

# CASH BOX

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NEWSPAPER

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## 1914

The performing rights provisions of the inadequate 1909 Copyright Law were being ignored, when some of America's top songwriters and publishers met at Luchow's, on 14th Street, in New York City, and

resolved that something had to be done to remedy this inequity. They firmly believed that no one should use music for profit without paying the writer or publisher.

# ASCAP

**AS WE ENTER THE NEW COPYRIGHT ERA  
CASH BOX CELEBRATES ASCAP'S 64 YEARS OF ACHIEVEMENT.**

## 1978

For almost 20 years ASCAP was one of the prime movers in the creation of a new copyright law. Due to go into effect on January 1, 1978 the new law creates a better harmony between the legitimate rights of the songwriter and the needs of the user. Among its main features, the new Copyright Act for the first time brings juke boxes within the scope of the law, extends the copyright to the author's life plus 50 years.

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FROM THE DESK OF:

George Albert

As a longtime member of ASCAP, this writer feels extremely privileged to be able to salute an organization that has done so much for the world of music here and abroad. For myself and the many other composer and publishers who belong to ASCAP, our association with the founding performance rights society has been rewarding in ways too numerous to mention. Suffice it to say that, in addition to the invaluable collection and protective services ASCAP has provided, I am deeply grateful for lasting relationships I have developed over the years with my fellow members.

One of my most cherished relationships has been with the president of ASCAP, Stanley Adams, during the years he has served as the guiding force behind our organization. Not only has he been a tireless champion for the rights of composers and publishers everywhere, but has done so with dignity and understanding that is truly a credit to the profession.

It is particularly fitting that this tribute appears on the eve of what I'm sure Stanley will agree is his greatest accomplishment — helping to secure enactment of the new Copyright Law, which goes into effect Jan. 1, 1978. This revision will assure a more secure future not only for the members of ASCAP, but also for those who choose to join us in the years ahead. Further, it will provide encouragement in helping to draw new talented and creative people to the music field.

We at **Cash Box** take great pride in being selected to prepare this special tribute to ASCAP. It is our hope that it will serve as a monument to the organization that has given so much to the cultural art of music.

George Albert

George Albert  
President and Publisher

# TRO



**we go together**



## ASCAP's History:

# Drop In Sheet Music Sales In The Early 1900's Created Need For Performing Rights Society; Today, ASCAP Dominates

### The ASCAP SUCCESS STORY — 1914 To Today

What do Irving Berlin, Stevie Wonder, Aaron Copeland, Bob Dylan, Carly Simon, Burt Bacharach and Hal David, Richard Rodgers, Carole King, Leonard Bernstein, Neil Diamond, John Denver and Frank Sinatra, Samuel Barber and Duke Ellington, Smokey Robinson and Marvin Gaye, Led Zeppelin, Rod McKuen, Jacob Druckman, Harold Arlen and Ronnie Milsap have in common?

And what bond do Victor Herbert, Raymond Hubbell, Silvio Hein, Jay Witmark and George Maxwell share?

The first group are all members of the American Society of Composers, Authors and Publishers, our nation's oldest and most prestigious performing rights society in the world of music. The second are founding fathers of ASCAP, which is celebrating its best year ever. Many other prominent American composers and lyricists were charter members in 1914, including such notables as Jerome Kern, Rudolf Friml, Otto Harbach, Edgar Leslie, John Philip Sousa, Albert and Harry von Tilzer and the redoubtable Mr. Berlin — a living legend in 20th Century music.

Today, ASCAP is in very good health with a membership of more than 18,000 composers and lyricists and some 5,000 publishers and a 1977 income from license fees that will surely top 1976's record \$94,000,000. It has come a long way during the past 64 years, for at the end of the first year ASCAP was licensing the performance of music only in 85 hotels in New York City, and they were paying an average of \$8.23 a month. Income grew so modestly that it was seven years after its birth before the Society's income exceeded its legal and operating costs — 1921. By then, the membership had grown from 192 at the end of 1914 to 331. Today, the income from performing rights royalties is an important factor in the economic well-being of the men and women who create America's music and in the support of their families in every state of the union. In fact, there are even some well-known foreign writers who belong to ASCAP, including Rod Stewart, Alberto Ginastera and Carlos Chavez — to mention only a few.

#### 'Would Be Proud

John Golden would be proud of ASCAP's economic progress. The late Mr. Golden, best known as a Broadway producer but also as a talented lyricist, was ASCAP's first treasurer. According to legend, Mr. Golden left the room during one of the first meetings to visit the bathroom and returned to find himself elected treasurer. It was Golden who bought ASCAP's first piece of furniture, a \$1.20 kitchen table (used) which served as a desk in the first tiny office. Today there is a good deal more furniture in the three floors which ASCAP occupies at One Lincoln Plaza across the street from Lincoln Center, and in the 14 ASCAP offices across the country. These include regional headquarters in Nashville and Hollywood. The staff numbers 692 — 502 of them in New York.

ASCAP collects money by licensing for its members the right to perform in public their copyrighted musical works. It does this under U.S. copyright law; the 1909 act gives way to a much improved 1976 statute on January 1, 1978.

The idea of copyright is simple. The product of a man or woman's mind is as much his or her property as his or her

hands, and another person should not be able to use it without the permission of the creator. The "user" is the nightclub, TV network or radio station or wired music system, not the musicians. During the early days of ASCAP, a number of musicians — including such prominent orchestra leaders as Meyer Davis — were troubled about the possibility that ASCAP might ask them to take out the licenses and pay for the right to perform. It took several years to convince the musicians that ASCAP had no such intentions, and today the composers and lyricists have warm and cordial relationships with their performing colleagues.

ASCAP's first problems were legal. Nobody would pay any attention to the provisions of the 1909 statute, despite the fact that other countries had similar statutes and the courts in those countries had affirmed the licensing activities of their performing rights societies. According to the biography of Victor Herbert written by Edward N. Waters, retired chief of the music division at the Library of Congress, it was Puccini who played an important role in getting ASCAP started. When the Italian composer visited the United States in 1910 for the world premiere of "The Girl Of The Golden West," he asked the U.S. representative of his publisher about how much additional income was being earned by popular performances of his melodies in restaurants and nightclubs. When that gentleman, Mr. George Maxwell, admitted that these renditions produced no money, Puccini was irate.

Not long afterwards, Maxwell and a young mid-western composer named Raymond Hubbell began to speak with Maxwell's attorney, Mr. Nathan Burkan, about organizing an American performing rights society. It was Burkan, later to serve as ASCAP's first general counsel, who urged Hubbell to visit Victor Herbert to seek his support. Even back in 1913, the difficulties between the English and the Irish were such that an Englishman such as George Max-

well doubted whether a passionate Irishman such as Victor Herbert would cooperate with him in any joint venture, so he sent Hubbell — best known for "Poor Butterfly." It took two days for Hubbell to convince Victor Herbert, but once Herbert had made up his mind, he became ASCAP's most vigorous and dynamic advocate and was undoubtedly a vital factor in the birth and survival of the Society.

#### Only Nine Appeared

After some preliminary discussions at the Lamb's Club in Manhattan late in 1913, some 36 leading composers, authors (i.e. lyricists) and publishers promised to attend an organizing dinner to be held in a private dining room at Luchow's famous restaurant on 14th Street. Part of the lure was the pledge of a splendid repast ordered by lyricist Glen MacDonough, but it rained that night in October of 1913, and only nine appeared. These were Victor Herbert, Silvio Hein, Louis A. Hirsch, Raymond Hubbell, Gustave A. Kerker, Glen MacDonough, George Maxwell, Jay Witmark and Nathan Burkan.

Several of the nine were quite disappointed by this apparent lack of interest, but Victor Herbert's vigor and confidence apparently saved the day. In an unpublished memoir by Raymond Hubbell, he tells how Herbert cheered up the others with the prospect of the fine meal and the bottles of good German Berncastel Doktor on the table. Turning to attorney Burkan, Herbert boomed "Come on — let's eat! Nathan — tell us about this Society! Let's start it!" After some good food and the excellent Moselle the nine decided to go ahead and called another meeting for February 13. More than 100 members of the musical community gathered that night in 1914 at the Hotel Claridge, and formally organized ASCAP and started their battle against all who benefited illegally from unlicensed performances of their songs.

The need for ASCAP was very strong at this time. At the beginning of the 20th century, the American songwriter had derived

most of his or her income from the sale of sheet music, but this money disappeared when entertainment moved out of the home and away from the living room piano to the dance hall, restaurant and nightclub. People stopped buying sheet music, and this great drop in income abruptly reminded the composers and lyricists of their rights under the new Copyright Act of 1909. ASCAP began with a group of officers that numbered George Maxwell as president, Victor Herbert as vice president (he had refused the presidency), Glen MacDonough as secretary, John Golden, treasurer, and composer Raymond Hubbell, assistant treasurer. The new organization was frankly modeled on the French performing rights society (SACEM) founded in 1851. As a matter of fact, SACEM had actually opened an office in New York in 1911, but American songwriters had shown so little interest in becoming affiliated with a foreign society that the French gave up their efforts.

#### Legal Difficulties

ASCAP immediately ran into legal difficulties in its efforts to compel those who used its members' music to take out licenses. Then as now, ASCAP was offering a single bulk license which would give the user unlimited access to all the works of all its members and relieve the user of the great burden of negotiating for the right to perform each work. ASCAP is the number one clearinghouse for the right to perform copyrighted works of music. The first case that went to the courts in 1914 was an action against the operators of the Vanderbilt Hotel, and an ASCAP publisher member sued claiming that performance of John Philip Sousa's march titled "From Maine To Oregon" in the dining room was an unauthorized performance for profit. The judge in the U.S. District Court agreed, but was reversed in the Circuit Court of Appeals on the theory that it was not clear that diners had come into the restaurant to enjoy the music but rather to eat. This was a great blow to the young Society, but not a crushing one.

On April 1, 1915, Victor Herbert himself sued Shanley's restaurant on Broadway for an unauthorized performance of his "Sweethearts." Judge Learned Hand of the U.S. District Court again decided against ASCAP and his view was affirmed by the Circuit Court of Appeals on technical legal grounds involving the fine points of copyright. ASCAP seemed to be ruined.

On January 22, 1917, the whole picture changed dramatically. The United States Supreme Court — in a decision written by Justice Oliver Wendell Holmes — affirmed ASCAP's position on the ground that the music would not be offered to diners unless the owners of the restaurant felt it to be worth the investment. "If music did not pay, it would be given up. If it pays, it pays out of the public's pocket. Whether it pays or not, the purpose of employing it is profit, and that is enough."

ASCAP had to go to Court again in the 1920s — this time to face the radio industry. The Society had given radio a free license to encourage that infant business, but once radio began to make significant profits, the men and women who create America's music felt that it was time that they were compensated for the right to perform their music. The arguments raised to avoid payment included the notion that there was no

(continued on page 46)



**FATHERS** — The founding fathers in this historic photo would have been proud of the numerous ASCAP talents who have been successful chartmakers this year. They are: (l-r) founders Gustave Kerker, Raymond Hubbell and Victor Herbert (seated); composer Harry Tierney; founder and composer-publisher Louis Herscher; charter members Rudolf Friml and Robert Hood Bowers; founder Silvio Hein; charter members A. Baldwin Sloane and Irving Berlin.



# Stanley Adams Recounts His Accomplishments In ASCAP

by Ken Terry

(Since he became president of ASCAP in 1953, Stanley Adams has seen the performing rights society's income skyrocket from \$21 million to \$94 million in 1976. During the same period, ASCAP's annual earnings from radio stations have risen from \$9 million to \$24 million; income from television has jumped even more, from \$7.5 million to \$43 million. Meanwhile, the organization which started out in 1914 with 203 songwriters had 3,350 members by 1953, and today includes approximately 24,200 writers and publishers.

Born in New York City, Adams earned his LL.B. degree from New York University Law School. An honorary member of the Council of AGAC (American Guild of Authors and Composers), of which he was vice president 1943-44, he is also second vice president of the National Music Council, and serves on the advisory board of the American Federation of Musicians. He belongs to the executive board of the President's Music Committee and the National



Stanley Adams

Cultural Center in Washington, D.C. He is a member of both the administrative council and the executive bureau of CISAC, which is the international organization of performing rights societies. In addition, he is executive vice president of the Country Music Association, and in 1966, he was made an honorary citizen of the state of Tennessee by Governor Clement.

Despite all these and many other awards and honors for his work at ASCAP, which he joined in 1934, Adams still regards himself as a songwriter first. Among his best-known songs of the 1930s and 1940s are "What A Difference A Day Made," "Little Old Lady," "There Are Such Things," and "My Shawl." Although he no longer pens lyrics very often, his memories of the days when he was co-writing his songs are still vivid.)

**CB:** When did you start thinking about becoming a songwriter?

**Adams:** When I got my law degree at NYU, a clerk in a law office got about six dollars a week. To augment my income, I took a job as a cruise director for the Cunard line, just for the so-called summer vacation period. On the ship there was the nephew of the man who owned Connie's Inn, which was a very big nightclub in Harlem. I wrote a show with my own original lyrics and staged it aboard the ship. This nephew thought that I might have some ability to write lyrics, and when I got to New York I called him up — and he took me up to see his brother in Harlem. Oddly enough, I was put together with Fats Waller writing a couple of Connie's Inn shows. And they were successful enough to interest a publisher in giving me a year's contract to write lyrics.

I went from one contract to another, and

always thought I'd get back to law. But by the time I was ready to practice law, I was so immersed as a writer that I never did.

**CB:** Was your stint aboard the cruise liner the first time you tried writing lyrics?

**Adams:** Not exactly. I did some varsity shows at NYU, and I had a song called "I'm Not Me, I'm You," along with some sketches. At the time, a fellow named Christopher Morley was doing a show called "Shoestring Revue," in Hoboken, of all places. And I heard about this and thought some of the sketches I had might fit in, because it was a revue, not a book show. I went out to see him, and among the material I had was this lyric of "I'm Not Me, I'm You." He didn't like the sketches, but he liked the lyric. Bill Irwin was assigned to write the music for the song.

Mills Music heard about this, and they sent Mitchell Parish out to scout the show. Mitch fell for "I'm Not Me, I'm You." He brought me back to New York to meet Jack Mills, and they published that song. The first and only performance it had was with Paul Whiteman that year; but, if it hadn't been for Mitch, I wouldn't have had any idea of Tin Pan Alley, as it were.

**CB:** Would you say he helped you become a professional?

**CB:** Yes, he did. Of course, the fellow on the ship gave me the real impetus. But without Mitchell, I don't know if I would have ever gotten far enough to attempt to write lyrics professionally.

**CB:** How did you get together with Hoagy Carmichael?

**Adams:** I had already written "What A Difference A Day Made," "Spellbound," "La Cucharacha," and "My Shawl," which was Xavier Cugat's theme song. Elie Oberstein at RCA thought that I might have some lyric ability, and since he was going to be the professional manager of the Warner firm, he implemented his idea to put me together with Hoagy Carmichael, who at that time did not have a steady collaborator.

Hoagy and I were farmed out by Warners to Columbia, then out to Paramount, where I did a couple of Mae West pictures with Hoagy. And we did "Road Show" for Hal Wallace. I don't think we had any outstanding success in California, but we did have a tremendous success in "The Show Is On" with Beaga Lillie and Bert Lahr. We wrote for the show while we were still back east, and out of that came "Little Old Lady," which was a very, very big hit. As a result of that show, I was called by the Schuberts to come back east to work on the Follies with Dana Suesse. Hoagy stayed out on the coast, and that was the end of our partnership.

**CB:** Did your songwriting begin to taper off as you became more involved with the administration of ASCAP?

**Adams:** Sure, I suppose it's the way you're cut, but I cannot go into a thing and do it half-way. In other words, if I was going to stay a songwriter, I don't think I'd have run for the board of ASCAP (in 1944). You can't do both. Our craft is a very, very jealous mistress.

**CB:** Nevertheless, your songwriting background must have given you a lot of insight into how to administer an organization like this.

**Adams:** No question about it... If some distribution rule were going into effect, for instance, I would be able to interpret the effect that would have on a writer better than someone who had never been a writer. At least 10% of my job is father confessor, although that may be too strong a term. What I mean is that there are a lot of problems which one writer will tell another about, whereas he just won't open up to someone else. And having been one, I can interpret the psychological motivation of the writer with greater understanding.

**CB:** At the time you were elected to the ASCAP board of directors, how far had the fight for copyright law revision progressed?

**Adams:** Absolutely nowhere. In about 1948, Johnny O'Connor was on the board of ASCAP, and he took me with him to Washington to meet with Senators Taft and Hartley, and a few people on the House side. We were not as much interested then in getting a new copyright bill as in getting paid for performances on jukeboxes. You know the 1909 copyright law exempted coin-operated machines, which in those days were penny arcades, because there were no jukeboxes. But the men connected with the jukebox industry were smart enough to say, "Well, a jukebox is coin-operated, so that law is, should and does apply to us." And they had been very successful in maintaining that posture up to the recent bill.

It was when I made that visit to Washington that I got interested in copyright in a very broad sense, with emphasis on the narrow issue called the jukebox. Representative Emmanuel Celler, head of the House Judiciary Committee, was very sympathetic and he tried to help us, but we were never able to get very far. However, it was the beginning of our attempt to get a complete revision of copyrights, and now that we've finally done it, the jukeboxes must pay eight dollars per year per box.

**CB:** You must have gotten discouraged over the years when bill after bill was introduced and defeated.

**Adams:** Well, I didn't feel too good about it; but when you get discouraged, nothing ever happens. So I stayed with it for a long, arduous period. And I want it clearly understood that there were an awful lot of people who were part of this thing. Nobody can say, "I did it." We all had our particular group that we knew well, that would listen to us — Mr. X in the House, and Mr. Y in the Senate. I think I might have had a little more influence on some people, and others had more influence on different people.

**CB:** Are you satisfied with the new copyright law?

**Adams:** Yes, I am. I think you'll find me possibly in the minority. I think it's a tremendous step forward. There are things that we would like to have improved. But I've always been a firm believer in the adage that good politics is the art of the possible. You know, you cannot be adamant. Every-

one can't get just what he wants. So my main thrust was extending the term of the copyright, and we got that. I do believe that the 50-year term (beyond the life of the author) should have been extended to existing works as well as to new works. It seems a little discriminatory that the kid who writes a song starting January 1, 1978 will have longer copyright protection than those who wrote songs before that date. But maybe that's nitpicking.

I still think, all and all, that the mechanical (royalty) rate is ridiculously low. I think the elimination of the profit clause (which exempted many performances from the requirement of being licensed) is a very good thing. And just the fact that jukebox operators must now pay is a big improvement. When you perform for profit you should pay. And even though it may cost more to administer it (the jukebox provision) than we actually get, it's still worth it. You must remember that the eight dollars per box is not ours. It's BMI's and CISAC's as well. We'll probably come out with a good portion of it, but I don't think we're going to distribute any of that to the membership, at least for a while.

**CB:** Are you setting up a new department to license and collect from the jukeboxes?

**Adams:** We don't really know what to do yet. We don't know, for instance, in what manner the (copyright) Tribunal might be involved. If they (jukebox operators) pay the Tribunal, as I think they will, and then the Tribunal distributes the license fees — or whether we'll collect directly, it's very hard to say.

**CB:** What about collecting from public broadcasting stations for the first time? Is that going to present any problems?

**Adams:** Oh, a great deal. We're negotiating with the PBA. Now you know, this is another area in which the Tribunal has jurisdiction. If we don't come to terms with the PBA before January of next year, the Tribunal itself may set the rate after a series of hearings. No one likes to leave it in the hands of a third party. That's human nature... The Tribunal may also say, "Is there any chance that you'll come to an accord?" And if we feel we're that close, they may say, "Well, we'll suspend any hearing, and we'll give you another month to try to go back to the drawing board."


**CB:** Do you think it's good that hardly any of the Tribunal's members have direct ex-

(continued on page 47)



FALL OF '68 — Among those present at the 1968 ground breaking ceremonies for the ASCAP building in Nashville were (l-r): Tennessee Governor Buford Ellington; president of ASCAP, Stanley Adams; congressman Dick Fulton and Grand Ole Opry legend Roy Acuff.





BY THE TIME I GET TO PHOENIX  
UP UP AND AWAY  
DIDN'T WE  
GALVESTON  
WHERE'S THE PLAYGROUND SUZIE?  
THIS IS YOUR LIFE  
BETH  
THIS IS WHERE I CAME IN  
HONEY COME BACK  
WHAT EVER HAPPENED? (TO CHRISTMAS)  
FIRST HYMN FROM GRAND TERRACE  
JUST ANOTHER PIECE OF PAPER  
WHEN IT WAS DONE  
IF I'D BEEN BORN A DIFFERENT MAN  
THE NAME OF MY SORROW  
LOVERS SUCH AS I

... and from the same  
Golden Year and inspiration,  
*unmined gold* also written  
by Jimmy Webb:

DANCING GIRL  
FAIR-WEATHER LOVER  
HALF WAY IN THE MIDDLE  
HOW CAN YOU DO IT BABY  
IN MY WILDEST DREAMS  
LOST GENERATION  
LOVE NOW  
MIRROR MIND  
MOVING ON  
THE SMARTEST FOOL  
PARENTHESIS  
PSALM FOR THE SEMI LIVING  
SHADOWS OF SUMMER  
SHE NEVER SMILES ANYMORE  
THE SUMMER LOVERS  
THERE AIN'T NO DOUBT  
THERE SHE GOES  
WASSAIL SONG  
WHEN EDDIE COMES HOME  
CLOWNS EXIT LAUGHING  
THE GIRL WHO NEEDS ME  
I CAN'T GET IT  
I CAN'T LEAVE YOU ALL ALONE  
I CAN'T QUIT  
I THINK WE'RE GONNA MAKE IT BABY  
I DON'T NEED YOU  
IF YOU LEAVE ME  
I'LL BE BACK WHEN THE WINTER'S GONE  
MAINLINER  
MIDNIGHT MAIL  
PLOW THIS GROUND  
TAKE IT EASY  
YOU'LL JUST HAVE TO DO  
HERE I'LL STAND  
WORLD MADE OF WINDOWS

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## Managing Director Of ASCAP Discusses Functions, Goals

by Jeff Burger

ASCAP managing director Paul Marks has been with the Society for almost two decades, a period during which there have been significant changes in the music industry, in ASCAP and in Mark's professional career. When he graduated from Yale Law School in 1954, he could hardly have guessed that he would wind up in the music business just a few years later.

"After Yale," Marks told **Cash Box**, "I spent a short period with the United States Attorney's Office in the southern district of New York, and then went into the Air Force, where I served as a judge advocate. When I came out of the service in 1956, I clerked for Judge Alexander Bicks in the southern dis-

trict of New York."

How did he get from that post to ASCAP? "When I was with Judge Bicks," recalled Marks, "I got to know Herman Finkelstein of ASCAP, who is one of the leading copyright lawyers in the world. (Finkelstein has since retired from his post as ASCAP's general counsel. — Ed.) In talking to him, I developed an interest in the field. And he offered me a position with the Society's legal department."

Marks took the job and, a few years later, accepted an opportunity to move over into the business end of ASCAP's work. After illness forced Dick Murray into retirement, Marks became ASCAP's distribution manager, which made him responsible for disbursement of the Society's income to its members. Some time later, he moved into the then newly created position of director of operations, a job whose function approximates that of a chief operating officer. Marks still holds the post, but its title was changed several years ago to "managing director."

### Central Source

**Cash Box** asked Marks to define the Society's purpose. "One reason ASCAP and the other performing rights societies exist," he replied, "is that they make it possible for people who want to use music to come to a central source where they can obtain the right to do so inexpensively and without a great deal of effort and inconvenience. You can imagine what the problems of a large user of music, like a radio station, would be if it had to reach every individual copyright owner to arrange for permission to use his material. It would take a great deal of work, if it were

even possible. So ASCAP and the other societies are great conveniences for people who want to use music.

"On the other side of the coin, of course, a central clearing house is also a great convenience for writers and publishers. In its absence, they would have quite a lot of trouble policing individual users to determine whether works were being performed or broadcast without payment."

Marks emphasized the international nature of the over 23,000-member Society. "Of course ASCAP represents a vast number of American composers and authors," he said, "but it also represents the world repertory of music. It represents the creative talent of writers and publishers in Africa, Asia, Europe and the Western Hemisphere. So when one thinks of the ASCAP repertory, one shouldn't think simply of what American members have created, but also of music from around the world which is made available under the ASCAP license."

Licensing the use of and distributing payments for such a large body of work obviously constitutes a massive job. Local radio and television stations alone broadcast millions of ASCAP-licensed songs every year. How does the Society keep track of them all?

### Scientific Sample

"In the 1950s," Marks explained, "we retained Joel Dean Associates to redesign our system of logging performances. It was decided then that it would be economically unfeasible to count every performance on local radio and TV. So our survey was designed around a scientific sample which includes each economic and geographic area and which represents the totality of performance."

Does the sample also anticipate varying radio formats and type of airplay? In reply, Marks pointed out that stations change formats so often that the experts advised that there would be a significant problem with such classification. They also explained that, if you're taking the appropriate amount of music data from station to station for all markets, you will pick up the correct proportion of each type of music.

Network television, Marks noted, is handled a bit differently. There, because broadcast information is readily available from the three networks, ASCAP counts each and every performance. This data is used with regard to allocation of income to Society members and foreign affiliates. Broadcast license fees, for both network and local TV and radio, are received on a "blanket" basis. This means that stations pay a single licensing fee which gives them the right to use any work in the ASCAP

repertoire.

"They do have the option of paying us per program or of dealing with our members on an individual basis," Marks emphasized. "However, by payment of a 'blanket' fee, they're not concerned with reporting on individual works, so they have to do only a minimal amount of recordkeeping. The people who design their programming can simply use whatever is in the repertory without worrying about expensive reporting procedures. That's a tremendous advantage."

### Copyright Revision

While monitoring the licensing and distribution functions, Marks has been very cognizant of efforts in recent years toward passage of the new copyright law. "Our biggest responsibility has been to educate the legislators," he said. "Over the great many years when copyright revision was before the Congress, we provided information to the House and Senate committees on what we thought the new bill should contain."

"Very early in the game, Mr. Abraham Kamenstein (late Register of Copyrights) provided a draft of a bill for discussion by the Congress. Various people were asked to comment on it, to suggest possible modifications, and of course we participated in that effort. We didn't comment on the whole bill, because a good part of it had to do with things that are not necessarily within ASCAP's area. But where it had to do with music and performing rights, we would repeatedly present our position and try to maintain the flow of information."

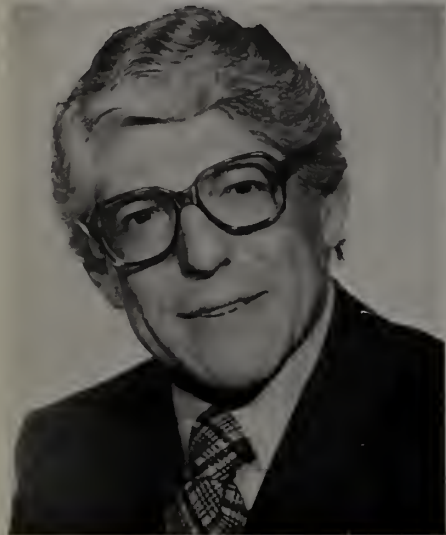
Is Marks satisfied with the statute that resulted? "Not unlike most other commentators on the law," he said, "I'm pleased with some parts of it and unhappy with others." Marks added that, "Many people are unhappy with the law's requirement that people should be able to use material even though the copyright owner may disapprove. Should somebody be able to use your property in a fashion you don't like? Under certain circumstances, the law says 'yes.' The question is whether that position is at war with the rights of the individual."

Be that as it may, Marks noted, "The essence of lawmaking in a democracy, when you have conflicting interests, is compromise. And that's what the new copyright law represents. I think it's a credit to Congress that it's reviewed this area and made changes."

### Motivating Creativity

"You know," Marks continued, "we had been way behind other countries with regard to the period of copyright. And I

(continued on page 18)



Paul Marks

# Congratulations ASCAP

London Records, Inc.  
&  
Burlington Music Corporation



FULTON/NEWTON-JOHN — Among those in attendance for ASCAP's Awards 1977 were Nashville Mayor Richard Fulton; and artist and newly signed writer to ASCAP, Olivia Newton-John pictured here with ASCAP president Stanley Adams and southern regional director Ed Shea.



# ASCAP's Stevie Wonder gives advice to new songwriters:

Whatever the pitfalls of the music business, Stevie Wonder would never discourage anyone from going into it. "If you're a songwriter by heart, instinct, and personality," Stevie believes, "nothing anyone says will keep your talent from finding its way into the business. A lot of people say you need drive to realize your talent, but the truth is your talent is your drive."

With fifteen years as a songwriter (Stevie's first big hit "Fingertips" came when he was only twelve) he learned the ropes of the business without too much difficulty, thanks in part to his lawyer and friend Johann Vigoda.

"When most songwriters first get started," says Stevie, "they believe the big money is only to be made from record sales. But that's not true. There's a great deal of money to be made from performing rights royalties as well. So selecting the right licensing organization is often as important as selecting the right record company."

Performing rights royalties are what you're entitled to get paid

whenever someone performs in public a song you've written—radio stations, television stations, nightclubs, discos, concert halls and elsewhere.

Every songwriter whose work has been published or recorded can belong to a performing rights licensing organization. It's your licensing organization that collects your royalties for you.

Along with Bob Dylan, John Denver, Elton John, Irving Berlin, Richard Rodgers, Marvin Gaye, Roberta Flack, Carole King, the late Duke Ellington, and 18,000 of the world's top songwriters, Stevie Wonder licenses his music in the U.S. through ASCAP, the American Society of Composers, Authors and Publishers.

Incidentally, ASCAP is the only licensing organization in America that's owned by its own members. Even the President is a songwriter.

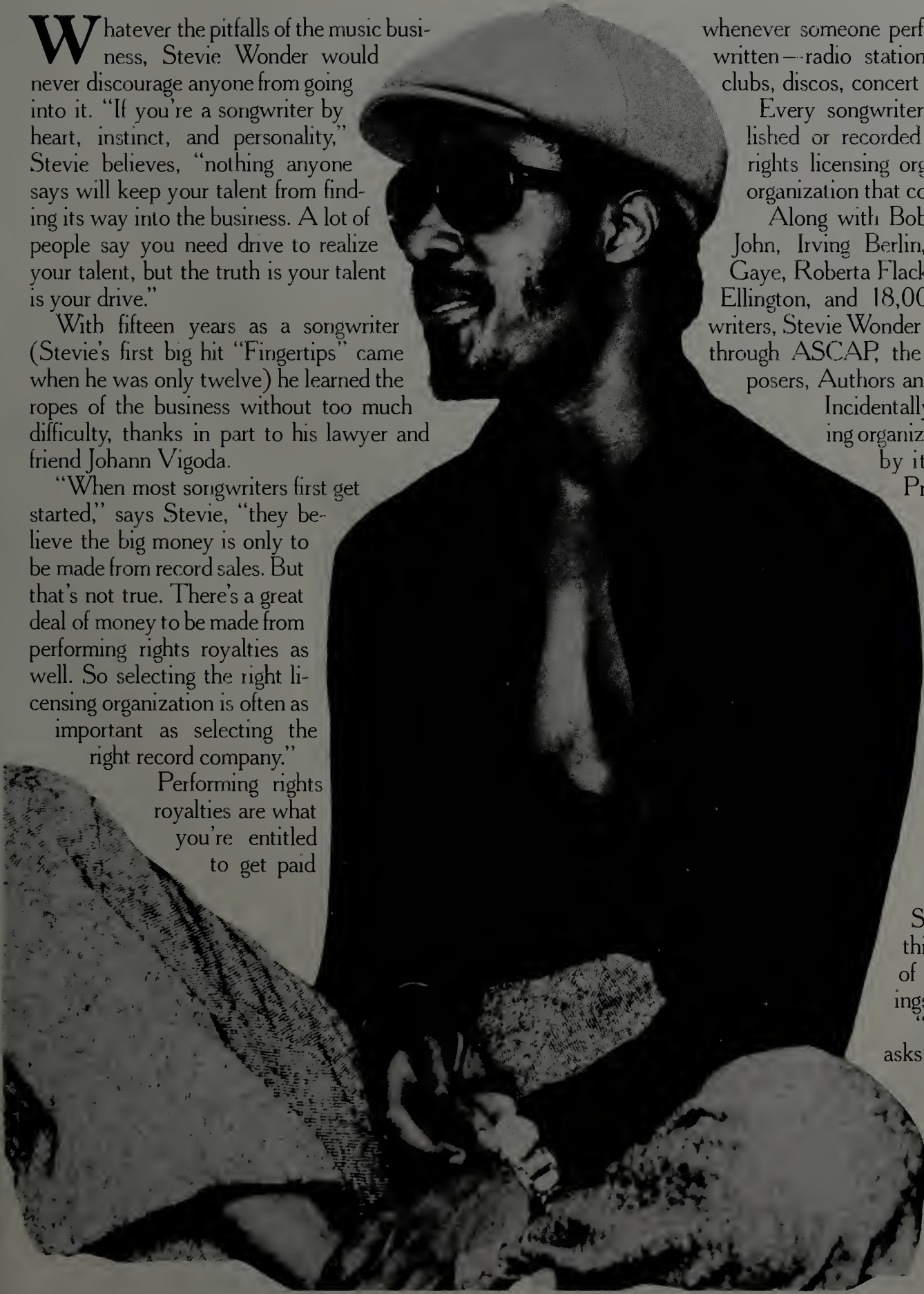
ASCAP licenses radio stations, television stations, nightclubs, discos, and concert halls and all others who want to play your music. In order for them to play an ASCAP licensed song they must pay for that right. The fees they then pay ASCAP are divided up among the members based on a survey of performances throughout the country.

"To a songwriter," says Stevie "the most important thing is peace of mind—peace of mind from his financial dealings to carry out his work."

"If you don't have that," he asks, "what do you have?"

## ASCAP

1 Lincoln Plaza, New York, N.Y. 10023  
Where America's Top Songwriters License Their Music





# Veep George Duning Praises New U.S. Copyright Statutes

by Jeff Burger

ASCAP vice president George W. Duning, who joined the Society in 1949 and now serves on its board of directors, recently remarked that it has become "practically my whole life." While he has certainly made a large contribution to the organization, however, he has also found time over the years to compile a very enviable record as a composer, conductor and arranger.

After earning degrees from the University of Cincinnati and the Cincinnati Conservatory of Music and studying composition under Mario Castelnuovo-Tedesco, Duning served for eight years as musical director of NBC's acclaimed "Kollege of Musical Knowledge." "Then in 1944," he recalled, "I went into the Armed Forces Radio Service and started writing music.



George Duning

When I got out, I went right into the film thing, writing for pictures, and I've been doing it ever since."

Duning, who has been nominated for five Academy Awards, has arranged songs and scored background music for "Any Wednesday," "From Here To Eternity," "The Eddie Duchin Story," "The Last Angry Man" and over 200 other films. He has also written and/or arranged many popular tunes and has scored such hit musicals as "Pal Joey" and "The Al Jolson Story." In addition, he has authored scores for "Mannix," "Star Trek," "Then Came Bronson" and numerous other television series, specials and films.

### Giant Step

In light of these credits and Duning's large role in ASCAP, it seems unsurprising that he has strong feelings about the revised copyright law which Congress recently passed. "To quote Neil Armstrong," he told **Cash Box**, "it's 'a giant step' forward. And I think it was long overdue. You know, the United States is considered to be the number one nation in the world. But until now, we've had the most obsolete copyright law. We were years behind almost every other country — particularly Australia, Japan and the nations of Europe.

"Our people in Washington were just dragging their feet," Duning continued. "They did nothing for a long, long time. But we kept lobbying — for about 20 years, I guess — and we finally pushed the new law through."

According to Duning, the members of ASCAP and the other licensing organizations deserve much credit for the legislation's passage. "Naturally," he noted, "the

societies were all very anxious to get the law into effect, and everybody worked hard to that end. I've lost track of the number of phone calls and letters that I myself directed to congressmen and other people on The Hill over the last two or three years."

### Fresh Challenge

Because the recently enacted law has opened up new areas for collection, said Duning, its passage has triggered a fresh challenge for ASCAP, BMI and SESAC. "A lot of problems have already cropped up," he explained. "First of all, we've got to figure out how to log the new categories which have become subject to licensing — the jukeboxes and that sort of thing."

Duning cited current negotiations with regard to licensing fees from public broadcasting as another major task area. At present the performance rights societies do not collect from PBS and other listener-supported radio and television stations, and Duning would like that situation to change. "When I turn on my TV," he said, "I usually watch the local PBS station, because they have concerts, ballets, plays, good pictures. All of them use lots of music. And when they put on a show, they'll invariably mention at the beginning and end that it was made possible by a grant from DuPont, GM, Ford, Exxon or whatever. That, to me, is a commercial, and they should be making payments to copyright owners."

The new copyright law, which requires such payments, is consistent with ASCAP's traditional philosophy, believes Duning, who supported his position by recalling the principle on which the Society was founded in 1914. "The point is that musicians and

lyricists create products just as the makers of sculpture or furniture or anything else do. It's a product, and we've always felt that any commercial usage of our materials should entitle us to some sort of return."

While helping to carry out that philosophy, Duning continues to work on a large number of personal music projects. He has recently written a theme and variations on "St. James Infirmary," for example, which will be performed this winter by the Brentwood Westwood Symphony Orchestra. In addition, he has begun composing a "serious" piece for clarinet and strings. During the past year, also, he has collaborated with a husband-and-wife team on more than a dozen of what he terms "gospel songs for sophisticates. It's not Nashville gospel, but it's uplifting music. Titles like 'There's Someone Up There Who Knows What It's All About.'"

Would Duning describe himself as "religious?" "Well, I don't know who's up there," he said. "I just know that there's somebody. That's been my philosophy since I was a kid. But my religion is the outdoors, nature. When I'm on the top of a mountain or in the middle of a forest or desert, anything like that, that's church to me. At any rate, I believe in these songs, and I hope to get them into an album as soon as possible."

Before he can devote more time to that effort, however, Duning must tie up loose ends on two other current projects. At present, he is completing work on "The Ghost Belongs To Me," a two-hour NBC-TV movie, and on "The Father Knows Best Christmas Reunion," a television special.

(continued on page 12)

# SIAE

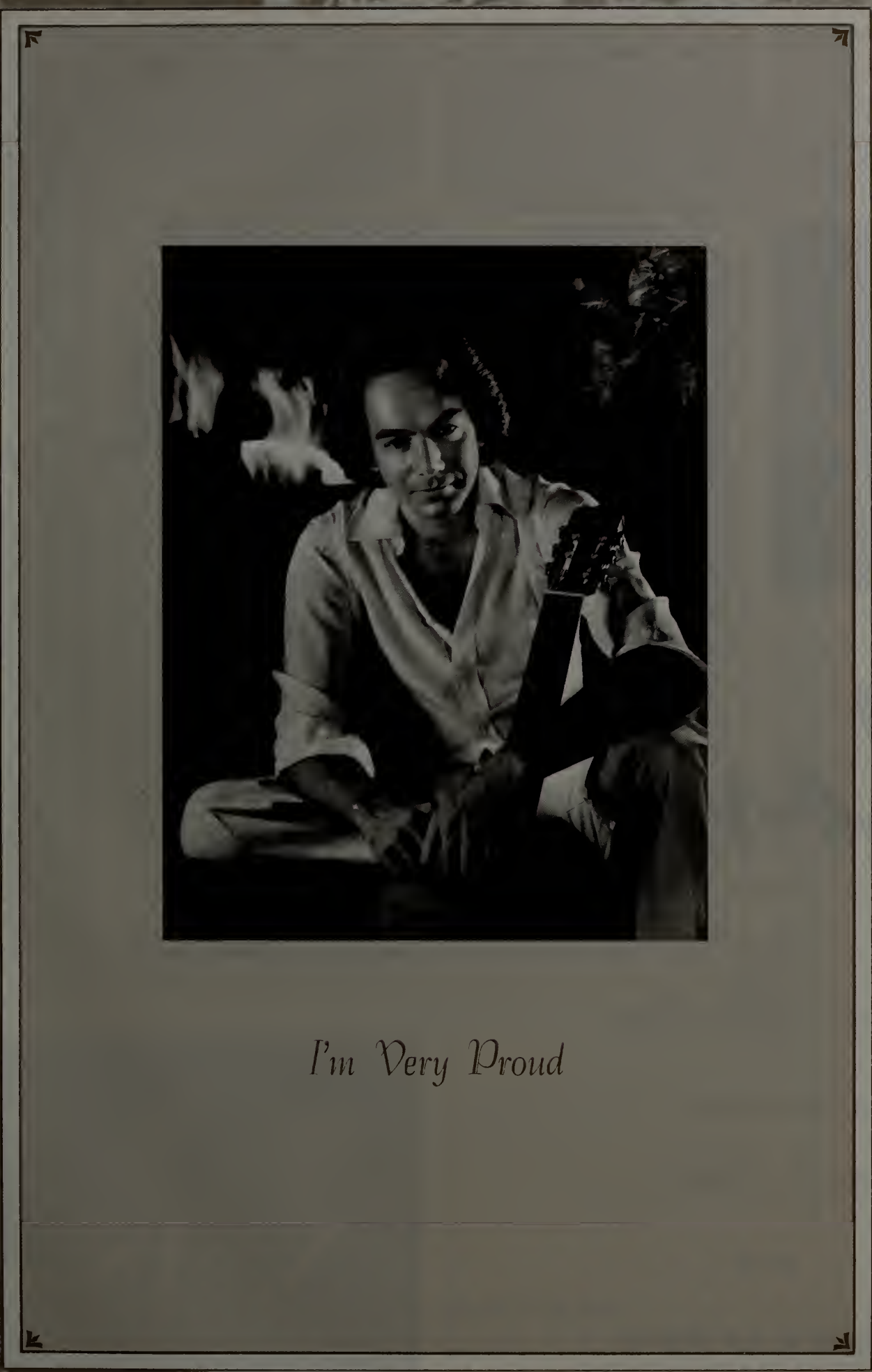
The Italian Society of Authors, Composers and Publishers

Salutes

# ASCAP

its American Sister Society.





*I'm Very Proud*





# Legal Dept's Extensive Role Is Presided Over By Korman

by Charles Paikert

Bernard Korman, general counsel for ASCAP, presides over one of the Society's busiest and most complex departments, the legal department.

Korman, a graduate of Yale Law School, has been working for ASCAP since 1951, and was named head of the legal department in 1974. His current legal staff includes two assistant general counsel, Thomas F. McCoy and Gloria Messinger; a senior attorney, David S. Hochman; Judith M. Saffer, who will be a senior attorney in 1978; and staff attorneys Richard H. Reimer, I. Fred Koenigsberg, and Ross J. Charap.



Bernard Korman

"Because of the nature of ASCAP," Korman explained, "the legal department probably plays a more extensive role in the day to day operations than legal departments generally do in other companies."

ASCAP, of course, serves as a clearing house which enables writers and publishers to collect performing rights fees for public performances of their compositions. Broadcasters, the most important users of music in the United States, are easy to locate because they are licensed by the FCC. In order to license other users, ASCAP must locate businesses that offer music to customers. Under the law, these businesses must have a license to present copyrighted music to their patrons.

### Non Compliance

However, many establishments do not immediately comply with the law, and therein lies the source of a great deal of ASCAP's legal activity. For example, for the first 10 months of 1977, the legal department sent 450 complaints for copyright infringement to local counsel across the U. S.

Although few of the suits are actually tried, the legal work required is both painstaking and extensive. Most actions are promptly settled.

Thoroughness has paid off: In the last 25 years, the Society has lost only one copyright infringement case out of thousands. In addition, the copyright infringement suits have proven costly for the offenders who went to trial, as there is a minimum statutory amount of \$250 for each infringed song, and courts always award attorneys' fees as well.

ASCAP's legal cost is usually more to sue an offending business than not to sue. But

Korman believes the process is a necessary one, "to make sure the owner has a license in the future, and because, if he is not licensed, the impact on licensed places near him would lead them to stop paying."

One way to minimize litigation is to negotiate fees with a national group representing a particular user interest. For example, ASCAP lawyers assist ASCAP's management in negotiations with the American Hotel & Motel Association and NAB committees representing local radio and television stations. Korman would like to see the practice extended to other businesses as well.

"We would certainly welcome," Korman said, "negotiations with a committee representing an association that has authority to speak for the restaurants in the country."

While ASCAP's fees for bars, restaurants, and nightclubs are determined on a flat dollar fee basis, ASCAP licenses for radio and local television are based on a percentage related to the users' receipts. However, licenses for network television are on a flat dollar basis, and according to Korman, "that has been a very unfortunate

agreement, because it has not kept pace with the networks' enormous revenue growth or even with inflation."

Currently, ASCAP is involved in litigation with the CBS-TV network, and the legal department is helping ASCAP's licensing staff make the transition from an antiquated copyright law to a new one, which will take effect January 1. Among the innovations of the new law is the establishment of a Copyright Royalty Tribunal.

The Tribunal, according to Korman, "is a desirable mechanism, assuming you have, as we do, compulsory licenses in the copyright law. Adjustment of statutory fees should be handled outside of Congress by an impartial and expert body. I have no fear that the Tribunal is going to be in any way a partial body or a body that's subject to any kind of improper pressure. I'm quite confident that it will be an independent body and that it will become expert in time."

Another feature of the new copyright law allows ASCAP to license not-for-profit establishments, such as colleges and fraternal organizations. Again, the legal department will help insure comprehensive

(continued on page 18)

## Duning Praises Copyright

(continued from page 10)

Both programs will be presented on videotape, a medium with which Duning had not previously worked. "It's a whole new world for me," he commented. "I had to sit behind the producer and director and write the score while they were editing. It's a fascinating, entirely new system. Instead of working with footages and seconds, you work with code numbers and so on. Once I get used to it, I don't think it will pose any problems."

Cash Box wondered whether Duning believes that soundtracks have changed as much as the media in which they are used. "Well," he said, "there was a long period, beginning with the advent of rock and roll, when producers got carried away by the potential for hit records. We had a lot of scores that were what we call 'song scores.' Many of them, maybe the majority of them, did not work. And invariably, one of the old pros would be called in to doctor them up. That became a trend.

"More recently, it's been common practice to find a theme to insert in the film, maybe as a main title. And with certain types of pictures, this works out fine. But in a lot of movies, I think the dramatic value was ruined by the use of a main title song which really had nothing to do with the action.

"Now, the trend is back to symphonic scoring," Duning said. "Witness 'Star Wars' with Johnny Williams, for instance. They're using electronic instruments, as I do, but they're going back to music that underscores the action and the dialogue, which I think is great."

### Too Heavily Influenced

At the same time, however, Duning feels that contemporary soundtracks are too heavily influenced by the work of European composers. "One reason for this," he noted, "may be that the people who support symphony orchestras want to hear the same things — Beethoven, Bach and so on — every year. I think American composers have been terribly overlooked, and I'd like to see more material along the lines of Copland, Roy Harris and Charles Ives."

Is America ready for artists like Ives? "Well," Duning remarked, "when Stravinsky's 'Rites Of Spring' was first performed, it created a riot. The same thing happened with one of Wagner's operas. I remember a famous cartoon which was published at the time. It showed a little picture of Wagner inside the lobe of a huge ear. He had a pick and shovel, and he was picking away. And yet his work is now regular fare on many major symphony orchestra programs. So I've got high hopes for the music world."

# Thanks

from

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and writers:

**Joe H. Hunter**

and

**Roger J. Le Blanc**

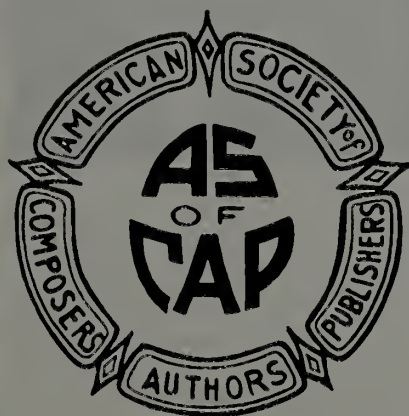


Pictured above during the 1968 ASCAP Country Awards Luncheon are (l-r): ASCAP president Stanley Adams; George Albert, president and publisher of Cash Box; ASCAP board member Wesley Rose; and songwriter Charles Tobias, now deceased.





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## Key ASCAP Executives Explain Roles, Define Their Duties

### Membership Dept. Scouts Potential ASCAP Members



Paul Adler

"Because ASCAP's a membership organization, there's a strong emphasis placed on the service end of things. Whether you're dealing with a Bob Dylan or his representative on the one hand, or someone whom nobody's ever heard of on the other, you try to render the same kind of consideration to everybody in the organization, because they all have a share in it."

This outlook was expressed by Paul Adler, ASCAP's director of membership, whose relatively small staff is always prepared to deal with the needs of the Society's 23,000-plus members. ASCAP membership has nearly tripled in size over the past decade, and somewhere in the neighborhood of 200 new members are being elected every month. The appointment of a membership director, therefore, became appropriate about three years ago. The Hollywood, Nashville and London membership offices of ASCAP are all under Adler's supervision.

He divides the department's activities into three areas. First, there is the processing of all applications for membership. Secondly, he explained, "ASCAP is actively engaged in seeking out and signing up new members, and this is another of the department's functions. It explains to prospective members what the Society does and how it does it." Finally, Adler recognized the function of "dealing with current members and answering questions they may have about the Society's survey, its distribution system, and its rules and regulations, as well as helping them to resolve problems they might have with any part of the organization."

Anyone can join ASCAP as a full member, if he has at least one song published. This can mean publication in the classic "sheet music" sense, or a commercial recording of the song, or a performance of the song in any of the media licensed by the Society. New writers can also join as associate members, as long as they have written and copyrighted one song. Adler explained that associate membership "gives people the opportunity to have contact with the Society even before they get into a situation where they're likely to have any earnings." It is only one facet of the Society's efforts to reach talent in its developing stages, he emphasized.

New writers are signed through direct contact or through their publishers, lawyers and managers, producers, etc. Adler emphasizes that everyone in the membership department must "maintain contact with a wide spectrum of the music com-

(continued on page 46)

### Broadcast License Staff Has Grown With Radio, TV



Lou Weber

NEW YORK — For the past 38 years, Lou Weber and the radio and television industries have been growing up together.

"When I started in the radio department of ASCAP," said the director of broadcast licensing, "we had two people. Never in my wildest imagination did I foresee what was going to happen in the (electronic communications) field."

Today, Weber heads a computerized department of 40 people, including eight field staffers ("station relations representatives") and 32 internal employees. Weber's division is responsible for licensing the nation's 7,000-plus radio stations and 1,000-plus TV stations, as well as for collecting fees and performing a kind of "customer relations" function. Most of these duties are handled by correspondence; the rest are performed by the field reps, who are responsible for covering "territories" on a station-by-station basis.

Weber joined ASCAP in 1940 and enlisted in the Air Force the following year, serving for four years. When he returned to ASCAP in 1945, he found the broadcast industry in a state of flux.

"After the war, the record industry began to expand into the LP and the 45, and radio (which was in the latter stages of its 'Golden Age') began to use records as both an entertainment and an advertising medium. That basically blew the whole thing out of the water. And then, with the coming of TV (in the late '40s and early '50s), things really took off."

In 1949, Weber was named manager of the "Radio-Television Department," reporting to the sales manager. In 1972, he was named to his current post, and now reports directly to ASCAP managing director Paul Marks. While his title changed, however, his duties have been much the same for 28 years.

"Still," said Weber, "I've never been bored a day in this job."

In addition to overseeing the work of 40 people, Weber gets involved in licensing negotiations and in meeting with industry figures at broadcast seminars around the country. One nice part of the job, he suggested, is that (unlike many owners of clubs and restaurants), "broadcasters are professional people who appreciate the need for licensing." Weber is also a key figure in discussions concerning the audits which ASCAP must do to determine the gross revenues on which its fees are based.

Weber saw his future as being even more challenging, with the coming of pay and cable TV. Negotiations, he noted, are presently underway for a licensing agreement to cover cable TV programming.

