO, WING, WSGN, Q94, BJ105, KYA, WBBQ, WZUU, KRTH, KRKE, V-97, WTLB, WGUY, WBLI.
4. **SOMEWHERE IN THE NIGHT — BARRY MANILOW — ARISTA**
WKY, WNDE, WAPE, KPAM, KBEQ, WZZP, KAKC, WBBF, CKLW, KHJ, V-97, KFMD, KENO.
5. **GOT TO BE REAL — CHERYL LYNN — COLUMBIA**
WISM, WLEE, KPAM, WSGN, Q94, KEEL, KSLQ, KLIF, JB105, WRKO.
6. **LOVE DON'T LIVE HERE ANYMORE — ROSE ROYCE — WARNER BROS.**
WHHY, WLEE, WCAO, KTLK, BJ105, KING, WQXI, WHBQ, WAIR, V-97.
7. **SHAKE YOUR GROOVE THING — PEACHES & HERB — POLYDOR**
WHHY, KTLK, WSGA, WNOE, WQXI, WANS, WTLB, WAVZ, WBLI.
8. **BABY I'M BURNIN' — DOLLY PARTON — RCA**
WKLO, WDRQ, WNOE, KLIF, WRKO, WHBQ, KFRC, WAIR.
9. **BLUE MORNING, BLUE DAY — FOREIGNER — ATLANTIC**
KJRB, WZZP, KTLK, WLAC, Q94, KSLQ, WBBF.
10. **LOTTA LOVE — NICOLETTE LARSON — WARNER BROS.**
WNCI, B-100, WBBF, WMET, 96X, 99X, KENO.
11. **HOME AND DRY — GERRY RAFFERTY — UNITED ARTISTS**
10Q, WIFI, KYA, KIMN, KCBQ, KRKE, WTRY.
12. **EVERY 1'S A WINNER — HOT CHOCOLATE — INFINITY**
KIOA, WKBW, Q102, KFRC, KRTH, KRKE, KENO.
13. **DON'T HOLD BACK — CHANSON — ARIOLA**
WKLO, WLAC, WSGA, KERN, WHB, KCBQ.
14. **PLEASE COME HOME FOR CHRISTMAS — EAGLES — ELEKTRA**
WNDE, WOKY, KAKC, WBBF, KCBQ, KENO.

RADIO ACTIVE SINGLES

1. **SEPTEMBER — EARTH, WIND & FIRE — ARC/COLUMBIA**
WKY 17-14, WNCI 15-8, WISM 28-21, WHHY 16-12, WLEE 5-2, WCAO 10-6, WAPE 13-10, KPAM 17-13, KJRB 15-9, KBEQ 25-21, WTI 33-15, KEEL 19-12, BJ105 19-15, WAYS 11-8, KCPX 9-7, KTAC 14-11, KTLK 15-8, WING 13-9, Q102 25-20, WKLO ex-29, WBBQ 12-9, KAKC 18-13, KRBE 24-21, KING 8-5, KYA 7-2, WDRQ 26-17, WABC 36-29, WIFI 30-16, WBBF 32-28, KNUS 21-16, KIMN 20-14, WDRQ 12-8, WHB 21-18, WGCL 11-8, 13Q 11-9, KRTH 10-8, KILT 30-19, WDRQ 23-16, 99X 21-16, WRKO 23-18, BJ105 11-8.
2. **LOTTA LOVE — NICOLETTE LARSON — WARNER BROS.**
WKY 24-20, WKY ex-19, WISM 25-17, WNDE ex-28, WHHY 9-5, WLEE 11-9, WCAO 13-9, WAPE 26-23, WKBW 24-14, WTI 35-23, BJ105 39-33, WSGA 18-15, WLAC 35-30, WAYS 14-6, WSGN 16-8, KCPX 24-14, KBEQ 29-26, WZZP 32-25, WING 28-21, Q102 35-31, WKLO 27-22, WOKY 29-23, WBBQ 25-13, KAKC 23-16, WNDE 26-22, KING 22-18, WDRQ 29-24, WIFI ex-27, WQXI 10-7, KNUS 30-23, KCBQ 33-30, KIMN ex-30, WHB 28-24, 13Q 30-21, KFRC 24-20, KRTH 20-17, KILT 40-35, KDWB 20-17, WDRQ 33-29.
3. **FIRE — POINTER SISTERS — PLANET**
WISM ex-26, WHHY 12-7, WLEE 13-6, WCAO 11-8, Y100 20-14, KPAM 29-22, KJRB 24-13, WKBW 18-13, WTI 34-13, KEEL ex-26, WSGA 12-7, Q94 17-14, WLAC 26-20, WAYS 12-7, WSGN 25-18, KCPX 23-17, KTAC 26-19, KTLK 27-17, WZZP ex-34, Q102 28-25, WBBQ 17-12, KSLQ 15-9, KAKC 21-17, WNDE 25-14, KRBE 10-8, KING 20-15, WDRQ 28-25, WIFI 29-25, 96X 23-14, KCBQ 21-18, KIMN 29-26, WHB 39-33, KFRC 26-23, KHJ 30-26, KILT 7-4, WHBO 20-14, KDWB 26-19, WDRO 31-27, 99X 25-20.
4. **A LITTLE MORE LOVE — OLIVIA NEWTON-JOHN — MCA**
WNCI 18-12, WISM 29-25, WHHY 26-23, WCAO 22-18, KJRB 21-14, WKBW 28-25, WTI 26-19, KXOK 28-17, BJ105 35-29, Q94 23-19, WAYS 23-20, WSGN 20-17, KCPX 13-9, KTAC 22-18, WZZP 17-12, Q102 26-22, WOW 29-17, WBBQ 29-24, KSLQ 32-25, KAKC 30-22, KING 18-11, WDRQ 25-22, WIFI ex-29, WBBF 19-15, WOXI 20-16, KNUS ex-28, KCBQ 35-32, KIMN 28-25, CKLW 29-26, WHB 26-22, WGCL ex-20, 13Q 21-10, KRTH 30-26, KILT 33-29, WRKO 29-25.
5. **WE'VE GOT TONITE — BOB SEGER — CAPITOL**
WKY ex-15, WISM 16-11, WNDE 25-14, WHHY 19-14, WAPE 7-3, B100 12-10, KPAM 13-10, F105 19-16, WTI 17-10, KEEL 26-21, KXOK 17-9, BJ105 21-16, Q94 19-15, WSGN 14-6, KCPX 26-20, KTLK 20-16, WZZP 11-9, WING 15-11, WKLO 21-18, WOW 28-23, KSLQ 16-8, KAKC 17-12, WNDE 22-15, WDRQ 22-18, WIFI 21-15, WBBF 29-22, KNUS 19-15, KCBO 19-10, WGCL 23-18, 13Q 23-17, WMET 31-24, WDRQ 12-8, 99X 29-24, WRKO 18-14.

SECONDARY RADIO ACTIVE

1. **SEPTEMBER — EARTH, WIND & FIRE — ARC/COLUMBIA**
KRKE 17-10, WMFJ 16-7, WKIX 8-5, WRFC 9-6, V97 19-16, WANS 13-10, KINT 25-17, WTLB 15-10, KFMD ex-22, WEBC 26-19, WTRY 16-10, WGUY 25-22, WBLI 15-11, KELI 20-11, KENO 24-20, WKWK 23-19, WIFE 30-26, WBG 26-20, KKLS 21-18, WDBO ex-29, WSPT 19-13, KROY 14-10, KYNO 17-12, KSLY 10-5.
2. **LOTTA LOVE — NICOLETTE LARSON — WARNER BROS.**
KRKE 22-16, WMFJ 36-28, WAIR 31-23, WRFC 22-19, V97 ex-33, WANS 20-16, KINT 29-22, WTLB 30-26, KFMD 23-19, WEBC 28-21, WAVZ 22-19, WTRY 21-15, WGUY 26-23, WBLI ex-30, KELI 18-15, KENO ex-29, WKWK 21-13, WBG 34-15, KKLS 23-20, WSPT 21-16, KAAY ex-23, KROY ex-29, KSLY 5-2.
3. **FIRE — POINTER SISTERS — PLANET**
KRKE 26-19, WAIR 25-16, WKIX ex-30, WRFC 15-8, V97 33-17, WANS 12-7, WTLB ex-27, KFMD 24-21, WEBC 23-17, WAVZ 28-23, WGUY ex-29, WBLI 24-20, WKWK 31-23, WIFE 32-27, WBG 27-21, WSPT 26-23, KROY 30-27, KSLY 7-4.
4. **EVERY 1'S A WINNER — HOT CHOCOLATE — INFINITY**
WMFJ 29-19, WKIX 30-26, WRFC 18-15, V97 21-18, KINT 18-12, WEBC 29-25, WTRY ex-28, WGUY 18-15, KELI 9-7, WKWK 26-20, WBG 28-25, KKLS 25-19, WSPT 16-12, KROY ex-30, KYNO 25-19, KSLY 29-23.
5. **A LITTLE MORE LOVE — OLIVIA NEWTON-JOHN — MCA**
KRKE 20-17, WMFJ 45-35, WAIR 12-6, WRFC 17-13, WANS 33-27, KING ex-30, WTLB 25-20, KFMD ex-23, WEBC 21-13, WGUY 23-19, KENO 27-24, WKWK 28-21, WBG ex-29, KKLS 17-14, WDBQ 27-22.
6. **WE'VE GOT TONITE — BOB SEGER — CAPITOL**
KRKE 11-9, WMFJ 9-4, WAIR 13-8, WRFC 14-11, WANS 6-2, KFMD 17-9, WTRY 20-12, WGUY 13-10, KELI 15-12, KENO 18-14, WBG 14-11, WSPT 12-10, KAAY ex-25, KROY 20-17.
7. **DO YA THINK I'M SEXY — ROD STEWART — WARNER BROS.**
KRKE 30-24, WRFC ex-27, V97 ex-34, WANS 32-25, WTLB ex-30, WEBC 30-27, WAVZ 25-17, WTRY ex-30, WGUY ex-30, WBLI ex-25, WKWK ex-32, WSPT ex-27, KSLY ex-22.

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 the 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 appeals 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 stalwart 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 promotion reps 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-



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 Blardo, national promotion director of albums for RCA Records; Robert Summer, president of RCA Records; Tommy Mottola, president of Champion Entertainment; Oates and Hall.

play it. If 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 determining 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

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 jazz 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 PDs 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 put (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



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 recently-released disco single should not be racked country where most of her catalog is found, says Lou Fogelman, president of the 17-store Music Plus chain.

"It would be ridiculous to put Dolly's pink vinyl disco single in the country section," Fogelman says, "so we stock it in our disco section."

Temporary Stocking

Sometimes records are merchandised in more than one location on a temporary basis, Fogelman said. Usually, only those records which are current crossover hits are stocked in more than one section. When the popularity of the record wanes, Fogelman 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

tions director Glenn Morgan says, because "Whatever is selling, whatever ranks high on our local store survey or whatever ranks high on the national sales charts we 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 charts 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

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' a lot of the A/C stations played it," Sholin says. "It was a great song 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 create 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)



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 Einczig, 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-ordinator for Jet; Sam Harrell, west coast regional promo manager, Epic; and Hugh Surratt, western regional promo manager for Jet.

"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

LATIN

LATIN BEAT

Puerto Rican-born percussionist **Clancy Morales** recently finished mixing his debut LP, "Enter Paradise," with co-producer/engineer **Billy Jones** and a cast of some 20 musicians.

This album, which Morales has been working on for the past three years, promises to deliver "a new musical revelation 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 music and group will be a musical revelation now, before the turn of the decade here on the east coast."

Morales states, "My music is greatly influenced by **Carlos Santana** and others such as **Tito Puente**, **George Benson**, **Roy Ayers** and **Gamble & Huff**. I define this as my own sound, something like looking into the future of Latin music in the '70s and '80s."

As a young man in Puerto Rico, Clancy was influenced by rock, jazz & R&B as well as native Latin musical forms which all helped him define his own musical identity. "My musicians help me visualize my musical ideas based on these influences," he notes.

The musicians on "Enter Paradise" come from diverse backgrounds, some established, but most are "young turks," the up and coming new breed. **Ronnie Cuber**, **Arther Miller** and **Larry Spencer** have worked with such notable Latin artists as **Tito Puente**, **Eddie Palmieri** and the **Fania All Stars**. Percussionist **Angel "Cachete" Maldonado** and **Pablo Rosario** have worked with **Gato Barbieri** and **David Bowie**. The new players, such as bassists **Leslie Booker** and **Frank Irvin**, guitarists **Randy Hansa**, **Alex De Carvalho**, and **Woody Sparrow** are promising talents inspired by the likes of **George Benson**. Other notables such as **Greg Woods**, **Mark Sarubbi**, **Howie Loftus**, **Eddie "Guagua" Rivera**, **Leslie Cunningham Jr.**, **Alan Perry**, and **Donna Vencia** are talents that Morales feels will be heard from in the future in the jazz and rock fields. Keyboardist **Jack McDuff** also makes a cameo appearance on the LP.

Morales also noted that "musicians such as **Eddie Palmieri** and **Ray Barreto** are opening far more doors into the American musical mainstream than some of the renowned straight salsa bands in New York. Many people are opposed to fusing different types of music, but fusion is the future and it's here today. If Latin music is to

grow and develop then the development of the fusion style will add strength to it and make it more appealing to other people. Latin music is a free mode of expression and fusion comes naturally to the second generation of Latin musicians such as me who have been influenced by rock, R&B and jazz. My LP represents this, the new breed and the new direction of Latin music."

According to **Ralph Mercado**, **Celia Cruz** and **Pete**, "El Conde" left the "Salsa" fans in Holland yelling for more. In fact, there is the possibility that **Mojo Productions** and **Freddy Martina** will be presenting more "Salsa" in March or April. The biggest crowds were in Amsterdam. Servicemen travelled all the way from Germany to see Celia and Pete perform in Amsterdam.

Official Salsa Day was celebrated in Puerto Rico 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.

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

Phil Peters Annual Christmas Salsa Dance and Show takes place at Roseland Dec. 25. It stars **Hector LaVoe** and his orchestra and special guest star, **Yomo Toro**. Also appearing is one of New York's favorite Charanga orchestras, **Charanga 76**, **Casanova Y Montuno**, **Millie Y Sus Vecinos** and extra added attraction, **Tipica '73**. Topping off the evening will be **Ralph Lew** and his Salsa-Disco Revue.

Ray Rivera, a New York born Puerto Rican, hung out and learned the blues. He played jazz bass and started getting work with small jazz combos because he could play with a distinctive jazz feel, and his funky but sophisticated blues-slanted vocals added dimension to any jazz group. Ray had to create more, using his street memories and Latin heritage. As he gravitated toward another stringed instrument, the guitar, he began to use it to compose. Much of Ray's tunes are heavily blues-oriented but make use of a Latin rhythmic feel and a jazzy approach to harmony and melody. The jazz musicians Ray has worked with respected his talent and were eager to listen to his tunes, and include many of the top in the world.

ray terrace

SINGLES TO WATCH

- LORETTA** (Peerless) **Que Terrible** (Martinez-Santini)
- ALICIA JUAREZ** (Musart) **La Puerta Esta Abierta** (Marcelo Salazar)
- GERARDO REYES** (CBS-Mexico) **Luces De Nueva York** (Tito Mendoza)
- GRUPO SENTIMIENTOS** (CBS-Mexico) **Ya Me Perdiste** (Adolfo Salas)
- LA PEQUENA GENERACION** (CBS-Mexico) **Arrepentida** (D.R. En D.G.D.A.)
- SALVADOR HUERTA** (Peerless) **Ya Volvera** (Roberto Monja)
- VICENTE FERNANDEZ** (CBS-Mexico) **Los Mandados** (Jorge Lerma)
- LOS AL CANTARA** (CBS-Mexico) **Pachuca** (Homero Aguilar)
- IMPACTO CREA** (Vaya) **Te Cantare** (Jose A. Cruz)
- ISMAEL MIRANDA** (Fania) **Naci Para Cantar** (Concha Valdes)
- ORQUESTA ARAGON** (Barbaro) **Para Bailar A Mi Lo Mismo Meda** (D. Gonzalez Piedra)
- JUSTO BETANCOURT** (Fania) **Presencia** (Curet Alonso)
- PROYECCION 2000** (CBS-Mexico) **Noche De Ronda** (A. Lara)
- RAFAEL BUENDIA** (Musart) **Corre** (Rafael Aparizro)
- TROPICAL AMERICAN** (CBS-Mexico) **Ya Veras** (Homero Aguilar)
- JOHNNY EL BRAVO** (International) **Recuerdos De Ayer** (Don Chu)
- FUEGO 77** (Alegre) **Diferente** (Marcos Hernandez)
- JOHNNY TORRES** (Discos I) **You're My Reason To Try** (D.R.)
- LOS GATOS** (CBS-Costa Rica) **Nana Pancha** (D.R.A.)
- LA BANDA** (CBS-Costa Rica) **Avispa** (J. Joseph)
- CORO INFANTIL DE TELEVISION** (CBS-Costa Rica) **El Ratoncito Miguel** (D.R.A.)
- SABU** (International) **Cuentame** (Castellano)
- TONY LAURE** (Epic-Mexico) **Flor De Amapolita** (F. Villarreal)
- GAVIOTA** (CBS-Costa Rica) **Quisiera** (D.R.A.)
- SANTAMARIA** (CBS-Costa Rica) **Nadie Como Tu** (D. Ramos-O. Sanchez)
- DUETO AGUA PRIETA** (Epic-Mexico) **Boquita Color De Fresa** (Chucho Nila)
- LOS TRES AMIGOS** (CBS-Mexico) **Vuelves** (Jorje Villamil)

TOP 20 ALBUMS

MIAMI SALSA

MIAMI POP

- | | |
|---|---|
| 1 CHARANGA 76 EN EL 78
CHARANGA 76 (TR-139) | 1 JOSE LUIS
(Top Hits 2021) |
| 2 HOMENAJE A BENNY
TITO PUENTE (Tico 1425) | 2 AMIGO
ROBERTO CARLOS (Caytronics 1505) |
| 3 ONLY THEY COULD HAVE MADE THIS ALBUM
CRUZ/COLON (Vaya 66) | 3 SOLA
LISSETTE (Coco 148) |
| 4 TREMENDA DIMENSION
DIMENSION LATINA (Velvet 8012) | 4 LOLITA DE LA COLINA
(Arcano 3416) |
| 5 OSCAR DE LEON
(TH-2036) | 5 VUELVE
LUIA MARIA GUELL (Alhambra 43) |
| 6 CONJUNTO BORINCUBA
(Libra 2005) | 6 MI CARTE
LOLITA (Caytronics 1506) |
| 7 EN LAS VEGAS
EL GRAN COMBO (GC 015) | 7 ENTRE AMIGOS
CAMILO SESTO (Pronto 1034) |
| 8 CONJUNTO UNIVERSAL
(Jaguar 5036) | 8 MIAMI SOUND MACHINE
(Audio Latino 5027) |
| 9 LA COMEDIA
HECTOR LAVOE (Fania 522) | 9 TE JURO QUE NUNCA VOLVERA
LUPITA D'ALESSIO (Orfeon 021) |
| 10 SALSA MAYOR
(Velvet 8011) | 10 VOZ Y CORAZON
NELSON NED (West Side Latino 4117) |
| 11 EDDIE PALMIERI
(Epic JE 35523) | 11 DEMASIADO AMOR
BASILIO (Zafiro 513) |
| 12 SPANISH FEVER
FANIA ALL STARS (Columbia 35336) | 12 AMIS 33 ANOS
JULIO IGLESIAS (Alhambra 38) |
| 13 SALUD DINERO Y AMOR
ORQUESTA NOVEL (Fania 520) | 13 GARA DE GITANA
DANIEL MAGEL (Caytronics 1516) |
| 14 DOS
CACHO (Salsoul 4115) | 14 NUNCA SUPE LA VERDAD
DANNY DANIEL (Borinquen 1327) |
| 15 NEW YORK CITY SALSA
ORQUESTA BROADWAY (Coco 141) | 15 SE TE VAS TE VAS
HUGO BLANCO (West Side Latino) |
| 16 INCONQUISTABLE
DIMENSION LATINA (TH 2040) | 16 UNLIMITED
ALMA (Alhambra 152) |
| 17 FRIENDS
LOUIE RAMIREZ (Cotique 1096) | 17 VOLCAN
JOSE JOSE (Pronto 1035) |
| 18 JOHNNY VENTURA
(Combo 2006) | 18 VOL #7
ALVAREZ GUEDES (Gema 5058) |
| 19 SALSA ENCENDIDA
TIPICA 73 (Inca 62) | 19 NYDIA CARO
(Alhambra 151) |
| 20 TRIBUTE TO CHANO POZO
JOSE MANOVAL (True Venture 1001) | 20 PERLA
(Audio Latino 5040) |

LATIN PICKS



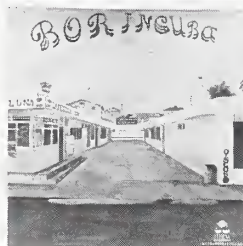
MIS PROPIOS SENTIMIENTOS — Alejandro Jaen-Zafiro — Zlp 518 — Producer: Alejandro Jaen

Multi-talented vocalist and composer Alejandro Jaen excels in this album of love songs, handled in his own distinctive style. The songs are beautifully arranged to fit his unique talent. Great backing provided by string section and background vocals. The best selections are "Que Has Hecho De Mi," "Por Que Me Llamas," "Paseando," "Ella Es Toda Mi Vida," "Hoy Aqui Y Manana Alli," "Siempre Solo" and "Hoy Me Siento Triste."



CARA DE GITANA — Enrique Lynch Orchestra — AI Records-3011 — No Producer

Again the orchestra of Enrique Lynch stands out on this album. Veteran bandleader Lynch has numerous albums to his credit, but here he outdoes himself with this magnificent orchestra in mambos, sambas, soul, cha, cha, and Latin disco. The music in this album has commercial appeal and very tasty arrangements for a big band. The vocals are excellent. The best cuts are "Cara De Gitana," "Kukucha-Ku-Cha," "Flip," "Estas Luquidado" and "San Juan."



BORINCUBA AQUI — Borincuba — Libra 2005 — Producer: Miquel Estivill

This is Borincuba's second round with the Alhambra Family. In this album Borincuba really cooks on material that leans mostly toward moving salsa numbers, except for two beautiful boleros. The arrangements are clean throughout the album, and the orchestra swings hard at all times. Vocals are good. Special credit goes to the timbale player on his solo. All eight sides are excellent.

MERCHANDISING

SINGLES BREAKOUTS

Bee Gee — Albany
ACE FREHLEY
HALL & OATES
JEFFERSON STARSHIP
NICOLETTE LARSON
BOB SEGER

Sound Warehouse — Dallas
CAPTAIN SKY
KEITH RICHARDS

Sounds Unlimited — Chicago
BLUES BROTHERS
DISCO FAIRYLAND
YVONNE ELLIMAN
FOREIGNER
OLIVIA NEWTON-JOHN
BARRY MANILOW

Licorice Pizza — Los Angeles
STEPHEN BISHOP
ERIC CLAPTON
PARLIAMENT

Richman Bros. — Philadelphia
CHUCK BROWN
PEABO BRYSON
FUTURES
QUEEN
SYLVESTER
TAVARES

Handleman — Atlanta
OLIVIA NEWTON-JOHN

Radio Drs. — Milwaukee
EARTH, WIND & FIRE
ACE FREHLEY
GLORIA GAYNOR
NICK GILDER
ROLLING STONES

All Record Service — Oakland
GENE SIMMONS
ROD STEWART

Record World, T.S.S. — New York
STEPHEN BISHOP
ROD STEWART
ROLLING STONES

United — Miami
CHANSON
EAGLES
EARTH, WIND & FIRE
CHERYL LYNN

Father's & Sun's — Indianapolis
ASHFORD & SIMPSON
STEPHEN BISHOP
MELISSA MANCHESTER
BARRY MANILOW
PARLIAMENT
POINTER SISTERS
GERRY RAFFERTY
CAT STEVENS
ROD STEWART
ROLLING STONES
NEIL YOUNG

D.J.'s Sound City — Seattle
FOREIGNER
SAD CAFE
ROD STEWART
ROLLING STONES
TALKING HEADS

Record Dept. Merch — Memphis
CHERYL LYNN
TOTO

Harmony House — Detroit
OLIVIA NEWTON-JOHN
ROD STEWART
VILLAGE PEOPLE

Alta — Phoenix
ERIC CLAPTON
ACE FREHLEY
BARRY MANILOW
NIGEL OLSSON
ROD STEWART

Sound Warehouse — San Antonio
HOT CHOCOLATE
CISSY HOUSTON
OLIVIA NEWTON-JOHN
PEACHES & HERB
TANYA TUCKER

Record Theater — Cleveland
BLUES BROTHERS
ERIC CLAPTON
HEAVEN & EARTH
NICOLETTE LARSON
MOTHER'S FINEST

Wherehouse — Los Angeles
STEPHEN BISHOP
JIMMY BUFFETT
GLORIA GAYNOR
PARLIAMENT
GENE SIMMONS
GLENN SUTTON

Spec's — Miami
KENNY LOGGINS
TOTO

Discount — St. Louis
BONEY M
GLENN SUTTON



WIZ OF A DISPLAY — Peaches readies "Wiz" motorized 3-D display which will be shown in over 30 stores throughout the month of January. All four main characters and "Toto" will be featured on a moving carousel. The display is part of the third phase of MCA's marketing campaign as the movie opens across the U.S.

Cotillion Gives Turkeys To Poor Across Nation

NEW YORK — Cotillion Records has launched its annual nationwide Christmas turkey giveaway program.

Some of the turkeys are distributed to local relief offices for the poor while others are given away through selected radio stations. Those participating this year include KSOL and KDIA in San Francisco, WNJR in Newark; WGIV in Charlotte; WBLS in New York; WDAO in Dayton; WAWA in Milwaukee; and KKTT, KACE, KDAY, and KJLH in Los Angeles. Cotillion also donated \$3,000 for clothes and toys to Philadelphia's Guardian Civic League under the supervision of WDAS air personality George Woods.

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 Chanti, "Magic" by Billy Cobham, "Tightrope" by Steve Khan, Beethoven's "Brodca" (Symphony, Snell/Cleveland Orchestra), and Mozart's "Sinfonia Concertante" (Stern/Zuckerman/Barrenboim), all designed by Paula Scher, Liszt Piano Concerto #2, Rossini Orchestral, and "Puccinella Suite," all LPs by Henrietta Condak, "Lester Young — A 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 Paulav.

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.

ALBUM BREAKOUTS

Pickwick — National
BLUES BROTHERS
CHIC
ALICE COOPER
EMERSON, LAKE & PALMER
PARLIAMENT
ELVIS PRESLEY
KENNY ROGERS
ROD STEWART
TOTO

Gary's — Virginia
BLUES BROTHERS
CHIC
NEIL DIAMOND
BARRY MANILOW
CAT STEVENS
ROD STEWART

Streetside — St. Louis
DOOBIE BROTHERS
JIM MORRISON
POINTER SISTERS
SOUTHSIDE JOHNNY

Everybody's — Portland
BLUES BROTHERS
CHIC
DIRE STRAITS
DOOBIE BROTHERS
JEAN MICHEL JARRE
NICOLETTE LARSON
ROD STEWART

Record & Tape Collector — Baltimore
AC/DC
BLUES BROTHERS
JEAN MICHEL JARRE
OLIVIA NEWTON-JOHN
KENNY ROGERS
ROD STEWART

Sound Warehouse — San Antonio
BLUES BROTHERS
DOOBIE BROTHERS
GONG
HOT CHOCOLATE
ROBERT JOHNSON
BOB MARLEY
ROD STEWART
MEL STREET
T-CONNECTION
THIRD WORLD
VOYAGE

1812 Overture — Milwaukee
ELVIN BISHOP
BLISS BAND
BLUES BROTHERS
CHEECH & CHONG
NICOLETTE LARSON
JEAN MICHEL JARRE
POCO
SEA LEVEL
SOUTHSIDE JOHNNY
TANTRUM

Tower Records — Los Angeles
CERRONE
GENE CHANDLER
MARVIN GAYE
GLORIA GAYNOR
GREASE
MELISSA MANCHESTER
PEACHES & HERB
POINTER SISTERS
THE WIZ

Korvettes — New York
BLUES BROTHERS
EARTH, WIND & FIRE
EMERSON, LAKE & PALMER
MARVIN GAYE

GRATEFUL DEAD
JACKSONS
PARLIAMENT
CAT STEVENS
ROD STEWART
JOHN TRAVOLTA

Disco Mat — New York
MARVIN GAYE
KEVIN GODLEY & LOL CREME

Tape City — New Orleans

BAR-KAYS
BLUES BROTHERS
PEABO BRYSON
NEIL DIAMOND
JACKSONS
PARLIAMENT
KENNY ROGERS
ROD STEWART
WINGS

National Record Mart — Pittsburgh
BLUES BROTHERS
ERIC CLAPTON
DOOBIE BROTHERS
EMERSON, LAKE & PALMER
CAT STEVENS
WINGS

Alta — Phoenix
BLUES BROTHERS
ALICIA BRIDGES
GEORGE CARLIN
DOOBIE BROTHERS
LEIF GARRETT
"LORD OF THE RINGS"
JIM MORRISON
RICHARD PRYOR
RUSH
ROD STEWART
GEORGE THOROGOOD

Richman Bros. — Philadelphia
BLUES BROTHERS
PEABO BRYSON

Oz — Atlanta
F.M. (Visa)
HOT CHOCOLATE
POCO

Father's & Sun's — Indianapolis
BANDIT
GENE CHANDLER
DIRE STRAITS
MILESTONE JAZZ ALL-STARS
GIL SCOTT-HERON
MOLLY HATCHET
POINTER SISTERS
SAD CAFE
TANTRUM
GEORGE THOROGOOD

All Record Service — Oakland
HOT CHOCOLATE
STEVE MILLER
NATIONAL LAMPOON

Cutler's — New Haven
BAR-KAYS (Merc.)
BLUES BROTHERS
WILTON FELDER
"SATURDAY NIGHT FEVER"

Cactus — Houston
ROY AYERS/WAYNE HENDERSON
DOOBIE BROTHERS
JEAN MICHEL JARRE
RICHARD PRYOR
NICOLETTE LARSON
PETER TOSH
TANYA TUCKER

Radio Doctors — Milwaukee
ADC BAND
DIRE STRAITS
ACE FREHLEY
NATIONAL LAMPOON
MONTAGE
MELBA MOORE
GEORGIO MORODER
BONNIE POINTER
TANTRUM
VOYAGE

D.J.'s Sound City — Seattle
GEORGE CARLIN
DONNY & MARIE
LEIF GARRETT
CRYSTAL GAYLE
NICK GILDER
RICK JAMES
SYLVESTER
TOTO
ROGER WHITTAKER
"THE WIZ"

Handleman — National
BLUES BROTHERS
CHIC
NEIL DIAMOND
"LORD OF THE RINGS"
BARRY MANILOW
STEVE MILLER
QUEEN
STEELY DAN
ROD STEWART
WINGS

Cavages — Buffalo
DOOBIE BROTHERS
CAT STEVENS
ROD STEWART

Spec's — Miami
BLUES BROTHERS
ROD STEWART

Discount — St. Louis
BLUES BROTHERS
DOOBIE BROTHERS
SAD CAFE
ROD STEWART
TRIUMPH

Tower — Sacramento
DAVID BROMBERG
DIRE STRAITS
MARVIN GAYE
PHIL MANZANERA
TED NUGENT
QUEEN
TOTO

Harvard Coop — Boston
DOOBIE BROTHERS

Disc — Texas
AC/DC
BLUES BROTHERS
DOOBIE BROTHERS
J. GEILS
GRATEFUL DEAD
POINTER SISTERS
10cc

Music Stop — Detroit
BLUES BROTHERS
NEIL DIAMOND
J. GEILS BAND
BARRY MANILOW
STEVE MILLER
OLIVIA NEWTON-JOHN
QUEEN
RUSH
TOTO



INVITATION TO PROFITS — Pictured above is a partial view of the many merchandising aids being offered by Capricorn Records as part of its holiday sales campaign, "Invitation To Profits." The program, which includes mobiles, posters, and album cover blow-ups, is the largest sales campaign in the company's history.

TOP SINGLE BREAKOUT OF THE WEEK

DO YA THINK I'M SEXY — ROD STEWART — WARNER BROS.

TOP ALBUM BREAKOUT OF THE WEEK

BRIEFCASE FULL OF BLUES — BLUES BROTHERS — ATLANTIC

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 the 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 appeals 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 stalwart 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 promotion reps 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-



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 Blardo, national promotion director of albums for RCA Records; Robert Summer, president of RCA Records; Tommy Mottola, president of Champion Entertainment; Oates and Hall.

play it. If 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 determining 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

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 jazz 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 PDs 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 put (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



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 recently-released disco single should not be racked country where most of her catalog is found, says Lou Fogelman, president of the 17-store Music Plus chain.

"It would be ridiculous to put Dolly's pink vinyl disco single in the country section," Fogelman says, "so we stock it in our disco section."

Temporary Stocking

Sometimes records are merchandised in more than one location on a temporary basis, Fogelman said. Usually, only those records which are current crossover hits are stocked in more than one section. When the popularity of the record wanes, Fogelman 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

tions director Glenn Morgan says, because "Whatever is selling, whatever ranks high on our local store survey or whatever ranks high on the national sales charts we 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 charts 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

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' a lot of the A/C stations played it," Sholin says. "It was a great song 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 create 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)



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 Einczig, 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-ordinator for Jet; Sam Harrell, west coast regional promo manager, Epic; and Hugh Surratt, western regional promo manager for Jet.

"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

CLASSICAL

TOP FORTY CLASSICAL ALBUMS

		Weeks On Chart	
1	VERDI: Otello Domingo, Scotto, Milnes, National Philharmonic Orchestra (Levine) RCA CRL3-2951 (26.98/3 LPs)	12/16	12
2	BOLLING: Suite For Violin And Jazz Piano Zukerman, Bolling, Hediguer, Sabiani (Columbia 35128 (7.98/1 LP))	4	8
3	BRAVO PAVAROTTI! Pavarotti London PAV 2001/2 (13.96/2 LPs)	1	18
4	MARIA CALLAS: The Legend The Unreleased Recordings Angel S-37557 (7.98/1 LP)	8	12
5	HOROWITZ: Rachmaninoff Piano Concerto No. 3 Horowitz, New York Philharmonic (Ormandy) RCA CRL 1-2633 (8.98/1 LP)	2	40
6	PUCCINI: Madame Butterfly Scotto, Domingo, Philharmonia Orchestra (Maazel) Columbia M3-35181 (24.98/3 LPs)	12	6
7	SILLS & MILNES: Up In Central Park New York City Opera Orchestra (Rudel) Angel S-37323 (7.98/1 LP)	15	4
8	VERDI: Otello Cossutta, Price, Baquier, Vienna Philharmonic (Solti) London OSA 13130 (23.94/3LPs)	7	12
9	HITS FROM LINCOLN CENTER Pavarotti London OS 26577 (7.98/1 LP)	5	18
10	RAMPAL: JAPANESE MELODIES FOR FLUTE AND HARP Rampal, Laskine Columbia M 34568 (7.98/1 LP)	6	40
11	VERDI: Nabucco Philharmonia Orchestra (Multi) Angel SCLX 3850 (24.98/3 LPs)	13	12
12	BOLLING: Suite For Flute & Jazz Piano Rampal, Bolling Columbia M33233 (7.98/1 LP)	10	112
13	VIVALDI: Four Seasons Jerusalem Music Center Chamber Orchestra (Stern) Columbia XM 35122 (7.98/1 LP)	16	8
14	MAHLER: Symphony No. 6 Berlin Philharmonic (Von Karajan) DG 2707 106 (17.06/2 LPs)	9	14
15	STRAUSS: Salome Behrens, Van Dam, Bohm, Vienna Philharmonic Orchestra (Karajan) Angel SBLX-3848 (16.98/2 LPs)	11	16
16	PUCCINI: La Fanciulla Del West Neblett, Domingo, Milnes, Chorus & Orch. of Royal Opera House (Mehta) DG 2709 078 (26.98/3 LPs)	14	20
17	HANDEL: The Water Music Concertus Musicus of Vienna (Harnencourt) Telefunken 6.42497 (6.98/1 LP)	25	4
18	THOMAS: Mignon Horne, Welting, Vanzo, Philharmonia Orchestra (de Almeida) Columbia M4 34590 (24.98/3 LPs)	17	10
19	PACHELBEL: Kanon: Two Suites FASCH: Two Sinfonias and Concerto In D For Trumpet Andre, Pierlot, Chambon, Paillard Chamber Orchestra (Paillard) RCA FRL 1-5468 (7.98/1 LP)	18	112
20	TCHAIKOVSKY: The Nutcracker National Philharmonic Orchestra (Schermerhorn) Columbia M2-35189 (15.98/2 LPs)	28	4
21	MAHLER: Symphony No. 1 Boston Symphony Orchestra (Ozawa) DG 2530 993 (7.98/1 LP)	19	30
22	BACH: Mass in B Minor Academy Of St. Martin-In-The-Fields (Marriner) Phillips 6769.002 (26.94/3 LPs)	20	16
23	GREATEST HITS OF 1720 Philharmonia Virtuosi Of NY (Richard Kapp) Columbia MX 4544 (5.98/1 LP)	23	60
24	MAHLER: Symphony No. 5 Philadelphia Orchestra (Levine) RCA ARL2-2905 (15.98/2 LPs)	21	10
25	NYIREGYHAZI PLAYS LISZT Columbia M2 34598 (15.98/2 LPs)	22	20
26	BEETHOVEN: Fidelio Janowitz, Popp, Kollo, Vienna State Opera Chorus, Vienna Philharmonic (Bernstein) DG 2709 082 (23.94/3 LPs)	32	4
27	MAHLER: Symphony No. 4 in G Von Stade, Vienna Philharmonic (Abbado) DG 2530 966 (7.98/1 LP)	24	20
28	LEHAR: The Merry Widow Sills, New York City Opera Orchestra & Chorus (Rudel) Angel S-37500 (7.98/1 LP)	26	32
29	JOHN WILLIAMS AND FRIENDS Columbia M 35108 (7.98/1 LP)	27	22
30	MAHLER: Symphony No. 9 Chicago Symphony Orchestra (Giulini) DG 2707 097 (15.96/2 LPs)	29	96
31	SUPPE: Overtures London Philharmonic Orchestra (Marriner) Phillips 9500.399 (8.98/1 LP)	30	8
32	HOLST: The Planets Amsterdam Concertgebouw Orchestra (Marriner) Phillips 9500.425 (8.98/1 LP)	31	24
33	HOROWITZ: Golden Jubilee Recital 1977/1978 RCA ARL 1-2548 (7.98/1 LP)	33	52
34	BEETHOVEN: Complete Symphonies Berlin Philharmonic (Von Karajan) DG 2740172 (63.84/8 LPs)	38	4
35	BRAHMS: Symphony No. 2 Chicago Symphony Orchestra (Levine) RCA ARL 1-2864 (7.98/1 LP)	34	14
36	KOTO MOZART The New Koto Ensemble Of Tokyo (Fukumura) Angel S-37553 (7.98/1 LP)	35	16
37	PUCCINI: Turandot Caballe, Carreras, Freni Chorus of the Opera du Rhin Strasbourg Philharmonic (Lombard) Angel SCLX-3857 (24.98/3 LPs)	36	6
38	BEETHOVEN: Missa Solemnis London Symphony Orchestra (Davis) Phillips 6747.484 (17.98/2 LPs)	37	10
39	VIVALDI: Orlando Furioso Horne, Victoria de los Angeles, I Solisti Veneti (Scimone) RCA ARL3-2869 (23.98/3 LPs)	39	10
40	RAVEL: Bolero La Valse, Del Gracioso, Orchestre National De France (Bernstein) Columbia XM 35103 (7.98/1 LP)	40	28

'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." The RCA recording of this work by the Palliard 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: new recordings of "La Traviata," "Il Trovatore," "I Due Foscari," 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 role in "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 music category, scored an easy victory over the competition. Jean-Pierre Kampal also racked up 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 aroused a great deal of interest with 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 heard from again.

Finally, this was also a great year for Vladimir Horowitz. He scored in the solo instrumental/chamber category with his "Golden Jubilee Recital" and also led the pack among concerto recordings with his traversal of "Rachmaninoff's Third Piano Concerto" on RCA. Interestingly, Columbia also had a winner with a "Rachmaninoff Third" featuring Lazar Berman as the soloist.

Horowitz Push

Before RCA released the Horowitz recording of the concerto, his performance

(continued on page 44)

CLASSICAL CLIPS

NEW YORK — Soviet conductor Kirill Kondrashin, who recently defected, may conduct the opening concert at the Hollywood Bowl this summer, it was reported in *Variety*. Under a contract arranged with Soviet officials before Kondrashin sought political asylum in the Netherlands, he is to conduct four concerts at the Bowl . . . The sixth edition of Baker's Biographical Dictionary of Musicians, edited by Nicolas Slonimsky, has been issued by Schirmer Books. List priced at \$75, this is the first complete revision of the reference work in two decades . . . A concert celebrating the award of a \$375,000 grant to the 92nd St. Y by the National Endowment for the Arts took place on December 20. Among the players were Jaime Laredo, Felix Galimir, Michael Tree, Kim Kashkashian, Jules Eskin and Sharon Robinson. Public figures scheduled to attend the event included Senator Jacob Javits; Congressman S. William Jacob; Livingston Biddle, chairman of the National Endowment for the Arts; Henry Geldzahler, Commissioner of New York City's Department of Cultural Affairs; and Kitty Carlisle Hart, chairman of the New York state Council on the Arts . . .

THE CONCERT SCENE — Yehudi Menuhin and his sister, Hepzibah, will give

(continued on page 44)

CLASSICAL ALBUM REVIEWS



ANGEL ROMERO
RODRIGO: Elogio de la guitarra
MORENO TORROBA:
Piezas caracteristicas



RIMSKY-KORSAKOV: Scheherazade. The Cleveland Orchestra, Lorin Maazel, conductor. London CS 7098. List: 7.98

While there are several fine recordings of this work — notably Ernest Ansermet's with the Suisse Romande — Maazel's version is definitely among the top choices. The Clevelanders communicate the exoticism and romance of Rimsky's score with great verve and an opulence of tonal colors. Moreover, while addressing details with scrupulous care, Maazel never sacrifices the long line that determines the melodic shape of each passage.

ANGEL ROMERO PERFORMS VIRTUOSO WORKS FOR GUITAR. Angel S-37312. List: 7.98

The major works on this album, "Elogio de la Guitarra" by Joaquin Rodrigo and "Piezas Caracteristicas" by Moreno Torroba, are not especially well known to the record-buying public. Nevertheless, these are colorful, evocative pieces by two of the leading 20th Century composers for the guitar. Angel Romero provides sensitive interpretations of them, and also does a superb job with Albeniz's "Sevillanas" and "Leyenda." **A SLAVONIC FESTIVAL.** Saint Louis Symphony Orchestra, Leonard Slatkin & Walter Susskind, conductors. Turnabout QTV 34718. List: 4.98

This is not an entirely new recording; the versions here of Smetana's "The Moldau" and "Dance Of The Comedians" from "The Bartered Bride" were issued on a separate disc in 1975. However, they help round out the Slavonic theme of the album, which also includes works by Mussorgsky, Dvorak, Khachaturian and Dvorak. The St. Louis Symphony's playing is strong throughout; a highlight is the orchestra's pulse-stirring performance of Dvorak's Slavonic Dance, Op. 46, No. 1.

JAZZ

TOP 40 ALBUMS



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 Felder 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 Meyerson, vice president A&R, ABC Records; Stix Hooper, the Crusaders; George Greif, Crusader's manager; Steve Diener, president, ABC Records; and Joe Sample of the Crusaders.

ON JAZZ

"Cumbia and Jazz Fusion," the recent Atlantic album by **Charles Mingus**, was voted the Jazz Disc Grand Prize by *Japanese Swing Journal* for the best album issued in Japan during 1978. Mingus' next Atlantic, "Me, Myself and Eye" will be a January release. Meantime, work continues on **Jonl 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 congratulation from **Benny Goodman**, New York Mayor **Ed Koch** and **President Carter**. Music was provided by **Marty Napoleon's** quartet, and, after the presentation, Hamp took the stand, accompanied by **Billy Taylor**, **Bob Wilber**, **Lennie 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 is also 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 Wilborn**, **Marla 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 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**.

	Weeks On Chart		Weeks On Chart
1 TOUCHDOWN BOB JAMES (Columbia JC 35594)	2 3	22 CARNIVAL MAYNARD FERGUSON (Columbia JC 35480)	20 13
2 REED SEED GROVER WASHINGTON JR. (Motown M7-910R1)	1 12	23 STREAMLINE LENNY WHITE (Elektra 6E-164)	22 7
3 MR. GONE WEATHER REPORT (Columbia JC 35358)	3 11	24 YOU SEND ME ROY AYERS (Polydor PD-1-6159)	17 21
4 FLAME RONNIE LAWS (United Artists UA-LA881-H)	4 10	25 THE BEST OF NORMAN CONNORS & FRIENDS (Buddah/Arista BDS 5716)	26 3
5 INTIMATE STRANGERS TOM SCOTT (Columbia JC 35557)	5 8	26 YOU AIN'T NO FRIEND OF MINE IDRIS MUHAMMAD (Fantasy F-9566)	25 5
6 CHILDREN OF SANCHEZ CHUCK MANGIONE (A&M SP 6700)	6 14	27 ANOTHER WORLD STAN GETZ (Columbia JG 35513)	28 3
7 ALL FLY HOME AL JARREAU (Warner Bros. BSK 3229)	7 10	28 MANHATTAN SYMPHONIE DEXTER GORDON QUARTET (Columbia JC 35608)	24 8
8 THANK YOU FOR . . . F.U.M.L. (FUNKING UP MY LIFE) DONALD BYRD (Elektra 6E-144)	8 8	29 EQUINOXE JEAN MICHEL JARRE (Polydor PD-1-6175)	— 1
9 SECRETS GIL SCOTT-HERON & BRIAN JACKSON (Arista AB 4189)	9 17	30 HEAVY METAL BE-BOP THE BRECKER BROTHERS (Arista AB 4185)	30 13
10 COSMIC MESSENGER JEAN-LUC PONTY (Atlantic SD 19189)	10 18	31 STEPPING STONES — LIVE AT THE VILLAGE VANGUARD WOODY SHAW (Columbia JC 35560)	31 7
11 WE ALL HAVE A STAR WILTON FELDER (ABC AA-1109)	13 6	32 BEFORE THE RAIN LEE OSKAR (Elektra 6E-150)	29 16
12 PAT METHENY GROUP (ECM 1-1114)	12 22	33 THE GREETING MCCOY TYNER (Milestone M-9085)	32 11
13 SOFT SPACE THE JEFF LORBER FUSION (Inner City 1056)	11 13	34 WHAT ABOUT YOU STANLEY TURRENTINE (Fantasy F-9563)	33 15
14 PATRICE PATRICE RUSHEN (Elektra 6E-160)	15 8	35 SOUNDS . . . AND STUFF LIKE THAT! QUINCY JONES (A&M SP 4685)	34 28
15 CRY JOHN KLEMMER (ABC AA-1106)	14 7	36 CHICK, DONALD, WALTER & WOODROW THE WOODY HERMAN BAND (Century CR-1110)	39 2
16 IMAGES CRUSADERS (ABC/Blue Thumb BA 6030)	16 25	37 KOGUN AKIYOSHI/TABACKIN BIG BAND (RCA AFL 1-3019)	37 4
17 SECRET AGENT CHICK COREA (Polydor PD-1-6176)	23 2	38 ANGIE ANGELA BOFILL (Arista GRP 5000)	— 1
18 RETURN TO FOREVER LIVE (Columbia C4X 35350)	19 4	39 LARRY CARLTON (Warner Bros. BSK 3221)	36 21
19 STEP IN TO OUR LIFE ROY AYERS/WAYNE HENDERSON (Polydor PD-1-6179)	27 2	40 WEEKEND IN L.A. GEORGE BENSON (Warner Bros. 2WB 3139)	38 48
20 LEGACY RAMSEY LEWIS (Columbia JC 35483)	18 12		
21 FEELS SO GOOD CHUCK MANGIONE (A&M SP 4658)	21 61		

PHILLY MIGNON — Philly Joe Jones — Galaxy GXY-5112 — Producer: Ed Michel — List: 7.98

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.