### Goldberg's Aim Is Accuracy As The Distribution Head



Lawrence Goldberg

Accuracy and efficiency are the chief concerns of Lawrence Goldberg, ASCAP's director of distribution, who administers the Society's survey and distribution operations. The functions of these departments include determination of the frequency of the millions of performances of works by ASCAP writers and the equitable distribution of money paid to ASCAP by its licensees. These include radio and television networks, symphony, concert and educational institutions, wired music services, and hotels, nightclubs and other places of business where live and recorded music are used. As Goldberg recognized, his is a "part of the operation that touches the membership directly."

The functions under Goldberg's supervision flow into one other, but they might be said to "begin" with the Index Department, headed by Nancy Rosenthal. There is information received from industry sources and submitted by the membership about individual works.

Next comes the mammoth task of determining the relative frequency and weighting of performances of works under the Society's weighting formula, which is the responsibility of Dorothy Jetter, manager of the Program Department. This department's many activities include ASCAP's complex survey of performances.

According to Goldberg, "The reason there is a survey which utilizes a scientific sample is that there are so many performances that you couldn't possibly credit them all. It would cost too much. So a sample is developed, which is a statistical representation of what is played. In local radio, for instance, you survey a certain number of hours and identify the performances. Special weights are then applied so that the sample will represent the whole universe of performances. The survey is designed and supervised by independent experts in this field."

Samples of local radio and television are gathered by these experts. Network television is surveyed on a complete census basis by means of program logs and cue sheets. The larger "background" or wired music services furnish ASCAP with logs of what they play, and a survey is then taken using these logs. Feature performances on radio and television have been found to be the most appropriate "proxies" in determining the performance picture of the thousands of smaller licensees, such as hotels and nightclubs. Through the application of the Society's weighting formula, credits are assigned according to the results of the survey of performances.

(continued on page 18)

### Nat'l Sales Chief Lays Plans For Licensing Colleges



Jim Cleary

Jim Cleary, ASCAP's national sales manager for general licenses, is a bona fide ASCAP veteran, having joined ASCAP as a field sales representative in Ohio in 1939.

Since then, he has only left ASCAP once. That was in 1941 during World War II, when Cleary served in the Air Force in the Middle East and the European theatres. By the end of 1945, he was back with ASCAP as the district manager for the Cleveland office.

In 1959, Cleary was named midwest division sales manager for general licenses, a position he held for 15 years, until he was appointed national sales manager in 1974.

Under Cleary's stewardship, ASCAP's licensing department carried out an extremely ambitious project — relicensing

(continued on page 18)

### ASCAP Foreign Director Bridges Gap With Music



Arnold Gurwitch

Arnold A. Gurwitch, head of ASCAP's foreign department, is unusually well qualified for the job. Born in Hamburg, Germany, Gurwitch grew up in Switzerland and became acquainted with American jazz. The relationship soon became a love affair, and Gurwitch began contributing articles to leading European jazz magazines.

Gurwitch also applied his love of music to more profitable ventures, such as being road manager for Louis Armstrong's European tours. When Gurwitch came to the United States, he attended Brooklyn Law School, and graduated in 1955. After graduation, Gurwitch said, "I decided I

(continued on page 18)



*Congratulations*

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**ASCAP**

**United Artists Music Publishing Group**

## Publishers Praise ASCAP As Top Performance Rights Org.

LOS ANGELES — ASCAP's relationship with its associated publishing companies is one of the closest and most important relationships in the music industry — important especially, to the publishers, who rely on the performance rights society to collect a substantial percentage of their income. So it's not surprising that a number of publishers today stress the significance of ASCAP.

"As the leading performance rights organization they certainly have been very important in protecting the performance rights of both the publishers and the composers," says Burt Litwin of Belwin-Mills Music. "We're grateful for as long-standing a relationship with them as we have had and we look forward to their continuing efforts on behalf of composers and publishers under the new copyright law and under all of the developing aspects of international copyright relations."

Litwin also lauded ASCAP's staff, saying, "On an individual basis we enjoy very warm relationships with all the individuals in ASCAP and I think that they have a truly outstanding cadre of executives and supportive personnel."

### Major Role

ASCAP has played a major role in adding to the value of the catalog at Jobete Music Co., according to Jay S. Lowy, vice president and general manager.

"There are certain hallmarks to be looked for in dealings with a publishing rights organization and these essentially relate to how well that organization safeguards and adds to the growth of a catalog value as well as to the public perfor-

mance royalty accounts of its writers," he says. "We at Jobete have had a long-standing and ongoing relationship with ASCAP that is founded on this concept and it has brought nothing short of total satisfaction to us over the years. Jobete flourishes, our revenues through ASCAP continue to grow annually at an outstanding rate and our writers are pleased because they know how well they are taken care of on a day to day basis."

### Greatest Composers

"ASCAP and Chappell are almost synonymous," says Irwin Robinson, president of Chappell Music and a member of ASCAP's board of directors. "They are both the home of some of the greatest composers of our time. The vastness of the Chappell catalog demands an organization with dedication and a staff of experts to license and collect for the various and ever-growing list of performance possibilities. As a member of the board for the last few years I have had the opportunity of watching the management team of this organization perform their duties in a most effective manner. It is truly a society run for the benefit of its writers and publisher members."

Ben Weisman of Blen Music Publishing called ASCAP "a writer's organization," pointing out that the society is providing programs to aid new writers.

"ASCAP, to me, is a writer's organization," says Weisman. "ASCAP was the original writer's organization before anyone else came along. It is trying to help the new writers now. It has different types of funding and programming and if the writers have

something on the charts they try to give them bonuses. New writers do need help to start out and they do need the bonuses because naturally they start with a very low rating. ASCAP is like a father who is embracing new writers."

At Richmond Organization, which has been a member of ASCAP since 1949, Al Brackman praised ASCAP's writers.

"The marvelous writers in ASCAP have enabled all publishers, including young independent publishers, the opportunity to go out and secure material, which through know-how and their own individual means and promotion turn into hits. We're grateful to ASCAP and their writers. They were there long before many of us publishers today and they have served a marvelous function."

The information that ASCAP can provide is vital to publishers according to Carolyn Kalett of London Records.

"ASCAP is our mainstay for being able to get information involving composition," says Kalett. "It has performed a very vital service for us as part of the industry. They've always had a very informative arrangement in their index department, their recording department and their cue-sheet, all of which are essential to us and they've been doing a beautiful job. ASCAP is the place we go first."

Marvin Kane, president of Famous/Paramount Music, compares ASCAP to America and The Bible.

"ASCAP is the backbone structure of the music publishing industry," Kane says. "It has been substantial, it has been honest

and it has been a financial big-daddy for ASCAP writers. ASCAP is like America, or The Bible. It is everything you want it to be and never a fault."

### Tremendous Supporters

"They have been tremendous supporters of our publishing company since we've been in business, in care, concern and helping in any way, shape or form, including monetarily in terms of advances," says Rip Keca Music president Larry Gordon. "We have the highest regard for them. Their role in the industry has been very supportive for new songwriters, successful songwriters, new companies and established companies." Due to their attitudes and the way they handle their business Keca Music and I have only tremendous things to say about them. I wouldn't hesitate putting a new songwriter with ASCAP and I also wouldn't hesitate putting a successful songwriter with them."

At United Artists Publishing, Ed Slattery says ASCAP has been "a major force in the industry, not only in this country, but around the world."

"Performances through ASCAP have certainly been a major contribution to our success in this business since the formation of the Society," says Slattery. "With a catalog as vast as ours it is essential that we have the kind of services that they perform. We look for a long and continuing successful relationship with them. They have continued to give us excellent cooperation

(continued on page 44)

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# The Golden Age of Radio (cont'd)



Abba (STIM)



Amazing Rhythm Aces



Ashford & Simpson



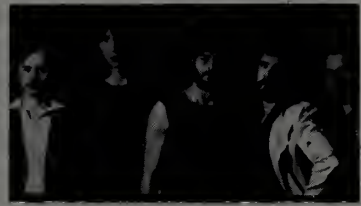
Asleep at the Wheel



Average White Band



Joan Baez



Boston



Brick



Jackson Browne



Jerry Butler



Carpenters



Shaun Cassidy



Cheech & Chong



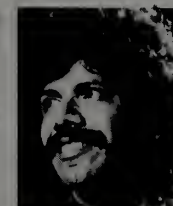
Chicago



Judy Collins



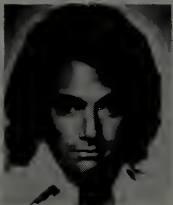
Commodores



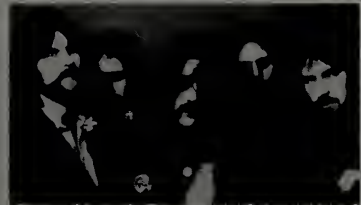
Chick Corea



John Denver



Neil Diamond



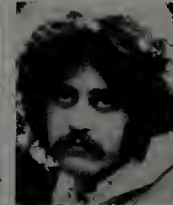
Eagles



Foreigner\*



Peter Frampton



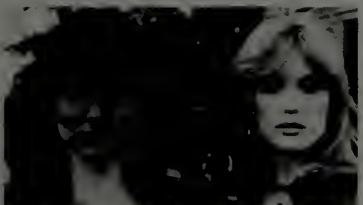
Dean Friedman



Marvin Gaye



George Gershwin



Heart



Gil Scott-Heron



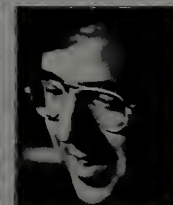
Janis Ian



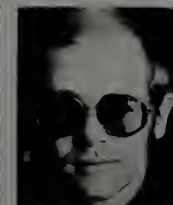
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Bob James



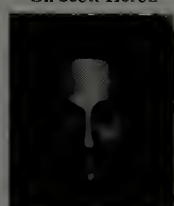
Elton John (PRS)



Gladys Knight



Kiss



Bob Marley



Steve Martin



Steve Miller Band



Ronnie Milsap



Olivia Newton-John



Alan O'Day



Mary Kay Place



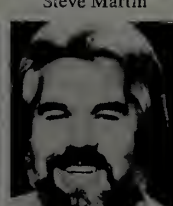
Noel Pointer



Charlie Rich



Johnny Rivers



Kenny Rogers



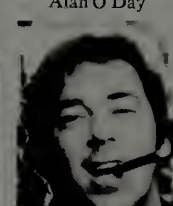
Rufus/Chaka Khan



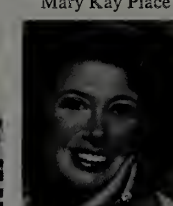
Saï Seul



Leo Sayer



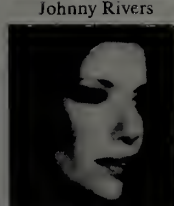
Boz Scaggs



Beverly Sills



Bob Seger



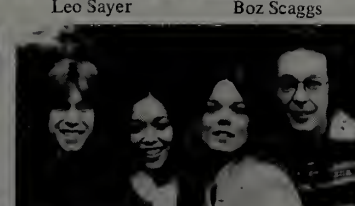
Carly Simon



Lynrd Skynyrd



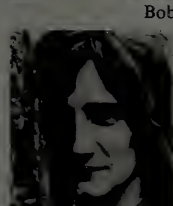
Phoebe Snow



Starland Vocal Band



Cat Stevens



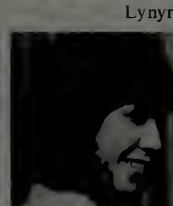
Rod Stewart



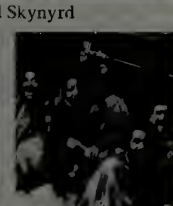
Barbra Streisand



Stuff



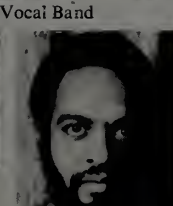
Lily Tomlin



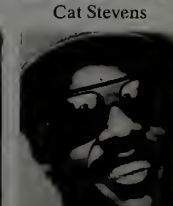
Roy Ayers Ubiquity



War



Grover Washington, Jr.



Stevie Wonder

\*SACEM/PRS

# ASCAP

We've Always Had the Greats



# Key ASCAP Executives Analyze Roles And Responsibilities

## Paul Marks

(continued from page 18)

think we've made enormous progress by changing our term of copyright so that it corresponds to the practice of other countries. I think that that's a recognition of the importance of encouraging development of new creativity. That really is the purpose of giving protection under the copyright law; people can't afford to spend their lives creating intangible property rights unless they can get compensated for it."

Asked to elaborate on that last statement, Marks opined that, "You could beat some people with a stick and they'd still turn out creative work, because that's their lifeblood. If you want to limit your culture to these people, you can do so by discouraging any economic return — and handing out sticks. But I think it's important to nurture rather than discourage the creative impulse and that's the goal of copyright: to nurture creativity, make sure it's recompensed and make sure that the public has appropriate access to the material."

## Bernard Korman

(continued from page 12)

coverage, and Korman said he anticipates a substantial sum of extra income for members will be derived from these two new sources.

Looking toward the future, Korman also saw another potential source of new income for ASCAP members in the burgeoning cable and video markets. An agreement with Home Box Office (the largest pay cable

TV company) had already been reached, Korman reported.

Korman also viewed the videodisc market of the future optimistically, although he expressed concern over the potential danger of piracy in this new entertainment field.

Overall, Korman believes that ASCAP's legal department is well equipped to meet the challenges of the future, and that it will continue to help ensure that ASCAP members receive fair and equitable royalty distributions, resulting from evenhanded licensing of literally tens of thousands of music users in every part of the country.

## Lawrence Goldberg

(continued from page 14)

Through the royalty department, under manager Margaret Attisani, "performance credits are translated into money," according to Goldberg. The Society allocates equal credits to the publisher and writer of each performed work.

While the publisher members are paid immediately, under a "current performance plan," writer members have their choice of that plan or a "four funds plan." Goldberg explained that this is "a means of having a writer's performance credits count in his payment over a period of time, rather than in a single year, so as to reduce the peaks and valleys." The entire distribution operation, like the survey operation, is geared toward "providing the membership with the best service possible."

Goldberg's association with the music industry began when he joined the ASCAP legal department three and a half years

ago. Within a short period of time, he attained his present position.

His previous experience as an attorney included serving as a legal secretary to a state supreme court justice, as well as stints with the Federal Trade Commission and the New York City Department of Investigation.

## Jim Cleary

(continued from page 14)

the nation's bars, grills and taverns at higher rates for the first time in 10 years. Cleary termed the effort "a tremendous job, and one well worth the effort contributed by so many people in the department."

However, Cleary now faces another demanding job. Due to the changes in the new copyright law, both private clubs and colleges and universities are required to obtain a public performance license for musical performances. Cleary's department will be responsible for obtaining the licenses, but he believes the task "won't pose any major problems for us."

In fact, the increased coverage that will result from the new licenses, according to Cleary, follows a pattern that has been evident at ASCAP for several years. "Our overall coverage has improved considerably," Cleary stated. "It's become much more comprehensive in the past few years."

The primary reason for the improvement, Cleary said, was the "improved personnel and better supervision" in the general license department. "We're constantly finding new users," Cleary summed up, "and the fact that we're able to do so effectively, thereby increasing our members'

benefits, is a source of great satisfaction for me."

## Arnold Gurwitch

(continued from page 14)

wanted to be active in the music field in a legal capacity," and shortly thereafter joined the legal staff of one of the country's largest music publishers at the time, Leeds Music Corporation.

In 1964, Gurwitch joined ASCAP as the society's international representative, a position he describes as being that of an "international trouble shooter." After a decade of globe-trotting, Gurwitch was promoted to his current post.

A "guiding principle" of the department's relations with other societies throughout the world, Gurwitch said, is that "members of foreign societies are supposed to be treated the same way as local (American) writers." This principle usually works, Gurwitch asserted, despite the wide gaps in political philosophies that often separate governments under which the societies operate. "We are generally successful," Gurwitch stated, "in keeping our business away from the political area."

Although Gurwitch cites several minor problems facing the department, such as regulations for international currency transfers and less than thorough copyright protection in South America, he is generally pleased with the department's overall accomplishments.

"I find it wonderful," Gurwitch says, "that through an organization like ASCAP, when a composer has a work performed, even in a distant place like Japan, we know that because of relations between the societies."

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## ASCAP Expands Hollywood Office To Help Composers

LOS ANGELES — "The main reason for my coming in here seven months ago," says John Mahan, the new west coast membership director of ASCAP, "was to revitalize the office, to open it up and let more people out there know that ASCAP is here to help.

"As a service organization and a clearing house for performance royalties, we are glad to work with writers. We try to tell them the ASCAP story. If I think their material is good enough, I lead them to various publishing people. We also bring writers to the attention of the music directors of motion picture companies.

"We work on a daily basis with the writer, perhaps his manager and attorney. We work closely with the publisher reps on getting advances for the writers. In general, we try to guide their careers."

In order to attract further industry involvement with ASCAP, Mahan considers public relations to be one of his main responsibilities. "We have broadened our public relations stance quite a bit since I came. I wanted to step up our pace and to diversify into a much broader range of activities. It is important for us to be more visible around town. We all try to participate as much as possible at recording sessions, screening sessions, seminars and other related activities. We try to plan our work so that we are constantly out there circulating and telling the ASCAP story.

### Hollywood Vs. New York

"What perhaps distinguishes Hollywood from New York is that a great chunk of the

music community of the United States has settled here where there are large numbers of recording companies, publishing firms, production companies, large law firms and of course, the motion picture and television industry. Hollywood has become a very big, busy musical community."

To keep step with the expansion of the industry, Mahan says that ASCAP plans an expansion of its west coast membership offices.

"We have completely restaffed since I came. We are planning a physical expansion of our offices which I expect to be completed by Christmas. We will at that point be bringing in additional personnel.

"I really enjoy working with writers as does Mike Gorfaine, our membership representative. ASCAP sponsors a writing workshop run by Annette Tucker who is assisted by Arthur Hamilton. The workshop is very important to us. We have had 35-40 songs published and 10-15 recordings. I participate in the workshop two nights a week. Writers are in and out of our offices here all week long. In order to revitalize ASCAP on the west coast, we are drawing in a lot of new writing talent as well as working with many of the great standards. We are also bringing in as many new publishers as possible. We are up in the neighborhood of 20,000 combined writers and publishers in ASCAP. Last year, we collected in performance fees 94 million dollars and it looks like we will exceed that figure this year.

"We have a situation where the new

## ASCAP'S Grammy Winners



**ASCAP GRAMMY WINNERS** — ASCAP members have long made their presence felt in the annual Grammy Awards balloting. Pictured above are members who have won Grammys over the years, including **top row** (l-r): Bruce Johnston being congratulated by ASCAP president Stanley Adams, Count Basie and Duke Ellington. In the **second row** are (l-r): Fats Waller, and Stevie Wonder receiving congratulations from his legal advisor Joseph Vigoda (l) and Paul Marks, managing director of ASCAP. In the **bottom row** are (l-r): David Paich, Mitchell Parish, Chick Corea and Ronnie Milsap.

## ASCAP Continues Its Strong Gospel Music Commitment

ASCAP's commitment to gospel music has never been stronger, as evidenced by a concerted effort to sign new writers and publishers while devoting increased attention to those already signed.

ASCAP kicked off its gospel campaign, entitled "We're Different, we're ASCAP," at a luncheon and awards held Nov. 28 in Nashville. At that time, five awards were given — to Elvis Presley, Bill Gaither, Andrea Crouch, the John T. Benson Co. and Word Publishing — for outstanding contributions to gospel through the years.

### 'Special Music'

ASCAP believes gospel music is special music, so much so that the theme of the luncheon was "Because You're Special." For the next awards presentation, ASCAP plans to monitor gospel songs throughout the year and give awards based on quantitative analysis, like it does in the country and pop fields.

In addition to a continual search to sign gospel writers, ASCAP has made a substantial contribution to the Gospel Music Hall of Fame, to be constructed in Nashville in the near future. Also, southern regional executive director Ed Shea has been chairman of the board for the Gospel Music Association for the past two years.

Evident of the ASCAP commitment goes back a long way with standards such as "The Old Rugged Cross," "Precious Memories," "His Hands," "The Bible Tells Me So," "How Great Thou Art," "In The Garden," "May The Good Lord Bless And Keep You," and "Because He Lives," in the ASCAP repertory.

ASCAP writers in the gospel field include Bill Gaither (who has won the Gospel Music Association's Dove Award for top song writer eight consecutive times), Andrea

Crouch, Gary S. Paxton, Ralph Carmichael, Walter Hawkins, Edwin Hawkins, Nancy Honeytree, Mike Warnke, Chuck Girard, Pat Terry, Stuart Hamblen, Homer Rodeheaver, Anne Herring, Gordon Jensen, Randy Matthews, Keith Green, Garland Craft, Donny McGuire, Jimmy Hinson, Cindy & Nancy Cruse, Phil Keaggy, Dale Veans, Betty Jean Robinson and Brown Bannister.

### Publishing Ties

ASCAP publishing companies that have strong gospel catalogs include John T. Benson, Word, Rodeheaver, Gaither Music, Goldline, Crouch Music, Gar-Pax, Snyder, Keca, Paragon, Hamblen, Crown Aztec, Lexicon, Dunamis, Latter Rain and Manna Music.

ASCAP has a full, comprehensive program for involvement with gospel music during the coming year, including participation in various events with gospel performers and the active recruiting of gospel writers and publishers.

ASCAP and gospel music have both come a long way. And both are planning to travel even further together for, as gospel music grows, so grows ASCAP.



**BRILEY** — Shown participating in the ribbon-cutting ceremony for the Society's Nashville office are (l-r): Mayor C. Beverly Briley of Nashville, ASCAP president Stanley Adams and RCA's Chet Atkins.

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# In Symphonic Field, ASCAP Started Late But Grew Fast

NEW YORK — Last year, ASCAP collected approximately \$500,000 in license fees for performances of serious music by symphony orchestras, recital groups, and some educational institutions. Due to the Society's weighting system, which takes into account the fact that art music receives far fewer performances than popular music, the approximately 1500 composers signed to ASCAP received about \$2.5 million in payments.

Considering the financial difficulties under which most modern composers labor, this income is a real boon to those who are lucky enough to have their works widely performed. It is also incentive to register new serious music compositions with the society: Each year, an average of 2,000 such works are submitted. Approximately half are either symphonic or operatic in nature, the other half includes 300 chamber music pieces, 200 choral works, 200 in-

strumental compositions and 300 art songs. Currently, ASCAP lists a total of 26,000 symphonic works in its catalog, along with a number of works by foreign composers, licensed by ASCAP under reciprocal arrangements with sister societies abroad.

Unfortunately for some American composers, ASCAP did not become involved in the symphonic field until about 35 years ago. Before that, European performing rights societies had arranged licensing agreements with most of the major continental orchestras; the first such agreement, in fact, dates back to 1851. But, since very little serious music by American composers was performed until the '30s, ASCAP did not initially bother to enter the field. As a result of this disinterest, the European societies withdrew the licensing rights they had originally conferred on ASCAP for their own composers, and handled American licensing through publishers and agents.

### Symphonic Interest

Partly due to the emergence of a distinctly American school of composers during the '30s, however, ASCAP began to develop a new interest in symphonic music. In 1937, John Paine, then general manager of ASCAP, visited Austria, the nation of Mozart, Beethoven and Haydn, to see how the Austrian performing rights society operated.

At that time the Austrian society was headed by Dr. Rudolf Nissim. As Dr. Nissim recalled, he explained all the workings of his society's system in detail to Paine. The

(continued on page 47)

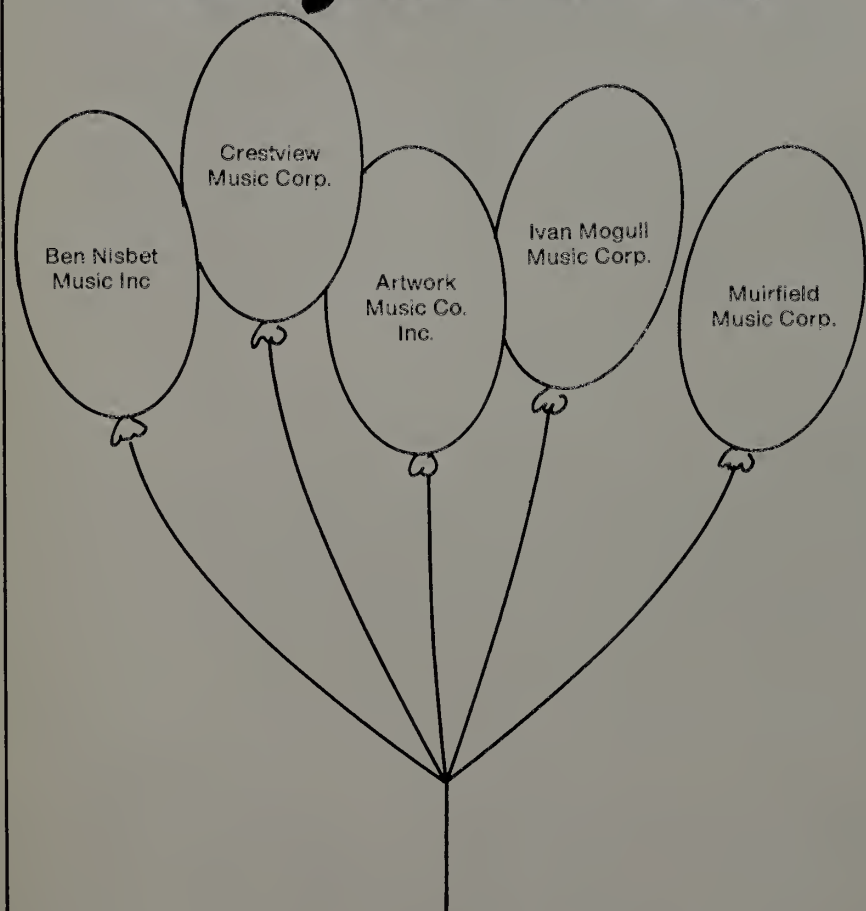
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**WRITERS** — Pictured at a reception welcoming ASCAP's new west coast executive regional director — John Mahan (not pictured) — are four ASCAP writers who have made an indelible imprint on Hollywood. From left they are: lyricist Sammy Cahn ("All The Way," "Call Me Irresponsible"); composer Sammy Fain ("Secret Love," "Love Is A Many Splendored Thing"); board member Arther Hamilton, ("Cry Me A River") and Harry Warren whose catalog of melodies fills the ASCAP Biographical Dictionary.

# Silvers Stresses Importance Of Educational Challenge

LOS ANGELES — One of the most important challenges that ASCAP faces today is to educate the music industry as to how the performance rights society works.

That's the word from Ed Silvers, president of Warner Bros. Publishing, who says he was in the publishing end of the music industry for 12 years before he became fully aware of the part that ASCAP plays in the industry.

"ASCAP has a long way ahead of it to educate the entire industry as to what it does," says Silvers. "Not a lot of people know enough about it. I didn't know much about performance societies nor ASCAP until I really became part of the Society as a member of the ASCAP board of directors."

Silvers, who is the youngest board member at the Society, said his appointment to the ASCAP board closely followed his promotion to president of Warners publishing division.

"It was at that time that I started learning about the machinations of ASCAP, its history and what a performance society really does in the industry for the writers and publishers. Only at that time did I really bother to learn how a performing society truly worked from the inside out and that lesson has indelibly sunk into my head."

And others in the industry would benefit from the same lesson, says Silvers.

"I really strongly suggest to other publishers and writers that they become completely informed about how the various societies calculate and pay royalties," he says. "I think that when you have that information you are able to make intelligent decisions. Before that you make nothing but emotional decisions guided by needs for immediate fund money — and that's the wrong long-range decision to make in the industry."

The close look at ASCAP that Silvers was afforded through his position on the board shed a lot of light on how the Society functions," he says.

"ASCAP is a very well run machine and it's a fairly run society. It runs under a consent decree, which really means there is governmental regulation and that the monies are divided on an equitable and fair basis between writers and publishers depending on their actual listed performances as sampled by the ASCAP

mechanism. I never understood how sampling worked and how payments worked, or if anybody was paid differently from somebody else until I was inside of ASCAP."

ASCAP's consent decree policy, Silvers says, is one of the things that most impressed him about the Society.

"In my estimation it is an extreme benefit to writers and publishers because they can count on a fair distribution of their income based on their real performances and not all other societies are based on the same kind of payments. Some writers and publishers get paid differently at different societies. Under ASCAP the same formulas prevail for everybody."

Silvers also points to ASCAP's desire to aid young aspiring songwriters.

"ASCAP is helping young writers by providing an industry educational program and by lecturing at colleges, high schools and youth organizations," he says. The society also supports music educational organizations and societies with donations. And when somebody is entering the field of pop music seriously for a living it offers advances to writers to get started. ASCAP has a particular formula for new writers with advances and a minimum amount of financing which gets higher as they get chart records. The industry ought to be supportive of an organization such as ASCAP."



In September, Stanley Adams, ASCAP's president, presented the society's highest award to Errol Garner's brother Linton Garner, in recognition of the late composer's prominent contributions. Pictured at the presentation (l-r) are: Garner and Adams.



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Lyrics by DuBose Heyward from Porgy and Bess Music by  
George Gershwin Lyrics by DuBose Heyward and Ira  
Gershwin .....To 1977 I'VE GOT LOVE ON MY MIND  
Words and Music by Chuck Jackson and Marvin Yancy

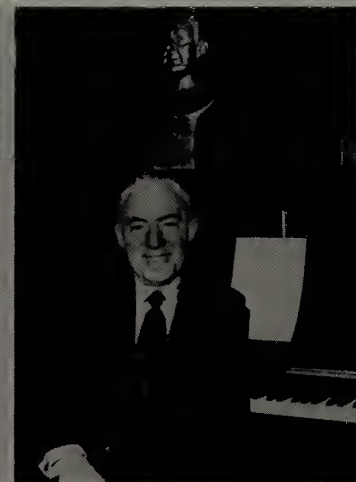
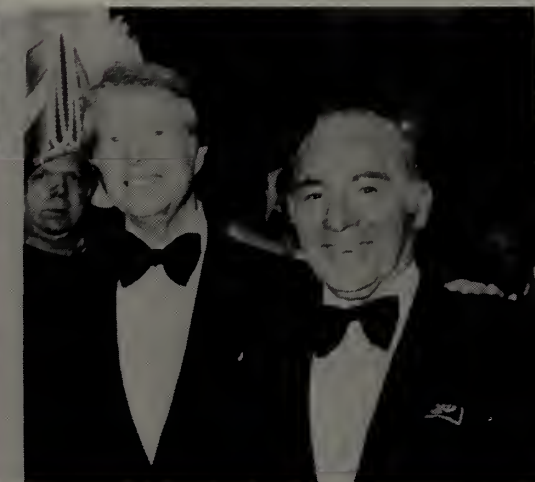
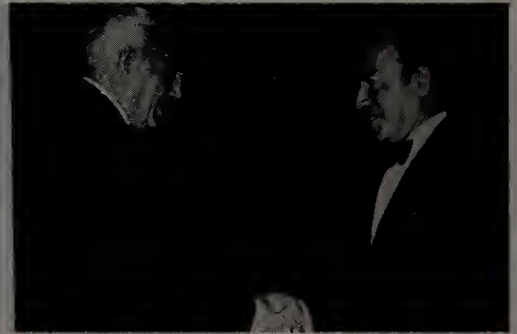
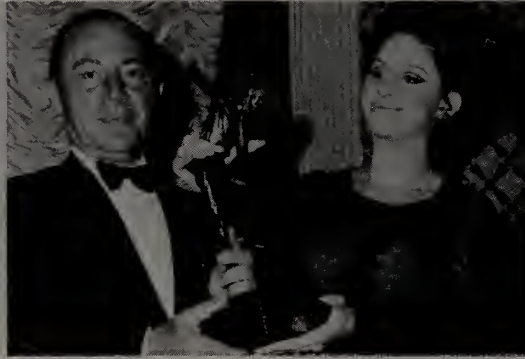


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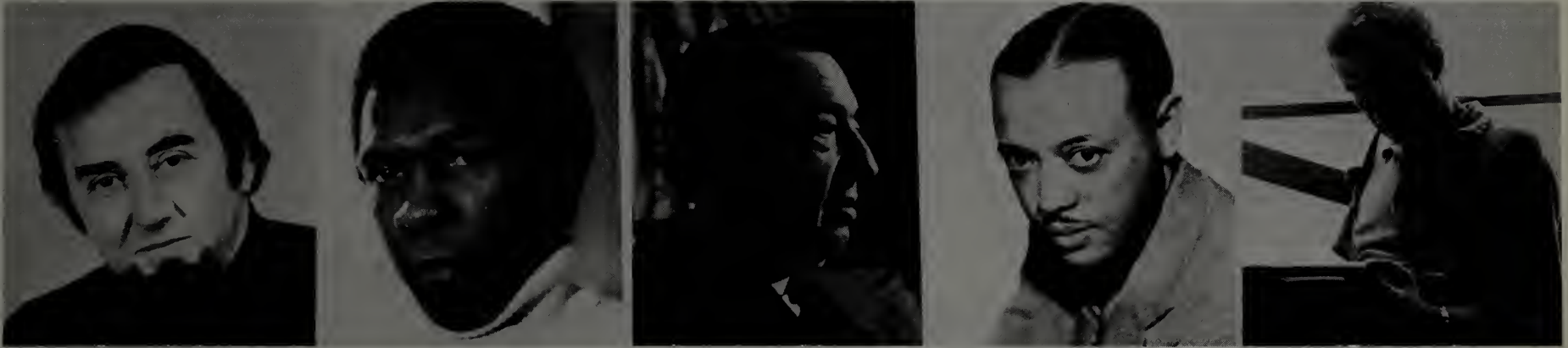




**ASCAP'S ADAMS AND FRIENDS** — As president of ASCAP, Stanley Adams has had the opportunity to meet a number of celebrities and world figures over the years. Shown (l) in the **top row** of photos are: Aaron Copland, Richard Wernick, Adams, Samuel Barber, Elie Siegmeister and Virgil Thomson; Frank Sinatra and Adams; Ned Washington, Hubert Humphrey, Jimmy Durante, ASCAP's public affairs director James Rue and Adams. Pictured (l-r) in the **second row** of photos are: ASCAP board member Billy Taylor, Adams and Tennessee Gov. Ray Blanton; Richard Rodgers and Adams; Adams and Barbra Streisand and composer Ned Rorem and Adams. In the **third row** of photos (l-r) are: Israeli diplomat Gideon Raphael, Adams and Aaron Copeland; Adams and Gerald Ford; Adams, Ella

Fitzgerald and composer Jimmy McHugh, and U.S. Supreme Court Chief Justice Warren Burger and Adams. Shown (l-r) in the **fourth row** of photos are: John Bubbles, Mrs. Ira Gershwin, Fred Astaire, Adams and Ned Washington; Adams, Ronnie Milsap, RCA Nashville vice president Jerry Bradley and ASCAP southern regional director Ed Shea; Bill Rice, Adams, Henry Foster and **Cash Box** president and publisher George Albert. Pictured in the **bottom row** of photos (l-r) are: Henry Kissinger and Adams; President Jimmy Carter and Adams; Adams with the Victor Herbert piano in ASCAP's Rotunda exhibit; and Adams and Lyndon B. Johnson.





**ASCAP SYMPHONIC COMPOSERS** — Many significant composers of symphonic and concert works are listed among ASCAP's members. Composers shown in the **top row** of photos (l-r) are: Vincent Persichetti; Ezra Laderman; Paul Creston; Alberto Ginastera and Benjamin Leis. Pictured (l-r) in the **second row** are: William Kraft; Carman Moore; Sergei Rachmaninoff; Dr. William Grant and Karl Korte. ASCAP composers in the **third row** (l-r) are: George Rachberg; Peter Mennin; Thomas Pasatieri; Hugo Weisgall and Lee Hoiby. Pictured in the **fourth row** of photos (l-r) are: David Del Tradic; Mary Lore; Barbara Kolb; Julia Smith and Richard James Felciano. Shown (l-r) in the **bottom row** of photos are: John Cage; Victoria Bond; Ross LeFinney; John Corigliano and Shulamit Ran.



# ASCAP TONY AWARD WINNERS

- |      |   |      |   |
|------|---|------|---|
| 1947 | Kurt Weill — Special Award  | 1963 | Best Musical — A Funny Thing Happened On The Way To The Forum; Music and Lyrics — Stephen Sondheim  |
| 1949 | Best Musical — Kiss Me Kate; Best Composer and Lyricist — Cole Porter   | 1964 | Best Musical — Hello Dolly! Music and Lyrics — Jerry Herman; Best Composer and Lyricist   |
| 1950 | Best Musical — South Pacific — Richard Rodgers and Oscar Hammerstein II; Best Composer — Richard Rodgers  | 1966 | Best Musical — Man Of La Mancha; Music — Mitch Leigh; Lyrics — Joe Darion; Best Composer and Lyricist   |
| 1951 | Best Musical — Guys And Dolls; Best Composer and Lyricist — Frank Loesser   | 1968 | Best Musical — Hallelujah Baby; Music — Jule Styne; Lyrics — Betty Comden and Adolph Green; Best Composer and Lyricist  |
| 1952 | Best Musical — The King And I; Richard Rodgers and Oscar Hammerstein II   | 1969 | Best Musical — 1776; Music and Lyrics — Sherman Edwards   |
| 1953 | Best Musical — Wonderful Town; Composer — Leonard Bernstein; Lyricists — Betty Comden and Adolph Green; Winning Composer — Leonard Bernstein                        | 1970 | Best Musical — Applause; Music — Charles Strouse; Lyrics Lee Adams  |
| 1954 | Best Musical — Kismet; Lyricists — Robert Wright and George Forrest   | 1971 | Best Musical — Company; Music and Lyrics — Stephen Sondheim; Best Lyrics and Score — Stephen Sondheim   |
| 1955 | Best Musical — Pajama Game; Music and Lyrics — Richard Adler and Jerry Ross; Best Composer and Lyricist   | 1972 | Best Score — Follies; Composer and Lyricist — Stephen Sondheim<br>Winning Musical — Two Gentlemen Of Verona; Galt McDermott and John Guard<br>Special Award — Richard Rodgers |
| 1956 | Best Musical — Damn Yankees; Music and Lyrics — Richard Adler and Jerry Ross; Best Composer and Lyricist  | 1973 | Best Musical — A Little Night Music; Music and Lyrics — Stephen Sondheim  |
| 1957 | Best Musical — My Fair Lady; Music and Lyrics — Alan Jay Lerner and Frederick Loewe; Best Composer — Frederick Loewe  | 1974 | Best Score — Gigi; Alan Jay Lerner and Frederick Loewe<br>Special Award — Candide; Leonard Bernstein and Stephen Sondheim   |
| 1958 | Best Musical — The Music Man; Meredith Willson; Best Composer and Lyricist  | 1976 | Best Musical — A Chorus Line; Marvin Hamlisch; Best Score of a Musical — Marvin Hamlisch for A Chorus Line  |
| 1959 | Best Musical — Redhead; Music — Albert Hague; Lyrics — Dorothy Fields; Best Composer — Albert Hague   | 1977 | Best Musical — Annie; Lyricist — Martin Charnin; Composer — Charles Strouse   |
| 1960 | Best Musical — Sound Of Music; Richard Rodgers and Oscar Hammerstein II; Best Composer — Richard Rodgers  |      |   |
| 1961 | Best Musical — Bye, Bye Birdie; Charles Strouse and Lee Adams   |      |   |
| 1962 | Best Musical — How To Succeed In Business Without Really Trying; Music and Lyrics — Frank Loesser; Best Composer — Richard Rodgers; Special Award — Richard Rodgers |      |   |

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# ASCAP PURLITZER PRIZE WINNERS

1932	Ira Gershwin — "Of Thee I Sing"
1944	Howard Hanson — "Symphony No. 4, Op. 34"
1945	Aaron Copland — "Appalachian Spring"
1948	Leo Sowerby — "The Canticle Of The Sun"
1949	Virgil Thomson — "Louisiana Story"
1950	Gian-Carlo Menotti — "The Consul"
1951	Douglas Moore — "Giants In The Earth"
1952	Gail Kubik — "Symphony Concertante"
1955	Gian-Carlo Menotti — "The Saint Of Bleecker Street"
1956	Ernest Toch — "Symphony No. 3"
1958	Samuel Barber — "Vanessa"
1959	John LaMontaine — "Concerto For Piano And Orchestra"
1963	Samuel Barber — "Piano Concerto No. 1"
1972	Jacob Druckman — "Windows"
1975	Dominick Argento — "From The Diary Of Virginia Woolf"
1976	Ned Rorem — "Air Music"
	Marvin Hamlisch — "A Chorus Line" (Best Drama)
1977	Richard Wernick — "Visions Of Terror And Wonder"

# ASCAP EMMY AWARD WINNERS

Emmys started in 1948 but it was not until later that they started to have music categories.

1954-5 — 7th annual awards — Best Original Music Composed for Television — Walter Schumann for *Dragnet*, Best Scoring of a Dramatic or Variety Program — Victor Young for *Diamond Jubilee of Light*

1955-6 — 8th annual awards — Best Musical Contribution — a song from "Our Town" — "Love And Marriage" by Sammy Cahn and James Van Heusen

1956-7 — 9th annual awards — Best Musical Contribution for Television — Leonard Bernstein composing and conducting for "Omnibus"

1957-8 — 10th annual awards — Best Musical Contribution for Television — Leonard Bernstein conducting and analyzing music of Johann Sebastian Bach for "Omnibus"

1958-9 — 11th annual awards — Best Musical Contribution to Television Program; David Rose — Music Director of "An Evening With Fred Astaire"

1959-60 — 12th annual awards — Outstanding Achievement in the Field of Music — Composing, arranging, conducting, etc. Leonard Bernstein and the New York Philharmonic.

1960-61 — 13th annual awards — Outstanding Achievement in the Field of Music for Television — Composing, arranging and conducting — Leonard Bernstein.

1961-62 — 14th annual awards — Outstanding Achievement in the Field of Music for Television — Leonard Bernstein — Philharmonic in Japan; Outstanding Achievement in Original Music Composed for Television — Richard Rodgers for "Winston Churchill — The Valiant Years"

1962-63 — 15th annual awards — Outstanding Achievement in Composing Original Music for Television — Robert Russell Bennett for "He Is Risen"

1963-64 — 16th annual awards — Outstanding Achievement in Composing Original Music for Television — Elmer Bernstein for "The Making Of The President 1960"

1964-65 — 17th annual awards — Outstanding Individual Achievement in Entertainment — Leonard Bernstein — New York Philharmonic Young People's Concert

1965-66 — 18th annual awards — Individual Achievement in Music — For Composition — Laurence Rosenthal

1968-69 — 21st annual awards — Outstanding Individual Achievement in Music — Mort Lindsey — Musical Director "Barbra Streisand Happening In Central Park"

1969-70 — 22nd annual awards — Outstanding Achievement in Music Composition — For a Series or a Single Program — Morton Stevens — "A Thousand Barche," from "Hawaii Five O"; Outstanding Achievement in Music Lyrics and Special Material — Arnold Margolin for "Love American Style"

1970-71 — 23rd annual awards — Outstanding Achievement in Music Composition for a Series or a Single Program of a Series — David Rose for "The Love Child" for *Bonanza*; Outstanding Achievement in Music Lyrics and Special Material — Ray Charles for "The First Nine Months Are The Hardest"

1971-72 — 24th annual awards — Outstanding Achievement in Music Direction of a Variety, Musical or Dramatic Program — Elliot Lawrence for "Jack Lemmon In S'Wonderful, S'Marvelous" on Bell System Family Theatre; Outstanding Achievement in Music Lyrics and Special Material — Ray Charles for "The Funny Side Of Marriage"

1973-74 — 26th annual awards — Best Music Composition for a Series or a Single Program of a Series — Morton Stevens for "Hawaii Five O"; For a Special Program — Fred Karlin for "The Autobiography of Miss Jane Pittman"; Best Song or Theme — Marty Paich and David Paich for "Light The Way Once More For Joey"; Best Music Direction of a Variety, Musical or Dramatic Program — Jack Parnell (PBS), Ken Welch and Mitzi Welch for "Barbra Streisand And Other Musical Instruments"; Musician of the Year — Jack Parnell (PBS), Ken Welch and Mitzi Welch

1975-76 — 28th annual awards — Outstanding Achievement in Music Composition for a Series — Dramatic Underscore for a Single Episode of a Regular or Limited Series — Alex North for "Rich Man, Poor Man"; Outstanding Achievement in Special Musical Material — Ken Welch, Mitzi Welch for "Cinderella Gets It On" for the Carol Burnett Show

1976-77 — 29th annual awards — Series Specials or Single Programs Receiving Two or More Awards — "America Salutes Richard Rodgers: The Sound Of His Music"; Outstanding Achievement in Music Composition for a Series — Dramatic Underscore — Gerald Fried for "Roots — Part I"; Outstanding Achievement in Music Composition for a Special — Dramatic Underscore — Alan Bergman and Marilyn Bergman for "Sybil" and "The Big Event"; Outstanding Achievement in Music Direction — Ian Fraser for "America Salutes Richard Rodgers: The Sound Of His Music"



# ASCAP



**PROMINENT ASCAP MEMBERS** — ASCAP's membership roster contains the names of some of the most respected songwriters in the industry. Pictured in the **top row** of photos (l-r) are: Irving Berlin; Harry Warren; Cy Coleman; Sammy Cahn and Jimmy McHugh. Songwriters shown in the **second row** (l-r) are: Dorothy Fields; Herb Magidson; Les Robin; Johnny Burke and James Van Heusen and Ned Washington. ASCAP writers pictured in the **third row** (l-r) are: Ralph Rainger; Marvin Hamlisch; Erick Wolfgang Korngold; Andre

Previn and Max Steiner. Shown in the **fourth row** (l-r) are: Hoagy Carmichael; Al Kasha (l) receiving an award for "The Morning After" from ASCAP; John Green; Paul Francis Webster and Jerome Kern. Writers pictured (l-r) in the **fifth row** are: Allie Wrubel; Mack Gordon; Henry Mancini and Burt Bacharach and Hal David. ASCAP members shown in the **bottom row** (l-r) are: Paul Williams and Barbra Streisand; Alan and Marilyn Bergman; Alan Jay Lerner and Frederick Lowe and Gus Kahn and Grace LeRoy Kahn.



## ASCAP Active In Hollywood Scene

LOS ANGELES — Aside from its position as a major force in Broadway musical theatre, ASCAP also plays a large role in Hollywood in both film and television.

A review of the winners of Oscars and Emmys over the years confirms that ASCAP West, which is supervised by west coast executive regional director John Mahan, is doing an outstanding job in providing music for the large and small screens.

The Society's continuing interest in the west coast is reflected in the fact that three writer members of the board — vice president George Duning, Sammy Cahn and Arthur Hamilton — and three publisher directors — Larry Shayne, Ed Silvers and Mike Stewart — represent ASCAP's west coast powerhouse. The Society has operated its west coast office for more than a quarter of a century, and the continuing increase in new young members reflects ASCAP's expanding role on the contemporary California scene.

In addition to all the regular services previously offered, the Society is now funding scholarships for the ASCAP Songwriters Workshop West which is directed by member Annette Tucker. More than 16 records have already emerged from this program, as well as a number of publishing deals that have encouraged the young writers.

## Warner Brothers Music Looks To More Nashville Hits

ASCAP's 1976 "Publisher of the Year," Warner Bros. Music, continues with more hits in 1977, and is expanding with the signing of CBS recording artist David Allan Coe ("Would You Lay With Me," "Take This Job And Shove It") and John Bettis, writer of numerous hits for the Carpenters including "Top Of The World," to exclusive songwriting contracts.

Tim Wipperman, general manager, said he is "especially pleased with the success that R.C. Bannon and Harlan Sanders have had as recording artists. R.C.'s first three releases on CBS have all charted, which has been the result of the combined efforts of R.C. and the promotion and publicity personnel at CBS. We are also looking to Royce Porter, Bucky Jones, and Len Chiriacka to have an extremely successful year in 1978. Porter and Jones have had over 15 ASCAP awards in the past three years," Wipperman said.

### ASCAP Cooperative

"The staff at ASCAP has been extremely cooperative and helpful to our writers, both in suggestions for song exploitation, and objective opinions dealing with their career development. This sort of input is extremely valuable to all of us in our attempts to make country music more accessible to a larger audience without diluting the roots of the music," Wipperman said.

## ASCAP Talents Loom Large On Small Screen

Much of the varied music heard on television broadcasts around the world has been and is being created by ASCAP writers. Dramas, sit-coms, talk shows, specials, variety shows, early morning "magazine" strips and late night rock blasts feature the songs, themes, bridges and scores of hundreds of men and women who license their works through ASCAP. Films made for TV and commercials, news and documentary programs confirm the Society's strong position in the video community.



Among ASCAP's board of directors are (top row, l-r): Stanley Adams, W. Stuart Pope, Elie Siegmeister and Gerald Marks. Also (second row, l-r): Arnold Broido, Hal David, Ernest Farmer, Mike Stewart and Arthur Hamilton. And (third row, l-r): Morton Gould,

Virgil Thomson, Irwin Robinson and Norman Weiser. And (bottom row, l-r): Wesley Rose, George Duning, Arthur Schwartz, Cy Coleman and Billy Taylor.



**TONY WINNERS** — Throughout the years, composer members of ASCAP have written some of the most famous and awarded musicals for the stage. Above are some of the most recognized composers who have received Tony Awards. Pictured (top row, l-r) are: composer Fritz Lowe and lyricist Alan Lerner, the team who created Tony award winners "My Fair Lady" in 1957 and "Gigi" in 1974; Richard Rodgers and Oscar Hammerstein II, who collaborated on Tony winners "South Pacific," "The King And I" and "The Sound Of Music." Their "Oklahoma" won a Pulitzer Prize in 1944 and "Carousel" took the New York Drama Critics Award in 1945; and Cole Porter, who won a Tony in 1949 for "Kiss Me Kate." Also shown (bottom row, l-r) are: Marvin Hamlisch, currently one of

ASCAP's most active members. Besides his Tony and Pulitzer Prize winning "A Chorus Line," Hamlisch has also composed and arranged music for screen productions such as "The Way We Were" and "The Sting"; Dorothy Fields, a member of ASCAP since 1929, won Tony and Grammy awards for "Red Head" which was composed with her ASCAP colleague Albert Hague; Leonard Bernstein, one of the most famous conductors in the world, received a Tony for his music in "Wonderful Town." He also wrote for "On The Town," "Candide" and "West Side Story"; and Frank Loesser, who was recognized in 1951 for his words and music to "Guys And Dolls." Some of his other scores include "Where's Charley?" and "How To Succeed In Business Without Really Trying."



## ASCAP Cops The Pulitzer Prize



**PULITZER PRIZE WINNERS** — ASCAP members who have won Pulitzer Prizes include (top row, l-r): Leo Sowerby, Aaron Copland, Virgil Thomson, Ned Rorem and Gian-Carlo Menotti. Also (second row, l-r): Gail Kubik, Douglas Moore, Ernest Toch and Samuel Barber. And (third row, l-r): Ira Gershwin, Howard Hanson, Jacob Druckman, Marvin Hamlisch and Richard Wernick.

## Pulitzer Prize Dominated By ASCAP Artists

The Pulitzer Prize is widely recognized as America's most important award for composers. It is so prestigious that in some years the secret panel of distinguished judges makes no selection at all. It is hardly surprising that ASCAP members have won so many Pulitzer Prizes, with ASCAP composers receiving Pulitzers in four of the last five years.

As a prime defender of the economic rights of America's composers, lyricists and publishers, ASCAP has worked hard for its artists. It has established a cash awards program to direct significant sums — over and above normal performance royalties — to composers in the "standard" field. For more than a decade, a panel of noted independent judges has directed cash grants totalling more than \$4,000,000 to ASCAP writers of non-pop works.

In addition, ASCAP annually funds Symphonic Orchestra Awards recognizing orchestras in large, medium and small communities for programming contemporary music. Thousands of dollars go to orchestras each year in ceremonies at the annual meeting of the American Symphony Orchestra League.