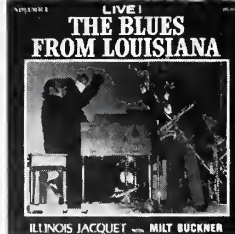
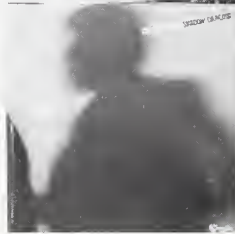
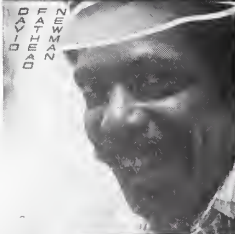
KEEP THE DREAM ALIVE — David Fathead Newman — Prestige P-10106 — Producers: Orrin Keepnews and William Fischer — List: 7.98

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 Beat," co-written by Newman and arranger Bill Fischer. But the performances are crisp throughout and the LP deserves attention.

SHADOW DANCING — Cornell Dupree — Versatile 6004 — Producer: Vic Chirumbolo — List: 7.98

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



ANGIE — Angela Bofill — Arista 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, sensual voice that provides the focus. She wrote half of the eight songs, including the lovely "Under 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 have side one to themselves, while Cobb heats things up on "Smooth Sailing," and the two tenors together jam on "Flyin' Home." Spirited 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 recorded sound is less adequate.

TOP 75 ALBUMS

	Weeks On Chart		Weeks On Chart
1 I'VE ALWAYS BEEN CRAZY WAYLON JENNINGS (RCA AFL 1-2979)	1 11	39 JOHNNY DUNCAN GREATEST HITS (Columbia KC 35828)	41 7
2 EXPRESSIONS DON WILLIAMS (ABC AY 1069)	2 14	40 OLD FASHIONED LOVE THE KENDALLS (Ovation OV 1733)	49 38
3 WILLIE AND FAMILY LIVE WILLIE NELSON (Columbia KC2-35642)	7 5	41 HEAVEN'S JUST A SIN AWAY THE KENDALLS (Ovation OV 1715)	50 11
4 LET'S KEEP IT THAT WAY ANNE MURRAY (Capitol ST 11739)	3 47	42 TURNING UP AND TURNING ON BILLY "CRASH" CRADDOCK (Capitol SW 1153)	42 12
5 TNT TANYA TUCKER (MCA MCA-3066)	8 5	43 GONE GIRL JOHNNY CASH (Columbia KC-35646)	44 4
6 WHEN I DREAM CRYSTAL GAYLE (United Artists UA-LA 858-H)	10 27	44 CLASSIC RICH VOL. 2 CHARLIE RICH (Epic KE-35624)	34 7
7 THE GAMBLER KENNY ROGERS (United Artists UA-LA 934-H)	18 4	45 GREATEST HITS THE MARSHALL TUCKER BAND (Capricorn CPN-0214)	45 9
8 STARDUST WILLIE NELSON (Columbia JC 353605)	4 35	46 LOVE GOT IN THE WAY FREDDY WELLES (Columbia KC 35658)	46 6
9 PROFILE/BEST OF EMMYLOU HARRIS (Warner Bros BSK-3528)	12 5	47 LET ME BE YOUR BABY CHARLY McCLAIN (Epic KE 36648)	47 6
10 LARRY GATLIN'S GREATEST HITS (Monument MG-7628)	11 8	48 OLD FLAMES CAN'T HOLD A CANDLE TO YOU JOE SUN (Ovation 1734)	48 4
11 MOODS BARBARA MANDRELL (ABC AY-1088)	5 11	49 DAVID A. COE'S GREATEST HITS (Columbia KC-35627)	40 8
12 HEARTBREAKER DOLLY PARTON (RCA AFL 1-2797)	6 20	50 HERE YOU COME AGAIN DOLLY PARTON (RCA APL 1-2544)	52 61
13 BURGERS AND FRIES CHARLEY PRIDE (RCA APL 1-2983)	9 12	51 ENTERTAINERS . . . ON AND OFF THE RECORD THE STATLER BROTHERS (Mercury ARM 1-5007)	51 11
14 A LEGENDARY PERFORMER: VOLUME 3 ELVIS PRESLEY (RCA CPL 1-3082)	14 5	52 LOVE IS WHAT LIFE'S ALL ABOUT MOE BANDY (Columbia KC-35524)	36 12
15 CONWAY CONWAY TWITTY (MCA-3063)	15 8	53 TAMMY WYNETTE'S GREATEST HITS, VOL. IV (Epic KE-35630)	53 8
16 ROSE COLORED GLASSES JOHN CONLEE (ABC-AY-1105)	16 8	54 ELVIS' CHRISTMAS ALBUM ELVIS PRESLEY (Camden CAS-2428)	57 3
17 THE BEST OF THE STATLER BROTHERS (Mercury SRM 1-1037)	27 54	55 JOE STAMPLEY GREATEST HITS (Epic KE 35627)	55 7
18 CHRISTMAS CARD THE STATLER BROS. (Mercury SRM 1-5012)	21 3	56 SLEEPER WHEREVER I FALL BOBBY BARE (Columbia KC 35645)	56 7
19 ONLY ONE LOVE IN MY LIFE RONNIE MILSAP (RCA APL 1-2780)	22 24	57 THERE'LL BE NO TEARDROPS TONIGHT WILLIE NELSON (United Artists LA 930-H)	60 6
20 TOTALLY HOT OLIVIA NEWTON-JOHN (MCA MCA-3067)	25 4	58 VOLUNTEER JAM III & IV THE CHARLIE DANIELS BAND (Epic E2-35368)	58 6
21 LIVING IN THE USA LINDA RONSTADT (Asylum 6E-155)	13 12	59 RED WINE AND BLUE MEMORIES JOE STAMPLEY (Epic KE 35443)	59 18
22 JOHNNY PAYCHECK'S GREATEST HITS, VOL. II (Epic KE-35623)	19 8	60 THE OUTLAWS VARIOUS ARTISTS (RCA APL 1-1321)	62 13
23 TEAR TIME DAVE & SUGAR (RCA APL 1-2861)	17 14	61 DARK-EYED LADY DONNA FARGO (WB BSK-3191)	61 12
24 BASIC GLEN CAMPBELL (Capitol SW-11722)	24 5	62 Y'ALL COME BACK SALOON OAK RIDGE BOYS (ABC/Dot DO 2093)	63 61
25 VARIATIONS EDDIE RABBITT (Elektra 6E-127)	20 39	63 BEST OF DOLLY PARTON (RCA APL 1-1117)	65 10
26 TEN YEARS OF GOLD KENNY ROGERS (United Artists UA-LA 835-H)	29 48	64 REDHEADED STRANGER WILLIE NELSON (Columbia KC 33482)	64 13
27 PLEASURE & PAIN DR. HOOK (Capitol SW-11859)	23 8	65 GUY CLARK (Warner Bros. BSK-3241)	66 3
28 ELVIS — A CANADIAN TRIBUTE ELVIS PRESLEY (RCA KKL 1-7065)	28 11	66 EVERY WHICH WAY BUT LOOSE RICH, RABBITT, TILLIS (Elektra 5E-503)	— 1
29 ARMED AND CRAZY JOHNNY PAYCHECK (Epic KE 35444)	33 6	67 LOVE ME WITH ALL YOUR HEART JOHNNY RODRIGUEZ (Mercury SRM 1-5011)	67 11
30 ROOM SERVICE OAK RIDGE BOYS (ABC AY 1065)	37 29	68 COUNTRY CHRISTMAS LORETTA LYNN (MCA-15022)	68 3
31 LOVE OR SOMETHING LIKE IT KENNY ROGERS (United Artists UA-LA 903-H)	31 24	69 FELIZ NAVIDAD FREDDY FENDER (ABC DO-2101)	69 2
32 EVERY TIME TWO FOOLS COLLIDE KENNY ROGERS & DOTTIE WEST (United Artists UA-LA 864-H)	32 40	70 I'M ALWAYS ON A MOUNTAIN WHEN I FALL MERLE HAGGARD (MCA 2376)	70 21
33 THAT'S THE WAY A COWBOY ROCKS AND ROLLS JESSI COLTER (Capitol ST-11883)	38 7	71 WOMANHOOD TAMMY WYNETTE (Epic KE-35442)	54 26
34 PLACES I'VE DONE TIME TOM T. HALL (RCA APL 1-3018)	26 7	72 COLLISION COURSE ASLEEP AT THE WHEEL (Capitol SW 11725)	72 11
35 MARTY ROBBINS' GREATEST HITS, VOL. IV (Columbia KC-35629)	30 8	73 LINDA RONSTADT'S GREATEST HITS (Asylum 6E-106)	73 9
36 YOU HAD TO BE THERE JIMMY BUFFETT (ABC AK-1008)	35 4	74 REFLECTIONS GENE WATSON (Capitol SW 11805)	71 16
37 FALL IN LOVE WITH ME RANDY BARLOW (Republic RLP-6023)	39 10	75 LOVE IS JUST A GAME LARRY GATLIN (Monument MG 7616)	75 11
38 WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON (RCA AFL 1-2696)	43 46		

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 director of operations of UA here to head Capitol's country division. Within a week, Seabolt moved into Shults' position. In an interview conducted in his office on the seventh floor of the United Artists tower on Music Row, Seabolt discussed with **Cash Box** the philosophy of teamwork 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 my assistant, Hilton Hawkins. My secretary has become very important in the scheme of the promotion department. I am lucky in that I have been in the company and all of the people here have been with me for awhile. When you surround yourself with professionals, you don't have to mess with them. You just sit back and nudge them in the proper direction from time to time. I hired most 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.'"

Direct Control

In addition to overseeing the day-to-day operation of the office here, Seabolt will still run the promotion department. In discussions with United Artists' co-chairmen Artie Mogull and Jerry Rubinstein, Seabolt insisted he remain 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 that I stay close to promotion. We discussed this very seriously," said Seabolt, who has worked with United Artists for five years. "We have had a very good run in the last four years with me in the role of national country promotion director. I jealously want to guard that. I am very happy with the team we have put together with Hilton Hawkins and Jerry McDowell, who are my specialists so to speak. And the field staff that Charlie Minor (UA vice president of promotion in Los Angeles) put together when he came on board is schooled that the country product is as important as pop product. There is none of that competitiveness that some companies find themselves with

where the promotion men in general kind of look down on country music. I had a good thing going here, and I didn't want to lose it."

Teamwork Stressed

A personal philosophy of Seabolt and of United Artists is a reliance on company teamwork. Seabolt believes every employee should understand the overall company point of view and should be informed of current projects.

"I have always believed that if a man was doing a job and couldn't see the whole picture as to why he was doing his job there would be problems," Seabolt said. "He would become very frustrated, very bored and very unproductive. I like my people to know what is going on — to know they are part of the team — because we are a team. There are not that many of us here. But my door is always open to anybody, and everybody here communicates constantly. We know what problems we have because of this. I can sit here and schedule records, but if I don't communicate with our people here, it is not going to get done right."

Even with an artist roster containing such acts as Kenny Rogers, Crystal Gayle and Charlie Rich, United Artists is viewed as a low-keyed operation. The basic power structure is clearly located in Los Angeles. But this is a situation Seabolt would not change.

"As far as autonomy goes, we do not
(continued on page 28)



MILSAP DRAWS WINNER — After a successful nine week promotion, WUBE/Cincinnati brought in Ronnie Milsap to draw the grand prize winner in WUBE's "Home In The Country." Over 10,000 WUBE listeners visited the \$42,000 home during the nine-week contest to register for the giveaway. Milsap 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

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

"He missed a lot of show dates (54 in two years) because he was exhausted and didn't feel he was up to the way he had been performing," Jones' attorney S. Ralph Gordon said in an issue of *The Tennessean Nashville* newspaper. "But recently he has been getting back together and his act is in top form."

"This bankruptcy has been two years in coming," Gordon added. "He found it harder to continue when he had so little money, and he was being hit by lawsuits for payment from all sides."

During a recent hearing in which Jones

was ordered to explain why he was \$36,000 behind in child-support payments to former wife Tammy Wynette, Jones admitted to an "addiction to alcohol."

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 \$680,811 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, Tx. worth \$5,000. The entertainer listed \$24,500 in personal property.

The document will cite 11 recent lawsuits and attachments filed against Jones by creditors.

CASH BOX TOP 100 COUNTRY

December 30, 1978

	Weeks On Chart		Weeks On Chart		Weeks On Chart
1 TULSA TIME DON WILLIAMS (ABC AB-12425)	12/23	32 MABELLENE GEORGE JONES/JOHNNY PAYCHECK (Epic 8-50647)	12/23	63 CAN YOU FOOL G.I.F.N CAMPBELL (Capitol P-4584)	12/23
2 LADY LAY DOWN JOHN CONLEE (ABC AB-12420)	6	33 MR. JONES BIG AL DOWNING (Warner Bros. WBS 8716)	35	64 POISON LOVE GAIL DAVIES (Lifesong ZS8-1777)	57
3 DON'T YOU THINK THIS OUTLAW BIT'S DONE GOT OUT OF HAND WAYLON JENNINGS (RCA PB-11390)	3	34 HOW DEEP IN LOVE AM I? JOHNNY RUSSELL (Mercury 55045)	36	65 LOVE AIN'T MADE FOR FOOLS JOHN WESLEY RYLES (ABC AB-12432)	71
4 ALL OF ME WILLIE NELSON (Columbia 3-10834)	4	35 HAPPY TOGETHER T.G. SHEPPARD (Warner/Curb WBS-8721)	40	66 HOW I LOVE YOU IN THE MORNING PEGGY SUE (Door Knob DK-8-079)	70
5 DO YOU EVER FOOL AROUND JOE STAMPLEY (Epic 8-50626)	7	36 THE GIRL AT THE END OF THE BAR JOHN ANDERSON (Warner Bros. WBS 8705)	38	67 TEXAS ME & YOU ASLEEP AT THE WHEEL (Capitol P-4659)	69
6 RHYTHM OF THE RAIN JACKY WARD (Mercury 55047)	8	37 YOU WERE WORTH WAITING FOR DON KING (Con Brio CBK 142)	39	68 IT'S MY PARTY SHERRY BRANE (Oak Records Oak 1031)	78
7 YOUR LOVE HAD TAKEN ME THAT HIGH CONWAY TWITTY (MCA 40963)	9	38 ON MY KNEES CHARLIE RICH (WITH JANIE FRICKE) (Epic 8-50616)	5	69 ANY DAY NOW DON GIBSON (Hickory AH-54039)	72
8 BURGERS AND FRIES CHARLEY PRIDE (RCA PB-11391)	1	39 THE BULL AND THE BEAVER MERLE HAGGARD/LEONA WILLIAMS (MCA 40962)	11	70 EVERLASTING LOVE NARVEL FELTS (ABC 12441)	—
9 I'VE DONE ENOUGH DYIN' TODAY LARRY GATLIN (Monument 45-270)	10	40 REST YOUR LOVE ON ME BEE GEES (RSO RS-913)	46	71 PLAY ME A MEMORY ZELLA LEHR (RCA PB-11433)	81
10 BABY I'M BURNIN'/I REALLY GOT THE FEELING DOLLY PARTON (RCA 11420)	13	41 THE SOFTEST TOUCH IN TOWN BOBBY G. RICE (Republic REP 031)	41	72 EYES BIG AS DALLAS WYNN STEWART (Win Records WI-126)	82
11 WE'VE COME A LONG WAY BABY LORETTA LYNN (MCA 40954)	12	42 MAYBE YOU SHOULD'VE BEEN LISTENING JESSI COLTER (Capitol P-4641)	43	73 THE GIVER PAUL SCHMUCKER (Star Fox SF-378-11)	75
12 WHY HAVE YOU LEFT THE ONE YOU LEFT ME FOR CRYSTAL GAYLE (United Artists)	14	43 I'M GONNA FEED 'EM NOW/OLE SLEW FOOT PORTER WAGONER (RCA PB-11411)	45	74 YOU DON'T BRING ME FLOWERS BARBRA STREISAND/NEIL DIAMOND (Columbia 3 10840)	77
13 THE OFFICIAL HISTORIAN ON SHIRLEY JEAN BERRELL STATLER BROTHERS (Mercury 55048)	16	44 FOOLED AROUND AND FELL IN LOVE MUNDO EARWOOD (GMC 105)	49	75 THE FOOL STRIKES AGAIN CHARLIE RICH (United Artist UA-X1269)	88
14 PLEASE DON'T PLAY A LOVE SONG MARTY ROBBINS (Columbia 3-10821)	15	45 STONE WALL (AROUND YOUR HEART) GARY STEWART (RCA PB-11416)	47	76 DO YOU WANNA MAKE LOVE BUCK OWENS (Warner Bros. WBS-8701)	80
15 AS LONG AS I CAN WAKE UP IN YOUR ARMS KENNY O'DELL (Capricorn CPS 0309)	17	46 THE JEALOUS KIND/LOVE ME AGAIN RITA COOLIDGE (A&M 2090)	51	77 ANGELINE ED BRUCE (Epic 8-50645)	87
16 HIGH AND DRY JOE SUN (Ovation OV-1117)	18	47 ALIBIS JOHNNY RODRIGUEZ (Mercury 55050)	54	78 DREAMIN'S ALL I DO EARL CONLEY (WBS 8717)	—
17 TEXAS (WHEN I DIE) TANYA TUCKER (MCA S45-1800)	20	48 BUILDING MEMORIES SONNY JAMES (Columbia 3-10852)	53	79 THE FOOTBALL CARD GLENN SUTTON (Mercury 55052)	—
18 COME ON IN OAK RIDGE BOYS (ABC AB-12434)	25	49 THE GAMBLER KENNY ROGERS (United Artists UA-X1250)	44	80 ME PLUS YOU EQUALS LOVE DAWN CHASTAIN (Oak Records OR-1018)	—
19 FEET RAY PRICE (Monument 45-267)	19	50 FALL IN LOVE WITH ME TONIGHT RANDY BARLOW (Republic REP-034)	55	81 DRIFTING LOVERS CHARLIE McCOY (Monument 45-272)	83
20 GIMME BACK MY BLUES JERRY REED (RCA PB-11407)	22	51 IF EVERYONE HAD SOMEONE LIKE YOU EDDY ARNOLD (RCA PB-11422)	56	82 PLEASIN' MY WOMAN BILLY PARKER (SCR SC-162)	92
21 DOUBLE S BILL ANDERSON (MCA 40964)	21	52 GET BACK TO LOVIN' ME JIM CHESNUT (Hickory AH-54038)	52	83 HURT AS BIG AS TEXAS RANDY CORNOR (Cherry CS-783)	93
22 IT'S TIME WE TALK THINGS OVER REX ALLEN JR. (Warner Bros. WBS 8697)	24	53 TONIGHT SHE'S GONNA LOVE ME RAZZY BAILEY (ROA PB-11446)	74	84 JUST STAY WITH ME TERRI HOLLOWELL (Con Brio CBK 144)	94
23 BACK ON MY MIND AGAIN/SANTA BARBARA RONNIE MILSAP (RCA PB-11421)	34	54 GOING, GOING, GONE MARY K. MILLER (Inergi I-311)	59	85 ONE MAN'S WOMAN KELLY WARREN (RCA PB-11428)	—
24 EVERY WHICH WAY BUT LOOSE EDDIE RABBITT (Elektra E-45554)	29	55 REACHING OUT TO HOLD YOU DOTTIE WEST (United Artists UA-X-125-Y)	60	86 ME TOUCHIN' YOU LINDA NAILE (Ridgeway R-00178)	96
25 YOU DON'T BRING ME FLOWERS JIM ED BROWN/HELEN CORNELIUS (RCA PB-11435)	31	56 WHISKEY RIVER WILLIE NELSON (Columbia 3-10877)	65	87 MY FAVORITE SIN STONEWALL JACKSON (Little Darlin' LD 7806)	97
26 LOVE GOT IN THE WAY FREDDY WELLS (Columbia 3-10837)	26	57 SAVE THE LAST DANCE FOR ME JERRY LEE LEWIS (Sun SI-1139)	62	88 BETTER THAN NOW DEWAYNE ORENDRER (Volunteer SVO-102)	90
27 LOVIN' ON BELLAMY BROTHERS (Warner/Curb WBS 8692)	27	58 BEST FRIENDS MAKE THE WORST ENEMIES DAVID HOUSTON (Elektra E-45552)	66	89 SWEET LIFE PAUL DAVIS (Bang B-738)	89
28 THE SONG WE MADE LOVE TO MICKY GILLEY (Epic 8-50631)	28	59 FRIEND, LOVER, WIFE JOHNNY PAYCHECK (Epic 8-505621)	23	90 LOVE SONGS JUST FOR YOU GLENN BARBER (Century 21 C21-101)	—
29 I JUST CAN'T STAY MARRIED TO YOU CHRISTY LANE (LS LS-169)	33	60 I'LL WAKE YOU UP WHEN I GET HOME CHARLIE RICH (Elektra E-45553)	—	91 ONE IN A MILLION NATE HARVELL (Republic REP 033)	86
30 PLAYIN' HARD TO GET JANIE FRICKE (Columbia 3-10849)	30	61 BACK TO THE LOVE SUSIE ALLANSON (Warner/Curb WBS 8686)	42	92 LOVE SURVIVED ROY HEAD (ABC AB-12418)	76
31 LOVE AIN'T GONNA WAIT FOR US BILLIE JO SPEARS (United Artists UA-X-1251-Y)	32	62 OLD FLAME, NEW FIRE HANK WILLIAMS, JR. (Warner Bros. WBS 8715)	48	93 OOH BABY BABY LINDA RONSTADT (Asylum E-45546)	84

ALPHABETIZED TOP 100 COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

Alibis (Tree — BMI)	47	Get Back To (Milene — ASCAP)	52	Love Me Again (Almo — ASCAP/Irving — BMI)	46	Sweet Life (Web IV — BMI)	89
All Of Me (Bourne/Marlong — BMI)	4	Gimme Back (Sleepy Hollow — ASCAP)	20	Love Songs Just For (Aouif-Rose — BMI/Milene — ASCAP)	90	Texas Me & You (Asleep At The Wheel/Paw Paw — BMI)	67
Angeline (Newkies — BMI)	77	Going, Going, Gone (Frank & Nancy — BMI)	54	Love Survived (Jack & Bill — ASCAP)	92	Texas (When I Die) (Tree/Sugarplum — BMI)	17
Any Day Now (Intersong Music — ASCAP)	69	Happy Together (Chardon Music — BMI)	35	Lovin' On (Ben Peters — BMI)	27	The Bull And (Shade Tree — BMI)	39
As Long As (House Of Gold/Hungry Mountain — BMI)	15	How Deep In Love Am I? (Hall-Clement — BMI)	34	Mabellene (Arc — BMI)	32	The Fool Strikes (Al Gallico/Algee — BMI)	75
Baby I'm Burning (Velvet Apple — BMI)	10	How I Love (Lodestar — SESAC)	66	Maybe You (Soreen Gems/EMI — BMI)	42	The Football Card (Flagship — BMI)	79
Back On My Mind Again (Chess — ASCAP)	23	Hurt As Big As Texas (Publiccare — ASCAP)	83	Me Plus You Equals (House Of Gold — BMI)	80	The Gambler (Writers Night — ASCAP)	49
Back To The Love (House Of Gold — BMI)	61	I Heard A Song Today (Nu-Trayl — ASCAP)	96	Me Touchin' You (Owepar — BMI)	86	The Girl At The (Al Gallico — BMI/Cypress — ASCAP)	36
Best Friends Make (Bobby Goldsboro — ASCAP)	58	I Just Can't Stay (Chappell — ASCAP/TRI Chappell — SESAC)	29	Mr. Jones (Al Gallico/Metaphor — BMI)	33	The Giver (Troy Shondell — SESAC)	73
Better Now Than (Bowling Green — BMI)	88	I Just Need (Phase 3 — BMI/New Ground — ASCAP)	94	My Favorite Sin (Dream City Music — BMI)	87	The Jealous (Irving/ARO — BMI)	46
Building Memories (Marson — BMI)	48	I Never Had The One (Vanjo — BMI)	98	Natural Love (Bobby Goldsboro — ASCAP)	95	The Official Historian On Shirley Jean (Am. Cowboy — BMI)	13
Burgers And Fries (Pi-Gem — BMI)	8	I Really Got The (Velvet Apple — BMI)	13	Old Flame, New Fire (Paukie — BMI)	62	The Softest Touch In Town (WUB — ASCAP)	41
Can You Fool (Royal Oak/Windstar — ASCAP)	63	If Everyone (House Of Gold — BMI)	51	Old Slew Foot (Scope — BMI)	43	The Song We Made Love To (April/Widmont — ASCAP)	28
Come On In (Beechwood/Window — BMI)	18	I'll Wake You Up (Peso/Warner Tamerlane/Malkyle — BMI)	60	On My Knees (Hi Lo Music — BMI)	38	Tonight She's Gonna (House Of Gold — BMI)	53
Don't You Think (Waylon Jennings — BMI)	3	I'm Gonna Feed (Four Star — BMI)	43	One In A Million (Frebar/Singletree — BMI)	91	Tulsa Time (Bibo Music — ASCAP)	11
Do You Ever (Rogan/Mullet — BMI)	5	It's My Party (Arch — ASCAP)	68	One Man's Woman (I've Got The Music — ASCAP)	85	We've Come A Long Way (Twitty Bird — BMI)	1
Do You Wanna (American Broadcasting — ASCAP)	76	It's Time We (Boxer — BMI)	22	Ooh Baby Baby (Jobete — ASOAP)	93	Wildwood Flower (Peer Int'l. — BMI)	100
Double S (Stallion/Tree — BMI)	21	I've Done Enough (First Generation — BMI)	9	Play Me A Memory (United Artists — ASCAP)	71	Whiskey River (Willie Nelson — BMI)	56
Dreamin's All I (ETC/Easy Listening — ASCAP)	78	Just Stay With Me (Wiljex Pub. — ASCAP)	84	Playin' Hard To Get (Bobby Goldsboro — ASCAP)	30	Why Have You Left (Mother Tongue — ASCAP)	12
Drifting Lovers (Wormwood/Daydreamer — BMI)	81	Kiss You All Over (Chinnichaps/Careers — BMI)	89	Please Don't Play (Algee — BMI)	14	You Don't Bring (Stonebridge/Threesome — ASCAP)	25
Everlasting Love (Rising Sons — BMI)	70	Lady Lay Down (Tree Pub. — BMI)	2	Pleasin' My Woman (Music City — ASCAP)	82	You Don't Bring (Stonebridge/Threesome — ASCAP)	74
Every Which Way (Peso/Warner Tamerlane/Malkyle — BMI)	24	Leave It To Love (Sound Corp. — ASCAP)	97	Poison Love (Uniohappell — BMI)	64	You Were Worth Waiting For (Wiljex — ASCAP)	37
Eyes Big As Dallas (Big Swing — BMI)	72	Love Ain't Gonna (Blackwood/Ben Peters — BMI)	31	Reaching Out To Hold (ATV/Musio Garden)	55	Your Love Had (Twitty Bird — BMI)	7
Fall In Love (Frebar — BMI)	50	Love Ain't Made For Fools (Hall-Clement — BMI)	65	Rest Your Love On Me (Stigwood — BMI)	40		
Feet (Blackwood/Fulness — BMI)	19	Love Got In The (Young World/Spooner Oldham — BMI)	28	Rhythm Of The Rain (Warner-Tamerlane — BMI)	6		
Foiled Around And Fell (Music West Of The Pecos — BMI)	44			Santa Barbara (Chess/Casa David — ASCAP)	23		
Friend, Lover, Wife (Algee — BMI)	59			Save The Last Dance (Trio/Belinda — BMI)	57		
				Stone Wall (Around Your Heart) (Cedarwood — BMI)	4		

LITTLE DARLIN'S DO IT BEST IN THE GROOVE

*merry Christmas
And A Fantastic New Year*

**STONEWALL JACKSON
HUGH X. LEWIS
HOOT HESTER
BUDDY SPICKER**

**JOHNNY PAYCHECK
DUGG COLLINS
BOBBY HELMS
FRANK MYERS**

BOBBY RAINBOW

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Stonewall
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My Favorite Sin
Down On The Corner
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COUNTRY RADIO

REVIEWS

DONNA FARGO (Warner Brothers WBS-8722)

Somebody Special (2:58) (Prima-Donna Music — BMI) (Donna Fargo)

Donna is overdue for a single, but this one was worth waiting for. This song shows Donna's writing ability and is smoothly arranged by David Paul Briggs and commercially produced by Stan Silver.

BILLY "CRASH" CRADDOCK (Capitol P-4672)

If I Could Write A Song As Beautiful As You (3:23) (Pick A Hit Music — BMI) (John Adrian)

This time around "Crash" shows his mello vocal style by slowing the pace down and the smooth use of violins in the arrangement. Sure to ring the request line at radio.

CAL SMITH (MCA MCA-40982)

The Rise And Fall Of The Roman Empire (2:59) (Don Wayne Music/Annie Over Music — BMI) (Don Wayne/Bobby Fischer)

This could be Cal Smith's best release since "Country Bumkin." Produced by Walter Haynes and including catchy lyrics and easy to follow rhythm.

SINGLES TO WATCH

DAWN CHASTAIN (Oak Records OR-1018-M)

Me Plus You Equals Love (2:18) (House Of Gold — BMI) (Bobby Springfield)

JIMMY BUFFETT (ABC AB-12428)

Manana (2:45) (Coral Reefer Music/Outer Banks Music — BMI) (Jimmy Buffett)

BILL PHILLIPS (Soundwaves SW-4579)

You're Gonna Make A Cheater Out Of Me (2:35) (Tree Pub. — BMI) (Sonny Throckmorton)

JERRY FULLER (ABC AB-12436)

Salt On The Wound (2:55) (Blackwood Music/Fullness Music — BMI) (Jerry Fuller)

CARL PERKINS (Jet ZS8-5054)

Blue Suede Shoes (2:44) (Belinda Music — BMI) (C. Perkins)

MICHAEL CLARK (Capitol P-4670)

Dancin' Shoes (3:49) (Canal Pub. — BMI) (Carl Storie)

JESSEY HIGDON (Charta CH-126)

Old Love Letters (2:40) (Mr. Mort Music — ASCAP) (C. Fields/J. Powell)

JIM SILVERS (CMH Records CMH-1516)

Cannonball Yodel (2:24) (R.F.D. Music Pub. Co. — ASCAP) (E. Britt/L. Shelley/B. Bell/M. Stoner)

MAURY FINNEY (Soundwaves SW-4578)

Happy Sax (2:08) (Kitkit Music — BMI) (Maury Finney)

Seabolt Stresses Continuity

(continued from page 25)

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: It 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 brain in the chain is lined

up in agreement, otherwise you end up with a fractionalized effort.

"I am in 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 bit differently. On a day-to-day basis, I run it though."

United Artists is also a company which does not place much emphasis on its in-house 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 Butler, a Tom Collins, an Allen Reynolds and a Don Gant doing outside production for us and bringing us 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. Butler was vice president in charge of the Nashville division here at one time. That worked then, but times are changing."

Seabolt emphasized that UA in Nashville was a small operation, including a relatively small artist roster, 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."



LONE STAR HOSTS FROMHOLZ IN AUSTIN — Lone Star Records recently held a Texas-flavored reception in Austin, Tx. for artist Steve Fromholz in celebration of his debut Lone Star LP, "Jus' Playin' Along." A single, "She's Everybody's Baby But Mine," will be released in January. Fromholz (on right) is shown at the reception with University of Texas athletic director Royce Royce.

MOST ADDED COUNTRY SINGLES

- 1. TONIGHT SHE'S GONNA LOVE ME — RAZZY BAILEY — RCA**
KLZ, KSON, WIL, KFDI, WWVA, WTSO, WSLR, WNRS, WMNI, KRAM, WHOO, WFAI, WDOD, KSOP, KVOO, KRAK, WYDE, WSDS, WEMP, WXCL, WAXX, KTTS, WGTO, KBBQ.
- 2. I'LL WAKE YOU UP WHEN I GET HOME — CHARLIE RICH — ELEKTRA**
KLZ, KIKK, KSON, WKDA, KFDI, WWVA, KEBC, KLIC, WDEE, WHOO, KSOP, KERE, KVOO, WNRS, KOUL, KZIP, KBET, WSDS, WXCL, WAXX, KTTS, KSSS, WGTO, KBBQ.
- 3. EVERLASTING LOVE — NARVEL FELTS — ABC**
WAME, WWVA, KEBC, WHK, KIKX, WQQT, WPLO, WVOJ, WSLC, WSDS, WEMP, KWKH, WAXX, KTTS, WGTO, KBBQ, WHOO.
- 4. BACK ON MY MIND AGAIN/SANTA BARBARA — RONNIE MILSAP — RCA**
WHN, WMAQ, WEEP, KLAQ, WKMF, KIKX, WDOD, KOKE, KWJJ, WSUN.
- 5. WHISKEY RIVER — WILLIE NELSON — COLUMBIA**
WJRB, KSON, KCKN, KRAM, KERE, KVOO, WSDS, WAXX, KTTS, KSSS.

MOST ACTIVE COUNTRY SINGLES

- 1. COME ON IN — OAK RIDGE BOYS — ABC**
KKYX Ex-31, WYDE Ex-29, KMPS Ex-26, KRAK Ex-40, WPLO 28-21, KVOO Ex-46, KERE 38-29, KSOP 35-27, WQQT 37-32, WFAI 42-32, KIKX Ex-36, WAME Ex-27, WIL Ex-33, KIKK 38-33, KLZ 40-33, WKMF 30-24, WMNI 30-22, WBAP Ex-48, KCKN Ex-30, WMAQ Ex-38, WHK 37-32, WSLR Ex-28, KNOE 26-19, KEBC 58-50, WMC Ex-25, KFDI 41-34, WKDA 33-20, KCUB 40-25, KENR 40-33, WDAF 26-18, WSUN 19-13, KLAC 50-41, KBBQ Ex-34, WGTO 30-19, KSSS Ex-27, KTTS Ex-19, WAXX 32-22, KVOO 39-30, KWKH Ex-30, KWMT 37-30, WXCL Ex-35, KWJJ Ex-40, WEMP 28-19, WSDS 45-36.
- 2. WHY HAVE YOU LEFT THE ONE YOU LEFT ME FOR — CRYSTAL GAYLE — UNITED ARTISTS**
KKYX Ex-25, WYDE 20-15, KMPS 27-22, KRAK 35-27, KRMD 35-30, KVOO 27-20, KERE 31-19, KXOL 26-19, WQQT 23-15, WFAI 33-24, WHOO 32-27, KIKX Ex-35, WAME 24-11, WIL 28-20, KIKK 18-6, KLZ 33-27, WKMF 28-23, WMNI 33-23, WNRS 26-19, KCKN 30-21, WEEP 13-8, WHN 17-10, KLIC 39-27, KNOE 30-20, KEBC 38-32, WTSO 34-29, WMC 23-10, KFDI 34-27, KCUB 29-21, KENR 12-6, KLAC 40-30, KBBQ 31-24, WGTO 20-14, KSSS 26-20, WAXX 24-14, KVOO 18-8, KWKH 19-13, KWMT 38-24, WEMP 11-6, WSDS Ex-49, KOKE Ex-21, KBET 23-16, KZIP Ex-23.
- 3. BACK ON MY MIND AGAIN/SANTA BARBARA — RONNIE MILSAP — RCA**
WSLC Ex-34, WVOJ 31-24, KMPS Ex-28, KRAK Ex-44, WPLO Ex-27, KRMD Ex-38, KVOO Ex-56, KXOL Ex-35, KSOP 36-31, WFAI Ex-34, WHOO Ex-38, WIL Ex-35, WUBE 35-30, KSON Ex-40, WJRB 39-32, KLZ Ex-38, KRAM Ex-30, WMNI 37-29, WNRS Ex-37, KCKN Ex-38, WSLR 30-24, KLIC Ex-33, KNOE Ex-37, KEBC 39-33, WTSO 45-37, WWVA 28-18, WMC Ex-27, KFDI Ex-48, WKDA Ex-37, KCUB Ex-37, WDAF Ex-29, KLAC 55-48, WGTO 41-31, KSSS 32-24, KTTS Ex-18, WAXX Ex-31, KVOO 32-24, KWKH 31-23, KWMT 39-31, WEMP Ex-26, WSDS Ex-40, KBET 40-28.
- 4. BABY I'M BURNIN'/I REALLY GOT THE FEELING — DOLLY PARTON — RCA**
WYDE 22-17, KMPS 19-12, KRAK 24-15, KERE 22-16, KXOL 22-14, KSOP 22-17, WQQT 16-8, WFAI 29-23, WHOO 19-13, KIKX 35-24, WSHO Ex-19, WIL 19-14, WUBE 27-21, KLZ 20-12, KRAM 23-11, WKMF Ex-28, WMNI 18-13, WNRS 24-11, WBAP 40-30, KCKN 22-14, WEEP 15-10, WMAQ 23-16, WSLR 20-15, WHN 20-11, KLIC Ex-29, KNOE 16-10, WTSO 26-15, WKDA 23-13, WAXX 18-11, KWKH 22-11, KZIP 47-17.
- 5. TEXAS (WHEN I DIE) — TANYA TUCKER — MCA**
KRAK 32-20, KRMD Ex-27, KVOO 28-21, KERE 39-30, KXOL 40-30, WQQT 29-23, KBAM Ex-40, KIKX 39-29, WIL Ex-36, KSON 32-23, KIKK Ex-35, KLZ 26-21, WMNI Ex-36, WBAP 41-31, KCKN 33-24, KLAQ 27-22, WEEP 41-34, WSLR Ex-27, WHN Ex-15, KLIC Ex-37, KNOE 39-28, WTSO 28-22, WWVA Ex-40, WMC Ex-26, WKDA 34-18, KCUB Ex-38, KLAC 39-31, WGTO 38-29, KSSS 21-16, WAXX 26-18, KWJJ 39-30, WEMP 36-25.



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 Thank You," will be released in January. Shown at the signing (l-r) are: Nick Hunter, MCA national country promotion manager; Eddie Kilroy, MCA vice president of A&R; Charles; and Grant Smith, legal counsel for Charles.

BLACK CONTEMPORARY

TOP 75 ALBUMS

	Weeks On Chart		Weeks On Chart
1 C'EST CHIC CHIC (Atlantic SD 19209)	12/23	1	6
2 THE BEST OF EARTH, WIND & FIRE VOL. 1 (ARC/Columbia FC 35647)		2	5
3 CHAKA CHAKA KHAN (Warner Bros. BSK 3245)		3	9
4 CHERYL LYNN (Columbia JC 35486)		5	9
5 MOTOR BOOTY AFFAIR PARLIAMENT (Casablanca NBLP 7125)		8	4
6 THE MAN BARRY WHITE (20th Century T-571)		6	12
7 ROSE ROYCE STRIKES AGAIN (Warner Bros. WHK 3227)		7	19
8 LIVE AND MORE DONNA SUMMER (Casablanca NBLP 7119)		4	16
9 IS IT STILL GOOD TO YA ASHFORD & SIMPSON (Warner Bros. BSK 3219)		9	17
10 ONE NATION UNDER A GROOVE FUNKADELIC (Warner Bros. BSK 3209)		10	14
11 GET DOWN GENE CHANDLER (Chi-Sound/20th T-578)		20	7
12 CRUISIN' VILLAGE PEOPLE (Casablanca NBLP 7118)		11	12
13 SWITCH (Gordy/Motown G6-980R1)		13	20
14 SECRETS GIL SCOTT-HERON & BRIAN JACKSON (Arista AB 4189)		12	17
15 BROTHER TO BROTHER GINO VANNELLI (A&M SP 4722)		15	13
16 REED SEED GROVER WASHINGTON JR. (Motown M7-019R1)		14	13
17 FLAME RONNIE LAWS (United Artists UA-LA-861-H)		16	11
18 COMMODORES' GREATEST HITS (Motown M7-012R1)		18	8
19 CROSSWINDS PEABO BRYSON (Capitol ST-11875)		24	5
20 BOBBY CALDWELL (Clouds/TK 8804)		27	11
21 FOR THE SAKE OF LOVE ISAAC HAYES (Polydor PD 1-6164)		17	8
22 STEP II SYLVESTER (Fantasy F-9556)		21	26
23 MELBA MELBA MOORE (Epic JE 35507)		23	8
24 CHANSON (Ariola SW 50039)		22	19
25 MONEY TALKS THE BAR-KAYS (Stax/Fantasy STX 4106)		28	6
26 LONG STROKE ADC BAND (Cotillion/Atlantic SD 5210)		32	4
27 UGLY EGO CAMEO (Chocolate City/Casablanca CCLP 2006)		26	12
28 BLAM! BROTHERS JOHNSON (A&M SP 4714)		19	22
29 FUNK OR WALK THE BRIDES OF FUNKENSTEIN (Atlantic SD 19201)		25	11
30 DESTINY THE JACKSONS (Epic JE 35552)		31	6
31 LIGHT OF LIFE BAR-KAYS (Mercury SRM-1-3732)		41	3
32 BRASS CONSTRUCTION IV (United Artists UA-LA916-H)		33	6
33 KEEP ON JUMPIN' MUSIQUE (Prelude PRL 12158)		29	18
34 BETTY WRIGHT LIVE (Arista 4408)		34	28
35 COME AND GET IT RICK JAMES (Gordy G-7-98RA)		35	32
36 ALL FLY HOME AL JARREAU (Warner Bros. BSK 3229)		36	11
37 HEADLIGHTS THE WHISPERS (Solar/RCA BXL 1-2274)		39	34
38 TOGETHERNESS L.T.D. (A&M SP 4705)		38	29
39 NOTHING SAYS I LOVE YOU LIKE I LOVE YOU JERRY BUTLER (Phila. Int'l./Columbia JZ 35510)		40	9
40 THE WIZ (MCA 2-14000)		37	13
41 "WANTED LIVE IN CONCERT" RICHARD PRYOR (Warner Bros. 2BSK 3364)		49	3
42 LIFE IS A SONG WORTH SINGING TEDDY PENDERGRASS (Phila. Int'l. JZ 35095)		30	29
43 HOT! PEACHES & HERB (Polydor PD-1-6172)		45	6
44 MOTHER FACTOR MOTHER'S FINEST (Epic JE 35546)		43	15
45 LOU RAWLS LIVE (Phila. Int'l. PZ2-35517)		44	7
46 SPARK OF LOVE LENNY WILLIAMS (ABC AA-1073)		46	26
47 SUMMERTIME GROOVE BOHANNON (Mercury SRM 1-3728)		42	28
48 JOURNEY TO ADDIS THIRD WORLD (Island ILPS 9554)		53	5
49 TOUCHDOWN BOB JAMES (Columbia JC 35594)		52	3
50 "NEW WORLDS" MANDRILL (Arista AB 4195)		55	6
51 STEP IN TO OUR LIFE ROY AYERS/WAYNE HENDERSON (Polydor PD-1-6179)		60	2
52 GIANT JOHNNY GUITAR WATSON (DJM/Phonogram DJM 19)		47	11
53 HERE, MY DEAR MARVIN GAYE (Tama/Motown T364)		—	1
54 DISCO GARDENS SHALAMAR (Solar/RCA BXL 1-2895)		57	8
55 THE ADVENTURES OF CAPTAIN SKY CAPTAIN SKY (AVI-6042)		58	3
56 YOU FOOLED ME GREY & HANKS (RCA AFL 1-3069)		—	1
57 ALICIA BRIDGES (Polydor PD 1-6158)		54	9
58 BEST OF NORMAN CONNORS & FRIENDS (Buddah/Arista BDS 5716)		59	3
59 SHOT OF LOVE LAKESIDE (Solar/RCA BXL 1-2937)		64	4
60 QUAZAR (Arista AB 4187)		50	10
61 BONNIE POINTER (Motown M7-911R1)		63	2
62 ENERGY POINTER SISTERS (Planet P-1)		66	5
63 TRUTH N' TIME AL GREEN (Hi HLP 6009)		65	2
64 IN THE NIGHT TIME MICHAEL HENDERSON (Buddah BDS 5712)		56	26
65 INSTANT REPLAY DAN HARTMAN (Blue Sky JZ 35641)		48	4
66 KINSMAN DAZZ (20th Century T-574)		68	2
67 CLEAN EDWIN STARR (20th Century-Fox T-559)		—	1
68 MIND MAGIC DAVID OLIVER (Mercury SRM-1-3747)		70	2
69 YOU SEND ME ROY AYERS (Polydor PD 16159)		62	21
70 SMOOTH TALK EVELYN "CHAMPAGNE" KING (RCA APL 1-2466)		69	19
71 THE GOLDEN TOUCH CERRONE IV (Cotillion/Atlantic SD 5208)		57	9
72 WELCOME TO MY ROOM RANDY BROWN (Parachute/Casablanca RRI P 9005)		67	16
73 GET OFF FOXY (TK/Dash 30005)		61	27
74 "SMOKIN' " SMOKEY ROBINSON (Motown T9-363A2)		72	3
75 BEFORE THE RAIN LEE OSKAR (Elektra 6E-150)		75	17



DRAMATIC PRESENTATION — Members of ABC recording group the Dramatics recently were presented gold copies of their "Do What You Wanna Do" LP. Pictured (l-r) are: Larry Demps, Dramatics; Arnie Orleans, vice president of sales and merchandising, ABC Records; Willie Ford, Dramatics; Don Davis, producer, Steve Diener, president, ABC Records; John Smith, vice president R&B promotion, ABC Records; Lennie Mays, Dramatics; Mark Meyerson, vice president A&R, ABC Records; Ron Banks, Dramatics and Forest Hamilton, manager.

THE RHYTHM SECTION

AIRWAVES — United Broadcasting has petitioned the FCC to allow distress sale of four of its broadcast properties, even though initial decisions have been issued in two cases. The company, owned by **Richard Eaton**, has asked that the FCC terminate renewal proceedings against KECC-TV in El Centro, California and WMUR-TV in Manchester, New Hampshire, and allow the stations to be sold to minority groups.

WJMO-AM/WLYT-FM in Cleveland, Ohio, also asked the commission to terminate its renewal proceedings and allow distress sales. A law judge denied both radio license renewal in 1977 stating that "various programming, 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 Eaton 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 regarding 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-WEEK — **Rev. Jesse Jackson** will be 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 of ones life and staying in school. Not only is Metromedia showing the spots, but it has taken out adds in several broadcasting publications offering the spots at no charge to other stations.

MANDRILL AND MOVIES? — Arista recording 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 now on a campaign to continue to make hit 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 upon 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, writer and arranger 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 affiliate stations Jan. 31 through March 31.