### Special Provisions

ASCAP also makes special provisions for those who write concert, opera and symphonic works. Performances of these works receive additional "weighting" in determining ASCAP royalties, producing substantial income. The Society funds a program of ASCAP-Victor Herbert scholarships for young composers, administered by the National Federation of Music Clubs. Another important program for young composers is the Raymond Hubbell Scholarships, which draw income from the estate of a noted founder and charter member of the Society. A new program of grants to composers is currently being developed by the recently established ASCAP Foundation, which is planning to begin distributing funds in 1978.

## Charter Member Irving Berlin Has A Very Valuable Catalog

Irving Berlin is a composer and lyricist and music publisher who was born in Temun in Czarist Russia in 1888, came to New York City as a child and was a charter member of ASCAP in 1914. He served on the first board of directors between 1914 and 1918, and he has been writing hit songs with dazzling regularity since he was hired as a staff lyricist by Ted Snyder Co. in 1909.

The Berlin contribution to the ASCAP catalog — and 20th Century music — is inestimable, and there are many who consider Mr. Berlin the number one songwriter

thus far in this century. It is difficult to categorize this genius, for he has produced simply gorgeous works for such Broadway shows as "Annie Get Your Gun" and "Miss Liberty" and "Call Me Madam" and "Mr. President." On the other hand, he has produced glorious film scores for such movies as "Top Hat," "Follow The Fleet," "On The Avenue," "Alexander's Ragtime Band," "Carefree," "Second Fiddle," "Holiday Inn," "Blue Skies," "Easter Parade," "White Christmas" and "There's No Business Like Show Business."

The list of his hits in the ASCAP Biographical Dictionary runs more than an entire page, and he has received high honors from the United States government, France and other nations, institutions and organizations. His Academy Award for "White Christmas" in 1942 is only one of the many recognitions of this extraordinary talent.

## Coleman, Youmans Are Celebrated ASCAP Writers

Cy Coleman, multi-talented composer and member of the ASCAP Board, is currently represented on Broadway by the hit "I Love My Wife." His earlier shows include "Wildcat," "Little Me," "Sweet Charity" and "Seesaw" and his television efforts have won him an Emmy. He has co-written a bunch of standards with such able lyricists as Carolyn Leigh, Dorothy Fields and Michael Stewart. He is also a noted performer in nightclubs and with symphony orchestras.

Vincent Youmans joined ASCAP the same year that the Gershwins did, 1920. He was an elegant and distinguished composer for the Broadway stage, and like George Gershwin died much too young. A cultivated gentleman, he began writing songs in the navy during World War I, and worked as a song plugger for T.B. Harms before moving on to a tour as rehearsal pianist for operettas by ASCAP founding father Victor Herbert.

His many fine scores for stage and screen left such hits as "No, No Nanette," "Tea For Two," "I Want To Be Happy," "Great Day," "More Than You Know," "Without A Song," "Time On My Hands," "Flying Down To Rio" and "The Carioca" —

## Griff Is Master Of All Trades In Music Business

As recipient of 64 ASCAP Awards since joining the society in 1971, Canadian-born Ray Griff has forged a reputation as a master of all trades in the music business.

He has consistently garnered awards as writer, publisher, artist and producer. Griff maintains three publishing companies: Blue Echo Music, which contains only his own songs; Blue Melody Music, which consists of songs written with other writers and other writers' material; and Blue Candle Music, which houses Griff's gospel catalog.

Griff has received 21 writer awards, 21 publishing awards, 11 artist awards and 21 producer awards. And he has received over 50 "Chart Buster" awards.

### Toured With Johnny Horton

A talented athlete as well as a musician (Griff was invited at one time to participate in the Canadian National Olympics), the sandy-haired Griff toured with the late Johnny Horton when he was still in his teens. Horton recorded the Griff song, "Mr. Moonlight." Soon after Horton died, Griff began traveling with Jim Reeves, who recorded Griff's "Where Do I Go From Here."

Since that time, Griff has had about 450 songs recorded, including around 100 songs that have been on the charts.

A sample of Griff's recorded songs are Jerry Lee Lewis' "Who's Gonna Play This Old Piano," Wilma Burgess' "Baby," Porter Wagoner and Dolly Parton's "Better Move It On Home," and Johnny Duncan's 1977 No. 1 song, "It Couldn't Have Been Any Better."

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# Concert Music Composers Have Stake In ASCAP Licensing

by Ken Terry

NEW YORK — When Morton Gould was first trying to make a living as a composer back in the '30s, ASCAP did not yet license symphony orchestras. As a result, he recalls, "I had a performance by the orchestra in Philadelphia, which was great prestige, but economically, it was literally nothing."

In order to earn a living, Gould went to work for the radio networks, arranging, conducting, "and in some cases composing lighter things for what was the equivalent of television at that time. And that's where I got a lot of my training and experience."

Today, a serious composer just starting out might have as hard a time supporting

himself as Gould did back then; but at least he will receive payment for public performances of his music. Composers have the performing rights societies to thank for that; they have a special debt to ASCAP, which has been in the field the longest.

Gould himself joined ASCAP in 1936. He was elected to the Society's board of directors in 1959, and became chairman of its Symphony and Concert Committee in 1960. Other composers who sit on this committee include Virgil Thomson and Elie Siegmeister. Among the group's alumni are Vincent Persichetti, Samuel Barber, Paul Creston and Leonard Bernstein. In addition, Aaron Copland is a past member of the ASCAP board of directors, and Jacob Druckman, a Pulitzer Prize-winning composer, is presently serving as a consultant to the Symphony and Concert Committee.

"He (Druckman) has been developing certain projects for us along with Martin Bookspan (classical commentator and critic), who is the symphony coordinator," note Gould, adding that Bookspan is a paid member of the ASCAP staff. Board members, who are all elected by the membership, serve without pay.

Other ASCAP staffers who have been instrumental in the efforts of the Symphony and Concert Committee include Gerald Deakin, manager of the Symphonic and Concert Dept., and Dr. Rudolf Nissim, consultant for Symphonic and Concert Music. "Gerald has been a very important part of the relationship between the Society and the symphony orchestras, going back for

many years," commented Gould. "And Dr. Nissim, who's also been with the Society a long time, represents the overall symphonic face of ASCAP, including representation of many distinguished European composers and publishers."

## Overseeing Relationships

What exactly does Gould's committee do? Its most important function, he said, is to oversee ASCAP's activities in the symphonic area and facilitate its relationships with composers. "We address ourselves to the composers whose creative output is for the concert world, in terms of symphony orchestras, for the most part."

"This is music that has special problems because of the nature of the beast, as it were. A major symphonic work can get only limited performances compared to a so-called popular piece, which has a tremendous outlet. The popular work is much shorter in time; it's more accessible; and it has a wider audience. Of course, none of this reflects on the quality of the music in either category. Obviously, there's good

and bad in both symphonic and pop music."

The Symphony and Concert Committee also considers requests for funds from various groups that are involved with contemporary composers. "For example," Gould said, "we sometimes make available funds for certain kinds of scholarships. We watch the whole pattern of programming. And we discuss licensing developments as they occur." He added that symphony orchestras pay blanket license fees, instead of being licensed on a pre-performance basis. This approach is more economical for the orchestras, because there is no bookkeeping involved.

Gould believed that the bulk of symphonic performances in this country are licensed by ASCAP. Among the reasons he offered was the fact that ASCAP is the oldest and largest performing rights organization in the U.S. Additionally, he pointed out, ASCAP licenses a tremendous catalog of works by important modern composers, including the entire oeuvre of

(continued on page 28)



FROHLICH — Dick Frohlich, former director of public relations and now assistant to the president, points to the street sign at 17th Avenue South which was renamed "ASCAP Avenue South" for the opening of the Society's new Nashville headquarters in 1969.

## In memory of a great ASCAP writer, Bob Russell

Do Nothin' Till You Hear From Me  
Don't Get Around Much Anymore  
I Didn't Know About You  
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# Concert Music Composers Have Stake In ASCAP's Licensing

(continued from page 27)

George Gershwin. "We have a certain cultural inheritance that is a result of time and the very nature of the ASCAP organization," he said.

## New Copyright Law

Asked how he, as a composer, felt about

the new copyright law, Gould responded, "Well, some of it is not very clear yet. In a sense, anything concerning the creative arts needs a certain amount of living with — like anything else. But it's basically a big improvement over the old law, which was an

obsolete and antiquated instrument and created many obstacles to the creator's equity . . . In other words, composers were entitled to economic recognition and couldn't get it, because of a law that couldn't foresee all the developments in the usage of music."

One of the best aspects of the new law, Gould said, is the fact that it brings public broadcasting into line with the other media which now pay license fees for performance rights. He called the exemption of public broadcasting stations from this requirement up until now "a scandalous situation, when you consider the fact that

they represent the most vital cultural communication medium."

When Gould was establishing himself as a composer, there were a number of composers, including Aaron Copland, Roy Harris and Virgil Thomson, who shared his interest in American folk, jazz and other forms of popular music. Nevertheless, while admitting he had been aware of his colleagues' work, Gould denies that they had a direct influence on his own music.

"Obviously, you're talking about people who were interested in the same roots that I was. So, with any composer like myself, or

(continued on page 30)

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# Concert Music Composers Have Stake In ASCAP's Licensing

(continued from page 28)

the ones you mentioned, there would be certain common denominators that we share. If I'm intrigued by some American folk tune, it's more than possible that someone else will have been intrigued by the same tune . . . So you could say that I was influenced by the same musical climate as those other composers . . . But I think there's a lot of things my music does not have in common with theirs."

Asked why the younger American composers turned away from this "American" sound after World War II, Gould replied, "They turned away because the fashion

was going the other way. Music is always full of fashions and trends. Some of them are important and others are just garbage . . .

"During World War II, we were saturated with nationalistic music for good and obvious reasons: We were in a war for survival, and every country was aware of its natural heritage. And we (composers) felt we were very effective.

"Then along came what we call the 'international school,' where it was thought Philistine to sound this way. The whole idea of folkloric music suddenly fell out of favor. At the same time, with the proliferation of

this supposedly new thing of rock music, jazz went out the door. There was a period not too many years ago when I saw jazz being written off as an anachronism that had no more value. Now what's interesting is that it's suddenly come back. Composers are also coming back to certain common denominators, certain shared musical gestures and experiences. And even composers of intellectual pretension are now saying that they want an audience. Before, this was blasphemy — you wrote without compromise, completely abstractly (although music is an abstract art, whichever way you cut it). There was a whole serial school of writing, and then that began to change; there were splinter groups within splinter groups.

"But quite honestly, none of this matters. Whether you call it avant garde or rear guard, whether it's cool music or swing or Bach or bebop or rock or soft rock or acid rock or soul — these are only names. What is important is the individual creative spark.



Ed Shea, pictured above, is director of ASCAP's Nashville operation.

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Japan has received many cultural influences from other Western countries. One of these was jazz, the popular music of that time. A great number of jazz bands were formed, and they performed actively. Among these groups, "Shin Watanabe & Six Joes" was especially outstanding. Although both Mr. Watanabe, the band leader, and Mrs. Watanabe, the manager, were students in those days, their refreshing performance won overwhelming success from the young generation. This success, however, did not provide complete satisfaction for Mr. and Mrs. Watanabe. Their aim was promoting and improving popular music in Japan, and to communicate to an international level of refinement. Thus, in 1956, they formed "Watanabe Productions Co., Ltd.," marking the first step forward bringing the people of all nationalities through music together. Mr. and Mrs. Watanabe vigorously sought out theaters, halls, radio, and TV, which was just then the beginning and they established been possible. They review their attitude: a firm position in the music industry.

Mrs. Watanabe was appointed Exhibition Executive Producer by the Japanese government for EXPO '70. The EXPO '70 popular music sector received a high evaluation both at home and abroad, helping the public need for music in Japan to grow to further heights. Her enthusiasm in the internationalization of music and her desire to create superior music, transcending the boundaries between nations, are illustrated by the words of Marlene Dietrich. "Performing in Japan was a splendid event to me." That was produced by Mrs. Watanabe.

### WATANABE PRODUCTIONS CO., LTD.

Presently, the Japanese music market ranks second in the world, in terms of size, after the U.S. Watanabe Productions, is far ahead of its competitors in this regard. Forming the core of the Watanabe Concept, Watanabe Productions provides total management for 300 artists including Kenji Sawada, Shinichi Mori, Akira Fuse and Nana

Kinomi. It also handles radio programs, stage reproductions, events, merchandizing and publishing services. It is also active in discovering new artists and maintains the Tokyo Academy of Music (Tokyo, Osaka, Nagoya, Hiroshima and Fukuoka). This attests to the magnitude of Watanabe Productions' capabilities, such as planning, management, reproduction and advertising and, above all its commercial ability to organize these capabilities into one definite force, all attainable with a collection of stars. Without Mr. and Mrs. Watanabe's humane, warm-hearted attitude, such growth of Watanabe Productions would not have been possible. They review their attitude: "Our eyes are there to see external beauty, our minds are there to see internal beauty of all worlds."

### WATANABE MUSIC PUBLISHING CORP.

Maintains copyrights on songs sung not only by Watanabe Productions' artists but by artists of other companies creates master records from its copyrights, which are then distributed to most Japanese recording companies and tape companies. Its master records always become hits, and for the past decade the Hit Chart 30 has invariably included many songs whose copyrights are held by Watanabe Music Publishing Corp; and it is common to see such songs in the "number one" position on the chart. The supremacy of the company's promoting activities, coupled with the superb quality of its master records, is the key to such success and hits. It has a staff of specialized promoters engaged actively in constant promotion of the records in television, radio, magazines, etc. Since establishment in 1962, its annual receipts of copyright royalties distributed through JASRAC have always ranked first. The international operations of Watanabe Music Publishing Corp. have two aspects. One concerns subpublishers for introducing and developing superior artists and songs from overseas. The company has signed contracts for "thousands" of songs with many different countries. In promoting

these contracted songs, the company's specialized promoters are very active, and the company sponsors radio programs to advertise contract songs.

The other activity of the international operations is introducing Japanese artists and songs into overseas markets. Thus, Watanabe Music Publishing Corp. is run by Mrs. Watanabe, with the aid of a capable, highly-qualified staff. Overseas offices have been established in London (director: Mr. Akira Nakamura) and Los Angeles (director: Mr. Hiroshi Kuwashima) to keep the position of the Japanese leading music publisher.

In other spheres of activity, the Watanabe Concern includes Watanabe Kikaku Co., Ltd. which produces TV commercial films, the ¥1 billion "Sound City" recording studio, Appollon which is the foremost Japanese music tape manufacturer and seller, and 11 other companies in each sector of the music industry. In addition, there is the Watanabe Music Foundation, which was established to encourage cultural exchanges between nations through music and to advance the musical world.

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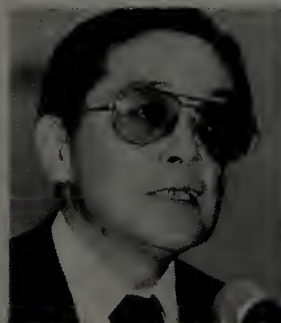
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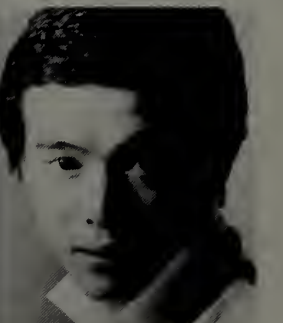
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## ASCAP Members Penned Many Of Century's Classics

NEW YORK — If there's a broken heart for every light on Broadway, there's a great song for every light along the Great White Way. And many of those musical classics came from ASCAP composers like George and Ira Gershwin, Richard Rodgers, Harold Arlen, Jimmy McHugh and Harry Warren.

The Gershwins, sons of immigrants, attained fame in the '20s and '30s when they collaborated on many major songs for Broadway and Hollywood. George Gershwin died prematurely, after being

recognized as both a pop and symphonic genius. Ira, the lyricist, went on to collaborate with other composers like Burton Lane, Harold Arlen, Louis Alter and Yip Harburg, and won a Pulitzer Prize in 1932 for his lyrics for "Of Thee I Sing." In addition, Ira collaborated with his brother on "Porgy And Bess" and dozens of songs that have become standards.

Richard Rodgers was the son of a New York City physician and attended presti-

(continued on page 44)

## Today's Serious Composers Have It Easy, Says Copland

by Ken Terry

NEW YORK — It is impossible to talk about America's serious music without mentioning Aaron Copland. In such landmark works of the '30s and '40s as "Appalachian Spring," "Billy The Kid," "Rodeo," "El Salon Mexico," and "Fanfare For The Common Man," Copland helped attract the attention of the musical public to his and other composers' efforts to create a truly American form of art music.

A longtime member of ASCAP, Copland sat on the Society's board of directors for four years during the early '70s. His interest in promoting the work and protecting the interests of fellow American composers dates back to the '20s, when he wrote the first of several essays appraising the state of contemporary music.

Later on, he became involved in the American Composers Alliance, which tried on a small scale to collect performance royalties for composers.

"At that time," Copland recalled, "ASCAP only had to do with popular composers. It is only within the past 30 years or so that they've had composers of serious symphonic music. So we benefit from all the rough sledding they (ASCAP) had in the early years with all the popular songwriters. It was hard work for them to establish the principle that, when you perform a copyrighted piece in public for profit, you have to pay a fee. That's been an enormous help to the symphonic composers."

### Importance of LPs

Comparing the present situation of composers to the one which existed when he was a young man, Copland felt that today's composers have an easier time of it. "The younger fellows get many more performances than we used to; and the ability to get stuff on recordings — even if they have to start their own record companies — is an enormous help."

In Copland's view, the widespread availability of recordings of new music is nothing short of revolutionary. "We didn't have that when I was in my '20s. The recording industry was interested in Debussy, Ravel, perhaps Stravinsky — that was as far as they'd go. But nowadays, there's much more material available on recordings, and I think that helps a lot to spread the music about."

Copland disagreed with the view of modern serious music which was recently set forth by Harold Schonberg in The New York Times. In his article, the critic held that new music is currently in a "fallow period," partly because no towering figure exists to set the direction as Copland himself once did. "I don't think you can judge how fallow or not fallow a period is by just one or two top people," the composer pointed out. "I think it depends upon a group of 10 or 20 composers who are writing music that interests the public."

"I think the (music) scene is very lively. There are many more composers writing, and with just the sheer number of people writing, we ought to turn out some good ones. If you have 10 serious composers, one of them might be good. If you have 100, ten might be good. And, on that basis, you have so many more composers writing serious music that we stand a chance of producing some very top stuff."

### Write What You Like

Very little of the serious music written within the past quarter century, of course, has been adopted into the standard orchestral repertoire. Much of the new music, in fact, has been regarded as too advanced for the consumption of general concert audiences. Would the musical establishment have taken a different tack if composers had made their product more assimilable?

"I don't think that's good advice for the composer," Copland replied. "You have to write the music that you have to write. You can't think, 'How many people will like this—5,000 or 50,000 or 5?' You don't get anywhere that way. You have to find musical ideas that fascinate you and which you think you can do something with. You have to forget about how many people you'll appeal to, if you're really serious. That comes later. In other words, you don't sit down and write music for everybody to love. You write music that you yourself want to write, and that you love, and you hope it will interest other music-loving people." He chuckled. "But that's the gamble part."

## Southern Publishing Celebrates 50th Year

LOS ANGELES — Southern Music Publishing Company was founded 50 years ago by Ralph Peer to complement his work as a field recording engineer in the southern United States. SMP became the first link in the now worldwide Peer-Southern Organization.

While Southern Music remains PSO's flagship ASCAP firm, other catalogs have been added, including Charles K. Harris, LaSalle Music, RFD Music and Panther Music.

Among the standards in PSO's ASCAP firms are: "Winchester Cathedral," "Return To Me," "You're Nobody 'Til Somebody Loves You," "The Great Pretender," and "Fascination," among others. Contemporary Southern Music artists include Meisburg Walters (Casablanca) and Jeri Faktor & The Backporch Symphony (AVI).

In addition to the popular music catalogs, Southern Music has an extensive concert music repertoire and operates the Southern Library of Recorded Music, which now contains 1200 hours of material. Among the library's TV and radio themes is the Mary Hartman/Forever Fernwood song "You Have Never Been In Love."

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Pictured at an ASCAP black tie affair with Society president Stanley Adams are several of the all-time greats of the musical industry. From (l-r): Lawrence Welk, Jimmy McHugh, and Adams; locked arm in arm are Adams and ASCAP charter member, Irving Berlin.



# Who do you have to be to join ASCAP?

Somewhere along the line, word got out that ASCAP was the Phi Beta Kappa of the music industry. And the only way to become a member was to be elected for outstanding achievement.

A look at our list of members didn't do anything to discourage it: Irving Berlin, Ronnie Milsap, Bob Dylan, Richard Rodgers, Stevie Wonder, Carole King, Jerry Foster and Bill Rice, John Denver, Fred Rose, Kenny Rogers, Ray Griff, Roy Acuff, Johnny Mercer, Smokey Robinson, Marvin Gaye, Carly Simon, Marvin Hamlisch, Henry Mancini, Neil Diamond, the Eagles, the Gershwins, Chicago, Charlie Rich. (You get the idea.)

While we're flattered that many writers have this view of us, we're happy to admit there isn't a shred of truth to it. And if almost all the outstanding writers in the business seem to belong to ASCAP, there's a good reason: Royalties.

ASCAP collects more royalties for its members.

You see, ASCAP is a performing rights society owned by its members—writers and publishers of music. As a result they're able to look out for their interests better than someone who isn't a writer or publisher. They have no one but themselves to account to.

So who do you have to be to join ASCAP?

If you're a composer or author of a copyrighted musical composition who's had at least one work of your composition or writing regularly published or commercially recorded, you're eligible. If you don't meet these requirements, you may still be elected as an associate member.

Also, any person, firm, corporation or partnership actively engaged in the music publishing business whose musical publications have been used or distributed on a commercial scale and who assumes the financial risk involved in the normal publications of musical works is eligible.

So if you're thinking of joining a performing rights organization, or have already joined one and are sorry it wasn't ASCAP, get in touch with Ed Shea in Nashville at (615) 244-3936, Todd Brabec in New York at (212) 595-3050, or John Mahan in Los Angeles at (213) 466-7681.

They're easy to talk to.



# ASCAP And Country Music Continue Their Growth Together

ASCAP's main thrust in Nashville and in country music has been to seek out both the established and the new, up-and-coming breed of songwriters. The organization's phenomenal success in both of these areas was indicated by ASCAP's 1977 country music awards. ASCAP had 102 award winning songs at this October gala compared with 17 a decade earlier and four in 1963.

Although it already counted such great country and western "old timers" as Gene Autry, Vaughn Horton, Fred Rose, and Bob Wills among its members, ASCAP redoubled its efforts in the country music field in the early 1960s with excellent results.

### New Director Appointed

By 1968, the organization felt it was ready to expand its Nashville operations in a big way. For its southern regional director, ASCAP chose Ed Shea, who had been with the Nashville Chamber of Commerce for 10 years and had been actively involved in a number of area organizations and charities. It also decided on new offices and when ASCAP learned it could rent a building designed specifically for it, it decided to do so. The groundbreaking took place in October, 1968, and the building was completed a year later.

The Nashville office has continued to expand to keep pace with ASCAP's increasing involvement in country music. Today, Shea has an eight-member staff, including four other executives (see accompanying story).

Another sign of ASCAP's total commitment to country music is the fact that it has held two membership meetings in Nashville during the past five years, in addition to

its New York and Los Angeles meetings. The first took place in 1973, the second just last March. These meetings, the only ones of their kind held by performing rights organizations in the United States, are another important example of ASCAP's relations with its members. These meetings are forums for the exchange of information and ideas.

ASCAP has also made a commitment to gospel music. The first ASCAP Gospel Music Luncheon and Awards was held in November, 1977, with five awards presented. The organization hopes to turn this into an annual event, expanding and developing along with the gospel music industry.

### ASCAP Boom Continues

ASCAP is especially proud of its success in Nashville in 1977. "The record-breaking growth which began in ASCAP's Nashville office in the late '60s has again produced unprecedented success as reflected by the Society's 12 #1 country songs in the trade charts this year," observed Shea.

"I am extremely proud of the upward spiral of accomplishments which our members continue to generate each year." Shea continued. "Even against a background of growth for us in the country music field, this year has been exceptional, both in terms of chart activity and membership expansion."

Pointing out that ASCAP charted an unprecedented 180 songs in **Cash Box** this year, Shea also noted that the ASCAP Awards Banquet on October 12 honored 102 award winners for 1977, an increase of 15% over last year's record-breaking performances.

### Pros And New Blood

The awards reflected continued recognition of ASCAP's "old pros" as well as the

success of its growing contingent of new writers. Among the "pros," Foster and Rice again outdid themselves, and Ray Griff, a quadruple writer-publisher-artist-producer threat, garnered a total of 16 awards in those capacities (5 writer, 5 publisher, 3 producer and 3 artist). ASCAP writer-performer Ronnie Milsap enjoyed his biggest year ever in chart successes, and won the CMA's coveted Entertainer of the Year award. Meanwhile, other veteran writing teams also proved equal to the challenge of past performance. Writing hit after hit through 1977 were Royce Porter and Bucky Jones, Rory Bourke, Gene Dobbins, Johnny Wilson and Guy And Susanna Clark. In addition, Richard Leigh wrote another #1 hit for Crystal Gayle, "Don't It Make My Brown Eyes Blue," as a fitting follow-up to his 1976 award winner, "I'll Get Over You," Jerry Wallace's "I Miss You Already" and Bill Justice's scoring of the movie "Smokey And The Bandit" stand out as highlights in a year which saw outstanding achievements continue for such established writers as John Schweers, Bob Morrison, Jim Mundy, Milton Blackford, Bud Reneau, Bobby David, Mel McDaniel, Billy Deaton, Jim Weatherly, O.B. McClinton, and Sheb Wooley. Another veteran, John Prine, excelled again this year and migrated to Nashville to add more country flavor to his recording.

"In terms of new writers signed by our office, it's hard to imagine a better year," Shea continued. "Meri Wilson's 'Telephone Man' was a superb beginning for her, while David Chamberlain's and Jim Vest's 'I'm Not Easy' established them immediately. Archie Jordan (teamed with Hal David) busted through with 'It Was Almost Like A

Song,' while Joe Ely joined ASCAP and MCA's new artist roster. Mark Germino, Rob Stanley, Val And Birdie, Mark Damon, Con Hunley, Kevin Young, Betty Jean Robinson and Don Schlitz were other new members who showed great promise this year. Even veteran Merle Haggard shared in ASCAP's country expansion by registering as ASCAP publishing company, WAWE Music, and opening a Nashville office."

ASCAP's country expansion and southern regional activity spilled over the rim of Music City, with major inroads being made in Muscle Shoals, Memphis, Austin, Atlanta, Macon, and New Orleans this year. With this growth the Society's Dixie office has developed into an aggressive and dedicated team.

Shea praised the teamwork of Merlin Littlefield, Judy Gregory and Connie Hurt, who were joined this year by attorney Dennis Brewington. Brewington became the newest assistant regional director on the Nashville staff.



**KAYE** — Chuck Kaye (c), president of Alamo Music, accepts four awards from president of ASCAP, Stanley Adams (l) and southern regional director, Ed Shea.

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Foster & Rice



# Wesley Rose Discusses ASCAP, Songwriting

Wesley Rose — one of the founding fathers of the Nashville music industry, publisher and friend of Hank Williams, a major force in today's music business, gentleman and the son of the late Fred Rose — has had many accomplishments in his distinguished career.

As president of Acuff-Rose Publishing Co., which includes Milene Publishing (ASCAP) and Hickory Records, Rose has witnessed and been a part of many changes in the Nashville music business — including the growth of ASCAP. Rose has been a member of the national ASCAP board of directors since 1967 (the only member of the board from Nashville).

"I have been a member of the board for 12 or 13 years and I've seen tremendous changes in ASCAP," Rose said. "As you know, ASCAP is operated by 12 writers and 12 publishers. They are elected every two years. These writers and publishers are really interested in songs. In the last five years I would say that their growth has been phenomenal. They have branched out into all fields, particularly country. I'm speaking from an ASCAP national and Nashville point of view. I think you have to recognize Ed Shea and his staff as an important factor. They personally have been in contact with writers and have explained the ASCAP side."

### More Publishing Firms

Rose said the rise in number of publishing firms in Nashville has increased a songwriter's chances, as compared to a few years ago. And he added that the increase in small, writer-owned publishing companies constituted a shift in publishing concepts.

"Today there are many publishing companies, and many sets of ears and different opinions," Rose explained. "Today the odds for a person of talent to get to the right organization are much better. A long time ago, when I first started here, there were no other publishing companies. If I couldn't use a song, there was no place else for a writer to go. Also, today with the success of Nashville for the various publishers and writers, it is a boon for someone to be from here."

"It may be a little harder to get started today in the fact that there are so many writer-owned publishing companies in town that are only in operation for their own songs," Rose added. "I have always felt a writer should put his songs where they earn the most money and have the best chance of success. I mean big success. A writer shouldn't sell himself short and think only of a hit in the United States. He should think about worldwide hits. And this is the publisher's job. I think a writer is a very creative person, and I think the publisher is a very creative person also."

Rose also feels the advent of writer-artists can be traced to publishing companies.

### Artist-Writers

"I think the trend of writer-artists is the result of music publishers," Rose said. "We find writers who can sing and submit them to recording companies. I don't think record companies have the time to search for these people. Hank Williams was that way. Hank was signed as a writer. A year later my father started recording him. The important thing is that a writer can't let performing and recording get in the way of his

writing."

A man whose father was one of the most famous and successful songwriters of all time, Rose said he believes the music business revolves around the song. "I've always thought the writer was the most important facet of the music industry. Of all the many parts on a record, the most significant thing to me is the song."



Wesley Rose

# Chess Inc. Wins ASCAP Awards

NASHVILLE — Writers for Chess Music, Inc. were well represented in the 1977 ASCAP Awards. John Schweers received three awards for "She's Just An Old Love Turned Memory," "Let My Love Be Your Pillow," and "Looking Out My Window Through The Pain."

Archie Jordan teamed up with Hal David and wrote "It Was Almost Like A Song," which was recorded by Ronnie Milsap and was among the top five nominees for the Country Music Association's Song Of The Year Award. Chess writer Jordan also wrote Milsap's current single, "What A Difference You've Made In My Life," which is breaking in the country, pop and gospel markets.

### Milsap

Milsap won the 1977 CMA Entertainer of the Year Award and the RCA recording artist has also been voted CMA's Male Vocalist of The Year in 1974, 1976 and again in 1977. His album, "Ronnie Milsap Live," received a 1977 CMA Award as Album of The Year.

Milsap joined ASCAP as a writer in 1975. Although he is known more as an artist and a musician, Milsap has written several songs, including "Country Cooking," and he intends to devote more time to writing in the coming year.

"I was on the road about 250 days last year," Milsap said. "I am going to try to cut my road time by 25% and spend that time doing more songwriting, making better records and maybe doing more television."

### Other Winners

ASCAP talent is also represented at Chess Music by veteran writers, Bobby Barker, Charles Quillen and Conrad Pierce.

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## Chappell Country Repeats Successes; Smaller Roster Among Key Factors

Chappell Music's country division has continued to grow and repeated its chart success this past year. A key factor in this success has been the distinctive roster maintained by the Chappell-Nashville office, headed by vice president Henry Hurt.

"The type of writer we look for is a versatile one who is not limited to country or pop," says Hurt, who has been vice president of Chappell since 1975. "Being in Nashville we like a writer to compose for this market, but we feel our writers can create songs that are universal. We have offices all over the world and we have connections to any market."

### Continued Success

The music of Chappell and Intersong Music Companies have hit the top of the **CB** Top 100 Country charts repeatedly. Among their number one hits have been "Among My Souvenirs" by Marty Robbins, "Cherokee Maiden" by Merle Haggard, "Drinking My Baby Off My Mind" by Eddie Rabbitt and Cledus Maggard's "The White Knight." In addition, songs have been cut by such major artists as Lynn Anderson, Johnny Cash, Crystal Gayle, Waylon Jennings, Loretta Lynn, Willie Nelson, Olivia Newton-John, Elvis Presley, Linda Ronstadt, Conway Twitty and many others.

Chappell's country music success is partially due to the richness and diversity of its catalog. Many early copyrights are now being recorded in new and fresh ways. Marty Robbins' "Among My Souvenirs," for instance, is a song from the 1920s. The international scope of the Chappell and Intersong catalogs also gives the companies

many additional sources of material. A German copyright, "Silver Bird," recorded by Tina Rainsford, is one of many top chart songs that have originated abroad.

Hurt says ASCAP has progressed rapidly in Nashville as a licensing agency.

"I have a beautiful working relationship with Ed Shea," notes Hurt. "He and his staff have made tremendous strides in the last three years. ASCAP has signed important Nashville writers who are writing songs which are being recorded all over the world."

### ASCAP's Nashville Staff

The Nashville membership office is under the day-to-day direction of the southern regional director, Ed Shea, a native of Nashville. He has degrees from Vanderbilt University and George Peabody College, and has been with ASCAP since 1968. This year, Shea was the winner of Metropolitan Nashville's Metronome Award, which was a recognition of his contributions to Nashville in general and the music industry in particular.

Shea supervises a staff of eight, including four other executives: Dennis Brewington, who holds undergraduate and law degrees from Vanderbilt University; Connie Hurt, who had experience with Famous Music and with ABC/Dot and RCA Records before coming to ASCAP; Merlin Littlefield, a graduate of Texas Christian University who has had extensive record promotion experience with several major labels; and Judy Gregory, an eight-year ASCAP veteran who has risen through the staff ranks from secretary to coordinator of writer/publisher administration.

## 1977 ASCAP Country Winners

**A LITTLE AT A TIME** — JERRY FOSTER/BILL RICE — Jack and Bill Music Co. (A Division of T.B. Harms Company) (Producer: Eddie Kilroy); **A MANSION ON THE HILL** — FRED ROSE/HANK WILLIAMS — Milene Music, Inc. — (Producer: Jim Foglesong); **A PASSING THING** — RAY GRIFF — Blue Echo Music — (Producer: Ray Griff); **AFTER THE LOVING** — Alan Bernstein — Silver Blue Music Ltd. — (Producers: Charlie Calello/Jael Diamond); **ALL THAT KEEPS ME GOING** — JIM WEATHERLY — Keca Music Inc. — (Producers: Larry Gordon and Jim Weatherly for Pontotoc Productions); **ALL THE SWEET** — BOB MORRISON — Music City Music, Inc. — (Producer: Johnny MacRae); **AMONG MY SOUVENIRS** — EDGAR LESLIE/HORATIO NICHOLLS — Chappell & Co., Inc./Edgar Leslie/Lawrence Wright Music Co. Ltd. — (Producer: Billy Sherrill); **BABY, DON'T KEEP ME HANGIN' ON** — LLOYD SCHOONMAKER — Calente Music — (Producer: Ray Ruff); **BABY YOU LOOK GOOD TO ME TONIGHT** — BILL DANOFF — Cherry Lane Music Co. — (Producer: Milton Okun); **BIG OLE BABY BOY** — MARY KAY PLACE — Sook Music — (Producer: Brian Ahern).

**BLUEST HEARTACHE OF THE YEAR** — WARREN WIMBERLY, JR. — Pubicore Publishing Company — (Producer: A.V. Mittelstedt); **BORN BELIEVER** — GARY HARJU — Filmways Music Publishing Co., Inc. — (Producer: Bob Ferguson); **CATCH THE WIND** — DONOVAN LEITCH — Southern Music Publishing Co., Inc. — (Producer: Dave Burgess); **CHEROKEE MAIDEN** — CINDY WALKER — Intersong Music — (Producer: Fuzzy Owen); **COCOANUT GROVE** — HARRY OWENS — Famous Music Corporation — (Producer: Joe Gibson); **DESPERADO** — GLENN FREY/DON HENLEY — Kicking Bear Music/Benchmark Music — (Producer: Jerry Kennedy); **DON'T IT MAKE MY BROWN EYES BLUE** — RICHARD LEIGH — United Artists Music Co., Inc. — (Producer: Allen Reynolds); **DON'T THROW IT ALL AWAY** — GARY BENSON/HARRY HYAMS/DAVE MINDEL — Famous Music Corporation — (Producer: Jerry Bradley/Charley Pride); **DOWN AT THE POOL** — BUD RENEAU — Lowball Music, Inc. — (Producer: Ron Chaney); **EVERYTHING I OWN** — DAVID GATES — Colgems-EMI Music, Inc. — (Producer: Norro Wilson); **FAN THE FLAME, FEED THE FIRE** — EDDY RAVEN — Milene Music, Inc. — (Producer: Wesley Rose); **FOR LOVE'S OWN SAKE** — JULIE DIDIER/CASEY KELLY — Bobby Goldsboro Music, Inc. — (Producer: Larry Webster); **HELL PLAY THE MUSIC (BUT YOU CAN'T MAKE HIM DANCE)** — CHIC DOHERTY/DAVID WALKINS — Ash Valley Music, Inc. — (Producer: Owen Bradley); **HER BODY COULDN'T KEEP YOU (OFF MY MIND)** — RAY GRIFF — Blue Echo Music — (Producers: Russ Reeder/Bob Webster); **HOLD ME** — JERRY FOSTER/BILL RICE — Jack and Bill Music Co. (A Division of T.B. Harms Company) (Producer: Bobby Bare); **HONKY TONK MEMORIES** — RORY BOURKE/GENE DOBBINS/JOHNNY WILSON — Chappell & Co., Inc. — (Producer: Eddie Kilroy); **I CAN SEE ME LOVIN' YOU AGAIN** — JERRY FOSTER/BILL RICE — Jack and Bill Music Co. (A Division of T.B. Harms Company) — (Producer: Billy Sherrill); **I DON'T HURT ANYMORE** — DON ROBERTSON/JACK ROLLINS — Intersong Music — (Producer: Johnny Morris for Gingerbread Productions); **I DON'T KNOW WHY I JUST DO** — FRED E. AHLERT/ROY TURK — Fred Ahlert Music Corporation/Pencil Mark Music, Inc. — (Producer: Billy Sherrill); **I DON'T WANNA TALK IT OVER ANYMORE** — EDDY RAVEN — Milene Music, Inc. — (Producer: Ray Baker).

**I HATE GOODBYES** — JERRY FOSTER/BILL RICE — Jack and Bill Music Co. (A Div. of T.B. Harms Company) — (Producer: Jim Vienneau); **I JUST CAN'T TURN MY HABIT INTO LOVE** — MICHAEL SMOTHERMAN — Royal Oak Music — (Producer: Shuffy Miller); **I LOVE WHAT LOVE IS DOING TO ME** — JOHNNY CUNNINGHAM — Starship Music Inc. — (Producer: Glenn Sutton); **I MISS YOU ALREADY** — JERRY WALLACE/KEVIN YOUNG — Jerry Wallace Music — (Producer: Gene Kennedy); **I NEVER SAID IT WOULD BE EASY** — JERRY FOSTER/BILL RICE — Jack and Bill Music Co. (A Div. of

T.B. Harms Company) — (Producer: Jerry Kennedy); **I'M A HONKY TONK WOMAN'S MAN** — JERRY FOSTER/BILL RICE — Jack and Bill Music Co. (A Division of T.B. Harms Company) — (Producer: Jim Vienneau); **I'M NOT EASY** — DAVID CHAMBERLAIN/JIM VEST — Hotel Publishing Company — (Producer: Larry Butler); **I'M SAVIN' UP SUNSHINE** — SID LINARD — Wiljex Publishing Company — (Producer: Bill Walker); **IN THE MOOD** — JOSEPH C. GARLAND/ANDY RAZAFF — Shapiro, Bernstein & Co., Inc. — (Producer: Ray Stevens); **INSTEAD OF GIVING UP (I'M GIVING IN)** — BILLY WALKER — Best-Way Music — (Producer: Ray Pennington); **IT COULDN'T HAVE BEEN ANY BETTER** — RAY GRIFF — Blue Echo Music — (Producer: Billy Sherrill); **IT WAS ALMOST LIKE A SONG** — HAL DAVID/ARCHIE JORDAN — Casa David/Chess Music Inc. — (Producers: Tom Collins and Ronnie Milsap for Gemini Productions); **I'VE GOT YOU (TO COME HOME TO)** — DON KING/DAVE WOODWARD — Wiljex Publishing Company — (Producer: Billy Walker); **LET ME LOVE YOU ONCE BEFORE YOU GO** — MILLY ANN LEIKIN — Almo Music Corp. — (Producer: Billy Sherrill); **LET MY LOVE BE YOUR PILLOW** — JOHN SCHWEERS — Chess Music Inc. — (Producers: Tom Collins and Ronnie Milsap for Gemini Productions); **LOOKING OUT MY WINDOW THROUGH THE PAIN** — JOHN SCHWEERS — Chess Music Inc. — (Producer: Dick Heard for Prater Enterprises); **LOVE LETTERS** — EDWARD HEYMAN/VICTOR YOUNG — Famous Music Corporation — (Producer: Norro Wilson); **LOVE SONGS AND ROMANCE MAGAZINES** — RICHARD REICHEL/BYRON WALLS — WB Music Corp. — (Producer: Jerry Kennedy); **LOVING ARMS** — TOM JANS — Almo Music Corp. — (Producer: David Malloy/Jim Malloy); **MAY I SPEND EVERY NEW YEAR'S WITH YOU** — BUD RENEAU — Lowball Music, Inc. — (Producers: Bill Browder, Jack Gilmer & Ray Ruff for Penthouse Productions).

**MIDNIGHT ANGEL** — BOB MORRISON — Music City Music, Inc. — (Producer: Tom Collins); **MOCKINGBIRD HILL** — VAUGHN HORTON — Southern Music Publishing Co., Inc./Cromwell Music, Inc. — (Producer: Stan Silver); **MY GOOD THING'S GONE** — TED FULLER — Driftaway Music — (Producer: Johnny Morris for Gingerbread Productions); **MY PRAYER** — GEORGES BOULANGER/JIMMY KENNEDY — Skidmore Music Company, Inc. — (Producer: Johnny Morris for Gingerbread Productions); **NEAR YOU** — FRANCIS CRAIG/KERMIT GOELL — Supreme Music Corporation — (Producer: Billy Sherrill); **NEW KID IN TOWN** — DON HENLEY/GLENN FREY/JOHN DAVID SOUTHER — W.B. Music Corp./Ice Age Music — (Producer: Bill Szymczyk for Pandora Productions); **OFF AND RUNNING** — FAITH FINNEY — Music Craftshop — (Producer: Joe Gibson); **OLD TIME FEELING** — TOM JANS — Almo Music Corp. — (Producers: Johnny Cash/Charlie Bragg); **ONE MORE TIME** — BRYAN BLACKBURN/CHRISTIAN HEILBURG./JOACHIM HEIDER. — Morning Music (USA), Inc. — (Producer: Allen Reynolds); **POOR WILTED ROSE** — ANN J. MORTON — Me And Sam Music — (Producer: Larry Morton); **PUT ME BACK INTO YOUR WORLD** — LORENE MANN — Basket Music — (Producer: Owen Bradley); **RIDIN' RAINBOWS** — SUSAN PUGH — Big Paddle Wheel Music — (Producer: Jerry Crutchfield); **RIGHT TIME OF THE NIGHT** — PETER MCCANN — American Broadcasting Music, Inc. — (Producer: Jim Ed Norman); **ROAD SONG** — PAUL D. CLEMENTS — Double R Music Corporation — (Producer: Billy Sherrill); **ROUTE 66** — BOBBY TROUP — Londontown Music, Inc. — (Producer: Tommy Allsup); **SAM** — HANK MARVIN — Blue Gum Music, Inc. — (Producer: John Farrar); **SAYING HELLO, SAYING I LOVE YOU, SAYING GOODBYE** — DENE HOFHEINZ — Kirshner Songs, Inc. — (Producer: Bob Ferguson); **SEMOLITA** — LALLY STOTT. — Belsize Music, Inc./September Music Corporation — (Producers: Jerry Reed/Chet Atkins); **SHAME, SHAME ON ME (I HAD PLANNED TO BE YOUR MAN)** — WARREN WIMBERLY, JR. — (continued on page 39)

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**CHESS MUSIC WINS FOUR ASCAP COUNTRY AWARDS** — Pictured at the ASCAP Awards ceremony are (l-r): David Conrad, general manager of Chess Music; Tom Collins, president of Chess; Ronnie Milsap; Stanley Adams, president of ASCAP; Charley Pride, chairman of the board of Chess; and Ed Shea, Nashville southern regional director of ASCAP.



# ASCAP Country Winners

(continued from page 38)

Publicare Publishing Company — (Producer: A.V. Mitelstedt); **(SHE'S JUST) AN OLD LOVE TURNED MEMORY** — JOHN SCHWEERS — Chess Music Inc. — (Producer: Jerry Bradley/Charley Pride); **SHE'S PULLING ME BACK AGAIN** — JERRY FOSTER/BILL RICE — Jack and Bill Music Co. (A Div. of T.B. Harms Company) — (Producer: Eddie Kilroy).

**SHE'S THE GIRL OF MY DREAMS** — DON KING/JEFF WALKER — Wiljex Publishing Company — (Producer: Bill Walker); **SILVER BIRD** — RENATE VAPLUS.. — Interson Music — (Producer: Draft Deutcher); **SOMEDAY SOON** — IAN TYSON — Warner Bros., Inc. — (Producer: Dave Burgess); **SUNFLOWER** — NEIL DIAMOND — Stonebridge Music — (Producer: Gary Klein for the Entertainment Company); **SWEET TALKIN' MAN** — JOHNNY CUNNINGHAM — Starship Music Inc. — (Producer: Glenn Sutton); **TAKIN' WHAT I CAN GET** — JOHNNY CUNNINGHAM — Natural Songs Inc. — (Producer: Snuffy Garrett); **TEARDROPS IN MY HEART** — VAUGHN HORTON — Cromwell Music, Inc. — (Producer: Norro Wilson); **TEXAS ANGEL** — JERRY FOSTER/BILL RICE — Jack & Bill Music Co. (A Div. of T.B. Harms Company) — (Producer: Jerry Kennedy); **THAT'S THE WAY LOVE SHOULD BE** — MILTON BLACKFORD/DAVE GILSON/JOE DOUGHERTY — Famous Music Corporation — (Producer: Jerry Bradley/Charley Pride); **THAT'S WHAT I GET (FOR DOIN' MY OWN THINKIN')** — RAY GRIFF — Blue Echo Music — (Producer: Ray Griff); **THAT'S WHEN THE LYIN' STOPS (AND THE LOVIN' STARTS)** — RUSS FAITH — Easy Listening Music Corp. — (Producer: Norro Wilson); **THE BEST PART OF MY DAYS (ARE MY NIGHTS WITH YOU)** — BOB ZIMMERMAN — Hacienda Music — (Producer: Steve Davis); **THE END IS NOT IN SIGHT** — RUSSELL SMITH — Fourth Floor Music, Inc. — (Producer: Barry "Byrd" Burton); **THE FEELING'S RIGHT** — JERRY FOSTER/BILL RICE — Jack & Bill Music Co. (A Div. of T.B. Harms Company) — (Producer: Johnny Morris for Gingerbread Productions); **THE LAST OF THE WINDFIELD AMATEURS** — RAY GRIFF — Blue Echo Music — (Producer: Ray Griff); **THE WORST YOU EVER GAVE ME**

**WAS THE BEST I EVER HAD** — RUBY HICE/DANNY HICE — Mandy Music — (Producer: Jerry Kennedy); **THE WRECK OF THE EDMUND FITZGERALD** — GORDON LIGHTFOOT... — Moose Music... — (Producers: Gordon Lightfoot/Lenny Wronker); **THEY DON'T MAKE 'EM LIKE THAT ANYMORE** — RORY BOURKE — Chappell & Co., Inc. — (Producer: Eddie Kilroy); **THIS GIRL (HAS TURNED INTO A WOMAN)** — PETER YARROW/MARY MACGREGOR — Silver Dawn Music — (Producer: Peter Yarrow); **TONIGHT YOU BELONG TO ME** — LEE DAVIS/BILLY ROSE — Interson Music — (Producer: Larry Butler).

**TORN BETWEEN TWO LOVERS** — PETER YARROW — Silver Dawn Music — (Producers: Barry Beckett/Peter Yarrow); **TWENTY-FOUR HOURS FROM TULSA** — BURT BACHARACH/HAL DAVID — Arch Music Co., Inc. — (Producer: Fred Kelly); **WHISPERS** — RORY BOURKE/GENE DOBINS/JOHNNY WILSON — Chappell & Co., Inc. — (Producer: Eddie Kilroy); **WRAP YOUR LOVE ALL AROUND YOUR MAN** — JOHNNY CUNNINGHAM — Starship Music Inc. — (Producer: Glenn Sutton); **Y'ALL COME BACK SALOON** — SHARON VAUGHN — Jack & Bill Music Co. (A Div. of T.B. Harms Company) — (Producer: Ron Chancey); **YESTERDAY'S GONE** — WAYNE BRADFORD — Gar-Pax Music — (Producer: Garry S. Paxton); **YOU ARE SO BEAUTIFUL** — BRUCE FISHER — Almo Music Corp. — (Producer: Billy Sherrill); **YOU DON'T HAVE TO BE A BABY TO CRY** — BOB MERRILL/TERRY SHAND — R.F.D. Music Publishing Co., Inc. — (Producer: Larry Morton); **YOUR PLACE OR MINE** — RORY BOURKE/CAROL ANDERSON — Chappell & Co., Inc. — (Producer: Roy Dea); **YOUR PRETTY ROSES CAME TOO LATE** — JERRY FOSTER/BILL RICE — Jack & Bill Music Co. (A Div. of T.B. Harms Company) — (Producer: Jim Vienneau); **YOU'RE FREE TO GO** — LOU HERSCHER/DON ROBERTSON — Interson Music — (Producer: George Richey).

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## Foster And Rice: 2 Country Boys Hit The Jackpot

The figures are staggering — 500 recorded songs, 75 "Chart Buster" awards and 50 ASCAP awards since 1970. Through talent and hard, hard work, two country boys named Jerry Foster and Bill Rice have joined the ranks of Nashville's most successful songwriters.

Both writers moved to Nashville in the early '60s. They had a couple of songs recorded that were hits in their first years, but mainly life boiled down to selling pots and pans, selling radio spots and killing each other in make-believe gun fights at a tourist town to earn a living. Those are the "paying your dues" years that most writers seem to have to go through to make a living in this business.

Since those lean years, life has grown sweeter for Foster and Rice. The duo hold the record for most ASCAP writing awards won in a single year. They also gathered 11 writer's awards in 1974, which established a record. And this year, they nearly matched that record by winning 10 awards.

## Cason Publ. Is An ASCAP Pioneer

NASHVILLE — When Bobby Russell wrote "The Joker Went Wild" in 1967, it was the beginning of a long association with Cason Publications and a new and exciting era for ASCAP in Nashville. Cason started one of the first ASCAP-affiliated firms in Music City with this first pop song, and it was soon followed by several other successes for the team.

In 1970 Cason started his own company for his own material, as did Russell. Several other ASCAP catalogs are now administered by the native Nashvillian who is also affiliated with Creative Workshop at Berry Hill. Bill Martin is professional manager and in charge of international publishing for the group of companies known collectively as Southern Writers Group USA. In addition to Buzz Cason Publications, SWG administers Angel Wing Music which is Steve Gibb's exclusive publisher, Let There Be Music which features a catalog of early Jimmy Buffett songs, and Spring Creek Music co-owned by Cason and Creative Workshop's chief engineer, Brent Maher.

## ASCAP & Benson Co. Active After 30 Years

NASHVILLE — ASCAP and The Benson Company have been working together for over 30 years, ever since John T. Benson, Jr. began devoting his full time to the gospel music publishing business. Mr. Benson opened the John T. Benson Publishing Company's catalog of songs by acquiring the renewal rights to several well-established copyrights, such as "Love Lifted Me" (a 1976 ASCAP award winner), "Blessed Redeemer," "The Last Mile Of The Way," and "Come And Dine."

As time went on he added more songs and new writers. One of these writers, Elmo Mercer, began writing for Benson in 1951 and joined the company as full-time music editor in 1961. Mercer has composed such great favorites as "Each Step I Take," "The Way That He Loves," and "Lonely Road Up Calvary's Way."