NEW 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 feature stories similar to feature 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 Sasha 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 Toto drummer, **Jeff Porcaro** and is producing a duo, Renee and Angela, who have a sound he has dubbed 'Sweetheart Pop'.

cooke amerson

CASH BOX TOP 100

December 30, 1978

	Weeks On Chart		Weeks On Chart		Weeks On Chart
1 LE FREAK	12/23	34 TOO MUCH HEAVEN	12/23	67 I MIGHT AS WELL FORGET ABOUT LOVING YOU	12/23
CHIC (Atlantic 3519)	1	BEE GEES (RSO 913)	40	KINSMAN DAZZ (20th Century TC-2390)	78
2 GOT TO BE REAL		35 GANGSTER OF LOVE		68 WHAT'S YOUR SIGN GIRL?	
CHERYL LYNN (Columbia 3-10808)	2	JOHNNY GUITAR WATSON (DJM/Phonogram DJMS 1101)	35	MR. DANNY PEARSON (Unlimited God/Columbia ZS8 1400)	71
3 SEPTEMBER		36 I JUST WANNA STOP		69 BEYOND THE CLOUDS	
EARTH, WIND & FIRE (ARC/Columbia 3-10854)	3	GINO VANNELLI (A&M 2072-S)	33	OUARTZ (Marlin/TK 3328)	70
4 I'M EVERY WOMAN		37 IN THE NIGHT-TIME		70 I'LL DANCE	
CHAKA KHAN (Warner Bros. WBS 8683)	4	MICHAEL HENDERSON (Buddah/Arista BDA 600)	29	BAR-KAYS (Mercury 74039)	81
5 GET DOWN		38 FUNK N' ROLL (DANCIN' IN THE FUNKSHINE)		71 LOVE IS HERE	
GENE CHANDLER (20th Century TC 2386)	6	OUAZAR (Arista AS 0349)	32	RONNIE LAWS (United Artists UA-X1264-Y)	79
6 LOVE DON'T LIVE HERE ANY MORE		39 LOVE CHANGES		72 DIG A LITTLE DEEPER	
ROSE ROYCE (Whitfield/Warner Bros. WHI 8712)	5	MOTHER'S FINEST (Epic 8-50641)	49	LATTIMORE (Glades TK 1750)	74
7 I DON'T KNOW IF IT'S RIGHT		40 "H.E.L.P."		73 YOU CAN DO IT	
EVELYN "CHAMPAGNE" KING (RCA PB 11386)	7	FOUR TOPS (ABC-1242)	48	DOBIE GRAY (Infinity INF-50.003)	82
8 LONG STROKE		41 GIVING UP, GIVING IN		74 OH HONEY	
ADC BAND (Cotillion/Atlantic 44243)	9	THE THREE DEGREES (Ariola 7721)	43	DELEGATION (Shadybrook SB-1048)	83
9 WHAT YOU WON'T DO FOR LOVE		42 DISCO TO GO		75 TOO LATE	
BOBBY CALDWELL (Clouds/TK 11)	11	THE BRIDES OF FUNKENSTEIN (Atlantic 3498)	31	MANDRILL (Arista AS 0375)	87
10 YOUR SWEETNESS IS MY WEAKNESS		43 UNLOCK YOUR MIND		76 EVERYBODY'S DANCIN'	
BARRY WHITE (20th Century TC 2380)	10	THE STAPLES (Warner Bros. WBS 8669)	41	KOOL & THE GANG (De-Lite/Phonogram DE-910)	76
11 TAKE THAT TO THE BANK		44 IT'S ALL THE WAY LIVE		77 SOMEWHERE IN MY LIFETIME	
SHALAMAR (Solar/RCA JH 11379)	12	LAKE SIDE (Solar/RCA JH-11380)	52	PHYLLIS HYMAN (Arista AS 0380)	85
12 AQUA BOOGIE		45 BLAME IT ON THE BOOGIE		78 SHOOT ME (WITH YOUR LOVE)	
PARLIAMENT (Casablanca NB 950)	15	THE JACKSONS (Epic 8-50595)	44	TASHA THOMAS (Atlantic 3542)	86
13 Y.M.C.A.		46 (OLIVIA) LOST AND TURNED OUT		79 LOOSE CABOOSE	
VILLAGE PEOPLE (Casablanca NB 945)	14	THE WHISPERS (Solar/RCA JH 11353)	45	JOE TEX (Dial/TK 2800)	88
14 ANGEL DUST		47 WONDER WORM		80 JE SUIS MUSIC	
GIL SCOTT-HERON (Arista AS 0366)	18	CAPTAIN SKY (AVI 225-S)	54	CERRONE (Cotillion/Atlantic 4244)	80
15 WE BOTH DESERVE EACH OTHER'S LOVE		48 HOLY GHOST		81 FOR GOODNESS SALES, LOOK AT THOSE CAKES	
L.T.D. (A&M 2095)	16	THE BAR-KAYS (Stax/Fantasy STX-3216-A-S)	56	JAMES BROWN (Polydor PD 14522)	89
16 SHAKE YOUR GROOVE THING		49 EVER READY LOVE		82 HANG IT UP	
PEACHES & HERB (Polydor PD 14514)	21	THE TEMPTATIONS (Atlantic 3538)	58	PATRICE RUSHEN (Elektra E-45549-A)	90
17 YOU STEPPED INTO MY LIFE		50 AIN'T WE FUNKIN NOW		83 TONIGHT'S THE NIGHT	
MELBA MOORE (Epic 8-50600)	19	THE BROTHERS JOHNSON (A&M 2098)	50	BETTY WRIGHT (TK/Alston 3740)	46
18 I'M SO INTO YOU		51 BUSTIN' LOOSE PART 1		84 HONEST I DO LOVE YOU	
PEABO BRYSON (Capitol 4656)	24	CHUCK BROWN & THE SOUL SEARCHERS (Source/MCA SOR-40967)	64	CANDI STATON (Warner Bros. WBS 8691)	77
19 ONE NATION UNDER A GROOVE		52 I WANNA MAKE LOVE TO YOU		85 THINKIN' ABOUT IT TOO	
FUNKADELIC (Warner Bros. WBS 8618)	8	RANDY BROWN (Parachute/Casablanca RR 517)	38	AL JARREAU (Warner Bros. WBS 8677)	63
20 MARY JANE		53 STAR CRUISER		86 MY LOVE AIN'T NEVER BEEN THIS STRONG	
RICK JAMES (Motown G7-162)	13	GREGG DIAMOND (Marlin/TK 3329)	57	7th WONDER (Parachute/Casablanca RR 519)	91
21 (I'M JUST THINKING ABOUT) COOLING OUT		54 ZEKE THE FREAK		87 CATCH ME ON THE REBOUND	
JERRY BUTLER (Phila. Int'l./Columbia ZS8-3656)	17	ISAAC HAYES (Polydor PD 14521)	61	LOLEATTA HOLLOWAY (Salsoul/RCA G7 4016)	—
22 IN THE BUSH		55 INSANE		88 I GOT MY MIND MADE UP (YOU CAN GET IT GIRL)	
MUSIOUE (Prelude PRL 71110)	20	CAMEO (Chocolate City/Casablanca CC 016)	62	INSTANT FUNK (Salsoul/RCA S7 2078)	97
23 "FREE ME FROM MY FREEDOM/TIE ME TO A TREE (HANDCUFF ME)"		56 "HOW DO YOU DO"		89 CONTACT	
BONNIE POINTER (Motown M1451F)	27	AL HUDSON & THE SOUL PARTNERS (ABC AB 12424)	53	EDWIN STARR (20th Century-Fox TC-2396)	—
24 EVERY 1'S A WINNER		57 HAPPY FOR LOVE		90 OFF	
HOT CHOCOLATE (Infinity INF-50 002)	30	POCKETS (Columbia 3-10859)	59	KATHY BARNES (Republic REP-032A)	92
25 "MIDNIGHT GIRL"		58 LIVIN' IT UP (FRIDAY NIGHT)		91 (WE NEED MORE) LOVING TIME	
LENNY WILLIAMS (ABC AB 12423)	26	BELL & JAMES (A&M 2069)	60	DOROTHY MOORE (Malaco/TK 1054)	—
26 INSTANT REPLAY		59 YOU MAKE ME FEEL (MIGHTY REAL)		92 GLAD I GOTCHA BABY	
DAN HARTMAN (Blue Sky/CBS ZS3-2772)	28	SYLVESTER (Fantasy F-846-A-M)	84	BEVERLY AND DUANE (Ariola 7728)	93
27 NEVER HAD A LOVE LIKE THIS BEFORE		60 LET'S DANCE TOGETHER		93 DO DAT	
TAVARES (Capitol 4658)	34	WILTON FELDER (ABC AB-12433)	72	GROVER WASHINGTON (Motown M 1454F)	—
28 MAC ARTHUR PARK		61 MR. FIX-IT		94 YOURS AND YOURS ALONE	
DONNA SUMMER (Casablanca NB 939)	25	JEFFREE (MCA-40955)	73	ESTHER WILLIAMS (Friends & Co. FDJ 130)	94
29 NOW THAT WE FOUND LOVE		62 KEEP IT COMIN'		95 SOUL BONES	
THIRD WORLD (Island/Warner Bros. IS 8663)	36	ATLANTIC STARR (A&M 2101-S)	66	THE TRAMMPS (Atlantic 3537)	—
30 LOVE VIBRATION		63 LOVE IS		96 DANCE (DISCO HEAT)	
JOE SIMON (Spring/Polydor SP 190)	37	VERNON BURCH (Chocolate City/Casablanca 015)	75	SYLVESTER (Fantasy F-827)	42
31 IS IT STILL GOOD TO YA		64 GET UP		97 SO EASY	
ASHFORD & SIMPSON (Warner Bros. WBS 8710)	39	BRASS CONSTRUCTION (United Artists UA-X1262-Y)	69	CON FUNK SHUN (Mercury 74024)	47
32 DON'T HOLD BACK		65 GOOD THANG		98 THE REAPER	
CHANSON (Ariola 7717)	22	FAZE-O (She/Atlantic SH 8701)	68	THE CONTROLLERS (Juana/TK 3419)	98
33 THERE'LL NEVER BE		66 I'M COMING HOME AGAIN		99 ALL MY LOVE	
SWITCH (Gordy 7G 159-F)	23	GLADYS KNIGHT (Buddah/Arista BDA 601)	67	D.J. ROGERS (Columbia 3-10836)	99
				100 ONLY YOU	
				TEDDY PENDERGRASS (Phila. Int'l./CBS ZS8-3657)	51

ALPHABETIZED TOP 100 R&B (INCLUDING PUBLISHERS AND LICENSEES)

Ain't We (Yellow Brick Road/Kodi — ASCAP/Kidada — BMI)	50	Good Thang (Match — BMI)	65	Keep It (Friday's Child — BMI)	62	Soul Bones (Mercy Kersey/Out Front/Golden Fleece/Ensign — BMI)	95
All My Love (Circle R — ASCAP)	99	Got To Be (Butterfly/Gong — BMI/Hudman/Cotaba — ASCAP)	2	Le Freak (Chic — BMI)	1	Somewhere (Mid-America/Whee — ASCAP)	77
Angel Dust (Brouhaha — ASCAP)	14	Hang It (Baby Fingers — ASCAP)	82	Let's Dance (Four Knights — BMI)	60	Star Cruiser (Arista/Diamond Touch — ASCAP)	53
Aqua (Rubberband — BMI)	12	Happy For Love (Verdangel/Patmos — BMI)	57	Living It Up (Mighty Three — BMI)	58	Take That (Rosey — ASCAP)	11
Beyond	69	H.E.L.P. (Six Strings/Dajoye/Ensign — BMI)	40	Long Stroke (Woodsong's/Bus — BMi)	8	The Reaper (Every-Knight — BMI)	98
Blame It On (Almo Music — ASCAP)	45	Holy Ghost (East Memphis — BMI)	48	Loose Caboose (Tree — BMI)	79	There'll Never (Jobete — ASCAP)	33
Bustin' Loose (Nouveau/Accent — BMI)	51	Honest I Do (Da Ann — ASCAP)	84	Love Changes (Alexscar — BMI)	39	Thinkin' (Aljarreau/Desperate — BMI)	85
Catch Me (BMI)	87	How Do (Perks — BMI)	56	Love Don't (May 12th/Warner-Tamerlane — BMI)	6	Tonight's The (Sherlyn — BMI)	83
Contact (ATV/Zonal — BMI)	89	I Don't Know (Six Continents/Mills and Mills — BMI)	7	Love Is (Sand B/Rick's — BMI)	63	Too Late (Mandrill — ASCAP/Blackwood/Tauvir — BMI)	75
Dance (Jobete — ASCAP)	96	I Got My Mind (Lucky Three/Henry Suemay — BMI)	88	Love Is Here (At Home/Fizz — ASCAP)	71	Too Much (Unicef — BMI)	34
Dig A Little (Sherlyn — BMI)	72	I Just (Ross/Vannelli)	36	Love Vibration (Possie/TiRandazz — BMI)	30	Unlock Your (Temporary-Secular — BMI)	43
Disco To Go (Rubberband — BMI)	42	I'll Dance (Bar-Kays/Warner Tamerlane — BMI)	70	Mac Arthur (Canopy — ASCAP)	28	We Both (Almo/McRorscod — ASCAP/Irving/McDotsbov — BMI)	15
"Do Dat" (Locksmith — ASCAP)	93	I'm Coming (E.M.P./Times Square — BMI)	66	Mary (Stone Diamond — BMI)	20	(We Need More) (Groovesville — BMI)	91
Don't Hold (Kichelle/Jamersonian/Cos-K — ASCAP)	32	I'm Every (Nick-O-Val — ASCAP)	4	Midnight Girl (Spec-O-Lite/Traco/Jobete — BMI)	25	What's Your (Warner-Tamerlane/May 12th — BMI)	68
Ever Ready (Good Life — BMI/J.P. Everet — ASCAP)	49	I Might ... Forget (Combine/Resaca — BMI)	67	Mr. Fix-It (Dr. Rock — BMI)	61	Wonder (Thom Thom — ASCAP/Upper Level — BMI)	47
Everybody's Dancing (Delightful/Gang — BMI)	76	I'm Just (Mighty Three — BMI/Fountain — ASCAP)	21	My Love Ain't (Muscle Shoals — BMI)	86	Y.M.C.A. (Greenlight — ASCAP)	13
Every 1's (Finchley — ASCAP)	24	I'm So Into (WB/Peabo — ASCAP)	18	Never Had A Love (Medad/Irving — BMI)	27	You Can (American Dream/Blen/Top Of The Town/Edie Sands — ASCAP)	73
For Goodness (Dynatone/Belinda/Unichappell — BMI)	81	Insane (Better Days — BMI)	55	Now That (Mighty Three — BMI)	29	You Make Me Feel (Bee Keeper/Tipsy — ASCAP)	59
Free Me (Jobete — ASCAP/Stone Diamond — BMI)	23	Instant (Silver Steed — BMI)	26	Off (Stevenson — ASCAP)	90	You Stepped (Stigwood/Unichappell — BMI)	17
Funk 'N' Roll (Jumpshot — BMI)	38	In The Bush (Pat Music Divi./Leeds Music Corp./Phylimar — ASCAP)	22	Oh Honey (Screen Gems/EMI — BMI)	74	Yours And Yours (Damit — BMI)	94
Gangster (Lynnal — BMI)	35	In The Nighttime (Electrocord — ASCAP/Intense — BMI)	37	(Olivia) Lost (Spectrum VII — ASCAP)	46	Your Sweetness (Sa Vette/Six Corners/Rel Nel — BMI)	10
Get Down (Gaetana/Cachand/Cissi — BMI)	5	I Wanna (Irving — BMI)	52	One Nation (Malbiz — BMI)	19	Zeke The Freak (Afro — BMI)	54
Get Up (Desert Rain/BigBoro — ASCAP)	64	It's Still (Spectrum VII — ASCAP)	41	Only You (Mighty Three — BMI)	100		
Giving Up (Hrath/Tray/April — ASCAP)	11	Je Suis Music (Cerrone — SESAC)	80	September (Sagittfire — BMI, Steelchest — ASCAP, Irving/Charleville — BMI)	3		
Glad I Gotcha (Woodsong's/Hattress/Us-Arabella — BMI)	92			Shake Your Groove (Ferry-Vibes — ASCAP)	16		
				Shoot Me (Velocity — BMI)	78		
				So Easy (Val-Le-Joe — BMI)	97		

BLACK CONTEMPORARY

MOST ADDED SINGLES

- 1. YOU MAKE ME FEEL (MIGHTY REAL) — SYLVESTER — FANTASY**
KMJQ, KATZ, WUFO, WJLB, WORL, WJPC, KDKO, KDIA.
- 2. BUSTIN' LOOSE (PART 1) — CHUCK BROWN & THE SOUL SEARCHERS — SOURCE**
WEDR, WVON, WILD, KPRS, WGIV, WORL, WQMG, WVKO.
- 3. TOO LATE — MANDRILL — ARISTA**
OK100, WJLB, WORL, WWRL, WTLC, WAMO, WLOU.
- 4. LET'S DANCE TOGETHER — WILTON FELDER — ABC**
KMJQ, WUFO, WVON, WJPC, WTLC, WVKO.
- 5. EVERY 1'S A WINNER — HOT CHOCOLATE — INFINITY**
WEDR, WBMX, KDKO, WMBM, WATV, KGBC.
- 6. CATCH ME ON THE REBOUND — LOLEATTA HOLLOWAY — SALSOU**
WEDR, WILD, WWRL, WJPC, WATV, WMBM.
- 7. I GOT MY MIND MADE UP (YOU CAN GET IT GIRL) — INSTANT FUNK — SALSOU**
KATZ, WEDR, KKTT, WWDM, WMBM, WGOK.
- 8. MR. FIX-IT — JEFFREY — MCA**
WDIA, WEDR, WKND, WWRL, WAWA.
- 9. SOUL BONES — THE TRAMMPS — ATLANTIC**
WORL, WTLC, WWDM, WABQ, WEAL.

MOST ADDED ALBUMS

- 1. T-CONNECTION — T-CONNECTION — DASH**
KDIA, KATZ, WEDR, WILD, WCIN, KKTT, WJPC, WYBC, WAOK, KACE, KGBC.
- 2. HERE, MY DEAR — MARVIN GAYE — TAMLA**
WJPC, KMJQ, OK100, WVON, KDAY, KKTT, WOL, KACE.
- 3. YOU FOOLED ME — GREY & HANKS — RCA**
KMJQ, KATZ, WILD, WWIN, WORL, WQMG, WSOK, WYBC.

SELECTED ALBUM CUTS

- HERE, MY DEAR — MARVIN GAYE — TAMLA**
Everybody Needs Love, Falling In Love Again
- TOUCHDOWN — BOB JAMES — COLUMBIA**
Touchdown, Angela, Thank You
- AT THE TOP — THE FOUR TOPS — ABC**
This House, Bits And Pieces
- KINSMAN DAZZ — KINSMAN DAZZ — 20TH CENTURY**
Saturday Night, And I Mean
- ANACOSTIA — ANACOSTIA — TABU**
Ain't Nothing To It, Take it Or Leave It

BLACK RADIO HIGHLIGHTS

WIGO — ATLANTA — CHARLES GREEN, MD — #1 — CHIC
JUMPS: 20 To 14 — L. Williams, 14 To 10 — Whispers, 10 To 8 — E.C. King, 15 To 5 — J. Butler, 13 To 2 — EWF. ADDS: B. Pointer, J. Simon, Brides Of Funkenstein, Pablo Cruise, Peaches & Herb, N. Connors, J. Brown, T. Thomas, M. Johnson. LP ADDS: G. Washington, Mandrill.

WWIN — BALTIMORE — DON BROOKS, PD
HOTS: P. Bryson, B. Caldwell, C. Lynn, Parliament, G. Chandler, Mother's Finest, E. C. King, J. Simon, Shalamar, C. Brown & Soul Searchers, Tavares, B. Pointer, W. Felder, Sylvester, Cameo, Three Degrees, J. Butler, EWF, Gonzalez, Cerrone, C. Thomas, Hot Chocolate, Brass Construction, Bar-Kays. ADDS: Bee Gees, Starfire, L. Williams, Paradise Express. LP ADDS: Fantastic Four, Grey & Hanks, Paradise Express.

WILD — BOSTON — SONNY JOE WHITE, PD — #1 — SHALAMAR
JUMPS: 40 To 36 — V. Burch, 39 To 35 — Beverly & Duane, 38 To 34 — Pockets, 37 To 30 — D. Parton, 35 To 29 — P. Bryson, 36 To 28 — E. Williams, 33 To 27 — T. Thomas, 34 To 26 — J. Simon, 31 To 24 — Cameo, 30 To 23 — G. Gaynor, 27 To 22 — E.C. King, 26 To 21 — Hot Chocolate, 25 To 20 — Bee Gees, 23 To 18 — Zulema, 24 To 17 — Raes, 22 To 16 — ADC Band, 21 To 15 — Gonzalez, 18 To 14 — Tavares, 17 To 13 — G. Vannelli, 14 To 4 — G. Chandler, 12 To 3 — M. Moore. ADDS: C. Brown & Soul Searchers, Four Tops, C. Santana, L. Holloway, McCoo & Davis, Broadway. LP ADDS: D. Hartman, D. Newman, Voyage, T-Connection, D. Oliver, Grey & Hanks, Fat Larry's Band.

WUFO — BUFFALO — BYRON PITTS, MD
HOTS: Pockets, C. Lynn, A. Hudson, Voltage Bros., P. Bryson, Tavares, D. Ross, I. Hayes, V. Reed, Faze-O, Kinsman Dazz, W. Felder, B. Pointer, Sylvester, W. Hutch. ADDS: D. Ross, Kinsman Dazz, W. Felder, B. Pointer, Sylvester, Lemon, R. Smith, I. Muhammed, C. Corea.

WGIV — CHARLOTTE — LEE MICHAELS, PD
HOTS: Chic, C. Lynn, EWF, B. Caldwell, M. Henderson, P. Bryson, Peaches & Herb, Parliament, L. Ronstadt, Atlantic Starr, Bell & James, Bar-Kays, V. Burch, D.J. Rogers, Third World, G. Chandler, Tavares, M. Moore, D. Hartman, Temptations, Lakeside, Ashford/Simpson. ADDS: Mother's Finest, Four Tops, I. Hayes, C. Brown, Stargard, D. Gray, C. Staton. LP ADDS: Leo's Sunship.

WBMX — CHICAGO — JAMES ALEXANDER, PD
HOTS: Chic, ADC Band, Whispers, Funkadelic, E.C. King, Brides Of Funkenstein, C. Khan, L. Williams, J. Butler, Parliament. ADDS: Hot Chocolate, Seventh Wonder, Goody Goody, Lakeside, P. Hyman, Jeffrey, E. Starr. LP ADDS: C. Dupree, Jacksons, A. Bofill, R. Ayers/W. Henderson, Side Effect, Parliament, B. James, Four Tops.

WJPC — CHICAGO — SONDRAL ROBERTS, MD — #1 — G. CHANDLER
JUMPS: 33 To 27 — J. Brown, 32 To 26 — Temptations, 31 To 25 — Bar-Kays, 30 To 24 — Kinsman Dazz, 29 To 23 — Four Tops, 27 To 22 — B. Caldwell, 25 To 21 — D. Summer, 13 To 9 — Mother's Finest, 11 To 8 — Whispers, 10 To 7 — Musique. ADDS: W. Felder, Goody Goody, A. Hudson, E.C. King, B. Lyle, D.J. Rogers, Sylvester, Boppers. LP ADDS: P. Rushen, R. Foster, D. Oliver, M. Gaye.

WVON — CHICAGO — GUY BROADY, MD
ADD: Free Life, C. Brown & Soul Searchers, Bar-Kays, Kinsman Dazz, W. Felder, Cameo, Quartz. LP ADDS: M. Gaye.

WCIN — CINCINNATI — BOB LONG, PD
HOTS: Chic, C. Lynn, E.C. King, G. Chandler, L. Rawls, L. Williams, P. Bryson, EWF, P. Hyman, Ashford/Simpson. ADDS: P. Hyman, J. Tex, Pockets, Delegation, Temptations, A. Taylor. LP ADDS: T-Connection.

WJMO — CLEVELAND — LYNN TOLLIVER, PD — #1 — CHIC
JUMPS: 42 To 32 — Third World, 41 To 31 — W. Felder, 36 To 28 — J. Simon, 37 To 27 — R. Laws, 33 To 23 — Bar-Kays, 30 To 22 — M. Moore, 28 To 20 — Mandrill, 24 To 18 — Lakeside, 23 To 15 — Tavares, 20 To 14 — Ashford/Simpson, 21 To 6 — P. Bryson. ADDS: O'Jays, B. White, Lattimore, Quartz.

WGPR-FM — DETROIT — GEORGE WHITE, MD — #1 — C. LYNN
JUMPS: 33 To 29 — B. Pointer, 32 To 22 — Four Tops, 31 To 18 — J. Simon, 25 To 16 — Jeffrey, 22 To 14 — Peaches & Herb, 18 To 11 — L. Williams, Ex To 35 — Delegation, Ex To 34 — Grey & Hanks, Ex To 33 — Boppers. ADDS: Mother's Finest, Prince, H. Bohannon, Brass Construction, Bar-Kays, G. Washington, J. Scott, Mass Production, Tavares, B. Sigler, Variations. LP ADDS: Stylus, Parliament, Pointer Sisters, R. Stewart.

WJLB — DETROIT — TOM COLLINS, PD — #1 — CHIC
JUMPS: 38 To 30 — R. Laws, 35 To 26 — Parliament, 27 To 17 — J. Simon, 23 To 14 — Hot Chocolate, 19 To 11 — Rare Essence, 22 To 13 — J. G. Watson, 15 To 6 — Bell & James, 14 To 7 — EWF, 11 To 5 — Musique, HB To 40 — Cerrone, HB To 38 — D. Moore, HB To 37 — D. Gray, HB To 36 — Temptations, HB To 35 — H. Bohannon, HB To 34 — R. Flack. ADDS: J. Tex, Mandrill, V. Burch, Ashford/Simpson, Bee Gees, Sylvester, Faze-O, Ovation, P. Rushen, P. Bryson. LP ADDS: Chic.

WQMG — GREENSBORO — BIG DADDIE, PD — #1 — CHIC
JUMPS: 27 To 22 — Third World, 25 To 20 — Ashford/Simpson, 26 To 18 — N. Jean, 23 To 16 — Bar-Kays, 29 To 14 — E.C. King, 15 To 11 — Mother's Finest, 22 To 10 — C. Lynn, 20 To 8 — P. Bryson, 13 To 6 — Futures, 17 To 5 — Parliament. ADDS: A. Green, C. Brown & Soul Searchers. LP ADDS: Grey & Hanks, A. Green.

WKND — HARTFORD — JAMES JACK, PD — #1 — CHIC
HOTS: D. Summer, Switch, Funkadelic, B. White, G. Chandler, C. Khan, B. Wright, Ashford/Simpson, L. Williams, D. Ross/M. Jackson. ADDS: C. Lynn, Jeffrey, Stargard.

KMJQ — HOUSTON — PAM WELLES, MD — #1 — CHIC
JUMPS: 39 To 35 — Raes, 36 To 33 — T. Thomas, 29 To 15 — Rose Royce, 14 To 6 — B. White, 16 To 5 — C. Khan, 19 To 4 — Ashford/Simpson, Ex To 7 — Pointer Sisters. ADDS: D. Ross, Sylvester, Three Degrees, E. Starr, Santana, P. Rushen, G. Washington, W. Felder, G., Diamond, V. Burch. LP ADDS: M. Gaye, P. Mauriat, Grey & Hanks.

WTLC — INDIANAPOLIS — ROGER HOLLOWAY, PD
HOTS: P. Bryson, Chic, EWF, Boppers, A. Hudson, P. Rushen, Sweet Cream, Bell & James, Lakeside, B. Caldwell. ADDS: Trammips, Tavares, P. Hyman, G. Washington, Mandrill, Temptations, D. Hartman, Third World, Seventh Wonder, LTD, W. Felder. LP ADDS: Side Effect, Three Degrees, Four Tops, Fantastic Four, Sting, B. Marley.

KPRS — KANSAS CITY — DELL RICE, PD — #1 — R. JAMES
JUMPS: 40 To 36 — W. Felder, 35 To 31 — Bell & James, 30 To 26 — Pockets, 28 To 24 — P. Bryson, 26 To 22 — G. Chandler, 25 To 21 — Chic, 22 To 18 — A. Jarreau, 21 To 17 — B. Caldwell, 16 To 11 — V. Burch, Ex To 40 — I. Hayes, Ex To 39 — C. Mayfield, Ex To 37 — Brass Construction. ADDS: Shotgun, Mason Dixie Band, A. Green, D. Hartman, Parliament, Kool & Gang, Four Tops, GB Experience, R. Ayers/W. Henderson, Supermax, E. Starr, C. Brown, J. Carr, 10cc, L. Ronstadt.

KACE — LOS ANGELES — ALONZO MILLER, PD
LP ADDS: M. Gaye, Le Pamplemousse, Pointer Sisters, T-Connection, E. Harris, A. Green.

KKTT — LOS ANGELES — WALT LOVE, PD — #1 — CHIC
JUMPS: 28 To 21 — D. Gray, 19 To 15 — P. Bryson, 18 To 11 — Parliament, 12 To 9 — G.S. Heron. ADDS: Wright Combination, L. Ronstadt, Instant Funk. LP ADDS: Odyssey, Bar-Kays, T-Connection, Special Delivery, M. Gaye, Delegation.

WLou — LOUISVILLE — NEAL OREA, MD — #1 — PARLIAMENT
JUMPS: 36 To 28 — Delegation, 35 To 26 — G. Knight, 31 To 25 — Brass Construction, 28 To 20 — C. Mayfield, 25 To 19 — G. Johnson, 24 To 17 — Kinsman Dazz, 26 To 16 — P. Rushen, 27 To 15 — Voltage Bros., 17 To 11 — Cameo, 15 To 10 — B. Pointer. ADDS: Tavares, Mandrill, Shalamar, Prince Lattimore, J. Brown.

WDIA — MEMPHIS — BILL TRAVIS, MD — #1 — C. LYNN
JUMPS: 30 To 24 — Peaches & Herb, 29 To 22 — Shalamar, 27 To 21 — Hot Chocolate, 24 To 20 — Bar-Kays, 25 To 18 — B. Caldwell, 21 To 13 — E.C. King, 22 To 12 — Parliament, 23 To 11 — J. Simon, 16 To 6 — ADC Band, 14 To 5 — P. Bryson, 12 To 4 — G.S. Heron, 11 To 3 — R. Royce. ADDS: Four Tops, Bee Gees, Jeffrey, Three Degrees, J. Gilliam, V. Burch. LP ADDS: A. Green, Kinsman Dazz, Brass Construction, P. Bryson, G. Chandler, W. Felder.

WEDR — MIAMI — JOHNNY DOLAN, MD — #1 — FUNKADELIC
JUMPS: 10 To 3 — C. Lynn. ADDS: L. Holloway, Brass Construction, Cerrone, Samba Soul, C. Brown, Jeffrey, Delegation, A. Green, Instant Funk, D. Pearson, Hot Chocolate, Kool & The Gang, C. Crawford, R. Flack. LP ADDS: Anacostia, Kinsman Dazz, D. Byrd, Mighty Writers, Bar-Kays, T-Connection, J. Simon, P. Bryson.

WVOL — NASHVILLE — DAVID LOMBARD, MD — #1 — CHIC
JUMPS: 29 To 23 — G. Chandler, 26 To 22 — Ashford/Simpson, 24 To 20 — Bee Gees, 22 To 18 — O.C. Smith, 18 To 11 — B. Wright, 15 To 10 — P. Bryson. ADDS: 29 — Mother's Finest, Peaches & Herb, Pointer Sisters. LP ADDS: Bell & James, Lakeside, R. Royce.

WWRL — NEW YORK — LINDA HAYNES, MD
HOTS: Ashford/Simpson, Bee Gees, Beverly & Duane, Chic, Peaches & Herb, P. Rushen, J. Simon, Tavares, T. Thomas, LTD, Taste Of Honey. ADDS: G. Gaynor, Gary's Gang, L. Holloway, Mandrill, D. Moore, Jeffrey. LP ADDS: R. Ayers/Henderson, Cameo, Fantastic Four, W. Felder, Hot Chocolate, G. Moroder, Voyage, D. Oliver.

KDIA — OAKLAND — JERRY BOULDING, PD
HOTS: ADC Band, Bee Gees, V. Burch, J. Butler, B. Caldwell, Cameo, Cerrone, G. Chandler, Chic, Earth, Wind & Fire. ADDS: P. Bryson, Sylvester. LP ADDS: Mandrill, Delegation, T-Connection.

WORL (Studio 13) — ORLANDO — STEVE CRUMBLEY, PD — #1 — CHIC
JUMPS: 40 To 32 — V. Reed, 40 To 31 — Parliament, 34 To 30 — R. Laws, 31 To 23 — Ashford/Simpson, 33 To 22 — C. Staton, 32 To 21 — Peaches & Herb, 37 To 20 — Cameo, 30 To 19 — I. Hayes, 18 To 24 — P. Cruise, 25 To 15 — B. Caldwell, 22 To 14 — J. Simon, 23 To 13 — Tavares, 16 To 12 — B. Pointer, 21 To 7 — Mother's Finest, 13 To 5 — P. Bryson. ADDS: J. Mitchell, C. Brown & Soul Searchers, Kinsman Dazz, Trammips, Taste Of Honey, Mandrill, Faze-O, G. Washington, Finished Touch, Crown Heights, East Bound Expressway, Sylvester. LP ADDS: Anacostia, W. Felder, Kinsman Dazz, Voyage, Grey & Hanks, Delegation, P. Horn, Fantastic Four, Side Effect, Wild Fantasy, Bionic Boogie.

WAMO — PITTSBURGH — EDDIE EDWARDS, MD — #1 — EARTH, WIND & FIRE
JUMPS: Ex To 40 — P. Rushen, Ex To 39 — Cameo, Ex To 38 — Capt. Sky, Ex To 37 — B. Pointer, 40 To 31 — J. Simon, 39 To 24 — G. Chandler, 38 To 23 — Bar-Kays, 26 To 21 — B. Caldwell, 25 To 20 — P. Bryson, 23 To 15 — C. Brown, 17 To 14 — M. Moore, 15 To 11 — Faze-O, 14 To 10 — Slave, 13 To 7 — Parliament. ADDS: Mandrill, Bell & James, Atlantic Starr, Lakeside, D. Moore, Grey & Hanks.

KSOL — SAN FRANCISCO — JJ JEFFRIES, MD — #1 — EARTH, WIND & FIRE
JUMPS: 24 To 19 — Bee Gees, 21 To 17 — Ashford/Simpson, 22 To 16 — P. Bryson, 19 To 14 — Peaches & Herb, 17 To 13 — B. Pointer, 16 To 12 — L. Williams. ADDS: Parliament, Lakeside, Bros. Johnson, Tavares, Third World. LP ADDS: G. Knight, Temps, Kinsman Dazz, Capt. Sky, K. Barnes.

WSOK — SAVANNAH — HARDY JAY LANG, MD — #1 — CHIC
JUMPS: 40 To 35 — Parliament, 34 To 29 — D.J. Roger, 29 To 24 — W. Hutch, 27 To 19 — P. Bryson, 23 To 18 — Bros. Johnson, 18 To 9 — Ashford/Simpson, 16 To 7 — Bar-Kays. ADDS: J. Carn, C. Santana, Taste Of Honey, O'Jays. LP ADDS: B. Pointer, Grey & Hanks.

KATZ — ST. LOUIS — EARL PERNELL, MD — #1 — B. CALDWELL
JUMPS: HB To Pick — W. Felder, HB To 30 — Fatback Band, HB To 29 — J. Simon, HB To 27 — Lakeside, HB To 26 — P. Rushen, 30 To 25 — D. Moore, 29 To 23 — D. Gray, 12 To 5 — Lattimore. ADDS: Bohannon, J. Butler, B. Pointer, Gonzalez, Bar-Kays, T-Connection, C. Crawford, M. Jackson, Instant Funk, A. Green, Raes, J. Castor, J. Gilliam, Sylvester, H. Mann, Millie Jackson. LP ADDS: L. Williams, Lakeside, Grey & Hanks, T-Connection, Mother's Finest, J. Butler, Jacksons, Gonzalez, P. Bryson, Bell & James, Side Effect.

KKSS — ST. LOUIS — WALT SUMMER, MD
HOTS: G. Chandler, Bee Gees, EWF, D. Hartman, P. Bryson, Sylvester, B. Pointer, Tavares, Third World. ADDS: Peaches & Herb, P. Rushen, Delegation. LP ADDS: G. Chandler, V. Carter, B. James.

OK100 — WASHINGTON — JOHN MOEN, MD
HOTS: Chic, Lakeside, EWF, C. Brown, G. Chandler, Parliament, C. Lynn. ADDS: R. Laws, Mandrill, Capt. Sky, G. Diamond, Mother's Finest, Third World. LP ADDS: Four Tops, M. Gaye, Cerrone.

WOL — WASHINGTON — DON MAC, PD — #1 — CHUCK BROWN & THE SOUL SEARCHERS
HOTS: Parliament, P. Bryson, G. Chandler, R. Allan. ADDS: L. Williams, Seventh Wonder, Bar-Kays, Marva Hicks. LP ADDS: M. Gaye, Side Effect, A. Bofill.

DISCO

DISCO BREAKS

CHANTERELLE RECORDS — Mushroom Records has organized a custom label, Chanterelle 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 during the second week of January seven and 12-inch versions of "Touch Dancing," a track which bears a strong but not overdone resemblance to work by the **Bee Gees**. A prolific songwriter, Grady is also a talented musician. He handles most of the vocals and instruments 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. I signed Grady because his tape totally knocked me out." Mushroom is expected to announce other artist signings shortly.



DJ Scott Talarico

NAMES IN THE NEWS — **WNUW-FM** in Milwaukee announced last week that the easy listening/MOR automated station will go disco sometime in January. **Bob Moke** is PD and he says the sound will "be 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 Report* published in Marietta, 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 South.

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

(continued on page 44)

REVIEWS

SILVETTI — *Concert From The Stars* — Polydor 2310 615 — LP — List: 10.98

Bebu Silveti from Spain made a name for himself with the romantic concerto "Spring Rain." This import from Peters International is another melodic, romantic comer which would be a good early evening record. "Sun After The Rain" has fine singing, strings, percussion textures and a grabby synthesizer line. The sax solo adds spice. "Sky Lab" is another good take-off point. Slow but crystalline, the synthesizer line turns rapid fire while horns punctuate. "Love Secrets" has whirlwind strings, vigorous changes. Side Two offers more pleasantries: "Velvet Hands" has clipping high hat beat, muscular bass and a good bass synthesizer break with strings flying overhead and horns giving a splash. This track is a natural. "One Note Samba" is more than the sarcastic title. Good vocal scatting helps. "Concert From The Stars" is a lavish, beautiful production which would make a fine movie score. Produced by Rafael Trabucchelli.

AMANT — Marlin/TK 2227 — LP — List: 7.98

Composer, producer, arranger Ray Martinez says that this first Amant album was influenced by his appreciation of the work of Alec Costandinos. Sticking closer to basics and instilling more Latin rhythms, Martinez delivers a warm progressive LP. Keyboards is 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 Noriega who sings on both sides is a fine vocalist.

RADIO

KIIS-FM — LOS ANGELES — SHERMAN COHEN

HOT ROTATION:

Souvenirs — Voyage — Marlin/T.K.
Le Freak — Chic — Atlantic
Contact — Edwin Starr — 20th Century
Y.M.C.A. — Village People — Casablanca
Shake Your Groove Thing — Peaches & Herb — Polydor
Ain't That Enough For You — John Davis — Sam
A Little Lovin' (Keeps The Doctor Away) — The Raes — A&M
Je Suis Music/Look For Love — Cerrone — Cotillion
Shoot Me (With Your Love) — Tasha Thomas — Atlantic
Got To Be Real — Cheryl Lynn — Columbia

HIT BOUND:

Now That We Found Love — Third World — Island
I Will Survive — Gloria Gaynor — Polydor

WBOS — BOSTON — JANE DUNKLEE

HOT ROTATION:

I Will Survive — Gloria Gaynor — Polydor
Shake Your Groove Thing — Peaches & Herb — Polydor
Contact — Edwin Starr — 20th Century
Le Freak — Chic — Atlantic
A Little Lovin' (Keeps The Doctor Away) — The Raes — A&M
One Nation Under A Groove — Funkadelic — Warner Bros.
Take That To The Bank — Shalamar — Solar

DISCO HIGHLIGHTS

Get Down — Gene Chandler — 20th Century
Haven't Stopped Dancin' Yet — Gonzalez — Capitol
Count Down/This Is It — Dan Hartman — Blue Sky

HIT BOUND:

Keep On Dancin' — Gary's Gang — Sam
Superman — Herbie Mann — Atlantic
Spank — Jimmy Bo Horne — T.K.
Boogie Town — FLD — Fantasy
All You Need Is The Music — Neil Sedaka — Elektra

WKTU-FM — NEW YORK — MATTHEW CLENOTT

HOT ROTATION:

Got To Be Real — Cheryl Lynn — Columbia
Le Freak — Chic — Atlantic
Y.M.C.A. — Village People — Casablanca
MacArthur Park — Donna Summer — Casablanca
You Stepped Into My Life — Melba Moore — Epic
Now That We Found Love — Third World — Island
I'm Every Woman — Chaka Khan — Warner Bros.
Shake Your Groove Thing — Peaches & Herb — Polydor
I Will Survive — Gloria Gaynor — Polydor
Shoot Me With Your Love — Tasha Thomas — Atlantic

HIT BOUND:

Keep On Dancin' — Gary's Gang — Sam

TOP 30 DISCO

	12/23	Weeks On Chart		12/23	Weeks On Chart
1 CONTACT EDWIN STARR (20th Century — 12")	3	7	16 DOIN' THE BEST THAT I CAN★ BETTYE LaVETTE (West End — 12" Remix)	12	8
2 FLY AWAY (ALL CUTS) VOYAGE (Marlin/TK)	7	4	17 BABY I'M BURNIN'★ DOLLY PARTON (RCA — 12")	—	1
3 SHAKE YOUR GROOVE THING PEACHES & HERB (Polydor — 12")	2	9	18 IF THERE'S LOVE★ AMANT (TK — 12")	18	5
4 I WILL SURVIVE★ GLORIA GAYNOR (Polydor — 12")	16	6	19 DANCE★ PARADISE EXPRESS (Fantasy — 12")	24	3
5 LE FREAK★ CHIC (Atlantic — 12")	1	10	20 BRING ON THE BOYS/BABY YOU AIN'T NOTHING WITHOUT ME★ KAREN YOUNG (Westend — 12")	21	4
6 A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY) THE RAES (A&M — LP)	4	10	21 COUNTDOWN/THIS IS IT DAN HARTMAN (Blue Sky — 12")	23	4
7 CERRONE IV CERRONE (Cotillion — LP)	5	9	22 LET THE MUSIC PLAY ARPEGGIO (Polydor — LP)	27	2
8 Y.M.C.A.★ VILLAGE PEOPLE (Casablanca — 12" Remix)	6	4	23 BLAME IT ON THE BOOGIE★ JACKSONS — (Epic 12")	25	3
9 SHOOT ME WITH YOUR LOVE★ TASHA THOMAS (Atlantic — 12")	9	7	24 GOT TO BE REAL★ CHERYL LYNN (Columbia — LP/12")	26	2
10 MY CLAIM TO FAME/TRUE LOVE IS MY DESTINY JAMES WELLS (AVI — LP)	8	10	25 YOU STEPPED INTO MY LIFE★ MELBA MOORE (Epic — 12")	15	10
11 CHAINS/CREAM ALWAYS RISES BIONIC BOOGIE (Polydor — LP)	11	8	26 KEEP ON DANCIN'★ GARY'S GANG (SAM/Columbia — 12")	—	1
12 HOLD YOUR HORSES★ FIRST CHOICE (Salsoul — 12")	13	7	27 I LOVE THE NIGHT LIFE (DISCO ROUND) ALICIA BRIDGES (Polydor — 12")	19	10
13 FEED THE FLAME/I'M LEARNING TO DANCE ALL OVER AGAIN LORRAINE JOHNSON (Prelude — LP)	14	6	28 NEW DIMENSIONS THREE DEGREES (Ariola — LP)	22	7
14 MAC ARTHUR PARK SUITE DONNA SUMMER (Casablanca — LP)	10	10	29 SINNER MAN★ SARA DASH (Kirshner — LP/12")	28	6
15 TENDER IS THE NIGHT THP ORCHESTRA (Butterfly — LP)	17	5	30 HAVEN'T STOPPED DANCIN' YET GONZALEZ (Capitol — 12" Remix)	—	1

Compiled from audience response as reported from top Disco programming artists.
★12" available for sale

PROGRAMMERS PICKS

	MUST SPIN	CAN'T MISS
George Cadenas Key West	I Will Survive Gloria Gaynor — Polydor	Keep On Dancin' Gary's Gang — SAM/CBS
Al Paez New Orleans	This Is The House Pattie Brooks — Casablanca	Love & Desire Arpeggio — Polydor
Frank Lembo Philadelphia	You Fooled Me Grey & Hanks — RCA	Keep On Dancin' Gary's Gang — SAM/CBS
Preston Powell Washington, D.C.	Dancin' Grey & Hanks — RCA	Keep On Dancin' Gary's Gang — SAM/CBS
Michael Newman Omaha	Black Sun Black Sun — Buddah	Keep On Dancin' Gary's Gang — SAM/CBS
Marty Ross Detroit	I Will Survive Gloria Gaynor — Polydor	Kiss Me Again Dinosaur — Warner Bros.
Tim Rivers San Francisco	Love & Desire Arpeggio — Polydor	Soul Bones Trammps — Atlantic
Bacho Manquel New York	I've Got My Mind Made Up Instant Funk — Salsoul	Abdullahs Wedding Ali Baba Band — CBS
Bob Anderson Washington, D.C.	Keep On Dancin' Gary's Gang — SAM/CBS	Evolution Giorgio — Casablanca
Peter Lewlckl Chicago	Fly Me On The Wings Of Love Celi Bee — APA/TK	Hallelujah 2000 Long/Adcock — Casablanca
Manny Slali Los Angeles	I Will Survive Gloria Gaynor — Polydor	Hallelujah 2000 Long/Adcock — Casablanca
Roy Thode New York	Concert From The Stars Silveti — Polydor	Burning Fire Blaze Johnson — Channel
Chuck Parsons Baltimore	I Will Survive Gloria Gaynor — Polydor	Lemon Lemon — Prelude
Jerry Johnson Detroit	Do Ya Think I'm Sexy Rod Stewart — Warner Bros.	Keep On Dancin' Gary's Gang — SAM/CBS
Frank Sesito Philadelphia	Turn Me Up Keith Barrow — CBS	Do Ya Think I'm Sexy Rod Stewart — Warner Bros.



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Phoenix
Pittsburgh
San Francisco
Seattle
Montreal
Portland
* Sites may be added

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.

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INTERNATIONAL

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 LPs."

Van Egmond discussed his career amidst the Australian concert scene during his recent visit to the U.S. to finalize next year's concert bookings with managers and labels here. Van Egmond, 40, is an 18-year veteran of 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 Harry Miller, who asked him to join his new Australian concert production company that he was forming. Van Egmond opened the firm's Melbourne office, and was responsible for bringing such top British bands of the '60s 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 really 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 to 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 capitol 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 program many of the same American hits. In addition, Van Eg-

(continued on page C-38)



COOPER AND TAUPIN VISIT ENGLAND — Alice Cooper and Bernie Taupin recently attended a special luncheon thrown by WEA UK'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 UK director of promotions; Mike Appleton, BBC TV producer of "The Old Grey Whistle Test"; Bernie Andrews, BBC Radio One producer; Nicky Horne, Capital Radio disc jockey; Annie Nightingale, presenter, "Old Grey Whistle Test"; Andy Peebles, Radio One disc jockey; Aiden Day, program controller, Capital Radio; Jeff Griffin, Radio One producer. Pictured (l-r) in front row are: Taupin; Cooper; Cheryl Cooper; and Richard Swainson, 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.

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 market strategies, 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 have 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-member Little River Band performed 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," "Reminiscing" 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."



KATE BUSH IN AMSTERDAM — EMI International artist Kate Bush recently visited Amsterdam to promote her new album, "Lion Heart." Pictured (l-r) at a reception held for Bush are: Bob Roper, Capitol Canada promotion director; Doug Pringle, Pringle Program; Kate Bush; Connie Sutterlin, EMI-U.K. media representative; Deane Cameron, director of A&R, Capitol Canada; Johnny "D" and Graeme Fletcher of EMI International, U.K.



Meat Loaf

Jim Steinman

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INTERNATIONAL

Devaluation Of Canada Dollar Affects Country's Music Ind.

by Kirk LaPointe

TORONTO — Americans may be complaining 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 strongly in the music industry.

Until two years ago, the Canadian dollar traded at higher levels than the American dollar. 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 that to 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., which 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, concert promoters, record importers and some merchandisers are feeling 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."

Profit Margin Cut

Concert Productions International, this country's largest concert promoters, says its profit margin is being cut into by the shrinking dollar value. Mike Cohl, president of the firm, said, "Almost every act demands 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 unaffected directly by the dollar failures. But they admit that any importer is at the whim of international monetary fluctuations. "We'll really worry when the British pound starts increasing in value," said Wolfgang Speeg of the company.