In recent years Benson opened another ASCAP company called Jensen Music. It contains such Gordon Jensen favorites as "I Should Have Been Crucified," "Jesus Will Outshine Them All," "There's Enough Of God's Love," and "Tears Are A Language (God Understands.)"

The ASCAP songs in today's Benson catalogues number over 600 and include tunes like "Bless That Wonderful Name," "Alleluia," "Follow Jesus," and "You Should Have Come Sooner."

## Growth Accelerates At Silver Dagger Music

Silver Dagger Music, Inc., co-owned by Porter Wagoner and Dolly Parton, has grown in recent months as a result of several signings and acquisitions.

A European trip by Carla Scarborough, manager of Silver Dagger and Owepar Publishing, provided a catalog of copyrights by top European writers. In addition, four established American writers have joined forces with Silver Dagger this year.

The staff at Silver Dagger Music is understandably excited about these acquisitions and believes that the coming year will mark a significant step in the company's progress.



**WILLS HONORED** — ASCAP writer Bob Wills, pictured with wife Betty and southern regional director Ed Shea, received a special tribute at the 1973 awards banquet for "San Antone Rose" and other standards.

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**BILL LOWERY**

TO:

Stanley, Ed, Judy, Merlin and All  
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**AWARDS** — The numerous awards given to Jack and Bill Music on the occasion of the 1974 awards were hauled away in a wheel barrow. They consisted of 11 publisher awards, 11 writer awards each and 4 awards for their Farrah Productions. Shown (l-r) are: Col. Bill Hall of Music Row; Ed Shea, southern regional director of ASCAP; Bill Rice, writer; Stanley Adams, president of ASCAP, and Jerry Foster, writer.



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## Ben Weisman In The Spotlight After 75 Million-Selling Discs

LOS ANGELES —Millions of people across the country have seen Ben Weisman on the television show "The Young And The Restless" for the past two years but very few viewers know who he is. And that bothers Weisman — not because he is an unknown actor, but rather, because he is the composer of 57 songs recorded by Elvis Presley, all certified gold, and more other tunes than he can count.

"It's frustrating to me that I have to show my biography when people ask me what I wrote," says Weisman, who is now probably best known for his role as the piano player on the CBS soap opera. "It is embarrassing to me when I have to tell people what I wrote."

And if it's not embarrassing, at least it's time consuming, as the list of songs by Weisman includes some 75 million-sellers, many of which first appeared in films or on television.

In fact, Weisman's career began when one of his songs was first heard on television in 1954. It was the first case, Weisman says, of a song becoming a hit through its exposure on TV. That song, "Let Me Go Lover," was recorded by 30 artists within two weeks of its debut on "Studio One," a popular TV show in the 1950s.

Since then, Weisman's list of hits has grown considerably and included recordings by artists such as Perry Como, Sammy Davis Jr., Dean Martin, Johnny Mathis, Doris Day, Dinah Shore, Nat Cole, Hank Snow and Conway Twitty. Some more contemporary pop artists that Weisman has written for are Gladys Knight, Gregg Allman, Hot and Jose Feliciano.

Does Weisman, who began his career approximately 25 years ago, find it difficult to write for today's pop market?

"It is very easy to remain contemporary," Weisman says. "I have become a very good craftsman, so that like a good mechanic or carpenter I am able to chisel any type of song. I can tailor make anything for almost any artist. I've had instrumental hits, country hits, pop hits and soul hits."

Among his most widely recognized tunes Weisman lists "Let Me Go Lover," "Wooden Heart," "Rockahula Baby," "Follow That Dream" and an adaptation of "Frankie And Johnny," all of which were recorded by Elvis Presley, with the exception of "Let Me Go Lover."

Lyricists who have collaborated with Weisman include Sammy Cahn, Johnny Mercer, Paul Webster, Sid Wayne, Dolores Fuller, and Evie Sands.

So now, with 75 million-sellers behind him, Ben Weisman believes it's time he is recognized as someone other than the piano player on a soap opera.



ASCAP writers Bill Gaither (l) and Andrae Crouch (r) are congratulated by Ed Shea after receiving their 1977 Dove Awards from the Gospel Music Assn.

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*I Wrote  
The Songs*

**Sammy Fain**

- Secret Love**
- Love Is A Many Splendored Thing**
- Let A Smile Be Your Umbrella**
- Wedding Bells Are Breaking Up That Old Gang Of Mine**
- When I Take My Sugar To Tea**
- You Brought A New Kind Of Love To Me**
- By A Waterfall**
- Was That The Human Thing To Do**
- The Stranger In The Mirror**
- I Can Dream, Can't I?**
- Are You Having Any Fun?**
- I'm Late**
- Something I Dreamed Last Night**
- Dear Hearts And Gentle People**
- A Very Precious Love**
- Tender Is The Night**
- A Certain Smile**
- April Love**
- and many others.**

*I Still Write  
The Songs*

- A World That Never Was**
- Someone's Waiting For You**
- If Every Day Were Valentine's Day**
- Good Night Mrs. Calabash**  
(Where Ever You Are)
- Ten Girls Ago**
- Now I Lay Me Down To Sleep**

*For ASCAP*

"The prolific Sammy Fain," (as quoted in the Encyclopedia Britanica) is widely acclaimed as one of the great contemporary composers of popular music. He is a double Oscar-winner for his "Love Is A Many Splendored Thing" and "Secret Love" and he's had nine additional Academy Award nominations and two Laurel Awards.

Among his international awards are the Diploma DiBenemerenza, most coveted honor for a musical composition presented by the Hall of Artists in Nice, France, and the Augusto Messinese Gold Award from Messina, Italy as well as being elected to the Songwriters Hall of Fame.

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## CAPAC Revenue Increase Reflects Industry's Growth

The Composers, Authors and Publishers Association of Canada Ltd., CAPAC, the largest performing rights society in Canada, has played an important role in the development of the Canadian music industry.

This year, the organization expects payments to CAPAC publishers to exceed \$3 million, and for writers to earn over \$2 million. Foreign income for CAPAC members may reach the \$800,000 mark, and in five years time, CAPAC general manager John Mills expects foreign payments to native Canadians to eclipse the \$1 million mark.

The dramatic increase in revenue for CAPAC members has reflected the growth of the Canadian music industry. Foreign income for CAPAC members in 1968 was \$118,000. In 1976, however, it was \$705,887. Despite a languishing economy, where the average disposable income for Canadians is at its lowest level since the Great Depression, more Canadian music is being played and bought, both at home and abroad, than ever before.

And, in spite of a national trade deficit in the billions of dollars, the bi-lateral payments made between CAPAC and its affiliated performing rights societies throughout the world have been proportionately to the advantage of Canadians.

"There's a tendency for economists to look at the inflow and outflow of moneys, and judge our industry solely on the balance of payments," John Mills says. "Naturally, in that way, our industry, compared to the world's, looks imbalanced. But, of course, this is a proportionate industry. To realistically gauge its success, we have to account for the populations and size of industries of various countries in the world.

"For instance, last year we paid ASCAP \$3.5 million. We received from them in excess of \$400,000. Proportionately, we actually fared better than they did. (Canada's population is roughly 1/10th of that of the United States). We are more in line economically than other products are," Mills asserts.

While Mills downplays the role of the 30% Canadian content rule for radio in this country, pointing out tremendous growth in the industry in the two years prior to the 1971 legislation, he does feel the content regulation has helped the industry indirectly, in harvesting international status for some Canadian artists.

"Undoubtedly, the 30% Canadian content rule was a tremendous boon to the industry. But the industry was just getting on its feet when the legislation was passed. I'm convinced we'd be hearing the solid Canadian songs, even if there were no rule on Canadian content," Mills says.

"But, CAPAC pushed for Canadian content on radio as early as 1964. We've felt it

was a necessary hedge for the development of the industry in this country. It is a cultural buffer zone. However, the future for Canadian writers rests on who breaks internationally," says Mills, citing four examples of CAPAC writers currently on the U.S. Top 100 charts — Rush, Klaatu, Dan Hill and Heart (no longer in CAPAC). "The CanCon rule made it possible for each of these artists to build a broad base in this country for themselves before they embarked on international careers."

CAPAC, through reciprocal agreements with foreign performing rights societies, administers music payments to over 65 countries. They are, Mills asserts, entirely autonomous from any organization.

Generally, he is quite satisfied with the performance of the Canadian industry as a whole. "I compare music with the Olympics. Both music and sports are universal in appeal, and both flow freely across borders of the countries they come from. While it is difficult for a small country, like ourselves, to gain what could be compared to a 'gold medal' in music, the industry is dependent on individual performances. Those performances can overcome the problems of a small country in the world.

"In Canada, we have excellent composers and performers, with excellent facilities for them to perform in. Out of those studios have come brilliant pieces of music, and as long as the industry as a whole continues to show interest in presenting good music, no matter where it emanates from, then there's no reason why we cannot continue to grow."

CAPAC has doubled its membership over the past decade, and looks to increase benefits for its members in the proposed Copyright Act, one that CAPAC has played an integral role in developing through consultations with the federal government.

There are parts of the Act John Mills and CAPAC wish to improve, particularly the changing of exemption for jukeboxes and discotheques, a drawing attraction and money maker that does not presently pay CAPAC members for their music. As well, the burgeoning cable television industry is exempt from paying money for playing background and foreground music in community programming and electronic news services. "There will have to be an agreement soon," Mills says. "Cable TV is using the lack of legislation to its wrongful advantage, and it's cheating composers, authors and publishers, here and abroad."

Mills, a Queen's Counsel, has been general manager of CAPAC since 1968. He is a member of CISAC, the International Confederation of Societies of Authors and Composers, which meets every two years. Their next meeting will take place in Canada in 1978, at Toronto's Harbour Castle.

(continued on page 44)



Pictured (l-r) are ASCAP members Sammy Fain and ASCAP general manager Gerald Marks.





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**PUBLISHING** — Bob Beckham, president of Music City Music, Inc. and Johnny McRae, professional manager of Music City, accept publishing award at 1977 ASCAP Awards Banquet. Pictured (l-r) are: Adams, McRae, Shea and Beckham.

## ASCAP Expands Hollywood Office To Help Composers

(continued from page 20)

young writer who has record activity will see the financial returns because of the way ASCAP conducts its survey and the way in which each writer gets his share of the pie. The writer gets his share of the performance survey and as his activity picks up, he builds a healthy position with ASCAP.

"The money we spend belongs to the writers and publishers. We are a non-profit organization. The board of directors is made up of writers and publishers. Our president is a writer. We try to remember that it is not our money, but that it belongs to the writers and publishers. After our performance fees are collected and our operating expenses are deducted, which runs around 15% which is very fair considering the amount of work we do, then the remainder is split 50-50 between the writers and publishers.

"Screen and television have become a very vital part of the music business. One of the diversifications which has occurred since I came in has been an intensification of our involvement with that aspect of the business. We place a particular emphasis on screen composers and television composers. There is a great deal of activity for screen composers. Scoring has always been present; however, it has become much more sophisticated. Also many more people are recording at any given time. The sound stages are really filled because there is a constant production of movies and programs. The activity is tremendous. Once a project has been completed, another begins. ASCAP members include a broad range of composers of all different types. We have been working more closely with these composers and their publishers and attorneys. We have increased our activities with attorneys tremendously.

### Importance Of Royalties

"Most composers receive a flat rate from the production company. Royalties provide the greater portion of their income. Prime time television is the highest paying area. Whether it's five seconds or hours, anything that has been scored we survey and pay accordingly. On some one hour shows, there

are as many as 45 minutes of background music. The scores are broken down into several components. There are themes which open and close a program; background music; visual vocals; and there is sometimes what we call a super theme which may be a medley of three or four songs which are contained within the opening and closing of a certain theme song.

"ASCAP also surveys and pays performance royalties on commercial jingles — music in commercials. It is not standard for writers to retain rights on commercials; many times the rights are owned by the advertising agency. However, this is flexible and depends on the arrangement negotiated by the writer or his manager. It is important that writers index their work with us so that we can identify it when we hear it in our surveys, particularly on the network level where it pays a lot more than on a local level.

"Our surveys consist of approximately 60,000 hours a year. The tapes are recorded in a mixture of cities around the country continuously. The tapes are taken to New York where we have a system set up in which a listener identifies ASCAP material. Credits are attached to the identification and then so many credits are translated into dollars. We always advise writers and/or publishers to get the paper work done as far ahead as possible so that when the material is in actual use on the air, we can refer to our index and make proper identification. Paper work is very important. It has become a very sophisticated business.

"We want to continue to get our fair share of the new talented writers because we at ASCAP feel we can do a better job for them in furthering their careers."

Mahan came to ASCAP in May 1977 from April-Blackwood Publishing where he was general professional manager. His background includes various capacities with radio stations, head of east coast sales and promotion for Epic Records, the first west coast office manager for Epic, a short stint with MGM records and Sunbury-Dunbar Publishing.

## CAPAC Revenues Increase Reflects Industry Growth

(continued from page 42)

the Hilton Hotel September 23-27, and in Montreal September 28-October 1.

CAPAC is the senior performing rights body in Canada (PRO Canada, formerly BMIC, is the other). CAPAC (then known as CPRS, the Canadian Performing Rights Society Limited) was founded in 1925, and is owned and controlled by its members.

It is a federally incorporated company, whose shares are held pursuant to a Trust Agreement by the Canada Permanent Trust Company. It operates with a board of sixteen elected directors, eight of whom are publishers, the other eight comprised of authors and performers, all of whom represent their membership. The board sits annually. CAPAC files with them a statement of fees, charges and royalties it intends to collect during the coming year. Music users have a right to appear before the board to

dispute the proposed fees. The board then decides on the established rate for the coming year, after hearing both arguments.

Distribution of fees is subdivided into four categories: broadcasting, general and concert (made every six months), television (also made twice a year); motion pictures (made annually); and foreign payments (also made once a year).

The independent body thoroughly monitors all sources of music uses, and operates out of offices in Toronto, Montreal and Vancouver. In the year ending December 31, 1976, the total revenue of CAPAC was approximately \$13,185,000. It operated with an overhead factor of 13.1%.

## ASCAP Members Penned Many Of Our Classics

(continued from page 32)

gious Columbia University. He began writing Columbia varsity shows, and at the university met a young lyricist named Lorenz Hart. Their collaboration produced a string of magical Broadway shows and such songs as "My Funny Valentine," "Mountain Greenery," "Blue Moon," "Little Girl Blue" and "My Romance."

Later, Rodgers collaborated with lyricist Oscar Hammerstein II, and the string of Broadway smashes continued. In addition, Rodgers garnered an Oscar for "It Might As Well Be Spring" in 1946.

Harold Arlen came to his music religiously. His father was a cantor in a Buffalo synagogue, where young Arlen sang in the choir. He, too, has turned out dozens of stage and screen classics, and has earned a reputation as both genius and gentleman, with a French Medal Of Honor to prove it.

Among Arlen's hit films are "The Wizard Of Oz," "Out Of This World," "Casbah," "Country Girl," and "Kismet." His Broadway credits include "Jamalca" and "House Of Flowers."

Jimmy McHugh, a Boston native, wrote everything from Harlem's Cotton Club Revues to hit movie music. Teaming with such ASCAP lyricists as Johnny Mercer, Frank Loesser, Harold Adamson and Ned Washington, McHugh gave us such delights as "I Can't Give You Anything But Love, Baby," "Don't Blame Me," and "I'm In The Mood For Love."

Harry Warren, a Brooklyn boy, started drumming with a carnival band. Before going to Hollywood in the late '20s, he was an assistant director in New York. For Warner Brothers in California, he wrote melodies for such films as "42nd Street," and "Roman Scandals." He also co-wrote at least 30 standards with ASCAP lyricists like Mort Green and Mack Gordon. Warren has never sought publicity, and remains less well-known to the public than many of his peers. But among fellow professionals, he is one of the most widely admired.

## U.K. Music Execs Comment About ASCAP'S Awards

"We're delighted to see the influence of PRS writers in the all-important American market receiving the recognition it so obviously deserves," said Michael Freegard, general manager of the Performing Right Society.

Martin Lee, member of award-winning group Brotherhood Of Man, said: "This award from ASCAP is something very special to us. For a start it is a composers' award, as opposed to one for a performance — and also it was issued from Nashville, Tennessee, which really does make it magic."

ASCAP London representative Lawrie Ross was honored by the Songwriters Guild of Great Britain when Guild chairman Jimmy Kennedy presented him with a certificate of honorary membership. Ross received the award in recognition of his services to international publishing. It is an award rarely given to those outside the British writing field, and the only other exceptions to the general rule in recent years were Arthur Schwartz, Johnny Mercer, Eddie Heyman and Sammy Cahn.

## Pubs Praise ASCAP

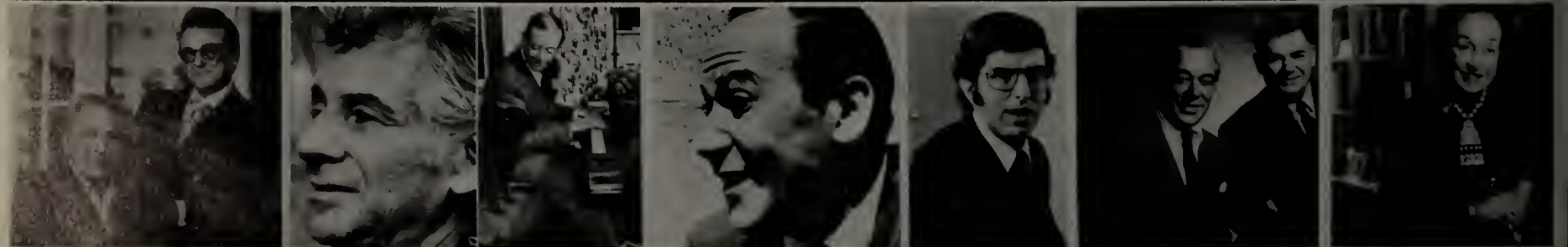
(continued from page 16)

and excellent service and without them I don't know what would happen."

### Helps New Writers

"I believe ASCAP has been very instrumental in helping new writers who are extremely talented," says Linda Wortman of Forth Floor Music Inc. "Over the years I have had a close and profitable relationship with ASCAP. ASCAP's consistent support of contemporary talent, as well as the ease and accessibility of dealing with administrative red tape, makes ASCAP the giant that it is today."

At Harrison Publishing, Molly Hyman says "ASCAP, always been very helpful to us and we are very encouraged with them. We wish them all the luck in the world and we think they are the best society of all and we would not change for anything."



**ASCAP'S TONY AWARDS** — ASCAP members have won numerous Tony Awards through the years for outstanding musical contributions to the theater and stage. Pictured above are some of the ASCAP Tony Award winners from past and present years, including (l-r): composer Fritz Lowe and lyricist Alan Jay Lerner; composer and conductor Leonard Bernstein; the immortal Cole Porter, whose words and music for "Kiss Me, Kate" won a

Tony in 1949; Frank Loesser, 1951 winner for "Guys And Dolls"; Marvin Hamlisch, who had the best musical score in 1976 for "A Chorus Line"; Richard Rodgers and Oscar Hammerstein II, perhaps Broadway's greatest team, whose award-winning musical scores included "South Pacific," "The King And I" and "Sound Of Music"; and Dorothy Fields, who wrote the lyrics for 1959 Tony Award winner, "Redhead."



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## ASCAP London Office Functions In Liaison And Informational Capacities

by Lawrie Ross  
ASCAP International  
Representative

People have asked why there is an ASCAP office in London. The answer is for the same reason as there are ASCAP offices throughout the States.

The U.S.A. has a unique situation in the world of performing rights, since there is a choice of organizations through which writers and publishers may license those rights. Recognizing the impact that British music was having on the world market, ASCAP decided to open a London office in the early '70s. Since 1975 I have been the international representative in the U.K.

What exactly is the job? Without implying any priority, it falls into three basic categories.

First, I am here to meet British writers and publishers to put to them the many reasons why they should license through the only membership-owned performing right licensing organization in the States — the classical Society with a capital 'S.' I should, however, make it abundantly clear that I am not here to "poach" writers who are already members of PRB.

Second, our job is to ensure that the close and friendly working relationship that

exists between us continues. Obviously ASCAP and PRS exchange considerable sums of money in their respective distributions, and I need hardly mention how important it is for the enormous amount of documentation to ensure that everything runs smoothly, to be handled with as few problems as possible. I spend a good deal of time as a liaison between the ASCAP Foreign Department and the relevant PRS personnel.

Third, I have the privilege of attending, with colleagues from New York and Britain's MCPS and of course PRS, the meetings of the international confederation of societies (CISAC) which meets regularly to discuss matters of mutual interest.

I also try to provide a liaison between ASCAP members and the British music industry. For example, if a British publisher wants to contact an ASCAP member, he can always ring me for the address. I like to see any visiting ASCAP members when they are in London. I keep in touch with bodies such as the Songwriters Guild of Great Britain. Then, of course, there is MIDEM, IMIC and so on. Occasionally if there is a particular problem with one of our European counterparts, I will call on them to help find a solution.

## Lawrie Ross, ASCAP'S U.K. Int'l Rep, Has Diverse Musical Background

ASCAP'S U.K. international representative Lawrie Ross completed his education in 1960 at the South-West Essex County Technical College, where he made a special study of music and modern languages.

From November 1959 until November 1960 Ross worked as a store assistant at Francis, Day & Hunter. He then joined the Performing Right Society, taking charge of the Fees Outward section. He specialized in the registration and translation of international sub-publishing agreements, including distribution details.

Left in 1965

Ross left the PRS in August 1965 to join Belinda Music (London) Ltd. (now Carlin Music) as assistant to the copyright manager, dealing with composers' agreements, specific and exclusive, sub-publishing agreement, registrations with PRS, MCPS, and record company licenses. He stayed until June 1967 when he joined Philips Records (now Phonogram) as

assistant to the copyright and contracts manager. His tasks there covered artists agreements and royalty matters relating to both artists and copyright royalties: preparation of details for release schedules; printing of labels, sleeves etc.; involvement with licensing agreements for tape masters; dealing with major licensing agreements such as the MRS/BRPA pact, with Phonographic Performance Ltd. and the International Federation of the Phonographic Industry.

His next move was back to Carlin Music in January 1970 as copyright manager, supervising the entire department responsible for the copyright affairs of over 100 U.K. subsidiary companies. From 1970 through 1975 he took various courses at the City University, London, relating to all aspects of international law in regard to the entertainment business. In 1975 he became international representative for ASCAP in the U.K.

## Drop In Sheet Music Sales Led To Perf. Rights Society

(continued from page 5)

"performance" at all in the technical sense but merely the emission of radio waves, and it was also claimed that even if there were a performance it was really a private one that took place before very few people in the station's studios. By the late 1920s federal courts had rejected these notions. When television began, ASCAP once again extended a free license to that industry during its early years to encourage its development and growth. Radio and television are both major sources of ASCAP income today.

ASCAP has grown over the years, and quite dramatically during the music explosion that followed World War II. In fact, the membership tripled during the past 12 years and now there are plenty of top-notch rockers and "stone country" types as well as those writing ballads, symphonies, gospel, operas, jazz, soul, works for stage and screen, TV and ballet and every other type of music. Just about every major American writer of musical works is a member, and the estates of many greats continue as members. ASCAP still collects for the estates of George Gershwin, Cole Porter, Duke Ellington, Jerome Kern, Bela Bartok, Sergei Rachmaninoff, Janis Joplin, Jimi Hendrix, Dorothy Fields, Frank Loesser, Igor Stravinsky, Jimmy McHugh, W.C. Handy, Rudolf Friml, Oscar Hammerstein II and many, many others. So many young writers have joined ASCAP in recent years that the Society has never been more vigorous.

The Hot 100, R&B, MOR and country charts prove this, and so do the Grammy, Oscar, Tony, Emmy and Rock Awards. Writers and publishers who've joined in the past decade play major roles in this success. "The influx of new young talents creating today's sound and today's music is essential to the well being of ASCAP, and ASCAP is essential to the economic well-being of the men and women who create American music," ASCAP president Stanley Adams noted recently. "We must be able to offer our licensees and the American public a broad variety of music with plenty of contemporary music as well as established 'standards' created yesterday, and that is exactly what we are doing. We are not an organization of complacent old folks, nor are we simply a collection agency for the writers of today's music. We unite many different kinds of writers and

publishers in a common cause, and both the music community and the general public benefit."

ASCAP remains something strong and special. It is the only U.S. performing rights organization whose members elect its board, whose members comprise its board and whose president is traditionally a composer or lyricist. With so much important policy control in the hands of writers and publishers and such a dedicated staff in headquarters and offices across the nation, it isn't surprising that this creators' democracy does such an outstanding job.

Perhaps ASCAP lyricist and board member Sammy Cahn, four-time winner of the Academy Award, summarized it best recently. When he had a burglar alarm installed at his home, the firm that put in the equipment posted on the lawn a small plaque that read "Protected by Westinghouse." Beneath that Cahn mounted another plaque that read "Supported by ASCAP."



**CONTRIBUTION** — Earlier this year, ASCAP's southern director, Ed Shea, presented Mrs. Bronson Ingram, chairman of the Tennessee Performing Arts Foundation, with a \$10,000 commitment for the Tennessee Art Center.

## Membership Dept. Scouts Potential ASCAP Members

(continued from page 14)

munity, because new members can come from anywhere." He also pointed out that, even in the highest level negotiations with new members, where cash advances may come into play, financial considerations are but part of any writer's or publisher's choice of a performing rights organization. Prospective members are approached with an explanation of "the differences between ASCAP and the other performing rights organizations in the U.S., stressing things like the fact that we're a membership organization, owned by writers and publishers, and that the writers and publishers who sit on the board are elected by the members."

Adler claims a long family association with the music business, dating back to his grandfather, who had a distinguished career as a concert manager in China, Japan and the Far East generally. Adler himself was born in China.

Adler came to ASCAP after serving as a U.S. government attorney. Starting out in the Society's legal department, he became Paul Marks' assistant while Marks was distribution manager. When Marks took the position of director of operations (now managing director), Adler became distribution manager. He left ASCAP for a nine-month stint in private practice with Phil Kurnit, now a co-principal of Lifesong Records. Adler returned to ASCAP about three years ago to become its first membership director.

## ASCAP In The U.K. Awards Its Winners



**U.K. ASCAP 1977 AWARDS** — Pictured at the ASCAP Awards presentations are (l-r) in the top row: ASCAP U.K. international representative Lawrie Ross awards Jimmy Kennedy for his penning of "the Outstanding Country Song," namely "Red Sails In The Sunset" (Kennedy is also chairman of the Songwriters Guild of Great Britain); Lee Sheridan of the Brotherhood Of Man, Tony Hiller, manager-songwriter, Nicky Stevens of the Brotherhood, Ross, Sandra Stevens and Martin Lee of the Brotherhood; Ross,

Christine Barman and Bill Cochran, Songwriters Guild general secretary. In the bottom row (l-r) are: Hugh Ogilvie, Carlin Music copyright manager, Ross, Mary Nicolls, Mechanical Copyright Protection Society public relations executive, and Michael Freegard, Performing Rights Society general manager; songwriters Bill Martin and Phil Coulter accept ASCAP Nashville Awards from Ross for the success of their song "My Boy"; shown at last year's MIDEM annual meeting are Freegard and Ross.



## ASCAP Began Late In Field Of Symphonies

(continued from page 22)

ASCAP director was very pleased and told him that, if he was ever in America and needed a job, he could have one at ASCAP.

So it came about that, in 1942, Dr. Nissim founded the Society's Symphony and Concert Department (today, he serves as consultant to the department, while Gerald Deakin manages its day-to-day business.) By 1944, he had begun to license American orchestras. At about the same time, Dr. Nissim persuaded the European performing rights organizations to restore their reciprocal licensing agreements with ASCAP. As he remembered, this wasn't so simple during wartime. "England was easy, but I had to go through Switzerland to contact the other societies."

Over the years since then, ASCAP's income from symphonic and other concert performances has grown by leaps and bounds. In 1950, it was \$60,000, with \$40,000 coming from orchestras and the other \$20,000 from recital groups. By 1970, it had increased to \$335,000; of this amount, \$315,000 was paid by orchestras, \$7,000 came from recital groups, and the remaining \$13,000 stemmed from educational institutions which pay blanket license fees. These fees range from \$50 up to \$200 per year for a school with enrollment in excess of 10,000 students.

Dr. Nissim noted that one big reason for the jump in symphonic income since 1950 has been the growing number of orchestras licensed by ASCAP, which today number 650. In addition, he pointed out, ticket prices have also increased astronomically since the '50s, and blanket license fees, based on each orchestra's earnings, have risen commensurately.

Two of the most often performed works in the ASCAP symphonic catalog, Dr. Nissim said, are Bartok's "Concerto For Orchestra" and Ravel's "Daphnis And Chloe."

Overall, the biggest generators of symphonic income are the compositions of Bartok and Aaron Copland. However, the few serious works written by George Gershwin, including "Rhapsody In Blue" and "American In Paris," also do very well, especially during patriotic periods such as the recent Bicentennial.

## Adams Recounts ASCAP History

(continued from page 6)

perience in the recording or broadcasting business?

**Adams:** I think it's both correct and desirable because there will be no preconceptions in their thinking. They will be objective and will go on the evidence that's presented.

**CB:** Aside from the copyright law revision, what significant milestones has ASCAP passed during your years as a member of the organization?

**Adams:** Well, I think one other aspect of the copyright bill was important — taking the exemption away from educational institutions that hold for-profit concerts. I mean, these schools have concerts on campus and charge admission and we have never gotten anything from that. Another thing is cable television. Of course, that rate is already set in the copyright bill and won't change for five years.

The emergence of television was certainly a tremendous milestone; for that matter, so was radio. You know, when ASCAP was formed, there was no radio and no television, so you can almost describe the evolution of ASCAP in terms of the emergence of these two giants. They certainly were two tremendous milestones.



Among ASCAP's pop/rock stars are (top row, l-r): Olivia Newton-John; Bob Dylan; and Neil Diamond. In the second row (l-r) are: Led Zeppelin; Elton John; and Marvin Gaye. The third row posers (l-r) are: Chicago; Carole King; and Stevie Wonder. In the fourth row are: Rod McKuen; John Denver; and Peter Frampton. In the fifth row are: Smokey Robinson & The Miracles; Harry Chapin; Bob Marley; and Gordon Lightfoot. In the bottom row are: Steve Miller; Chaka Khan; and Judy Collins.



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LOVE FINDS ITS OWN WAY

ROSES AND LOVE SONGS

LIKE A FIRST TIME THING

LIKE OLD TIMES AGAIN

MY FIRST DAY WITHOUT HER

THE FARTHEST THING FROM MY MIND

IT MUST HAVE BEEN THE RAIN

YOU ARE A SONG

GOING UPS AND COMING DOWNS

ALL THAT KEEPS ME GOING

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December 31, 1977

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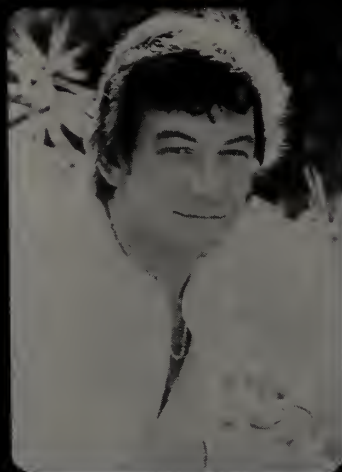


*Rod Stewart*



Family

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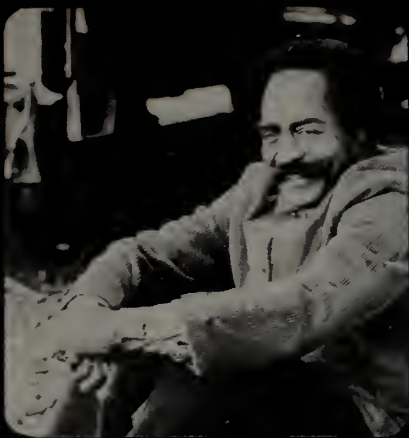
**ERIC BURDON**

Eric Burdon is the lead singer of the band The Animals. He has released several solo albums, including 'Eric Burdon Sings' and 'Eric Burdon Sings Again'. He is also known for his work with the band The Animals, which released the hit single 'I'm a Man'.

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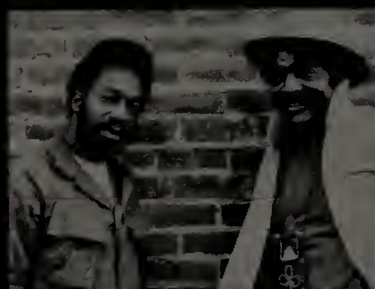
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## EDITORIAL

### 1977 — The Year Past; 1978 — A Look Ahead

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

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

ed. Nonetheless, cost increases have forced retail and manufacturing costs upward.


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

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

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

## NEWS HIGHLIGHTS

- A **Cash Box** study shows manufacturers are having difficulty crossing R&B singles over to the pop charts.
- The year in review: Fleetwood Mac, Elvis Presley and female artists dominated this year's charts.
- The independents assess their future after 1977's changes.
- Copyright revision led the list of Washington developments during the year.
- FCC to reopen plugola investigation.
- The year in review: company news, retail news, marketing news.
- Year end polls, features and award winners.

<b>POP SINGLE</b>	<h1>NUMBER ONES</h1> 	<b>POP ALBUM</b>	
<b>HOW DEEP IS YOUR LOVE</b> Bee Gees — RSO		<b>RUMOURS</b> Fleetwood Mac — WB	
<b>R&amp;B SINGLE</b>		<b>R&amp;B ALBUM</b>	
<b>REACH FOR IT</b> George Duke — Epic		<b>ALL IN ALL</b> Earth, Wind & Fire — Columbia	
<b>COUNTRY SINGLE</b>		<b>COUNTRY ALBUM</b>	
<b>TAKE THIS JOB AND SHOVE IT</b> Johnny Paycheck — Epic		<b>SIMPLE DREAMS</b> Linda Ronstadt — Asylum	
<b>JAZZ</b>		<b>CLASSICAL</b>	
<b>HEADS</b> Bob James — Columbia/ Tappan Zee		<b>SUITE FOR FLUTE &amp; JAZZ PIANO</b> Rampal, Bolling — Columbia	
		<b>Fleetwood Mac</b>	



# CASH BOX TOP 100 SINGLES

December 31, 1977

Rank	Song	Artist	Weeks On Chart			Rank	Song	Artist	Weeks On Chart			Rank	Song	Artist	Weeks On Chart		
			12/24	12/17	Chart				12/24	12/17	Chart				12/24	12/17	Chart
1	HOW DEEP IS YOUR LOVE	BEE GEES (RSO 882) WB	1	1	14	33	NATIVE NEW YORKER	ODYSSEY (RCA PB 11129) CH	37	42	9	67	EASY TO LOVE	LEO SAYER (Warner Bros. 8502) ALM	74	84	4
2	BLUE BAYOU	LINDA RONSTADT (Elektra E-45431) AR	2	4	22	34	GETTIN' READY FOR LOVE	DIANA ROSS (Motown 1427) CPP	38	43	10	68	CURIOUS MIND (UM, UM, UM, UM, UM, UM)	JOHNNY RIVERS (Big Tree 16106) WB	78	88	3
3	BABY COME BACK	PLAYER (RSO 879) CPP	6	8	14	35	IF YOU'RE NOT BACK IN LOVE BY MONDAY	MILLIE JACKSON (Spring/Polydor 175) B-3	36	46	7	69	(THEME FROM) CLOSE ENCOUNTERS	MECC (Millennium MM608) CPP	79	—	2
4	SENTIMENTAL LADY	BOB WELCH (Capitol P-4479) WB	5	6	13	36	WHAT'S YOUR NAME	LYNYRD SKYNYRD (MCA 40819) BEL/MCA	42	51	10	70	REACH FOR IT	GEORGE DUKE (Epic 8-50463)	75	83	5
5	YOU LIGHT UP MY LIFE	DEBBY BOONE (Warner/Curb 8455) CPP	3	3	19	37	PEG	STEELY DAN (ABC 12320) CPP	41	49	6	71	WAS DOG A DOUGHNUT	CAT STEVENS (A&M 1971) CPP	68	74	7
6	YOU'RE IN MY HEART	ROD STEWART (Warner Bros. WBS 8475) WB	8	11	11	38	LOVELY DAY	BILL WITHERS (Columbia 3-10627) CH	43	52	10	72	DON'T LET THE FLAME BURN OUT	JACKIE DeSHANNON (Amherst AM725) WB	70	73	6
7	(EVERY TIME I TURN AROUND) BACK IN LOVE AGAIN	L.T.D. (A&M 1974) ALM	10	15	16	39	HEAVEN ON THE SEVENTH FLOOR	PAUL NICHOLAS (RSO 878) CH	18	10	15	73	STONE COLD SOBER	CRAWLER (Epic 50442) AB/B	62	62	13
8	SLIP SLIDIN' AWAY	PAUL SIMON (Columbia 3-10630) BB	12	18	12	40	ISN'T IT TIME	THE BABYS (Chrysalis CHS-2173) CPP	20	14	14	74	OOH BOY	ROSE ROYCE (Whitfield/WB 8491) WB	84	93	5
9	HERE YOU COME AGAIN	DOLLY PARTON (RCA PB 11123) CPP	15	19	13	41	SWINGTOWN	STEVE MILLER (Capitol P4496) WB	19	13	12	75	NEVER MY LOVE	ADDRISI BROS. (Buddah 587) WB	77	82	6
10	SHORT PEOPLE	RANDY NEWMAN (Warner Bros. WBS 8492) ALM	13	20	8	42	HOW CAN I LEAVE YOU AGAIN	JOHN DENVER (RCA JH-11036) CL	47	57	7	76	SWEET MUSIC MAN	KENNY ROGERS (United Artists UAST 18848) CL	83	89	3
11	WE ARE THE CHAMPIONS	QUEEN (Elektra E-45441) CPP	16	21	11	43	YOUR SMILING FACE	JAMES TAYLOR (Columbia 3-10602) WB	26	12	14	77	THE NEXT HUNDRED YEARS	AL MARTINO (Capitol 4508) CPP	85	87	5
12	COME SAIL AWAY	STYX (A&M 1977) ALM	14	17	16	44	I GO CRAZY	PAUL DAVIS (Bang B-733) WB	45	22	17	78	JACK AND JILL	RAYDIO (Arista 0283)	87	—	2
13	IT'S SO EASY	LINDA RONSTADT (Elektra 45438) B-3	11	9	13	45	CALLING OCCUPANTS OF INTERPLANETARY CRAFT	CARPENTERS (A&M 1976) WB	39	28	11	79	TOO HOT TA TROT	COMMODORES (Motown 1432) CPP	88	98	3
14	YOU CAN'T TURN ME OFF (IN THE MIDDLE OF TURNING ME ON)	HIGH INERGY (Gordy/Motown G-7155) CPP	17	24	15	46	BABY, WHAT A BIG SURPRISE	CHICAGO (Columbia 3-10620) CPP	44	16	15	80	THE NAME OF THE GAME	ABBA (Atlantic 3449) B-3	86	—	2
15	JUST THE WAY YOU ARE	BILLY JOEL (Columbia 3-10646) AB/B	21	33	8	47	I LOVE YOU	DONNA SUMMER (Casablanca NB907) ALM	60	71	4	81	GOOD-BYE GIRL	DAVID GATES (Elektra 45450) WB	81	90	4
16	DON'T IT MAKE MY BROWN EYES BLUE	CRYSTAL GAYLE (United Artists UA XW 1016) B-3	4	2	20	48	STREET CORNER SERENADE	WET WILLIE (Epic 50478) CPP	56	65	5	82	TAKE ME TO THE CAPTAIN	PHISM (Ariola 7678)	90	—	2
17	YOU MAKE LOVIN' FUN	FLEETWOOD MAC (Warner Bros. WBS 8480) WB	7	7	12	49	SOUL & INSPIRATION	DONNY & MARIE (Polydor 14439) CPP	54	63	7	83	ALWAYS AND FOREVER	HEATWAVE (Epic 8-50490) ALM	92	—	2
18	WE'RE ALL ALONE	RITA COOLIDGE (A&M 1965) WB	9	5	17	50	FFUN	CON FUNK SHUN (Mercury 73959) CPP	65	75	4	84	LAY DOWN SALLY	ERIC CLAPTON (RSO 886) CH	—	—	1
19	POINT OF KNOW RETURN	KANSAS (Kirshner ZS8 4273) WB	22	25	9	51	LONG LONG WAY FROM HOME	FOREIGNER (Atlantic 3439) WB	57	67	4	85	HAPPY ANNIVERSARY	LITTLE RIVER BAND (Capitol 4524) WB	95	100	3
20	TURN TO STONE	ELECTRIC LIGHT ORCHESTRA (Jet Records JT-XW 1099) B-3	25	29	7	52	HEAVEN'S JUST A SIN AWAY	THE KENDALLS (Ovation OV 1103) B-3	55	59	12	86	WRAP YOUR ARMS AROUND ME	KC & THE SUNSHINE BAND (TK 1022) CPP	80	85	6
21	THE WAY I FEEL TONIGHT	BAY CITY ROLLERS (Arista ASO272) CPP	23	26	13	53	MIND BENDER	STILLWATER (Capricorn CPS 0280) CPP	58	64	9	87	YOU MAKE ME CRAZY	SAMMY HAGAR (Capitol 11706)	89	92	5
22	RUNAROUND SUE	LEIF GARRETT (Atlantic 3440) ALM	24	27	9	54	SEND IN THE CLOWNS	JUDY COLLINS (Elektra 45253-A) PLY	51	48	22	88	BELLE	AL GREEN (Hi H77505) ALM	91	—	2
23	DESIREE	NEIL DIAMOND (Columbia 3-10657) WB	28	36	6	55	SHE'S NOT THERE	SANTANA (Columbia 3-10616) CPP	46	23	14	89	SOMEBODY'S GOTTA WIN, SOMEBODY'S GOTTA LOSE	CONTROLLERS (Juana 3414) CPP	93	—	2
24	HEY DEANIE	SHAUN CASSIDY (Warner/Curb 8488) WB	27	30	8	56	MY WAY	ELVIS PRESLEY (RCA PB11165) MCA/BEL	48	31	8	90	THE LONELIEST MAN ON THE MOON	DAVID CASTLE (Parachute RR505) B-3	—	—	1
25	(LOVE IS) THICKER THAN WATER	ANDY GIBB (RSO RS 883) WB	29	32	9	57	BLOAT ON	CHEECH & CHONG (Epic/Ode 854071) CPP	50	47	8	91	UNTIL NOW	BOBBY ARVON (First Artists 41000) CPP	96	97	4
26	EMOTION	SAMANTHA SANG (Private Stock 45-178) WB	30	34	8	58	TRIED TO LOVE	PETER FRAMPTON (A&M 1988) ALM	61	68	5	92	IF IT DON'T FIT, DON'T FORCE IT	KELLEE PATTERSON (Shadybrook 1041) CPP	94	94	3
27	DON'T LET ME BE MISUNDERSTOOD	SANTA ESMERALDA/LEROY GOMEZ (Casablanca NB902) B-3	31	35	9	59	FALLING	LeBLANC & CARR (Big Tree 16100) CPP	64	72	11	93	COCOMOTION	EL COCO (AVI-147-S) ALM	99	—	2
28	SERPENTINE FIRE	EARTH, WIND & FIRE (Columbia 3-10625) CPP	32	37	9	60	BREAKDOWN	TOM PETTY & THE HEARTBREAKERS (Shelter/ABC 62008) CPP	67	80	5	94	25th OF LAST DECEMBER	ROBERTA FLACK (Atlantic 3441)	98	99	3
29	SOMETIMES WHEN WE TOUCH	DAN HILL (20th Century 2355) WB	35	44	21	61	(THEME FROM) CLOSE ENCOUNTERS	JOHN WILLIAMS (Arista 0300) CPP	76	—	2	95	GOD ONLY KNOWS	MARILYN SCOTT (Big Tree 16105) ALM	100	—	2
30	DANCE, DANCE, DANCE	CHIC (Atlantic 3435) WB	34	41	11	62	THUNDER ISLAND	JAY FERGUSON (Asylum 45444)	72	86	3	96	SECOND AVENUE	TIM MOORE (Asylum 45427) CH	97	96	4
31	GIRL'S SCHOOL/MULL OF KINTYRE	WINGS (Capitol SPRO-8747) B-3	33	38	7	63	WE JUST DISAGREE	DAVE MASON (Columbia 3-10575) AB/B	52	40	17	97	CRAZY ON YOU	HEART (Mushroom 7021) CPP	—	—	1
32	STAYIN' ALIVE	BEE GEES (RSO 885) WB	40	50	4	64	BOOGIE NIGHTS	HEATWAVE (Epic 8-50370) ALM	49	39	25	98	AIN'T GONNA HURT NOBODY	BRICK (Beng 735)	—	—	1
						65	NOBODY DOES IT BETTER	CARLY SIMON (Elektra 45413) B-3	59	56	23	99	COME GO WITH ME	POCKETS (Columbia 10632)	—	—	1
						66	DON'T LET IT SHOW	ALAN PARSONS (Arista 0288) ALM	71	78	6	100	GALAXY	WAR (MCA 40820) BEL/MCA	—	—	1

## ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

Ain't Gonna Hurt (Caliber/Good High — ASCAP) .. 98	Every Time (Teeman — BMI) .. 7	Long, Long (Somerset/Evansongs/WB/Mud Drum — ASCAP) .. 51	Street Corner (Muscadine/Xaigon/Yo' Mama's — BMI) .. 48
Always (Almo/Rondor — ASCAP) .. 83	Falling (Cerrhern — BMI) .. 59	Love Is (Stigwood/Gibb/Unichappell — BMI) .. 25	Sweet Music (Jolly Rogers — ASCAP) .. 76
Baby Come Back (Touch Of Gold/Crowbeck/Stigwood — BMI) .. 3	Ffun (Val-le Joe — BMI) .. 50	Lovely Day (Golden Withers Chappell — BMI) .. 38	Swingtown (Sailor — ASCAP) .. 41
Baby, What A (Polish Prince — ASCAP) .. 46	Galaxy (Far Out — ASCAP) .. 100	Mindbender (No Exit/Low-Sai — BMI) .. 53	Take Me To The (Squamish/Corinth — BMI) .. 82
Belle (Jec & Al Green — BMI) .. 88	Getting Ready (Braitree/Golde's Gold/Snow — ASCAP) .. 34	My Way (Spanka — BMI) .. 56	The Loneliest Man (Unart — BMI) .. 90
Bloat On (ABC/Dunhill/Woodsongs — BMI) .. 57	Girl's School/Mull of (MPL/ATV — BMI) .. 31	Native New (Featherbed/Desiderata/Unichappell — BMI) .. 33	The Name Of The (Countless Songs — BMI) .. 80
Blue Bayou (Acuff-Rose — BMI) .. 2	God Only Knows (Irving — BMI) .. 95	Never My (Werner Tamerlane — BMI) .. 75	The Next Hundred (Silver Blue — ASCAP) .. 77
Boogie Nights (Rondor/Almo — ASCAP) .. 64	Goodbye Girl (WB-Kipa Hulu — ASCAP) .. 81	Nobody Does It (UA — ASCAP/Unart — BMI) .. 65	The Way I Feel (Rosewater/Careers — BMI) .. 21
Breakdown (Skyhill — BMI) .. 60	Happy Anniversary (Australian Tumbleweed — BMI) .. 85	Ooh Boy (May Twelfth/Warner-Tamerlane — BMI) .. 74	Thunder Island (Painless — ASCAP) .. 62
Calling Occupants (Welbeck — ASCAP) .. 45	Heaven On The (Keyboard Pendulum/Chappell — ASCAP) .. 39	Peg (ABC/Dunhill — BMI) .. 37	Too Hot Ta (Jobette & Comm. Entert. — ASCAP) .. 79
Close Encounters (Gold Horizon — BMI) .. 61,69	Heaven's Just (Lorville — SESAC) .. 52	Point Of Know (Kirshner — BMI) .. 19	Tried To Love (Almo/Fram-Dee — ASCAP) .. 58
Cocotion (Equinox — BMI) .. 93	Here You Come (Screen Gems-EMI/Summerhill — BMI) .. 9	Reach For It (Mycenae — ASCAP) .. 70	Turn To Stone (Unart/Jet — BMI) .. 20
Come Go With Me (Verdangle/Pocket — BMI) .. 99	Hey Deanie (C.A.M.-U.S.A. — BMI) .. 24	Rundaround Sue (Rust/Schwartz — ASCAP) .. 22	25th Of Last (Sky Forest — BMI) .. 94
Come Sail Away (Almo/Stygin — ASCAP) .. 12	How Can I (Cherry Lane — ASCAP) .. 42	Second Avenue (Burlington/Andustin — ASCAP) .. 96	Until Now (Colgems/EMI/First Artists — ASCAP) .. 91
Crazy On You (Andorra Music — ASCAP) .. 97	How Deep Is (Stigwood/Unichappell — BMI) .. 1	Send In The (Beautiful/Reveation — ASCAP) .. 54	Was Dog (Colgems-EMI — ASCAP) .. 71
Curious Mind (Warner-Tamberlane — BMI) .. 68	If It Don't (Funks Bump — BMI) .. 92	Sentimental Lady (Warner Bros. — ASCAP) .. 4	We Are The (Queen Music Ltd.) .. 11
Dance, Dance, Dance (Cotillion/Kreimer — BMI) .. 30	If You're Not (Tree — BMI) .. 35	Serpentine Fire (Saggifire/Free Delivery — BMI) .. 28	We Just Disagree (Blackwood/Bruiser — BMI) .. 63
Desiree (Stonebridge — ASCAP) .. 23	I Go Crazy (Web IV — BMI) .. 44	She's Not There (Al Gallico — BMI) .. 55	We're All Alone (Boz Scaggs — ASCAP) .. 18
Don't It Make (United Artists — BMI) .. 16	I Love You (Rick's — BMI/O.P. Ed. Intro/Say Yes) .. 47	Short People (High Tree — BMI) .. 10	Whet's Your Name (Duchess/Got Loose — BMI) .. 36
Don't Let It (Wolfsongs — BMI) .. 66	Isn't It Time (Jaccon/X-Ray — BMI) .. 40	Slip Slidin' Away (Paul Simon — BMI) .. 8	Wrap Your Arms (Sherlyn/Harrick — BMI) .. 86
Don't Let Me Be (Ben E. Benjamin — ASCAP) .. 27	It's So Easy (MPL Communications — BMI) .. 13	Somebody's Gotta Win (Every Knight — BMI) .. 89	You Can't Turn (Jobete — ASCAP) .. 14
Don't Let The Flame (Helwill/Plain & Simple — ASCAP) .. 72	Jack And Jill (Radiola — ASCAP) .. 78	Sometimes (Welbeck Music Corp. ASCAP/ATV Music Corp. & Mann & Weil Songs, Inc. BMI) .. 29	You Light Up (Big Hill — ASCAP) .. 5
Easy To Love (Albert Hammond/Longamor/Chrysalis — ASCAP) .. 67	Just The Way (Joelsongs — BMI) .. 15	Soul & Inspiration (Screen Gems - EMI — BMI) .. 49	You Make Lovin' (Gentoo — BMI) .. 17
Emotion (Barry Gibb/Flamm/Stigwood/Unichappell — BMI) .. 26	Lay Down Sally (Stigwood/Unichappell — BMI) .. 84	Stayin' Alive (Stigwood/Unichappell — BMI) .. 32	You Make Me (Big Bang — BMI) .. 87
		Stone Cold Sober (April — ASCAP) .. 73	You're In My (Riva — ASCAP) .. 6
			Your Smiling (Country Road — BMI) .. 43





*I Love You*  
*I Love You*  
*I Love You*

SCORPION-GRT-149

# *Ronnie McDowell*

THE HIT FOLLOW-UP TO HIS 2 MILLION SELLER "THE KING IS GONE"

WRITTEN BY:  
RONNIE McDOWELL

PUBLISHED BY: BRIM MUSIC

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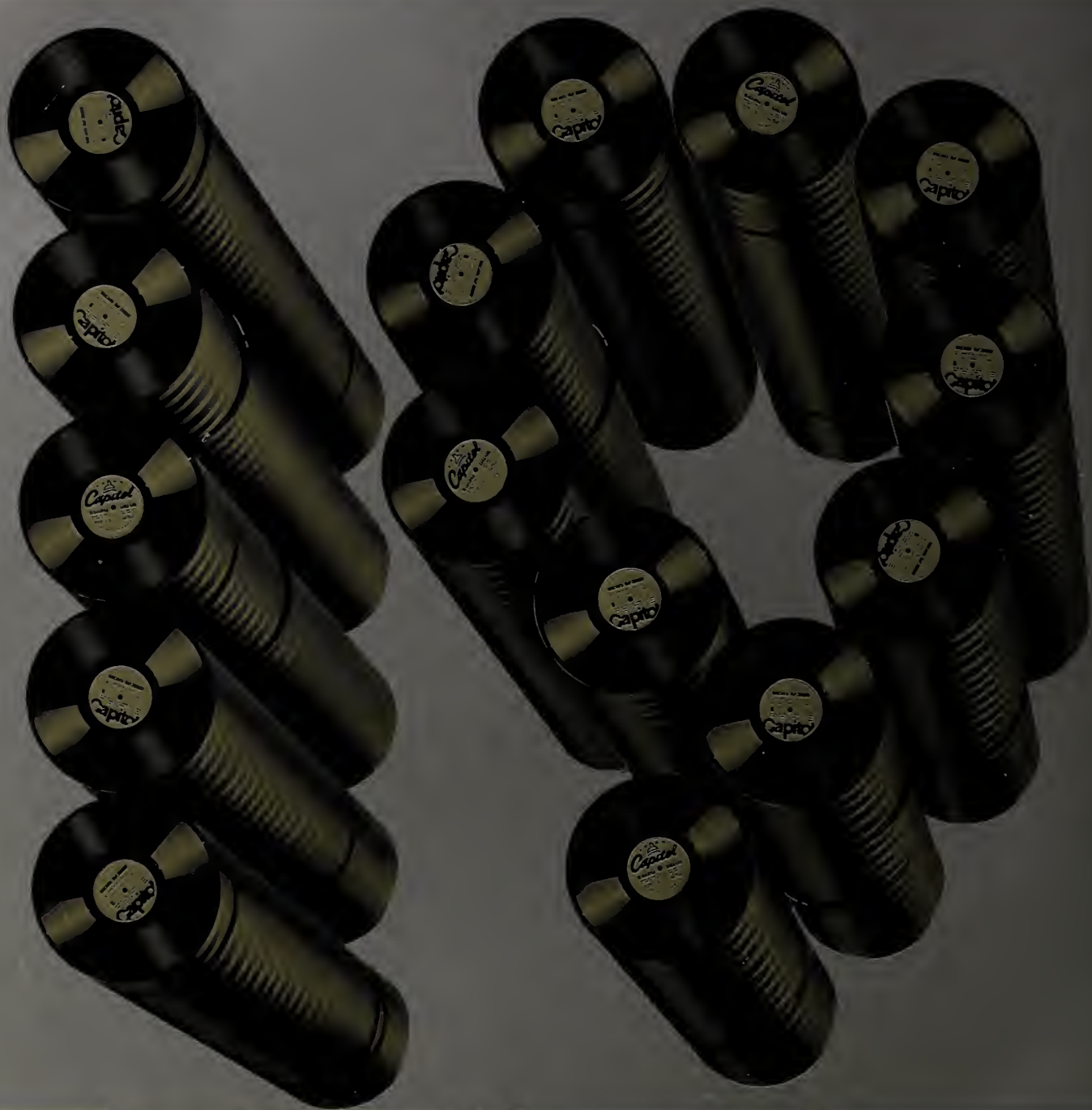
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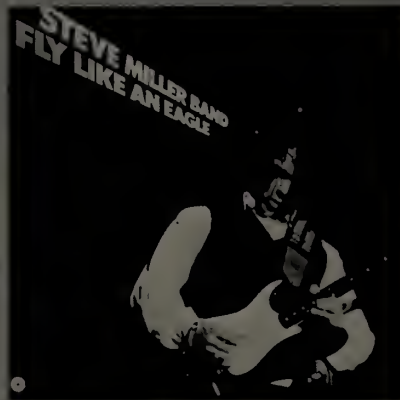
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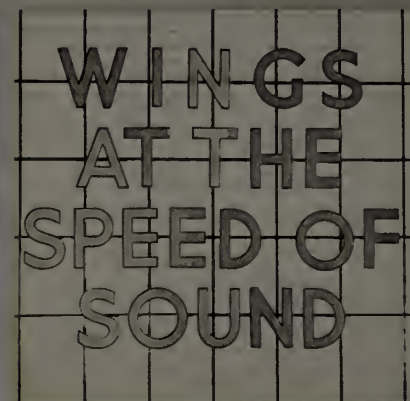
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Steve Miller • Book Of Dreams • SO-11630



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Wings • Wings Over America • SW-11593



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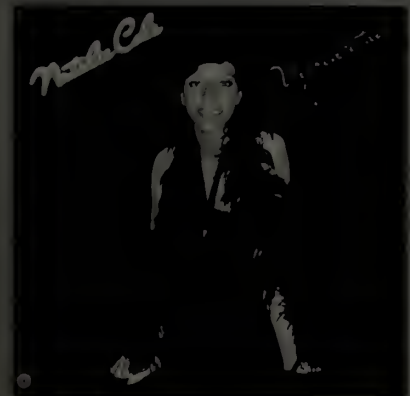
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Capitol



# THANKS FOR A GREAT YEAR

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# FLEETWOOD MAC



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

by Jeff Crossan And Randy Lewis

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

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

The decline of the crossover potential of R&B singles has been reflected in the **Cash Box** Top 100 Singles chart since 1975. On Dec. 27 of that year, 17 songs, or 42 percent of the top 40 records on the singles chart, were R&B records. That figure, however, had dropped to 20 percent, with 11 songs, one year later (Dec. 25, 1976) and dipped even lower, to 20 percent, with eight records, by July 2, 1977. And on Dec. 24, 1977, R&B 45s comprised only 12.5 percent of the top 40 songs with 5 records on the **Cash Box** Top 100 Singles chart.