Ross Reynolds, 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, in 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 American 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 '79 'Save The Children Fund'

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



BOWIE TOURS NEW ZEALAND — During his recent concert tour in New Zealand, RCA International artist David Bowie (r) was honored by the label's New Zealand branch for his steady album sales over the years in that country. Bowie received a plaque which represented the 10 gold and four platinum LPs he has achieved in New Zealand. The presentation was made in Christchurch. Also pictured is David Moule, RCA-New Zealand promotions manager. Bowie's most recent album is called "Stage," a two-record set.



CBS GERMANY FETES SANTANA — Following the group's performance at the Festhalle in Frankfurt CBS Records Germany feted Santana and its management at the Frankfurt Union Club, where Santana managers Ray Etzler and Bill Graham and promoter Fritz Rau were presented with gold records for Santana's double LP "Moonflower" and platinum records for the "Santana's Greatest Hits" album. Pictured (l-r) at the awards presentation are: Bill Graham; Rudolf Wolpert, managing director, CBS Germany; Raul Rekow; Carlos "Devadip" Santana; Graham Lear; David Margen; Fritz Rau and Ray Etzler.

INTERNATIONAL DATELINE

England

LONDON — Britain's Houses Of Parliament were invaded this week by the music business. For the first time ever, a record company reception was held there by Pye Records in conjunction with WEA to celebrate the current successful U.K. tour of **Parliament/Funkadelic**. Sponsored by House Of Commons M.P. **Victor Goodhew** and hosted by Pye/WEA, the band were congratulated by government officials in a Parliament chamber.

Dolphin Taylor has quit the **Tom Robinson Band**. Taylor's last appearance with TRB was the Amnesty International rally in Hyde Park. His reason for leaving is his general dissatisfaction with TRB's new musical direction. Taylor now intends to concentrate on songwriting and session work for the time being.

EMI Music Publishing Ltd. has changed its name to EMI Songs along with a revamped logo. . . **Mrs. Lilo Bornemann**, general manager of EMI Music Publishing's German subsidiary, Francis Day & Hunter, died last week in Hamburg.

Magnet Records recently signed a new band, **the Brakes**, to a five-year, worldwide recording and publishing contract. . . **Joan Armatrading**, currently trying to get out of her A&M recording contract, has had an interim injunction issued against her, restraining her from recording for any other label except A&M until further order of the court.

EMI Records, International Division, is currently excited over the results in the leading Dutch music magazine, "Hitkrant," readers poll awards. EMI artist **Olivia Newton-John** won the Female Vocalist of

the Year award; **Kate Bush**, runner-up for Female Vocalist; **Queen**, Best Group; "Bicycle Race," Best Single; Most Promising Female Artist, **Kate Bush**; and Most Promising Group, **The Shirts**.

Motown is set to release the first **Marvin Gaye** studio album since "I Want You" was released here two and a half years ago. Entitled "Here, My Dear," it is a double album scheduled for release Jan. 5. **David Short**, formerly marketing production manager at Bronze Records, has joined Ariola Records as label manager. . . **Stephane Grappelli** celebrated his 70th birthday Dec. 12 onstage at London's Royal Albert Hall during a performance. **nick underwood**

Canada

TORONTO — One major distributor in this country has halted orders on Queen's "Jazz" album, because of what it calls "offensive liner material." The reference is to the inserted poster. WEA has had little to say about the matter as of yet. One major franchise chain was reportedly selling the disc and the poster separately, after receiving "a handful" of complaints, WEA said. Obscene or not obscene, the band filled Maple Leaf Gardens twice during early December.

Infinity Records Canada hosted its inaugural gathering in Toronto recently. Officials with the firm say they hope to develop an active Canadian A&R department by mid-1979. . . **Evelyn "Champagne" King** was in town recently to tape the CTV program, "Downright Disco." She said that she has already finished part of her forthcoming album, and hopes to have it on

(continued on page C-38)

INTERNATIONAL BESTSELLERS

Argentina

TOP TEN 45s

- 1 You're The One — J. Travolta & O. Newton-John — RSO
- 2 Por Ti — Sergio Davis — Philips
- 3 A Ti (A toi) — Joe Dassin — CBS
- 4 Te Extrano — Rolling Stones — EMI
- 5 Shadow Dancing — Andy Gibb — RSO
- 6 Rasputin — Boney M — RCA
- 7 Para Vivir Un Gran Amor — Cacho Castana — Microfon
- 8 Stayin' Alive — Bee Gees — RSO
- 9 Ella Vencera — Bilbo — Music Hall
- 10 Ballad For Adelyne — Richard Clayderman — Tonidisc

TOP TEN LPs

- 1 Pyramid — Alan Parsons Project — Arista-EMI
- 2 Emociones — Julio Iglesias — CBS
- 3 Saturday Night Fever — Soundtrack — RSO
- 4 Musica Con Todo — Selection — RCA
- 5 Raffaella — Raffaella Carrà — Epic
- 6 Los Exitos Del Amor (Vol. 5) — Selection — Microfon
- 7 En Tu Piel Los MH Positivos — Selection — Music Hall
- 8 Grease — Soundtrack — RSO
- 9 Bubble Star — Laurent Voulzy — RCA
- 10 En Castellano — Raffaella Carrà — Epic — Prersario

Great Britain

TOP TEN 45s

- 1 Mary's Boy Child — Boney M — Atlantic/Hansa
- 2 Y.M.C.A. — Village People — Mercury
- 3 Do Ya Think I'm Sexy? — Rod Stewart — Riva
- 4 A Taste Of Aggro — Barron Knights — Epic
- 5 Too Much Heaven — Bee Gees — RSO
- 6 I Lost My Heart To A Starship Trooper — Sarah Brightman/Hot Gossip — Ariola/Hansa
- 7 Le Freak — Chic — Atlantic
- 8 You Don't Bring Me Flowers — B. Streisand & N. Diamond — CBS
- 9 Always And Forever/Mind Blowing Decisions — Heatwave — GTO
- 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 — Riva
- 4 20 Golden Greats — Neil Diamond — MCA
- 5 Midnight Hustle — Various — K-Tel
- 6 Night Flight To Venus — Boney M — Atlantic/Hansa
- 7 Jazz — Queen — EMI
- 8 Amazing Darts — Darts — K-Tel
- 9 Lion Heart — Kate Bush — EMI
- 10 Emotions — Various — K-Tel

— BMRB

New Zealand

TOP TEN 45s

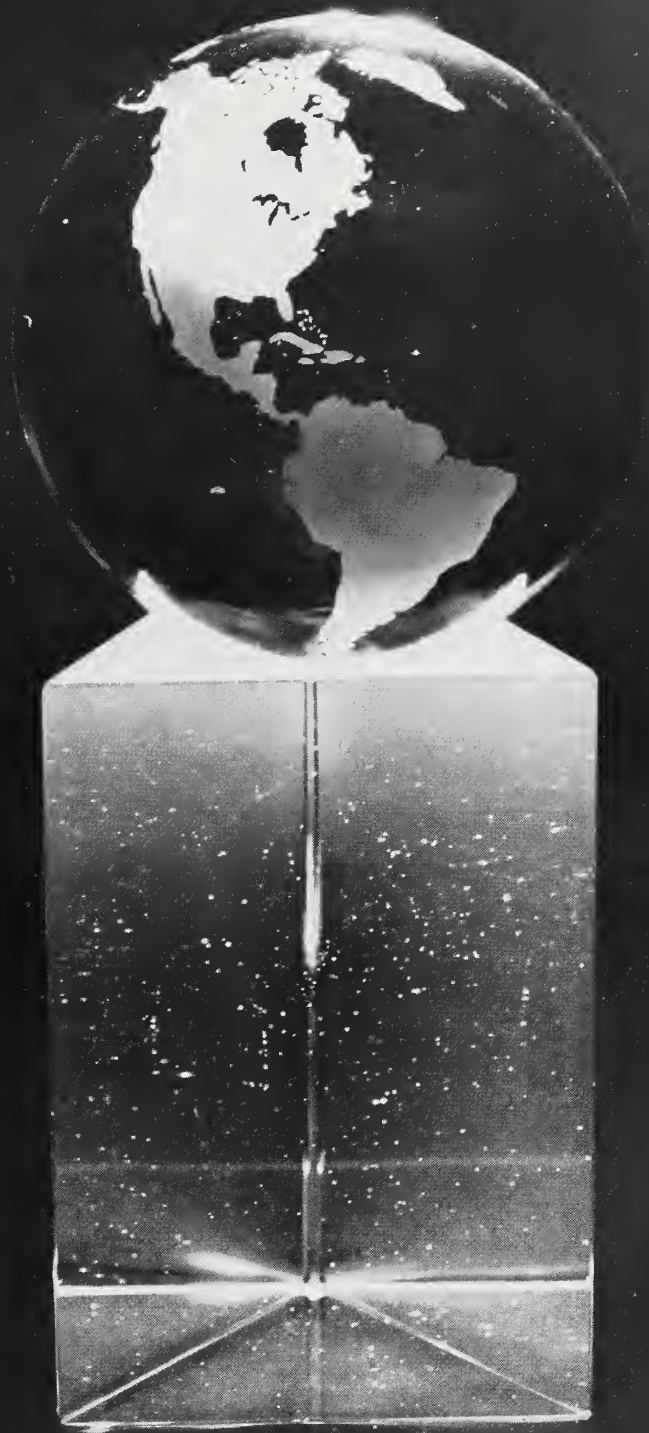
- 1 Dreadlock Holiday — 10cc — Polygram
- 2 Substitute — Clout — EMI
- 3 Kiss You All Over — Exile — EMI
- 4 Rasputin — Boney M — WEA
- 5 I Was Made For Dancing — Leif Garrett — WEA
- 6 MacArthur Park — Donna Summer — Polygram
- 7 Hot Child In The City — Nick Gilder — Fest
- 8 You Needed Me — Anne Murray — EMI
- 9 Get Off — Foxy — CBS
- 10 Lay Love On You — Luisa Fernandez — WEA

TOP TEN LPs

- 1 Stage — David Bowie — RCA
- 2 Grease — Soundtrack — Polygram
- 3 Blondes Have More Fun — Rod Stewart — WEA
- 4 Bloody Tourists — 10cc — Polygram
- 5 Dire Straits — Dire Straits — Polygram
- 6 Lion Heart — Kate Bush — EMI
- 7 52nd Street — Billy Joel — CBS
- 8 Night Flight To Venus — Boney M — WEA
- 9 Bat Out Of Hell — Meat Loaf — CBS
- 10 The Story of Star Wars — Soundtrack — Fest

— Record Publications

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.



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INTERNATIONAL

INTERNATIONAL DATELINE

(continued from page C-36)

the streets by February . . . **Pat Travers**, in town to open for the Outlaws, says his next effort will likely be a live album.

Chilliwick and **Gerry Doucette** are going to have an exceptionally busy New Year's Eve. They'll both be playing two shows in separate cities (believe it or not). Brimstone Productions of Calgary has chartered an airplane, in order that the two acts can play both Edmonton and Calgary (no mere stone's throw apart). The bands will fly to Calgary immediately (and I mean immediately) after the Edmonton date. Stay tuned for the results. **kirk lapointe**

TK awarded a gold record to its act **Chebere**, in the city of Cordoba. The group has already recorded three albums for the label; the latest is tagged "Rompamos el Contrato."

Italian chantress **Raffaella Carra** is expected to return to Buenos Aires next February, due to the success of her recent tour of this country. CBS has been running Sunday evening reruns of her video recordings in Spain and Italy, on Channel 11, with good results. **miguel smirnoff**

Australia

SYDNEY — The **Kevin Borich Express**, which has just returned from a successful American concert tour, has released a new single in Australia. Mercury Records, Borich's new label, has released "No Turning Back" and "Can't Wait." Both songs are Borich originals, and were recorded at Cherokee Studios in Los Angeles by **Jim Taylor** and **Ross Salomone**.

Reactions to the Borich tour up on the group's return was encouraging. Encores were called in Detroit and Kansas City, and the band received three encores at its first headline gig on the Kalamazoo campus. The band has just signed with Karma Records for Germany and its "The Lonely One" LP will be released there in March. Borich and group will tour there as part of a 1979 world tour.

Rose Totto is expected to be off the road for several weeks following singer **Angry Anderson's** mild heart attack. Anderson, who complained of severe chest pains after a concert, was ordered to stop work.

Festival Records has released a special album of **Richard Clapton** hits. The album, "Past Hits and Previews," contains such hits as "Girls on the Avenue," "Deep Water" and "Goodbye Tiger." **peter blunden**

Argentina

BUENOS AIRES — **Roberto Lopez**, formerly manager of EMI in Chile, was recently appointed in the Mexican branch of the company. Lopez has been replaced in Santiago by **David Stockley**.

Two Brazilian artists have had successful dates in Buenos Aires, at the Bauen Hotel and the Coliseo Theater: chantress **Gal Costa**, who returned to this city for her second series of performances in a few weeks, and **Gilberto Gil**, one of the biggest "Tropicalia music" names in Brazil. Costa's shows had Brazilian Phonogram topper **Coelho Ribeiro** and local general manager **John Lear** in the audience, while **Sicamericana**, who represents WEA in this market, released an album by Gil at the Montreux Jazz Festival as part of the promo campaign.

RCA is working hard on the **Barbara & Dick** recording of "Me lo Dijo Una Gaviota," which looks like a potential hit in this market. The local duet is traveling this week to Spain for radio and TV appearances in Madrid and other cities.



RCA ITALY'S ZERO VISITS NEW YORK — Renato Zero, a top rock artist for RCA Records, Italy, was in New York recently for meetings with RCA Records International executives and to experience the Big Apple for the first time. Pictured (l-r) are: Jorge Pino, manager, international product development; Susan Duncan-Smith, artist promotion manager, international marketing, Italy; Arthur Martinez, division vice president, international; Zero; Kelli Ross, division vice president, international creative affairs; and RCA Records president Robert Summer.

Van Egmond Seeks More U.S. Awareness Of Aussie Market

(continued from page C-34)

mond noted that musical tastes between each city in Australia are also similar. There is usually only one rock station in each city, and all of these stations generally follow suit in what they play.

"The rock stations are basically programmed by the same people, so they all use the same formats," stated Van Egmond. "Very seldom do you get a hit in

Brisbane that's not a hit in Sydney. Normally, it's on a national basis. Thus, a recording attraction which is popular in one Australian city will usually be popular in every city.

"The main outlet for exposing acts in Australia is a nationally televised program called 'Countdown,' which is in Melbourne. Every Sunday night at 6:00 there are about 150 stations which air the program, which is watched by three-and-a-half million people each week. That program is so important for an artist that acts on tour in Australia often book their tours around that show."

Overseas Awareness Improving

Although Van Egmond had earlier stated that he and the other Australian promoters still have to make American managers more aware of his country's concert market potential, he acknowledged that the situation has improved considerably in recent years, and he expects for it to continue to improve.

"It used to be very difficult to get acts to tour Australia, but it has gotten easier," said Van Egmond. "Many bands will now tour Australia after its tour of Japan. Still, we remain in the process of making (the U.S. music industry) more aware of the profitable Australian concert market. The more we continue to do so, the greater the benefits for both the Australian concert scene and the overseas artists who play there."



P.R.O. CANADA HITS 10,000 — The Montreal branch of the Performing Rights Organization of Canada Limited recently signed Michael Fira (l) of Lachine, Quebec, as an affiliated songwriter. Fira's name brought to 10,000 the number of Canadian writers, composers and music publishers who have chosen affiliation with Canada's largest performing rights organization. Also pictured is Diane Pinet of P.R.O.'s Montreal office.



LRB RECEIVES AUSTRALIAN PLATINUM — Little River Band was recently presented with double platinum awards in Adelaide, Australia after the first of its three concerts with the Adelaide Symphony Orchestra. The group's concert was attended by South Australian Premier Don Dunstan, who congratulated LRB after the show. Pictured in the foreground (l-r) are: LRB members Graham Goble and Derek Pellicci; Dunstan; Stephen Shrimpton, managing director of EMI Records, Australia; and Rupert Perry, vice president of A&R for Capitol Records, USA. In the back row (l-r) are: Don Zimmermann, president and Chief operating officer, Capitol Records, USA; and LRB members George McArdle, Beeb Birtilles, Glenn Shorrock and David Briggs.

INTERNATIONAL BESTSELLERS

Australia

TOP TEN 45s

- 1 **Rasputin** — Boney M — Atlantic
- 2 **Kiss You All Over** — Exile — RAK
- 3 **You Needed Me** — Anne Murray — Capitol
- 4 **Three Times A Lady** — Commodores — Motown
- 5 **I Was Made For Dancin'** — Leif Garrett — Scotti Brothers
- 6 **Suntans Of Swing** — Dire Straits — Vertigo
- 7 **Dreadlock Holiday** — 10cc — Mercury
- 8 **Y.M.C.A.** — Village People — RCA
- 9 **MacArthur Park** — Donna Summer — Casablanca
- 10 **How You Gonna See Me Now** — Alice Cooper — Warner Bros.

TOP TEN LPs

- 1 **Dire Straits** — Dire Straits — Polygram
- 2 **Grease** — Soundtrack — Polygram
- 3 **52nd Street** — Billy Joel — CBS
- 4 **Bloody Tourists** — 10cc — Polygram
- 5 **It's A Long Way There** — Little River Band — EMI
- 6 **The War Of The Worlds** — Jeff Wayne — CBS
- 7 **Living In The U.S.A.** — Linda Ronstadt — WEA
- 8 **Blondes Have More Fun** — Rod Stewart — WEA
- 9 **Inner Secrets** — Santana — CBS
- 10 **Comes A Time** — Neil Young — WEA

— Kent Music Report

Canada

TOP TEN 45s

- 1 **You Don't Bring Me Flowers** — N. Diamond & B. Streisand — CBS
- 2 **MacArthur Park** — Donna Summer — Polygram
- 3 **Le Freak** — Chic — WEA
- 4 **Too Much Heaven** — Bee Gees — Polygram
- 5 **Y.M.C.A.** — Village People — Polygram
- 6 **Boogie Oogie Oogie** — A Taste Of Honey — Capitol
- 7 **My Life** — Billy Joel — CBS
- 8 **I Love The Night Life** — Alicia Bridges — Polygram
- 8 **Hot Child In The City** — Nick Gilder — Capitol
- 10 **Kiss You All Over** — Exile — WEA

TOP TEN LPs

- 1 **Grease** — Soundtrack — Polygram
- 2 **Bat Out Of Hell** — Meat Loaf — CBS
- 3 **52nd Street** — Billy Joel — CBS
- 4 **Jazz** — Queen — WEA
- 5 **Wild & Crazy Guy** — Steve Martin — WEA
- 6 **Live & More** — Donna Summer — Polygram
- 7 **Greatest Hits** — Wings — Capitol
- 8 **Greatest Hits (Vol. 2)** — Barbra Streisand — CBS
- 9 **Some Girls** — Rolling Stones
- 10 **The Cars** — Cars — WEA

— CRIA

Brazil

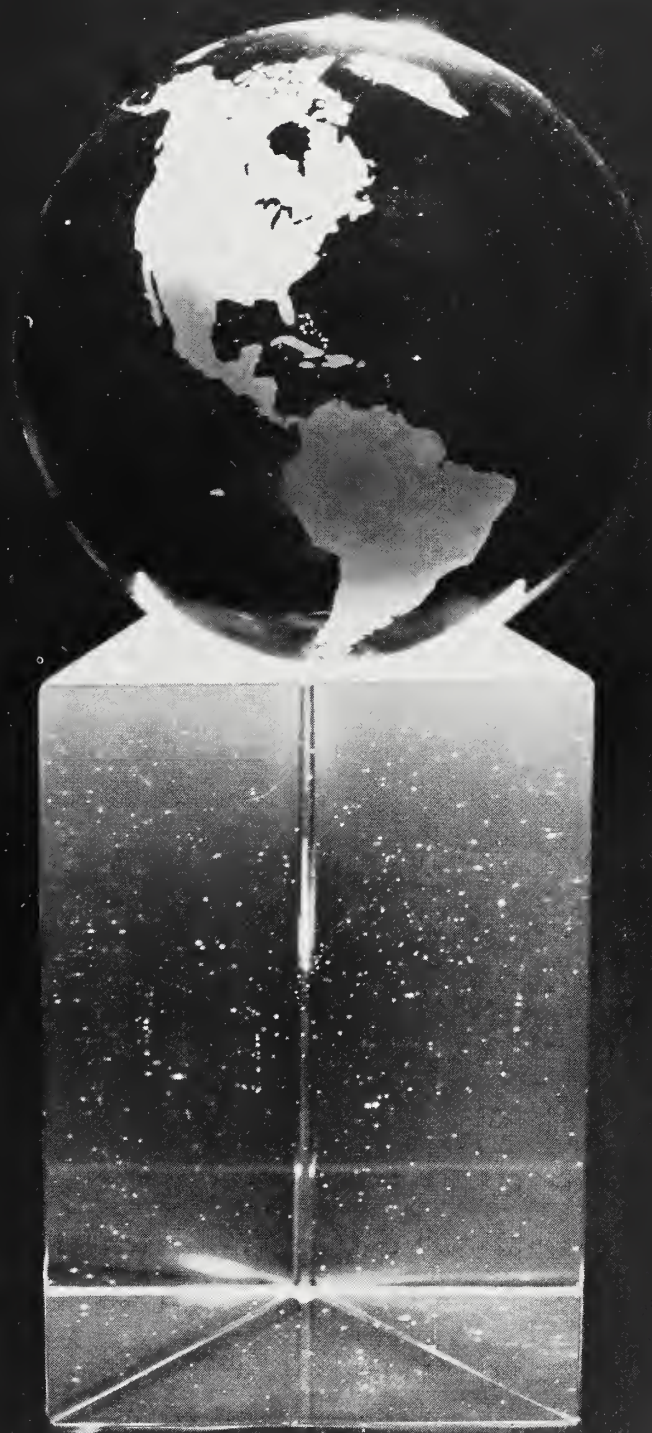
TOP TEN 45s

- 1 **Sou Rebelde** — Lilian — RCA
- 2 **Pertinho De Voce** — Elizangela — RCA
- 3 **Automatic Lover** — Dee D. Jackson — RGE/Fernata
- 4 **Wuthering Heights** — Kate Bush — Odeon
- 5 **Three Times A Lady** — Commodores — Top Tape
- 6 **Sossego** — Tim Maia — WEA
- 7 **Get Off** — Foxy — CBS
- 8 **Sun Is Here** — Sun — Odeon
- 9 **Macho Man** — Village People — RCA
- 10 **The Closer I Get To You** — Roberta Flack — WEA

TOP TEN LPs

- 1 **Roberto Carlos** — Roberto Carlos — CBS
- 2 **Calice** — Chico Buarque — Polygram
- 3 **Dancin' Days** — Various — Som Livre
- 4 **Grease** — Soundtrack — Polygram
- 5 **Alerta Geral** — Alcione — Polygram
- 6 **De Pe No Chao** — Beth Carvalho — RCA
- 7 **Disco Baby (Vol. 2)** — As Melindrosas — Copacabana
- 8 **16 Temas Romanticos De Novelas** — Various — K-Tel
- 9 **Excelsior A Maquina Do Som (Vol. 7)** — Various — Som Livre
- 10 **Todo Menino E Um Rei** — Roberto Ribeiro — ODEON

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.

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COIN MACHINE

PERSONALITY PROFILE

Calamari Debuted Many Firsts During 41 Years With Bally

CHICAGO — There are coin machine veterans, and then there are coin machine 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 callow 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



Paul Calamari

then owner Ray Maloney, and he had a job — assembler and solderer on the main production line.

After four months, Calamari was promoted to the drafting department and was put in charge of processing blueprints. In his spare time, he helped the engineers with odd soldering jobs. After two months, chief engineer Wayne Price transferred Calamari to the engineering department, where he assisted in game development of the one ball machine. His five year apprenticeship was disrupted in 1943 for a two-year term in the military service.

Pioneered Innovation

Calamari returned to Bally's engineering department, and one year later, he pioneered a major innovation in the coin machine industry. He and Bob Breither, now sales manager of TJM in Elgin, went to Maloney and proposed that Bally initiate the first field service schools. The two recognized the need for this education program when they noted the high volume of customer calls received by Bally's engineering department. They realized that

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 old jobs.

Calamari and Breither saw a need and they 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 bingos. Calamari adapted to the change by holding bingo schools, and if it wasn't bingos, it was bowlers. In 1958, he became the first Bally employee to go overseas when he conducted a school at Loewen Automaten in Germany on Trophy Bowler.

When Bob Breither switched to the vending division with its fresh brew coffee machines in 1958, Calamari handled the schools 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 T. 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 him 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 eraser 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."

Coin Machine Couple Celebrate Their 25th Wedding Anniversary In Style

NEW ORLEANS — With 25 guests present signifying each year of their marriage, Mr. and Mrs. Robert E. "Bob" Nims celebrated their silver wedding anniversary at a dinner party Nov. 17, at the Royal Orleans Hotel, here.

Nims, a veteran of 35 years in the coin machine industry, is owner and president of two key New Orleans based firms. One is 21-year-old A.M.A. Distributors, Inc., which is a wholesale and retail dealer of coin operated music, games, vending equipment and home recreation products; the other is Lucky Coin Machine Co., Inc., an operator of coin operated music and amusement machines in the metropolitan New Orleans area for almost 30 years.

Mrs. Nims, better known in the industry as "Jerry," has worked closely with her husband since their marriage. She is in charge of all inside office functions for the five Lucky Coin routes and is her husband's



Jerry and Bob Nims

constant companion at all local and national industry activities. He has been a member of the AMOA board of directors since 1964.

Nims is also actively involved in the NAMA, as well as several local business, fraternal and church groups.

1979 State Association Calendar

Jan. 19-21; Music Operators of Minnesota; annual conv. & trade show; Holiday Inn Central, Minneapolis.
Jan. 19-21; Oregon Amusement & Music Operators Assn.; annual conv.; Valley River Inn, Eugene.
Feb. 2-4; South Carolina Coin Operators Assn.; annual conv.; Carolina Inn, Columbia.
Mar. 29-Apr. 1; Florida Amusement Merchandising Assn., annual conv. &

trade show, Orlando Marriott Inn, Orlando.
May 11-12; Ohio Music & Amusement Assn.; annual conv.; Columbus Hilton Inn, Columbus.
May 25-27; Music & Amusement Assn., Inc.; annual conv.; Stevensville Country Club, Swan Lake, N.Y.
June 7-9; Music Operators of Texas; annual conv.; Marriott Motor Inn, Austin.

THE JUKE BOX PROGRAMMER

TOP NEW POP SINGLES

1. SHATTERED ROLLING STONES (Rolling Stones/Atlantic RS 19310)
2. SOUL MAN BLUES BROTHERS (Atlantic A-36122)
3. DO YA THINK I'M SEXY ROD STEWART (Warner Bros. WBS 8724)
4. BLUE MORNING, BLUE DAY FOREIGNER (Atlantic 3543)
5. SOMEWHERE IN THE NIGHT BARRY MANILOW (Arista AS 0382)
6. I DON'T WANNA LOSE DARYL HALL & JOHN OATES (RCA JH 11424)
7. NO TELL LOVER CHICAGO (Columbia 3-10879)
8. DANCIN' SHOES NIGEL OLSON (Bang B-740)
9. EASY DRIVER KENNY LOGGINS (Columbia 3-10866)
10. EVERY TIME I THINK OF YOU BABYS (Chrysalis CHS 2279)

TOP NEW COUNTRY SINGLES

1. EVERY WHICH WAY BUT LOOSE EDDIE RABBITT (Elektra E-45554)
2. BACK ON MY MIND AGAIN/SANTA BARBARA RONNIE MILSAP (RCA PB-11421)
3. COME ON IN OAK RIDGE BOYS (ABC AB 12434)
4. MABELLE GEORGE JONES/JOHNNY PAYCHECK (Epic 8-50647)
5. HAPPY TOGETHER T.G. SHEPPARD (Warner/Curb WBS-8721)
6. TONIGHT SHE'S GONNA LOVE ME RAZZY BAILEY (RCA PB-11446)
7. WHISKEY RIVER WILLIE NELSON (Columbia 3-10877)
8. I'LL WAKE YOU UP WHEN I GET HOME CHARLIE RICH (Elektra E-45553)
9. SAVE THE LAST DANCE FOR ME JERRY LEE LEWIS (Sun SI-1139)
10. EVERLASTING LOVE NARVEL FELTS (ABC 12441)

TOP NEW R&B SINGLES

1. BUSTIN LOOSE PART 1 CHUCK BROWN & THE SOUL SEARCHERS (Source/NCA 40967)
2. ZEKE THE FREAK ISSAC HAYES (Polydor PD 14527)
3. YOU MAKE ME FEEL (MIGHTY REAL) SYLVESTER (Fantasy F-846-A-M)
4. INSANE CAMEO (Chocolate City/Casablanca CC-016)
5. LET'S DANCE TOGETHER WILTON FELDER (ABC AB-12433)
6. LOVE IS HERE RONNIE LAWS (United Artists UA-X1264-4)
7. I'LL DANCE BAR-KAYS (Mercury 74039)
8. I MIGHT AS WELL FORGET ABOUT LOVING YOU KINSMAN DAZZ (20th-T.C.-2390)
9. OH HONEY DELEGATION (Shady Brook SB-1048)
10. TO SIR WITH LOVE AL GREEN (HI-H 78522)

TOP NEW MOR SINGLES

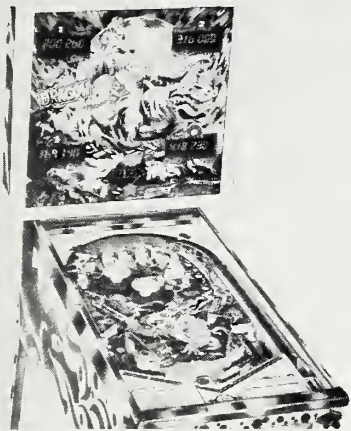
1. THE MOMENT IN TIME ENGELBERT HUMPERDINCK (Epic P-50632)
2. SOMEWHERE IN THE NIGHT BARRY MANILOW (Arista AS 0382)
3. YOU NEED A WOMAN TONIGHT CAPTAIN & TENILLE (A&M 2106)
4. MOMENT BY MOMENT YVONNE ELLIMAN (RSO 916)
5. LOVE THEM FROM OLIVER'S STORY ANDY WILLIAMS (Columbia 3-10878)

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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. (11/11/78).



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).



NAMCO 'GEE BEE.' Compact in size, this model is described as a "semi-pinball video game based on a combat theme." Good looking cabinet and graphics. (11/11/78).



NAMCO '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 pingame, noted for the factory's exclusive rotating playfield and the multitude of exciting scoring features. (11/18/78).



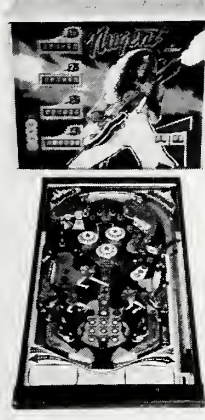
ATARI 'ORBIT.' Dramatic 3-dimensional effects, futuristic sounds, and realistic space action make for an exciting video game from Atari. (11/18/78).



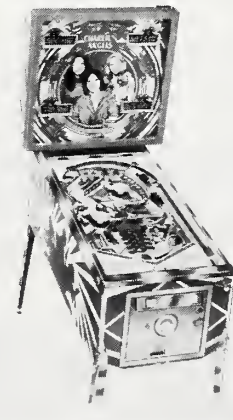
ROCK-OLA 'MYSTIC.' The factory's new phonograph for 1979, while visually attractive, is equipped with numerous merchandising and play inducing concepts. (11/25/78).



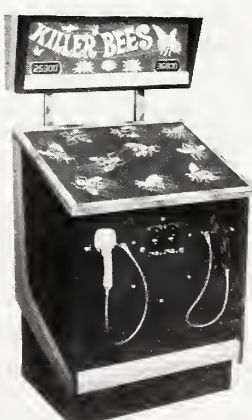
BALLY 'PLAYBOY.' An outstanding solid state 4-player flipper, incorporating captivating graphics and exciting playfield action plus playboy-related promo. (12/9/78).



STERN 'NUGENT.' A celebrity-themed pingame 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).



AMERICOIN '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).

CLASSIFIEDS

CLASSIFIED AD RATE 25 CENTS PER WORD

Count every word including all words in firm name. Numbers in address count as one word. Minimum ad accepted \$6.25. CASH OR CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADVERTISING. If cash or check is NOT enclosed with order your classified ad will be held for following issue pending receipt of your check or cash. NOTICE — \$158 Classified Advertisers (Outside USA add \$78 to your present subscription price). You are entitled to a classified ad of 40 words in each week's issue for a period of one full year, 52 consecutive weeks. You are allowed to change your Classified each week if you so desire. All words over 40 will be billed at the rate of 25c per word. Please count words carefully. Be sure your Classified Ad is sent to reach Hollywood publication office by Wednesday, 12 noon, of preceding week to appear in the following week's issue.

Classified Ads Close WEDNESDAY

Send all copy to: CASH BOX, 6363 Sunset Blvd., Hollywood CA 90028

COIN MACHINES WANTED

WANTED: Auto phone machines — assorted models — advise price and condition. United States Amusements, 2 W. Northfield Road, Livingston, New Jersey 07039. Tel: (201) 992-7813.

WANTED TO BUY: 15 Atari F-1, 30 assorted coin operated kiddie rides, used children racing cars battery operated, benzine engine go-karts. Will trade for late model flippers or pay cash. U.S. Amusements Corp. 2 W. Northfield Rd. Livingston, New Jersey 07029. Tel: (201) 992-7813.

COIN MACHINES FOR SALE

CONVERSION CARTRIDGES — Play stereo records on Seeburg monaural phonos B thru 201. No adjustments required — just plug in — eliminate sound distortion, needle skipping, excessive record wear. \$24.95 postpaid. Satisfaction guaranteed. Quantity discounts. C.A. THORP SERVI, 1520 Missouri, Oceanside, Ca. 92054.

FOR SALE: Seeburg Entertainer Jukeboxes, excellent condition — \$1095, SKI'S MUSIC SERVICE, HANOVER, PA. Tel: (717) 632-7205.

FOR SALE: 200 units used pinball games, Gottlieb, Williams and Bally available, all in working order. FOB Hong Kong U.S. \$100/740. Please write to SUN MONG CO., LTD., 1st floor, 50-56 Mongkok Road, Kowloon, Hong Kong.

FOR SALE: North Carolina Vending and Amusement business in full operation. Will sell complete or separate. Vending \$150,000, Amusement \$400,000, or complete \$499,000. Reply in confidence to Box 105 Cash Box, 6363 Sunset #930, L.A. Calif. 90028.

FOR SALE: Lotta fun converted to Barrel O Fun \$1200 & up; Shoot A Line \$1300 & up; National 222 Console \$225; Midway Wild Kingdom Gun \$150; Brunswick Rebound Air Hockey \$300; GUERRINI VENDING 1211 W. 4th Street, Lewiston, Pa. 17044.

FOR SALE: Used and New Bally Bingos, Bally Slot machines, Flippers, Bowlers (new) Genuine Bally parts. Contact: WILMS DISTRIBUTING 87 Boome Steenweg, 2630 Aarstelaar — Belgium Tel: 031/8768000 — Telex: 31888

GAME SPECIALIST: We have a large inventory of games. Big price reduction on Drag Races, Triple Hunt, S-1s, Pool Shark, Atarians, Guided Missile, Circus. Call today, Coin Machine Distributors, Inc. 21 N. Division St., Peekskill, N.Y. 10566. Phone (914) 737-5050.

FOR SALE: Bally: Captain Fantastic (4pl) \$695, Bow & Arrow (4pl) \$595, Amigo (4pl) \$295, Old Chicago (4pl) \$595, Flicker (2pl) \$495, Air Aces (4pl) \$595; Williams: Pat Hand (4pl) \$495; Gottlieb: "300" (4pl) \$495; Midway: Road Runner \$795, Check Mate (cocktail) \$595, Maze (cocktail & upright) \$495, MICKEY ANDERSON, INC., P.O. Box 6369, Erie, PA 16512. (814) 452-3207.

NATIONAL WHITENBURG MODEL 400 FOOD VENDER 1 National 21CE candy machine — Vendo Visi-Vend Rowe cigarette machines 20 700 \$175 or 7 for \$1000 — Rowe 20 800 \$295, crating extra. Arcade equipment. Motor Cycle, Funland, Pennant, Sami, Sea Raider and Dune Buggy, pool tables, pinballs and many other items. VATHIS VENDORS. Call (214) 792-2806, 793-3723 or 792-1810.

FOR SALE: Have available a great quantity of second hand electro-mechanical pinball games — Gottlieb and Williams. Price on request. Write to: SOVODA, S.A., Export Dept., 51 Rue de Longvic, 21300 Chenove, France. Tel.: 16 80/43 8001. Telex 350018 SOVODA CHENO.

FOR SALE: Silver Sails, Red Arrows, Ticker Tapes, Blue Chip and Stock Markets. Also Sweet Shawnees, Bally Jumbos and Super Jumbos, Big Threes, Blue Spots, Mt. Climbers, Mystic Gates and Bonanzas. Antique slots for legal areas. Call WASSICK NOVELTY, Morgantown, W. Va. (304) 292-3791.

FOR SALE: Rock-Ola 504 wallbox \$100; Rock-Ola Receivers, 1725-8-2, 1765, 1721, 1769 \$65 each. WESTERN DISTRIBUTORS, 1226 SW 16th Avenue, Portland, Ore. 228-7565

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Homogenized Music Helps Sales, Complicates Airplay

However, Turner thinks his audience's receptivity to new sounds is largely due to the station's metropolitan location. "Here in Nashville we have a very cosmopolitan area," he says "so we can take a chance of playing more contemporary country than a lot of other stations in, say, Texas."

Negative Effect?

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

"One of the ways it appears to be hurting 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 than country."

"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 last time Dolly Parton was in town she didn't have time in her schedule to appear at WHN as a guest disc jockey. But she did appear on 99X-FM. And the last time Tanya Tucker was in town she appeared at the Bottom Line. The Bottom Line doesn't permit WHN to broadcast live from there because they are very tight with WNEW."

Not Abandoning Altogether

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

The danger of an act becoming "too pop" is not as big a concern among 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 Keith Adams, vice president of programming at R&B station WAOK in Atlanta.

"I don't think R&B has changed as much as the taste of the top 40 program directors," Adams says. "Any crossover can be attributed to the fact that disco has become as successful as it has. Disco is really just up-beat R&B with a backbeat."

Adams says WAOK is strict in its adherence to a true R&B sound and, with

the exception of a few Bee Gees hits, has played "only one record that could be considered a Top 40 record" — Linda Ronstadt's "Ooh, Baby, Baby." And he pointed out that the song was originally a hit for Smokey Robinson and the Miracles.

Another Approach

But at KDIA, a San Francisco R&B station, Jerry Boulding, program director, says he is more open to playing pop records. Although Boulding says that 90 percent of the songs on his current playlist are "hard-core" R&B songs, he pointed out that "right now we are playing eight or nine non-black songs."

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

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

Peaceful Co-existence

The different programming approaches of traditionalist WAOK and progressive KDIA may be indicative of what the future holds for all radio formats. Just as the artists and producers interviewed in part one of this series said there would always be room for both the traditional and progressive performer, 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 WKDA. "You will have one station playing contemporary country (or R&B) while you have another station playing the old line traditional music. There is probably a market for both of them, just like 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 purchase marketing service. Additionally, the company will now handle key stores, racks and one-stops in the same area.

The firm currently provides radio station promotion services covering more than 350 stations weekly throughout 11 western states.

POINTS WEST

(continued from page C-11)

after something of a bidding contest for the highly-touted L.A. band. The group will go into the studio in January to work on its label debut LP and reportedly will include their version of "Rendezvous," an unrecorded Springsteen song . . . **Emmylou Harris** dropped in on buddies **Rodney Crowell** and **Albert Lee**, who performed recently in Long Beach at Huck Finn's . . . It looks like "Natalia" will be the next single from **Van Morrison's** near-gold "Wavelength" LP. "The Belfast Cowboy" reportedly has yet to resign with his label home of 11 years.

LAST BUT NOT LEAST — The Crusaders' **Stix Hooper** married **Marcy Dockery** Dec. 2 at Chicago's Continental Plaza Hotel. The ceremony was performed by the Rev. **Jesse Jackson** . . . Another celebration, this one for a birthday, was held at Ma Maison here in honor of **Irving Azoff**. Among those present were several people connected with the Azoff-co-produced film "Urban Cowboy," **Eagles' Don Henley** and **Glenn Frey**, **Linda Ronstadt** and **J.D. Souther** and **Stevie Nicks**, among others . . . Capitol Records has signed two new acts, singer-songwriter **Chip Taylor** and the four-member group **Desmond Child** and **Rouge** . . . When the L.A. Rams make the move to Anaheim Stadium, Wolf & Rissmiller Concerts may try to schedule more concerts at the L.A. Memorial Coliseum, saying the expanded seating (the Coliseum's 70,000 to Anaheim's 55,000) would be more attractive to superstar acts.

FINALLY — A list of each **Cash Box** editorial staffer's Top 10 albums of 1978 can be found in the year-end East Coastings/Points West column contained in this week's magazine, arranged alphabetically by artist . . . And for 1979's first East Coastings/Points West column, we'd like to run your responses to the question "What do you feel was the most significant musical development of 1978?" Direct responses to Charles Paikert, **Cash Box** New York, or Randy Lewis, **Cash Box** Los Angeles.

randy lewis

TALENT

John Hartford

PALOMINO, NORTH HOLLYWOOD — John Hartford is an entertainer who likes having his audience participate in his performances. He's also one of the few performers who can effectively pull it off.

Hartford, who may be best known for writing "Gentle On My Mind," and whose music remains rooted in the folk and bluegrass tradition, performs alone, and welcomes any opportunity to have his audience join in. Hartford's many requests for sing-alongs or clap-alongs were met with enthusiastic response from the Palomino's capacity crowd which was even enticed to attempt a three-part harmony on the chorus of one tune.

Unlike many one-man acts, which are often characterized by a lack of musical dynamics, Hartford's performances never wear thin by evening's end. Even without the audience's aid, Hartford is able to provide his own amusing accompaniment by tapping out rhythms on an amplified piece of plywood while creating a myriad of other percussion sounds by slapping his cheeks and clucking his tongue. And throughout his show, Hartford, a master of the banjo, fiddle and guitar, provides variety by constantly switching from one instrument to another.

Hartford also avoids redundancy in his song selection. When he's not touring or recording, Hartford is employed as a riverboat captain on the Ohio River, and although many of his songs concern life on the river and his love for that profession, these tunes are balanced by numerous lighthearted original tunes or comic versions of bluegrass standards. Hartford sang Bill Monroe's "Little Cabin On The Hill," for example, as though each syllable were being echoed in a wah-wah manner.

Opening for Hartford and joining him for the encore at show's end was the Doug Dillard Band, which was augmented for the evening by Rodney Dillard on dobro, marking the first time in 13 years that the Dillard brothers had performed on stage together. Led by Doug's banjo and the nimble fiddling of Byron Berline, the band performed a number of standard bluegrass tunes as well as a few Dillard classics such as "Dooley."

jeff crossan

With label scouts sizing up the show, the publicity posters which read "The Knack — Get It" took on a new competitive meaning.

In the midst of the show, the band played a Buddy Holly tune "Heartbeat." The choice was telling. The simplicity and strength of The Knack's material, much of it written by lead singer Doug Fieger, is reminiscent of Holly. Songs such as "Oh Tara," "My Sharrona," and "Lucinda" reveal 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 provided by Bruce Gary and plucky bass playing by Prescott Niles, the songs had an engaging tension. Berton Avvere, the lead guitar player, was never self-indulgent. Whether launching fast runs or playing slide, his fills and lead parts were in keeping with the pacing of the material.

Fieger is a fine singer. Although he initially sounded timid when the show opened, within a few songs his depth as a singer and performer became apparent. The encore "Kansas City" was sung in a lusty mood of celebration. Basking in the enthusiastic response of the audience, the Knack demonstrated convincingly that its 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.

His 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.

While his album "Red Hot And Blue" is melodic and refined, the Bear's show is crunching 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.

Fully living up to the boast he has 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 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 musically. Yet already, the group's fiery 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 this attention are first and foremost, the hard-rocking combo has talent; second, an L.A. Times story on the band provided visibility.

ON STAGE

'Kanon' Retains Popularity In Orchestral Recording Field

(continued from page C-23)

of the "Rachmaninoff Third At Carnegie Hall" on the 50th anniversary of his American debut had created a sensation 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 re-releasing four mono recordings by Horowitz, beginning a series entitled "The Horowitz Collection" that will eventually include about 20 LPs (**Cash Box**, March 25).

RCA also re-released several Caruso recordings, launching a series known as "The Complete Caruso." Between 12 and 15 LPs, remastered using the Stockham Soundstream Computer 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 promoted the tenor's two new albums, "Bravo Pavarotti!" and "Hits From Lincoln Center." (**Cash Box**, July 15). The latter LP features selections that Pavarotti sang at his nationally televised recital from the Met last February.

London also did a heavy promotion in support of Zubin Mehta's recording of excerpts from the "Star Wars" and "Close Encounters Of The Third Kind" soundtracks. Mehta and the Los Angeles Philharmonic had previously built a reputation for their performances of these scores in sold-out concerts at Hollywood Bowl and Anaheim Stadium.

Another well-publicized event that helped sell records for Columbia Masterworks was Leonard Bernstein's 60th birthday in August. Designating May as "Leonard Bernstein Month," Columbia shipped several Bernstein-conducted LPs and constructed a marketing campaign around the conductor's birthday. DG also commemorated the event by issuing a new recording of the three symphonies composed by Bernstein (**Cash Box**, August 12).

A couple of the smaller labels also came up with some noteworthy recordings this year. Among them was ABC's recording of the complete Brandenburg Concertos by Gustav Leonhardt, Franz Bruggen and other notable European artists. Despite the fact that the two-record set (which also includes a complete score), was list-priced at \$24, the musical value of the performance and the fact that original instruments were used resulted in a solid winner for ABC (**Cash Box**, February 11).

Peters International began to have an impact with its new mid-priced line. Two of the label's best recordings feature pianist/scholar Charles Rosen in performances of Beethoven's "Diabelli Variations" and his "Piano Concerto No. 4."

Other new mid-priced lines that debuted this year were DG's Privilege and Philips' Festivo reissue series. Listing for \$6.98, these European-pressed records feature many of the most prominent artists in the DG and Philips catalogs (**Cash Box**, May 6). A spot survey of retailers taken six months after the mid-lines' appearance indicated that they are doing well at the retail level (**Cash Box**, December 16).

Budget Cassettes

At the same time that DG and Philips were releasing cassette versions of their Privilege and Festivo LPs (also listing for \$6.98), major American labels were investigating the potential for marketing budget cassettes (**Cash Box**, June 17). Columbia Odyssey, RCA Gold Seal and Angel Seraphim cassettes, released at \$4.98 list, immediately found a substantial response among consumers.

In other budget label news, Vox/Turn-

about/Candide was sold to the Moss Music Group, with the company's founder, George H. de Mendelssohn-Bartholdy, remaining on the staff as a consultant (**Cash Box**, June 17). Ira Moss, president of the Moss Music Group, indicated that he would try to persuade more rack jobbers to handle the budget classical lines. With this goal in mind, Moss recently launched the "Turn-On" series on the Turnabout label. Listing for \$3.98, the "Turn-On" LPs contain well-known classical selections and are designed to appeal to non-classical buyers (**Cash Box**, December 2).

Meanwhile, Pickwick International's Quintessence classical budget line continued its upward momentum. In 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 opera broadcasts on television, as well as the upswing in regional opera festivals, the popularity of opera is growing across the nation. According to a study by the Central Opera Service in New York, audiences for operatic performances in the U.S. during 1977 reached 9.2 million, double the number four years earlier (**Cash Box**, January 14).