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

### More R&B Stations

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

At Bartell Broadcasting, national program director Charley Lake says that many program directors today are too concerned with demographics.

"We are playing plenty of R&B at our stations in Detroit, St. Louis and Miami," Lake

says, "but then those are heavy black markets. I think that you are finding a lot of markets where you have program directors at Top 40 stations who equate the percentage of black records on their playlists with the percentage of black audience in their market. So they say that if there is only 12 percent black population in our market that means 12 percent of our playlist should be black records."

Lake's sentiments are echoed at Capitol Records by Bruce Wendell, vice president of promotion.

"I've talked to a lot of program directors and they've given me reasons like a very small percentage of their listeners are black," Wendell says. "So they are extremely careful regardless of how big records are on what they play. Because they have a low percentage of black listeners it's not a do or die situation and they can live without a black record. For the demographics they are shooting for, the black product, unless it's very poppy, might not be that necessary for them to play."

And even if a proven R&B hit is played on a Top 40 station it often is removed from the playlist prematurely, according to Al Edmonson, national R&B promotion director for A&M Records.

"I've noticed that pop stations seem very reluctant to take black records," says Edmonson. "They seem to be refusing to play black records unless they show very strong sales, and they have to be damn near platinum for them to play them. And if they do play them, they last one or two weeks. Barry White's last single only lasted three weeks at WFIL in Philadelphia and that's a shame."

White's single, "It's Ecstasy (When You Lay Down Next To Me)," was the #1 record on the **Cash Box** R&B Singles chart for five weeks, making it the second most popular R&B single of 1977, according to **Cash Box** research.

### More Harsh

At WFIL, program director Jay Cook says his listeners just don't want to hear as much

*(continued on page 106)*



**GOLDEN LAWS** — Ronnie Laws, United Artists/Blue Note recording star, was recently honored at Le Bistro, in Beverly Hills. The occasion was the gold certification of his "Friends And Strangers" LP. On hand were (l-r): Steve Gold of Far Out Productions, Ronnie Laws and Artie Mogull, UA president.

## April/Blackwood Enters The Sheet Music Business

NEW YORK — April/Blackwood Publications, CBS Records' publishing division, has entered the printed music field via a sales and distribution agreement with Bradley Publications, a New York-based music printer.

The deal includes the catalog for Frank Music, a publishing company acquired by CBS in August 1976 and currently administered by April/Blackwood.

Previously, April/Blackwood's catalog

*(continued on page 114)*

## TK Up To \$7.98 Except Gospel

NEW YORK — All new and catalog TK and TK-distributed albums will list for \$7.98, effective January 2, 1978, except for product on TK's Gospel Roots and the TK-distributed Malaco gospel labels, which will list for \$6.98. Tape prices will remain at the current \$6.95 list for gospel product and at \$7.95 for all other albums. TK's \$7.98 list price will be inaugurated with upcoming album releases by Ralph McDonald, USA-European Connection, Foxy, George McGrae, Wild Oats and Horrell McGann.



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

## The Year In Review: Charts

### Fleetwood Mac: 'Rumours' Says They Are No. 1

LOS ANGELES — In the music industry, 1977 was the year of Fleetwood Mac. Four hit singles, seven million "Rumours" albums sold — a total of more than 10 million around the world — and more than 100 sellout concerts in 10 countries are testimony to the emergence of a new supergroup. Mick Fleetwood, Christine McVie, Stevie Nicks, Lindsey Buckingham and John McVie have each in their own way contributed to the overall phenomenon that is Fleetwood Mac.

Fleetwood Mac celebrated its 10th anniversary year by selling more records than their previous nine years sales combined. The band's "Rumours" album made music history by remaining in the number one position for 26 consecutive weeks on the **CB** Top 200 Album chart.

The seed for the overwhelming explosion of 1977 was planted a year earlier. The band's eighth album for Warner Bros., "Fleetwood Mac," went from gold to platinum and on through the roof in a few short months, catapulting one of America's hardest-working touring bands into the national spotlight.

On February 4, 1977, Warner Bros. Records shipped 800,000 copies of

*(continued on page 138)*

### Fleetwood Mac, Female Solos And Elvis' Passing Mark 1977

by Joey Berlin

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

Fleetwood Mac's "Rumours" album was the year's biggest hit. It sold over seven million units and spent 31 weeks on top of the **Cash Box** Top 200 Albums chart, including 26 consecutively. Two singles from the album went to number one on the pop chart, "Dreams" and "Don't Stop Now." Two others, "Go Your Own Way" and "You Make Lovin' Fun," broke into the top 10. The band's previous album, "Fleetwood Mac," spent the entire year in the Top 100.

### Five #1 LPs

With "Rumours" on top of the charts for 31 weeks, only four other albums made it to the number one spot in 1977. Stevie Wonder's "Songs In The Key Of Life," "Hotel California" by the Eagles, "A Star Is Born

(Soundtrack)" with Barbra Streisand and Kris Kristofferson, and Linda Ronstadt's "Simple Dreams" were the only albums to break Fleetwood Mac's hold on the top spot. In 1976, 12 albums went to the top of the chart.

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

The trend of fewer recordings making the charts, and then staying on longer, was true for singles as well as albums in 1977. Only 27 singles made number one this year, compared to 34 last year. Further evidence that fewer records dominated the charts this year can be found by looking at the number of LPs containing two or more singles on the **Cash Box** Top 20. The number of such albums rose from eight last year to 15 this year. "Rumours" tops this list with its four hit singles. "Hotel California" ("New Kid In Town," "Hotel California" and "Life In The Fast Lane"); Steve Miller's "Book Of Dreams" ("Jet Airliner," "Jungle Love" and "Swingtown"); Electric Light Orchestra's "New World Record" ("Livin' Thing," "Do Ya" and "Telephone Line"); and Leo

*(continued on page 28)*

### Elvis Presley: A True Superstar Died at 42 In '77

LOS ANGELES — One of the great tragedies in the music world in 1977 was the death of a true legend, Elvis Presley. "The King of Rock 'n' Roll" died of a heart attack on August 16 in his Memphis home.

Elvis Presley was proclaimed king long before his death. In 22 years he altered the course of music and the whole pop culture, and established records along the way which will probably stand unchallenged for years to come.

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

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

33 motion pictures starring Elvis have been released.

The highest fee ever paid for a single guest appearance on television went to Elvis in 1960 on the Frank Sinatra show.

55 of his single recordings have sold more than a million copies each worldwide.

24 of his albums have been certified

*(continued on page 20)*



The Year In Review: Independent Distribution

# Independent Distributors Have Banner Year Despite Departure Of Casablanca Records

by Peter Hartz

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

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

A principal reason cited for the success of the past year was the strong showing of product manufactured by independently distributed labels. A recent examination of the **Cash Box** Top 200 Albums Chart, in fact, showed that independently distributed labels held a total of 63 positions. A&M, United Artists, Motown, 20th Century and Fantasy enjoyed strong chart representation.

Economics of size continued to play an important role in the evolution of indepen-

dent distributors. Consolidation among independents occurred in the Denver, Boston, Buffalo and southeastern markets. The trend is towards regional "super distributors" who are distributing increased volumes of product from principal to subsidiary markets.

Manufacturers praised the independent distributors for their increased sophistica-

tion in the areas of promotion and sales. Utilization of computers and increased field staffing were cited by manufacturers as evidence of the expanding role played by the independents.

"To quote Mark Twain, 'The notice of our death has been greatly exaggerated,'" said Tom Schlesinger, general manager of the Detroit Arc Jay-Kay Distributing Co. "They

(continued on page 112)

## ABC In Transition Year With New Execs And Fewer Artists

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

According to Steve Diener, president of ABC Records since last spring, many of the changes were implemented to best achieve "a tight and cohesive internal structure that

will result in maximum attention for our artists and product." Diener added that while many of the programs were undertaken with an eye towards 1978 and the future, the past year was still successful.

The label broke more new acts than at any time in recent years. Stephen Bishop's debut album, "Careless," had sold only moderately after its release, but with a push from the new leadership the LP produced a hit single, "On and On," and Bishop went on to win the Best New Male Vocalist award at Don Kirshner's Rock Awards show.

Another new roster act, The Floaters, saw their debut ABC single, "Float On," become the fastest selling record in ABC's history. The Floaters' initial LP for ABC went gold.

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

### Established Acts

The label also had success pushing its established acts to new heights. Jimmy

(continued on page 140)

## FCC To Ponder Plugola Charges

NEW YORK — A hearing before an FCC administrative law judge will probably be held in the case of a Farmington, New Mexico radio station owner and local concert promoter who is accused of plugging only his own concerts on the air.

The FCC has already privately considered the charges against Boyd Whitney, 100% owner of KRZE and KRAZ-FM, both country music stations. According to an FCC spokesman, it is likely that the FCC will recommend that the matter go before a

(continued on page 116)



Even though it was 15 years ago when Rod Stewart first set out to be a professional musician, his career is showing no signs of slowing down. His last album, "A Night On The Town," and the single from it, "Tonight's The Night" were among the biggest hits of 1977, but his new "Foot Loose And Fancy Free" LP and "You're In My Heart" single are well on their way to equalling and even surpassing that success. The album has already been certified platinum and is number four on this week's **Cash Box** Top 200 Albums chart.

## United Artists Enjoyed Most Successful Year Yet In 1977

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

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

Another contributing factor to the record year was the crossover success of country artists Kenny Rogers and Crystal Gayle while jazzman Ronnie Laws scored the first gold album by a solo artist on the 37-year old Blue Note label.

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

datory before crossing into pop.

As far as soundtracks in 1977, UA was an integral part of the industry's revival of this music form. "Rocky" and "The Spy Who Loved Me" bore hit singles and helped to generate a concerted effort by all manufacturers to market soundtrack product.

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

"Two weeks after Stan (Monteiro) joined the company, we found ourselves in a horrendous cover battle over the 'Rocky' single with Columbia. And Columbia was absolutely determined that they were going to break the Maynard Ferguson single.

"One Friday, everyone assembled in my office. And we realized if we blew the 'Rocky' single, which was our picture, it would have a devastating effect on the morale of this company so we gave ourselves a goal.

"Everybody charged out of the office and went to work on that record, and I really think that on that particular Friday, we broke Columbia's back on that single. It

(continued on page 22)



**BEE GEES RECEIVE AWARDS** — RSO recording artists the Bee Gees recently were presented record awards for their "Here At Last . . . Bee Gees . . . Live" LP, which has achieved platinum status, and their "Saturday Night Fever" soundtrack album, which has gone gold. The group was also awarded gold 45 for their current single "How Deep Is Your Love." Pictured standing (l-r) are: Al Coury, president of RSO Records; Rich Fitzgerald, vice president of promotion, RSO Records and Robert Stigwood, chairman of the board of The Robert Stigwood Organisation. Shown seated (l-r) are: Barry Gibb, Maurice Gibb and Robin Gibb of the Bee Gees.

### Index: Weekly Features

Classical	134
Classified	151
Country Album Chart	125
Country Singles Chart	126
East Coastings/Points West	16
FM Analysis	131
International Section	120
Jazz	118
Jukebox Singles Chart	144
Looking Ahead	16
Looking Back	12
New Faces To Watch	12
Pop Album Chart	153
Pop Radio Analysis	38
Pop Radio Playlist Highlights	40
Pop Singles Chart	4
Radio News	34
Regional Album Action	44
R&B Album Chart	137
R&B Singles Chart	139
Singles Bullets	36
Singles Reviews	24
Top Ten's	44
Talent	32

### Index: Year End Features

Classical Awards	135
Country Album Awards	80
Country Singles Awards	82
Gold & Platinum Records	106
Jazz Awards	90
Pop Album Awards	46
Pop Singles Awards	54
R&B Album Awards	84
R&B Singles Awards	88
Top New Artists	66
Top Records Of The Year	
Jazz	91
Pop Albums	75
Pop Singles	76
R&B Albums	142
R&B Singles	141
Year End East Coastings	92



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given you  
a bum steer?**



**To all of our friends...  
Thanks for the most  
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## New Faces To Watch



**Jerry Doucette**

Rock 'n' rollers have always loved to boot the ball and crack the bat but sometimes there comes a moment for decision-making. At a young age, Jerry Doucette had to choose between playing baseball and playing the guitar. "I was good with a mitt and bat," Jerry remembers, thinking of his childhood in Canada. "My father and my coach had it out. My father said 'The boy wants to play the guitar,' my coach said, 'We need him out there in the field.'" Jerry made the decision himself and the coach lost a good ballplayer. And we gained a swinging rock 'n' roller.

Jerry actually picked up his first guitar at the age of six. By 11, he was a member of a band innocently named Reefers. "That is the group where I got my roots from and a lot of my learning experiences." Doucette stayed for four years and learned a lot of licks. He moved from Hamilton, Ontario to Toronto and played with a variety of local bands, building the chops. When offered a gig working in Vancouver on an album, Doucette packed his bags and headed west. Although the project did not work out as planned Jerry did not regret the move because he discovered Vancouver, a city which he calls one of the most beautiful in the world.

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

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

The debut album by Doucette for Mushroom Records, "Mama Let Him Play," contains 10 original songs written by Doucette. Produced by Marty Lewis and Rolf Hennemann, the album is a solid rock 'n' roll kicker with the title track particularly appealing because of the humorous and playful lyric which reveals Doucette past and present. The album cover pictures a young boy sitting on the floor next to a double-neck guitar. "We couldn't find an image for the cover," Doucette said, "and we tried a lot of things. Finally, I got fed up one day and said why don't we just take my son and stick him on the floor with my guitar and I'll stand behind him. The people at Mushroom liked the idea so we did it." That brand of spontaneity was also evident in "Down The Road," a cut from his album which features the fast pace set by Doucette double-timing on guitar. "We had the song down but I wasn't quite satisfied. So I went back in and found myself playing fast. Everyone in the engineer's booth went nuts. It was great."

With his career coming together, Doucette is rehearsing his band and plans a supportive tour. "I want the people to hear me."



**Detective**

Michael Des Barres, lead vocalist of Detective, recently found himself in a spot when the waiters at Roy's Chinese Restaurant in Los Angeles insisted that he was ballet dancer Mikhail Baryshnikov. "They went bananas asking me to do pirouettes!" he laughs.

Even in their mistake, the waiters weren't entirely off base. Des Barres, a student of theater, mime, dance, and jeet kune do (an Oriental art of combat), could probably manage an infinitely more professional pirouette than your average rock and roller. On stage, his training frees him to move outside the limits of cliched rock histrionics. By way of example, he contorts his arm at an impossible angle. "Here's a position," he leers.

In spite of Des Barres' unusual qualifications, Detective is not dealing in esoterica. As he and keyboardist Tony Kay put it, they are an "Anglo-American boogie band." The three Americans all have been involved with recording rock groups. Michael Monarch, the guitarist, was with the original Steppenwolf. Bobby Pickett has played bass with Gregg Allman, and drummer John Hyde was a member of Badger. Expatriate Englishman Des Barres sang with Silverhead, while Kaye, in addition to being with the first Yes lineup, was featured with David Bowie on his last American tour.

Kaye joined the group after they recorded their first album for the Atlantic-distributed Swan Song label, and his reasons say something about the spirit of the entire band. "I've got to have the emotional involvement of a band," he explains. "With David, I knew that at the end of six months, it would all be over. I would be drained, and there would be nothing to look forward to." Kaye turned down an offer to join Bowie's upcoming tour.

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

If FM airplay is any indication, Detective struck the right chord this time around. As Des Barres says, "We're in the age of happy endings." Now that they have their first opportunity to support an album on the road, opening many dates of the current Kiss tour, it looks like 1977 will have a very happy ending for Detective.

### Olivia Hits Gold

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

### Cole, Welch Get Gold

LOS ANGELES — Natalie Cole's fourth album, "Thankful," and Bob Welch's debut solo album, "French Kiss," both on Capitol Records, have been certified gold by the RIAA.

## The Year In Review: Retail Large Retail Chains Expand In '77 With New Superstores

by Mark Mehler

NEW YORK — 1977 was the year of the "super-retailer" in the record industry. Numerous major catalog chains, including Odyssey, Record Bar, Peaches, Tower, National Record Mart, Sam Goody, Camelot, and Sound Warehouse, mapped plans for extensive growth in the "superstore" mold.

For a few large chains, however, 1977 was the year the bubble burst. Jimmy's Music World in New York and Wallich's Music City in California, for example, went bankrupt, due in part to management failures and in part to the severe competition on both coasts.

The past year also saw other major developments in the retail sphere: the overall growth of mass merchandised records, despite the de-emphasis on LPs by some chains the onset of the \$7.98 list price; and the realization by major record companies of the importance of providing special incentives to retailers to help break new artists.

The rise of the large catalog record retailer is a relatively recent phenomenon. Among the pioneers of the superstore concept were Tower, Oz, and Peaches (the latter's president, Tom Heiman, was NARM's 1977 Retailer-of-the-Year). Many other specialty record chains, impressed by the performance of these established outlets, have joined the superstore sweepstakes.

"From the outside, we were excited and interested in what we'd seen of competitors' large freestanding stores," said Barrie Bergman, president of the Record Bar chain, explaining why Record Bar elected to open a 9,000-square-foot "Tracks" superstore in Norfolk, Virginia last October. "It looked like a fun concept for

our company, and opened up great promotional avenues to us." (Cash Box, June 4).

The superstore concept has even grabbed the attention of such longtime retailers as the Shapiro brothers, who have operated the now 55-store National Record Mart chain for 40 years. "Record Oasis," the first of the Shapiros' series of free-standing outlets in the 14,000 to 17,000 square foot range, will open in suburban Pittsburgh in mid-February.

Sound Warehouse, the Oklahoma-based southwest retail chain, opened four stores in November, including three outlets of 10,000 square feet or more. Sam Goody, the New York-based, 28-store chain, plans to open its first giant "Super Sam" outlet outside the city shortly.

Odyssey Records, the 26-store west coast chain, plans to open two 15,000-plus square foot stores in 1978. Only two years ago, the chain consisted of seven units. In the case of Odyssey, the rapid expansion of both units and size relates to the chain's emphasis on classical music merchandising (Cash Box, December 3).

Stark/Camelot, as part of a major 20-store expansion over the next two years, opened its first "Grapevine" superstore in Flint, Michigan last fall.

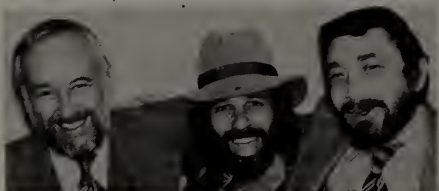
Many of today's superstores are planned on a thematic format. Record Bar's Tracks stores, for example, are modelled on a train motif while Disc Records' new series of larger "Zebra" outlets revolve around an animal decor. Stores like The Grapevine, however, have foregone themes; instead they have simply adopted catchy names and logos that set the superstores apart from the regular units.

### Jon Peters Pacts To Bring Talent To CBS Records

NEW YORK — CBS Records and the Jon Peters Organization have signed an exclusive production and talent acquisition arrangement. Under terms of the agreement, Peters will bring new talent to the Columbia label, thereby building his own roster of artists.

Actively involved in the business management of Barbra Streisand's career for several years, Peters made his initial mark in the record industry as producer of Streisand's album, "Butterfly." He played an integral part in the success of her recent album, "Superman," which has sold approximately three million copies to date.

In his capacity as producer of last year's film, "A Star Is Born," Peters also oversaw the conception and execution of the global marketing of the soundtrack album on Columbia Records. That LP has sold seven million copies worldwide.



Pictured at the signing (l-r) are: Bruce Lundvall, president of CBS Records Division; Peters; and Walter Yetnikoff, president of CBS/Records Group.

### Skynyrd LP Platinum

LOS ANGELES — Lynyrd Skynyrd's latest album, "Street Survivors," has been certified platinum. The single from the LP, "What's Your Name," is number 42 bullet in this week's Cash Box Top 100 Singles chart.

### Looking Back

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

- Funk & Wagnalls began selling classical records in supermarkets
- Varner Paulsen was named vp of Metromedia Radio

#### 5 Years Ago Today (12/30/72):

- Pickwick sought to acquire Keel Manufacturing
- R&B records dominated the CB pop charts, a year end analysis showed
- London Records received 14 gold records during 1972
- Helen Reddy's "I Am Woman" was certified gold
- Ron Farber was named A&M regional promo director in New York

#### 10 Years Ago Today (12/30/67):

- 60% of CB's pop station reporters added the Rolling Stones' "She's A Rainbow" in one week; 50% added the Beach Boys' "Darlin'"
- Mark Meyerson joined ASCAP as a membership rep
- MCA Inc. acquired Spencer Gifts
- Ron Alexenburg was promoted to assistant national promotion director for Columbia Records
- 15 Years Ago Today (12/29/62):
- Allen Freed pleaded guilty to two counts of payola
- In a sales realignment at Columbia, Bruce Lundvall was named pop product assistant product manager.
- Brown Meggs was named head of eastern operations for Capitol
- Marvin Deane was named eastern regional promo director for WB
- John Kaplan's Jay-Kay distributing moved into new offices in Detroit, and among those there to celebrate were Nesuhi Ertegun, Irwin Steinberg, Jerry Wexler, Jim Schwartz, Charlie Fach and Herb Corsack.



OVER

5,000,000

ALBUMS LATER . . .

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John Kröll  
Rich Kudolla  
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Louis Lewow  
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John Madison  
Gary Mankoff  
Lou Mann  
Joe Mansfield  
Tony Martell  
Mike Martinovich

Mike McCormack  
Jim McKeon  
Irv Medway  
Lou Mellini  
Roger Metting  
Don Miller  
Barry Mog  
Frank Mooney  
Joel Newman  
Robert Norwood  
Herschel Orr  
Bud O'Shea  
Alan Ostroff  
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## The Year In Review: 1977 In Washington Marked By Variety Of Industry Issues

by Joanne Ostrow

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

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

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

The Internal Revenue Service bore disconcerting news, outlawing master recording tax shelters where investors take deductions on "non-recourse" notes, due to proliferating abuses which have reportedly cost the government millions of dollars.

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

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

A survey of the issues follows.

### • At The Copyright Office

**Performing right** — the idea generates as heated debate today as when it first came up in the 1940s: a copyright royalty to allow performers and their record companies to collect payment from radio stations and other major users of recorded music, in basically the same way composers and their publishers license profit-making music users.

The National Association of Broad-

casters, the strongest opponent, has made the fight against the proposed performers right its top priority and continues to stress two arguments: that record producers and performers benefit substantially from the promotional value of air-play of their records, and that the public will lose if stations are forced to reduce program service in areas such as news and public affairs, in the face of higher music usage costs.

The RIAA and the musicians' unions are passionately supporting the royalty to make up for past losses (since recordings replaced live studio performances) and claim the broadcast, jukebox and background music industries have been enjoying a "free ride."

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

(continued on page 33)

## Carter Crack Down On '3-Martini' Lunches

WASHINGTON, D.C. — As he had promised, President Carter included a 50% ceiling on business deductions as part of his massive \$25 billion tax reduction and revision package. The package, which is expected to be well-received in Congress when it goes there next month, was announced by administration sources last week.

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

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

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

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

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

## '20th Century' Set For Broadway; Coleman Sees Strong Album Sales

by Charles Paikert

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

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

"It's always a high risk situation with shows," commented Bruce Lundvall, president of CBS Records Division, "but after seeing the audition I decided we immediately wanted to go with '20th Century.' The show has a very unique kind of score, and I'm very excited about it."

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

Coleman, however, felt that "20th Cen-

tury" and other Broadway musical albums can be commercially viable for a younger, rock-oriented record buying market. "The young people can be reached," Coleman stated. "It's a question of how you reach them, and how you tell them. If you tell them it's hip to like it, they're going to like it."

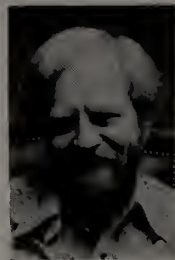
As a composer, Coleman has an impressive Broadway track record. Currently, "I Love My Wife," which Coleman scored, is entering its 11th month as a hit musical. Coleman's previous musicals include "Sweet Charity" and "See Saw," and his hit showtunes include "Hey Look Me Over," "Witchcraft," and "The Best Is Yet To Come."

In addition, Coleman has scored motion pictures, won two Emmys for his work on Shirley MacLaine's TV specials, and has recorded over a dozen solo piano albums. Coleman is also president of Notable Music

(continued on page 11b)



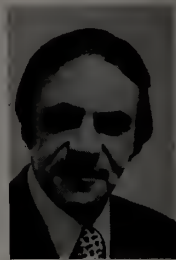
Gordy



Huffman



Reingold



Trencher

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

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

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

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

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

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



Horn



Stann



Krauss



More

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

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

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

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

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

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

**Changes At ABC** — ABC has announced several appointments. Tricia Stead has been promoted to general manager, special markets. Formerly an administrative assistant, she has worked for ABC for two years. Sharon McClenton has been promoted to national coordinator, special markets. She has been with ABC three years. Six people have been ap-



Decker



Burks



Coates



Strick

pointed in the field. All will hold individual positions of regional promotion director, special markets. Grace Spann will be responsible for covering New York and surrounding areas.

(continued on page 11b)



# 1977 WAS THE BIGGEST YEAR OF KENNY ROGERS' LIFE! ...and it's just the beginning



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## 1977:

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

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## 1978:

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January 1: "Ten Years of Gold" A collection of Rogers' greatest hits ships gold!

January 6: "Midnight Special" NBC-TV

January 9: "Variety '77": "The Year In Entertainment" CBS-TV

January 10-22: Harrahs Club, Reno

January 13: A Mike Douglas 90 minute special tribute to Kenny Rogers & his music.

January 16: "American Music Awards"

January 18: "AGVA Awards" CBS-TV

AND THAT'S JUST JANUARY!

AND OF COURSE HIS CURRENT SMASH HIT, "SWEET MUSIC MAN."



## Industry Announcements

### Fantasy Jan. Albums Feature Side Effect

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

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

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

Bill Evans' new release is "Alone (Again)," his first solo piano recording since the Grammy-winning "Alone" in 1970. It was produced by Helen Keane.

McCoy Tyner's "Inner Voices" is the pianist's 12th album for Milestone. Produced by Orrin Keepnews, "Inner Voices" marks the first time Tyner has recorded his original compositions with voices.

Percussionist Bill Summers and his group, Summers Heat, have a new album on Prestige, entitled "Cayenne." Contemporary soul/disco sounds and tropical rhythms are combined on "Cayenne," which was produced by Summers and Leon Ndugu Chanler.

### 'Chorus Line' Is Gold

NEW YORK — Columbia Records' original Broadway cast album of "A Chorus Line" has been certified gold by the RIAA. The LP was produced by the late Goddard Lieberson.

### More Gold For Van

LOS ANGELES — Van Morrison's "Tupelo Honey" album has been certified gold. It joins another Morrison Warner Bros. LP, "Moondance," in the gold category.

### Platinum For Foghat

LOS ANGELES — "Foghat Live," the group's latest album on Bearsville Records, has been certified platinum. Foghat's "Fool For The City" also went platinum.

## LOOKING AHEAD

- 101 **BOATS AGAINST THE CURRENT**  
(CAM — BMI)  
ERIC CARMEN (Arista 0295)
- 102 **LE SPANK**  
(Equinox — BMI)  
LE POMPLEMOUSE (AVI 112154)
- 103 **WHAT A DIFFERENCE YOU'VE MADE IN MY LIFE**  
(Chess — ASCAP)  
RONNIE MILSAP (RCA 11146)
- 104 **SHOUT IT OUT LOUD**  
(Kiss/Cafe Americana, Inc. — ASCAP)  
KISS (Casablanca NB 906 AS)
- 105 **YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH**  
(E.B. Marks/Neverland/Peg — BMI)  
MEAT LOAF (Epic 8-50467)
- 106 **CHOOSING YOU**  
(Len-Lox — BMI)  
LENNY WILLIAMS (ABC 12289)
- 107 **DON'T CHANGE**  
(Hot-Cha/Unichappel — BMI)  
HALL & OATES (RCA 11181)
- 108 **STILL THE LOVIN' IS FUN**  
(Home Sweet — BMI)  
B.J. THOMAS (MCA 40812)
- 109 **OUR LOVE**  
(Jay Enterprises/Chappell — ASCAP)  
NATALIE COLE (Capitol 4059)
- 110 **BABY, BABY MY LOVE'S ALL FOR YOU**  
(Verdangle/Kee Drick — BMI)  
DENIECE WILLIAMS (Columbia 3-10648)

**EAST COASTINGS — IT'S A CITY FULL OF FUN** — Eddie & The Hot Rods didn't get the best taste of New York when they came to the city to play the farewell date of their first American tour at CBGB's on the Bowery. Ironically, it was outside their hotel, the swanky Berkshire on Madison Avenue, that the trouble started. Their rented automobile was broken into, and the five group members' passports were stolen. Then in an incredible show of nerve, the thieves actually showed up at CBGB's the night of the gig to sell the passports back. The musicians took the course of least resistance and coughed up the money without a fight. Let's hope Eddie & The Rods have better luck next time they visit the Big Apple.

**NO FREEBIES** — The Sex Pistols' first tour of the United States will be a model of stoicism. Beginning in Pittsburg on December 30, the tour will include only clubs with not seats. Tickets will be priced between three and four dollars on every date, and no complimentary tickets will be given to the press. Warner Brothers will make them available to journalists who will need to travel, but the record company will pay no travel expenses. The 11-date tour will run through January 14, and no Los Angeles or New York dates are included in the itinerary.

**THE FIRST CHRISTMAS CASH-IN** — The Bottom Line's 1978 Christmas card was easily the most amusing of the season in its playful portrayal of unabridged mercantilism. An impressive photographic production down to the last detail, it shows owners Allan Pepper and Stanley Snadowsky dressed in nomads' robes and charging admission at "An Evening With The Nativity."

**VIVE LES HEROES** — Progressive listeners have probably heard David Bowie's intriguing French version of "Heroes." A German version was recorded as well, and like the French, it is a careful translation, down to the backing vocal parts. Bowie's manager Pat Gibbons, in town to discuss plans for a 1978 U.S. tour, says that the idea to record the foreign language versions came up while the album was being recorded in Berlin. Gibbons feels that living in Switzerland and working in Germany has made Bowie acutely aware of language barriers, and the inherent communication problems which arise because European fans always hear American and British rock sung in English. The French translation was done by Bowie's secretary, Corinne Schwab, while the German translation was furnished by Antonia Maass, one of the backing vocalists on the album. Bowie, incidentally, will begin his American tour on the west coast in March, working his way east through May.

**RUMBLINGS** — Bryan Ferry reportedly has begun working on a new album in Montreux, Switzerland. It's not certain that he has completely lived up to his promise to use all American session men this time around, but the drummer, Rick Marotta, certainly fills the bill. On a sad note, it has been rumored that Ferry has broken up with Jerry Hall, the slim blonde model whom he fell in love with at the time she posed for the cover of Roxy Music's last album, "Siren." She also provided the inspiration for the single, "Let's Stick Together," and appeared with Ferry on his last American tour to faithfully reproduce the coyote yowls that she provided on the album. Those who saw Ferry at the Bottom Line will remember her tiger-striped bathing suit, with tail . . .

**Streetwalkers**, the band led by ex-Family lead vocalist Roger Chapman, has broken up . . . A rumored label switch by Thin Lizzy to RSO . . . Kate Taylor is hard at work on a Columbia album with brother James.

**TEMPTATION TALK** — Stopping off at Cash Box during the recent club tour that followed the release of their first Atlantic LP, the Temptations emphasized the importance of close personal relationships within the group. "Pretty much, when we are not on stage, we are with each other off stage," explained Melvin Franklin, one of the group's original members. According to Otis Williams, the other member who's been with the Temps from the very beginning, this attitude carries over into the new music. "The main thing about the new album," he explained, "is that everybody is singing, as opposed to albums in the past, when only one or two vocalists were featured. We're back to five lead singers." Melvin also seemed to think that the group was returning to the way things were in the past, to "the Temptations as the Temptations should be, getting back to what established us in the first place."

**SHORT SHOCKS** — Don Ienner of Millennium couldn't get over it. Delivered straight to his office was a Christmas card from a man he's never met, Jimmy Carter. Ienner can't remember making any outrageous campaign contributions, either . . . Singer/songwriter Franklin Micare's debut album on Private Stock will be released in mid-January . . . Big Sound Records has added Action Music Sales in Cleveland to its list of distributors . . . The debut album of flautist/composer David Valentine, produced by Dave Grusin and Larry Rosen, will be released on Polydor in February. Valentine is author of "Rainstorm," one of the cuts on Noel Pointer's LP . . . The Commercial Music/Recording Program at Georgia State University, which just ended its fall quarter, featured lectures designed to bring music industry experience right into the classroom. Among the guest lecturers this past season were Frank Barron and John Broomfield of WAOK in Atlanta, Bill Lowery, president of the Lowery Group of music publishing companies, entertainment lawyer Joel Katz, blues singer Willie Guy Rainey, and RCA recording artist Bill Quateman . . .

**POINTS WEST — ANTHONY ANSWERS** — Dee Anthony, executive producer of the film "Sgt. Pepper's Lonely Hearts Club Band," chuckled at the erroneous implication in this column (Cash Box, Dec. 24) in which he was purported to have been barred from the movie set by one of the production assistants. In fact, Anthony told us he had just recently discussed with Robert Stigwood his amazement over how smoothly the filming had progressed. "When we first got the idea, we wondered, for instance, if Peter (Frampton) would get along with the Bee Gees, or if all the other artists involved would get along with each other. But aside from the artistic differences of opinion which occur during any movie production, everything has been completely harmonious," Anthony said. "It's been a real family atmosphere." He said "Sgt. Pepper" is roughly 75% finished and that principal shooting should be finished by Jan. 20. The movie is tentatively scheduled for release in the summer of 1978. Alice Cooper and Billy Preston are the most recent additions to the cast. Alice will portray a character named "Father Sun" and will sing the Lennon/McCartney tune "Because." Preston will sing "Get Back," on which he played electric piano on the Beatles' original version in 1969.

**THE DRINK THAT NEVER WAS** — While attending a party in a fancy New York hotel, John Reid, manager of Elton John, and Charlie Bruscow, manager of the Outlaws, decided to

(continued on page 20)



**LIFE IN THE FILM LANE** — Pictured on the set of Universal's upcoming film, "FM," are (l-r): Don Felder of the Eagles; Irv Azoff, manager of the Eagles and Steely Dan (among others) and executive producer of the film; and Donald Fagen of Steely Dan, who wrote the movie's title tune.

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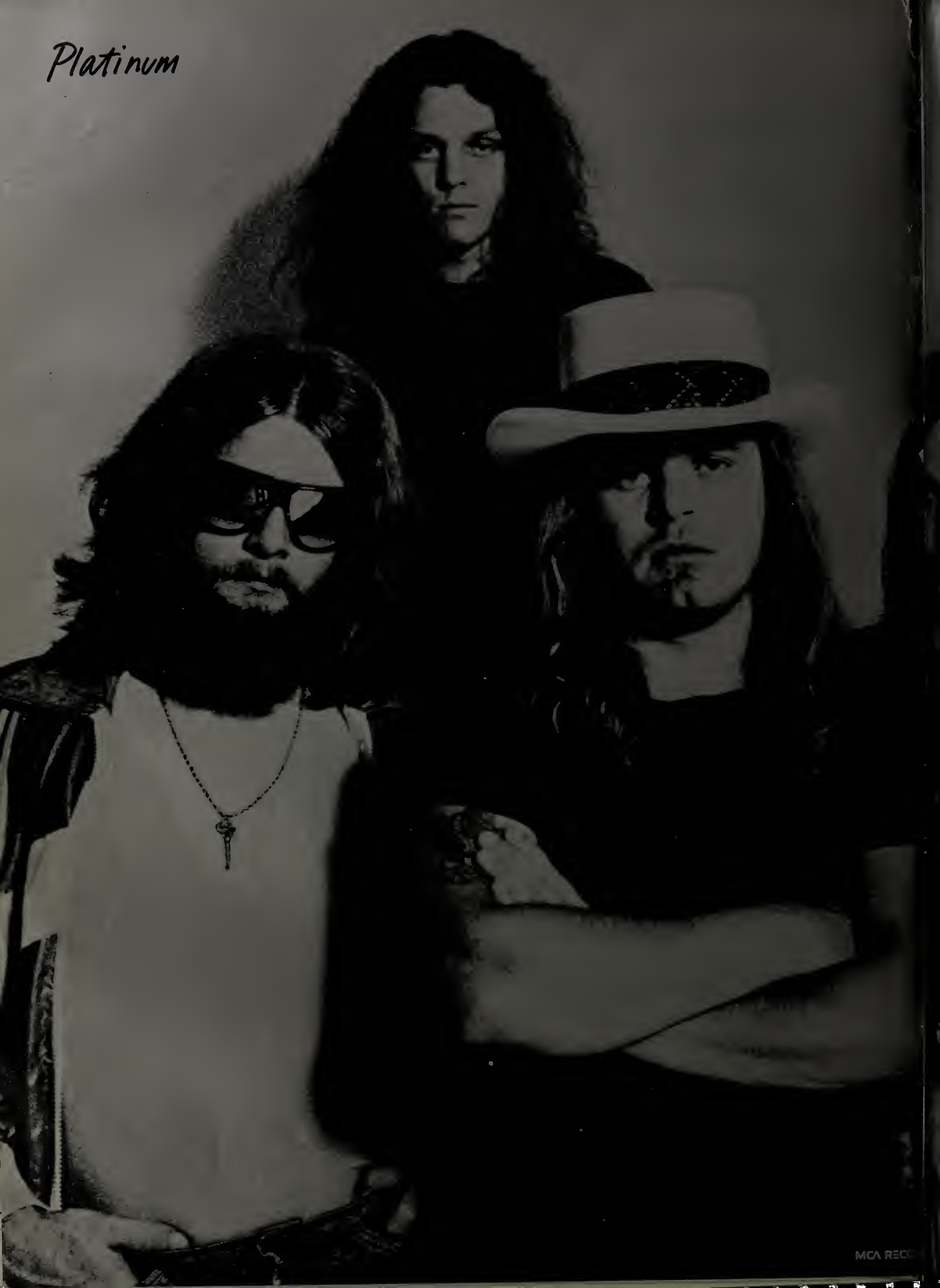
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# Elvis Presley, King Of Rock, Sold Over 500 Million Records

(continued from page 9)

gold.

## One Billion Viewers

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

Elvis became one of the highest paid performers in the history of Las Vegas when he first appeared at the International (now Las Vegas Hilton) Hotel. That engagement broke every Las Vegas attendance record, and Elvis broke his own record when he next returned.

Also in the late 1960s, Elvis made the first of many concert appearances at Houston's famed Astrodome. His thereafter annual concert tours were seen by millions and millions of fans. He never played to an unsold seat.

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

Still, astonishing statistics are only part of the Presley story. In the 22 years he shined as one of the all-time great stars, he did more than set records. He changed the shape of American pop music and influenced the personal and entertainment tastes of teenagers everywhere.

## Quilt Dignity

He proved all of his early critics wrong by acting as a positive force in the entertainment world. Few Hollywood stars have be-

haved with such quiet dignity as Elvis. Early in his career he established a tradition of offering his services and/or money to a long list of charities. It was done without much publicity, but there was never a break in either his interest or participation in these activities.

The story of Elvis' career is high-powered, filled with the fireworks of sudden, startling success, the shock of an ever-increasing and almost incredible amount of money, and the noise and tumult of public controversy which surrounded Elvis, at least for a while, like a hurricane.

In 1953, a recent high school graduate and a \$35-a-week truck driver for a Memphis electric company, Presley wandered into the Sun Record Company to make a solo recording for himself. One year later, he was asked to make a record for Sun as a professional. On the basis of that record, "That's Alright, Mama," he was taken under the direction of Colonel Tom Parker, who remained his manager throughout his career.

In the fall of 1955, RCA bought Presley's contract for \$35,000, a then unheard of price for a virtually untried artist.

## Best Bargain

Elvis turned out to be one of the best bargains ever. In 1956, he made his first recording for RCA, "Heartbreak Hotel."

Within months, the Presley performance of the song shook up the record business, as well as the entire entertainment industry, as they hadn't been shaken in years. Soon other early Elvis records were smash hits and the dynamic young man from Mis-

(continued on page 28)

(continued from page 16)

leave the festivities for a while and go get a drink. As they were passing through the hotel lobby, they were taken at gunpoint, handcuffed and left in the kitchen of the hotel while the gunmen proceeded to rob the hotel. Later (almost four and a half hours later) when the police found the pair, initially they did not believe Reid and Bruscow when they tried to explain who they were and whom they managed. Fortunately, the robbers did not recognize them or realize they might have money with them, or they might have robbed them as well. The moral: Next time someone asks you to go out with them for a drink, call room service . . .



**TOWER TREE** — Capitol Records has again erected their 50-foot Christmas tree spire of lights atop the label's 13-story Tower building in Hollywood. The red light on top of the spire blinks out Hollywood in morse code.

At a recent luncheon for UA artist **Ronnie Laws**, **Artie Mogull** was seated next to **Steve Gold**. Mogull was quoted as saying, "Having me sitting next to Steve Gold is as unlikely as **Anwar Sadat** visiting Israel."

**BENEFIT SELLS OUT** — The **Marshall Tucker Band** will play a benefit Jan. 14 in New York's Nassau Coliseum. The 16,400 available seats were sold out in four days, with first day ticket sales of 11,400, or slightly over \$95,000 in receipts . . . **Paul Anka** will host the 27th annual Cerebral Palsy Telethon scheduled for Feb. 4 and 5. The telethon will come out of New York City with a remote from Los Angeles. It is Anka's seventh year as host . . . Watch for a biography on producer **Kim Fowley** by **Melody Maker's Harvey Kubernik** . . . Composer/singer **Tommy Leonetti** has been signed to compose, arrange and conduct the musical score for "She Came To The Valley," which will feature **Ronee Blakely**, **Dean Stockwell**, **Scott Glenn** and **Freddy Fender** as Pancho Villa.

**SLEEPER** — The new double album "**Woody Allen: Stand-Up Comic**" being readied by United Artists Records is a repackaging of an album released by UA several years ago entitled "Woody Allen: The Nightclub Years." That two-record set was culled from three single albums Allen released between 1964 and 1968. UA feels Allen is at the peak of his career and that the record will do even better now than when it was repackaged several years back. Although it contains no new material, Woody is said to be resequencing the album himself and otherwise getting heavily involved in the project. It is scheduled for release early next year, to coincide with the re-release of Allen's latest picture "Annie Hall," which is expected to receive Academy Award nominations . . . The Academy Awards ceremony will take place April 3, 1978 and will climax the organization's 50th anniversary celebration. The first presentation was held at the Biltmore Hotel in Los Angeles May 11, 1927 . . . Concert promoter **John Bauer** is planning to expand his #1 concert series to include jazz artists who are not yet well known in the Pacific Northwest area. Bauer has presented rock artists **John Miles**, **The Babys**, **Bryan Ferry**, **Robert Palmer**, **Meat Loaf** and **.38 Special**, among others in concerts for \$1 admission.

**PISTOLS TO THE STATES** — Even though the **Sex Pistols** cancelled out of their appearance on NBC's Saturday Night Live, Americans may soon be able to see the group anyway, as a New York paper has reported the band is ready to do a four-week tour beginning shortly. The tour is said to cover 10 to 15 cities, starting off in Pittsburgh, which the group chose because it is a "working class town" . . . **Red Rhodes**, one of the world's best steel guitarists, joins **John Denver** as another musician in support of EST training. He said it not only changed his outlook on life, but improved his steel playing considerably. "I always used to watch my right hand when I played, but now I don't. I figure, what the heck, I know where the strings are." Rhodes, who has played with **James Taylor**, **Harry Nilsson** and **Mike Nesmith** to name a few, still plays sessions but said he avoids performing live anymore. In addition to composing, playing, teaching and running his own shop in Hollywood, he says he is now starting to do some producing too.

**BLAZING CASSETTES** — Since the soundtrack album to **Mel Brooks'** new film "High Anxiety" will appear on Elektra/Asylum Records, tapes of the album were distributed to each of the offices at E/A so all the personnel would be familiar with the material. But the same day the tapes were issued, E/A chairman **Joe Smith** took Brooks on a hand-shaking tour of the building to meet the company's personnel. As the tour progressed, Brooks would step out of one office where a tape of the soundtrack was playing into the next, where another copy of the tape was being auditioned. Smith may have experienced some "high anxiety" of his own as they continued through office after office hearing the same album. But we are assured it was just an ironic coincidence, not an attempt to make Brooks feel more confident about the record. After all, anyone who could put out a soundtrack record from a film called "Silent Movie," as Brooks did last year, has nothing to worry about . . .

**James Christensen**, **Don Dorsey** and **Jack Wagner** of Disneyland/Walt Disney World Entertainment are recording special electronic music for the Jan. 2 Orange Bowl half-time show "Spectacular of Lights" at International Automated Media in Irvine.

**PARADISE WAITS** — **Sylvester Stallone** is planning the part of a broken-down piano player for his latest film, "Paradise Alley," and has chosen for the part Elektra/Asylum's **Tom Waits**. Waits, whose character on stage and on record seems perfectly suited to the role, will write the score for the film as well as playing the part . . . **Paul Simon** is also getting ready to move more actively into film.

**MORE ON SGT. PEPPER** — The filming of the grand finale scene last week at the Culver City studios drew multitudes of music personalities as well as record company executives to participate. All will appear in the climax scene which has the citizens of "Heartland" running into the town square and joining together to sing the film's theme song. Some of those involved were **Helen Reddy**, **Tina Turner**, **Carol Channing**, **Alan O'Day**, **Leif Garrett**, **Johnny Rivers**, **Gwen Verdon**, **Chita Rivera**, **Seals & Crofts**, **Etta James**, **Bobby Womack**, **Peter Noone**, **Curtis Mayfield**, **Frankie Valli** and **Jose Feliciano**, among others. Some of the record company executives involved included **Michael Klentner**, **Seymour Stein**, **Frank Barcelona**, **Ron Dalsmith** and **Claude Nobs** . . . **Tom Petty**, of **Tom Petty and the Heartbreakers**, will portray himself in Irving Azoff's "FM" . . . **Eartha Kitt** is doing the voice-over on a television commercial for **Steely Dan's** "Aja" album.