Beverly Sills, an opera star who has become a television celebrity as well, 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 himself was in the news when he made his conducting debut at the Met last fall (**Cash Box**, October 7).

Joan Sutherland and her husband, conductor Richard Bonyngue, were the subjects of some rather frank disclosures 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. Meanwhile, Angel issued a couple of recordings containing previously unreleased Callas performances (**Cash Box**, October 7).

CLASSICAL CLIPS

(continued from page C-23)

a recital at Carnegie Hall January 27. Included in the program will be the New York premieres of two works by **Ernest Bloch**. . . The Budapest Symphony Orchestra under **Gyorgy Lehel** to appear at Carnegie January 11. . .

GOOD TO KNOW YOU'RE READ DEPT.

— In a singular attack of absentmindedness, perhaps brought on by bronchitis, your classical clipster made two rather egregious errors in the last column (**Cash Box**, December 16). First, cellist **Jacqueline du Pre** is not deceased, as reported here; multiple sclerosis merely halted her performing career. Ms. du Pre continues to teach and work on behalf of research to eradicate multiple sclerosis. We hope she will accept our sincere apologies. . . In a more laughable vein, we reported that ASCAP recently helped **Rudolf Friml** celebrate his 90th birthday. Mr. Friml is deceased, and next year marks the 100th anniversary of his birth

ken terry

Stewart Album Gets Gold

LOS ANGELES — "Blondes Have More Fun," the latest album by Warner Bros. recording artist Rod Stewart, has been certified gold by the RIAA.



BROOKLYN DREAMS IN TAHOE — Casablanca recording artists Brooklyn Dreams recently finished a national tour with a performance at the Sahara/Tahoe, as the opening act for Donna Summer. Pictured (l-r) are: Joe "Bean" Esposito of the group; Don Wasley, Casablanca vice president/artist development; Susan Munao, manager; Bruce Sundano of the group; Bruce Dird, Casablanca vice president of promotion and Eddie Hodenson of the group.

DISCO BREAKS

(continued from page C-32)

service New York's pools, has covered his bases by mailing directly to important DJs. However, the first shipment of the year will be sent to **Judy Weinstein** and the **For The Record Pool**. "Judy has a lot of important jocks and clubs represented in her pool," says Issy. "I have been servicing them up until now but starting Jan. 1, I will mail direct to the pool." Issy also said that he has trimmed the allocation for **Dogs of War** in Chicago from 150 back to 100 because "I am sending too many records to that market." Atlantic services **Audiotalent** with 200 pieces. **Sam McGil** was in N.Y. last week discussing Dogs of War's situation with several labels including Polydor. Sanchez also reports that Atlantic will resume service to the **Atlanta Music Pool**. (The pool was dropped last March because of poor feedback). Atlantic is also adding **Wisconsin Disco Active** in Madison and the **Minnesota pool**. . . **George Borden** of the **Boston Record Pool** asks for a clarification: there is no connection between the BRP and the fledgling **New England Disco DJ Assn.** being organized by former BRP member **Cosmo Wyatt**. . . **BADDA** has added 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 straight club in Roseville, DJ **Thomas Roots**; and **The Central Park Disco** in Merced, DJ **Peter Ambrose**. Also, **The Spirit** in San Francisco was recently renamed **The Vis**. **Roc Sands** and **Cindy Batanides** will remain DJs as the club reportedly tries to move from a gay to a straight crowd.

PEACHES & HERB ON TV — **Len Epan**, director of publicity, 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**, **Merv Griffin**, **Dinah Shore**, **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 spun 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 Trocadero in San Francisco was wild and the appearance in L.A. at Probe 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 are on the rise.

CAN YOU PLAY ONLY FLAT SPEED? — **Jack Witherby** of Ariola 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 creative abilities. "I turned people's heads around in Phoenix by slowing records down and it can work the same way speeded up." To aid the DJs who do not have access to variable turntables, Ariola is releasing this week a two-sided record "Knock On Wood" by **Amii Stewart**. One side will be the "fast" side and the other will be the "slow" side. The difference will be 5 BPM. Witherby hopes that by offering jocks two different speeds for the same record, the track will be more flexible for different moods during the evening. A typographical error in **Billboard** has also spawned a joke which Witherby is including on the record. Amii was misspelled Amil in an article and this led to jokes about Amil Amii. Therefore, the fast side is being referred to as the "Amii Amyl" side and the slow side is the "Amii Lude" side. **Rusty Garner** was the DJ consultant for the musical aspects of the project.

NEW PRODUCT — **Issy Sanchez** and **Roxy Myzal** are hitting the road in early January as part of the Atlantic campaign "You've Never Been Hit So Hard." The duo will go separate ways to cover eight cities in five days. **Eddie Holland**, VP of R&B and **Larry Yasgar**, national singles sales and **Everitt Smith**, national promo for Cotillion will accompany. Product presentations will be held in N.Y., Boston, Cleveland, Chicago, Philly, Atlanta, Dallas and L.A. Coming in the mail from Atlantic Dec. 27 is a promo only 12" of "I Don't Want Nobody Else (To Dance With You)" by **Michael Narada Walden** and 12" and 7" versions of "He's The Greatest Dancer/We Are Family" by **Sister Sledge**. The 12" "It Looks Like Love/Super Jock" by **Vincent Montana's Goody Goody** came out last week. . . Motown has used its first DJ consultant on the new **Thelma Houston** 12" and plans to use more DJs in the future. **Larry Rossiello** of the Probe in L.A. worked on the track entitled "Saturday Night, Sunday Morning" which is being released this week. Also expect the 12" "High On Your Love" by **Rick James**. . . JDC is outing a commercial 12" by **The Glass Family** during the first week in January. "Crazy/Disco Concerto" features handclaps and assorted contributions from the JDC family: **Jim** and **Dale Callon**, **Skip Goodman**, **David Storrs** and **Rosalind Chase**. . . MCA is holding back **Van McCoy's** "Patrolers Theme" and coming instead with "Lonely Dancer" from the forthcoming McCoy LP. **Richie Rivera** handled the mix. **Billy Smith** was in charge of the project. . . Prism released last week a remixed & re-edited version of "Love Disco Style" by **Erotic Drum Band**. **Tom Savarese** had the honors. The disc is for DJs only and comes on red vinyl. . . **Ray Caviano** at Warner Bros. will release next week the **Rod Stewart** 12" "Do Ya Think I'm Sexy." The first RFC Records release will be **Gino Soccio's** 12" "Dance To Dance" coming Jan. 17.

peter hartz

Cash Box Top Albums / 101 to 200

December 30, 1978

		Weeks On Chart			Weeks On Chart			Weeks On Chart	
		12/23			12/23			12/23	
101	THE GOLDEN TOUCH CERRONE IV (Cotillion/Atlantic SD 5208)	7.98	107	9	134	ALONG THE RED LEDGE DARYL HALL & JOHN OATES (RCA AFL 1-2804)	7.98	128	17
102	THE WIZ MOTION PICTURE SOUNDTRACK (MCA 2-14000)	14.98	104	13	135	TOKYO TAPES SCORPIONS (RCA CPI 2-3039)	7.98	140	4
104	TORMATO YES (Atlantic SD 19202)	7.98	87	12	136	HOG HEAVEN ELVIN BISHOP (Capricorn CPN 0215)	7.98	138	6
104	RUNNING ON EMPTY JACKSON BROWNE (Asylum 6E 113)	7.98	99	53	137	STEP IN TO OUR LIFE ROY AYERS/WAYNE HENDERSON (Polydor PD-1-6179)	7.98	149	2
105	BOBBY CALDWELL (Clouds/TK 8804)	7.98	116	8	138	MONEY TALKS BAR-KAYS (Stax/Fantasy STX 4106)	7.98	145	6
106	VAN HALEN (Warner Bros. BSK 3075)	7.98	106	45	139	DREAMBOAT ANNIE HEART (Mushroom 5005)	7.98	142	145
107	GET DOWN GENE CHANDLER (Chi-Sound/ 20th Century T-578)	7.98	129	6	140	CHRISTMAS PORTRAIT THE CARPENTERS (A&M 4726)	7.98	152	4
108	STEALIN' HOME IAN MATTHEWS (Mushroom MRS 5012)	7.98	111	9	141	CHANGE OF HEART ERIC CARMEN (Arista AB 4184)	7.98	123	11
109	MELBA MELBA MOORE (Epic JE 35507)	7.98	113	7	142	UGLY EGO CAMEO (Chocolate City/Casablanca CCLP 2006)	7.98	131	11
110	IF YOU WANT BLOOD YOU'VE GOT IT AC/DC (Atlantic SD 19212)	7.98	124	3	143	BABYLON BY BUS BOB MARLEY & THE WAILERS (Island ISLD 11)	12.98	154	4
111	CHEECH & CHONG'S UP IN SMOKE (Ode/Warner Bros. BSK 3249)	7.98	121	6	144	MIXED EMOTIONS EXILE (Warner Bros. BSK 3205)	7.98	126	22
112	EVEN NOW BARRY MANILOW (Arista AB 4164)	7.98	91	45	145	HEARTS OF STONE SOUTHSIDE JOHNNY AND THE ASBURY JUKES (Epic JE 35488)	7.98	151	10
113	STARDUST WILLIE NELSON (Columbia JC 35305)	7.98	112	35	146	ON THE EDGE SEA LEVEL (Capricorn CPN 0212)	7.98	144	11
114	THE GAMBLER KENNY ROGERS (United Artists LA 934)	7.98	143	3	147	DON'T CRY OUT LOUD MELISSA MANCHESTER (Arista AB 4186)	7.98	157	3
115	SGT. PEPPER'S LONELY HEARTS CLUB BAND VARIOUS ARTISTS (RSO RS 2-4100)	15.98	114	22	148	K-SCOPE PHIL MANZANERA (Polydor PD-1-6178)	7.98	159	2
116	PARALLEL LINES BLONDIE (Chrysalis CHR 1192)	7.98	118	15	149	HEADLIGHTS THE WHISPERS (Solar/RCA BXL 1-2274)	7.98	153	7
117	RUMOURS FLEETWOOD MAC (Warner Bros. BSK 3010)	7.98	119	96	150	LET'S GET SMALL STEVE MARTIN (Warner Bros. BSK 3090)	7.98	156	67
118	MORE SONGS ABOUT BUILDINGS AND FOOD TALKING HEADS (Sire SRK 6058)	7.98	95	22	151	CLOSE PERSONAL FRIEND ROBERT JOHNSON (Infinity INF 9000)	7.98	161	3
119	A LEGENDARY PERFORMER: VOLUME 3 ELVIS PRESLEY (RCA CPL 1-3082)	7.98	132	3	152	SLEEPER CATCHER LITTLE RIVER BAND (Harvest SW 11783)	7.98	139	30
120	MR. GONE WEATHER REPORT (ARC/Columbia JC 35358)	7.98	102	12	153	2 HOT! PEACHES & HERB (Polydor PD-1-6172)	7.98	171	4
121	CITY NIGHTS NICK GILDER (Chrysalis CHR 1202)	7.98	96	15	154	MOTHER FACTOR MOTHER'S FINEST (Epic JE 35545)	7.98	141	16
122	EQUINOXE JEAN-MICHEL JARRE (Polydor PD-1-6175)	7.98	136	2	155	BUSH DOCTOR PETER TOSH (Rolling Stones COC 39109)	7.98	162	4
123	FUNK OR WALK THE BRIDES OF FUNKENSTEIN (Atlantic SD 19201)	7.98	101	10	156	PHOTO-FINISH RORY GALLAGHER (Chrysalis CHR 1170)	7.98	158	10
124	SONGBIRD BARBRA STREISAND (Columbia JC 35373)	7.98	117	30	157	GREATEST HITS LARRY GATLIN (Monument MG-7628)	7.98	160	7
125	BRASS CONSTRUCTION IV (United Artists UA-LA 916-H)	7.98	89	7	158	INSTANT REPLAY DAN HARTMAN (Blue Sky JZ 35641)	7.98	163	5
126	I'VE ALWAYS BEEN CRAZY WAYLON JENNINGS (RCA AFL 1-2979)	7.98	122	12	159	BLOODY TOURISTS 10cc (Polydor PD 1-6161)	7.98	147	13
127	ENERGY POINTER SISTERS (Planet P-1)	7.98	155	6	160	Q: ARE WE NOT MEN? A: WE ARE DEVO!!! DEVO (Warner Bros. BSK 3239)	7.98	133	13
128	ALL FLY HOME AL JARREAU (Warner Bros. BSK 3229)	7.98	120	12	161	STAGE DAVID BOWIE (RCA CPL 2-2913)	11.98	148	12
129	STEP II SYLVESTER (Fantasy F-9556)	7.98	127	23	162	JOURNEY TO ADDIS THIRD WORLD (Island ILPS 9554)	7.98	168	6
130	AMERICAN DREAMS JESSE COLIN YOUNG (Elektra 6E-157)	7.98	130	6	163	NEXT OF KIHN GREG KIHN BAND (Beserkley/GRT JBZ 0056)	7.98	135	18
131	DIRE STRAITS (Warner Bros. BSK 3266)	7.98	166	3	164	THE WAR OF THE WORLDS JEFF WAYNE/VARIOUS ARTISTS (Columbia PC 2-35290)	13.98	164	24
132	INTIMATE STRANGERS TOM SCOTT (Columbia JC 35557)	7.98	134	8	165	NOTHING SAYS I LOVE YOU LIKE I LOVE YOU JERRY BUTLER (Phila. Int'l./Columbia JZ 35510)	7.98	169	5
133	KEEP ON JUMPIN' MUSIQUE (Prelude PRL 12158)	7.98	125	16	166	MIDNIGHT EXPRESS ORIGINAL MOTION PICTURE SOUNDTRACK (Casablanca NBLP 7114)	7.98	172	7
167	TOGETHERNESS L.T.D. (A&M SP 4705)	7.98	165	29	167	TOGETHERNESS L.T.D. (A&M SP 4705)	7.98	165	29
168	BONNIE POINTER (Motown M7-911R1)	7.98	175	3	168	BONNIE POINTER (Motown M7-911R1)	7.98	175	3
169	CHRISTMAS CARD THE STATLER BROTHERS (Mercury SRM 1-5012)	7.98	173	4	169	CHRISTMAS CARD THE STATLER BROTHERS (Mercury SRM 1-5012)	7.98	173	4
170	THEIR GREATEST HITS EAGLES (Asylum 6E-105)	7.98	174	146	170	THEIR GREATEST HITS EAGLES (Asylum 6E-105)	7.98	174	146
171	GIVE 'EM ENOUGH ROPE THE CLASH (Epic JE 35543)	7.98	146	5	171	GIVE 'EM ENOUGH ROPE THE CLASH (Epic JE 35543)	7.98	146	5
172	KINSMAN DAZZ (20th Century T-574)	7.98	178	2	172	KINSMAN DAZZ (20th Century T-574)	7.98	178	2
173	WE ALL HAVE A STAR WILTON FELDER (ABC AA-1109)	7.98	180	3	173	WE ALL HAVE A STAR WILTON FELDER (ABC AA-1109)	7.98	180	3
174	SMOKIN' SMOKEY ROBINSON (Tamla/ Motown T9 3663-2)	9.98	179	5	174	SMOKIN' SMOKEY ROBINSON (Tamla/ Motown T9 3663-2)	9.98	179	5
175	LIVE BARRY MANILOW (Arista AB 8500)	11.98	177	82	175	LIVE BARRY MANILOW (Arista AB 8500)	11.98	177	82
176	SMOOTH TALK EVELYN "CHAMPAGNE" KING (RCA APL 1-2466)	7.98	183	2	176	SMOOTH TALK EVELYN "CHAMPAGNE" KING (RCA APL 1-2466)	7.98	183	2
177	SKYNYRD'S FIRST AND ... LAST LYNYRD SKYNYRD (MCA 3047)	7.98	170	16	177	SKYNYRD'S FIRST AND ... LAST LYNYRD SKYNYRD (MCA 3047)	7.98	170	16
178	FLY AWAY VOYAGER (Marlin 2225)	7.98	187	3	178	FLY AWAY VOYAGER (Marlin 2225)	7.98	187	3
179	SESAME STREET FEVER THE MUPPETS (Sesame Street CTW 79005)	7.98	189	19	179	SESAME STREET FEVER THE MUPPETS (Sesame Street CTW 79005)	7.98	189	19
180	THE GRAND ILLUSION STYX (A&M SP 4637)	7.98	184	74	180	THE GRAND ILLUSION STYX (A&M SP 4637)	7.98	184	74
181	FOREIGNER (Atlantic SC 18215)	7.98	186	93	181	FOREIGNER (Atlantic SC 18215)	7.98	186	93
182	SHOT OF LOVE LAKESIDE (Solar/RCA BXL 1-2937)	7.98	—	1	182	SHOT OF LOVE LAKESIDE (Solar/RCA BXL 1-2937)	7.98	—	1
183	THE BEST OF NORMAN CON- NORS & FRIENDS (Buddah/Arista BDS 5716)	7.98	188	2	183	THE BEST OF NORMAN CON- NORS & FRIENDS (Buddah/Arista BDS 5716)	7.98	188	2
184	MISPLACED IDEALS SAD CAFE (A&M SP 4737)	7.98	—	1	184	MISPLACED IDEALS SAD CAFE (A&M SP 4737)	7.98	—	1
185	COME GET IT RICK JAMES (Gordy G7-981R1)	7.98	176	31	185	COME GET IT RICK JAMES (Gordy G7-981R1)	7.98	176	31
186	LOVE TRACKS GLORIA GAYNOR (Polydor PD-1-6184)	7.98	—	1	186	LOVE TRACKS GLORIA GAYNOR (Polydor PD-1-6184)	7.98	—	1
187	MIND MAGIC DAVID OLIVER (Mercury SRM-1-3747)	7.98	193	2	187	MIND MAGIC DAVID OLIVER (Mercury SRM-1-3747)	7.98	193	2
188	"ROSS" DIANA ROSS (Motown M7-907R1)	7.98	167	11	188	"ROSS" DIANA ROSS (Motown M7-907R1)	7.98	167	11
189	GOIN' COCONUTS DONNY & MARIE (Polydor PD-1-6169)	7.98	182	11	189	GOIN' COCONUTS DONNY & MARIE (Polydor PD-1-6169)	7.98	182	11
190	AJA STEELY DAN (ABC AA 1006)	7.98	198	64	190	AJA STEELY DAN (ABC AA 1006)	7.98	198	64
191	LIFE IS A SONG WORTH SINGING TEDDY PENDERGRASS (Phila. Int'l./JZ 35095)	7.98	192	29	191	LIFE IS A SONG WORTH SINGING TEDDY PENDERGRASS (Phila. Int'l./JZ 35095)	7.98	192	29
192	CITY TO CITY GERRY RAFFERTY (United Artists LA 840-G)	7.98	200	38	192	CITY TO CITY GERRY RAFFERTY (United Artists LA 840-G)	7.98	200	38
193	GET OFF FOXY (Dash/TK 30005)	7.98	181	27	193	GET OFF FOXY (Dash/TK 30005)	7.98	181	27
194	DANGER ZONE PLAYER (RSO RS 1-3036)	7.98	194	17	194	DANGER ZONE PLAYER (RSO RS 1-3036)	7.98	194	17
195	OCTAVE MOODY BLUES (London PS 708)	7.98	190	27	195	OCTAVE MOODY BLUES (London PS 708)	7.98	190	27
196	BISH STEPHEN BISHOP (ABC AA 1082)	7.98	191	16	196	BISH STEPHEN BISHOP (ABC AA 1082)	7.98	191	16
197	BLAM THE BROTHERS JOHNSON (A&M SP 4714)	7.98	197	22	197	BLAM THE BROTHERS JOHNSON (A&M SP 4714)	7.98	197	22
198	NATURAL HIGH COMMODORES (Motown M7-902R1)	7.98	195	32	198	NATURAL HIGH COMMODORES (Motown M7-902R1)	7.98	195	32
199	BETTY WRIGHT LIVE (Alston 4408)	7.98	185	28	199	BETTY WRIGHT LIVE (Alston 4408)	7.98	185	28
200	ALL'N ALL EARTH, WIND & FIRE (Columbia JC 34905)	7.98	199	57	200	ALL'N ALL EARTH, WIND & FIRE (Columbia JC 34905)	7.98	199	57

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

AC/DC	110	Chicago	56	Grateful Dead	34	Manilow, Barry	4,112,175	Pryor, Richard	85	Talking Heads	118
ADC Band	99	Clapton, Eric	6	Hall & Oates	134	Manzanera, Phil	148	Oueen	7	10cc	159
Aerosmith	14	Clash, The	170	Harris, Emmylou	78	Marley, Bob	143	Rafferty, Gerry	192	Third World	162
Ambrosia	81	Commodores	25,198	Hartman, Dan	158	Martin, Steve	3,150	Rawls, Lou	80	Thorogood, George	90
Armstrong, Joan	94	Connors, Norman	183	Hayes, Isaac	68	Marshall Tucker	46	Robinson, Smokey	174	Tosh, Peter	155
Ashford & Simpson	64	Cooper, Alice	89	Heart	29,139	Matthews, Ian	108	Rogers, Kenny	114	Toto	17
Ayers, Roy & Wayne Henderson	137	Crisp, Peter	55	Jacksons	96	Meat Loaf	61	Rolling Stones	19	Travolta, John	100
Bar-Kays	79,138	Devo	160	James, Bob	75	Miller, Steve	20	Ronstadt, Linda	13	Tucker, Tanya	82
Bishop, Elvin	136	Diamond, Neil	12	James, Rick	185	Moody Blues	195	Rose Royce	92	Van Halen	106
Bishop, Stephen	196	Dire Straits	131	Jarre, Jean-Michel	122	Moore, Melba	109	Ross, Diana	188	Vannelli, Gino	28
Blondie	116	Doobie Bros.	40	Jarreau, Al	128	Morrison, Jim	93	Rundgren, Todd	66	Village People	16,98
Blues Brothers	23	Dr. Hook	95	Jennings, Waylon	126	Morrison, Van	64	Rush	33	Voyage	178
Boston	41	Eagles	170	Jethro Tull	71	Mother's Finest	154	Sad Cafe	184	War Of The Worlds	164
Bowie, David	161	Earth, Wind & Fire	10,200	Joel, Billy	2,31	Muppets	179	Santana	84	Washington, Grover	67
Brass Construction	125	Emerson, Lake & Palmer	51	John, Elton	42	Murray, Anne	72	Scorpions	135	Weather Report	120
Brides of Funkenstein	123	Exile	144	Johnson, Robert	151	Musique	133	Scott, Tom	132	Whispers	149
Bridges, Alicia	45	Felder, Wilton	173	Kansas	39	Nelson, Willie	49,113	Scott-Heron, Gil	74	White, Barry	58
Brothers Johnson	197	Firefall	36	Khan, Chaka	32	Newton-John, Olivia	38	Sea Level	146	Who	63
Browne, Jackson	104	Fleetwood Mac	117	Kihn, Greg	163	Nugent, Ted	22	Seger, Bob	37	Wings	24
Bryson, Peabo	52	Fogelberg/Weisberg	50	King, Evelyn "Champagne"	176	Oliver, David	187	Simmons, Gene	30	Wright, Betty	199

CASH BOX TOP 100 ALBUMS

December 30, 1978

	12/23	Weeks On Chart		12/23	Weeks On Chart		12/23	Weeks On Chart
1 BARBRA STREISAND'S GREATEST HITS VOL. 2 (Columbia FC 35679)	8.98	1	34 SHAKEDOWN STREET GRATEFUL DEAD (Arista AB 4198)	7.98	41	69 IS IT STILL GOOD TO YA ASHFORD & SIMPSON (Warner Bros. BSK 3219)	7.98	67
2 52nd STREET BILLY JOEL (Columbia FC 35609)	8.98	2	35 SATURDAY NIGHT FEVER BEE GEES & VARIOUS ARTISTS (RSO RS 4001)	12.98	40	70 NICOLETTE NICOLETTE LARSON (Warner Bros. BSK 3242)	7.98	81
3 A WILD AND CRAZY GUY STEVE MARTIN (Warner Bros. HS 3238)	8.98	3	36 ELAN FIREFALL (Atlantic SD 19183)	7.98	21	71 BURSTING OUT JETHRO TULL (Chrysalis CHR 1201)	11.98	68
4 GREATEST HITS BARRY MANILOW (Arista A2L 8601)	13.98	4	37 STRANGER IN TOWN BOB SEGER & THE SILVER BULLET BAND (Capitol SW 11698)	7.98	39	72 LET'S KEEP IT THAT WAY ANNE MURRAY (Capitol SW 11743)	7.98	71
5 GREASE VARIOUS ARTISTS (RSO 2-4002)	12.98	5	38 TOTALLY HOT OLIVIA NEWTON-JOHN (MCA 3067)	7.98	44	73 ONE NATION UNDER A GROOVE FUNKADELIC (Warner Bros. BSK 3209)	7.98	54
6 BACKLESS ERIC CLAPTON (RSO RS-1-3039)	8.98	7	39 TWO FOR THE SHOW KANSAS (Kirshner PZ2 35660)	13.98	22	74 SECRETS GIL SCOTT-HERON & BRIAN JACKSON (Arista AB 4189)	7.98	59
7 JAZZ QUEEN (Elektra 6E-166)	7.98	9	40 MINUTE BY MINUTE THE DOOBIE BROTHERS (Warner Bros. BSK-3193)	7.98	52	75 TOUCHDOWN BOB JAMES (Columbia JC 35594)	7.98	85
8 DOUBLE VISION FOREIGNER (Atlantic SD 1999)	7.98	8	41 DON'T LOOK BACK BOSTON (Epic FE 35050)	8.98	42	76 SANCTUARY THE J. GEILS BAND (EMI America SO-17706)	7.98	88
9 C'EST CHIC CHIC (Atlantic SD 19209)	7.98	11	42 A SINGLE MAN ELTON JOHN (MCA 3065)	7.98	36	77 NIGHTWATCH KENNY LOGGINS (Columbia JJ 35387)	7.98	77
10 THE BEST OF EARTH, WIND & FIRE VOL. 1 (ARC/Columbia FC 35647)	8.98	13	43 TIME PASSAGES AL STEWART (Arista AB 4190)	7.98	26	78 PROFILE/BEST OF EMMYLOU HARRIS (Warner Bros. BSK 3258)	7.98	83
11 LIVE AND MORE DONNA SUMMER (Casablanca NBLP 71119)	12.98	6	44 FEEL THE NEED LEIF GARRETT (Scotti Bros./Atlantic SB 7100)	7.98	50	79 LIGHT OF LIFE BAR-KAYS (Mercury SRM-1-3732)	7.98	103
12 YOU DON'T BRING ME FLOWERS NEIL DIAMOND (Columbia FC 35625)	8.98	19	45 ALICIA BRIDGES (Polydor PD1-6158)	7.98	47	80 LOU RAWLS LIVE (Phila. Int'l. PZ2 35517)	13.98	82
13 LIVING IN THE U.S.A. LINDA RONSTADT (Asylum 6E 155)	7.98	12	46 GREATEST HITS MARSHALL TUCKER BAND (Capricorn CPN 0214)	7.98	35	81 LIFE BEYOND L.A. AMBROSIA (Warner Bros. BSK 3135)	7.98	74
14 LIVE BOOTLEG AEROSMITH (Columbia PC2 35564)	13.98	10	47 PAUL STANLEY (Casablanca NBLP 7123)	7.98	48	82 TNT TANYA TUCKER (MCA 3066)	7.98	94
15 BLONDES HAVE MORE FUN ROD STEWART (Warner Bros. BSK 3261)	7.98	32	48 COMES A TIME NEIL YOUNG (Reprise MSK 2266)	7.98	38	83 LEGEND POCO (ABC AA-1099)	7.98	92
16 CRUISIN' VILLAGE PEOPLE (Casablanca NBLP 7118)	7.98	17	49 WILLIE AND FAMILY LIVE WILLIE NELSON (Columbia KC 2 35642)	11.98	58	84 INNER SECRETS SANTANA (Columbia FC 356000)	8.98	79
17 TOTO (Columbia JC 35317)	7.98	20	50 TWIN SONS OF DIFFERENT MOTHERS DAN FOGELBERG & TIM WEISBERG (Epic JE 35339)	7.98	43	85 "WANTED" LIVE IN CONCERT RICHARD PRYOR (Warner Bros. BSK 3364)	14.98	110
18 GREATEST HITS STEELY DAN (ABC AK-11707/2)	11.98	18	51 LOVE BEACH EMERSON, LAKE & PALMER (Atlantic SD 19211)	7.98	61	86 CHANSON (Ariola SW 50039)	7.98	97
19 SOME GIRLS ROLLING STONES (Rolling Stones Records/Atlantic COC 39108)	7.98	14	52 CROSSWINDS PEABO BRYSON (Capitol ST-11875)	7.98	65	87 CHILDREN OF SANCHEZ CHUCK MANGIONE (A&M SP 6700)	14.98	86
20 GREATEST HITS 1974-78 STEVE MILLER BAND (Capitol S00-11872)	8.98	24	53 SHADOW DANCING ANDY GIBB (RSO RS 1-3034)	7.98	57	88 WORLDS AWAY PABLO CRUISE (A&M SP 4697)	7.98	80
21 PIECES OF EIGHT STYX (A&M SP 4724)	7.98	15	54 CHERYL LYNN (Columbia JC 35486)	7.98	62	89 FROM THE INSIDE ALICE COOPER (Warner Bros. BSK 3263)	7.98	100
22 WEEKEND WARRIORS TED NUGENT (Epic FE 35551)	8.98	16	55 PETER CRISS (Casablanca NBLP 7122)	7.98	55	90 MOVE IT ON OVER GEORGE THOROGOOD & THE DESTROYERS (Rounder 3024)	7.98	93
23 BRIEFCASE FULL OF BLUES BLUES BROTHERS (Atlantic SD 19217)	7.98	45	56 HOT STREETS CHICAGO (Columbia FC 35512)	8.98	46	91 FLAME RONNIE LAWS (United Artists LA-881-H)	7.98	76
24 WING'S GREATEST (Capitol SOO-11905)	8.98	29	57 BACK TO EARTH CAT STEVENS (A&M SP-4735)	7.98	84	92 ROSE ROYCE STRIKES AGAIN (Warner Bros. WHI 3227)	7.98	78
25 GREATEST HITS COMMODORES (Motown M7-912R1)	7.98	28	58 THE MAN BARRY WHITE (20th Century T-571)	7.98	49	93 AN AMERICAN PRAYER JIM MORRISON & THE DOORS (Elektra 5E-502)	8.98	115
26 ACE FREHLEY (Casablanca NBLP 7121)	7.98	27	59 PLAYIN' TO WIN OUTLAWS (Arista AB 4205)	7.98	63	94 TO THE LIMIT JOAN ARMATRADING (A&M SP 4732)	7.98	69
27 MOTOR BOOTY AFFAIR PARLIAMENT (Casablanca NBLP 7125)	7.98	37	60 THE CARS (Elektra 6E 135)	7.98	60	95 PLEASURE & PAIN DR. HOOK (Capitol SW 11858)	7.98	98
28 BROTHER TO BROTHER GINO VANNELLI (A&M SP4722)	7.98	23	61 BAT OUT OF HELL MEAT LOAF (Cleve. Int'l./Epic PE 34974)	7.98	66	96 DESTINY THE JACKSONS (Epic JE 35552)	7.98	108
29 DOG & BUTTERFLY HEART (Portrait FR 3555)	8.98	31	62 THE LORD OF THE RINGS ORIGINAL MOVIE SOUNDTRACK (Fantasy LOR-1)	13.98	70	97 SWITCH (Gordy G7-980R1)	7.98	72
30 GENE SIMMONS (Casablanca NBLP 7120)	7.98	30	63 WHO ARE YOU THE WHO (MCA 3050)	7.98	53	98 MACHO MAN VILLAGE PEOPLE (Casablanca NBLP 7096)	7.98	90
31 THE STRANGER BILLY JOEL (Columbia JC 34987)	7.98	33	64 WAVELENGTH VAN MORRISON (Warner Bros. BSK 3121)	7.98	51	99 LONG STROKE ADC BAND (Cotillion SD 5210)	7.98	109
32 CHAKA CHAKA KHAN (Warner Bros. BSK 3245)	7.98	25	65 YOU HAD TO BE THERE JIMMY BUFFETT (ABC AK-1008/2)	11.98	56	100 TRAVOLTA FEVER JOHN TRAVOLTA (Midsong Int'l./MTF 0011)	9.98	105
33 HEMISPHERES RUSH (Mercury SRM 3743)	7.98	34	66 BACK TO THE BARS TODD RUNDGREN (Bearsville 2BRX 6986)	12.98	75			
			67 REED SEED GROVER WASHINGTON JR. (Motown M7-910R1)	7.98	64			
			68 FOR THE SAKE OF LOVE ISAAC HAYES (Polydor PD-1-6164)	7.98	73			

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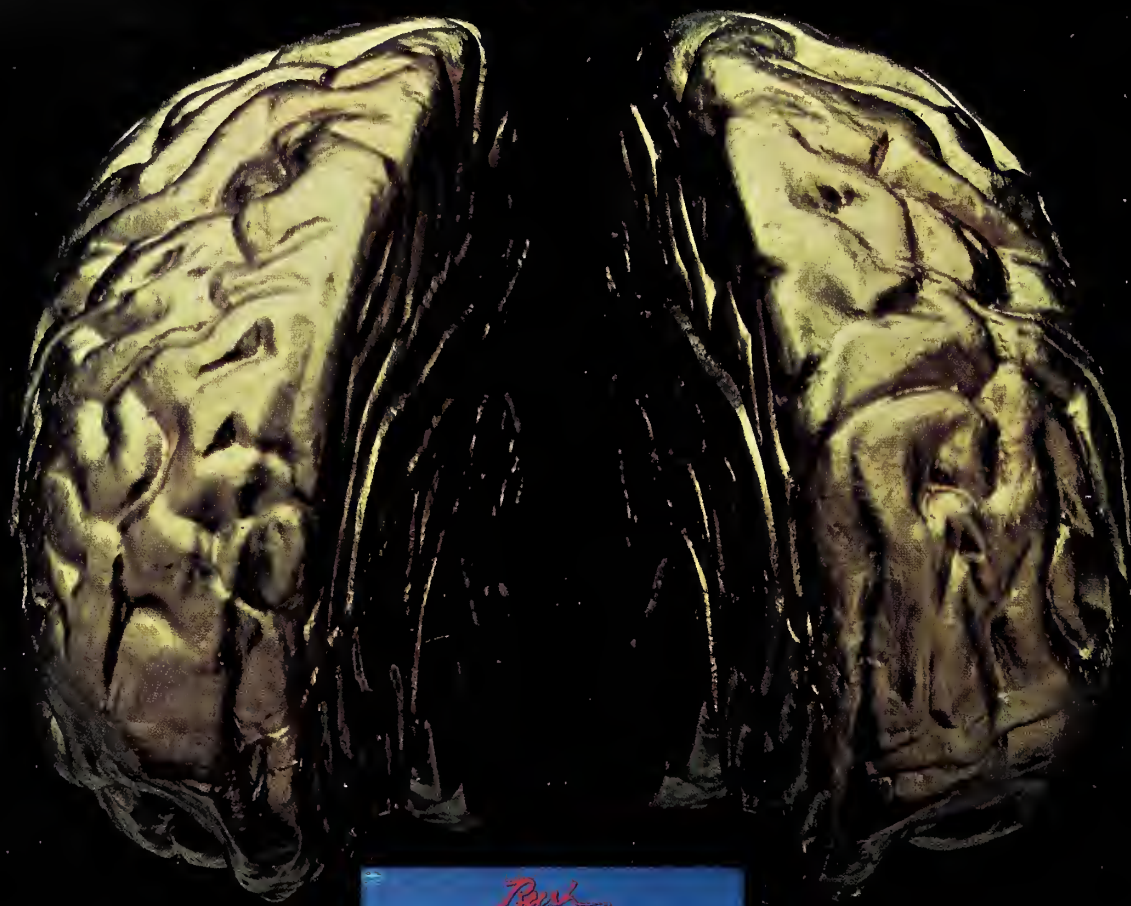
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Top Black Albums 1978



- 1 **LIFE IS A SONG WORTH SINGING** — TEDDY PENDERGRASS — Phila. Intl.
- 2 **SATURDAY NIGHT FEVER** — BEE GEES & VARIOUS ARTISTS — RSO
- 3 **WEEKEND IN L.A.** — GEORGE BENSON — Warner Bros.
- 4 **NATURAL HIGH** — THE COMMODORES — Motown
- 5 **ALL 'N' ALL** — EARTH, WIND & FIRE — Columbia/ARC
- 6 **TOGETHERNESS** — L.T.D. — A&M
- 7 **FUNKENTELECHY VS. THE PLACEBO SYNDROME** — PARLIAMENT — Casablanca
- 8 **COME GET IT!** — RICK JAMES — Gordy
- 9 **SO FULL OF LOVE** — O'JAYS — Phila. Intl.
- 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
- 16 **A TASTE OF HONEY** — A TASTE OF HONEY — Capitol
- 17 **BOOTS? PLAYER OF THE YEAR** — BOOTS'Y'S RUBBER BAND — Warner Bros.
- 18 **IS IT STILL GOOD TO YA** — ASHFORD/SIMPSON — Warner Bros.
- 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
- 25 **ONE NATION UNDER A GROOVE** — FUNKADELIC — Warner Bros.
- 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
- 33 **GOLDEN TIME OF DAY** — MAZE FEATURING FRANKIE BEVERLY — Capitol
- 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



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Live Two
Record
Set

T9-363A2

ON MOTOWN RECORDS AND TAPES

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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

TRIPLE

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Featuring Stoney & Meatloaf

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On Prodigal Records & Tapes

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

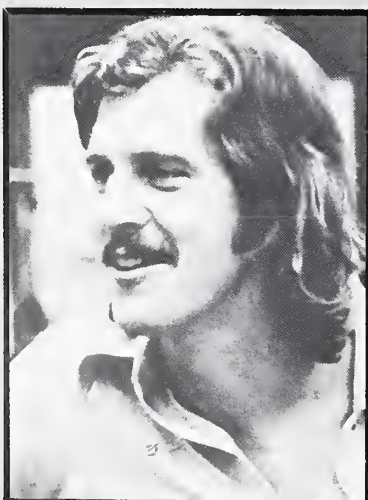
Best New Artists

- 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 Tippetts
- 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 — Havannah 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 in any previous year. It was a year with few discernable trends; but, if there was one lesson to be learned from 1978, it was the fact 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 Arnett Cobb, Illinois Jacquet, Eddie 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, Wild Bill 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. Sellout appearances and escalating record sales (to the point where jazz chart action is expected 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 had 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 Kahn, 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 very first venture away from the Crusaders. Ralph MacDonald is everyone's favorite percussionist, and he also scored heavily with his first solo LP, "The Path." Jeff Lorber's 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 polished, 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 working band, 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/keyboard 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 Turrentine 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, Trix, Blind Pig, Delmark, Music Is Medicine, Joliet 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 Emarcy series disappeared; RCA discontinued much of its Bluebird catalog; and

(continued on page 75)



INNER CITY RECORDS

The hottest jazz line in the Americas congratulates

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BEST NEW GROUP JAZZ AWARD

#10

TOP GROUP JAZZ AWARD



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Inner City is a subsidiary of the MMO Music Group Inc. 423 West 55th Street, N.Y.C. 10019



MANGIONE A SMASH — A&M recording artist Chuck Mangione smashed his way into a 4' by 6' glass container on the A&M soundstage recently to receive his gold and platinum copies of his "Feels So Good" record.

Jazz Awards Winners

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

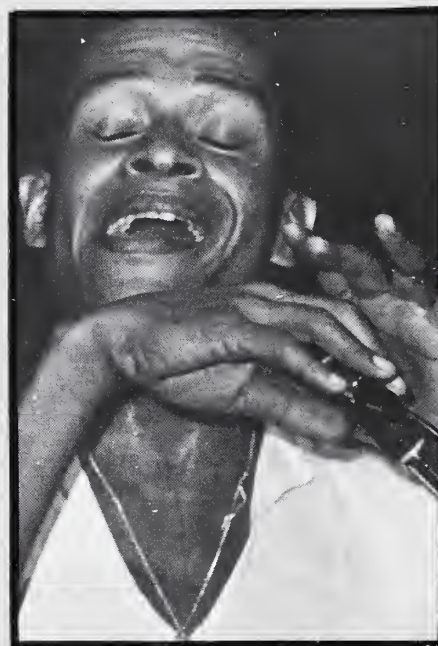
- 1 **George Benson** — **Weekend In L.A.** — Warner Bros.
- 2 **George Duke** — **Don't Let Go** — Epic
- 3 **Roy Ayers** — **You Send Me** — Polydor
- 4 **Al Jarreau** — **All Fly Home** — Warner Bros.
- 5 **Flora Purim** — **Everyday/Everynight** — Warner Bros.
- 6 **Norman Connors** — **This Is Your 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 Tippetts** — **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 — Nemperpor/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 **ROLL ON** — NOEL POINTER — UA
- 18 **OSAPIC MESSENGER** — JEAN-LUC PONTY — Atlantic
- 19 **ENIGMATIC 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** — DEODATO — Warner Bros.
- 24 **RUBY, RUBY** — GATO BARBIERI — A&M
- 25 **MAGIC IN YOUR EYES** — EARL KLUGH — 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 PATH** — RALPH MacDONALD — Marlin/TK
- 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

1978 Was A Banner Year For All Categories Of Jazz Music

(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. Delmark 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 Arista/Novus, Nessa, Indian Navigation, Improvising Artists and several smaller labels with varying degrees of success.

While 1978 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.

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 Kahn, 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, Atlanta 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), Flora Purim (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 of 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 Spinozza, Quincy Jones, Gap Mangione and Les McCann.

Fantasy/Prestige/Milestone added Stax to its name during 1978 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, Gal Tjader, Sonny Rollins, Flora Purim, Ron Carter and Idris Muhamad. 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 Gusin-Larry Rosen.

Phonogram 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, Caldera, 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 Muhammed. At year's end, there were signs of the label's rebirth.

Down in Florida, TK Productions was

(continued on page 112)

TO ALL OF THOSE CONCERNED:
(and you know who you are)

THE ENTIRE STAFF OF NEMPEROR RECORDS
(all three of us)
WISH YOU A HAPPY NEW YEAR!

Stanley Clarke
Charlie Ainley
Steve Forbert



NEMPEROR
RECORDS

Lips
Andy Pratt
Walt Bolden

Gospel Award Winners



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

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



East Coastings/Points West: 1978 In Review

(continued from page 66)

in L.A. The 15-8 defeat meant the Stone would contribute \$5,000 to a UNICEF fund and allow the Eagles to write the Rolling Stone story of the game.

JUNE

LONG LOST ARTISTS REVISITED — **Bruce Springsteen** finally returned to the charts three years after "Born To Run" was released with his new "Darkness On The Edge Of Town" LP. . . **Sly Stone** was reportedly talking over a possible deal with Warner Bros. . . **Elton John** announced he would be working with a new lyricist for his first album in two years. His collaboration with **Gary Osborne** would be the first time he had written without his perennial partner **Bernie Taupin**. . . **Bob Dylan** surprised just about everyone with his shows at the Universal Amphitheatre which kicked off his 1978 U.S. tour. His "Las Vegas approach" and the way he rearranged several of his classics were at the forefront of a new image. . . **Johnny Rivers** and his Soul City label parted company with Atlantic records. . . **Les Khan**, the man behind several post-mortem **Jimi Hendrix** releases went to work on more unreleased tapes for a future album.

SOUL MEN — The **Blues Brothers**, aka **John Belushi** and **Dan Aykroyd**, said they would shortly cut an album and embark on a for-real tour, rather than just sticking to cameo shots on "Saturday Night Live". . . **Don Kirshner** celebrated the fifth anniversary of his "Rock Concert" with a show featuring **Fleetwood Mac**, **Elton John**, **Billy Joel**, **Kansas** and on and on. . . The

high points was a sizzling July 4th show at the Forum, in Los Angeles, while the Stones drew a turn-away crowd of over 100,000

who broke through in July were the **Cars**, who had a hit single and album the first time out, and **Van Halen**, who proved they were a

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 — (Warner Bros.)
- The Very Best of Bird — Charlie Parker — (Warner Bros.)
- Wanted — Richard Pryor — (Warner Bros.)
- Some Girls — The Rolling Stones — (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

outside at J.F.K. Stadium in Philadelphia. Both acts battled for acclaim in the rock media, with Springsteen probably coming out on top. And the excitement was infectious — the old champs on the comeback after their most successful album and single in years, and the new contender injecting 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 came to 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,

touring act to be reckoned with.

ODD PAIRINGS — Some odd couples of the month — **Joni Mitchell** was in New York to cut some tracks for her next album, and while she wrote the lyrics, jazz great **Charles Mingus** provided the music. . . **Graham Parker's** band, the **Rumour**, played with **Carlene 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**, it was disclosed, wrote to the FBI in 1970, asking that he be made an informer to combat the evil influence of the **Beatles** et. al. . . Rocket Records was welcomed by **Bob Summer** to the RCA family with a huge bash at Studio 54. . . **Ray Charles** released a candid autobiography. . . **Steely Dan** signs with Warner Brothers. . . **Peter Frampton** was seriously injured in a car accident. . . And the Newport Jazz Festival was a resounding hit in New York.

AUGUST

DISCO RADIO — This is the month that New York radio station WKTU-FM switched from a "mellow rock" format to 24-hour disco programming. Consultant **Kent Burkhart** fine-tuned the format, along with **Wanda Ramos**, who came over from New York's number one black station, WBLS-FM. Before the end of the month, it seemed that WKTU, "Disco 92," was blasting out of every portable radio on the steamy summer streets. In fact, the sudden popularity of the station became so widespread, going way beyond the "black" market, that many record business promotion men and executives admitted they were completely taken by surprise, adding they had "never seen anything like it."

MUSIC BUSINESS IS BIG BUSINESS — The spotlight on the business just kept on glaring. **Robert Stigwood** has dubbed a gen-u-ine "rock tycoon" by *Newsweek* mag, who put the Australian Wonder on their cover. Of course, Stigwood's phenomenal success with the films "Saturday Night Fever" and "Grease" didn't hurt,

as *Newsweek* declared that "not since the cigar chomping days of **Mike Todd** has a producer made such waves". . . Then there was "The Record Industry: How To Spin Gold," published in the prestigious *Los Angeles Times*. The emphasis was on the record business' \$3.5 billion year in 1977, as opposed to the film industry's \$2.4 billion gross the same year. The point being, of course, that Hollywood glamour now means recording stars, just as much as movie stars. . . However, with bigness comes outside pressure, and exactly that was applied by a group called Women Against Violence Against Women, who protested the industry's depiction of women on album covers and ads as degrading. The **Rolling Stones** were a primary target of the group because of their lyrics and the artwork used for the old "Black And Blue" album. Responded **Mick Jagger**, "Most of those songs are really silly, they're pretty immature. Any bright girl would understand that. If I were gay I'd say the same things about guys or other girls." **DYLAN REMEMBERS ELVIS** — On the first anniversary of **Elvis Presley's** death, **Bob Dylan** had some interesting comments: Upon hearing of the EI's death, Bob says, "I had a breakdown! I broke down. . . one of the very few times. If it wasn't for **Elvis** and **Hank Williams**, I couldn't be doing what I do today."

DISCO BEAT AS SUBVERSIVE INFLUENCE — Reports came to this country that Communist party officials in East Germany are baffled by the behaviour of the country's youth. One report described "young men kneeling on the floor of an open air discotheque and pounding the concrete with their bare hands." Get down? **WHO RETURN** — The **Who** finally came out with a new album, "Who Are You?" **Pete Townshend** compared the album to their 1971 classic, "Who's Next?" The group also announced that "Quadrophonia" was being made into a movie, as is "The Kids Are Alright," the story of the **Who**.

AND LET'S NOT FORGET — The impending re-emergence of **Van Morrison**, who signed a management deal with **Bill Graham**. . . **Elvis Costello's** jam with **Delbert McClinton** at the Lone Star Cafe. . . The news that **Phil Walden** is going to make a movie about the life of **Otis Redding**. . . **Alice Cooper's** new musical 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."

SEPTEMBER

BROKEN AND MENDED — Breakups, reunions and returns dominated the news in September. Starting with the breakups — **Television**, the critically acclaimed "new wave" band from New York who recorded two albums for Elektra, disbanded. Leader **Tom Verlaine** expected to go solo. . . **Be-Bop Deluxe**, Capitol recording artists, called it quits, but lead guitarist **Bill Nelson** expected to sign with the label fronting his

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Top 10 Albums

- Border Affair — Lee Clayton — (Capitol)
- Ain't Living Long Like This — Rodney Crowell — (Warner Bros.)
- Street-Legal — Bob Dylan — (Columbia)
- I've Always Been Crazy — Waylon Jennings — (RCA)
- Stardust — Willie Nelson — (Columbia)
- Bruised Orange — John Prine — (Elektra/Asylum)
- Darkness On The Edge Of Town — Bruce Springsteen — (Columbia)
- Expressions — Don Williams — (ABC)
- Comes A Time — Neil Young — (Warner Bros.)
- No Place To Fall — Steve Young — (RCA)

— Bob Campbell

National Afro-American Philadelphia Orchestra debuted at the Philadelphia Academy of Music in what was said to be the first musical performance by a full-sized symphony of qualified black instrumentalists in a major concert hall. . . **Johnny Rotten** was reportedly forming a new band in England. . . **Rod Stewart** got caught in a shooting spree during a restaurant robbery while in Buenos Aires for the World Soccer championship. He decided to go back to England and watch it on TV.

IN THE BIZ — MCA was rumored to be in the process of setting up a separate WEA-like distribution company to distribute MCA Records and its affiliated labels. . . Rumors continued to circulate that Record Bar president **Barrie Bergman** and former ABC VP **Barry Gieff** would form their own label. . . Plans were revealed for a July 4 concert in Leningrad featuring the **Beach Boys**, **Joan Baez** and **Santana**. The concert would be produced by **Bill Graham** and recorded for future release by CBS Records. The plan was part of a cultural exchange between the U.S. and U.S.S.R. Within a matter of weeks, however, the Russian government called it off.

JULY

TOUR-RAMA — July is usually synonymous with touring, and July 1978 will be remembered for two spectacular tours in particular — those by **Bruce Springsteen** and the **Rolling Stones**. Among Bruce's

and **John Belushi's** cries of "Toga! Toga! Toga!" set the scene for a wild early sixties party in "Animal House" with knock-out rock and roll music. While "The Buddy Holly Story" was criticized by some for its less than authentic portrayal of certain events and characters, it nevertheless was a box office hit, and managed to convey a sense of rock's joyous essence, thanks largely to **Busey**.

TOUR TROUBLE — Getting back to the tour scene, there was some disharmony in Europe, specifically Russia and Germany. In Russia, thousands of young people milled angrily around Leningrad's historic Palace Square on July 4th, refusing to disperse when they were told that a rock concert featuring **Santana**, the **Beach Boys**, and **Joan Baez** had been cancelled. Scores of arrests were reported. . . And in Deutschland, an angry group of would-be concertgoers began to riot when the **Jefferson Starship** didn't show up at a scheduled gig outside Frankfurt because **Grace Slick's** voice was bothering her. Approximately \$300,000 worth of the Starship's equipment was destroyed.

THE WHOLE WORLD IS WATCHING — The music business' huge numbers in '78 prompted many in the business world to take notice, and one indication of the renewed interest was a lengthy article in *Forbes Magazine*. Among those profiled were **Robert Stigwood**, **Steve Leber** and **David Krebs**, **Billy Joel** and **Boston**.

CRASHING THE CHARTS — Two groups

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

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 FOACARI — Philips
- 9 CILEA: ADRIANA LECOVRER — Columbia
- 10 STRAUSS: SALOME — Angel

Solo/Duos Vocalists

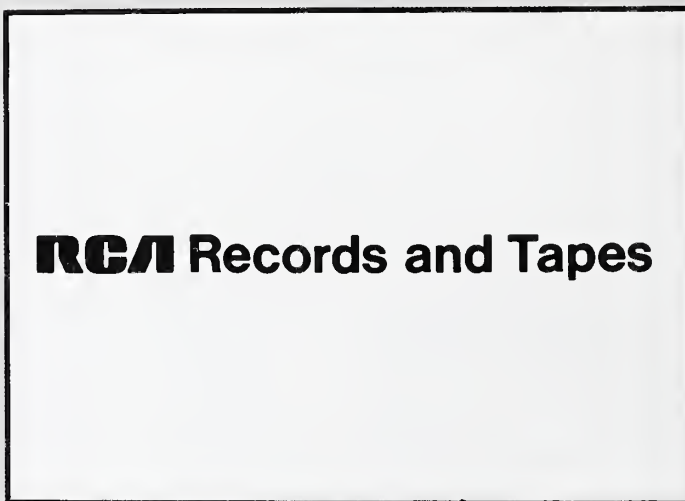
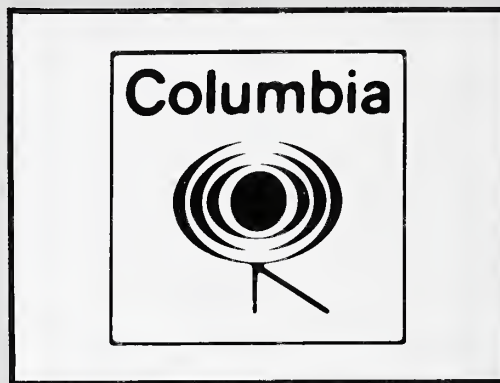
- 1 SUTHERLAND/PAVAROTTI: OPERATIC DUETS — London
- 2 PAVAROTTI: BRAVO PAVAROTTI — London
- 3 PAVAROTTI: HITS FROM LINCOLN CENTER — London
- 4 THE GREAT PAVAROTTI — London
- 5 LEONTYNE PRICE: PRIMA DONNA/VOLUME 4 — RCA

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 NYIREGYHAZI 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/SAINT SAENS: CELLO CONCERTOS — Angel



Classical Albums

- | | |
|--|---|
| <ol style="list-style-type: none"> 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 7. Williams: Star Wars & Close Encounters — London 8. Beethoven: The Complete Symphonies — DG 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. Nyiregyhazi Plays Liszt — Columbia 15. Verdi: Requiem — RCA 16. Wagner: Orchestral Excerpts — London 17. Rachmaninoff: Concerto No. 3 — Columbia 18. Holst: The Planets — RCA 19. Puccini: La Fanciulla Del West — DG 20. Pavarotti: Bravo Pavarotti! — London | <ol style="list-style-type: none"> 21. Lehar: 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/Volume 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 Le Couvreur — 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); I think the audiences are getting younger at classical music concerts."

Katz feels strongly that reaching young people is the real key to expanding the classical record market. "The success of

classical music, whether on record or in live performances, depends on seeing that young people become interested in and support the arts. If they support it in its live form, they'll support it in its recorded form as well."

Pop And Fusion

The growing interest of younger people in the classics, Katz continued, has been prompted not only by jazz-classical fusion efforts like 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 where 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

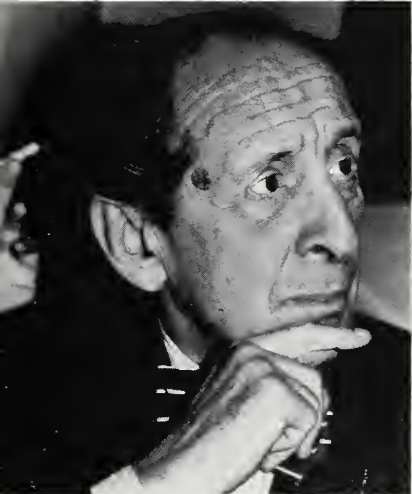
made sure that his product was available in local stores along the tour route.

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.



Vladimir Horowitz

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LEONID KOSHTALOV Conductor
LISSZT MOZZART SCHUBERT
M 35133*

Isaac Stern Jean Pierre Rammal
Vivaldi & Telemann
M 35118*

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 TIGERES DEL NORTE — NUMERO 8 — Fama 564
- 4 LISSETTE — SOLA — Coco 148
- 5 JUAN GABRIEL — SIEMPRE EN MI MENTE — Arcano 3388
- 6 SALVADORS — DERRUMBES — Arriba 3005
- 7 NAPOLEON — HOMBRE — Raff 9066
- 8 ROCIO DURCAL — TARDE — Pronto 1031
- 9 LOS HUMILDES — BESITOS — Fama 560
- 10 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 — Cotique 1096



Regional

New York Pop

- 1 JULIO IGLESIAS — A MIS 33 ANOS — Alhambra 38
- 3 LUPITA D'ALESSIO — TE JURO QUE NUNCA VOLVERE — Orfeon 021
- 3 LISSETTE — SOLA — Coco 148

New York Salsa

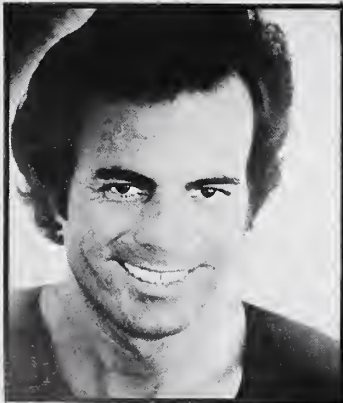
- 1 TITO PUENTE — HOMENAJE A BENNY — Tico 1425
- 2 HECTOR LaVOE — LA COMEDIA — Fania 522
- 3 PACHECO/MELON — LLEGO MELON — Vaya 70
- 4 BRUZ/COLON — ONLY THEY COULD HAVE MADE THIS ALBUM — Vaya 66
- 5 SONORA PONCENA — EXPLORANDO — Inca 1060
- 6 CONJUNTO LIBRE — TIENE CALIDAD — Salsoul 4114
- 7 FANIA ALL STARS — Spanish Fever — Columbia C-135336

Chicago Pop

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

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 SALVADORS — DERRUMBES — Arriba 3005
- 4 LISSETTE — SOLA — Coco 148
- 5 ROCIO DURCAL — Pronto 1031
- 6 LOS ALVARDO — Pronto 1032

Los Angeles Salsa

- 1 TITO PUENTE — HOMENAJE A BENNY — Tico 1425
- 2 HECTOR LaVOE — LA COMEDIA — Fania 522
- 3 LA DIMENSION LATINA — 780 KILOS DE SALSA — Top Hits 2025
- 4 BILL'S CARACAS BOYS — BILLO 78 — Top Hit 2027
- 5 OSCAR DE LEON — EL OSCAR DE LA SALSA — TH 2026
- 6 CRUZ/COLON — ONLY THEY COULD HAVE MADE THIS ALBUM — Vaya 66

Miami Pop

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

Miami Salsa

- 1 CRUZ/COLON — ONLY THEY COULD HAVE MADE THIS ALBUM — Vaya 66
- 2 OSCAR DE LEON — EL OSCAR DE LA SALSA — Top Hits 2026
- 3 DIMENSION LATINA — 780 KILOS DE SALSA — Top Hits 2025
- 4 CHARANGA 76 — CHARANGA 76 EN EL 78 — TR-139
- 5 ORCHESTRA HARLOW — LA RAZA LATINA — Fania 516

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 USTED — Caytronics 1503
- 6 SNOW BALL & CO. — Fir 1003
- 7 TONY Y ROMON — DOS GALLAS FENOS — FR 1078

Puerto Rico Salsa

- 1 ROBERTO ROENA — ROBERTO ROENA #9 — International 924
- 2 CRUZ/COLON — ONLY THEY COULD HAVE MADE THIS ALBUM — Vaya 66
- 3 HECTOR LaVOE — LA COMEDIA — Fania 522
- 4 LOUIS RAMIREZ — LOUIS RAMIREZ Y SUS AMIGOS — Cotique 1096
- 5 CONJUNTO QUISQUEYA — LA JUMA #2 — Lisnel 1386

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We Love and Thank You,

Donna Summer
Susan Munoz
Joyce Bogart

International Award Winners

SINGLES

Male Vocalists

- 1 **LeRoy Gomez/Santa Esmeralda**
- 2 **James Taylor**
- 3 **Meat Loaf**
- 4 Rod Stewart
- 5 Andy Gibb
- 6 Gerry Rafferty
- 7 David Soul
- 8 Frankie Valli
- 9 Michael Zager
- 10 Meco

Groups

- 1 **Bee Gees**
- 2 **Boney M**
- 3 **Wings**
- 4 Abba
- 5 Village People
- 6 Rolling Stones
- 7 Commodores
- 8 Electric Light Orchestra
- 9 Queen
- 10 Eruption
- 11 Santana

MOR

- 1 **Olivia Newton-John**
- 2 **Barry Manilow**
- 3 **Charo**
- 4 Debby Boone
- 5 Neil Diamond

ALBUMS

Male Vocalists

- 1 **Meat Loaf**
- 2 **Rod Stewart**
- 3 **Gerry Rafferty**
- 4 Billy Joel
- 5 Bob Dylan
- 6 Leroy Gomez
- 7 Boz Scaggs
- 8 Neil Diamond
- 9 Barry Manilow
- 10 David Bowie

Groups

- 1 **Bee Gees**
- 2 **Fleetwood Mac**
- 3 **Electric Light Orchestra**
- 4 Queen
- 5 Boney M
- 6 Wings
- 7 Rolling Stones
- 8 Abba
- 9 Santana
- 10 Genesis

Female Vocalists

- 1 **Olivia Newton-John**
- 2 **Bonnie Tyler**
- 3 **Kate Bush**
- 4 Rita Coolidge
- 5 Samantha Sang
- 6 Carly Simon
- 7 Donna Summer
- 8 Linda Ronstadt
- 9 Debby Boone
- 10 Charo

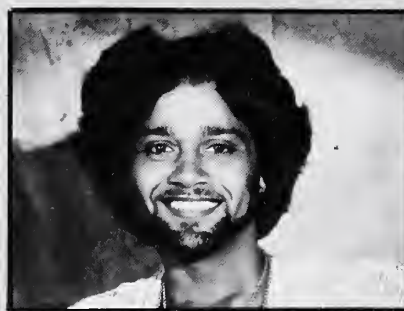
Duo

- 1 **Olivia Newton-John/John Travolta**
- 2 **Johnny Mathis/Deniece Williams**



Female Vocalists

- 1 **Linda Ronstadt**
- 2 **Donna Summer**
- 3 **Kate Bush**
- 4 Olivia Newton-John
- 5 Bonnie Tyler



Black

- 1 **Donna Summer**
- 2 **LeRoy Gomez/Santa Esmeralda**
- 3 **Village People**
- 4 Gladys Knight
- 5 Commodores

Country

- 1 **Don Williams**
- 2 **Tammy Wynette**
- 3 **Crystal Gayle**

Jazz

- 1 **Chuck Mangione**
- 2 **George Benson**

Disco

- 1 **LeRoy Gomez/Santa Esmeralda**
- 2 **Village People**
- 3 **Meco**
- 4 Donna Summer
- 5 Taste Of Honey

Jazz

- 1 **Chuck Mangione**

Black

- 1 **LeRoy Gomez/Santa Esmeralda**
- 2 **Commodores**
- 3 **Village People**
- 4 Samantha Sang
- 5 Meco
- 6 Eruption
- 7 Donna Summer
- 8 Taste Of Honey
- 9 Rose Royce
- 10 Raydio

Country

- 1 **Crystal Gayle**
- 2 **Dolly Parton**
- 3 **Don Williams**



Disco

- 1 **Donna Summer**
- 2 **Giorgio**
- 3 **LeRoy Gomez/Santa Esmeralda**
- 4 Cerrone
- 5 Village People
- 6 Patrick Juvet
- 7 Sylvester

MOR

- 1 **Olivia Newton-John**
- 2 **Barry Manilow**
- 3 **Paul Williams**
- 4 Andy Williams

Best Concept Album

- 1 **Jeff Wayne's War Of The Worlds**

Soundtracks

- 1 **Saturday Night Fever**
- 2 **Grease**
- 3 **Thank God It's Friday**
- 4 FM



International Artists

DONNA SUMMER

#1 Black Contemporary - Albums - Cashbox

Produced by Giorgio Moroder and Pete Bellotte

LEROY GOMEZ / SANTA ESMERALDA

#1 Singles - Cashbox*

#1 Disco Singles - Cashbox*

#1 Black Contemporary - Singles - Cashbox*

*All Fauves - Puma records are produced by Nicolas Skorsky
and Jean Manuel de Scarano.



Most Weeks On Chart Black Contemporary

VILLAGE PEOPLE

#1 "Macho Man" - New Groups - Cashbox

Composed and Produced by **JACQUES MORALI** for **CAN'T STOP PRODUCTIONS, INC.** Executive Producer: **HENRI BELOLO**

Top Debuts - Pop Singles

MECO

#1 "Wizard Of Oz" - Instrumental Crossover - Cashbox

Produced by Meco Monardo, Tony Bongiovi, Harold Wheeler



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 marketplaces," 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 more tuned into what is popular among his friends.

"But the people who patronize free-standing record stores will never, ever create a five-million-selling album. So the major focus of our racks is maximizing the sales of those albums that appeal to our basic marketplace, the people who need more time to get turned on to the latest rages.

"Megasellers are the key," notes Lieberman. "Robert Stigwood found a formula of taking a very acceptable movie and implanting within it four or five 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 concentrated, saturated type of exposure is not just the inveterate record buyer, but the people who are tuned in to what's hot, what's in and what's written up in *Time* magazine."

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

"We have a 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 LP utilizing pickup trucks or buckboards or other mass display techniques."

(continued on page 121)



David Lieberman

Siegel Sees Independent Distributors As The Best Bet For Small Record Companies

LOS ANGELES — "I want to look at the positive side," says Shelly Siegel, vice president and general manager of Mushroom Records, commenting on the decrease of independent manufacturers handled by indie distributors. "As more and more labels leave independent distribution, the remaining labels become more and more important.

"As an independently distributed label," says Siegel, "I would like to see more competition between distributors because of the whole point of the independent route is that if Joe on this side of the street does not do the job then Bill on the other side will."

However, as Siegel notes, in several areas of the country independently distributed labels face the dilemma of motivating distributors who have no competitors.

Need For Aggressiveness

"It's a question of aggressiveness," says Siegel. "In most cases the indies are out there scrapping because they fear losing a line. But I have a couple of guys (distributors) who tell me every day that if I don't like the way they are working my product, I can stick it in my ear. What am I going to do, pull the line and have no distributor?"

In a frank discussion of the pros and cons of independent versus branch distribution, Siegel cited the traditional breaking power of the independents who can start the ball rolling for a new artist.

"The industry still looks to the independents to break a new act. The branches are used to shipping truckloads. They don't

want to bother with box lots. If they can sell only 150,000 pieces, it is a waste of time and a money loser for them. But if you have three or four acts and sell 150,000-200,000 pieces on an independent label, you can survive and establish acts in the marketplace.

"In a branch situation, you almost have to break something nationally. If you break a record in St. Louis and Milwaukee and several other markets, it is hard to get the branch operation behind the effort because they are involved with national priorities. You can lose a record that way.

"However, with the independents, it is different. If the guy in Seattle thinks he can sell 100,000 pieces, he's on the stick and he's got a salesman in the street pumping. He doesn't care what the hell the priority is in Chicago. That can help bring an artist from nowhere to the step-off point."

Siegel also noted, however, the substantial difference in power between branch and independent operations and the consequences in terms of getting records into stores.

"The branches have power. If you are selling a line, you have the leverage with free goods, and that can help to put product in the stores. In order to compete in the Top 20 or the Top 30, either in singles or LPs, you've got to be able to put volume out there. I think some of the independents have a lack of clout to be able to put enough records on the street."

Lack Of Continuity

Another dilemma faced by independently distributed labels is the inconsistency of



BOSTON CELEBRATES — Epic recording group Boston recently performed for two nights at Madison Square Garden in support of their new album, "Don't Look Back." Pictured at a post-concert reception (standing, l-r) are: Paul Smith, senior vice president and general manager of marketing for CBS Records; Walter Yetnikoff, president of the CBS Records Group; Lennie Petze, vice president of A&R for Epic; Don Dempsey, senior vice president and general manager of Epic/Portrait/Associated Labels; Fran Sheehan of Boston; Jim Tyrrell, vice president of marketing, E/P/A; and Frank Mooney, vice president of marketing branch distribution for CBS Records. Shown (seated, l-r) are: Tom Scholz of Boston, Cindy Scholz; Brad Delp, Barry Goudreau and Sib Hashian of Boston.

Indie Distributors Expand In A Struggle For Survival

by Charles Paikert

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 trends which affected independent distributors in 1978, according to Joe Simone, president of Progress Records, headquartered in Cleveland.

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 in-

crease 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 inventory cover 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 geography. What's happened is that three, four, five and six point markets are now being consolidated into ten-point markets."

Interest Rate Impact

Simone also cited the rise in the cost of money as "probably the most impactful 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 much 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 defection of key labels like Jet Records. "I don't think the defections have hurt," Simone said. "I think they were offset by the ABCs (which returned to indie distribution). I don't think any of them were major factors. I don't know that the type of lines that left were the leading lines in the given distributorships they were at."

Independent promotion and marketing, Simone said, remained two vital factors that distinguished independents from their branch counterparts. "As an independent you're talking about localized decisions, and you're dealing with real money, as op-

(continued on page 121)



Shelly Siegel



The Atlantic Family is Proud of
all its Winners in Cash Box Magazine's
Year-End Poll



ATLANTIC, ATCO & CUSTOM LABELS

New Year's

Thanks to all our artists, the people working with them,

United

Artists

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

Revolutions

Sir John Read, Bhaskar Menon, and everyone at Capitol EMI.



Records

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

...from Artie Mogull and Jerry Rubinstein

sounds better than ever. UA

UNITED ARTISTS RECORDS

East Coastings/Points West: 1978 In Review

(continued from page 77)

own band . . . Also calling it quits — the **Babys, Detective** and the **Dwight Twilley Band** . . . and leaving Polydor Records was **Randy Bachman**.

COME TOGETHER — Getting together were **Wayne Henderson** and **Roy Ayers** for a duo album . . . **Chris Spedding** and **Rob Stoner** joined **Robert Gordon's** band . . . The long secluded (and semi-disbanded) **Moody Blues** decided to follow up their new album with a tour . . . and several members of **Roxy Music** got back together for some let's-see-how-it-feels sessions, including **Bryan Ferry, Andy Mackay, Phil Manzanera, and Phil Thompson**.

ENCORE — Coming back — **Frank Sinatra** to New York, where lines formed at Radio City Music Hall to see the living legend . . . The **J. Geils Band**, hoping to revive their sagging career with a new label (EMI-America) finished their first album for the company at **Gil Markle's** bucolic Long View Farm Studios . . . **Ray Manzarek, Robby Krieger** and **John Densmore**, original members of the **Doors**, finished work on

found dead underneath the sink of the room she shared with Sid, fatally stabbed in the abdomen. Vicious, a methadone addict, had been playing a few uninspired gigs at Max's Kansas City in the weeks prior to the murder. He was released after his old manager, **Malcolm McLaren**, posted \$50,000 bail.

ELTON JOHN NOW SINGLE MAN — **Elton John** was around N.Y. and L.A. to promote his new album, "A Single Man," but he said he won't be doing any touring. The reason, he says, is that "I'm not hungry at the moment." What has taken up most of his time the past two years, he related, was running his Watford football (soccer) team. Also, **Elton** said he now feels he "has more possibilities than ever to explore on my own." One reason may be that "A Single Man" is **Elton's** first album without his longtime collaborator, **Bernie Taupin**. Writing the lyrics this time was **Gary Osborne**.

ELTON CAME TOGETHER — **Paul McCartney** was recording at EMI's Abbey Road Studio, and he decided he needed a

"Fire" by **The Pointer Sisters** . . . **Peter Gabriel** tours . . . New albums coming from **Billy Joel** and **Aerosmith**.

heading out again, Van cancelled a couple of weeks worth of concerts.

IN NEW YORK — A Broadway play called

Top 10 Albums

- This Years Model — **Elvis Costello** — (Columbia)
- New Boots and Panties! — **Ian Dury** — (Arista)
- Tracks on Wax — **Dave Edmunds** — (Swan Song)
- Fresh Fish Special — **Robert Gordon** — (Private Stock)
- Hearts of Stone — **Southside Johnny & the Asbury Jukes** — (Epic)
- Next of Kihn — **Greg Kihn** — (Beserkley)
- Pure Pop For Now People — **Nick Lowe** — (Columbia)
- Jacks and Kings — **The Nighthawks** — (Adelphi)
- Best of the Spinners — (Atlantic)
- Darkness On The Edge Of Town — **Bruce Springsteen** — (Columbia)

—Leo Sacks

Top 10 Albums

- The Cars — (Elektra/Asylum)
- This Years Model — **Elvis Costello** — (Columbia)
- Bursting Out — **Jethro Tull** — (Chrysalis)
- Babylon By Bus — **Bob Marley** — (Island)
- Wavelength — **Van Morrison** — (Warner Bros.)
- Double Fun — **Robert Palmer** — (Island)
- Some Girls — **Rolling Stones** — (Rolling Stones/Atlantic)
- Stranger In Town — **Bob Seger** — (Capitol)
- Darkness On The Edge Of Town — **Bruce Springsteen** — (Columbia)
- Comes A Time — **Neil Young** — (Warner Bros.)

—Joey Berlin

"An American Prayer" an ambitious project that entailed composing and playing new music to mix with old tapes of **Jim Morrison** reciting his own poetry . . . **Ian Hunter**, looking for a comeback, signed on with Cleveland International management . . . **Johnny Griffin**, outstanding rock and jazz sax player of the early '60s, who went to live in Europe, returned to the States triumphantly and landed a contract with Galaxy Records.

NAMES IN THE NEWS — **William "Bootsy" Collins**, noted bass player for **P-Funk** and leader of **Bootsy's Rubber Band**, was hospitalized for exhaustion . . . **John Belushi** and **Dan Aykroyd** debuted their "Blues Brothers" act in L.A. with heavy-hitting sidemen like **Duck Dunn** and **Steve Cropper** . . . **Ray Caviano** reported to be in line for a job heading up a Warner Brothers disco arm . . . and **Bill Graham** held his fifth annual "Day On The Green" in Oakland, featuring **Ted Nugent, Blue Oyster Cult, Journey** and **Cheap Trick**.

OCTOBER

A VICIOUS TALE — **Sid Vicious**, the 21-year-old former bass player for the **Sex Pistols**, was charged with the murder of his girlfriend, **Nancy Spungen**. Spungen was

little help from his friends. So after a few phone calls, in came all four members of **Led Zeppelin, Eric Clapton, Peter Dinklage, Gary Brooker, Dave Gilmour** and **Bruce Thomas**. Whether the get-together will find its way to vinyl is unknown, but reports are that **McCartney** did have a film crew present to record the event.

LANDMARKS — **Roger McGuinn, Chris Hillman** and **Gene Clark** signed with Capitol . . . **Peter Hamill** left a now disbanded **Van Der Graaf Generator** . . . **Richard Nader's** Original Rock 'N' Roll Spectaculars celebrated their ninth year(!) as volume 25 rolled in . . . "Saturday Night Live" celebrated its fourth season by presenting the **Rolling Stones** . . . **Mitch Ryder** returned to New York with a stellar gig at NYU . . . **Steve Becker** and **Walter Fagen**, a.k.a. **Steely Dan**, moved back to New York after a few years in L.A. . . . **Cheech and Chong** signed with Warner Brothers . . . **Steve Smith** replaces **Aynsley Dunbar** as drummer in **Journey** . . . **Tom Waits** to tour with **Leon Redbone** . . . a Louisville DJ mixes both **Barbra Streisand** and **Neil Diamond's** versions of "You Don't Bring Me Flowers," prompting CBS to record the song as a Neil-Barbra duo . . . **Richard Perry's** first release on his new Planet label to include a version of **Bruce Springsteen's**

Top 10 Albums

- Hog Heaven — **Elvin Bishop** — (Capricorn)
- The Cars — (Elektra)
- This Years Model — **Elvis Costello** — (Columbia)
- Night People — **Lee Dorsey** — (ARC/Columbia)
- In The Night Time — **Michael Henderson** — (Buddah)
- King/Federal Rockabillys — Various — (King)
- Togetherness — **L.T.D.** — (A&M)
- Double Trouble — **Frankie Miller** — (Chrysalis)
- Jacks & Kings — **The Nighthawks** — (Adelphi)
- The Johnny Otis Show — (Savoy)

—Aaron Fuchs

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 **Garland Jeffries**.

NOVEMBER

BEATLES, BEACH BOYS IN NEWS — It's easy to tell when the holiday season approaches — that's when Capitol starts repackaging old **Beatles** material. This year, Capitol really outdid itself, though, coming up with a gift box set of 12 Beatles import albums and a sampler of songs called "Beatles Rarities." List Price — only \$150 . . . The rumour mill continued to link label-shopping **Paul McCartney** to Columbia . . . And the **Beach Boys** were the subject of a new book that explored "The Beach Boys And The California Myth."

"Platinum" opened. It stars **Alexis Smith** as a movie star from the '40s who hopes to make her comeback via the vinyl route . . . And the "Manhattan Music Playoffs" was instituted by **Andrew Stein**, the Manhattan borough president. It was announced that a "battle of the bands" concert would be held to determine the best non-recording band in Manhattan, with the winners getting a contract from **Ron Alexenburg's** Infinity Records. The contest is part of a task force established by Stein to revitalize interest in New York as a music industry center.

NAMES IN THE NEWS — **Keith Richards** pleaded guilty to heroin possession in a Toronto court and was sentenced to a year's probation . . . **Crawdaddy** magazine will become **Feature** magazine . . . **Stanley Clarke** and **Jeff Beck** set to tour Japan . . . **John Barbata**, drummer for the **Jefferson Starship** was seriously injured in a car accident . . . **The Clash** reemerged with a widely hailed new wave album produced by **Sandy Pearlman** . . . **Tom Robinson's** next to be produced by **Todd Rundgren** . . . **Melanie**

Top 10 Albums

- Give 'Em Enough Rope — **The Clash** — (Epic)
- This Years Model — **Elvis Costello** — (Columbia)
- All Mod Cons (import) — **The Jam** — (Polydor)
- Remember My Name (original soundtrack) — **Alberta Hunter** — (Columbia)
- Misfits — **Kinks** — (Arista)
- Life Is A Song Worth Singing — **Teddy Pendergrass** — (Philadelphia International)
- Power In The Darkness — **Tom Robinson Band** — (Capitol)
- Some Girls — **Rolling Stones** — (Rolling Stones/Atlantic)
- Hearts of Stone — **Southside Johnny & The Asbury Jukes** — (Epic)
- Darkness On The Edge Of Town — **Bruce Springsteen** — (Columbia)

—Dale Kawashima

Written by **David Leaf**, the book stresses the **Beach Boys'** relationship with the American myth that the author claimed, has become embodied in Southern California.

MORE SIXTIES FLASHES — **Bob Dylan** was on the road, touring with a full throttle band and reworking his old classics. Once shy Bob was even giving longer and longer raps before the songs, offering explanations for his stories. At one concert, he revealed that "Ballad Of A Thin Man" was partially inspired by watching the circus geek back in his Minnesota hometown, the guy who "would bite the heads of chickens and then eat the chickens and their heads." . . . And **Van Morrison**, hot on the comeback trail, apparently burned off a little too much energy. He walked off stage at the Palladium during his second set, then suffered from exhaustion the next night after playing "Saturday Night Live." Before

tried again, this time with Tomato Records . . . **Southside Johnny Lyon** slashed his arm when he fell onstage in California.

DECEMBER

LABEL TALKING — While **Chuck Berry** inked a new contract with Atco Records, that present day pioneer of funk, **George Clinton**, was reported considering how nice things would be if he had his very own label. Needless to say, the companies have been knocking at his door.

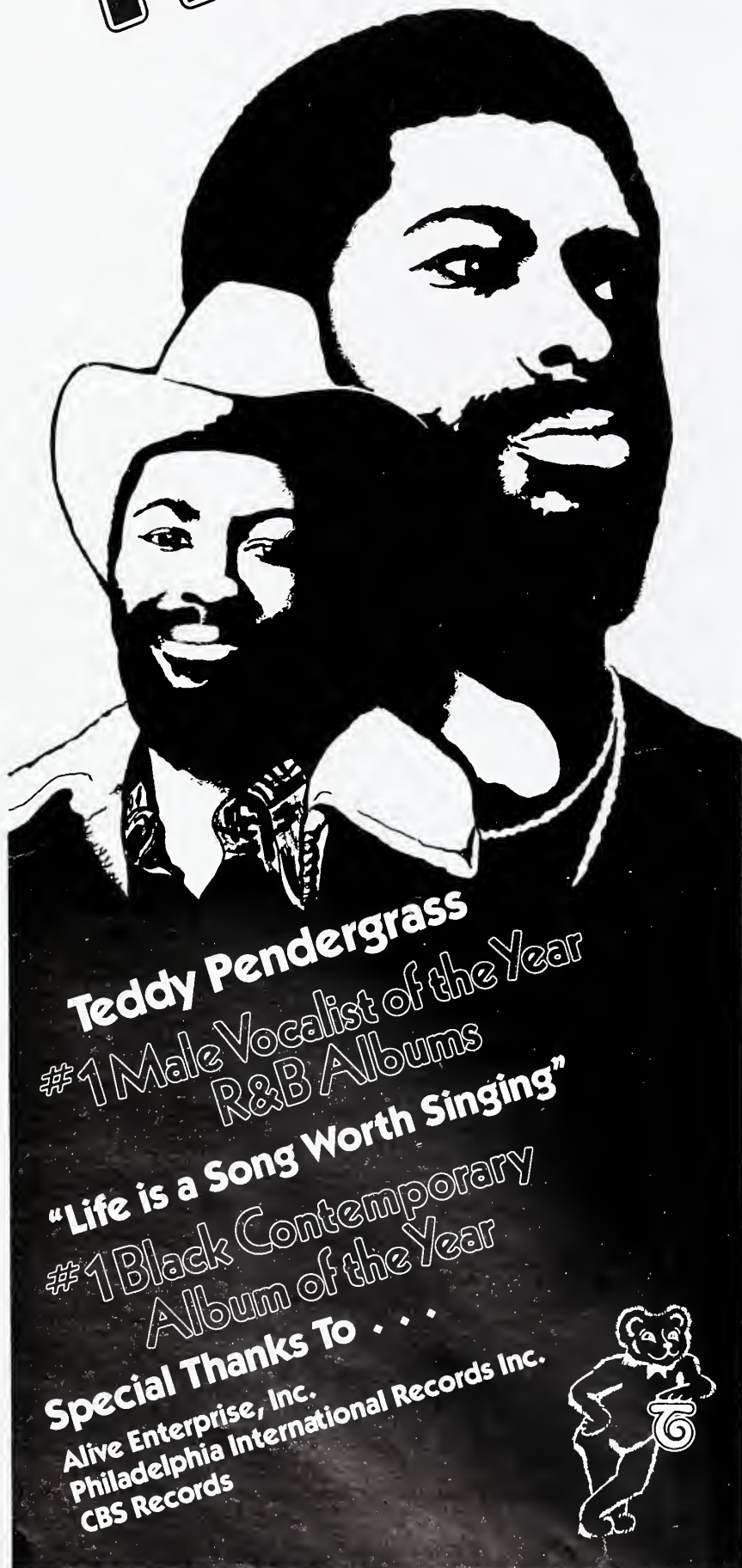
NEW YORK AFFAIR — A battle appeared to be erupting between **Ron Delsener**, New York concert promoter, and **Alan Pepper** and **Stanley Snadowsky**, owners of the Bottom Line. After hearing that Delsener planned to intrude on their club turf by opening a club in midtown, Pepper and Snadowsky promptly attempted to buy the Palladium

(continued on page 123)

FROM NINETEEN SEVENTY-EIGHT TO INFINITY

THANK YOU FOR A GREAT BEGINNING  INFINITY RECORDS

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 . . .
Alive Enterprise, Inc.
Philadelphia International Records Inc.
CBS Records



PLATINUM RECORD AWARDS

Singles

DATE AWARDED	COMPANY	TITLE	ARTIST
		1978	
March 13	Polydor/RSO	Stayin' Alive	Bee Gees
April 21	Private Stock	Emotion	Samantha Sang
April 25	Elektra	We Are The Champions	Queen
May 2	Polydor/RSO	Night Fever	Bee Gees
June 8	Millennium	Star Wars Theme/ Cantina Band	Meco
July 12	Polydor/RSO	Shadow Dancing	Andy Gibb
July 18	Polydor/RSO	You're The One That I Want	John Travolta and Olivia Newton-John
October 10	Capitol	Boogie Oogie Oogie	A Taste Of Honey
October 17	Polydor/RSO	Grease	Frankie Valli
December 7	Atlantic	Le Freak	Chic

Albums

DATE AWARDED	COMPANY	TITLE	ARTIST
		1978	
January 3	Polydor/RSO	Saturday Night Fever	Bee Gees
January 18	Columbia	The Stranger	Billy Joel
February 1	Columbia	Greatest Hits, Etc.	Paul Simon
February 15	United Artists	We Must Believe In Magic	Crystal Gayle
February 22	Arista	Even Now	Barry Manilow
February 28	Asylum	Running On Empty	Jackson Browne
March 14	Polydor/RSO	Slowhand	Eric Clapton
March 30	Capitol	London Town	Paul McCartney & Wings
April 11	RCA	Waylon & Willie	Waylon Jennings & Willie Nelson
April 28	RCA	Here You Come Again	Dolly Parton
May 1	Capitol	French Kiss	Bob Welch
May 3	CBS/T-Neck	Showdown	Isley Brothers
May 3	Chrysalis	M.U. The Best Of Jethro Tull	Jethro Tull
May 3	Warner Bros.	Weekend In L.A.	George Benson
May 4	Casablanca	Funkentelechy Vs. The Placebo Syndrome	Parliament
May 4	RCA/Grunt	Earth	Jefferson Starship
May 9	Polydor/RSO	Grease	Original Soundtrack
May 9	Warner Bros.	Let's Get Small	Steve Martin
May 10	MCA	FM	Original Soundtrack
May 10	ABC	Son Of A Son Of A Sailor	Jimmy Buffett
May 12	RCA	I Want To Live	John Denver
May 16	Casablanca	Double Platinum	Kiss
May 18	A&M	Feels So Good	Chuck Mangione
May 23	Capricorn	Carolina Dreams	Marshall Tucker Band
May 30	Capitol	Stranger In Town	Bob Seger & The Silver Bullet Band
May 31	CBS/Phila. Int'l.	So Full Of Love	O'Jays
June 2	Mushroom	Magazine	Heart
June 8	Millennium	Star Wars And Other Galactic Funk	Meco
June 8	Casablanca	Thank God It's Friday	Original Soundtrack
June 13	Polydor/RSO	Shadow Dancing	Andy Gibb
June 20	United Artists	City To City	Gerry Rafferty
June 21	CBS/Epic	Central Heating	Heatwave
June 21	CBS/Phila. Int'l.	Teddy Pendergrass	Teddy Pendergrass
June 21	Capitol	Thankful	Natalie Cole
June 22	Atlantic	Double Vision	Foreigner
June 22	Atlantic/Rolling Stones	Some Girls	Rolling Stones
June 27	Columbia	Darkness On The Edge Of Town	Bruce Springsteen
July 6	Columbia	You Light Up My Life	Johnny Mathis
July 17	Columbia	Agents Of Fortune	Blue Oyster Cult
July 19	Polydor/RSO	Sgt. Pepper's Lonely Hearts Club Band	Original Soundtrack
July 20	United Artists	Ten Years Of Gold	Kenny Rogers
July 20	Atlantic	Greatest Hits	Abba
July 20	CBS/Epic	Double Live Gonzo	Ted Nugent
July 27	Warner Bros.	Takin' It To The Streets	Doobie Brothers
August 4	Polydor/RSO	Flowing Rivers	Andy Gibb
August 7	Elektra	Boys In The Trees	Carly Simon
August 7	Asylum	But Seriously, Folks	Joe Walsh
August 8	Atlantic	The Album	Abba
August 22	Motown	Natural High	Commodores
August 25	Columbia	Songbird	Barbra Streisand
August 25	CBS/Phila. Int'l.	Life Is A Song Worth Singing	Teddy Pendergrass
August 25	CBS/Epic/ Cleveland Int'l.	Bat Out Of Hell	Meat Loaf
August 25	CBS/Epic	Don't Look Back	Boston
September 19	A&M	Worlds Away	Pablo Cruise
September 19	A&M	Blam	Brothers Johnson

(continued on page 92)

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& The Radio Industry For Making It
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Nigel Olsson



Brick



Paul Davis

MANY THANKS
FROM

ILENE and THE GANG AT BANG



PLATINUM RECORD AWARDS

Albums

(continued from page 90)

September 19	A&M	Togetherness	LTD
September 20	MCA	Who Are You	The Who
September 22	Asylum	Living In The USA	Linda Ronstadt
September 26	Polydor	Champagne Jam	Atlanta Rhythm Section
October 2	Casablanca	Kiss-Paul Stanley	Paul Stanley
October 2	Casablanca	Kiss-Gene Simmons	Gene Simmons
October 2	Casablanca	Kiss-Peter Criss	Peter Criss
October 2	Casablanca	Kiss-Ace Frehley	Ace Frehley
October 4	Capitol	A Taste Of Honey	A Taste Of Honey
October 10	Columbia	Infinity	Journey
October 10	A&M	Pieces Of Eight	Styx
October 10	Warner/Curb	Under Wraps	Shaun Cassidy
October 10	Warner Bros.	Van Halen	Van Halen
October 12	Columbia	Nightwatch	Kenny Loggins
October 19	Casablanca	Live And More	Donna Summer
October 23	Columbia	52nd Street	Billy Joel
October 25	Arista	I Robot	The Alan Parsons Project
October 27	Columbia	Hot Streets	Chicago
October 27	CBS/Portrait	Dog & Butterfly	Heart
November 8	Atlantic	Tormato	Yes
November 10	A&M	Sounds . . . And Stuff Like That	Quincy Jones
November 10	MCA	Skyryrd's First And . . . Last	Lynyrd Skynyrd
November 14	Polydor/RSO	Backless	Eric Clapton
November 15	MCA	A Single Man	Elton John
November 16	CBS/Epic	Weekend Warriors	Ted Nugent
November 16	Columbia	Barbra Streisand's Greatest Hits, Volume II	Barbra Streisand
November 21	Warner Bros.	A Wild & Crazy Guy	Steve Martin
November 27	Arista	Greatest Hits	Barry Manilow
November 27	Capitol	The Steve Miller Band's Greatest Hits 1974-78	Steve Miller Band
November 28	Elektra	Jazz	Queen
December 5	MCA	Totally Hot	Olivia Newton-John
December 6	Capitol	Wings Greatest	Wings
December 7	Columbia	The Best Of Earth, Wind & Fire Volume I	Earth, Wind & Fire
December 7	ABC	Steely Dan's Greatest Hits	Steely Dan
December 7	Columbia	You Don't Bring Me Flowers	Neil Diamond
December 12	Epic/Full Moon	Twin Sons Of Different Mothers	Dan Fogelberg & Tim Weisberg
December 13	Casablanca	Cruisin'	Village People

GOLD RECORD AWARDS

Singles

DATE AWARDED	COMPANY	TITLE	ARTIST
		1978	
January 12	Polydor/RSO	Baby Come Back	Player
January 13	RCA	My Way	Elvis Presley
January 17	Warner Bros.	Hey Deanie	Shaun Cassidy
January 24	Warner Bros.	Short People	Randy Newman
January 25	Elektra	We Are The Champions	Queen
January 25	Asylum	Blue Bayou	Linda Ronstadt
January 26	Polydor/RSO	Stayin' Alive	Bee Gees
February 1	RCA	Here You Come Again	Dolly Parton
February 2	A&M	We're All Alone	Rita Coolidge
February 8	Warner Bros.	You're In My Heart	Rod Stewart
February 9	Private Stock	Emotion	Samantha Sang
February 16	Polydor/RSO	Love Is Thicker Than Water	Andy Gibb
February 16	Atlantic	Dance, Dance, Dance	Chic
February 27	Polydor/RSO	Night Fever	Bee Gees
February 28	20th Century	Sometimes When We Touch	Dan Hill
March 6	Columbia	Just The Way You Are	Billy Joel
March 17	CBS/Epic	Always And Forever	Heatwave
April 6	Capitol	Our Love	Natalie Cole
April 6	Arista	Can't Smile Without You	Barry Manilow
April 12	Polydor/RSO	You're The One That I Want	John Travolta & Olivia Newton-John
April 17	Polydor/RSO	Lay Down Sally	Eric Clapton
April 20	Casablanca	Flash Light	Parliament
April 26	Arista	Jack And Jill	Raydio
May 1	Atlantic	The Closer I Get To You	Roberta Flack with Donny Hathaway
May 2	Polydor/RSO	If I Can't Have You	Yvonne Elliman
May 2	Columbia	Too Much, Too Little, Too Late	Johnny Mathis and Deniece Williams
May 19	Polydor/RSO	Shadow Dancing	Andy Gibb

June 16	CBS/Phila. Int'l.	Use Ta Be My Girl	O'Jays
June 16	RCA	It's A Heartache	Bonnie Tyler
July 14	CBS/Kirshner	Dust In The Wind	Kansas
July 17	CBS/Epic	The Groove Line	Heatwave
July 18	United Artists	Baker Street	Gerry Rafferty
July 19	Casablanca	Last Dance	Donna Summer
July 20	CBS/Epic/Cleveland Int'l.	Two Out Of Three Ain't Bad	Meat Loaf
July 26	Atlantic/Rolling Stones	Miss You	Rolling Stones
July 27	Polydor/RSO	Grease	Frankie Valli
August 8	Atlantic	Take A Chance On Me	Abba
August 8	Capitol	Boogie Oogie Oogie	A Taste Of Honey
August 11	RCA	Shame	Evelyn "Champagne" King
August 15	Polydor/RSO	An Everlasting Love	Andy Gibb
August 23	Warner Bros.	King Tut	Steve Martin
August 31	Polydor/RSO	Hopelessly Devoted To You	Olivia Newton-John
August 31	Polydor/RSO	Summer Nights	John Travolta, Olivia Newton-John and Cast
September 7	Arista	Copacabana	Barry Manilow
September 12	Atlantic	Hot Blooded	Foreigner
September 14	ARC/Columbia	Got To Get You Into My Life	Earth, Wind & Fire
September 29	Chrysalis	Hot Child In The City	Nick Gilder
October 4	Warner/Curb	Kiss You All Over	Exile
October 25	CBS/Phila. Int'l.	Close The Door	Teddy Pendergrass
October 26	Capitol	You Needed Me	Anne Murray
October 26	Casablanca	MacArthur Park	Donna Summer
October 30	Casablanca	Macho Man	Village People
November 9	Columbia	Magnet And Steel	Walter Egan
November 13	Atlantic	Double Vision	Foreigner
November 15	Atlantic	Le Freak	Chic
November 16	Columbia	You Don't Bring Me Flowers	Barbra and Neil
November 21	Warner Bros.	One Nation Under A Groove	Funkadelic
November 22	Polydor/RSO	Too Much Heaven	Bee Gees

GOLD RECORD AWARDS

Albums

DATE AWARDED	COMPANY	TITLE	ARTIST
		1978	
January 3	Polydor/RSO	Bee Gees Gold	Bee Gees
January 5	United Artists	Brass Construction III	Brass Construction
January 9	Arista	Close Encounters Of The Third Kind	Original Soundtrack
January 9	Capitol/Harvest	Diamantina Cocktail	Little River Band
January 10	Casablanca	Funkentelechy Vs. The Placebo Syndrome	Parliament
January 12	Polydor	New Season	Donny & Marie Osmond
January 13	RCA	Waylon Live	Waylon Jennings
January 18	Columbia/Epic	Reach For It	George Duke

(continued on page 94)



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.