**GETTING IN THE SPIRIT** — For the second year, Chrysalis Records is taking the money that would have been spent on corporate Christmas cards (plus postage) and putting it to work for charity. The money, which totals somewhere in the neighborhood of \$1,000, has been used to buy assorted toys which will be given to the McLaren Hall, a home for abused children. **Mick Borthick** of Chrysalis will dress up as Santa Claus and hand out the toys, with the help of some other Chrysalis employees, to the kids Christmas morning. Any Christmas cards mailed to people in the industry were paid for at the expense of the employees.

randy lewis

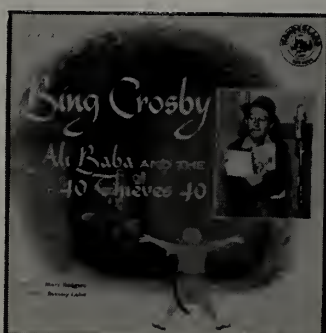
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# UA Has Best Year Yet In 1977

(continued from page 10)

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

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

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

## New Execs

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

One reason for company success in 1977, according to Bossin, was better communication within the firm. "We established a moment-by-moment line of communication which had not been in the past. This tightened our follow-up to the distributors to tell them 'it's on the air, you need product and we're shipping.'"

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

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

## Parent Company

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

entering his 30th year in the music business.

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

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

Bossin reiterated this philosophy by saying, "We are all record people that have also learned to become businessmen — not businessmen who have come into the record business."

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

## Increased Awards

"With the increase of gold and platinum albums over the last 12 to 18 months especially, there should have been better foresight. As an industry observation, we weren't ready for Christmas," said Bossin.

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

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

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

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

Summing up the year, Monteiro said, "The key to the success of any company, after the music, is the team spirit. There's no substitute for that."

And UA is moving into 1978 with an overflow of the "spirit of '77."

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

(continued from page 20)

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

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

Just as he was being voted the most promising country and western artist of the year, the press everywhere embarked on a saturation campaign of Elvis copy, most of it unfavorable. One magazine ran an editorial headed "Beware of Elvis Presley." When East German teenagers joined together to form "The Elvis Presley Band," the Communist newspaper *Young World* claimed the singer was a "weapon in the American psychological war."

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

## Drafted

Then, in March of 1958, the comet threatened to burn out. Elvis was drafted into the U.S. Army. The multi-media superstar found himself serving with an armored division in Germany, where he was eventually

to reach the rank of sergeant. The nation reacted to the news in various ways. One critic wrote, "The Elvis virus has at long last been isolated. Before Presley learns how to salute properly his public will have forgotten him."

But this was not the case. Within six months of his release from the Army in early 1960, one fact was already clear: Elvis Presley's career was bigger than ever. His first post-Army film, "G.I. Blues," broke all his own box office records. His first post-Army recordings all became gold records. His public had not forgotten, and they never would throughout his lifetime.

Elvis never became part of the Hollywood party scene, even in the most casual way. He lived in cloistered seclusion, preferring to spend time with a group of old friends from Tennessee, who traveled with him and assisted him in various capacities. It was, according to some of them, an extremely lonely life for the star. He could not pick up and go off to a movie or a nightclub without being besieged by enthusiastic fans. Because of the unyielding demands placed on him due to his incredible recording, motion picture and television successes, it was not until his Las Vegas appearance that Elvis was able to make a live appearance, though literally thousands of requests came from all parts of the world asking for personal appearances.

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



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



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

 **chappell music company**  
ADMINISTRATORS FOR RSO

**BEEGEES**



## FEATURE PICKS



**DAVE MASON** (Columbia 10662)  
**Let It Go, Let It Flow** (3:14) (Dave Mason — BMI) (Mason)

"We Just Disagree" was the breakthrough Dave Mason needed to win the confidence of Top 40 programmers. This single from "Let It Flow" is further proof of his commercially oriented songwriting; and it should continue a streak of pop hits.



**RONNIE DYSON** (Columbia 10667)  
**Ain't Nothing Wrong** (3:40) (Jay's Enterprises/Chappell — ASCAP) (Jackson, Yancy)

The strongest single choice yet from Dyson's "Love In All Flavors." His bluesy phrasing gets the most emotion possible out of every hook, and the big arrangement is strictly class material. Looking very good for the R&B charts and pop crossover.

**CROSBY, STILLS & NASH** (Atlantic 3453)  
**I Give You Give Blind** (3:20) (Gold Hill — ASCAP) (Stills)

Surging guitars and piano are the trademarks of writer Stephen Stills in this selection from "CSN." Harmonic hooks and the record's powerful rhythmic elements will see it added immediately to pop playlists.



**JOE TEX** (Epic 50494)  
**Rub Down** (3:38) (Tree — BMI) (Tex, Hadley)

Joe Tex captured ears when he spoke out about the perils of bumping with fat ladies. Now he's painfully honest about the effect of disco dancing on his aging bones, and once again, it's good fun that could easily catch on at pop and R&B stations. Heavy disco play is guaranteed.



**MARILYN MCCOO & BILLY DAVIS, JR.** (ABC 12324)

**My Reason To Be Is You** (4:05) (Screen Gems-EMI/Traco — BMI, Colgems-EMI, Spec-O-Lite — ASCAP) (Footman, Wieder)

This endearing ballad is easily among the most programmable selections from "The Two Of Us." Each vocalist puts in a compelling individual performance, that will instantly pull in station adds.



**FAT LARRY'S BAND** (Stax/Fantasy/WMOT 3202)

**Castle Of Joy** (3:00) (Wimot — BMI) (McLean, McDaniels)

Castle Of Joy seems to be an epicurean's delight, described down to the last finger-licking detail as a steady bass/piano riff thumps in the distance. An incisive recording, this fun single will be played at discos and R&B stations.

**FIREFALL** (Atlantic 3452)  
**So Long** (3:20) (Warner-Tamerlane/El Sueno — BMI) (Roberts)

An FM favorite from "Luna Sea," this captures the haunting quality of a Neil Young record without any of the serrated edges, thank to Rick Roberts' bell-clear delivery. A strong candidate for Top 40 success.



**DAVID RUFFIN** (Motown 1435)  
**You're My Piece Of Mind** (3:30) (Warner-Tamerlane/Van McCoy — BMI) (McCoy)

Ruffin's clear, open vocal style is well showcased in this upbeat selection from his album, "In My Stride." The steady rhythm and tight string and horn parts will add to the appeal at R&B stations and discos.



## SINGLES TO WATCH

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

**FOOLS GOLD** (Columbia 10635)  
**Wouldn't I Love To Love You** (3:30) (Brain Drain/Frank Snare — ASCAP) (Kelly)  
This melodious, if over-produced song is in the same vein as Elton John's "Someone Saved My Life Tonight." The lyrics are forgettable, but the pleasant harmonies, backed by a rock beat, should make this a contender for either Top 40 or mellow playlists.

**ARCHIE BELL & THE DRELLS** (Phila. Int'l/CBS 3637)  
**I've Been Missing You** (3:22) (Mighty Three — BMI) (Brown, Wallington, Whitehead, McFadden)  
While Archie and company are best known for music made to get people up dancing, this ballad proves their ability to handle a somber mood. Our favorite moment is the spoken line, "Love is a three-ring circus; there's the engagement ring, the wedding ring and the suffer-ring."

**AKI HARA** (MCA 40850)  
**The Telephone Call** (3:32) (Tri-Song/Famous/Ensign — ASCAP/BMI) (Saraceno, Louis, Soder)  
If you could take the *National Star* and transform it into a seven-inch disc, it would probably turn out sounding a lot like this record. One of the few singles to deal with the subject of rape, this one will appeal to soap opera consciousness.

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

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

**U.F.O.** (UA 19408)  
**Close Encounters Of The Third Kind Part 1** (4:09) (Screen Gems-EMI — BMI) (Williams)  
This U.F.O. (Universal Futuristic Orchestra) should not be confused with the British rock outfit that spells its name without periods. This version of the current fad movie theme is aimed at discos, and its creative arrangement and sound effects guarantee many spins.

**ROY HEAD** (ABC/Dot 17722)  
**Come To Me** (3:45) (Acoustic/Longstreet — BMI) (Price)  
The solid melodic hooks of this single have a universal appeal that will help Head, an established country artist, make inroads at pop music stations. The spoken section is the only rough spot; otherwise, it's a tune with which anyone could sing along.

**DARTS** (JA/Magnet 19409)  
**Daddy Cool/The Girl Can't Help It** (2:28) (Regent — BMI, Robbins — ASCAP) (Slay, Crewe/Troup)  
These two songs, the second of which was recorded by Little Richard 20 years ago, end with the vaguest hint of a laugh, which could either mean the group were having a good time, or were goofing on everybody. With its '50s flavor, the track could appeal to AOR programmers, or perhaps score as a novelty item.

**THE DYNAMICS** (Columbia 10666)  
**We Found Love** (3:54) (Ernikel Music Co./Red Door Music — BMI) (Bowden)  
The most interesting thing about this record is the background brass. Otherwise, it's a fairly tight arrangement with a mildly catchy lyric. Suitable for disco or R&B playlists.

**LARRY WILLIAMS AND THE ATS EXPRESS** (Fantasy 810)  
**One Thing Or The Other, Part 1** (3:10) (Neichell — BMI) (Williams)  
A persistent fuzz bass riff lends character to this record, which seems to be a slow dance number. The lyrics try hard but don't seem to mean much of anything, although the vocal lines do have a catchy quality all their own.

**TANGERINE DREAM** (Virgin/CBS 9516)  
**Monolith (Part II)** (3:17) (Front Line — ASCAP) (Franke, Froese, Baumann)  
In spite of their imposing arrays of synthesizers, this German trio is not too futuristic for a large proportion of pop listeners. The rhythm, melodies and harmonies are all very straight in this tiny section of the live LP, "Encore."



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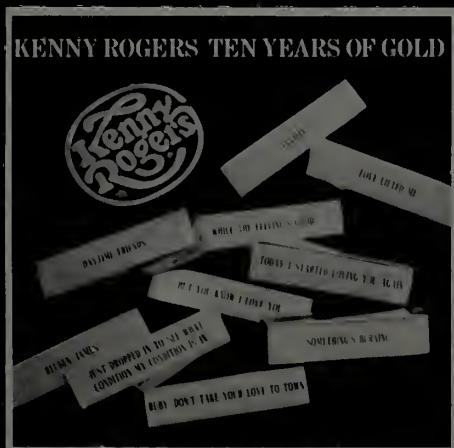
WALTER JACKSON — GOOD TO SEE YOU



WALTER JACKSON — Good To See You  
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# 478



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BILLY FALCON — Billy Falcon's Burning Rose  
MR-LA832-G



DUSTY SPRINGFIELD — It Begins Again  
A-LA791-G



JERICO HARP — Jericho Harp  
UA-LA812-G



LONNIE DONEGAN — Puttin' On The Style  
UA-LA827-H



RICO — Man From Wareika  
BN-LA819-H



ENCHANTMENT — Once Upon A Dream  
RS-LA811-G



STARTING STRONG ON UNITED ARTISTS RECORDS AND TAPES



# Fleetwood, Females, Elvis' Death Mark 1977

(continued from page 9)

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

## Female Soloists

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

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

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

A trend of more country hits crossing over onto the pop charts was also established last year. Led by female soloists such as Ronstadt, Gayle and Macgregor, country crossover records almost doubled their representation on the pop charts. 10

singles and 11 albums by country artists are listed on the current **Cash Box** charts. Last year at this time, only six singles and six albums had crossed over.

## R&B Not Crossing

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

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

## Elvis Presley

The profound effect Elvis Presley's death had on the nation is evidenced by the phenomenal sales run on his records immediately following his death. Although RCA officials refuse to release his sales figures, they admit that demand for "The King's" records has been overwhelming. "Elvis' sales after his untimely death have been unprecedented in the annals of the recording industry," according to Herb Helman, RCA public affairs vice president.

No less than a dozen of Elvis' albums made the **Cash Box** Top 200 Albums chart in the weeks following his tragic death on August 16. His "Moody Blue" LP jumped from number 52 to 10 in a week on the pop chart and all the way to number one on the

country chart. His "Way Down" went to 26 pop and number one country on the singles charts. A live album recorded shortly before his death, "Elvis In Concert," shot to the top of the country chart and made number three on the pop chart in December. "My Way," a single off the live album, went Top 40 pop and Top 10 country. At one point last fall, Elvis had six albums in the **Cash Box** Top 50 Country Albums chart, and just as many on the Top 200 Albums pop chart. One distributor said 22 Elvis LPs were on his top 300 list.

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

Even records about Elvis became hits. "The King Is Gone" became the most added pop single in September. Ronnie McDowell's tribute to Elvis went high on the country singles and albums charts.

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

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



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

## Martin And Chicago Win 'Georgie' Awards

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

The winners are as follows:  
Comedy Star Of The Year (Male) — Steve Martin;  
Comedy Star Of The Year (Female) — Tottie Fields;  
Singing Star Of The Year (Male) — Engelbert Humperdinck;  
Singing Star Of The Year (Female) — Barbra Streisand;  
Song And Dance Star Of The Year — Shirley MacLaine;  
Vocal Team Of The Year — Donny & Marie Osmond;  
Novelty Act Of The Year — Shields & Yarnell;  
Instrumental Act Of The Year — Chicago;  
Country Star Of The Year — Dolly Parton;  
Animal Act Of The Year — Fred, The Bird;  
Rising Stars Of The Year — Shields & Yarnell.

At a later date, ABVA will reveal the identity of their "Entertainer of the Year." Also to be announced will be the recipient of this year's "Golden Award," named by a select committee.

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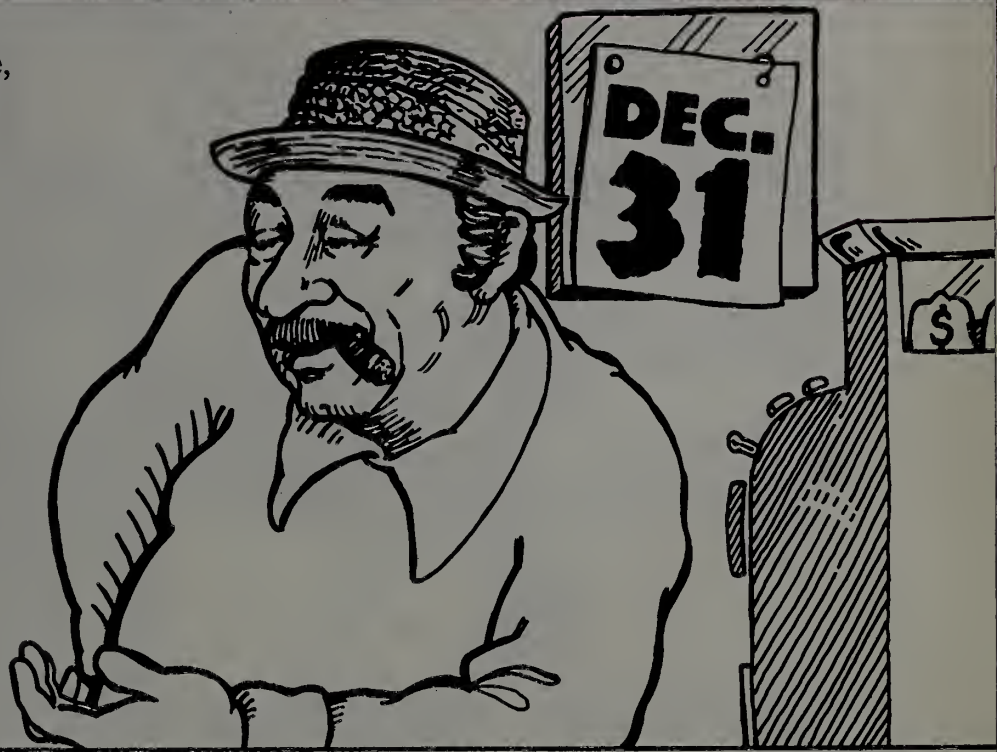
Rick Landy

Manager, Catalog Exploitation



# AWFUL LANG SAM

I rang up the last sale of the year, made change, slammed the register shut with a merry financial jingle, sweeter than any sleigh bell I ever heard. My thoughts turned to my well-deserved holiday ahead. Then I looked up and saw him standing there, that familiar cryptic smile etched on his warm granite face.



F. GUTIERREZ

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

“Sorry I haven’t been around, kid,” he bassooned. “But I’ve been a little on the busy side.”

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

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

“It’s been hard work — but that’s where I’m from,” he trumpeted, his eyes automatically roving about, checking the shelves for stock. “It ain’t all glamor in this business, no matter what the civilians might say.”

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

I asked Sam about his holiday plans. “Maybe I’ll take a day or two off, sit in the sun. I might even turn off the phone. After all, I gotta get myself together for January. 78’s gonna be a big, big year.”

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

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

**A**nd then he was gone again, as quickly as he had come.

A light snow was falling everywhere, contributing to my mellow holiday mood. As I locked up the shop and turned toward my car, I noticed there was no trace of Sam’s footprints.

**abc** Records

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**WORTH A KING'S RANSOM** — Epic recording artists *Treasure* recently debuted at the *Bottom Line* in New York, performing selections from their first album, "Treasure." Pictured backstage are (back row; l-r): Rick Swig, director of national album promotion for Epic/Portrait/Associated Labels; Russell Dashiell; Lennie Petze, vice president of A&R for Epic Records; Jerome Barkum of the N.Y. Jets; Felix Cavaliere of *Treasure*; Larry Schnur, assistant to the vice-president of A&R for Epic; and Bruce Harris, director of A&R for Epic. Pictured in bottom row (l-r) are: Vinnie Cusano and Jack Scarangella of *Treasure*; and Mike Atkinson, director of west coast A&R for Epic.

## Jobete Re-Signs Sawyer For 3rd Time In 10 Yrs.

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

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

## Viewlex's New Name: Electro Sound Group

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

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

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

## RCA Int. Signs Butterfly

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

Heavy promotion will begin immediately by RCA/Canada on THP Orchestra's "Two Hot For Love" and "Je T'Aime" LP by Saint Tropez, which is currently #69 on the **Cash Box** R&B LP chart.

RCA will also distribute all Butterfly products to date.

## Pickwick Headquarters Moved To New Site

NEW YORK — Pickwick International has moved its corporate headquarters to a new Minneapolis location. The new address is 7500 Excelsior Boulevard, Minneapolis, Minnesota 55426.

## Don Ho's Father Dies

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

## Capitol Issues 11 Albums On Jan. 11

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

Also included in the release will be "Reaching For The Sky" by Peabo Bryson, "Crane," "The Next Hundred Years" by Al Martino, "Golden Time Of Day" by Maze featuring Frankie Beverly, "Let's Keep It That Way" by Anne Murray, "Live And Kickin' " by The Original Texas Playboys, "Attention Shoppers!" by Starz, "Rockin' All Over The World" by Status Quo, "Level Headed" by Sweet and Foster Sylvers' self-titled debut solo album for the label.

## Texas Firm Files Suit Over Music Copyright

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

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

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

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

## White Tour Planned

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

The 20th Century-Fox recording artist's current album, "Barry White Sings For Someone You Love," is approaching double platinum.





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## Bette Midler & The Harlettes

THE ROXY, L.A. — Bette Midler is a unique singer-comedienne. Who else could make you laugh at a Sophie Tucker joke? Opening night of her sold-out 10 day engagement at the Roxy was a feisty, two-fisted romp. Dressed in skin-tight black satin knickers, high heels and a loose print blouse which concealed her laced corset, Miss M was hot stuff. She enjoyed herself and the audience loved her.

In a set equally divided between singing and gags, Bette commanded the audience's attention with her rare ability to make whatever she does appear to be her own. The quintessential performer, Bette transformed the drab into the stunning and the chatty into effective satire. The Midler persona is an elaborate give and take. Her coy sneer will suddenly adopt affection. In the midst of bawdy, scatological humor, she will suddenly appear to be an innocent in the lion's den. On stage, Bette has electricity and magic.

"Here I am, nipples to the wind," she confessed after a dashing opening rendition of her standard, "Friends." Her deliberately outrageous posturing drew peals of laughter from the audience. Bette's burlesque always is unpredictable. She weaves her music and topical jokes in such a manner that the act never takes on a one-sided approach. Just when the laughs begin to echo, she moves into a song. And as she proved by picking up on leads provided by the audience, Bette has the ability to improvise. She molds herself around the audience.

A recurrent theme of the evening was jabs at the L.A. lifestyle. With her incalculable way, we accept as truth that "L.A. is the land of a thousand blowdryers," or "250 square miles of Ripley's Believe It Or Not." Her quick shooting satires tumbled out breathlessly as she paced the stage. "Empty Bed Blues" was delivered in her exciting, raunchy, sensitive style. "La Vie En Rose" became her tribute to Edith Piaf. Bette even managed a moving version of a song by the Carpenters. In a breathy version of a love song, Bette interjected, "I'm trying to be tasteful but it doesn't come easy." But what was more than apparent was that Bette is superbly tasty.

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

peter hartz

## Earth, Wind & Fire Deniece Williams Pockets

THE FORUM, L.A. — The first of the two scheduled performances by E, W & F before a capacity crowd consisted of an unprecedented stage show of excellent musicianship on the part of the performers, spiked with a few incredible illusions.

From the moment they emerged from the cylindrical chambers, every movement on

stage choreographed a story by itself. These innovative musicians provided flowing, energetic sounds in a set which lasted a little less than two hours. Tunes consisted of "Shinin' Star," "On Your Face," "Saturday Night," "Can't Hide Love," "Imagine" and at least 10 other renowned tunes including some material from their latest album. Worth noting additionally was a lengthy, explosive instrumental which highlighted the horn section as well as bassist Verdine White who showcased his talents in seeming defiance of gravitation.

"All 'N All," the tight performing unit was a definite crowd pleaser making their exit to "Get Away," with each member entering the illusory pyramid and subsequently reappearing on stage dressed as roadies. "Serpentine Fire" was performed as an encore.

Deniece Williams displayed a considerable improvement in her performance which lasted about 45 minutes. Her polished vocals were particularly outstanding on "That's What Friends Are For" "Free" and "My Love's All For You." The environment, however, was not conducive to her rapport as a performer. An appropriate audience in terms of size would have been more appreciative, enhancing her performance to a greater degree.

The short opening set by Pockets included material from their current Columbia album "Come Go With Us." The group displayed an incredible amount of energy but lack the luster of an experienced touring band. Their material has good potential and more touring will no doubt serve to elevate the group to a highly refined state.

carita spencer

## Steve Martin John Sebastian

ANAHEIM CONVENTION CENTER — Coming off the success of his debut album and current concert tour, Steve Martin returned to his native Orange County and was greeted with special affection by the audience as a "local boy makes good."

Filing into the 9,000-seat arena (the largest venue on the tour) were hundreds of people wearing arrows-through-the-head, fake nose and glasses sets, bunny ears and balloon animals on their heads.

Martin's arrival on stage was preceded by a 10-minute short film, featuring Steve as an absent-minded waiter who pours water for diners then sets down the glasses on a soaked tablecloth, places an onion in the hand of the man who ordered a "burger, hold the onion," and takes dinner orders before he hands out menus to save time.

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

Even though many of his sight gags are familiar, they are still effective — in particular, the way he wiggles across the stage as if he were a bowl of jello in human form and his continual altercations with the microphone stand.

The only familiarity problem Martin ran into was during some of the material off his album, when members of the audience shouted out punchlines before Martin got to them. But he rebounded gracefully, replying "Let's go kill-I-I him." He also received a round of applause during "Grandmother's Song" when he pointed toward the punchline offender and sang about being "tasteless, rude and offensive."

Martin's most important comedy tool is the unexpected. Whether it is stopping a routine because of a "happy feet" attack or taking a drink of water then spewing it out on the stage, he always keeps the audience

guessing. It will be interesting to see if the new material he puts on his second album will produce as many universally accepted gags as those he has done so far.

John Sebastian opened the show with only his own guitar as accompaniment. His songs reflect the same bouncy exuberance as those of his Lovin' Spoonful days. An accomplished harmonica player, Sebastian got the entire crowd clapping hands and stomping feet on his encore solo. Judging from the response, Sebastian probably would do well as a headliner.

randy lewis

## Supersax

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

Indeed, Bird Lives! in the uncompromising sound of this nine-man bebop machine. The concept is based on treating Parker's solos as compositions in their own right, arranged for a full sax section. And it has held up remarkably well, despite some early predictions that it was a novelty and would soon run its course. As co-founder Mel Flory has said, "How can you ever run out of material when you're dealing with a man like Bird?"

Speaking of Flory, he is the consummate leader — articulate, assertive, entertaining; in short, a born showman, with a crippling sense of humor. He prefaces each tune with a brief explanation or anecdote, helping the audience to better understand and appreciate Parker's works. Likewise, the sidemen are dedicated to the perpetuation of an evolutionary body of music that flourished nearly three decades ago.

Among the set's many highlights were "A Night In Tunisia," featuring Jack Nimitz on baritone sax, Fred Atwood on bass and Conte Condoli on trumpet; "Embraceable You," with Lou Levy on piano fashioning an eloquent patchwork of notes and chords; and, of course, a sterling rendition of Dizzy Gillespie's "Salt Peanuts."

Formed a little over five years ago, Supersax received a Grammy Award in 1974 for Best Jazz Performance by a Group with their first album, "Supersax Plays Bird." The group maintains a busy schedule of college concerts/clinics, festival appearances and club work, but Donte's is "home." It was fitting, then that the group's most loyal boosters were treated to the first formal performance of material from "Chasin' The Bird."

alan sutton

## Four Tops Rory Block

BOTTOM LINE, NYC — Few singing groups can claim the glorious past of the Four Tops: their classic singles are permanently fixed in the memories of anyone who ever listened to radio in the 1960s. In the present, however, Larry Payton, Abdul Fakir, Renaldo Benson and Levi Stubbs, Jr., are working at establishing themselves as an act recording new music, represented by their most recent LP for ABC Records, "The Show Must Go On." This performance gave them the opportunity to showcase material from that album, highlighted by the energetic title cut.

The Four Tops' approach to live perfor-

mance, however, is not strictly geared toward selling their own records, which sets them apart from most of the artists that play this room. They are a nightclub act, and their energies are devoted to entertainment of the moment, for audiences of a wide age spread. This is why their set included cover versions of Stevie Wonder songs; after all, Saturday night eaters and drinkers want to hear some hits. The playful ribaldry of their closing number, "Catfish," with its audience participation schtick, also seemed to be aimed at an audience that might not include many record buyers.

If this slick kind of show is not what Bottom Line audiences are accustomed to hearing, it didn't seem to hurt this evening. The performances of "Baby, I Need Your Loving" and "Sugar Pie Honey Bunch" certainly were instrumental in firing up this crowd, but the Tops didn't go overboard milking their own oldies to score a few extra points. Ultimately, their vivacity as entertainers was what won the audience over.

Opening the evening was Rory Block, whose sophisticated approach toward soul and pop is much in the line of Phoebe Snow's. They share another similarity in their folk roots, and Ms. Block's acoustical background (which can barely be discerned in her new music) seems to have left her with a valuable sensitivity to melody in her own writing. As a lyricist, she can be thoughtful without pretensions, a quality which was evident in "You Can Lie With A Straight Face," a show song from her new Chrysalis album.

phil dimauro

## The Heaters

WHISKY, L.A. — With the songs performed here in its first engagement as an Ariola/Zomba group, The Heaters demonstrated the potential to become a major Top 40 power in the remainder of this decade and perhaps into the 1980s.

Known until recently as Emerald City, The Heaters is one of those rare bands which incorporates a number of rock's most attractive elements into one group. While many other outfits have one or two of these qualities, The Heaters is one of only a handful which combine so many.

Always the most important requirement for a first-rate band is first-rate songs. The Heaters' songs have solid melodies, catchy hooks and are performed with precision and spirit by the three-woman two-man group. A comparison with Creedence Clearwater Revival is appropriate not because of their similar musical styles, but because The Heaters write songs which are as consistently infectious and possibly could result in a string of hits like Creedence had in the early 1970s.

A large part of the band's effectiveness comes from the lead vocal work of Mercy Bermudez. Along with sisters Missie and Maggie Connell, the three comprise the focal point of the group. Bermudez sings with a high-pitched, high-energy style which delivers amazing power, considering her youth. And unlike many young bands (The Heaters have been together less than six months), the group has no problem with lack of stage presence.

In addition to Bermudez, who does pirouettes while banging a tambourine and runs back and forth from one end of the stage to the other, the Connell sisters and guitarist Jamie Demeter often join in with jumping in unison.

Despite the risky nature of predictions in the record industry, a visit to one concert would make even card-carrying skeptics warm up to The Heaters.

randy lewis



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# RADIO NEWS

## PROMOTION IN MOTION

**AH! THE MUSIC DIRECTOR** — Once upon a time, says Lenny Kaye of WBBM AM and FM in Chicago, the name of "music director" stood for something. The MD was the person who scored radio comedies and dramas, edited music, prepared sound effects, and much more. Today, says the 31-year radio veteran, "What does it take to be a music director? The term is a misnomer. The music director today is someone who listens to a (promotion) man plugging a record, and if it's a hit, he decides to play it. Does it take one ounce of musical knowledge or talent to do that?"

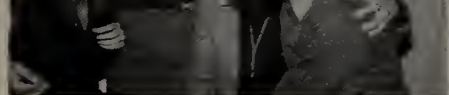
Kaye suggests that a music director ought to be someone who knows music, preferably a musician, although he notes that anyone who can differentiate between the quality of two recordings of a Vivaldi work, for example, might be too musically sophisticated for a radio job in the first place.

In all fairness, however, it should be noted that the term "music director" today means different things at different stations. At certain "progressive, progressive" stations with expansive playlists, the MD might be the only staffer with the knowledge to put it all in perspective for the jocks, or for the program director, who is likely more concerned with research and market shares. At other stations, the MD job might be much as Kaye describes: acting as a mere buffer between the PD and the promotion man.

The change in the functions of the music director, Kaye laments, is but one symptom of radio's problems. However, rather than sounding the medium's death knell, Kaye says that contemporary radio is just "not full utilizing the role it has been given by the FCC," mainly to entertain. Whereas once that meant a host of innovative shows that served as both the American public's eyes and ears, today it often means one engineer, an automated voice track, and a handful of records devoid of personality.

Kaye, incidentally, is one of the nation's few remaining "platter turners," in addition to his other duties with the two radio outlets and the affiliated TV station. The platter turner, a common figure in old-time radio, has the job of simply taking the LP off the shelf and putting it on the turntable. Because of the local contract with the AF of M, that job still has not been phased out of Chicago. However, says Kaye, this will certainly be the last generation of platter turners.

**HOW A LITTLE CAPRICORN GROWS** — The hiring of 11 new "area promotion managers" to cover local markets throughout the country will allow Capricorn Records to better "control our own destiny," according to promotion vp **Phil Rush**. "We actually did it out of necessity," Rush said. "When we were being distributed through Warners, we were a combination of a Warners staff and a Capricorn staff. We (Capricorn) only had five regional men, plus myself and a national singles man. So when we went to Phonodisc, which



**A BEV(Y) OF CHRISTMAS CHEER** — The staff of WXLO-FM in New York recently congratulated Bev Bevan of ELO on the success of the group's latest LP, "Out Of The Blue." Pictured (l-r) are: Erica Farber, general manager and vice president of WXLO; Bevan; Roxy Myzal, music director; and Greg Kimmelman, east coast representative for Jet Records.

doesn't have a national promotion staff, we had to add people."

Rush noted that having promotion reps in each of these local major markets will allow for more contact with radio, and better coordination between the label and Phonodisc branch managers and salesmen in generating tour support and in-store displays. "By this time next year," he concluded, "we'll have more people, so we can pinpoint our concentration from the major markets to the secondary markets on a national basis."

Another recent Capricorn change is the establishment of a national hotline for all field personnel.

**ON THE STREET** — **Arnie Handwerger** of Fantasy, and his wife, Joan, are the parents of a strapping baby boy. Ian Richard Handwerger was born last week, with Daddy making like Dick Van Dyke. "He was a wreck," said colleague **Norm Gardner**. . . WBCR, the Brooklyn College radio station, has signed a contract to air a series of concerts "Live From Max's Kansas City." Series kicked off last week with **Alex Chilton** and the **Diodes**. . . **Tony Bennett** and **Jonathan Schwartz** will ring in the New Year on WNEW-AM. . . WNBC is soliciting its listeners' choices for best song and best album of 1977, and will air the choices in order, without commercials, on New Year's Eve. . . Holiday singles may not create much action on the charts (**Cash Box**, December 24), but some promotion people contend that it is not necessarily for lack of sales, but from the failure of stations to report them. . . ARBS released last week show KHJ in Los Angeles dropping to 3.5 and 10Q taking a drop to 2.1, while KRTH-FM picked up the slack, moving from 2.4 to 3.4. In New York, WNBC moved up a bit, as did WPIX, Y97, and WBLS. PLJ and 99X dropped off. WABC remains a solid Number One. The New York stations showing gains have all spent heavily on television advertising and promotion over the past few months. WNBC PD **Bob Pittman** suggested that his major task is not to turn things around the very first shot, but rather to show steady increases over the next three or four books. . . Casablanca's Christmas gifts (Santa Claus' robe and a pair of Santa's boxing gloves) may be the season's most opulent. . . KRLY is the latest station to join the Burkhart/Abrams "Superstars" fold. WISN-FM, soon to be WLPK, has also been added to the Superstars roster. . . A lot of local promotion reps are taking their vacations this week, in some cases because this is the only chance they'll have all year.

mark mehler

## Speakers Named For Radio Confab

LOS ANGELES — The Second Annual Southeast Secondary Radio Conference will be held February 3 and 4, in Birmingham, Alabama. The two-day conference will bring together Southern radio, trade, and record representatives.

Application forms are available from Planning Committee members Don Anti and Tony Muscolo (Anti/Muscolo Promo., L.A.), Bob Baron (WAAY, Huntsville, Ala.), Reggie Blackwell (WOLF, Orlando, Fla.),

Joel Denver (96X, Miami, Fla.), Jan Jeffries (WSGA, Savannah, Ga.), Scott Shannon (Ariola, L.A.), Bruce Stevens (WBBQ, Augusta, Ga.), Charlie Walker (MCA, Atlanta, Ga.), Lanny West (WHYY/Y102, Montgomery, Ala.), and Tom West (Roundville/BJ105, Orlando, Fla.). Topics to be discussed include Careers, AOR, Small Markets, Management, Programming, and a combined Radio and Record Meeting.



**COSBY COVERS LONG ISLAND** — Capitol recording artist Bill Cosby performed selections from his latest album "Disco Bill" recently at the Calderone Theatre in Long Island. Pictured backstage (l-r) are: Ira Dorfler, district manager for Capitol; Doreen D'Agostino, east coast artist relations coordinator for Capitol; Gloria Ehrenfeld, music director for WPLJ; Gertie Katzman, national MOR promotion coordinator for Capitol; Bill Cosby; Bruce Sperling, New York promotion manager for Capitol; and Maureen O'Connor, east coast press coordinator for Capitol.

## STATION BREAKS

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

**Terry Fox** has been named creative director at **KMEL** in San Francisco. **WRNW**

has reported a number of staff changes including: **Howard Stern** to PD, **Barbara Malmel** to news director and **Jeff Levenson** & **Wally Solinger** will handle commercial production. **Jane Carson** is now doing afternoon news at **KMET** in Los Angeles. She comes over from **KIIS**. **C.D. Jaco** is the new news director at **WXRT** in Chicago. He succeeds **Linda Brill**.

Congratulations to **Dick Bartly** and **Lee DeYoung** who were recently named program & music director, respectively, at **WBBM-FM** in Chicago. **Walt Shaw** has been named director of programming at **KRAK** in Sacramento. **scott anderson**

## WNEW To Play Worldwide Songs

NEW YORK — **WNEW-AM** (Metromedia) will play international foreign language hits regularly within its pop format, starting January 1. The New York adult contemporary station will reportedly be the first American station to program foreign hits. Previously, foreign language records were programmed exclusively on special ethnic-oriented programming segments at non-primary stations, with rare exceptions.

**Bob Jones**, host of "Milkman's Matinee" on **WNEW-AM**, has been chosen by the station to kick off this concept. The station believes that American youths who traveled throughout the world in the mid-1960s and early 1970s have settled back into mainstream family lives. Having been exposed to international cultures for extended periods of time, they have become potential "targets" for the marketing of foreign language product.

## Artist Managers Are Speakers At Atlanta Seminar

NEW YORK — The Atlanta chapter of the National Academy of Recording Arts and Sciences, in conjunction with the Commercial Music/Recording Department of Georgia State University, will hold a seminar on the management of recording artists on January 28 at the Admiral Benbow Inn. The seminar, which will be open to the public, will feature a panel of record company executives, lawyers, artists and managers. Confirmed participants include **Michael Abramson**, director of artist development and national secondaries promotion for **RCA**; **Arnie Geller**, manager of the Atlanta Rhythm Section; **Charlie Brusco**, manager of the Outlaws; **Alex Hodges**, president of the Paragon Agency; attorney **Joel Katz**; and **Bruce Blackmon** of the Atlanta recording group, **Starbuck**.

The registration fee is \$3. Information can be obtained through **Ann Wood** of Georgia State University at (404) 658-3464.

## Fox Planning Merger With Aspen Ski Corp.

LOS ANGELES — 20th Century-Fox Film Corporation has agreed with the holders of approximately 40 percent of Aspen Skiing Corporation's outstanding shares to a merger between Aspen and a Fox subsidiary to be formed for purposes of the merger.

The merger would provide that each Aspen share, upon consummation of the merger, would at the election of the holder have the right to receive either \$45 cash or a share of Fox Convertible Preferred Stock. Each share of preferred stock would be convertible into one share of Fox common stock, would have a \$3 annual cumulative dividend and would be redeemable at \$45 five years after the issuance. The merger would be subject to necessary corporate, shareholder and regulatory approvals.

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

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

## Star Trak Renewed

LOS ANGELES — The Warner Lambert firm has renewed its sponsorship of the **Star Trak** network for 1978. **Star Trak** is a 90 second rock music news and personality interview series designed for the 12-34 age group and for all contemporary format stations.



**THANK YOU  
FOR ANOTHER  
FINE YEAR.**

**HELEN REDDY**



# SINGLES

**#1 BEE GEES** — Receiving #1 airplay at WABC, KLIF, 99X, WLS, KHJ, KRTH, WMET, WFIL, WPEZ, WDRC, KXOK, KSLQ, KIMN, WKY, WAPE, KING. #1 sales at Tower/Sac./L.A., Wherehouse, Music Plus/L.A., Circles/Phoenix, Win One Stop/N.Y., Strawberries/Boston, Norman Cooper/Phila., Galgano/Chicago, Father's & Sun's/Indianapolis, Sound Warehouse/Dallas, Tape City/New Orleans.

**#3 PLAYER** — Receiving top 5 airplay at KSTP-1, WIFI-1, WING-1, KPAM-1, WBBQ-1, KEEL-1, KLIF-2, 13Q-2, WCAO-2, WPEZ-2, KDWB-2, WGCL-3, B100-3, WTX-3, KING-3, WPGC-3, KJR-4, KFRC-4, Z93-5, WMAK-5, WKBW-5, KILT-5, WZUU-5. Jumps this week include KLIF 10-2, KING 9-3, WLAC 10-6, 99X 12-7. Top 5 sales at D.J.s/Seattle, Tower/Sac., Music Plus/L.A., Circles, Alta/Phoenix, Win One Stop/N.Y., Waxie Maxie, Schwartz Bros./D.C., Radio Doctors/Milw., Siebert's/Little Rock, United, Southern/Miami, Tape City/New Orleans.

**#6 ROD STEWART** — Receiving top 5 airplay at Z93-1, WQXI-1, WMAK-1, WTX-1, WLAC-1, WLEE-1, B100-1, 13Q-1, Q94-2, WOV-2, KING-2, WPGC-2, KPAM-3, KNDE-3, WAPE-4, WPEZ-4, WMPS-4, WKY-5, WCAO-5, WING-5. #1 most active record this week with 29 jumps including WAPE 8-4, WCAO 15-5, KJR 10-6, KLIF 13-7, WIFI 14-8, WRKO 14-10, WMET 15-10, WBBQ 16-10, WGCL 16-12, KHJ 23-14, KFRC 22-15, 99X 20-17, WABC 36-19, KILT 26-19. Top 10 sales at All Records/Oakland, Everybody's/Portland, D.J.s/Seattle, Tower, Licorice Pizza/L.A., Win One Stop/N.Y., El Roy/Long Island, Waxie Maxie, Schwartz Bros./D.C., Singer/Chicago, Father's & Sun's/Indianapolis, Stark/Cleve., Radio Doctors/Milw., Handleman/Atlanta, Sieberts/Little Rock.

**#7 L.T.D.** — Receiving top 5 airplay at KFRC-1, WMAK-2, WHBQ-2, KNDE-2, KLIF-4, WING-4, WTX-5, WMPS-5, WPGC-5. Jumps this week include WMAK 6-2, WING 10-4, WOW 18-6, KHJ 15-9, WRKO 16-12. Top 10 sales at Tower/Sac./L.A./Music Plus/L.A., Alta/Phoenix, Win One Stop/N.Y., Bee Gee/Albany, El Roy/Long Island, Strawberries/Boston, Harmony House/N.J., Handleman/Atlanta, Sound Warehouse/Dallas, United/Miami.

**#8 PAUL SIMON** — Receiving top 5 airplay at WING-2, WMPS-3, KPAM-5, KJR-5. Jumps this week include BJ105 13-6, KBEQ 15-7, KEEL 16-8, KDWB 25-8, WZUU 14-10, KLIF 25-12, WMET 27-17, KRTH 21-17, WKY ex-17, WOW ex-18, WABC 46-22. Top 10 sales at All Records/Oakland, Everybody's/Portland, D.J.s/Seattle, Harmony House/N.J., Father's & Sun's/Indianapolis, Stark/Cleve., Radio Doctors/Milw., Sieberts/Little Rock, United/Miami.

**#9 DOLLY PARTON** — Receiving top 5 airplay at WMPS-1, WLAC-2, KLIF-3, WCAO-3, KSLQ-4, KILT-4, WGCL-5, WAKY-5. Jumps this week include KLIF 7-3, WAKY 9-5, KIOA 10-6, WKY 12-7, WLS 11-8, WZUU 19-9, KXOK 16-12, WRKO 18-13, 99X 28-15, WABC 28-16. Top 10 sales at Everybody's/Portland, Tower/Sac./L.A., Music Plus/L.A., Odyssey/Santa Cruz, Circles/Phoenix, Win One Stop, King Karol/N.Y., Bee Gee/Albany, Waxie Maxie/D.C., Galgano/Chicago, Stark/Cleve., Sieberts/Little Rock, Southern/Miami.

**#10 RANDY NEWMAN** — Receiving top 5 airplay at 10Q-1, KILT-1, KBEQ-1, KNDE-1, Q94-1, WQXI-2, WRKO-2, WZUU-2, KHJ-3, Z93-3, KCBQ-3, KRTH-4, B100-4, 99X-5, KSLQ-5, KFRC-5. #5 most active record this week with 22 jumps including KFRC 10-5, WKBW 15-11, WOKY 22-18, WCAO 19-12, WHBQ 21-14, Q102 22-17, 96X 20-12, Y100 13-8, WZUU 17-12, Z93 8-3, WAKY 18-12, WOW 17-11. Top 10 sales at All Records/Oakland, Tower/Sac., Music Plus, Licorice Pizza/L.A., King Karol/N.Y., Strawberries/Boston, Waxie Maxie/D.C., Stark/Cleve., Handleman/Atlanta, Southern/Miami.

**#11 QUEEN** — Added at KLIF, WKY. #4 most active record this week with 22 jumps including WABC 17-10, WLS 19-6, WQXI 8-3, KILT 12-3, B100 27-10, KXOK 17-8, 10Q 13-8, WMET 9-4, KSLQ 7-2, Z93 20-10, WAKY 10-4, WING 22-9, WIFI 15-9, KIOA 22-15. Top 15 sales at Music Plus, Licorice Pizza/L.A., Circles/Phoenix, Win One Stop/N.Y., Strawberries/Boston, Waxie Maxie, Schwartz Bros./D.C., Galgano, Singer/Chicago, Father's & Sun's/Indianapolis, Stark/Cleve., Handleman/Atlanta.

**#12 STYX** — Added this week at CKLW, KHJ, WHBQ. Jumps this week include KLIF 24-18, WGCL 11-14, WMPS 22-17, KSTP 18-13, WIFI 22-16, Q102 26-20. Top 15 sales at Everybody's/Portland, D.J.s/Seattle, Win One Stop/N.Y., El Roy/Long Island, Harmony House/N.J., Galgano, Singer/Chicago, Father's & Sun's/Indianapolis, Stark/Cleve., Radio Doctors/Milw., Handleman/Atlanta, Tape City/New Orleans.

**#14 HIGH INERGY** — Added at KLIF. Jumps this week at KFRC 14-10, WMPS 14-10, WLEE 16-12, Q94 19-14. Top 15 sales at Tower/Sac., Wherehouse, Music Plus/L.A., Circles/Phoenix, Strawberries/Boston, Waxie Maxie, Schwartz Bros./D.C., Father's & Sun's/Indianapolis, Sound Warehouse/Dallas.

**#15 BILLY JOEL** — #5 most added record with adds at WHBQ, WMPS, KIMN, WMET, KTLK, KLEO, KCBQ. The #2 most active record this week with 26 jumps including CKLW 19-13, WFIL 22-17, 99X 26-19, WDRQ 26-16, KING 22-15, KSLQ 19-11, WMAK 21-12, WCAO 27-23, WPEZ 30-23, KDWB 23-17, WOKY 27-19, WLAC 24-11, KIOA 27-17, KBEQ 30-22, WING 25-17. Top 20 sales at Everybody's/Portland, Win One Stop/N.Y., El Roy/Long Island, Waxie Maxie/D.C., Father's & Sun's/Indianapolis, Stark/Cleve., Radio Doctors/Milw., Handleman/Atlanta, Sieberts/Little Rock, United/Miami.

**#19 KANSAS** — Added this week at WKBW, 99X, KIOA. Jumps this week include WPEZ 16-12, WZUU ex-17, WOKY 19-14, WING 26-18, 10Q ex-29, KTLK ex-30. Top 20 sales at Odyssey/Santa Cruz, Waxie Maxie, Schwartz Bros./D.C., Galgano, Singer/Chicago, Radio Doctors/Milw., Sieberts/Little Rock.

**#20 ELO** — Added at WLS, WAKY. Jumps this week include KHJ 18-15, KFRC 21-16, KLIF 21-13, WKY 19-14, Q94 15-7, B100 13-9, WOKY 21-15, WPEZ 22-18, WDRQ 18-14, KING ex-22, WZUU 20-11, WMAK 28-19, KCBQ 21-12, WVBF 22-19, WING 21-18, KIOA 25-21. Top 20 sales at Tower/Sac./L.A., Wherehouse, Music Plus/L.A., Circles, Alta/Phoenix, Win One Stop/N.Y., Waxie Maxie/D.C., Galgano, Singer/Chicago, Father's & Sun's/Indianapolis, Radio Doctors/Milw., Handleman/Atlanta.

**#21 BAY CITY ROLLERS** — Added this week at KRTH, WMPS, WTX. Jumps this week include WLAC 20-13, WPEZ 24-19, WMAK 12-4, 10Q 27-23, KBEQ ex-30. Top 25 sales at D.J.s/Seattle, Tower/Sac./L.A., Wherehouse/L.A., Circles, Alta/Phoenix, Bee Gee/Albany, El Roy/Long Island, Schwartz Bros./D.C., Galgano, Singer/Chicago, Stark/Cleve., Radio Doctor's/Milw., Sieberts/Little Rock, Southern/Miami.

**#22 LEIF GARRETT** — Added this week at WQXI, WPEZ, KTLK, KCBQ. Jumps this week include WKBW 14-10, CKLW ex-30, WMAK 34-25, WAKY 23-18, WAPE 23-19, WING 19-11, WKLO 15-10. Top 25 sales at Bee Gee/Albany, El Roy/Long Island, Waxie Maxie, Schwartz Bros./D.C., Galgano, Singer/Chicago, Father's & Sun's/Indianapolis, Stark/Cleve., United/Miami.

**#23 NEIL DIAMOND** — The #1 most added record this week with 12 adds including WFIL, WRKO, KIOA, WKY, KDWB, KEEL, WIFI, Q102, KING, WMAK, KLEO, WAKY. #3 most active record with 22 jumps including WQXI 14-9, KLIF 22-19, KILT 24-13, WOKY 25-16, 13Q 29-25, WMET 29-24, WDRQ 16-6, KRTH 17-13, KSLQ 22-12, Z93 13-9, KSTP 19-14, KBEQ 24-19, WOW 25-19, KJR 20-16. Top 25 sales at D.J.s/Seattle, Tower/Sac., Odyssey/Santa Cruz, Circles/Phoenix, Win One Stop/N.Y., Schwartz Bros./D.C., Father's & Sun's/Indianapolis, Stark/Cleve., Harmony House/Detroit, Handleman/Atlanta, Sieberts/Little Rock, Southern/Miami.

**#24 SHAUN CASSIDY** — Added this week at WABC, WKBW, 13Q. Jumps this week include KILT 27-22, Z93 26-20, WDRQ 29-19, 10Q 9-4, WCAO 11-7, WING 24-16, WVBF 18-12, WAKY 22-17, WKLO 18-9. Top 25 sales at All Records/Oakland, Tower/Sac., Licorice Pizza/L.A., Circles, Alta/Phoenix, Bee Gee/Albany, Waxie Maxie, Schwartz Bros./D.C., Galgano, Singer/Chicago, Father's & Sun's/Indianapolis, Stark/Cleve., Radio Doctors/Milw., Sieberts/Little Rock.

**#25 ANDY GIBB** — Added this week at KHJ, KSTP, Y100, WDRQ, WOW. Jumps this week include WQXI 23-17, B100 11-7, WPEZ 25-21, WOKY 34-28, 96X ex-29, KLEO 28-23, KJR 24-20, KNDE ex-29. Top 25 sales at Tower/L.A., Odyssey/Santa Cruz, Win One Stop/N.Y., Radio Doctors/Milw.

**#26 SAMANTHA SANG** — Added this week at KILT, WKBW, KSLQ, B100, WVBF. Jumps this week include KLIF 26-15, WPGC ex-30, WCAO 25-20, WLAC 28-14, WPEZ 12-8, 10Q ex-30, Z93 ex-30, WHBQ 19-13, 96X ex-23, KSTP ex-27, WOW 26-22. Top 30 sales at Music Plus/L.A., Circles/Phoenix, Win One Stop/N.Y., Bee Gee/Albany, El Roy/Long Island, Waxie Maxie, Schwartz Bros./D.C., Father's & Sun's/Indianapolis, Stark/Cleve., Handleman/Atlanta, Southern/Miami.

**#27 SANTA ESMERALDA/LEROY GOMEZ** — Added at KTAC. Jumps this week include WKBW 24-19, WPGC 26-22, KFRC ex-29, KXOK 27-23, B100 29-25, KCBQ 26-22, WKY ex-19, 99X 35-29, Q102 ex-26, WZUU ex-15, WDRC ex-30. Top 30 sales at All Records/Oakland, Wherehouse, Tower, Music Plus/L.A., Alta/Phoenix, Win One Stop/N.Y., Bee Gee/Albany, Strawberries/Boston, Waxie Maxie, Schwartz Bros./D.C., Galgano, Singer/Chicago, Stark/Cleve., Handleman/Atlanta, United/Miami, Tape City/New Orleans.

**#28 EARTH, WIND & FIRE** — Added this week at KLIF, WVBF, KPAM. Jumps this week include WPGC 15-8, KFRC ex-26, 99X 19-14, WNCI 20-13, KEEL 33-23, Q94 16-6, WMAK ex-31, WAPE 26-21, KJR ex-23. Top 30 sales at All Records/Oakland, Music Plus/L.A., Circles/Phoenix, Win One Stop/N.Y., Strawberries/Boston, Waxie Maxie/D.C., Father's & Sun's/Indianapolis, Handleman/Atlanta, Sound Warehouse/Dallas, Southern/Miami.

**#29 DAN HILL** — #3 most added record this week with adds at WPGC, WRKO, WCAO, KIOA, WAPE, KIMN, WIFI, KTAC, WVBF. Jumps this week include WQXI 24-14, WKBW ex-30, KLIF ex-23, B100 28-22, WOKY 33-29, KDWB 28-18, KEEL 19-10, 13Q 25-21, WPEZ 21-17, 96X ex-28, WTX 25-18, Z93 ex-27, WMAK 33-23. Top 30 sales at All Records/Oakland, Tower/L.A., Alta/Phoenix, King Karol/N.Y., Galgano/Chicago, Father's & Sun's/Indianapolis, Handleman/Atlanta, Tape City/New Orleans.

**#30 CHIC** — #4 most added record this week with adds at WPGC, Q94, WOKY, WMET, KBEQ, WMAK, WAKY. Jumps this week include KFRC ex-30, WDRC 29-20, WDRQ ex-33, KXOK 25-20, WMPS 26-22, WPEZ 31-25, WCAO ex-28, WAPE ex-31. Top 30 sales at All Records/Oakland, Tower, Music Plus/L.A., Win One Stop, King Karol/N.Y., Strawberries/Boston, Waxie Maxie, Schwartz Bros./D.C., Harmony House/N.J., Singer/Chicago, Father's & Sun's/Indianapolis, Record Shack/Atlanta, Southern/Miami.

**#32 BEE GEES** — Added this week at WHBQ, WDRQ, 96X, WVBF, KCBQ. Jumps this week include WQXI ex-25, WPGC 17-9, KFRC 25-20, WKBW ex-25, KILT 40-29, WTX 31-23, WDRC ex-29, Z93 30-25, WBBQ ex-29, WOKY 37-30, B100 25-16, WLAC ex-25, WIFI 23-19, WING 37-29. Breakout sales at All Records/Oakland, Tower/Sac./L.A., Licorice Pizza/L.A., Alta/Phoenix, Strawberries/Boston, Waxie Maxie/D.C., Father's & Sun's/Indianapolis, Handleman/Atlanta.

**#33 ODYSSEY** — Added this week at WMET, WCAO, WPEZ, WIFI, KIOA. Jumps this week include KSLQ 11-7, WDRC 24-14, Y100 22-16, WOW ex-20. Good sales action at Tower, Music Plus/L.A., Win One Stop, King Karol/N.Y., Bee Gee/Albany, Strawberries/Boston, Norman Cooper/Phila., Waxie Maxie/D.C., Harmony House/N.J., Galgano/Chicago, Stark/Cleve., United, Southern/Miami. Top 5 R&B sales at V.I.P./L.A., Norman Cooper/Phila., Galgano/Chicago.

**#34 DIANA ROSS** — Added this week at WDRC, KIMN. Jumps this week include WMPS 30-24, 96X ex-30, WOKY ex-34. Sales at Tower, Music Plus/L.A., Circles/Phoenix, Norman Cooper/Phila., Waxie Maxie, Schwartz Bros./D.C., Harmony House/N.J., Singer/Chicago. Top 10 R&B sales at Galgano/Chicago, Southern/Miami.

**#36 LYNRYD SKYNYRD** — Added this week at WDRC, KING, Q102, KPAM. Jumps this week include WQXI 18-11, WPEZ 33-29, WKBW ex-28, KILT 39-33, WTX ex-21, WING 41-37, Z93 ex-29, WMAK 17-13, KIOA 24-20. Good sales at Everybody's/Portland, Music Plus/L.A., Odyssey/Santa Cruz, Waxie Maxie/D.C., Harmony House/N.J., Stark/Cleve., Radio Doctors/Milw., Handleman/Atlanta, United, Southern/Miami.

**#37 STEELY DAN** — Added this week at WOKY, KIMN, KBEQ. Jumps this week include WRKO ex-29, WMAK 35-26, WING 34-23. Sales at Everybody's/Portland, Licorice Pizza/L.A., Norman Cooper/Phila., Father's & Sun's/Indianapolis, Harmony House/Detroit.

**#38 BILL WITHERS** — Added this week at KEEL. Good sales at All Records/Oakland, Licorice Pizza/L.A., Win One Stop/N.Y., Norman Cooper/Phila., Harmony House/Detroit, Handleman/Atlanta, Tape City/New Orleans. Top 10 R&B sales at Galgano/Chicago, Tiger/Detroit, Record Shack/Atlanta, Norman Cooper/Phila.

**#42 JOHN DENVER** — Added this week at WFIL. Jumps this week include WING 36-28. Breakout sales at Waxie Maxie/D.C., Singer/Chicago, Stark/Cleveland.

**#47 DONNA SUMMER** — Added this week at WDRQ, WING, WZUU, KCBQ. Jumps this week include WBBQ ex-28, KXOK 38-33, KEEL 28-24, WLEE 26-22. Breakout sales at Tower/L.A., Circles/Phoenix, Win One Stop, King Karol/N.Y., Waxie Maxie/D.C.

**#50 CON FUNK SHUN** — Added this week at KFRC, WPGC, WQXI, WLAC, KNDE. Jumps at Y100 18-13. Good sales at All Records/Oakland, Tower/L.A., Win One Stop/N.Y., Strawberries/Boston, Waxie Maxie/D.C., Record Shack/Atlanta. Top 5 R&B sales at V.I.P./L.A., Galgano/Chicago, Southern/Miami.

**#61 JOHN WILLIAMS** — This week's #2 most added single. Added at WRKO, 96X, KING, KNDE, KBEQ, KIMN, WNCI, 13Q, KDWB, WOW, WLAC. Good sales at Tower/Sac., Wherehouse, Music Plus/L.A., Win One Stop, King Karol/N.Y., United, Southern/Miami.

**#62 JAY FERGUSON** — Added this week at WQXI, KXOK, 13Q, WBBQ. Jumps this week at WCAO ex-30. Breakout sales at Waxie Maxie, Schwartz Bros./D.C., Singer/Chicago.

**#68 JOHNNY RIVERS** — Added this week at WBBQ, KXOK, WAPE, WING. #9 secondary radio active record. Breakout sales at Waxie Maxie/D.C., United/Miami.

**#69 MECO** — Added this week at CKLW, Q94, 13Q, 96X, WAPE. Jumps this week at WPEZ ex-37. Strong Breakout sales at Tower/Sac., Odyssey/Santa Cruz, King Karol/N.Y., Bee Gee/Albany.

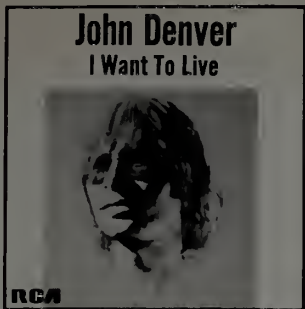
**#74 ROSE ROYCE** — #5 bullet in this week's R&B singles chart. Jumps this week include WHBQ 26-18, KNDE 18-4. Sales at All Records/Oakland, Win One Stop/N.Y., Harmony House/Detroit, Record Shark/Atlanta. Top 5 R&B sales at V.I.P./L.A., Soul Shack/D.C.

**#77 AL MARTINO** — Added this week at WDRC, WGCL, KEEL. Sales at Stark/Cleve., Harmony House/Detroit.

**#78 RAYDIO** — Added this week at 96X, WBBQ. Jumps this week include CKLW 23-15, WDRQ 36-25. Sales at Win One Stop/N.Y., Galgano/Chicago. R&B sales at

(continued on page 116)





AFL1-2521



AFL1-1183



AFL1-1694



CPL2-0764



AFL1-1201



AFL1-0548



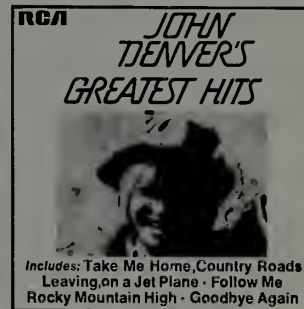
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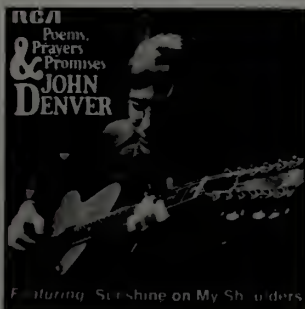
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CPL1-2195



CPL1-0374



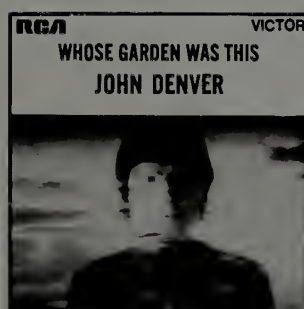
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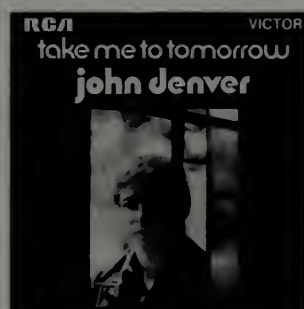
AFL1-4207



AFL1-4607



AFL1-4414



AFL1-4278

# John Denver

There's no year's end to his music.



Management III  
Jerry Weintraub

Produced by Milton Okun





# POP RADIO

## A N A L Y S I S

### MOST ADDED RECORDS

	This Week	To Date
1. <b>DESIREE — NEIL DIAMOND — COLUMBIA</b>	14%	76%
2. <b>(THEME FROM) CLOSE ENCOUNTERS — JOHN WILLIAMS — ARISTA</b>	13%	21%
3. <b>SOMETIMES WHEN WE TOUCH — DAN HILL — 20TH CENTURY</b>	12%	66%
4. <b>DANCE, DANCE, DANCE — CHIC — ATLANTIC</b>	9%	56%
5. <b>JUST THE WAY YOU ARE — BILLY JOEL — COLUMBIA</b>	8%	86%
6. <b>HAPPY ANNIVERSARY — LITTLE RIVER BAND — CAPITOL</b>	7%	11%
7. <b>NATIVE NEW YORKER — ODYSSEY — RCA</b>	6%	40%
8. <b>(THEME FROM) CLOSE ENCOUNTERS — MECO — MILLENNIUM</b>	6%	12%
9. <b>FFUN — CON FUNK SHUN — MERCURY</b>	6%	33%
10. <b>EMOTION — SAMANTHA SANG — PRIVATE STOCK</b>	6%	73%
11. <b>(LOVE IS) THICKER THAN WATER — ANDY GIBB — RSO</b>	6%	72%
12. <b>STAYIN' ALIVE — BEE GEES — RSO</b>	6%	65%
13. <b>LAY DOWN SALLY — ERIC CLAPTON — RSO</b>	6%	6%
14. <b>COME SAIL AWAY — STYX — A&amp;M</b>	5%	84%
15. <b>WE ARE THE CHAMPIONS — QUEEN — ELEKTRA</b>	5%	100%
16. <b>RUNAROUND SUE — LEIF GARRETT — ATLANTIC</b>	5%	73%
17. <b>WHAT'S YOUR NAME — LYNRYD SKYNYRD — MCA</b>	5%	38%
18. <b>I LOVE YOU — DONNA SUMMER — CASABLANCA</b>	5%	36%
19. <b>THUNDER ISLAND — JAY FERGUSON — ASYLUM</b>	5%	19%

### STATIONS ADDING THIS WEEK

WFIL, WRKO, KIOA, WKY, KDWB, KEEL, WIFI, Q102, KING, WMAK, KLEO, WAKY.  
 WRKO, WLAC, WOW, KDWB, 13Q, WNCI, KIMN, KBEQ, KNDE, 96X, KING.  
 WPGC, WRKO, WCAO, KIOA, WAPE, KIMN, WIFI, KTAC, WVBF.  
 WPGC, Q94, WOKY, WMET, KBEQ, WMAK, WAKY.  
 WHBQ, WMPS, KIMN, WMET, KTLK, KLEO, KCBQ.  
 Q94, WGCL, KBEQ, WKLO, KSTP, KCBQ.  
 WCAO, WPEZ, WMET, KIOA, WIFI.  
 CKLW, Q94, 13Q, 96X, WAPE.  
 WPGC, WQXI, KFRC, WLAC, KNDE.  
 KILT, WKBW, KSLQ, B100, WUBF.  
 KHJ, WOW, WDRQ, KSTP, Y100.  
 WHBQ, WDRQ, 96X, KCBQ, WUBF.  
 WQXI, WLAC, WPEZ, WBBQ, Z93.  
 KHJ, CKLW, WHBQ, KDWB.  
 KLIF, KTAC, WKY, KPAM.  
 WQXI, WPEZ, KTLK, KCBQ.  
 WDRQ, KING, Q102, KPAM.  
 WDRQ, WING, WZUU, KCBQ.  
 WQXI, WBBQ, 13Q, KXOK.

### RADIO ACTIVE SINGLES

- YOU'RE IN MY HEART — ROD STEWART — WARNER BROS.**  
 WABC 36-19, WRKO 14-10, KHJ 23-14, KFRC 22-15, KLIF 13-7, WHBQ 11-9, 99X 20-17, WDRQ 23-17, KRTH 16-11, 96X 26-21, Y100 29-25, KSLQ 28-21, KING 7-2, WMPS 9-4, WNCI 15-10, WBBQ 16-10, WGCL 16-12, WMET 15-10, WCAO 15-5, KTLK 26-19, KXOK 33-29, KEEL 21-12, WAPE 8-4, KIOA 23-19, KJR 10-6, WIFI 14-8, WING 12-5, KLEO 22-16, KCBQ 27-15.
- JUST THE WAY YOU ARE — BILLY JOEL — COLUMBIA**  
 CKLW 19-13, WFIL 22-17, WPGC ex-29, KHJ ex-28, KILT 36-31, 99X 26-19, WDRQ 26-16, KING 22-15, KSLQ 19-11, WZUU ex-18, WMAK 21-12, WAKY 28-22, WCAO 27-23, WPEZ 30-23, KDWB 23-17, WOKY 27-19, Q94 12-5, WLAC 24-11, KIOA 27-17, WOW 16-8, WLEE 15-9, KPAM 19-9, KBEQ 30-22, WING 25-17, WKLO ex-25, BJ105 28-21.
- DESIREE — NEIL DIAMOND — COLUMBIA**  
 WQXI 14-9, KLIF 22-9, KILT 24-13, WOKY 25-16, 13Q 29-25, WPEZ 37-32, WMET 29-24, WGCL ex-30, WDRQ 16-6, KRTH 17-13, KSLQ 22-12, WZUU ex-21, Z93 13-9, KSTP 19-14, WING 33-22, KNDE 21-16, KTAC ex-25, KBEQ 24-19, KPAM ex-28, WLEE ex-30, WOW 25-19, KJR 20-16.
- WE ARE THE CHAMPIONS — QUEEN — ELEKTRA**  
 WABC 17-10, WLS 19-6, WQXI 8-3, KHJ ex-23, KFRC 28-21, KILT 12-3, B100 27-10, KXOK 17-8, 10Q 13-8, WMET 9-4, 96X 29-22, KSLQ 7-2, WTX 6-2, Z93 20-10, WAKY 10-4, KCBQ ex-23, WING 22-9, KNDE 10-5, KPAM ex-30, WIFI 15-9, WOW ex-23, KIOA 22-15.
- SHORT PEOPLE — RANDY NEWMAN — WARNER BROS.**  
 KFRC 10-5, WKBW 15-11, WOKY 22-18, KEEL ex-19, WPEZ 26-20, WCAO 19-12, WHBQ 21-14, Q102 22-17, 96X 20-12, Y100 13-8, WZUU 17-12, Z93 8-3, WMAK 7-3, WAKY 18-12, BJ105 16-4, KCBQ 8-3, WING 32-27, KPAM 15-10, WOW 17-11, KJR 18-14, KIOA 14-3, WAPE 29-25.
- STAYIN' ALIVE — BEE GEES — RSO**  
 WQXI ex-25, WPGC 17-9, KFRC 25-20, WKBW ex-25, KILT 40-29, WTX 31-23, WDRQ ex-29, Z93 30-25, WMAK ex-24, WBBQ ex-29, WPEZ ex-34, WOKY 37-30, B100 25-16, WLAC ex-25, WOW 20-15, WLEE ex-29, WIFI 23-19, KPAM 25-16, WING 37-29, BJ105 24-12.
- SOMETIMES WHEN WE TOUCH — DAN HILL — 20th CENTURY**  
 WQXI 24-14, WKBW ex-30, KLIF ex-23, B100 28-22, WOKY 33-29, KDWB 28-18, KEEL 19-10, 13Q 25-21, WPEZ 21-17, WHBQ 30-27, 96X ex-28, KING ex-25, WTX 25-18, Z93 ex-27, WMAK 33-23, KSTP 19-14, BJ105 40-34, WING 42-32, KNDE ex-28, KJR ex-29.
- TURN TO STONE — ELO — UNITED ARTISTS**  
 KHJ 18-15, KFRC 21-16, KLIF 21-13, WKY 19-14, Q94 15-7, B100 13-9, WOKY 21-15, WPEZ 22-18, WDRQ 18-14, KING ex-22, WZUU 20-11, WMAK 28-19, KSTP ex-26, BJ105 17-10, KCBQ 21-12, WUBF 22-19, WING 21-18, KPAM 20-14, WOW 15-9, KIOA 25-21.

### SECONDARY RADIO ACTIVE

Titles listed below are receiving strong radio support from key secondary stations around the country.

- DANCE, DANCE, DANCE — CHIC — ATLANTIC**  
 Adds: WZZP, 98Q, KYNO, KRKE. Jumps: WMFJ 21-17, WTLB ex-28, WISE ex-30.
- (THEME FROM) CLOSE ENCOUNTERS — JOHN WILLIAMS — ARISTA**  
 Adds: WPRO, WANS, KRIB, WTLB, KJRB. Jumps: WAIR 37-33.
- THUNDER ISLAND — JAY FERGUSON — ASYLUM**  
 Adds: WMFJ, WISE. Jumps: WGUY ex-30, WTRY ex-30, WAIR ex-37.
- THE NAME OF THE GAME — ABBA — ATLANTIC**  
 Adds: KRIB, WTLB, WISE. Jumps: WMFJ ex-33, WAIR ex-35.
- HAPPY ANNIVERSARY — LITTLE RIVER BAND — CAPITOL**  
 Adds: WTLB, KJRB. Jumps: KRSP ex-27, WMFJ 32-28, WTRY ex-29.
- HOW CAN I LEAVE YOU AGAIN — JOHN DENVER — RCA**  
 Adds: KKLS. Jumps: Z97 10-5, WIRL 29-25, KRIB ex-30.
- NATIVE NEW YORKER — ODYSSEY — RCA**  
 Adds: WGUY. Jumps: WPRO ex-17, WTLB 21-17, WTRY 28-23.
- LOVELY DAY — BILL WITHERS — COLUMBIA**  
 Adds: WMFJ, 98Q. Jumps: WAIR 35-31, WRFC ex-34.
- CURIOUS MIND — JOHNNY RIVERS — BIG TREE**  
 Adds: KRIB, WKIX. Jumps: WMFJ 30-25, WAIR ex-34.
- I LOVE YOU — DONNA SUMMER — CASABLANCA**  
 Jumps: WMFJ 29-24, WAIR 36-32, 98Q ex-32, WRFC ex-33.



Friends  
and Strangers.



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

On Blue Note  
Records.



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Playlist Highlights contain the following information:

**Number One Song**, with last week's position;

**New Numbered Additions**;

**New Hitbounds (\*)**: records receiving highest frequency of rotation for current product without attaining numbered positions;

**New Part-Time Records (\*\*)**: LP cut rotations, day-only and night-only play;

**Prime Movers**; and

**Debuts**: records moving from hitbound or part-time rotations into numbered positions.

## KRKE — ALBUQUERQUE

2-1 — LTD  
\*Steely Dan  
\*Chic  
\*High Inergy  
\*\*Meco  
2 To 2 — Player  
13 To 4 — Styx  
20 To 7 — Randy Newman  
22 To 12 — Santana  
Ex To 21 — Bee Gees  
Ex To 22 — Samantha Sang  
Ex To 23 — Billy Joel

## WANS — ANDERSON

1-1 — Player  
30 — Andy Gibb  
\*John Williams  
\*David Gates  
9 To 5 — Billy Joel  
14 To 8 — Randy Newman  
18 To 12 — Dan Hill  
19 To 13 — Queen  
22 To 17 — Kansas  
24 To 18 — Raydio  
27 To 22 — Santa Esmeralda/  
Leroy Gomez  
36 To 24 — Bee Gees

## WISE — ASHVILLE

1-1 — Players  
\*Abba  
\*Jay Ferguson  
\*Prism  
15 To 8 — Paul Simon  
16 To 10 — Leif Garrett  
20 To 13 — Queen  
26 To 21 — Foreigner  
Ex To 30 — Chic  
Ex To 31 — Andy Gibb

## WRFC — ATHENS

2-1 — Paul Simon  
\*Raydio  
\*Gino Vanelli  
\*Meco

7 To 3 — Stillwater  
11 To 7 — Rod Stewart  
12 To 8 — Dolly Parton  
15 To 10 — High Inergy  
20 To 16 — Kansas  
22 To 17 — Andy Gibb  
23 To 19 — Lynyrd Skynyrd  
25 To 20 — Dan Hill  
26 To 22 — Con Funk Shun  
28 To 24 — Millie Jackson  
30 To 26 — Wet Willie  
34 To 29 — War  
Ex To 33 — Donna Summer  
Ex To 34 — Bill Withers  
Ex To 35 — Bee Gees

## Z-93 — ATLANTA

1-1 — Rod Stewart  
\*Eric Clapton  
8 To 3 — Randy Newman  
13 To 9 — Neil Diamond  
20 To 10 — Queen  
25 To 20 — Shaun Cassidy  
30 To 25 — Bee Gees  
Ex To 27 — Dan Hill  
Ex To 29 — Lynyrd Skynyrd  
Ex To 30 — Samantha Sang

## WQXI — ATLANTA

1-1 — Rod Stewart  
30 — Eagles  
\*Leif Garrett  
\*Jay Ferguson  
\*Con Funk Shun  
8 To 3 — Queen  
14 To 9 — Neil Diamond  
18 To 11 — Lynyrd Skynyrd  
23 To 17 — Andy Gibb  
24 To 14 — Dan Hill  
Ex To 25 — Bee Gees

## WBBQ — AUGUSTA

3-1 — Player  
\*Johnny Rivers  
\*Jay Ferguson  
\*Raydio  
\*Eric Clapton  
16 To 10 — Rod Stewart  
Ex To 28 — Donna Summer  
Ex To 29 — Bee Gees  
Ex To 30 — LeBlanc & Carr

## WCAO — BALTIMORE

7-1 — Queen  
\*Odyssey  
\*Dan Hill  
11 To 7 — Shaun Cassidy  
13 To 8 — Bob Welch  
15 To 5 — Rod Stewart  
19 To 12 — Randy Newman  
25 To 20 — Samantha Sang  
27 To 24 — Billy Joel  
28 To 24 — Paul Davis  
Ex To 28 — Chic  
Ex To 30 — Jay Ferguson

## WGUY — BANGOR

1-1 — Queen  
\*Odyssey  
\*Lynyrd Skynyrd  
\*Andy Gibb  
18 To 14 — Dan Hill  
23 To 16 — Billy Joel  
25 To 21 — Shaun Cassidy  
27 To 22 — Neil Diamond  
29 To 24 — Bee Gees  
Ex To 30 — Jay Ferguson

## WRKO — BOSTON

1-1 — Queen  
30 — Neil Diamond  
\*Dan Hill  
\*John Williams  
14 To 10 — Rod Stewart  
16 To 12 — LTD  
18 To 13 — Dolly Parton  
Ex To 29 — Steely Dan

## WBFB — BOSTON

1-1 — Queen  
\*Samantha Sang  
\*LTD  
\*Bee Gees

## \*Dan Hill

\*E.W. & F  
18 To 12 — Shaun Cassidy  
22 To 19 — ELO  
26 To 21 — Peter Frampton  
**WKBW — BUFFALO**  
1-1 — Styx  
\*Shaun Cassidy  
\*Kansas  
\*Samantha Sang  
14 To 10 — Leif Garrett  
15 To 11 — Randy Newman  
23 To 15 — Dolly Parton  
24 To 19 — Santa Esmeralda/  
Leroy Gomez  
26 To 17 — Paul Simon  
Ex To 25 — Bee Gees  
Ex To 28 — Lynyrd Skynyrd  
Ex To 30 — Dan Hill

## WLS — CHICAGO

1-1 — Bee Gees  
19 — Queen  
25 — ELO  
10 To 7 — Linda Ronstadt  
11 To 8 — Dolly Parton  
16 To 13 — Bob Welch  
19 To 6 — Queen  
**WMET — CHICAGO**  
1-1 — Bee Gees  
26 — Odyssey  
28 — Chic  
30 — Billy Joel  
9 To 4 — Queen  
15 To 10 — Rod Stewart  
27 To 17 — Paul Simon  
29 To 24 — Neil Diamond

## Q-102 — CINCINNATI

1-1 — Queen  
\*Lynyrd Skynyrd  
\*Neil Diamond  
17 To 13 — Player  
22 To 17 — Randy Newman  
26 To 20 Styx  
Ex To 26 — Santa Esmeralda/  
Leroy Gomez  
Ex To 27 — LTD  
**WGEL — CLEVELAND**  
1-1 — Queen  
\*Eric Carmen  
\*Kenny Rogers  
\*Little River Band  
\*Al Martino  
11 To 4 — Styx  
16 To 12 — Rod Stewart  
Ex To 30 — Neil Diamond

## WZZP — CLEVELAND

1-1 — Queen  
21 — Bee Gees  
26 — Billy Joel  
28 — Kiss  
30 — Chic  
7 To 3 — Linda Ronstadt  
10 To 2 — ELO  
14 To 10 — Dolly Parton  
17 To 6 — Player  
30 To 19 — Randy Newman

## WNCI — COLUMBUS

11-1 — Queen  
20 — George Duke  
\*John Williams  
15 To 10 — Rod Stewart  
20 To 13 — E.W. & F  
**Z-97 — DALLAS/FT. WORTH**  
1-1 — Little River Band  
18 — Kansas  
19 — Styx  
21 — Samantha Sang  
22 — Bee Gees  
26 — Santa Esmeralda/Leroy Gomez  
10 To 5 — John Denver  
19 To 8 — Neil Diamond  
15 To 10 — Randy Newman

## KLIF — DALLAS

1-1 — Bee Gees  
20 — High Inergy  
25 — E.W. & F  
27 — Randy Newman  
\*Queen  
\*Paul Davis  
\*\*Rita Coolidge — Hungry Years  
7 To 3 — Dolly Parton  
10 To 3 — Dolly Parton  
10 To 2 — Player  
13 To 7 — Rod Stewart  
17 To 14 — Bob Welch  
21 To 13 — ELO  
22 To 9 — Neil Diamond  
25 To 12 — Paul Simon  
26 To 15 — Samantha Sang  
24 To 18 — Styx  
Ex To 23 — Don Hill

## WING — DAYTON

4-1 — Player  
43 — Commodores  
44 — John Denver  
45 — Donna Summer  
10 To 4 — LTD  
12 To 5 — Rod Stewart  
19 To 11 — Leif Garrett  
21 To 8 — ELO  
22 To 9 — Queen  
24 To 16 — Shaun Cassidy  
24 To 17 — Billy Joel  
26 To 18 — Kansas  
27 To 21 — Samantha Sang  
28 To 24 — Chic  
32 To 27 — Randy Newman

## WMJF — DAYTONA BEACH

2-1 — Rod Stewart  
\*Jay Ferguson  
\*Meco  
\*Natalie Cole  
\*Bill Withers  
8 To 3 — Linda Ronstadt — Easy  
13 To 9 — ELO  
15 To 5 — Samantha Sang  
21 To 17 — Chic  
22 To 12 — Randy Newman  
26 To 21 — Donny & Marie

## 29 To 24 — Donna Summer

32 To 28 — Little River Band  
Ex To 26 — Lynyrd Skynyrd  
Ex To 32 — Queen  
Ex To 33 — Abba  
Ex To 34 — Prism  
**KTLK — DENVER**  
1-1 — Fleetwood Mac  
17 — Linda Ronstadt  
\*Billy Joel  
\*Leif Garrett  
\*Heart  
25 To 20 — Paul Simon  
26 To 19 — Rod Stewart  
30 To 23 — Dolly Parton  
Ex To 30 — Kansas  
**KIMN — DENVER**  
1-1 — Bee Gees  
28 — LTD  
30 — Don Hill  
\*Billy Joel  
\*John Williams  
\*Diana Ross  
10 To 7 — Linda Ronstadt  
11 To 8 — Dolly Parton  
16 To 13 — Bob Welch  
19 To 6 — Queen  
**WMET — CHICAGO**  
1-1 — Bee Gees  
26 — Odyssey  
28 — Chic  
30 — Billy Joel  
9 To 4 — Queen  
15 To 10 — Rod Stewart  
27 To 17 — Paul Simon  
29 To 24 — Neil Diamond

## Q-102 — CINCINNATI

1-1 — Queen  
\*Lynyrd Skynyrd  
\*Neil Diamond  
17 To 13 — Player  
22 To 17 — Randy Newman  
26 To 20 Styx  
Ex To 26 — Santa Esmeralda/  
Leroy Gomez  
Ex To 27 — LTD  
**WGEL — CLEVELAND**  
1-1 — Queen  
\*Eric Carmen  
\*Kenny Rogers  
\*Little River Band  
\*Al Martino  
11 To 4 — Styx  
16 To 12 — Rod Stewart  
Ex To 30 — Neil Diamond

## WZZP — CLEVELAND

1-1 — Queen  
21 — Bee Gees  
26 — Billy Joel  
28 — Kiss  
30 — Chic  
7 To 3 — Linda Ronstadt  
10 To 2 — ELO  
14 To 10 — Dolly Parton  
17 To 6 — Player  
30 To 19 — Randy Newman

## WNCI — COLUMBUS

11-1 — Queen  
20 — George Duke  
\*John Williams  
15 To 10 — Rod Stewart  
20 To 13 — E.W. & F  
**Z-97 — DALLAS/FT. WORTH**  
1-1 — Little River Band  
18 — Kansas  
19 — Styx  
21 — Samantha Sang  
22 — Bee Gees  
26 — Santa Esmeralda/Leroy Gomez  
10 To 5 — John Denver  
19 To 8 — Neil Diamond  
15 To 10 — Randy Newman

## KLIF — DALLAS

1-1 — Bee Gees  
20 — High Inergy  
25 — E.W. & F  
27 — Randy Newman  
\*Queen  
\*Paul Davis  
\*\*Rita Coolidge — Hungry Years  
7 To 3 — Dolly Parton  
10 To 3 — Dolly Parton  
10 To 2 — Player  
13 To 7 — Rod Stewart  
17 To 14 — Bob Welch  
21 To 13 — ELO  
22 To 9 — Neil Diamond  
25 To 12 — Paul Simon  
26 To 15 — Samantha Sang  
24 To 18 — Styx  
Ex To 23 — Don Hill

## 29 To 24 — Donna Summer

32 To 28 — Little River Band  
Ex To 26 — Lynyrd Skynyrd  
Ex To 32 — Queen  
Ex To 33 — Abba  
Ex To 34 — Prism  
**KTLK — DENVER**  
1-1 — Fleetwood Mac  
17 — Linda Ronstadt  
\*Billy Joel  
\*Leif Garrett  
\*Heart  
25 To 20 — Paul Simon  
26 To 19 — Rod Stewart  
30 To 23 — Dolly Parton  
Ex To 30 — Kansas  
**KIMN — DENVER**  
1-1 — Bee Gees  
28 — LTD  
30 — Don Hill  
\*Billy Joel  
\*John Williams  
\*Diana Ross  
10 To 7 — Linda Ronstadt  
11 To 8 — Dolly Parton  
16 To 13 — Bob Welch  
19 To 6 — Queen  
**WMET — CHICAGO**  
1-1 — Bee Gees  
26 — Odyssey  
28 — Chic  
30 — Billy Joel  
9 To 4 — Queen  
15 To 10 — Rod Stewart  
27 To 17 — Paul Simon  
29 To 24 — Neil Diamond

## Q-102 — CINCINNATI

1-1 — Queen  
\*Lynyrd Skynyrd  
\*Neil Diamond  
17 To 13 — Player  
22 To 17 — Randy Newman  
26 To 20 Styx  
Ex To 26 — Santa Esmeralda/  
Leroy Gomez  
Ex To 27 — LTD  
**WGEL — CLEVELAND**  
1-1 — Queen  
\*Eric Carmen  
\*Kenny Rogers  
\*Little River Band  
\*Al Martino  
11 To 4 — Styx  
16 To 12 — Rod Stewart  
Ex To 30 — Neil Diamond

## WZZP — CLEVELAND

1-1 — Queen  
21 — Bee Gees  
26 — Billy Joel  
28 — Kiss  
30 — Chic  
7 To 3 — Linda Ronstadt  
10 To 2 — ELO  
14 To 10 — Dolly Parton  
17 To 6 — Player  
30 To 19 — Randy Newman

## WNCI — COLUMBUS

11-1 — Queen  
20 — George Duke  
\*John Williams  
15 To 10 — Rod Stewart  
20 To 13 — E.W. & F  
**Z-97 — DALLAS/FT. WORTH**  
1-1 — Little River Band  
18 — Kansas  
19 — Styx  
21 — Samantha Sang  
22 — Bee Gees  
26 — Santa Esmeralda/Leroy Gomez  
10 To 5 — John Denver  
19 To 8 — Neil Diamond  
15 To 10 — Randy Newman

## KLIF — DALLAS

1-1 — Bee Gees  
20 — High Inergy  
25 — E.W. & F  
27 — Randy Newman  
\*Queen  
\*Paul Davis  
\*\*Rita Coolidge — Hungry Years  
7 To 3 — Dolly Parton  
10 To 3 — Dolly Parton  
10 To 2 — Player  
13 To 7 — Rod Stewart  
17 To 14 — Bob Welch  
21 To 13 — ELO  
22 To 9 — Neil Diamond  
25 To 12 — Paul Simon  
26 To 15 — Samantha Sang  
24 To 18 — Styx  
Ex To 23 — Don Hill

## WING — DAYTON

4-1 — Player  
43 — Commodores  
44 — John Denver  
45 — Donna Summer  
10 To 4 — LTD  
12 To 5 — Rod Stewart  
19 To 11 — Leif Garrett  
21 To 8 — ELO  
22 To 9 — Queen  
24 To 16 — Shaun Cassidy  
24 To 17 — Billy Joel  
26 To 18 — Kansas  
27 To 21 — Samantha Sang  
28 To 24 — Chic  
32 To 27 — Randy Newman

## WMJF — DAYTONA BEACH

2-1 — Rod Stewart  
\*Jay Ferguson  
\*Meco  
\*Natalie Cole  
\*Bill Withers  
8 To 3 — Linda Ronstadt — Easy  
13 To 9 — ELO  
15 To 5 — Samantha Sang  
21 To 17 — Chic  
22 To 12 — Randy Newman  
26 To 21 — Donny & Marie

## KYNO — FRESNO

1-1 — Linda Ronstadt  
\*Dan Hill  
\*Chic  
\*Wet Willie  
9 To 3 — Rod Stewart  
15 To 10 — ELO  
17 To 11 — Queen  
24 To 13 — Samantha Sang  
26 To 25 — Styx  
Ex To 26 — Bee Gees  
Ex To 27 — Steely Dan  
Ex To 29 — Billy Joel

## Z-96 — GRAND RAPIDS

2-1 — Linda Ronstadt  
\*Dan Hill  
\*Billy Joel  
8 To 4 — Player  
13 To 7 — LTD  
17 To 13 — The Babys  
25 To 12 — Bob Welch  
26 To 15 — Styx  
Ex To 22 — Linda Ronstadt — Easy  
Ex To 30 — Dolly Parton

## WDRG — HARTFORD

4-1 — Bee Gees  
\*Diana Ross  
\*Lynyrd Skynyrd  
\*Al Martino  
24 To 14 — Odyssey  
28 To 20 — Chic  
Ex To 29 — Bee Gees  
Ex To 30 — Santa Esmeralda/  
Leroy Gomez

## KILT — HOUSTON

2-2 — Randy Newman  
40 — Samantha Sang  
12 To 3 — Queen  
24 To 13 — Neil Diamond  
27 To 22 — Shaun Cassidy  
36 To 31 — Billy Joel  
39 To 33 — Lynyrd Skynyrd  
Ex To 34 — John Williams

## WAPE — JACKSONVILLE

1-1 — Bee Gees  
\*Meco  
\*Commodores  
\*Dan Hill  
\*Johnny Rivers  
8 To 4 — Rod Stewart  
16 To 7 — Kendall  
23 To 19 — Leif Garrett  
26 To 21 — E.W. & F  
29 To 25 — Randy Newman  
33 To 22 — Santa Esmeralda/  
Leroy Gomez

## Ex To 30 — Shaun Cassidy

Ex To 31 — Chic  
**KBEQ — KANSAS CITY**  
2-1 — Randy Newman  
28 — John Williams  
29 — Chic  
\*Steely Dan  
\*Little River Band  
\*Styx  
10 To 6 — Shaun Cassidy  
16 To 7 — Paul Simon  
24 To 19 — Neil Diamond  
25 To 15 — Linda Ronstadt  
30 To 22 — Billy Joel  
Ex To 30 — Bay City Rollers

## KAAY — LITTLE ROCK

1-1 — Player  
19 — Billy Joel  
7 To 3 — Bob Welch  
8 To 2 — LTD  
16 To 6 — Randy Newman  
18 To 13 — Paul Simon  
Ex To 17 — ELO  
Ex To 26 — Kansas  
Ex To 27 — Foreigner

## KRTH — LOS ANGELES

2-1 — Bee Gees  
21 — Bay City Rollers  
22 — LTD  
11 To 8 — Steve Miller  
16 To 11 — Rod Stewart  
17 To 13 — Neil Diamond  
21 To 17 — Paul Simon  
\*Steely Dan  
**KHJ — LOS ANGELES**  
1-1 — Bee Gees  
\*Paul Simon  
\*Styx  
\*Andy Gibb  
14 To 10 — Bob Welch  
15 To 9 — LTD  
18 To 15 — ELO  
23 To 14 — Rod Stewart  
Ex To 23 — Queen  
Ex To 28 — Billy Joel

## 10-Q — LOS ANGELES

1-1 — Randy Newman  
\*P.J. & Bobby  
\*Rod Stewart  
\*E.W. & F  
9 To 4 — Queen  
16 To 6 — Shaun Cassidy  
27 To 25 — Bay City Rollers  
Ex To 29 — Kansas  
Ex To 30 — Samantha Sang

## WAKY — LOUISVILLE

1-1 — Linda Ronstadt — Blue  
25 — Neil Diamond  
27 — ELO  
28 — Chic  
9 To 5 — Dolly Parton  
10 To 4 — Queen  
16 To 9 — Kellie Patterson  
18 To 12 — Randy Newman  
23 To 17 — Shaun Cassidy  
23 To 13 — Leif Garrett  
28 To 21 — Paul Simon  
28 To 22 — Billy Joel

## WKLO — LOUISVILLE

7-1 — Queen  
\*Pablo  
\*Heatwave  
\*Little River Band  
15 To 10 — Leif Garrett  
18 To 9 — Shaun Cassidy  
22 To 13 — Player  
Ex To 25 — Billy Joel

## WKRI — MASON CITY

1-1 — Chicago  
\*Johnny Rivers  
\*Millie Jackson  
\*Donny & Marie  
\*Abba  
\*Kenny Rogers  
\*John Williams  
6 To 2 — Player  
12 To 8 — Paul Simon  
14 To 10 — ELO  
17 To 11 — Randy Newman  
20 To 12 — Rod Stewart  
24 To 13 — Billy Joel  
Ex To 24 — Queen  
Ex To 25 — Samantha Sang  
Ex To 29 — Santa Esmeralda/  
Leroy Gomez

## Ex To 30 — John Denver

Ex To 31 — John Denver  
**WMPJ — MEMPHIS**  
1-1 — Dolly Parton  
27 — Bay City Rollers  
29 — Acridis Brothers  
30 — Billy Joel  
9 To 4 — Rod Stewart  
11 To 7 — Steve Miller  
12 To 3 — James Taylor  
14 To 10 — High Inergy  
22 To 17 — Styx  
26 To 22 — Chic  
30 To 24 — Diana Ross

## WHBQ — MEMPHIS

3-1 — Con Funk Shun  
26 — Billy Joel  
30 — Styx  
\*Paul Simon  
\*Bee Gees  
11 To 9 — Rod Stewart  
15 To 12 — Fleetwood Mac  
19 To 13 — Randy Newman  
24 To 19 — Commodores  
30 To 27 — Dan Hill

## Y-100 — MIAMI

1-1 — Billy Joel  
23 — Andy Gibb  
29 — Leo Sayer  
30 — Kiss  
12 To 7 — Bob Welch  
13 To 8 — Randy Newman  
18 To 13 — Con Funk Shun  
20 To 14 — KC & The Sunshine Band  
21 To 15 — Emotions  
22 To 18 — Odyssey  
29 To 25 — Rod Stewart

## 99-X — MIAMI

10-1 — Odyssey  
\*John Williams  
\*Meco  
\*Bee Gees  
\*Raydio  
26 To 12 — Randy Newman

## 26 To 21 — Rod Stewart

29 To 22 — Queen  
Ex To 23 — Samantha Sang  
Ex To 28 — Dan Hill  
Ex To 29 — Andy Gibb  
Ex To 30 — Diana Ross  
**WOKY — MILWAUKEE**  
4-1 — Styx  
35 — Steely Dan  
36 — Chic  
\*David Gates  
10 To 4 — Elvis Presley  
14 To 9 — Player  
21 To 15 — ELO  
22 To 6 — Randy Newman  
25 To 16 — Neil Diamond  
27 To 19 — Billy Joel  
31 To 24 — Bay City Rollers  
32 To 26 — Wings  
33 To 28 — Dan Hill  
34 To 28 — Andy Gibb  
36 To 32 — Leo Sayer  
37 To 30 — Bee Gees  
Ex To 34 — Diana Ross

## WZUU — MILWAUKEE

1-1 — Queen  
\*Donna Parton  
\*David Gates  
14 To 10 — Paul Simon  
17 To 2 — Randy Newman  
19 To 9 — Dolly Parton  
23 To 11 — ELO  
21 To 16 — Wings — Kintyre  
Ex To 17 — Kansas  
Ex To 18 — Billy Joel  
Ex To 20 — Wet Willie  
Ex To 21 — Neil Diamond

## KDWB — MINNEAPOLIS

1-1 — Debby Boone  
21 — Styx  
25 — John Williams  
30 — Neil Diamond  
13 To 7 — The Babys  
23 To 17 — Billy Joel  
25 To 9 — Paul Simon  
26 To 18 — Dan Hill

## KSTP — MINNEAPOLIS

2-1 — Player  
\*Andy Gibb  
\*Tim Moore  
\*Little River Band  
7 To 3 — Bee Gees  
11 To 7 — Paul Davis  
14 To 10 — Dan Hill  
16 To 15 — Styx  
19 To 14 — Neil Diamond  
Ex To 26 — ELO  
Ex To 27 — Samantha Sang

## WLAC — NASHVILLE

1-1 — Rod Stewart  
25 — Con Funk Shun  
\*John Williams  
\*Ronnie Milsap  
8 To 2 — Bee Gees  
10 To 6 — Player  
14 To 10 — Bob Welch  
23 To 12 — Linda Ronstadt  
25 To 18 — Fleetwood Mac  
28 To 14 — Samantha Sang  
Ex To 25 — Bee Gees

## WMAK — NASHVILLE

1-1 — Rod Stewart  
\*Chic  
\*Neil Diamond  
\*Prism  
6 To 2 — LTD  
7 To 3 — Randy Newman  
12 To 4 — Bay City Rollers  
17 To 13 — Lynyrd Skynyrd  
21 To 12 — Billy Joel  
23 To 18 — Paul Simon  
28 To 19 — ELO  
33 To 24 — Dan Hill  
34 To 25 — Leif Garrett  
35 To 28 — Steely Dan  
Ex To 31 — E.W. & F  
Ex To 34 — Bee Gees  
Ex To 36 — Styx  
Ex To 37 — Queen

## WAVZ — NEW HAVEN

1-1 — Queen  
22 — Bee Gees  
26 — Randy Newman  
28 — Santa Esmeralda/  
Leroy Gomez  
29 — Rose Royce  
30 — Pockets  
\*Heatwave  
10 To 5 — Player  
15 To 11 — Kansas  
21 To 14 — Dolly Parton  
23 To 17 — Samantha Sang  
24 To 19 — Neil Diamond  
25 To 21 — Lynyrd Skynyrd  
30 To 25 — Dan Hill

## WTIX — NEW ORLEANS

1-1 — Rod Stewart  
35 — Bay City Rollers  
46 — Peter Frampton  
6 To 2 — Queen  
25 To 16 — Dan Hill  
31 To 23 — Bee Gees  
Ex To 21 — Lynyrd Skynyrd

## WABC — NEW YORK

2-1 — Bee Gees  
26 — Shaun Cassidy  
17 To 10 — Queen  
22 To 11 — Player  
28 To 16 — Dolly Parton  
33 To 19 — Rod Stewart  
46 To 22 — Paul Simon

## 99X — NEW YORK

2-1 — Bee Gees  
34 — Kansas  
12 To 7 — Player  
18 To 12 — Samantha Sang  
23 To 15 — Ronnie Milsap  
25 To 20 — Styx  
Ex To 26 — Paul Simon  
Ex To 28 — E.W. & F  
Ex To 27 — Bee Gees

## WKY — OKLAHOMA CITY

2-1 — Bee Gees  
\*Neil Diamond  
\*Queen

## 12 To 7 — Dolly Parton

16 To 11 — Player  
19 To 14 — ELO  
Ex To 17 — Paul Simon  
Ex To 19 — Santa Esmeralda/  
Leroy Gomez  
**WOW — OMAHA**  
4-1 — Styx  
35 — Steely Dan  
36 — Chic  
\*



# RCA RECORDS CONGRATULATES THEIR 1977 CASH BOX POLL WINNERS

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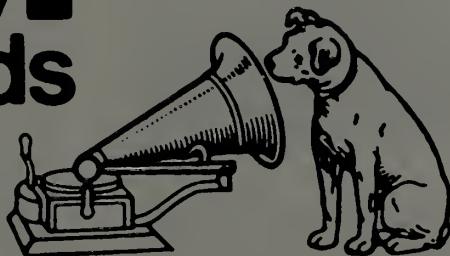
Daryl Hall and John Oates  
Elvis Presley  
Ronnie Milsap  
Waylon Jennings  
Dolly Parton  
The Memphis Horns  
Whispers  
John Denver  
Pure Prairie League  
Holst: The Planets (Tomita)  
Pachelble: Kanon  
Gershwin: Porgy and Bess (Houston Grand Opera)  
Caruso — A Legendary Performer  
Horowitz: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

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We're Proud Of The Company We Keep

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**RCA**  
Records





(continued from page 40)

\*John Denver  
\*David Gates  
\*Bee Gees  
17 To 12 — Billy Joel  
Ex To 20 — Andy Gibb

**WLEE — RICHMOND**  
2-1 — Leif Garrett  
15 To 9 — Billy Joel  
16 To 12 — Paul Simon  
20 To 15 — Paul Simon  
26 To 22 — Donna Summer  
Ex To 26 — Shaun Cassidy  
Ex To 29 — Bee Gees  
Ex To 39 — Neil Diamond

**Q-94 — RICHMOND**  
1-1 Randy Newman  
\*Little River Band  
\*Wet Willie  
\*Meco  
\*Chic  
12 To 5 — Billy Joel  
15 To 7 — ELO  
16 To 6 — E.W. & F  
19 To 14 — High Inergy  
Ex To 30 — Heatwave

**KNDE — SACRAMENTO**  
3-1 — Randy Newman  
27 — Con Funk Shun  
30 — John Williams  
\*P.J. & Bobby  
\*Nick Jameson  
\*Jackson Browne  
\*Leo Sayer  
10 To 5 — Queen  
18 To 4 — Rose Royce  
21 To 16 — Neil Diamond  
Ex To 28 — Dan Hill  
Ex To 29 — Andy Gibb

**KSLQ — ST. LOUIS**  
1-1 — Bee Gees  
34 — Samantha Sang  
35 — George Duke  
36 — LeBlanc & Carr  
\*War  
7 To 2 — Queen  
11 To 7 — Odyssey  
19 To 11 — Billy Joel  
22 To 12 — Neil Diamond  
28 To 21 — Rod Stewart

**KXOK — ST. LOUIS**  
1-1 — Bee Gees  
\*Johnny Rivers  
\*Jay Ferguson  
\*Carpenters  
16 To 12 — Dolly Parton  
17 To 8 — Queen  
22 To 17 — Player  
25 To 20 — Chic  
26 To 11 — Linda Ronstadt — Blue  
27 To 23 — Santa Esmeralda/  
Leroy Gomez  
30 To 24 — Paul Simon  
33 To 29 — Rod Stewart  
38 To 33 — Donna Summer

**KRSP — SALT LAKE CITY**  
2-1 — Fleetwood Mac  
\*Bee Gees  
7 To 2 — Kansas  
8 To 3 — Styx  
10 To 4 — Bay City Rollers  
Ex To 27 — Little River Band

**B-100 — SAN DIEGO**  
1-1 — Rod Stewart  
27 — Dolly Parton  
30 — Samantha Sang  
11 To 7 — Andy Gibb  
13 To 9 — ELO  
25 To 16 — Bee Gees  
27 To 10 Queen  
28 To 22 — Dan Hill  
29 To 25 — Santa Esmeralda/  
Leroy Gomez

**KCBQ — SAN DIEGO**  
1-1 — Linda Ronstadt  
28 — Bee Gees  
30 — Billy Joel  
\*Leif Garrett  
\*Little River Band  
\*Donna Summer  
8 To 3 — Randy Newman  
18 To 13 — Player  
20 To 14 — Bob Welch  
21 To 12 — ELO  
27 To 15 — Rod Stewart  
Ex To 23 — Queen  
Ex To 27 — Wings

**KFRC — SAN FRANCISCO**  
3-1 — LTD  
\*Con Funk Shun  
\*Box Scaggs — Still Falling  
10 To 5 — Randy Newman  
21 To 16 — ELO  
22 To 15 — Rod Stewart  
25 To 20 — Bee Gees  
28 To 21 — Queen  
30 To 23 — Dolly Parton  
Ex To 26 — E.W. & F  
Ex To 29 — Santa Esmeralda/  
Leroy Gomez  
Ex To 30 — Chic

**KJR — SEATTLE**  
2-1 — Carpenters  
10 To 6 — Rod Stewart  
13 To 8 — Bay City Rollers  
15 To 10 — James Taylor  
18 To 14 — Randy Newman  
20 To 16 — Neil Diamond  
Ex To 23 — E.W. & F  
Ex To 24 — Dan Hill  
Ex To 25 — LTD

**KING — SEATTLE**  
1-1 — Bee Gees  
\*John Williams  
\*Neil Diamond  
\*Lynyrd Skynyrd  
7 To 2 — Rod Stewart  
9 To 3 — Player  
11 To 7 — Linda Ronstadt — Easy  
22 To 15 — Billy Joel  
Ex To 22 — ELO  
Ex To 24 — Dolly Parton  
Ex To 25 — Dan Hill

**KEEL — SHREVEPORT**  
3-1 — Player  
\*Natalie Cole  
\*Al Martino  
\*Prism  
\*Bill Withers  
\*Neil Diamond  
19 To 10 — Dan Hill  
21 To 12 — Rod Stewart  
22 To 17 — Wings  
28 To 24 — Donna Summer  
33 To 23 — E.W. & F  
35 To 30 — Brick  
Ex To 19 — Randy Newman  
Ex To 31 — Carpenters  
Ex To 35 — Abba

**KJRB — SPOKANE**  
1-1 — Rod Stewart  
\*John Williams  
\*Prism  
\*Little River Band  
9 To 2 — Randy Newman  
16 To 10 — Shaun Cassidy  
17 To 12 — ELO  
18 To 14 — Bob Welch  
23 To 17 — Billy Joel  
24 To 20 — Dolly Parton  
25 To 21 — Santa Esmeralda/  
Leroy Gomez

28 To 19 — Samantha Sang  
29 To 25 — Paul Davis  
Ex To 27 — Dan Hill

**KTAC — TACOMA**  
3-1 — Fleetwood Mac  
\*Queen  
\*Dan Hill  
\*Santa Esmeralda  
6 To 2 — James Taylor  
7 To 3 — Barry Manilow  
Ex To 25 — Neil Diamond

**WTRY — TROY**  
1-1 — Dolly Parton  
\*Al Martino  
10 To 6 — Randy Newman  
11 To 3 — Shaun Cassidy  
19 To 10 — Santa Esmeralda/  
Leroy Gomez  
22 To 16 — Bee Gees  
23 To 19 — Neil Diamond  
24 To 20 — LTD  
28 To 23 — Odyssey  
Ex To 21 — Paul Simon  
Ex To 26 — Leif Garrett  
Ex To 29 — Little River Band  
Ex To 30 — Jay Ferguson

**KFOX — TULSA**  
1-1 — Player  
26 — Hall & Oates  
27 — Wet Willie  
28 — Tom Petty  
29 — Donny & Marie  
30 — Dan Hill

13 To 8 — Bee Gees  
20 To 12 — ELO  
22 To 14 — Billy Joel  
28 To 20 — High Inergy  
29 To 18 — Queen

**WTLB — UTICA**  
1-1 8 Player  
\*John Williams  
\*Diana Ross  
\*Little River Band  
\*Abba  
10 To 6 — Dolly Parton  
14 To 10 — Randy Newman  
20 To 13 — Queen  
21 To 17 — Odyssey  
25 To 19 — Andy Gibb  
26 To 22 — ELO  
27 To 23 — E.W. & F  
30 To 24 — Bee Gees  
Ex To 25 — Billy Joel  
Ex To 27 — Leo Sayer  
Ex To 28 — Chic  
Ex To 29 — Neil Diamond  
Ex To 30 — Steely Dan

**98-Q — VADALIA**  
1-1 — Rod Stewart  
\*Chic  
\*Bill Withers  
\*Steely Dan  
\*Marilyn Scott  
8 To 4 — Player  
27 To 23 — Wings  
29 To 25 — Shaun Cassidy  
31 To 27 — Leif Garrett  
33 To 28 — E.W. & F  
34 To 29 — David Gates  
35 To 20 — Samantha Sang  
Ex To 31 — Bee Gees  
Ex To 32 — Donna Summer  
Ex To 33 — Queen  
Ex To 34 — Neil Diamond  
Ex To 35 — Santana

**WPGC — WASHINGTON, D.C.**  
1-1 — Queen  
\*Chic  
\*Con Funk Shun  
\*Dan Hill  
15 To 8 — E.W. & F  
17 To 9 — Bee Gees  
17 To 9 — Bee Gees  
22 To 18 — Heatwave  
26 To 22 — Santa Esmeralda/  
Leroy Gomez  
Ex To 24 — Styx  
Ex To 29 — Billy Joel  
Ex To 30 — Samantha Sang

**KLEO — WITCHITA**  
1-1 — Seals & Crofts  
28 — Neil Diamond  
30 — Billy Joel  
\*Heart — Crazy  
11 To 7 — James Taylor  
13 To 8 — Styx  
16 To 9 — Linda Ronstadt — Easy  
17 To 13 — Kansas  
18 To 11 — Santa Esmeralda/  
Leroy Gomez  
22 To 16 — Rod Stewart  
24 To 19 — LTD  
28 To 23 — Andy Gibb

**WAIR — WINSTON/SALEM**  
2-1 — Bee Gees  
38 — Queen  
\*KC & The Sunshine Band  
\*Prism  
\*Meco  
10 To 5 — Rod Stewart  
13 To 8 — Samantha Sang  
14 To 9 — Billy Joel  
19 To 15 — Randy Newman  
23 To 19 — Lynyrd Skynyrd  
29 To 21 — Millie Jackson  
33 To 26 — Bee Gees  
34 To 28 — E.W. & F  
35 To 28 — E.W. & F  
35 To 31 — Bill Withers  
36 To 32 — Donna Summer  
37 To 33 — John Williams  
Ex To 34 — Johnny Rivers  
Ex To 35 — Abba  
Ex To 36 — Con Funk Shun  
Ex To 37 — Jay Ferguson

# Large Retail Chains Expand In '77 With New Super Stores

(continued from page 12)

Aside from the proliferation of super-stores, specialty record chains continued to garner the lion's share of manufacturer attention. This was evidenced by the number of top record company executives who attended and helped finance retail conventions in 1977. Observers believe there will be even more retail conventions in 1978, as these major chains celebrate massive sales growth, and attempt to retain the "family" atmospheres that existed when they were smaller.