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GOLD RECORD AWARDS

Albums

August 2	Capitol	A Taste Of Honey	A Taste Of Honey
August 4	Casablanca	Macho Man	Village People
August 16	RCA	Heartbreaker	Dolly Parton
August 18	Capitol	Reaching For The Sky	Peabo Bryson
August 22	Motown	Come Get It	Rick James
August 22	Motown	Natural High	Commodores
August 24	MCA	Who Are You	The Who
August 25	CBS/Epic	Don't Look Back	Boston
August 25	Mercury	Love Shine	Con Funk Shun
August 28	Polydor/Spring	Get It Out'cha System	Millie Jackson
August 29	Capitol/Harvest	Sleeper Catcher	Little River Band
September 6	RCA	Smooth Talk	Evelyn "Champagne" King
September 8	MCA	Skynyrd's First And Last	Lynyrd Skynyrd
September 11	ABC	Do What You Wanna Do	Dramatics
September 14	Columbia/ARC	Sunbeam	Emotions
September 14	Columbia	Nightwatch	Millie Jackson
September 14	Columbia	Mariposa De Oro	Dave Mason
September 14	Casablanca	Live And More	Donna Summer
September 15	United Artists	Love Or Something Like It	Kenny Rogers
September 15	United Artists	When I Dream	Crystal Gayle
September 18	Casablanca	Village People	Village People
September 19	A&M	Flat As A Pancake	Head East
September 20	Warner Bros./Whitfield	Rose Royce Strikes Again	Rose Royce
September 22	Asylum	Living In The U.S.A.	Linda Ronstadt
September 22	Arista	Raydio	Raydio
September 26	RCA	I've Always Been Crazy	Waylon Jennings
September 27	CBS/Portrait	Dog & Butterfly	Heart
September 29	Chrysalis	Bursting Out	Jethro Tull
September 29	CBS/Epic/Full Moon	Twin Sons Of Different Mothers	Dan Fogelberg and Tim Weisberg
September 29	MCA	The Wiz	Original Soundtrack
October 2	Casablanca	Kiss-Paul Stanley	Paul Stanley
October 2	Casablanca	Kiss-Ace Frehley	Ace Frehley
October 2	Casablanca	Kiss-Peter Criss	Peter Criss
October 2	Casablanca	Kiss-Gene Simmons	Gene Simmons
October 4	Warner Bros.	One Nation Under A Groove	Funkadelic
October 5	Capitol	Sunburn	Sun
October 10	Columbia	Hot Streets	Chicago
October 10	Atlantic	Tormato	Yes
October 10	A&M	Pieces Of Eight	Styx
October 10	ABC/Blue Thumb	Images	Crusaders
October 10	Warner Bros.	Is It Still Good To Ya	Ashford & Simpson
October 10	Warner/Curb	Mixed Emotions	Exile
October 10	A&M	Children Of Sanchez	Chuck Mangione
October 12	Capitol	Let's Keep It That Way	Anne Murray
October 13	RCA	Only One Love In My Life	Ronnie Milsap



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; Iris Zurawin, director, creative services, United Artists; Rogers and David Budge, director, publicity, United Artists.



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.

October 13	Casablanca	Cruisin'	Village People
October 16	Elektra	The Cars	The Cars
October 17	Atlantic	Elan	Firefall
October 17	Polydor/RSO	Polydor/RSO	Danger Zone
October 23	Columbia	52nd Street	Billy Joel
October 24	MCA	A Single Man	Elton John
October 25	RCA	Along The Red Ledge	Daryl Hall & John Oates
October 25	Arista	Time Passages	Al Stewart
October 26	United Artists	What Ever Happened To Benny Santini?	Chris Rea
October 27	Columbia	Inner Secrets	Santana
October 30	Capricorn	Marshall Tucker Band's Greatest Hits	Marshall Tucker Band
October 30	CBS/Epic	Weekend Warriors	Ted Nugent
October 31	Columbia	Live Bootleg	Aerosmith
November 1	Warner Bros.	A Wild And Crazy Guy	Steve Martin
November 6	Polydor	Goin' Coconuts	Donny & Marie
November 7	A&M	Brother To Brother	Gino Vannelli
November 8	Atlantic/Scotti Brothers	Feel The Need	Leif Garrett
November 9	Columbia	Songs Of Kristofferson	Kris Kristofferson
November 10	A&M	Crystal Ball	Styx
November 10	ABC	You Had To Be There	Jimmy Buffett
November 13	Capitol	A Retrospective	Linda Ronstadt
November 14	Polydor/RSO	Backless	Eric Clapton
November 14	Warner Bros.	Chaka	Chaka Khan
November 15	MCA	Totally Hot	Olivia Newton-John
November 16	CBS/Kirshner	Two For The Show	Kansas
November 16	Columbia	Barbra Streisand's Greatest Hits, Volume II	Barbra Streisand
November 20	Arista/Buddah	In The Night-Time	Michael Henderson
November 21	Sesame Street	Sesame St. Fever	Various Artists
November 21	Columbia	Greetings From Asbury Park, New Jersey	Bruce Springsteen
November 21	Warner/Reprise	Comes A Time	Neil Young
November 27	Arista	Greatest Hits	Barry Manilow
November 27	Capitol	The Steve Miller Band's Greatest Hits, 1974-78	Steve Miller Band
November 28	Atlantic	C'est Chic	Chic
November 28	Elektra	Jazz	Queen
November 30	United Artists	The Gambler	Kenny Rogers
December 6	Capitol	Wings Greatest	Wings
December 7	Columbia	You Don't Bring Me Flowers	Neil Diamond
December 7	Columbia	The Best Of Earth, Wind & Fire, Volume I	Earth, Wind & Fire
December 7	ABC	Bish	Stephen Bishop
December 7	ABC	Steely Dan's Greatest Hits	Steely Dan
December 12	Columbia	Toto	Toto
December 13	Casablanca	Motor-Booty Affair	Parliament
December 13	Warner Bros.	Blondes Have More Fun	Rod Stewart
December 14	Mercury	Hemispheres	Rush

The Class

of 70

Congratulations!

Dave & Sugar	Ronnie Milsap
John Denver	Odyssey
Dr. Buzzard's Original Savannah Band	Dolly Parton
Daryl Hall John Oates	Elvis Presley
Jefferson Starship	Charley Pride
Waylon Jennings	Pure Prairie League
Evelyn "Champagne" King	Vicki Sue Robinson
Memphis Horns	Toby Beau
	Bonnie Tyler
	The Whispers

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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

(continued from page 92)

Albums

January 19	Columbia	Spectres	Blue Oyster Cult
January 24	Warner Bros.	Little Criminals	Randy Newman
January 26	Polydor/RSO	Slowhand	Eric Clapton
January 31	Atlantic	Leif Garrett	Leif Garrett
February 3	RCA	Waylon & Willie	Waylon Jennings & Willie Nelson
February 10	RCA	It Was Almost Like A Song	Ronnie Milsap
February 13	Asylum	Don Juan's Reckless Daughter	Joni Mitchell
February 14	Columbia/Epic	Double Live Gonzo	Ted Nugent
February 14	CBS/Phila. Int'l.	When You Hear Lou, You've Heard It All	Lou Rawls
February 15	Arista	Even Now	Barry Manilow
February 15	United Artists	Ten Years Of Gold	Kenny Rogers
February 24	ABC	Street Player	Rufus
February 27	Atlantic	Blue Lights In The Basement	Roberta Flack
February 28	RCA/Grunt	Earth	Jefferson Starship
February 28	Warner Bros.	A Weekend In L.A.	George Benson
March 2	Columbia	Watermark	Art Garfunkel
March 2	ABC	Countdown to Ecstasy	Steely Dan
March 8	Warner Bros.	Bootsy? Player Of The Year	Bootsy's Rubber Band
March 10	Capitol	Golden Time Of Day	Maze
March 10	Columbia	It Feels So Good	Manhattans
March 10	Atlantic	The Album	Abba
March 17	20th Century	Longer Fuse	Dan Hill
March 27	A&M	Feels So Good	Chuck Mangione
March 28	Private Stock	Emotion	Samantha Sang
March 29	Atlantic	Chic	Chic
March 30	Capitol	London Town	Paul McCartney & Wings
April 4	Columbia/Ode	Carole King... Her Greatest Hits	Carole King
April 5	ABC	Son Of A Son Of A Sailor	Jimmy Buffett
April 10	Columbia/Epic	Central Heating	Heatwave
April 10	Columbia/T-Neck	Showdown	Isley Brothers
April 11	Polydor	Champagne Jam	Atlanta Rhythm Section
April 17	Chrysalis	Heavy Horses	Jethro Tull
April 17	Asylum	Excitable Boy	Warren Zevon
April 24	Polydor/RSO	Player	Player
April 24	MCA	FM	Original Soundtrack
April 25	Warner Bros.	Endless Wire	Gordon Lightfoot
May 1	RCA	Rock 'n' Roll Animal	Lou Reed
May 2	Polydor/RSO	Grease	Original Soundtrack
May 2	Capricorn	Together Forever	Marshall Tucker Band
May 2	CBS/Phila. Int'l.	So Full Of Love	O'Jays
May 2	Columbia	You Light Up My Life	Johnny Mathis
May 3	Columbia	Infinity	Journey
May 5	Columbia	The Sound In Your Mind	Willie Nelson

May 10	Polydor/Mercury	Con Funk Shun	Secrets
May 10	Polydor/Mercury	Flying High On Your Love	Bar-Kays
May 15	Elektra	Boys In The Trees	Carly Simon
May 16	Casablanca	Double Platinum	Kiss
May 16	Atlantic	Warner Communications	Average White Band
May 16	Casablanca	Thank God It's Friday	Original Soundtrack
May 18	Columbia	Menagerie	Bill Withers
May 22	CBS/Epic	Bat Out Of Hell	Meat Loaf
May 24	Warner Bros.	Van Halen	Van Halen
May 25	Polydor/Mercury	The Best Of Rod Stewart	Rod Stewart
May 26	United Artists	City To City	Gerry Rafferty
May 30	Polydor/RSO	Shadow Dancing	Andy Gibb
May 30	Capitol	Stranger In Town	Bob Seger & The Silver Bullet Band
May 31	Atlantic	And Then There Were Three	Genesis
May 31	Atlantic	Disco Inferno	Trammps
May 31	Columbia	Songbird	Barbra Streisand
May 31	Asylum	But Seriously, Folks	Joe Walsh
June 2	Mushroom	Magazine	Heart
June 7	Elektra	Greatest Stories Live	Harry Chapin
June 8	Casablanca	Don't Let Me Be Misunderstood	Santa Esmeralda
June 12	Atlantic/Rolling Stones	Some Girls	Rolling Stones
June 12	RCA	The Best Of Dolly Parton	Dolly Parton
June 16	Columbia	Darkness On The Edge Of Town	Bruce Springsteen
June 16	CBS/Phila. Int'l.	Life Is A Song Worth Singing	Teddy Pendergrass
June 19	London	Octave	Moody Blues
June 20	Atlantic	Double Vision	Foreigner
June 21	Warner/Bearsville	Stone Blue	Foghat
June 21	Warner Bros.	Send It	Ashford & Simpson
June 21	A&M	Togetherness	L.T.D.
June 21	A&M	Sounds... And Stuff Like That	Quincy Jones
June 21	A&M	Love Me Again	Rita Coolidge
June 21	A&M	Worlds Away	Pablo Cruise
June 26	CBS/Epic	You Can Tune A Piano, But You Can't Tuna Fish	REO Speedwagon
June 27	Columbia	Street Legal	Bob Dylan
June 27	RCA	It's A Heartache	Bonnie Tyler
July 6	Columbia	Eddie Money	Eddie Money
July 7	ABC/Shelter	You're Gonna Get It	Tom Petty and the Heartbreakers
July 19	Capitol	Natalie Live	Natalie Cole
July 20	Columbia	That's What Friends Are For	Johnny Mathis and Deniece Williams
July 20	Columbia	Stardust	Willie Nelson
July 24	Arista	Pyramid	Alan Parsons Project
July 27	Warner Bros.	Elite Hotel	Emmylou Harris
August 1	A&M	Blam	Brothers Johnson
August 2	Warner Bros.	Under Wraps	Shaun Cassidy

(continued on page 96)



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 Jenner, president of Millennium, and Bruce Bird, vice president of promotion for Casablanca Record and Film Works.



YVONNE ELLIMAN

RICK JAMES

TEDDY PENDERGRASS



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.



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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 bulleting.

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 "Stayin' 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 #7.

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 #104; "Sgt. Pepper's" 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).

Retail, Wholesale Sales Skyrocket

by Aaron Fuchs

At the retail and wholesale levels, 1978 was a year of rising prices measured by both the disappearance of the \$6.98 list LP and the appearance of the \$8.98 list LP. Another concept that proved as provocative as price raising was that of the multi-tier wholesale price structure. Widely adopted by manufacturers, this type of pricing engendered resentment and confusion among some retailers, while benefiting others.

Retail prices began their ascent early in the year. The first big jump came when CBS announced that, effective Jan. 30, the list price of most of its front-line and catalog LPs would rise to \$7.98. Shortly afterwards, both RCA and WEA followed suit, and the rest of the industry was not far behind.

In January, WEA unveiled its multi-tier wholesale plan (**Cash Box**, Feb. 4). While wholesale prices had traditionally been divided basically into dealer and wholesaler prices, the WEA plan offered a strict definition of wholesaler as an operation that did not include any "affiliated retailer." Operations that included affiliated retailers would pay a retailers' price for that percentage of their business, with the retailers' price computed on a sliding scale, depending on the volume of affiliated business that was done. Other aspects of the plan included chargebacks and rebates for customers whose projections were inaccurate by the year's end.

Some dealers reacted adversely to WEA's plan (**Cash Box**, March 18). Operators of multi-unit retail stores charged that, despite the large volume of

(continued on page 112)

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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 broadcasting merger ever was only one of the impending 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.

Other major broadcast property shifts in 1978 included Roy Disney's Shamrock Broadcasting's purchase of Starr Broadcasting, Storer Broadcasting's decision to sell off its radio division and Filmways' shuttering of its radio division.

Court Decisions

In July, the Supreme Court upheld the FCC's decision to warn WBAI/New York against the airing of George Carlin's infamous "Seven Dirty Words" track. The Court also upheld the FCC ruling preventing the establishment of new broadcast-newspaper cross-ownership situations, although the Court overturned the FCC's requirement that existing cross-ownership holders must divest one of the properties.

A lower court television ruling also made waves in the broadcasting community. A Court of Appeals ruled in the case of WESH-TV/Daytona Beach, Fla. that incumbent broadcast licensees should not get automatic favorable treatment in renewal challenges.

Ratings Services

For ratings services it was a year fraught with activity. New services such as TRAC 7 and Burke were lining up their first clients while Arbitron, currently far and away the most important ratings company, was introducing new procedures in the face of a steady stream of lawsuits and recalled books.

KUPD/Phoenix, CKLW/Windsor, Ont. and WBOZ/Bozeman, Mont. threatened Arbitron with legal actions and several other stations complained about sample

(continued on page 112)

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 upshot of the association's 1978 convention in New Orleans was the decision by WEA and CBS to seek manufacturer designation 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 no 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.

Bar Coding Brochures

One of the NARM projects developed during the year was the preparation of bar coding brochures for the retailer and rack jobber that will explain what the UPC is as well as evaluate the cost and application to each category of members (**Cash Box**, July 15). The manuals were written by Boston Associates under the supervision of Fred Humphrey and will be distributed to NARM members at the organization's convention in March, 1979. A formal audio-visual presentation illuminating the bar coding issue will be made at that time.

Another highlight of this year's NARM convention featured a seminar conducted by Dr. Shelley Harrison of Symbol Technologies concerning the various cost savings that could be achieved through bar coding. Harrison cited the elimination of error, reduced labor costs, decreased shrinkage, and the improvement of product mix as by-products of the computerized bar coding system. He added that electronic scanners, which currently cost from \$3,500 to \$8,000, are becoming less expensive.

But retailers at the convention seemed less concerned about the price of equipment than about the efficiency of the proposed system. Many want to be able to

(continued on page 112)

Best Wishes

Glen Campbell

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The Isley Brothers
KansasSM
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REVIEW

1978 News Summary

JANUARY

Major labels begin new year with price hikes. CBS raises all \$6.98 lists to \$7.98. RCA lifts 91 \$6.98 lists to \$7.98. WEA reveals multi-tier wholesale pricing structure. Television advertising and increased phonograph sales push holiday sales to new heights, according to nationwide retail survey. More than 1,000 firms represented at 12th MIDEM. **Jerry Rubinstein** and **Charlie Minor** form new Xeti label. Copyright Register files preliminary report favoring performance rights. WCI Group announces record revenues for 1977 after big fourth quarter. Radio City Music Hall to close. Five-year study projects growth for music publishing business, cites "pivotal influence on \$12 billion entertainment complex." Merchandising tools viewed as key factor in record sales by manufacturers and retailers. ABC Records drops Dot



A&M Records switches from independent to branch distribution. Carter Administration urges FCC to expand minority radio ownership. CBS Records volume leaps 28% in 1977. Capitol, ABC and A&M move toward bar coding on LPs. **Scotti Brothers** pact with Atlantic Records for own label.

Robert Summer named division vice president of RCA Records. Industry members discuss piracy with Carter Administration. NAB supports WBAI in "Seven Dirty Words" case. London Records announces top level management changes. Capitol Records reports stable sales in 1977, but net income is down. 20th Century-Fox Records translates \$4 million 1976 loss to \$2 million profit in 1977. **Bob Dylan's** film, "Renaldo And Clara," premieres. Chicago's **Terry Kath** dies from gunshot wound. BMI reaches license agreement with public broadcasters. Toxic emissions from vinyl plant shut down California public school.



logo. **Sam Weiss** buys Apex-Martin distributors. L.A. Top 40s KHJ and KTNQ make program director changes. State Department denies visas for Sex Pistols tour, later reverses decision. Labor Department examines artists' employment problems. Phonodisc reports 1977 sales of \$120 million. CBS marketing meet held in New Orleans. **Russ Bach** named marketing development VP at WEA. **Charlie Chaplin** dead at 88. Survey finds domestic pressing quality up, but retailers still unsatisfied. Label execs disagree on disco 45s impact on LP sales. **Vinton Carver** appointed president of GRT Corp.

FEBRUARY

Soundtrack LPs, led by "Saturday Night Fever," hot on charts with more expected. Savage winter storms batter east coast, stagger northeast music operations.



MARCH

Capitol and Phonodisc post three-tier wholesale pricing changes. **Fred Haayen** named president of Polydor, former president **Irwin Steinberg** named chairman of the board. United Artists shuts label's New York office. **Bee Gees** family dominates singles chart. **Eagles**, **Fleetwood Mac** and **Barbra Streisand** take top honors at 20th Grammys. Phonodisc renamed Polygram Distribution, plans expansion. **Carl Maduri** and Mercury from Midwest Records. U.S. publishers said to be abandoning millions in unclaimed overseas mechanical royalties. Retailers and labels stepping up use of video merchandising aids.

ASCAP, public broadcasters still opposed on licensing plan. SESAC announces pact with public broadcasters.

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. Cotillion 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 Rubinstein** buy United Artists Records from Transamerica. Jet Records not included in UA purchase. **Ron Alexenburg** leaves CBS to start



MCA-distributed label. **Don Dempsey** named head of Epic/Portrait/Associated Labels. Cooperation marks 20th NARM convention, WEA and CBS announce plans to apply for bar coding numbers. **Robert Summer** named president of RCA Records, **Louis Couttelenc** returns to RCA-Mexico. Performance royalty issue debated before House subcommittee. WCI's domestic labels report revenue increase for 1977 of \$364.3 million, increase of 29%. EMI-America opens offices in Hollywood. ECM Records pacts with Warner Bros. for distribution. CBS raises wholesale prices, institutes new pricing policy. WCI music survey reveals 20-29 age group buys 37% of all records, teens account for only 23%. WCI best first quarter recorded with revenues up 22%. CBS International's 19% increase paces first quarter sales jump.

Outlook seen improving for discount



CASHBOX



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 Montelero** joins **Cash Box** as director of marketing. Deregulation dominates NAB convention in Las Vegas. MCA lowers prices on slower moving catalog items. Audits & Surveys bows 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-



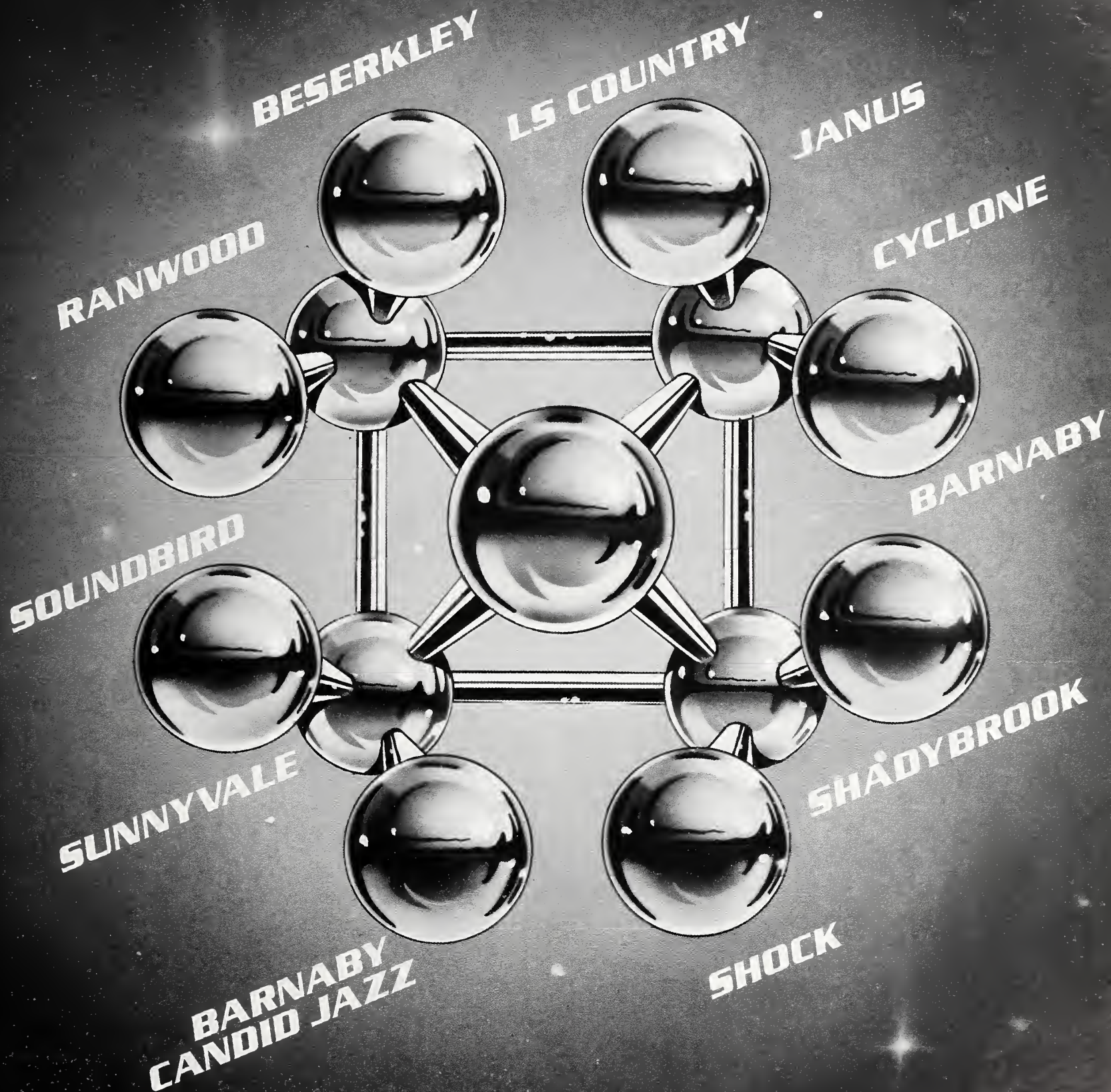
man, price estimated at \$16 million. Lieberman planning to close most ABC Record & Tape branches. Atlantic buys Big Tree Records. New England dealers boycotting CBS over price hike. Unofficial boycott slows business at MS Distributors. CBS reveals plans for Georgia pressing plant. Stark/Camelot announces expansion plans, aiming for 100 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 merchandisers 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/Newton-John**, **Mathis/Williams**

(continued on page 114)

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MARSHALL TUCKER TO WARNERS — The Marshall Tucker Band has signed an exclusive, world wide recording contract with Warner Bros. Records. The band, which has garnered seven gold and two platinum albums since its inception in 1972, will release its first Warner Bros. product late in 1979, following completion of contractual obligations to its former label, Capricorn Records. The six member ensemble, Toy Caldwell, lead guitar and vocals, George McCorkle, rhythm guitar, Paul Riddle, drums, Tommy Caldwell, bass and vocals, Jerry Eubanks, flute, saxophone, vocals and percussion, and Doug Grey, lead vocals and percussion, has remained together without personnel changes. Pictured (l-r) at the signing ceremony are: Toy and Tommy Caldwell; McCorkle; Mo Ostin, chairman of Warner Bros.; Grey; Eubanks; Bob Regehr, vice president of artist development and publicity, Warner Bros.; and Riddle.

Strong Int'l Sales, Growth Of Worldwide Labels Mark 1978

by Dale Kawashima

LOS ANGELES — This past year not only marked another period of substantial sales growth in the international marketplace, but the organization of new branch operations, the construction of manufacturing facilities and the opening of new distribution centers by the chief labels also highlighted 1978's international events.

Warner/Elektra/Atlantic Records International reported that its worldwide sales for 1978 exceeded last year's total by more than 32%, with the Polygram Group exhibiting an approximately 25% sales increase. In addition, CBS International and other key labels reported significant increases. Polygram achieved its first billion-dollar-plus sales year in 1978 due in part to the worldwide success of the RSO soundtrack albums, "Saturday Night Fever" and "Grease."

In 1978 WEA International continued to expand organizationally, launching new branch operations in Austria, Hong Kong, Singapore and Malaysia. WEA also opened distribution centers in Benelux, Milan and Sao Paolo. CBS International completed

construction of manufacturing facilities in Aylesbury, England and Brazil, and launched its New Zealand branch operations. In addition, A&M Records opened an administrative office in Paris to coordinate the label's European product releases and promotion.

International Transactions

A variety of international transactions were made in 1978 to heighten the record sales and exposure of each label's domestic artists overseas, and to more effectively promote foreign-based acts in the American record marketplace. Coen Solleveld, president of Polygram, moved from the company's headquarters in Baarn, Holland to New York last August to improve the interchange of information between the firm's American operations and its overseas counterparts, and to reinforce Polygram's commitment to the U.S. market.

A&M Records, in order to stimulate sales of its domestic product in Japan, ended its 11-year association with King Records and signed a licensing agreement with an in-

(continued on page 120)

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 Artie 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 distributed labels such as RSO 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.

Throughout the year, the majors aggressively sought new labels for manufacturing and distribution deals. Salsoul pacted 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 Hilltak 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 UA. The ARC 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 nervous 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.

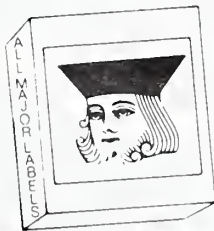
Pointing to Pickwick's involvement on both the retail and distribution ends of the business, Peaches and Tower retail chains in L.A. balked in August and September at "buying from our competitor." As a result, independent labels handled by Pickwick in the area sought alternate forms of distribution relying 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.



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SOUNDSTAGE SEVEN · SPRING · VERTIGO · VERVE · VILLAGE · ZAPPA

'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 better 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 concentrated on production. In July, Williams resigned from E/A, and he now works for Jack Clements' 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 Inergi 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 announcement 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 here. 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 Awards 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 commemoration 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

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*Jerry Weintraub
Management 3*

RCA

*Produced by
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PLATINUM MEAT LOAF — Epic/Cleveland International artist Meat Loaf was recently presented in Toronto with a platinum record for sales in Canada of his album, "Bat Out Of Hell." The group has been on an extensive tour. Pictured (l-r) are: Meat Loaf; Steve Popovich, president Cleveland International; Arnold Gosewich, president, CBS Records Canada; and Stan Snyder, vice president, Cleveland International.

Video Leads Merchandising Trends In-Store For 1978

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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 chains 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."

Videodisc Revolution

Industry figures also expressed their enthusiasm about the potential of the videodisc. David Rothfeld, vice president and divisional merchandising manager for Korvettes, said that "we are on the threshold of the biggest revolution in home entertainment. The videodisc will not only prevail, but will be the most important new entertainment product since audio tape." And Dan Davis, vice president of creative services for Capitol Records, stated that Capitol formed a video department "because of our needs for promotional materials." However, he added, "We are all aware that (home) video does exist, and we are poised and ready to go with it" (**Cash Box**, November 4).

Display Materials Stressed

Point-of-purchase displays, long recognized as an important factor in record sales, played a vital role during 1978. One of the reasons, said Arnie Orleans, vice president of marketing for ABC, is that "a greater number of retail outlets opened, lending themselves to imaginative merchandising" (**Cash Box**, January 14). "Noting the importance of the availability of merchandising materials to dealers, Paul Smith, (then) vice president of marketing and branch distribution for CBS Records, said that "market research tell us over one-third of all record and tape sales are influenced at point-of-purchase" (**Cash Box**, February 4).

Since the competition for display space is so fierce in many retail areas, inventory display specialists began to play key roles in branch-dealer relations. Rob Singer, Polygram's national merchandising manager, called the specialist's function "the most intense and dramatic area of growth in the industry today" (**Cash Box**, July 1). Designed as an entry-level position into the industry, the specialist's job was established to free branch salesmen from such time-consuming duties as taking inventory and setting up displays. "Merchandising no longer means just putting up posters," said one retailer. "It involves taking those displays and making them work in each particular store. And the local reps have learned what each store is looking for."

Wholesale, Retail Sales Rise

(continued from page 100)

their individual account, they would be charged based on the purchases of individual stores. In either case, the wholesaler with no affiliated retailers qualified for the largest discount, regardless of volume.

Shortly thereafter, Capitol and Phonodisc (now known as PolyGram Distribution) each unveiled multi-tier pricing structures. While both extended WEA's concept charging subdistributors with retail affiliates more than one-stops, a unique feature of Capitol's plan was a discounted price for multi-store operations contained within what Capitol designated as a "distribution zone" (**Cash Box**, March 11). Neither the Capitol nor the Phonodisc plan took the volume of affiliated retailers into account.

Criticism

At the NARM Convention in March, one of the frequently expressed criticisms of the wholesale pricing structural was that they were forcing retailers to act as sub-distributors to qualify for the lowest discounted price.

In May, CBS threw its hat into the ring with a multi-tier pricing structure which was similar to the others that specified fees for

individualized packing, picking and shipping to separate locations (**Cash Box**, April 27).

On a couple of occasions, retailers reacted to what they felt were inadequate discounts, by boycotting labels and wholesalers. In New England, retailers engaged in a boycott of CBS product, while west coast retailers, as a reaction to the multi-tier pricing structure of M.S. Distributors, boycotted that firm (**Cash Box**, May 15).

On June 1, RCA raised its wholesale prices. While retaining a two-tier structure, the firm still made a qualification for "hybrid accounts" whose prices would be measured by what percentage of their business was done with affiliated and non-affiliated stores (**Cash Box**, June 10).

While things were relatively quiet from June through October, Warner Brothers announced that the list price of the Steve Martin album would be \$8.98. Shortly thereafter, CBS announced that six records bearing certain prefixes, (generally for artists in the superstar category) would also retail for \$8.98 (**Cash Box**, Oct. 21). Capitol followed suit by charging \$8.98 for Steve Miller's "Greatest Hits" and Wings' "Greatest Hits" (**Cash Box**, Nov. 4).

1978, A Banner Year For Jazz

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putting together some jazz lines (Marlin, Wolf and LRC) and found good action with Ralph MacDonald, Phil Upchurch and Jimmy McGriff.

Jazz activity at RCA was marginal for the year. A new distribution arrangement with Salsoul brought Bethlehem to the fold, and a new arrangement with Pablo was worked out. Norman Granz continues to present many of the best veteran performers on his Pablo and Pablo Live labels.

Outside the majors, Inner City was again the most active. While the bulk of its catalog consists of licensed masters (via Steeple Chase, Black & Blue, East Wind and Enja) it now distributes the Choice label and is rapidly catching up via its own recording. The Jeff Lorber Fusion was a hit act for Inner City.

1978 saw a number of small labels enter the field specializing in straight-ahead jazz. Among the best were Artists House, Bee Hive, Century, Dreamstreet, Gryphon, Progressive and Who's Who in Jazz, the Lionel Hampton label.

Of the new labels going the fusion route,

Mergers Mark Year In Radio

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representations, especially with 18-24 year-old males. But Arbitron attempted to deal with its problems in a number of ways, including the establishment of its Radio Advisory Council, implementation of the Expanded Sample Frame in eight major markets and the testing of a 12-week extended measurement period in New Orleans and Seattle-Tacoma.

The ascension of WKTU to the top of the New York market in the Oct./Nov. ARBs capped the startling rise of disco as a viable format in 1978. The Burkhart-Abrams consulted station switched from mellow rock to disco in August and immediately shook up the nation's largest market. Within months disco formats mushroomed from coast to coast, with dozens of stations taking the plunge.

A few programmers also flexed their creative muscles by splicing together two renditions of the same song, creating unauthorized duets. One such creation, the teaming of Barbra Streisand and Neil Diamond on "You Don't Bring Me Flowers," inspired the artists' label to rerecord the duet, which resulted in a #1 hit.

Radio also reached out to television last year. CBS offered viewers a situation com-

Versatile was most impressive. They had chart action on their Grant Green album, and by year's end had signed an impressive artist roster, including Carmen McRae, Groove Holmes, Cornell Dupree, Jon Faddis and Jorge Dalto.

Activity was generally slow but meaningful on older established labels such as Nessa, Interplay and Famous Door, but considerably more active at Muse and Concord, both of whom are building substantial quality jazz catalogs. Discovery and Chiaroscuro had several quality LPs during the year, while Vanguard and Xanadu slowed down somewhat. But an A&R change at the former and a new distribution deal (via Cream) for the latter point toward an increase in activity during the coming year.

Many of the doomsayers in the music business look with skepticism at the continuing increase in jazz business each year and predict that some falloff is imminent. But at this point, all signs are toward an even better 1979 for jazz, whether it be jazz-rock, jazz-crossover, jazz-fusion, jazz or jazz-jazz.

edy, "WKRP in Cincinnati," which took a humorous look at the inside of a radio station. The series was taken off the air, but is due back on the schedule next year.

Government Involvement

But in retrospect it's clear that 1978 was a year in which the federal government was the big newsmaker in radio. Along with the court decisions and the rewrite bill, the Carter Administration urged the FCC to work toward increasing minority ownership of broadcast properties. Toward this end the NAB and the National Association of Black Owned Broadcasters held a management seminar in October.

Bar Coding Is Near

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use the scanner to electronically "read" prices as much as they want to avoid the chore of pasting price stickers on albums. Joe Simone, chairman of the 1978 NARM Convention Committee, said that bar coding would even help those retailers who couldn't afford to buy scanners. Bar coding, he observed, would result in more visible numbers on record and tape packages. And, he noted, universal numbering should improve the efficiency of any inventory control system.

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THE BEGINNINGS

1978 News Summary

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and **Flack/Hathaway** lead assault by duos on singles chart ... RCA Nashville looking to expand into pop and rock ... Music execs plan "exploratory" China trip ... **Joe Mansfield** gets Columbia marketing VP spot ... **Lou Simon** named senior VP/marketing at Phonogram ... **Gladys Knight** sues Buddah, Arista ... Postal Rate Commission recommends 53% increase for cost of mailing records and tapes.

JUNE

Communications Act rewrite introduced in Congress, bill calls for limited deregulation and institution of "spectrum use fee" ... CBS names seven vice presidents in three separate announcements; **Jack Craig** tapped as Columbia senior VP, **Paul Smith** gets CBS marketing senior VP post ... RCA reveals two-tier wholesale price increases ... Performance rights hearings continue in Washington, fast action urged ... **Chuck Smith** predicts \$500 million year



for Pickwick in 1978 ... Hilltak label formed, Atlantic to distribute ... MCA and **Olivia Newton-John** exchange lawsuits ... **Mike Curb** wins Republican nomination for California Lt. Gov. ... Rash of new labels, including Hilltak, Champion, GRP, ARC and Alexenburg's unnamed company, evidence industry boom ... Supreme Court upholds FCC 1975 crossownership ruling forbidding future same-community newspaper-broadcast holdings

Bob Edson gets VP/GM position at RSO Records ... **Pete Gideon** signs with Alexenburg as promotion VP ... **Bob Siner** upped at MCA to VP of marketing services ... CBS opens Memphis branch office ... ASCAP and public broadcasters settle licensing fee disagreement ... Hologram and RCA set distribution arrangement ... American Disc Producers Association for-



med ... **Alice Cooper** initiates drive to replace Hollywood sign landmark ... Black radio execs concerned with Arbitron methodology, call for Expanded Sample Frame ... Large-scale layoffs at CTI Records ... California sets limits on vinyl emissions ... FCC accuses some gospel stations of numbers racketeering ... Retail explosion continues as retail chains mushroom coast-to-coast

JULY

Ground-breaking ceremonies for the Joel M. Friedman Building, which will be the new Warner-Elektra-Atlantic Corporation headquarters and will also house west coast offices for WEA International, were held on June 19 ... **Bhaskar Menon** named chief executive officer of the EMI Group Music Operations Worldwide ... **President Carter** hosts a special jazz concert on the White House lawn to commemorate the 25th anniversary of the Newport Jazz festival ...



Dennis White appointed vice president of marketing at Capitol Records ... **Harold Childs**, formerly vice president of promotion for A&M Records appointed to the newly-created position of senior vice president of promotion ... Columbia Records names **Fred Humphrey** director of national album promotion ... RCA Records pacts with Salsoul Records for U.S. distribution ... CTI Records ends its dispute with Motown terminating their business affiliation ... Chi Sound Records terminates its distribution arrangement with UA Records ... **Ernie Campagna**, **Bob Reitman**, and **Al Moinet** named vice presidents of sales, advertising and merchandising, and promotion respectively for A&M Records ... In an opinion written by Justice **John Paul Stevens**, The Supreme Court ruled that the constitutional guarantee of freedom of the press did not prevent the FCC from warning a broadcaster of possible penalties for hav-

ing aired seven "dirty" words that crudely refer to sexual and excretory functions ... "Some Girls" by the **Rolling Stones** unseats "Saturday Night Fever" from the top spot on the **Cash Box** album chart, ending its 25 week run as number 1 ... With a figure of \$249 million sales of prerecorded cassette tapes rose 71% in 1977, more than two and one half times the increase posted by the record industry ... According to statistics released by the RIAA, sales of recorded music in 1977 rose 18%, while dollar sales rose 28% ... **Samuel Burger** was appointed senior vice president of operations and manufacturing for CBS while **Carl Roberts** names senior vice president of operations marketing for the firm ... CBS Records executives visit Havana to meet with key government officials ... Under a new corporate arrangement, Sam Goody Inc. merged with American Can, to be operated as part of Pickwick International but separate from the Pickwick retailing divi-



sion ... The Texas world Music festival drew 100,000 fans ... **Andy Meyer** and **Jeff Meyeroff** named to the newly created positions of vice president of special projects and assistant to the chairman, and vice president of creative services, respectively, at A&M Records ... **Mario DeFillipo** appointed vice president of sales for Polydor Records ... RSO Records' "Sergeant Pepper's Lonely Hearts Club Band" album became the first double album to ship triple platinum, shipping 3.5 million units ... RCA Records' earnings triple for the second quarter of 1978, compared to the same period in 1977 ... **Jon Donaldson** was appointed to head the **Cash Box** U.K. operation ... MCA Records obtained a preliminary injunction against **Olivia Newton-John** prohibiting her from dealing with any other record company ... **William "Punky" Sheppard** was appointed



vice president of 20th Century Records ... Pickwick International acquired MS Distributors' Los Angeles branch ... Warner Brothers Records took over the manufacture and distribution of Island Records for the United States ... Second quarter sales for the Warner Communications Record Group rose 17% in 1978 ... Capitol Records creates a new department, the Film and Video Production Center ... An inquiry examining "white collar crime" in the entertainment business was begun in Los Angeles under the direction of L.A. County District Attorney **John Van de Kamp** ... **Joe Senkiewicz** was appointed vice president of international artist development and promotion for CBS Records international ... "Grease" takes over the number one album position from the Rolling Stones' "Some Girls" ... A&M Records announces it will enter the cutout market ... A&M's convention highlighted by

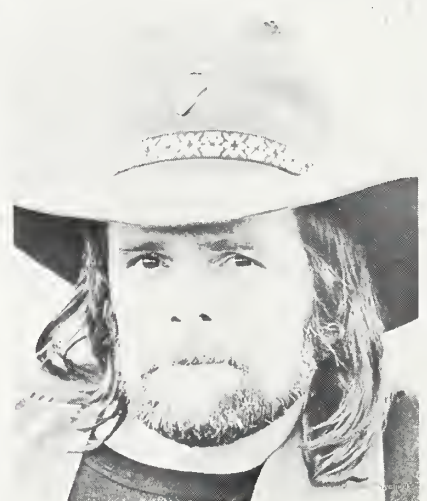


speeches by label president **Jerry Moss** and president of Pickwick International **Chuck Smith** ... **Jimmy Bowen** appointed vice president and general manager of MCA's Nashville operation.

AUGUST

A six day CBS Records 1978 convention in Los Angeles draws 1400 CBS representatives to hear CBS group president **Walter Yetnikoff** predict the company would have a billion dollar year in 1978 ... Jet Records and Electric Light Orchestra ask more than \$300 million in a suit against United Artists, **Artie Mogull** and **Jerry Rubinstein** on a variety of charges ... Atlantic Records creates a product management department headed by **Jim Lewis** ... An Arizona court upheld Arbitron's decision to "delist" a station for diary distortion ... **Jules Abramson** named to the newly created position of vice president of planning for

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WHAT A WAY TO END 1978

● **EARTH, WIND & FIRE**
"SEPTEMBER"

Albee Miller

● **MELISSA MANCHESTER**
"DON'T CRY OUT LOUD"

Peter Allen

● **BARRY MANILOW**
"SOMEWHERE IN THE NIGHT"

Will Jennings &

Richard S. Kow

● **OLIVIA NEWTON-JOHN**
"A LITTLE MORE LOVE"

Jel Jovanovic

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'Widening Mainstream' Sees AOR Growing In Many Ways

by Mike Harrison

Lots of people claim that AOR radio has become undaring, "tight," and uncreative. True, 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 repetitive drone of jukebox smashes. The syndrome, however, is hardly exclusive to AOR. As a matter of fact, the only reason there are seemingly more unillustrious AOR stations today than there were yesterday, is because there are so many more AOR stations 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 prideful 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 as the dominant form of contemporary music programming, as the general music played on AOR radio became the recognized base of most Rock hit activity. Just look at the charts.

It must be pointed out that AOR radio has never been a "format," per se. Unfortunately, though, it is many an industry observer's misimpression that AOR is indeed a "format" that has, to a great extent, confused their understanding of the subject. AOR is a generic family composed of a wide variety of "formats." AOR is a "genre." It is a genre that since its origin has been in a constant state of expansion, encompassing more and more forms.

Thus, in 1978, AOR radio continued to grow in a multitude of directions with stepped-up intensity. For many years this process resulted 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 separatism 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 contemporary tastes. Chalk it up to drastic changes in technology, art, culture, and the resultant perception of art and culture, highlighted by the emergence of Disco (that forced both AOR and Top 40 programmers to re-evaluate their perceptions of audience/musical/lifestyle boundaries), and a seeming "mass-passage" of the postwar babies to a new plateau of maturity. This reuniting of the formerly fractionalized AOR/Top 40 spectrum is resulting in a phenomenon best described as the "widening mainstream."

'New Attitude'

Of course, as already mentioned, much of AOR radio (and Top 40) is mired in narrow-spectrum, heavy-repetition, one-lifestyle programming. Much of all mediums is usually a year or two behind their vanguards. However, 1978 was the year that a new attitude began to emerge among the genre's conceptual pioneers. This was the year that old fences were being scaled by a new attitude among AOR programmers. They are beginning to program to the Highest Common Denominator, instead of the infamous Lowest. New approaches that have the capability to transcend the old fractions are being developed. Smart programmers are no longer satisfied with low ceiling fractionalized audiences. They're grabbing for the double-digit gold ring, the way their predecessors did a couple of decades ago.

In response to the increased maturation of the audience, which is now highly career, consumer, and family oriented (just like their parents), AOR programmers have expanded the general environmental themes of their stations to include such formerly avoided subjects as sports, home economics, local politics, art, and numerous avenues of the humanities that were hitherto considered out of bounds, in addition to the traditional diet of help-line



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 MOR was to today's senior citizens when they were young-to-middle-aged! As Gordon McLendon reiterated, "The more things change, the more they remain the same."

Personality, in the traditional radio

sense, is showing healthy signs of making a comeback; only this time the stage is AOR radio.

'Standards' Pile Up

The AOR radio music library has become staggering. New releases are produced relentlessly and the "standards" continue to pile up. There aren't enough hours in a week to play all the available potent music; let alone enough minutes in the length of time that the rating services consider to be average periods of listening. Relative to this incredible expanding universe of music, all AOR stations, whether "tight" or "loose" by pre-1978 definitions, are seemingly "tightening." Relative, however, to actual physical titles covered on the air, they are generally "loosening." It takes a sharp eye and an academically objective attitude, however, to notice this remarkable syndrome accurately and honestly.

Because of the excess, coupled with the fact that the album has long outdistanced the single as the primary unit of musical parcelling, marketing, and measurement, AOR programmers are turning to the individual track as the universal unit of measurement within their own communicative circles. Interestingly, this musical marketing technique is also being looked to by future-minded Top 40 programmers, who woke up to the fact that they were having problems determining the hits by looking at singles activity alone. This new area of commercial merging between AOR radio and Top 40 radio at the new bullseye of the widening mainstream target

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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 records departments and expects a similar increase in their regular volume next year, according to Al Geigle, national retail manager for the chain.

Observing that Ward's hopes to 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." Approximately 300 Montgomery Ward stores, he added, currently sell records and tapes. Each of the new stores will carry a 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 im-

portant 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 to 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 experienced a good deal of success with such items as record cases, guitars, strings, and stereo cleaning accessories.

Meet Competition

On the issue of pricing, he expressed some concern regarding the onset of the \$8.98 list price and how 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 tell how they'll respond," he said. "We'll just continue to assert ourselves and try and meet our competitors." Geigle reported that the chain went as low as \$5.99 for \$7.98 list LPs, but that its normal shelf price is either \$6.49 or \$6.79.

"Should the economy start to tighten up, kids are probably going to start spending more time at home," he continued. "In that case, I think you'll find more money spent on home entertainment, and that should boost record sales."

Geigle also cited Ward's credit system as a boon to the chain's record sales. "The older, more mature customer that shops in our stores doesn't always have the cash to pay for a two-pocket set," he said. "And you'd be surprised at the number of people that buy records on credit. It's one advantage Ward's can offer that a discount store might not be able to afford."

He mentioned that one of the reasons the profit per square foot for records at the chain "compares so well" to other types of items is because "we don't give our merchandise away like other chains. 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 Paikert

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 beginning of a bar coding system, according to Ellis Kern, president of Ivy Hill Packaging.

Kern cited the increase in the cost of paper from Canadian mills as the primary cause of price rises 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 about 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 anticipate 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 the companies wanted 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."

'Learning Process'

Turning to bar coding, Kern warned that, although Ivy Hill has been bar coding packages for several years for other industries, the initial experience with record

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DIZZY THIN LIZZY — Warner Bros. vice president and creative services director Derek Taylor and Warners' product manager Charlie Lourie recently flew to London to meet with the members of Thin Lizzy and to report on the initial success of their Warner Bros. album debut, "Live and Dangerous." Together for the good news were (l-r): Tony Visconti, producer of the album; guitarist Brian Robertson; Taylor; Lizzy bassist, vocalist and centerpiece Phil Lynott; Lourie; guitarist Scott Gorham and drummer Brian Downey.

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, due 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 Trammps, K.C. & The Sunshine Band, Eddie Kendricks, Cerrone, Giorgio, the Village People, Van McCoy and Chic just to name a few. These artists all took the disco scene very seriously and strived to achieve excellence among the disco crowds. They were in many ways the 'New Wave' disco groups; the leaders and trendsetters who were to be treated as 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 accomplished, in one hour and 25 minutes worth of celluloid, what had been predicted by many as an impossibility. They had brought legitimacy to a music form which so desperately needed a stabilizing factor. The biggest thing that the movie did was 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 cat, complacent and lazy in its once innovative 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 the 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, I played steel guitar with Hank Snow when he first recorded in Nashville in early 1950. RCA's engineer, Jeff Miller, 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 evolution 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



Marc Kreiner (l), Tom Cossie

1978 will be remembered as the year that disco and radio were able to find a happy medium and agree to co-exist. Programmers were now starting to feel the pinch of the discos on their call-ins and store reports. The calls for Zeppelin and America were now being replaced with those for Chic and the Trammps. Dancing had become a mainstay that could not be ignored.

Just as specialists arose in the promotion field for other types of music, so did disco have its own promotion companies. Records such as "Shame" by Evelyn "Champagne" King, "Boogie Oogie" by A Taste Of Honey and "Instant Replay" by Dan Hartman were no longer destined to be heard only in the hallowed halls of the discos. The discos had won another battle; they were now able to break the radio barrier and establish huge record sales.

Sales brought more companies into the disco arena and the final piece had been put into place. Companies once negligent of disco, such as CBS, were now achieving great success with artists the likes of Melba Moore, Teddy Pendergrass and Dan Hartman. Casablanca — long the forerunner in the disco business, now was being looked up to for their excellence in disco mastery. Neil Bogart, along with Marc Simon, had taken a music art form and built an empire on it, and he was able to transform Donna Summer into a mass appeal artist that captured the hearts of all listeners. Another noteworthy Bogart achievement was the Village People who

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 roaring forward emerges.

Our business has grown much more complex and in the process has lost some part of its personal, close interaction,

(continued on page 122)

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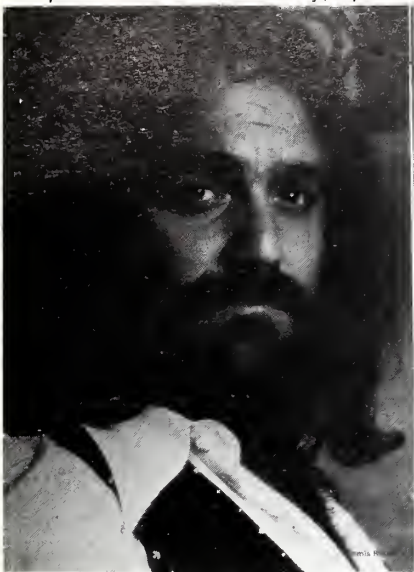
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1978 News Summary

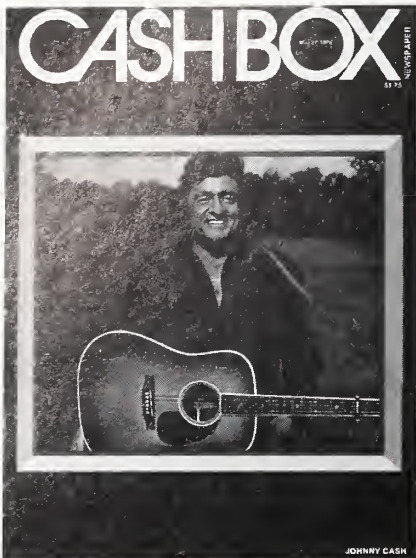
(continued on page 114)

Polygram Distribution . . . NARM considers legal action against the Small Business Administration for withholding loans from record merchants . . . **Bob Cavallo** and **Joe Ruffalo** named co-chairman of the ARC-Columbia label, while Earth, Wind and Fire leader **Maurice White** was named president . . . **Coen Solleved**, head of the worldwide Polygram Group, takes up residence in New York, seen as strengthening Polydor's continuing effort to increase its share of the American market . . . Columbia Record Productions, the record pressing division of CBS Records, announced a raise of one and one half cents per 12" record pressed, citing increased costs of labor and raw materials . . . Peaches Records initiates a nationwide boycott of independent distributors . . . **Bill Craig** and **John Smith** were named to vice presidential positions in field activity, special



markets and promotion, special markets, respectively, for ABC Records . . . NARM assigns the Boston consulting firm of Boston Associates to determine the costs, applications, and special benefits of bar coding to merchandisers . . . At Polygram's Summer Management meeting, **John Frisoli**, president of Polygram Distribution predicts that the company's sales for 1978 would exceed \$300 million.

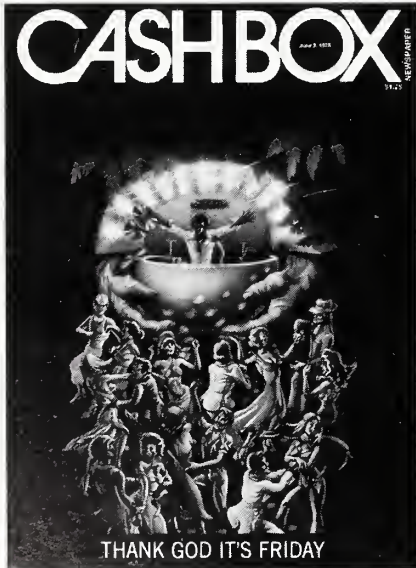
CBS Records announced the appointments of **Al Bergamo** and **Al DeMarino** to the positions of vice presidents of west coast marketing for E/P/A, artists development for E/P/A, respectively . . . New York State Supreme Court Justice **Bently Kassel** issued a temporary injunction by **Dee Anthony's** Bandana Management against RSO Records prohibiting RSO from billing the Bee Gees on the same line as **Peter Frampton** in the "Sergeant Pepper" movie . . . At Record Bar's annual convention



president **Barry Bergman** projects a 59% rise in sales for the chain to \$43 million and announced the formation of Eucalyptus Records, to be distributed by CBS . . . Following the announcement that **Gladys Knight** has signed with CBS Records, Budah Records sued the singer, charging her with breach of contract . . . In Chicago, the National Association of Broadcasters (NAB) held its first Radio Programming Conference.

SEPTEMBER

Labels that are distributed on the west coast by Pickwick International's Los Angeles branch seek alternative distributors following boycott of Pickwick by the Peaches and Tower retail chains . . . EMI restructures its worldwide operations under a plan that places management responsibility in hands of four newly ap-



pointed managing directors who will report to chairman and chief executive **Bhaskar Menon** . . . Boston's "Don't Look Back" LP debuts at #7 bullet on Top 100 Album chart, highest for 1978 . . . Pickwick aims for sales in excess of \$500 million by end of year and annual volume of \$1 billion by 1983. Announcements made by topper **Chuck Smith** at company's annual convention in Great Gorge, N.J.

Who drummer **Keith Moon** dies in his sleep in London at 31 . . . **Dick Kilne** named executive vice president of Polydor after 11 years with Atlantic . . . CBS and WEA initiate year-end marketing programs for dealers . . . **Joe Galante** named vice president of marketing for RCA Nashville . . . **Ron Alexenburg** unveils staff and roster for Infinity, to be distributed worldwide by MCA's distribution operation . . . Polygram begins construction of new 103,000-square-foot warehouse in Edison, N.J. Site expected to handle 30% of Polygram's total

U.S. volume . . . **Richard Perry's** Planet Records pacts with Elektra/Asylum for distribution . . . Midson 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, WI . . . **Bob Siner** promoted to vice president of marketing for MCA.

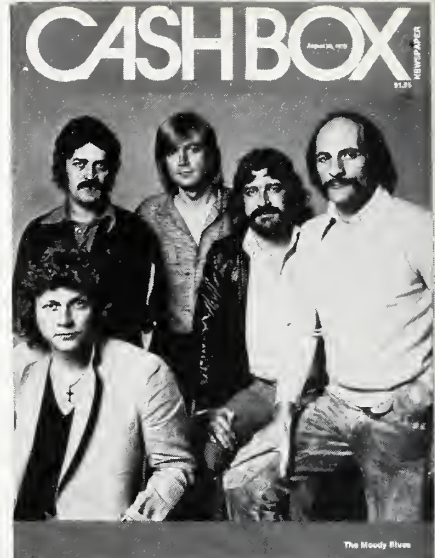
OCTOBER

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 . . . A&M Black Music success leads to new label focus . . . Annual DJ Week in Nashville draws 4,000 to 53rd Grand Ole Opry Birthday Celebration . . . Broadcasters expect to share a \$33 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 regionals . . . **Irv Biegel** named vice president and general manager for east coast operations for Casablanca . . . Infinity names 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 1982 . . . \$8.98 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 . . . "Two-fers" being phased out in pop field because of rising

(continued on page 121)

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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:

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ABUSE OF PROCESS
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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.

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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.**

Strong Int'l Sales, Growth Of Worldwide Labels Highlight '78

(continued from page 108)

novative new label, Alfa Records. Also, CBS International pacted a worldwide licensing agreement with Jet Records (excluding 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 Execs On The Move

Bhaskar Menon was appointed chairman and chief executive officer of EMI Music-Worldwide Operations . . . Brian Robertson was named president of the Canadian Recording Industry Association (CRIA), and was relected president of Canadian Association of Recording Arts and Sciences (CARAS).

Saburo Watanabe was appointed chair-

man of the Japan Phonograph Record Association (JPRA) . . . Kichibeyi 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 Curr was selected marketing manager of A&M Europe Records . . . Heinz Voigt 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 operation for CBS . . . Dr. Hermann Franz was appointed senior vice president of Polygram . . . Bunny Freidus was named vice president of creative operation for CBS Record International, based in New York.

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ABBA GOLD — Stig Anderson and John Spalding, president and vice president, respectively, of Polar Music International, were presented with several platinum albums by Atlantic Records during their recent trip to New York. The platinum albums were for "Abba's Greatest Hits" and "Abba The Album." They were also presented with a gold single for Abba's "Take A Chance On Me." Pictured at the presentation are (l-r): Mike Klenin, senior vice president of Atlantic; Jerry Greenberg, president of Atlantic; Anderson; Da Glew, senior vice president and general manager of Atlantic, and Spalding.

"From All The Writers At Combine,"
Thanks For Another Great Year."

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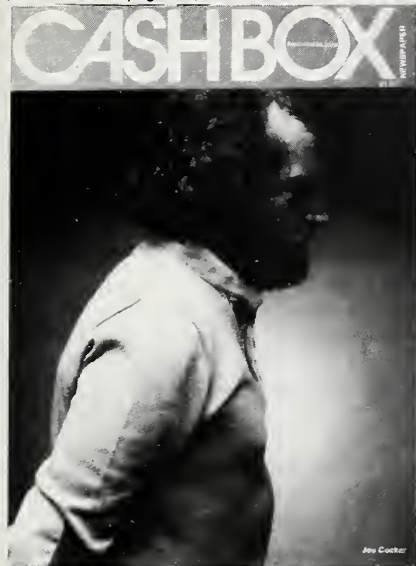
Thanks to our writers
for a great year !!

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Gary Harrison	Charles Quillen
Archie P. Jordan	Kent Robbins
Terry McMillan	Dean Rutherford
Dennis W. Morgan	John Schveers
Geoffrey Morgan	David Wills
Don Frimmer	Marty Yonts

Pi-Gem & Chess
Music, Inc.

1978 News Summary

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costs . . . **Kelth Richards** gets probation after being tried for heroin possession in Toronto court . . . Capitol moves to \$8.98 list on Steve Miller LP . . . French company to buy a controlling interest in Korvettes . . . RCA signs distribution deal with Gem Toby Records . . . Phoenix Records pacts for distribution with ABC . . . WCI Music Group reports stable third quarter earnings.

Detroit re-establishing itself as music center, six years after Motown's departure . . . 20th Century Fox music division posts \$3.8 million loss in third quarter . . . Federal court turns down jukebox operators' plea for an injunction against the Copyright Royalty Tribunal's recently adopted jukebox regulations . . . **Nell Bogart** honored as "Man Of The Year" by UJA . . . **Coen Solleveld** affirms commitment of Polygram to U.S. market . . . **Stan Cornyn** of Warner Bros. adds creative services to his duties.

Nehi Record Distributors announces that it is closing its central warehouse in the Los Angeles area and that each of the 32 Peaches outlets owned by Nehi will begin buying directly . . . MUSEXPO attracts good attendance from U.S. and abroad, although some attendees have reservations about the usefulness of the trade fair . . . **Bee Gees'** single, "Too Much Heaven," is highest-debating 45 of the decade . . . **Mike Curb** elected Lieutenant Governor of California . . . Copyright Royalty Tribunal agrees to preserve confidentiality of jukebox location lists . . . MCA sets \$2 million advertising campaign in support of **Olivia Newton-John's** "Totally Hot" LP . . . Polydor launches program to become top disco label . . . MCA posts record third-quarter, nine-month results . . . **Rev. Jesse Jackson** holds press conference to protest "offensive" lyrics in Rolling Stones' "Some Girls" album.

Polygram Group passes billion-dollar sales mark . . . Record labels beginning to issue double A-sides to aim at different markets . . . Retailers de-emphasize 45s, citing inconsistent sales . . . Record year predicted for CBS Records Division . . . **Gordon Bossin** forms market consultant company . . . Music Millennium tags \$8.98 list LPs with "inflation warnings" . . . Regional disco pool directors meet in Miami and lay plans for national association . . . Promotional value of 45s stressed at Polygram meet . . . Jet Music files third suit against UA, UA Records and **Artie Moguil**.

DECEMBER

Phil Jones was promoted to vice president of marketing for the Fantasy Records group . . . Capitol 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

bought at least one record or prerecorded tape as a gift . . . The Black Music Association announced a wide range of programs and goals at a press conference held in Cherry Hill, N.J. . . . **Ray Cavlano** was named to the newly-created position of executive director of the disco department of Warner Brothers Records and as president of the Warner distributed RFC Records . . . Local New York independent television stations hit ASCAP and BMI with a civil antitrust suit, charging licensing organizations with monopoly practices in the method of determining royalty rates for performance rights . . . Major record retailers across the country enjoyed an approximate 35% increase in sales over last year . . . After two days of hearings in Washington, D.C. on rules for payment of mechanical royalties on recordings made under compulsory license, the RIAA, the NMPA and the Harry Fox Agency agreed to meet with Copyright Office accounting experts for discussion of the many technical issues involved . . . **Jerry Sharell** and **George Steele** were named vice presidents of creative services and international, respectively, for Elektra/Asylum Records . . . **Chuck Thagard** was named director of national field promotion for RCA Records . . . **John Barblis** was named vice president of promotion for ABC Records . . . **Jerry Jaffe** was appointed Polydor's first director of artist development . . . The FBI seized more than \$100 million worth of pirated records and equipment, reportedly wiping out half the \$350 million annual illicit recording industry . . . An FCC report indicated plans to enlarge the number of AM



radio stations by seeking worldwide approval 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 Brice** was appointed vice president and general manager for RFC Records, while **Vince Aletti** 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 **Billy Joel's** "52nd Street" . . . CTI Records filed a Chapter XI petition to reorganize the company under a new federal reform law which would allow a consortium of independent record distributors to issue letters of credit to the label . . . WKTU-FM scored the number one position in the Oct./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 Gitlin**, **Ed**

(continued on page 123)

Lieberman Calls Megasellers Key For Rackjobbers In 1979

(continued from page 84)

But despite the emphasis on hit albums, Lieberman insists the era of stocking only the giant hits, as was done in the '50s, will never return.

"In the '50s, rackjobbers said 'Give me the hits and forget the rest,' but we can't do that today for several reasons. Reason number one is that in various parts of the country we are racking accounts where the department is more like a record store and 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 artist.

"Secondly, we feel an obligation because we're in the music business and we recognize the fact that while our bread and butter may 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 wouldn't be right.

"And thirdly, we made a major effort in the one-stop business because we feel that as rackjobbers we are often a little removed from the real music scene. So as a full member of the industry it's in our long range interest to be concerned with more than just the smash hits."

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 to what's happening in retail, giving us the ability to relate better to our manufacturers, to a terribly important part of their business. But the most important thing is that it gives us an early warning system, it makes us more aware and able to respond at the rack 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 out too much product in general. He likens multi-platinum initial shipments to crossing a bridge.

"You can walk over the bridge in the safe, covered walkway that's provided for pedestrian traffic," notes Lieberman, "or you can do a Wallenda balancing act on the parapet. You might get to the other side if you do the balancing act, but to what purpose? Why expose yourself and the manufacturer to that kind of potential loss, 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. If on the first day you sold 15 or 18, if you had only 25 or even 50 in there that would be a hell of a movement. But because you've got 100 in every store, nobody feels it.

"Our feeling is that what's really important is that the supplier makes sure that we, the distributor or retailer, are on the same wavelength as to the importance of a particular release and what the advertising and promotional campaign is going to be. Then, at that point, our only responsibility is to respond in a manner that is commensurate with that appreciation of what that product really is. Beyond that it is really just unnecessary risk-taking on everybody's part. There's nothing wrong with legitimate hype or promotion, but the false hype is just counter-productive."

Lieberman went on to express a desire that fewer albums be released in 1979 than in 1978.

"I think that fewer quality releases that can get more attention over a longer period of time have to give you a better return on your investment. But there is this tremendous competition between the big three, CBS, WCI and Polygram, and they feel that they must compete in this signing binge for new and promising acts.

"I think as far as return on investment goes, the ability to concentrate and stay with a piece of product is very, very important. Some small labels do it because that's all they've got. I mean Cream is still working the Snail LP, which happens to be a damn good LP. But on a major label that piece of product would have been shoved in the background 60 days later."

Pricing

In the area of pricing, Lieberman says that most consumers are less aware of price hikes than many observers believe.

"It's not that the consumer is oblivious to price, but he's much less price sensitive than we thought he was. I don't think that the consumer really knows what the price of a record is anyway. But at the same time, I think that there is a point at which you can push the consumer too far and the cost begins to have an impact."

On the specific subject of \$8.98 list albums, Lieberman expresses a hope that a new price level is not being adopted across the board. He wants the \$8.98 price to be on product that offers the consumer a poster, exceptional cover, colored vinyl or some type of bonus. In general, he believes that records are one of today's best entertainment values around.

"At present levels, not only is music a great gift value at holiday times, but compared to the price of sporting events or concerts or theatres there is no substitute for records in terms of dollar value. The ability to have, not forever but for a good long time, a performance in your home for \$6 or \$7, that represents a great entertainment value."

Lieberman also believes the comparative value of records is a hedge against a possible business letdown should a recession hit the country.

"We don't have a recession-proof industry, but we do have a recession-resistant industry. We found in '74 that people traded down in entertainment during a recession, but that translates into more home entertainment and less going out, which is good for record sales.

"The one fear I have is that the stores in which our departments are located may react to the general economic conditions. And even though they are in a discount posture and are affected less, it may drive them to reduce inventories. Because we are selling to them on a protected inventory basis, we become an easy mark for inventory reduction, even though our sales may not indicate it. Sometimes we have to stand up to our customers, who are really more like our partners, and say 'I don't want to be penalized for your CB problems of a year ago.' I want my inventory levels to stand on their own merits.

"But I'm not all that worried about sales levels next year," concludes Lieberman. "I foresee business as usual in '79. Everybody says there's going to be a softening in sales, but I'm not so sure."

Indies Expand To Insure Survival

(continued from page 84)

posed to a branch," Simone stated. "Promotion is the only thing that makes us different from being a receivable. We know our area, we're aggressive, and we realize if we didn't function well in promotion and marketing that we would just be another receivable."

Country Column Highlights For 1978

(continued from page 110)

for 40 days . . . **Carlene Carter** signed an exclusive recording contract with Warner Bros. . . . **Roy Clark** taped a guest appearance in London on "The Muppet Show."

March

RCA's **Ronnie Milsap** received a gold record for his album, "It Was Almost Like A Song" . . . **Hattie Loulse Bess**, known as "Tootsie" to her many friends in the music business and owner of the famous "Tootsie's Orchid Lounge" in downtown Nashville, died following a long illness . . . MCA's **Jerry Clower** was named recipient of the Distinguished American Award by the Mississippi Chapter of the National Football Foundation and Hall of Fame . . . United Artists' **Crystal Gayle** was awarded a RIAA-certified platinum album for "We Must Believe In Magic" LP and a Grammy Award for "Best Country Female Vocal Performance" with **Richard Leigh's** "Don't It Make My Brown Eyes Blue" . . . **Ernest Tubb** celebrated his 35th anniversary as a member of The Grand Ole Opry.

April

Ovation's **The Kendalls** purchased a new Silver Eagle bus . . . **Norbert Putnam** completed production work at Quadraphonic Studios here on the new **Jesse Winchester** LP, "A Touch On The Rainy Side" . . . MCA's **Bill Anderson** appeared on the television soap opera, "One Life To Live" . . . Capricorn's **Billy Joe Shaver** completed a three-day engagement at The Pickin' Parlor . . . Mercury's **the Statler Brothers** won the international Country Music Award for the "Best International Group" for the third straight year

. . . CBS' **Willie Nelson** celebrated his 45th birthday.

May

Monument's **Larry Gatlin** appeared with **Steve Martin** at Harrah's in Lake Tahoe . . . **Jeannie C. Riley** performed before the annual Senate 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 **Eddie Rabbitt** opened a series of dates for RCA's **Dolly**

Nashville Commentary

(continued from page 121)

down-home atmosphere . . . but only part. I firmly believe the "Music Community" atmosphere, very much like that of a small southern or southwestern community, will always prevail as a basic foundation of Nashville music. This community attitude first salvaged country music, then caused it to progress beyond anyone's imagination and will be the bedrock of country and Nashville music's continued growth.

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.

Parton . . . In conjunction with the 16th annual Colorado Country Music Festival and Trade Convention, June 19-24 was designated "Colorado Country Music Week" by Colorado Gov. **Richard D. Lamm** . . . RCA signed **Brian Collins** to an exclusive recording contract . . . ABC's **Roy Clark** and **Buck Trent** recorded their second all-banjo instrumental album.

July

MCA's **Loretta Lynn** appeared on **Tom Snyder's** "Tomorrow" Show . . . Mercury's **the Statler Brothers** completed a tour which grossed over a million dollars . . . And **the Statler Brothers'** album, "The Best Of The Statler Brothers," earned a platinum record . . . **John Prine** played the Exit/In before standing-room-only crowds . . . Monument's **Larry Gatlin** signed a multi-appearance contract with the Aladdin Hotel in Las Vegas.

August

Larry Butler produced **Bill Medley** for an upcoming United Artists album . . . RCA's **Jerry Bradley** married **Connie Hurt** . . . Warner Bros. vice president **Stan Cornyn** held a reception in Los Angeles for the entire Nashville Warner Bros. staff in recognition of their success . . . Warner/Reprise artist **Emmylou Harris'** album, "Elite Hotel," was certified gold by the RIAA . . . RCA's **Dolly Parton** performed on the steps of City Hall in New York City.

September

MCA's **Conway Twitty** taped the "Hee Haw Honeys" television show . . . **Johnny Cash** worked on a new Columbia album with **Larry Butler** handling production work . . . RCA's **Ronnie Milsap** played before record crowds at the Ohio State Fair . . .

Ray Price played The Nugget in Las Vegas . . . Monument's **Larry Gatlin** hosted "The Midnight Special" . . . **Emmylou Harris** received the Edison Award in Holland for her Warner/Reprise LP, "Quarter Moon In A Ten-Cent Town."

October

RCA's **Waylon Jennings** and Columbia's **Johnny Cash** appeared on The Grand Ole Opry . . . **Lucille Ball** taped a TV special at The Grand Ole Opry House . . . And **Waylon** worked on a new album at American Studios . . . Epic's **Charly McClain** signed with Celebrity Management, Inc. . . . Warner Bros.' **T.G. Sheppard** narrated a 30-minute segment of a TV special about **Elvis Presley** . . . CBS' **Bobby Bare** taped a segment of the PBS "Austin City Limits."

November

ABC's **Don Williams** was awarded a platinum album from the United Kingdom for his "Images" LP on the Anchor Label . . . Nov. 4 was "Ronnie Milsap Day" in Ohio . . . ABC's **Roy Clark** recorded an album which features **Clarence "Gatemouth" Brown** and Brazilian percussionist **Airto Morelra** . . . **Ray Price** signed an exclusive recording contract with Monument Records . . . MCA's **Loretta Lynn** played two weeks at Harrah's in Reno, Nev.

December

Monument's **Larry Gatlin** appeared on "The Tonight Show." . . . **Willie Nelson** completed his acting chores in "The Electric Horseman," an upcoming movie starring **Robert Redford** . . . **Kris Kristofferson's** "Songs Of Kristofferson," was certified gold by the RIAA . . . Columbia's **Johnny Cash** was named national spokesman for the STP Corporation . . . **Mickey Newbury** recorded a new album for Hickory Records.

A NEW IMAGE

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Widening Mainstream Sees AOR Grow In Many Directions

(continued from page 116)
is being referred to quite accurately as Top Tracks radio. Top Tracks radio is now coming into the same relative position that Top 40 radio held for a number of years. Some of these new-approach stations sound similar to their generic AOR predecessors and some sound similar to their generic Top 40 predecessors. Radio categorization is becoming complex as programming evolves into the Eighties.

For many years, AOR radio was "underground." As a matter of fact, one of its

Package Prices Up

(continued from page 116)
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 back 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 of how to juxtapose the code with a flesh tone on the back cover.

According to Kern, the next major change in the packaging industry will emerge in the area of tape packaging. "I think the record industry has to ask itself," Kern said, "how do they want to handle 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 is going to come to terms with 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."

Frisoli Comments

(continued from page 26)
marketing styles of each vary, assuring maximum product sell-through requires a shaping of our marketing programs in a composite format. This approach allows us to most closely meet the key 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," Frisoli stated.

Commenting on Polygram's dramatic sales rise in 1978, Frisoli 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 this 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 developed into a major distribution organization with national direction, planning and control, supported with the thrust of decentralized field selling and distribution operations. We have come far and fast in a relatively short period of time and are now into the second phase of our growth plan."

Cohen Fears Price Hike

(continued from page 26)
system. Despite the fact that they almost all use IBM systems, all their systems are different. The contract that a dealer gets in an invoice does not correspond to the goods received. Rather than calling it fishy, I'd say that the methods used are not done for the benefit of the retailer."

common descriptives was Underground radio. Now that AOR and Top Tracks are mainstream, a new underground has developed. Amazingly this new underground is actually a part of AOR radio's growing generic umbrella; thus, AOR radio has remarkably spawned its own underground. The new AOR underground is Jazz.

Triple-Z-Jazz (that is Jazz spelled with three Z's) is a new generic umbrella that incorporates Jazz in the purist sense, along with Jazz-Fusion, Folk Jazz, Latin Jazz, Disco Jazz, Soul Jazz, and any other variation of Jazz musically expedient. Jazz is showing signs of becoming extremely commercial, and Jazz is becoming the road followed by some of radio and music's most daring pioneers.

When the history of radio is written, 1978 will be remembered as the year that old-line Top 40 dried up and AOR radio ceased to exist in its most traditional senses, but rather flowered into a mainstream full of forms and approaches, including its own underground (Jazz radio). Among these historic "approaches" will be the early childhood of the form born of AOR and Top 40: Top Tracks radio.

In conclusion, and most importantly, 1978 will be remembered as the year the seeds for 1980's radio were planted. Hopefully, these seeds will grow into what early signs indicate will be a decade of varied, informative, entertaining, communicative, and creative radio.

EAST COASTINGS

(continued from page 88)
theatre outright. The Palladium, of course, is home ground for Delsener, who promotes many of his shows there. While deal to buy the Palladium building fell through, Pepper and Snadowsky maintained they were still thinking about promoting concerts in New York anyway, which would not make Mr. Delsener very happy.

REFORMED AND READY TO GO — The Allman Brothers Band got back together, with Greg Allman, Dickie Betts, Butch Trucks and Jaimoe as members. Chuck Leavell decided not to come back to the fold, opting instead to stay with Sea Level, who were recently joined by ex-Wings drummer Joe English.

LET'S GO DISCO — If anything, 1978 had to be the year of disco, and no group was a more successful purveyor of the disco sound than Chic, who are actually masterminded by Bernard Edwards and Niles Rodgers. It's noteworthy that the two musicians cited Duke Ellington and Cab Calloway as their musical idols during a visit to Cash Box. They also related how they were so broke a couple of years ago they had to sell all their equipment... Maybe the surest sign that disco has arrived was by the books on the dance



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 Ernie Leaner.

1978 Will Be Remembered As The Year Disco Came Of Age

(Continued from page 117)
became his answer to the Bay City Rollers. The year saw the invasion of the Europeans into the U.S. record business as such people as Cerrone, Don Ray, Alec Costandinos, Voyage and the Raes were all able to find a place for themselves onto 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 them

selves 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 advancement potential 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 99X in N.Y. and currently is director of disco promotion for Atlantic Records. Other advances have been made by Ray Caviano, once director of disco for TK, and now at WB Records with his own label deal. I, myself, am fortunate. Along with Tom Cossie 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 Ariola 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 of trends to come. Thanks to the foresight of people like Ken Burkhardt, 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 paces.

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...

randy lewis and charles palkert

Top 10 Albums

- Is It Still Good To Ya — Ashford & Simpson — (Warner Bros.)
- Natural High — Commodores — (Motown)
- The Best Of Earth, Wind & Fire, Vol. 1 — (ARC/Columbia)
- Double Vision — Foreigner — (Atlantic)
- Grease (original soundtrack) — (RSO)
- Dog & Butterfly — Heart — (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

Summary Of 1978 News Highlights

(continued from page 121)
Rosenblatt, and Lenny Waronker... Charlie Nuccio resigned as president of Island Records... Issy Sanchez and Roxy Myzal were named national disco A&R coordinator and associate national disco promotion director, respectively, for Atlantic Records... Paul Simon sued CBS Records in State Supreme Court to terminate his contract with the label. In two separate complaints he charged the company with breach of contract and failure to account for royalties due him.

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 talking about is the deferral of hard-good purchases. That means there is a slowdown in the steel industry, automobiles, new refrigerators, things like that. Situations where people make long-term commitments. And a funny thing happens. As some of their consumer debt 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

pared to previous years, while pinballs experienced a boom. Will videos make a comeback next year?

First of all, that's illusory. Our sales were actually up in video. But what happened was that there was a tremendous amount of replacement of electro-mechanical pinballs going on. So pinballs just went bananas. In comparison to how pinballs did, videos didn't do that well; but it was still an up year for us. Videos are still in the growth phase — even with tremendous amounts of the industry capitol going to buy new pinball.

1978 also saw an explosion in solid state technology. Are there any similar breakthroughs on the horizon for 1979?

Not really. The XY monitors that came in last year, you will probably see some more of these. You'll probably see a bigger use of color. There are a few things that we're playing with but I don't think there is going to be a real major technological shakeup that compares with pinballs going solid state.

What is the outlook for arcades?

I think the growth of mall locations, which has historically been the growth area for arcades in the last three or four years, has slowed. A lot of people tried strip centers — some successfully, some not successfully. The smart operator now, I feel, can still do



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 talk 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.

Most authorities feel that the video game market was relatively soft in 1978 as com-

pared to previous years, while pinballs experienced a boom. Will videos make a comeback next year?

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(continued on page 127)

1978: The Year In Review

January

Williams Electronics, Inc. debuts its first solid state pin, "Hot Tip" . . . Gene Daddis is appointed general manager at U.B.I. . . . Irving Kaye's \$10,000 Hurricane Football tournament attracts record turnout in Syracuse . . . 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 . . . Dick Finger is appointed field service engineer at Gottlieb . . . CES convention 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 Reeser is appointed marketing administrator at Americoin . . . Bally applies for license to sell slot machines in New Jersey . . . Joseph E. Brusseau is named vice president and treasurer at Rock-Ola; Dean W. Morrison appointed export manager . . . Chicago digs out from its treacherous "blizzard of '78" . . . Bally holds Super Shooter national pinball championship finals at 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.



DON'T TILT, HEF — Bally this year introduced its new "Playboy" pinball game. In the above photo, Playboy magazine editor and publisher Hugh Hefner tests the new machine during a special preview at the Playboy Mansion West.

appointed branch manager of Advance International in Miami . . . Extreme winter weather conditions effects all levels of coinbiz on the east coast . . . Williams launches national training program on solid state games . . . Canteen Corp. board chairman Pat O'Malley is honored as marketing exec of the year . . . Gottlieb conducts electronic service schools in Europe . . . Bally files for casino license in New Jersey . . . Industry mourns death of coinbiz vet Joe Mangone . . . American Shuffleboard Co. marks 50th anniversary . . . Midway expands service program, increases staff and installs toll free number . . . Dick Gilger joins marketing division of the Cleveland Coin Columbus branch . . . Gottlieb's first pinball-movie 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 Distg., 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 DeKalb, Ill. . . More than 100 distribs are represented at Atari's 4th annual distributor meeting . . . Empire Dist. announces plans to relocate its headquarters to larger facilities in Chicago . . . Robert Jones Int'l-Syracuse hosts gala to celebrate its fifth year in business . . . Stern Electronics, Inc. launches program of solid state service schools . . . AMOA holds annual board meeting in Phoenix . . . Xcor Int'l sells its Seeburg Division to Seeburg Corp., a firm established by Louis Nicastro and his family . . . Gottlieb realigns its Florida distrib network, following the death of All Coin Dist.'s Joe Mangone . . . Commercial Music Co. of Dallas is appointed a Rowe distributor . . . Atari expands service school program on a national scale.

May

NYSCMA president Millie McCarthy is honored at a testimonial dinner in Syracuse . . . Gottlieb installs a toll free number for solid state customer service . . . IMA 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 department . . . Greater Southern Dist. of Atlanta is appointed a Gottlieb distrib . . . Merger of Ebonite and Fischer is announced . . . Ron Crouse is 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 . . . Chuck Arnold is named general manager of Rowe's northeast region distrib operations . . . Ohio passes free play bill . . . Meadows installs toll free number for customer service . . . Williams holds national distrib meeting in Chicago . . . John Walsh resigns as president of Mirco Games . . . 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 office in the Bay Area . . . Malcolm Bals departs his vice president post at Gremlin . . . Cocktail table pinball games begin to surface . . . CES show is held in McCormick Place.

July

John Nicastro is appointed treasurer of Seeburg; Russell Babb, controller . . . Paul



CONGRATULATIONS, WAYNE — Wayne Hesch from Illinois was elected president of AMOA at the association's annual meeting in November. Les Montooth (r) a member of the Illinois delegation to the convention, is shown congratulating Hesch during a party in his honor thrown by the Illinois state group.

(continued on page 126)

Mystic 478

A Pleasure Machine with
Three New Profit-Boosting Features.



For years, jukeboxes just played music. Today Rock-Ola's amazing Mystic 478 actively merchandises music and makes more money than ever before.

First, consider the exclusive Bonus Play feature. You can program each Mystic to offer the type and frequency of Bonus Play most profitable to the individual location. The flashing Bonus light stimulates added play.

Because a jukebox sells more music when it's playing, Mystic has an optional Random Complimentary Play feature.



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After a varying period of inactivity, Mystic will randomly select and play a complimentary record.

Only Rock-Ola micro-computes and displays the Top 3 Location Hits. This helps the uncertain player make popular selections. It also challenges players to push their favorites into the Top 3.

And Mystic 478 is crafted to uphold Rock-Ola's world recognized reputation for trouble-free operation. Put Mystic's power to work increasing profits. It's one machine you can really bank on.

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 succession of models hit the market; among them, "Pinball," "Stingray," "Stars," "Memory Lane," "Lectronomo" and "Wild Fyre." 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 *Oui* magazine, whose profile on the star led to the machine's creation. Additionally, since the backglass 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 solid state 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 held key positions in the coin machine industry.



Pictured are Nugent (l) 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

(continued from page 124)

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 resurfaces at CRT Washington hearing . . . Galgano Distg. of Chicago acquires Lormar Records one-stop . . . **Marshall Caras** departs his post as Gottlieb's marketing vice president . . . **Williams** produces its first wide body pinball machine, "Contact" . . . Coin Machine Dist. of Peekskill, N.Y. is appointed a Rowe distributor.

August

Betson acquires product lines of Runyon Sales and finalizes in-house expansion program . . . Sega conducts major radio campaign in L.A. to promote its Games Centers . . . **Oscar Robins** is named sales manager at Portale Automatic Sales in L.A.; **Jerry Monday** becomes manager of the distrib's San Francisco office . . . **Bernie Shapiro** departs Mirco and joins Gremlin as sales manager . . . Gottlieb appoints **Tom Herrick** vice president of marketing . . . Sega acquires Gremlin.

September

Jerry Grotjan joins Monroe Dist.-Dayton as branch manager . . . Stern Electronics, Inc. launches its own record label, Stern Records . . . Chicago trade school 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 "Aristocrat," 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 Bhutan** 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

Lila Zinter departs Meadows to join Exidy as marketing director . . . **Ed Boasberg** becomes director of sales at Meadows . . . Empire Dist., Inc. moves into spacious new Chicago facilities . . . AMOA gives the go ahead for the display of gaming equipment at Expo '78 . . . Japanese Coin Machine Show is held in Tokyo . . . Wurlitzer holds international distributors meeting in West Berlin . . . **Bally** releases six-player flipper, "Six Million Dollar Man" . . . NAMA convention in Atlanta draws a record attendance of 6,500 . . . **Murray Greenblatt** of Great Lakes Acceptance Corp. is dead at the age of 49 . . . **Bob Betters** becomes manager of customer service at Atari; **Tom Petit** joins the firm's sales staff.

November

Philip Moss & Co. is appointed a Gottlieb distributor . . . Rock-Ola holds national distributors meeting and new product showing in Monterey, Cal. . . AMOA celebrates 30th 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

Industry's first **International Coin Olympics** is scheduled for 1980 . . . **Elky Ray** of D. Gottlieb & Co. dies in Encino, Cal. . . **Lowen America, Inc.** is officially established with headquarters in Chicago . . . C.A. Robinson's West Coast Games Show attracts more than 600 . . . Emphasis on celebrity-themed equipment continues with Bally's "Playboy," Gottlieb's "Charlie's Angels," Stern's "Nugent," etc. . . Ohio promotes 50 cent foosball play via statewide tournament . . . A major issue of concern among operators this past year was the location list ruling, imposed by the Copyright Royalty Tribunal as a requirement for compliance with the new copyright law, which went into effect at the start of '78. As reported in the trade press, and most dramatically evidenced at the November AMOA convention, operators are strongly opposed to the regulation, citing it as "unfair," an invasion of privacy, etc. AMOA, through its government relations committee, has vigorously campaigned toward a revision of this restriction and will continue its efforts in the months to come. It is our hope that the ruling will be amended to the full satisfaction of all operators before too long.

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Nolan Bushnell Predicts Coin Industry Prosperity For 1979

(continued from page 124)

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 Malibu 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.

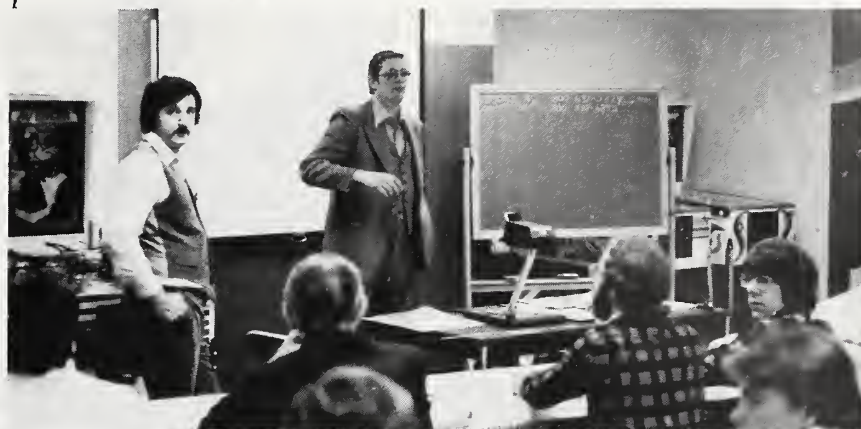
Right. I think they have to consider themselves in the leisure time business, not just in the amusement games business. Granted, the amusement games business is going to give them a lot of profit, but only when confined in some of the other things — if they are really talking about arcades. Street operations 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 not expand 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



SCHOOL IN SESSION — Atari greatly expanded its service school program during 1978, under the direction of seminars manager Fred McCord. In the above photo, McCord is shown conducting one of the many service schools that Atari sponsored around the country throughout 1978.

thing. But that's competition; that's sales. If another guy is coming in and offering less, why shouldn't the location do it? . . . unless you're going to offer better service, better equipment, better something. It's almost like the operator is his own worst enemy in a lot of instances. There will be some relief with the dollar coin, but Washington has been slower than lead on this particular subject. So that's a little scary.

Do you have any idea how far down the line the new coin is?

I think there is going to be some circulation of it the middle of next year. But, hell, I don't know how long it's going to take the government to get something done. No matter what they're trying to do they'll screw it up so it will take them twice as long as it should.

During your AMOA presentation this year you said introduction of the new dollar coin

would increase collections by 30%. Do you stand by that prediction?

Once the dollar coin replaces one-third of the dollar bills, I believe that's the sort of the break point where the dollar coin really starts being significant to us. Part of the thing is they have to phase out the dollar bill, because the printing costs are just eating them up. Now, once you go to a coin, that increases the coin machine spending power in everyone's pocket by a tremendous amount. So then we're truly back into a discretionary purchase, rather than a planned purchase. And the dynamics of that changes an awful lot. And I believe, yes, at that point in time — and it could be as early as next fall — it could boost collections a third.

Over the past few years our annual Games/Route Survey has revealed that one of the operator's biggest gripes con-

cerns the reliability of today's mass-produced games. Many manufacturers, Atari included, have accelerated their service school programs as one solution to the problem. But what steps are being taken to ensure quality control before the game leaves the factory?

Everything I possible can do. Operators complain about the high cost of equipment, on one hand; yet on the other hand, we spend as much as we can on quality control. Yeah, I can up the price of the machine some more and put a lot more people on it. But we manufacturers always have to walk the tightrope. Obviously the operator wants something for nothing; they want more quality for less cost. I'd love to give it to them, but when you have a \$4 an hour Q.C. guy is the operator willing to pay for a slightly better Q.C. guy at \$8 an hour?

Another operator complaint is that there's too much equipment on the market. What's your response to this?

Well, remember what the operators' fantasy of a perfect world is. Their fantasy of the perfect world is that all of a sudden all of the manufacturers went away, they could then pay off all the paper that they have and they'd then own all this equipment and it would still be earning as much as it is today.

Unfortunately that isn't reality. Without new equipment, the public loses interest in what the product is all about. And I can assure you if we built games that don't earn, no one beats a path to our door. If the games don't earn, the operator doesn't have to buy them. We don't put a gun to anybody's head for a purchase; it's a demand. The public is demanding new, novel things out there. And the reality is he runs a business in which the games obsolete themselves. The same thing happens with movies: It isn't the film that wears out, it's

(continued on page 128)

To All Our Industry Friends: Thanks for a Great '78. We're looking forward to an even better year in '79.



The C.A. Robinson family, from left: Ira, Al, Leah, Adrea and Sandy Bettelman.



'78 Highlights: Western Amusement Game Exhibit, left, AMOA Expo, top and below.



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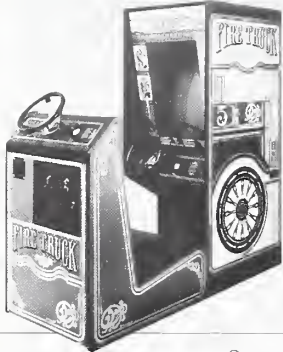
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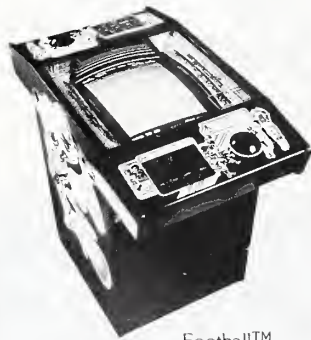
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PRODUCT PRESENTATION — Atari is one of the most aggressive and promotion-conscious manufacturers in the coin machine industry, as evidenced by the above photo which was taken earlier this year at a showing of new products from Atari held at C.A. Robinson 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

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Nolan Bushnell Predicts Coin Industry Prosperity For 1979

five years — and unfortunately those are all millstones 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

type we've seen in the last 10 years can do anything good to anybody anywhere.

From your vantage point, what does the future look like for the coin machine industry?

I'm bullish for this year and I really believe the operator, if he's willing to work hard and smart, can make a hell of a lot of money this next year. In fact, probably almost double from what he did this year. I think they are looking to an extremely healthy, good year.

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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 outside of the United States — 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: more conscious of making films for promotion when we can't send our artists; more conscious of providing (international representatives) with all the materials we provide to any branch here — bios, pictures and so forth."

Smith attributed the recent explosion in overseas sales to "a new breed" of international record executive. "It's no longer the old colonial EMI or 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 talking 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're hip to what's happening in music and they want sophisticated marketing tools."

As a corollary to greater U.S. involvement on 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 is 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 Mideast 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 aside, 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 to buy much more of it — because even if they didn't hear it, somebody else they know did."

What about 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. "The philosophy is that we have to have that radio base to build from. We can put up in-store displays; we can take windows; 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 (Cornyn) put it so succinctly: What if radio stopped one day? If radio stopped one day we would be in 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 retract.

"On the other hand, our insurance policy is that the broadcast industry is not about to: a) drop music, because most of their audience wants it; and b) go back to hiring 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 resilience, the financial accountability 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/A with its first distributed label, producer Richard Perry's recently formed 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 services," he said. "First, the most important service is that they never have to worry about getting paid for what they sell — and their records are out there. Secondly, they can operate with a lower overhead because we handle the accounting, the order service, the label copy, the research into manufacturing orders and all the 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 greater sophistication and awareness of what makes sense in advertising — how to reach and motivate our targets and how to get there cheaper.

"Do we motivate them with a billboard on a major artery in the city? Do we motivate them with an ad in the Sunday newspaper with lots of other records? Do we motivate them with a spot on the radio? Or does it take buying a spot on the eleven o'clock news on television? We still haven't got all the results in but we're headed for that."

Institutional Advertising

He conceded, though, that more can be done to enhance overall market penetration for recorded music. For one thing, he suggested an industry-wide institutional advertising campaign to promote year round gift giving. "I would like to see the marketing heads of several 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 all 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."

Finally, Smith said that in contrast to the popularity of various musical styles which fluctuates widely from year to year, there is a constant driving force that keeps top level executives like himself bullish on the record business. "It's very rewarding to people in this business to know that the music we manufacture and that's recorded under our flags is so important to the life-style, and now represents such a deep penetration 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.

'Grownup 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 that 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 alongside them economically, artistically and with a greater future than any of them at this moment . . . and that's all that is necessary to give us the heart to go on and keep doing it, not knowing especially what's around the corner but being excited about finding out."



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 Shimkin, president of Sesame Street Records; Michael DeLugg, engineer and coproducer 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 Distributors

(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 the phone and scream about money. Prompt payments by distributors are unheard of in this business. Most of them will level with you and tell you they will pay who they have to pay. Ten percent of your receivables is in a constant state of flux and everybody usually holds ten 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 indies such as Pickwick is that of getting lost in the shuffle.

"When I first started two years ago and Heart was breaking, I had people call me asking who my distributor was. I said 'well 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. But I am 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 \$250,000, that might be half a year's profit I am writing off. That's pretty frightening.

"It was an unusual year for independents. A number of up and coming independents now have licensing deals or distribution deals with a lot of majors. 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 pulling a line. That's the paranoia they must deal with. But hard chargers on the label side come around regularly too. There will always be 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, at which Kenny was presented with both gold and platinum LPs for his latest album, "Nightwatch." Pictured at the presentation (l-r) are: Bob Sherwood, vice president, national promotion, Columbia Records; Jack Craig, senior vice president and general manager, Columbia Records; Don Ellis, national vice president, A&R, Columbia Records; Jim Recor, Larson-Recor Management; Loggins' management; Loggins; Eva Loggins, Kenny's wife, Larry Larson, Larson-Recor Management; Joe Mansfield, vice president, marketing, Columbia Records.

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