## Sales Up

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

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

Only in America's biggest market, New York, did profits lag, although Sam Goody's 28 stores recently reported sharply increased third quarter profits (to match its continued sales hikes). Goody's improved performance was attributed to Jimmy's demise, which has allowed all of New York's established retailers to raise their sale prices by 30¢-40¢ or more.

## Pickwick Merger

The retail record industry's biggest growth story in 1977 occurred at Pickwick, now a subsidiary of the \$3 billion American Can Co.

Currently composed of 286 Musicland, Discout and Aura Sound stores, Pickwick has announced plans to add another 300 stores by 1982.

The merger of AmCan and Pickwick not only means more stores, but new joint efforts in the areas of purchasing, warehousing and data processing. Among the initial campaigns undertaken by Pickwick's new regime is an incentive program to spur sales of independent (Pickwick-distributed) product.

Finally, at year's end, Pickwick and Sam Goody stunned the industry by announcing their intent to merge. Under a \$4.8 million stock transfer plan, Goody would become part of Pickwick's Retailing Division, increasing that division's annual sales by about 44%.

## Jimmy's Fades Away

If Pickwick was the 1977 retail highlight, then, surely, Jimmy's Music World was the low point.

The chain's sensational rise from a handful of stores to 38 units in less than a year, and its subsequent bankruptcy and liquidation last fall justified the belief of other New York retailers that it was impossible to stay in business for very long while selling all LPs for \$2.99 to \$3.99. In explaining its pricing strategy to its dozens of creditors, a Jimmy's spokesman said the chain had felt lowballing was the only way to make a dent in the \$250 million New York record market.

However, noted the spokesman, a combination of factors led the company astray; the sale of too many albums below cost and not enough high-margin cutout sales to compensate; the failure of the 10,000-square-foot Times Square superstore to meet volume expectations; and the failure of the low prices to drive out Jimmy's major competitors.

Some of Jimmy's creditors pointed to other reasons for the chain's problems, including overspending on security (small

stores often had several guards on duty at the same time) and poor in-store merchandising. Still, major manufacturers and local distributors continued to supply Jimmy's weeks after it was reported that the retailer was in financial trouble. Concluded one New York distributor, himself a Jimmy's creditor, "They (suppliers) were greedy. All they saw were the big sales."

Sutton Distributors, the bankrupt cutout wholesaler and parent company of Jimmy's, hopes to remain in business and eventually pay off the millions of dollars of debt.

The story of Wallich's Music City in Los Angeles is entirely different. The seven-store chain's demise was attributed by its competitors to a "failure to keep abreast of changing market conditions," "low sales volume on current product" and an inability to "shed its high-price image" (Cash Box, March 19). Only four months before its March bankruptcy did the chain institute a "discount format" to match the prices of L.A. stores like Warehouse, Tower, Licorice Pizza and Music Plus.

Eventually, five of the seven Wallich's stores were taken over by Integrity Entertainment, The Warehouse's parent firm. Two of those five stores were then turned into "Big Ben" supermarket-type outlets, said to be California's two largest record stores (Cash Box, August 6).

## Mass Merchandisers Visible

Despite the tremendous growth of the specialty retailers, however, Cash Box's 1977 weekly retail advertising analysis showed that general merchandise chains like Sears, K mart, Venture, Target, Woolworth and Montgomery Ward were still very much in the record retailing business (Cash Box, July 2).

Sears, for example, embarked this year on a major upgrading of its record operations (Cash Box, June 18 and 25), with buyer Warren Schulstad confirming that the chain is "going after an aggressive image about as much as any general merchandiser can do."

Charles Staley, buyer for Woolworth/Woolco, asserted that records and tapes have become the chain's second highest profit-per-square-foot item. In at least one market, New Orleans, Woolco has attempted through its advertising and promotions to challenge the town's specialty shops, as well as the general merchandise competition.

In Chicago, Korvettes' six stores are to be taken over by K mart, Woolworth, and Goldblatt's, the latter of which is hoping to remain as large a record dealer as Korvettes was (Cash Box, July 16 and 23).

On the distribution end, some of America's major racks have over the past years taken major steps to streamline their operations. These steps relate to the common manufacturer complaint that the racks are "difficult to deal with."

"After going through the whole run-around," said one sales and marketing executive, "we decided it was better to have it simply drop-shipped at each individual discount store. The rack is so damned slow and its computers are completely unwieldy." Noted another marketing executive for a small company, "The racks have been passe for two years."

However, rack jobbers like Herb Mendelsohn, president of ABC Records and Tapes, disagree strongly. Denying persistent rumors that ABC is going out of the rack business (the latest rumor has ABC being sold to Lieberman), Mendelsohn told Cash Box last June, "We are a long way from being dead. We've had some problems, but we've made many changes that

(continued on page 104)



**MURRAY IN THE STUDIO** — Capitol recording artist Anne Murray recently completed final touches on her upcoming LP "Let's Keep It That Way" and celebrated with a champagne toast in the studio. Pictured (l-r) in the studio are: Deane Cameron, A&R staff assistant, Capitol Canada; Ken Freisen, recording engineer; Leonard Rambeau, Murray's manager; Paul White, A&R vice president, Capitol Canada; Murray; Jim Ed Norman, producer; and Rupert Perry, A&R vice president, Capitol Records.



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IRVING & ALMQVIST



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MUSIC PUBLISHING

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## Northeast

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

## Baltimore/Washington

1. AEROSMITH
2. SEX PISTOLS
3. NATALIE COLE
4. PARLIAMENT
5. WAR
6. BAR-KAYS
7. STEVIE WONDER
8. HIGH INERGY
9. STORY OF STAR WARS
10. DOLLY PARTON

## Southeast

1. PAUL SIMON
2. AEROSMITH
3. "SATURDAY NIGHT FEVER"
4. GEORGE DUKE
5. PARLIAMENT
6. ERIC CLAPTON
7. BAY CITY ROLLERS
8. WAR
9. DONNA SUMMER
10. DOLLY PARTON

## South Central

1. AEROSMITH
2. ERIC CLAPTON
3. JONI MITCHELL
4. GEORGE DUKE
5. PAUL SIMON
6. JACKSON BROWNE
7. EMERSON, LAKE & PALMER
8. "SATURDAY NIGHT FEVER"
9. SANTA ESMERALDA/ LEROY GOMEZ
10. PARLIAMENT

## Midwest

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

## West/Northwest

1. JACKSON BROWNE
2. AEROSMITH
3. "SATURDAY NIGHT FEVER"
4. JONI MITCHELL
5. PAUL SIMON
6. "CLOSE ENCOUNTERS"
7. STORY OF STAR WARS
8. DONNA SUMMER
9. DOLLY PARTON
10. PLAYER

## Denver/Phoenix

1. AEROSMITH
2. PAUL SIMON
3. JACKSON BROWNE
4. JONI MITCHELL
5. JOHN DENVER
6. "CLOSE ENCOUNTERS"
7. WAR
8. HIGH INERGY
9. STORY OF STAR WARS
10. CAPTAIN & TENNILLE

## North Central

1. BING CROSBY (XMAS)
2. ELVIS (XMAS)
3. PAUL SIMON
4. AEROSMITH
5. ROD STEWART
6. "SATURDAY NIGHT FEVER"
7. JOHN DENVER
8. STORY OF STAR WARS
9. DOLLY PARTON
10. ELVIS (MOODY BLUE)

## National Breakouts

- |                           |                        |
|---------------------------|------------------------|
| 1. AEROSMITH              | 9. WAR                 |
| 2. PAUL SIMON             | 10. DOLLY PARTON       |
| 3. "SATURDAY NIGHT FEVER" | 11. STORY OF STAR WARS |
| 4. JACKSON BROWNE         | 12. PARLIAMENT         |
| 5. JONI MITCHELL          | 13. NATALIE COLE       |
| 6. "CLOSE ENCOUNTERS"     | 14. JOHN DENVER        |
| 7. GEORGE DUKE            | 15. ERIC CLAPTON       |
| 8. DONNA SUMMER           |                        |

# TOP TEN ACCOUNT REPORTS

<b>Music Millennium — Portland</b> <ol style="list-style-type: none"> <li>1. ELVIS COSTELLO</li> <li>2. JEAN-MICHEL JARRE</li> <li>3. ROD STEWART</li> <li>4. EARTH, WIND &amp; FIRE</li> <li>5. ERIC CLAPTON</li> <li>6. BOB JAMES</li> <li>7. JONI MITCHELL</li> <li>8. JACKSON BROWNE</li> <li>9. LINDA RONSTADT</li> <li>10. JAMES TAYLOR</li> </ol>	<b>Richman Brothers — Phila.</b> <ol style="list-style-type: none"> <li>1. FLEETWOOD MAC</li> <li>2. LINDA RONSTADT</li> <li>3. BILLY JOEL</li> <li>4. KANSAS</li> <li>5. ELECTRIC LIGHT ORCHESTRA</li> <li>6. EARTH, WIND &amp; FIRE</li> <li>7. KISS</li> <li>8. LYNRYD SKYNYRD</li> <li>9. STEELY DAN</li> <li>10. ELVIS PRESLEY</li> </ol>	<b>Tower — Sacramento</b> <ol style="list-style-type: none"> <li>1. BOZ SCAGGS</li> <li>2. NEIL DIAMOND</li> <li>3. BARRY WHITE</li> <li>4. EARTH, WIND &amp; FIRE</li> <li>5. LINDA RONSTADT</li> <li>6. AEROSMITH</li> <li>7. FLEETWOOD MAC</li> <li>8. SATURDAY NIGHT FEVER</li> <li>9. ELECTRIC LIGHT ORCHESTRA</li> <li>10. JACKSON BROWNE</li> </ol>	<b>Record World—Times Square</b> <ol style="list-style-type: none"> <li>1. BILLY JOEL</li> <li>2. LINDA RONSTADT</li> <li>3. FLEETWOOD MAC</li> <li>4. KISS</li> <li>5. NEIL DIAMOND</li> <li>6. ELVIS PRESLEY</li> <li>7. STEELY DAN</li> <li>8. STEVE MILLER</li> <li>9. STYX</li> <li>10. ELECTRIC LIGHT ORCHESTRA</li> </ol>	<b>Record Shack — Atlanta</b> <ol style="list-style-type: none"> <li>1. BOZ SCAGGS</li> <li>2. ROD STEWART</li> <li>3. EARTH, WIND &amp; FIRE</li> <li>4. AEROSMITH</li> <li>5. PARLIAMENT</li> <li>6. WAR</li> <li>7. J.G. WATSON</li> <li>8. LYNRYD SKYNYRD</li> <li>9. COMMODORES</li> <li>10. SHAUN CASSIDY</li> </ol>
<b>Record Theatre — Cleveland</b> <ol style="list-style-type: none"> <li>1. QUEEN</li> <li>2. BOB WELCH</li> <li>3. ROD STEWART</li> <li>4. AEROSMITH</li> <li>5. ELECTRIC LIGHT ORCHESTRA</li> <li>6. NEIL DIAMOND</li> <li>7. KISS</li> <li>8. LINDA RONSTADT</li> <li>9. BOZ SCAGGS</li> <li>10. LYNRYD SKYNYRD</li> </ol>	<b>King Karol — New York</b> <ol style="list-style-type: none"> <li>1. CLOSE ENCOUNTERS—J. WILLIAMS</li> <li>2. CHARO</li> <li>3. ROD STEWART</li> <li>4. DONNA SUMMER</li> <li>5. SANTA ESMERALDA/LEROY GOMEZ</li> <li>6. MECO — STAR WARS</li> <li>7. CHIC</li> <li>8. CRYSTAL GAYLE</li> <li>9. DOLLY PARTON</li> <li>10. SATURDAY NIGHT FEVER</li> </ol>	<b>Dan Jay — Denver</b> <ol style="list-style-type: none"> <li>1. JACKSON BROWNE</li> <li>2. AEROSMITH</li> <li>3. JONI MITCHELL</li> <li>4. STEVE MILLER</li> <li>5. FLEETWOOD MAC</li> <li>6. LINDA RONSTADT</li> <li>7. ROD STEWART</li> <li>8. KISS</li> <li>9. STYX</li> <li>10. ELECTRIC LIGHT ORCHESTRA</li> </ol>	<b>Soul Shack — D.C.</b> <ol style="list-style-type: none"> <li>1. PARLIAMENT</li> <li>2. BARRY WHITE</li> <li>3. EARTH, WIND &amp; FIRE</li> <li>4. COMMODORES</li> <li>5. PATTI LABELLE</li> <li>6. RAY CHARLES</li> <li>7. BAR-KAYS</li> <li>8. WAR</li> <li>9. MILLIE JACKSON</li> <li>10. HEATWAVE</li> </ol>	<b>Tape City — New Orleans</b> <ol style="list-style-type: none"> <li>1. ROD STEWART</li> <li>2. EARTH, WIND &amp; FIRE</li> <li>3. SATURDAY NIGHT FEVER</li> <li>4. SANTA ESMERALDA/LEROY GOMEZ</li> <li>5. COMMODORES</li> <li>6. LINDA RONSTADT</li> <li>7. STYX</li> <li>8. FLEETWOOD MAC</li> <li>9. QUEEN</li> <li>10. THE BABYS</li> </ol>
<b>Odyssey — Santa Cruz</b> <ol style="list-style-type: none"> <li>1. EARTH, WIND &amp; FIRE</li> <li>2. HIGH INERGY</li> <li>3. L.T.D.</li> <li>4. POCKETS</li> <li>5. GEORGE DUKE</li> <li>6. VILLAGE PEOPLE</li> <li>7. CHIC</li> <li>8. SANTA ESMERALDA/LEROY GOMEZ</li> <li>9. AL GREEN</li> <li>10. WAR</li> </ol>	<b>Sound Warehouse — Dallas</b> <ol style="list-style-type: none"> <li>1. EARTH, WIND &amp; FIRE</li> <li>2. STEELY DAN</li> <li>3. ELECTRIC LIGHT ORCHESTRA</li> <li>4. JONI MITCHELL</li> <li>5. GEORGE DUKE</li> <li>6. MILLIE JACKSON</li> <li>7. JACKSON BROWNE</li> <li>8. KANSAS</li> <li>9. PARLIAMENT</li> <li>10. SANTANA</li> </ol>	<b>N.R.M. — Pittsburgh</b> <ol style="list-style-type: none"> <li>1. FLEETWOOD MAC</li> <li>2. KISS</li> <li>3. SHAUN CASSIDY</li> <li>4. ROD STEWART</li> <li>5. KANSAS</li> <li>6. AEROSMITH</li> <li>7. NEIL DIAMOND</li> <li>8. LINDA RONSTADT</li> <li>9. LYNRYD SKYNYRD</li> <li>10. DEBBY BOONE</li> </ol>	<b>VIP — Los Angeles</b> <ol style="list-style-type: none"> <li>1. ROSE ROYCE</li> <li>2. COMMODORES</li> <li>3. WHISPERS</li> <li>4. GEORGE DUKE</li> <li>5. MILLIE JACKSON</li> <li>6. EMOTIONS (STAX)</li> <li>7. CON FUNK SHUN</li> <li>8. NATALIE COLE</li> <li>9. AL GREEN</li> <li>10. EARTH, WIND &amp; FIRE</li> </ol>	<b>Korvettes — New York</b> <ol style="list-style-type: none"> <li>1. KISS</li> <li>2. FLEETWOOD MAC</li> <li>3. SHAUN CASSIDY — OLD</li> <li>4. LINDA RONSTADT</li> <li>5. EARTH, WIND &amp; FIRE</li> <li>6. NEIL DIAMOND</li> <li>8. ELECTRIC LIGHT ORCHESTRA</li> <li>9. BOZ SCAGGS</li> <li>10. ROD STEWART</li> </ol>
<b>Harmony House — N.J.</b> <ol style="list-style-type: none"> <li>1. BILLY JOEL</li> <li>2. LINDA RONSTADT</li> <li>3. FLEETWOOD MAC</li> <li>4. ROD STEWART</li> <li>5. ELECTRIC LIGHT ORCHESTRA</li> <li>6. NEIL DIAMOND</li> <li>7. SHAUN CASSIDY</li> <li>8. RANDY NEWMAN</li> <li>9. EARTH, WIND &amp; FIRE</li> <li>10. STEELY DAN</li> </ol>	<b>All — Oakland</b> <ol style="list-style-type: none"> <li>1. ROD STEWART</li> <li>2. EARTH, WIND &amp; FIRE</li> <li>3. BOZ SCAGGS</li> <li>4. LINDA RONSTADT</li> <li>5. STORY OF STAR WARS</li> <li>6. GEORGE DUKE</li> <li>7. FLEETWOOD MAC</li> <li>8. AL GREEN</li> <li>9. COMMODORES</li> <li>10. STEVE MARTIN</li> </ol>	<b>1812 — Milwaukee</b> <ol style="list-style-type: none"> <li>1. QUEEN</li> <li>2. STYX</li> <li>3. FLEETWOOD MAC</li> <li>4. ALAN PARSONS</li> <li>5. KANSAS</li> <li>6. AEROSMITH</li> <li>7. JACKSON BROWNE</li> <li>8. ELECTRIC LIGHT ORCHESTRA</li> <li>9. JONI MITCHELL</li> <li>10. ROD STEWART</li> </ol>	<b>Father's &amp; Sun's — Ind.</b> <ol style="list-style-type: none"> <li>1. AEROSMITH</li> <li>2. PARLIAMENT</li> <li>3. STYX</li> <li>4. JACKSON BROWNE</li> <li>5. EARTH, WIND &amp; FIRE</li> <li>6. FLEETWOOD MAC</li> <li>7. CLOSE ENCOUNTERS</li> <li>8. QUEEN</li> <li>9. JONI MITCHELL</li> <li>10. ELECTRIC LIGHT ORCHESTRA</li> </ol>	<b>Handelman — Detroit</b> <ol style="list-style-type: none"> <li>1. SHAUN CASSIDY — OLD</li> <li>2. SHAUN CASSIDY — NEW</li> <li>3. FLEETWOOD MAC</li> <li>4. KISS — II</li> <li>5. LONDON SYMPHONY ORCHESTRA</li> <li>6. ELVIS PRESLEY — LIVE</li> <li>7. LINDA RONSTADT</li> <li>8. BARRY MANILOW</li> <li>9. ELVIS PRESLEY — MOODY</li> <li>10. ROD STEWART</li> </ol>
<b>Alta — Phoenix</b> <ol style="list-style-type: none"> <li>1. LINDA RONSTADT</li> <li>2. FLEETWOOD MAC</li> <li>3. SHAUN CASSIDY</li> <li>4. STORY OF STAR WARS</li> <li>5. SHAUN CASSIDY — OLD</li> <li>6. OLIVIA NEWTON-JOHN</li> <li>7. ELTON JOHN — II</li> <li>8. LONDON SYMPHONY ORCHESTRA</li> <li>9. NEIL DIAMOND</li> <li>10. EARTH, WIND &amp; FIRE</li> </ol>	<b>Waxie Maxie — D.C.</b> <ol style="list-style-type: none"> <li>1. QUEEN</li> <li>2. EARTH WIND &amp; FIRE</li> <li>3. KISS</li> <li>4. ROD STEWART</li> <li>5. STORY OF STAR WARS</li> <li>6. KANSAS</li> <li>7. ELECTRIC LIGHT ORCHESTRA</li> <li>8. LYNRYD SKYNYRD</li> <li>9. NATALIE COLE</li> <li>10. DOLLY PARTON</li> </ol>	<b>ABC Record &amp; Tape/National</b> <ol style="list-style-type: none"> <li>1. SHAUN CASSIDY — OLD</li> <li>2. FLEETWOOD MAC</li> <li>3. SHAUN CASSIDY — NEW</li> <li>4. ELVIS PRESLEY — LIVE</li> <li>5. LONDON SYMPHONY ORCHESTRA</li> <li>6. KISS — II</li> <li>7. STEVE MILLER</li> <li>8. LINDA RONSTADT</li> <li>9. BARRY MANILOW</li> <li>10. BING CROSBY — CHRISTMAS</li> </ol>	<b>Sounds Unlimited — Chicago</b> <ol style="list-style-type: none"> <li>1. STYX</li> <li>2. LINDA RONSTADT</li> <li>3. HEATWAVE</li> <li>4. ALAN PARSONS</li> <li>5. QUEEN</li> <li>6. KANSAS</li> <li>7. ROD STEWART</li> <li>8. FLEETWOOD MAC</li> <li>9. WAR</li> <li>10. KISS</li> </ol>	<b>Tower — Seattle</b> <ol style="list-style-type: none"> <li>1. LINDA RONSTADT</li> <li>2. FLEETWOOD MAC</li> <li>3. ROD STEWART</li> <li>4. EARTH, WIND &amp; FIRE</li> <li>5. BOB JAMES</li> <li>6. PAUL SIMON</li> <li>7. NEIL DIAMOND</li> <li>8. STEELY DAN</li> <li>9. BILLY JOEL</li> <li>10. STYX</li> </ol>
<b>Harmony House — Detroit</b> <ol style="list-style-type: none"> <li>1. NEIL DIAMOND</li> <li>2. LINDA RONSTADT</li> <li>3. SHAUN CASSIDY</li> <li>4. KISS</li> <li>5. ELECTRIC LIGHT ORCHESTRA</li> <li>6. FOREIGNER</li> <li>7. CHICAGO</li> <li>8. QUEEN</li> <li>9. ELVIS PRESLEY</li> <li>10. ROD STEWART</li> </ol>	<b>Wherehouse — Los Angeles</b> <ol style="list-style-type: none"> <li>1. ELECTRIC LIGHT ORCHESTRA</li> <li>2. FLEETWOOD MAC</li> <li>3. KISS</li> <li>4. LINDA RONSTADT</li> <li>5. CHICAGO</li> <li>6. LYNRYD SKYNYRD</li> <li>7. BOZ SCAGGS</li> <li>8. NEIL DIAMOND</li> <li>9. CRYSTAL GAYLE</li> <li>10. RANDY NEWMAN</li> </ol>	<b>Camelot — Cleveland</b> <ol style="list-style-type: none"> <li>1. KISS</li> <li>2. QUEEN</li> <li>3. NEIL DIAMOND</li> <li>4. ELECTRIC LIGHT ORCHESTRA</li> <li>5. SHAUN CASSIDY</li> <li>6. AEROSMITH</li> <li>7. FLEETWOOD MAC</li> <li>8. LEIF GARRETT</li> <li>9. STORY OF STAR WARS</li> <li>10. SATURDAY NIGHT FEVER</li> </ol>	<b>Harvard Coop — Boston</b> <ol style="list-style-type: none"> <li>1. JACKSON BROWNE</li> <li>2. JONI MITCHELL</li> <li>3. STEELY DAN</li> <li>4. FLEETWOOD MAC</li> <li>5. STEVE MILLER</li> <li>6. BILLY JOEL</li> <li>7. PAUL SIMON</li> <li>8. RANDY NEWMAN</li> <li>9. JOAN ARMATRADING</li> <li>10. JAMES TAYLOR</li> </ol>	<b>Sam Goody — New York</b> <ol style="list-style-type: none"> <li>1. QUEEN</li> <li>2. BILLY JOEL</li> <li>3. KISS</li> <li>4. FLEETWOOD MAC</li> <li>5. STEELY DAN</li> <li>6. LYNRYD SKYNYRD</li> <li>7. KANSAS</li> <li>8. STYX</li> <li>9. BEATLES</li> <li>10. SHAUN CASSIDY</li> </ol>



CASH BOX  
YEAR END  
AWARD  
WINNERS



# POP

## ALBUM AWARDS

### Top Male Vocalists

- 1 Peter Dinklage
- 2 Stevie Wonder
- 3 Steve Miller
- 4 Barry Manilow
- 5 Elvis Presley
- 6 Boz Scaggs
- 7 Shaun Cassidy
- 8 Rod Stewart
- 9 James Taylor
- 10 Al Stewart
- 11 Leo Sayer
- 12 Marvin Gaye
- 13 Alan Parsons
- 14 Jackson Browne
- 15 Cat Stevens
- 16 Elton John
- 17 Neil Diamond
- 18 Bob Seger
- 19 Jimmy Buffett
- 20 George Benson
- 21 Barry White
- 22 George Harrison
- 23 Gordon Lightfoot
- 24 Bob Welch
- 25 Ted Nugent
- 26 Andy Gibb
- 27 John Denver
- 28 David Bowie
- 29 Dan Fogelberg
- 30 Neil Young
- 31 Peter Brown
- 32 Al Green

### Top New Male Vocalists

- 1 Shaun Cassidy
- 2 Andy Gibb
- 3 Andrew Gold
- 4 Stephen Stills
- 5 Bob Welch
- 6 Graham Parker
- 7 Tom Petty
- 8 Dean Friedman
- 9 Erby Gurnea
- 10 Larry Williams

### Top Female Vocalists

- 1 Linda Ronstadt
- 2 Rita Coolidge
- 3 Donna Summer
- 4 Olivia Newton-John
- 5 Brenda Strickland
- 6 Diana Ross
- 7 Natalie Cole
- 8 Dobby Boone
- 9 Cyndi Lauper
- 10 Joni Mitchell
- 11 Helen Reddy
- 12 Carly Simon
- 13 Dorothy Moore
- 14 Judy Collins
- 15 Jennifer Warnock
- 16 Deniece Williams
- 17 Thelma Houston
- 18 Patti LaBelle
- 19 Joan Baez
- 20 Phoebe Nixon

### Top New Female Vocalists

- 1 Debbie Boone
- 2 Crystal Gayle
- 3 Jennifer Warnock
- 4 Valerie Capers
- 5 Patti Austin

### Top Groups

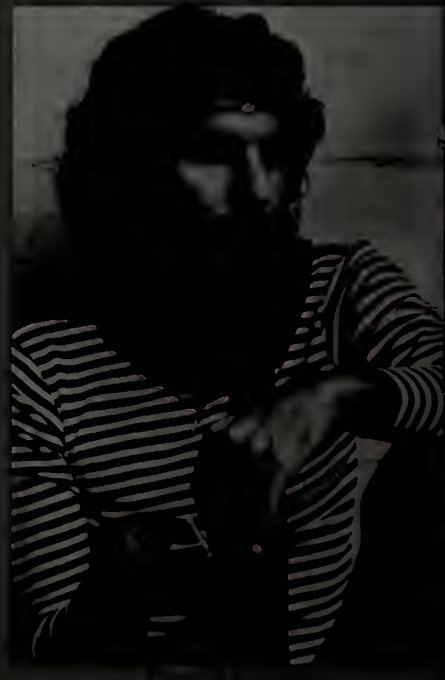
- 1 Fleetwood Mac
- 2 Eagles
- 3 Commodores
- 4 Boston
- 5 Doobie Brothers
- 6 Barbra
- 7 Kiss
- 8 Foreplay
- 9 Crosby, Stills & Nash
- 10 Wings
- 11 Electric Light Orchestra
- 12 Sea Train
- 13 Hum
- 14 Barry, Wood & Fish
- 15 Chicago
- 16 Steep Dan
- 17 Billy Bragg
- 18 Brothers Johnson
- 19 Lynyrd Skynyrd
- 20 Emotions
- 21 Jelly's Jam
- 22 Brother
- 23 Rolling Stones
- 24 Yes
- 25 Queen
- 26 Foghat
- 27 Supertramp
- 28 Emerson Lake & Palmer
- 29 Led Zeppelin
- 30 Phil Spector
- 31 The Who
- 32 Eric Burdon & The Animals
- 33 Rodent
- 34 Atlanta Rhythm Section
- 35 Patti Smith

### Top New Groups

- 1 Fleetwood
- 2 Phoenix
- 3 Arto
- 4 Willie Nelson
- 5 Incredible
- 6 Little River Band
- 7 High Energy
- 8 Don't Stop
- 9 Cannon
- 10 Lata
- 11 Cannon
- 12 Phoenix
- 13 Eric Clapton
- 14 Kalamazoo



Marvin Gaye





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*Bandana Enterprises, Ltd.*

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FAR OUT RECORDS



**WAR**

**GALAXY**





# POP

## ALBUM AWARDS

### R&B Male Crossover

- 1 Stevie Wonder
- 2 Marvin Gaye
- 3 AWB & Ben E. King
- 4 High Energy

### R&B Female Crossover

- 1 Diana Ross
- 2 Donna Summer
- 3 Natalie Cole
- 4 Deniece Williams
- 5 Thelma Houston

### R&B Group Crossover

- 1 KC & The Sunshine Band
- 2 Commodores
- 3 Earth, Wind & Fire
- 4 Herbie Hancock
- 5 Fela Kuti
- 6 Earth, Wind & Fire
- 7 Earth, Wind & Fire
- 8 Earth, Wind & Fire
- 9 Earth, Wind & Fire
- 10 Earth, Wind & Fire

### Solists/Tracks

- 1 A Star Is Born
- 2 Star Wars
- 3 Rocky
- 4 The Untouchables
- 5 The Untouchables
- 6 The Untouchables
- 7 The Untouchables

### Top Comedy Artists

- 1 Louis Armstrong
- 2 Richard Pryor
- 3 George Carlin
- 4 Redd Foxx
- 5 Lily Tomlin

### Top Mixed Groups

- 1 Fleetwood Mac
- 2 Wings
- 3 Heart
- 4 Carpenters
- 5 Captain & Tennille
- 6 Donny & Marie Osmond
- 7 Marilyn McCoo & Billy Davis Jr.
- 8 Gladys Knight & The Pips
- 9 Ashford & Simpson
- 10 Barland Vokal Band

### Group Re-Emergence

- 1 Atlanta Rhythm Section
- 2 The Knott
- 3 Stevie Nicks
- 4 The Jacksons

### Top Instrumentalists

- 1 Meco
- 2 Weather Report
- 3 John McLaughlin
- 4 Ray Charles
- 5 Eric Clapton
- 6 Maynard Ferguson
- 7 Grusin
- 8 Ronnie Earl
- 9 Jean-Luc Ponty
- 10 Robert Wadlow
- 11 Return To Forever
- 12 Chuck Mangione
- 13 Stan
- 14 Eric Clapton
- 15 Frank Zappa
- 16 George Harrison
- 17 Bob Dylan
- 18 Eric Clapton
- 19 Eric Clapton
- 20 Eric Clapton

### Top Duos

- 1 Captain & Tennille
- 2 Gary Hall & Jean Davis
- 3 England Dan & John Ford Cole
- 4 Seals & Crofts
- 5 Marilyn McCoo & Billy Davis Jr.
- 6 Orleans & Dean
- 7 Brothers Johnson
- 8 Paley (Dionne Warwick/Sandra Laing)
- 9 Carole King

### Top New Duos

- 1 Robert Gordon With The Byrds
- 2 Eric Burdon & The Animals
- 3 Mark Noyes & Michael Noyes
- 4 The Doobie Brothers
- 5 The Doobie Brothers

### Top MCN Artists

- 1 John Denver
- 2 Neil Diamond
- 3 Dolly Parton
- 4 Garth Brooks
- 5 Garth Brooks

### Female Re-Emergence

- 1 Linda Ronstadt
- 2 Suzi Quatro

### Male Re-Emergence

- 1 Bob Dylan
- 2 Bruce Springsteen
- 3 Ray Charles
- 4 Bruce Springsteen
- 5 Bruce Springsteen

### Country Female

- 1 Dolly Parton
- 2 Dolly Parton
- 3 Dolly Parton
- 4 Dolly Parton
- 5 Dolly Parton

### Country Male

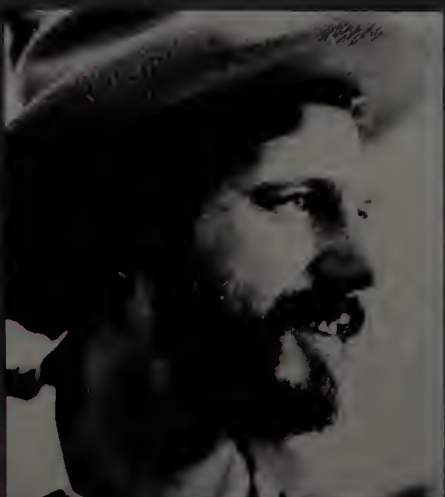
- 1 Garth Brooks
- 2 Garth Brooks
- 3 Garth Brooks
- 4 Garth Brooks
- 5 Garth Brooks

### Country Duo

- 1 Garth Brooks & Dolly Parton
- 2 Garth Brooks & Dolly Parton
- 3 Garth Brooks & Dolly Parton
- 4 Garth Brooks & Dolly Parton



Marilyn McCoo/Billy Davis Jr.



Jerry and Wilma



The Doobie Brothers



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16 GOLD AND PLATINUM  
CERTIFICATIONS  
DURING 1977

On Behalf Of All  
The Artists and Producers...

Thank You For  
Your Continued Support.





# POP

## SINGLES AWARDS

### Top Female Vocalists

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

### Top New Female Vocalists

- 1 Debby Boone
- 2 Crystal Gayle
- 3 Mary Macgregor
- 4 Jennifer Warnes

### Female Re-Emergence

- 1 Rita Coolidge
- 2 Carly Simon
- 3 Jackie DeShannon

### Top New Duo

- 1 LeBlanc & Carr
- 2 Keane Brothers
- 3 Karen Nelson & Billy T



Mary Macgregor

### Top Duo

- 1 Daryl Hall & John Oates
- 2 Brothers Johnson
- 3 England Dan & John Ford Coley
- 4 Carpenters
- 5 Captain & Tennille
- 6 Seals & Crofts
- 7 Marilyn McCoo & Billy Davis, Jr.
- 8 Donny & Marie Osmond
- 9 Addrisi Brothers

### Top Instrumentalists

- 1 Meco
- 2 Bill Conti
- 3 London Symphony Orchestra
- 4 Wilton Place Street Band
- 5 Walter Mulphy

### Top Groups

- 1 Fleetwood Mac
- 2 KC & The Sunshine Band
- 3 Foreigner
- 4 Eagles
- 5 Steve Nieve Band
- 6 Commodores
- 7 The Sylvers
- 8 Rose Royce
- 9 Abba
- 10 Kansas
- 11 10cc
- 12 Emotions
- 13 Meco
- 14 Hot
- 15 Pablo Cruise
- 16 Electric Light Orchestra
- 17 Heatwave
- 18 Marshall Tucker Band
- 19 Heart
- 20 Climax Blues Band
- 21 Wings
- 22 The Jacksons
- 23 Atlanta Rhythm Section
- 24 Flosters
- 25 Bay City Rollers
- 26 Ram Jam
- 27 Crosby, Stills & Nash
- 28 Manfred Mann
- 29 Supremes
- 30 Supremes
- 31 Kiva
- 32 Bread
- 33 Sanford-Townsend Band
- 34 Bick
- 35 Tawana

### Top New Group

- 1 Foreigner
- 2 Race Point
- 3 Pablo Cruise
- 4 Heatwave
- 5 Hot
- 6 Flosters
- 7 Ram Jam
- 8 Supremes
- 9 Bick
- 10 Sanford-Townsend Band
- 11 Wilton Place Street Band
- 12 Little River Band

### Group Re-Emergence

- 1 Bread
- 2 10cc
- 3 Manfred Mann
- 4 Atlanta Rhythm Section
- 5 The Jacksons
- 6 Santana

### Top New Male Vocalists

- 1 Elliott Gornik
- 2 Andy Gibb
- 3 Alan O'Day
- 4 Kenny Nolan
- 5 Jonathan Bishop
- 6 Paul McCrane
- 7 David Soul
- 8 Paul McCrane
- 9 Gene Friedman
- 10 Andrew Gold
- 11 David Dundas
- 12 Paul Garret



David Soul

### Top Male Vocalists

- 1 Les Taylor
- 2 Barry Manilow
- 3 Andy Gibb
- 4 Alan O'Day
- 5 Green Company
- 6 David Williams
- 7 Kenny Rogers
- 8 George Strait
- 9 Stephen Bishop
- 10 Sonny Bono
- 11 Paul McCrane
- 12 James Taylor
- 13 Kenny Rogers
- 14 Kenny Rogers
- 15 Dean Cain
- 16 Kenny Rogers
- 17 Kenny Rogers
- 18 Kenny Rogers
- 19 Kenny Rogers
- 20 Kenny Rogers
- 21 Jimmy Buffet
- 22 Paul McCrane
- 23 Kenny Rogers
- 24 Kenny Rogers
- 25 Kenny Rogers
- 26 Warren Beatty
- 27 B.J. Thomas
- 28 David Dundas
- 29 Paul McCrane
- 30 Joe Tex

### Male Re-Emergence

- 1 Paul McCrane
- 2 B.J. Thomas
- 3 Joe Tex



Deniece Williams





**TOP MALE M.O.R. ARTIST POP SINGLES #1**

Barry Manilow



**TOP MALE VOCALIST POP SINGLES #2**

Barry Manilow



**TOP MALE VOCALIST POP ALBUM #4**

Barry Manilow

*Thanks Cash Boy*

*Barry*





# POP

## SINGLES AWARDS

### R&B Group Crossover

- 1 KC & The Sunshine Band
- 2 Rose Royce
- 3 Commodores
- 4 The Sylvers
- 5 Emotons
- 6 Heatwave
- 7 The Jacksons
- 8 Brick
- 9 Tavares
- 10 Q

### R&B Male Crossover

- 1 Stevie Wonder
- 2 Marvin Gaye
- 3 William Bell
- 4 Joe Tex
- 5 Barry White

### R&B Female Crossover

- 1 Thelma Houston
- 2 Natalie Cole
- 3 Donna Summer
- 4 Deniece Williams
- 5 Dorothy Moore



Jennifer Warnes

### Male MOR

- 1 Barry Manilow
- 2 Elvis Presley
- 3 Johnny Rivers
- 4 Glen Campbell
- 5 Tom Jones
- 6 David Soul
- 7 Jimmy Buffett
- 8 Engelbert Humperdinck
- 9 Dean Friedman
- 10 Parker McGee

### Female MOR

- 1 Barbra Streisand
- 2 Debby Boone
- 3 Rita Coolidge
- 4 Linda Ronstadt
- 5 Carly Simon
- 6 Mary MacGregor
- 7 Yvonne Elliman
- 8 Helen Reddy
- 9 Natalie Cole
- 10 Diana Ross

### MOR Group

- 1 Fleetwood Mac
- 2 Abba
- 3 Eagles
- 4 Bread
- 5 England Dan & John Ford Coley
- 6 Captain & Tennille
- 7 Marvin McCoo & Billy Davis, Jr.
- 8 Carpenters
- 9 Chicago
- 10 Meco



Captain & Tennille



Engelbert Humperdinck

### Country Male

- 1 Clint Black
- 2 Reudella
- 3 Ronnie Milsap
- 4 Kenny Rogers
- 5 Waylon Jennings
- 6 Charlie Rich

### Country Female Crossover

- 1 Cyndi Lauper
- 2 Holly Telford
- 3 Gloria Estefan
- 4 Jennifer Warnes

### Country Group

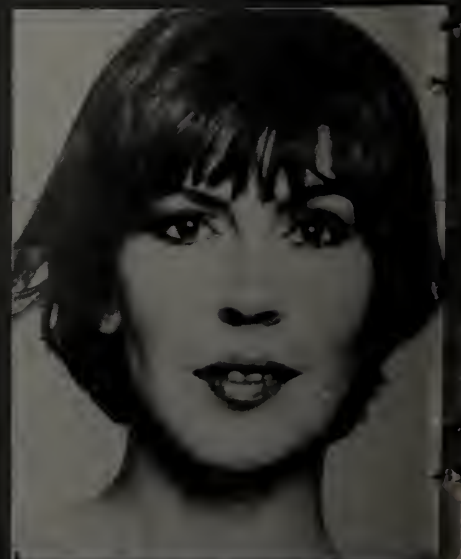
- 1 The Judds
- 2 The Statler Brothers

### Comedy/Novelty

- 1 Bert Williams
- 2 Clutch & Chang
- 3 Hee-Hee Five Five Two
- 4 Dickie Bushman
- 5 Budman

### Mixed Groups

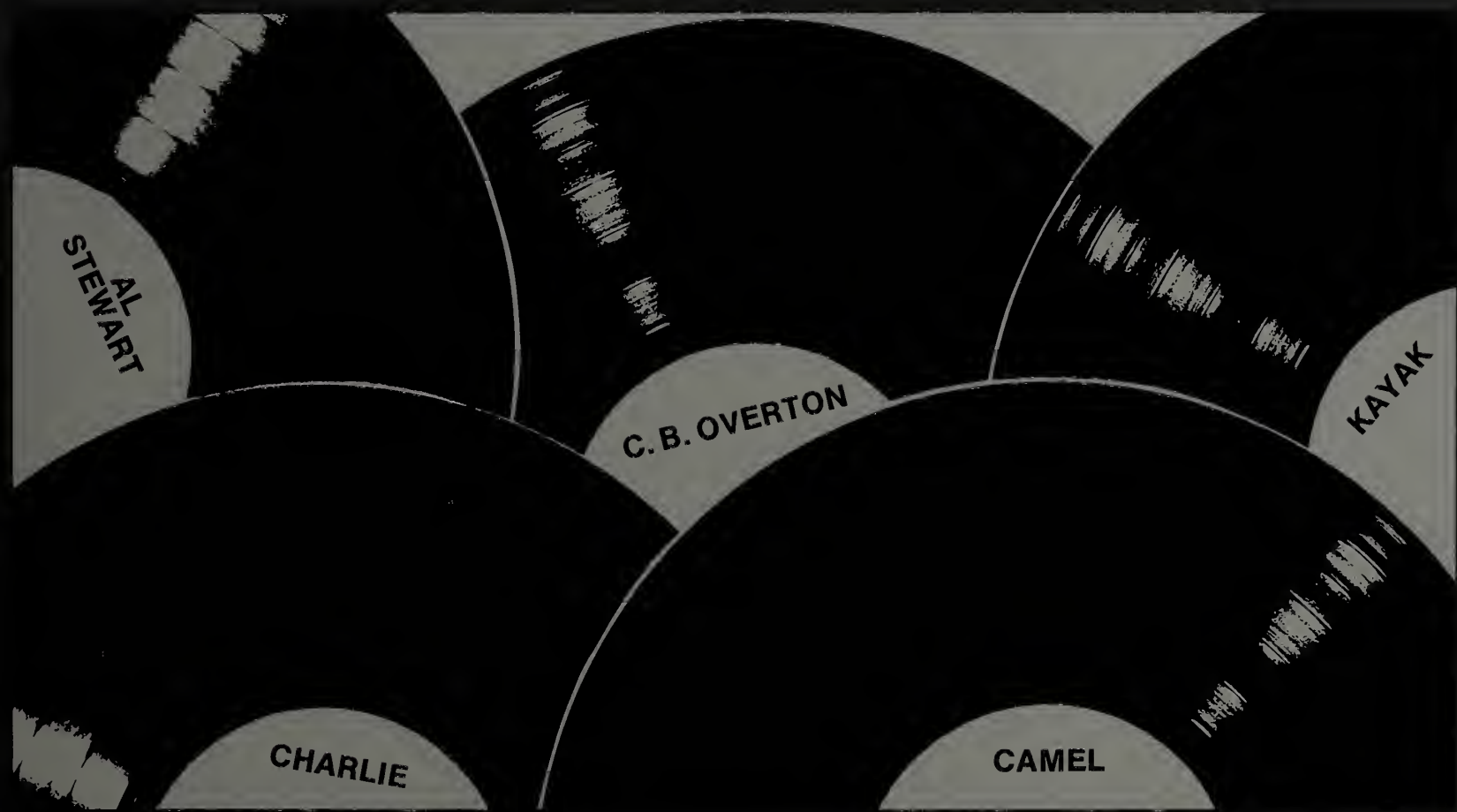
- 1 Fleetwood Mac
- 2 Abba
- 3 New Edition
- 4 Captain & Tennille
- 5 Wings
- 6 The Doobie Brothers
- 7 Bobby & The New Edition
- 8 The Judds
- 9 Marvin McCoo & Billy Davis, Jr.
- 10 QJ & The Judds



Carpenters



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**Bill Conti**  
**Carl Davis Orchestra**  
**Electric Light Orchestra**  
**Enchantment**  
**Crystal Gayle**  
**Walter Jackson**  
**Earl Klugh**  
**Ronnie Laws**  
**New York, New York**  
**Nitty Gritty Dirt Band**  
**Noel Pointer**  
**Rocky**  
**Kenny Rogers**  
**The Spy Who Loved Me**  
**War**

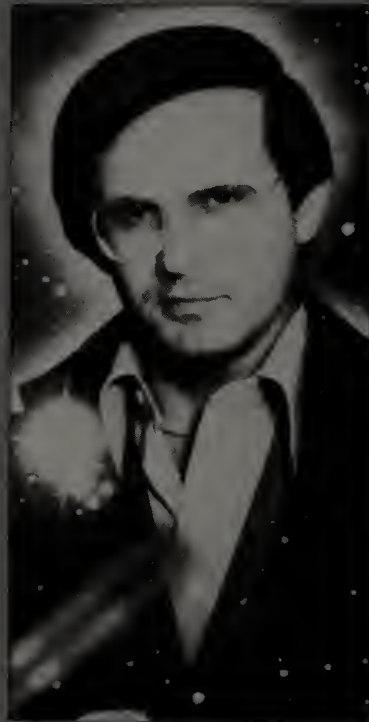


# P OP

## NUMBER ONES



Fleetwood Mac



Meco



John Denver



Debby Boone



Leo Sayer



Crystal Gayle



Stevie Wonder



Janis Ian



KC & The Sunshine Band



Bread



Captain & Tennille



BMI licensed music  
took 64% of all the  
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“Smokey And The Bandits,”

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**The Bitch Is Back**  
**Lucy In The Sky With Diamonds\***  
**Sorry Seems To Be The Hardest Word**  
**Don't Go Breaking My Heart\***  
**Someone Saved My Life Tonight**  
**Philadelphia Freedom\***  
**Island Girl**  
**Grow Some Funk Of Your Own**  
**Levon**  
**Pinball Wizard\***

Produced by Gus Dudgeon



# Greatest Hits Volume II

ELTON JOHN'S GREATEST HITS VOLUME II



MCA-3027

PLATINUM

MCA RECORDS

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# P LOP

## NUMBER ONES



Foreigner



Elvis Presley



Bob Seger



Robert Gordon



Peter Frampton



Rita Coolidge



Barbra Streisand



Shaun Cassidy



Hall & Oates



# 1977

In 1977, Atlantic Records was hot.  
Hot enough to place 57 times in Cash Box's Year End Awards.  
We'd like to congratulate our artists, their management  
and everyone connected with their success.  
And wish them, and the entire industry, a happy

# 1978

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CASH BOX POP SINGLES AWARDS, *Top Male Vocalists*, Johnny Rivers, *Top Duo*, England Dan & John Ford Coley, *Top New Male Vocalists*, Alan O'Day, Leif Garrett, *Top Groups*, Foreigner, Abba, Hot, Crosby, Stills & Nash, *Top New Group*, Foreigner, Hot, *Top New Duo*, LeBlanc & Carr, *Mixed Groups*, Abba, C.J.&Co., *Male MOR*, Johnny Rivers, Parker McGee, *MOR Group*, Abba, England Dan & John Ford Coley, CASH BOX POP ALBUM AWARDS, *Top Groups*, Foreigner, Crosby, Stills & Nash, Rolling Stones, Yes, Emerson Lake & Palmer, Led Zeppelin, *Top Comedy Artists*, George Carlin, *Top New Groups*, Foreigner, *Male Re-emergence*, Ray Charles, Johnny Rivers, *Top Duos*, England Dan & John Ford Coley, Crosby & Nash, *R&B Male Crossover*, AWB & Ben E. King, CASH BOX R&B SINGLES AWARDS, *Top Male Vocalists*, Johnny Bristol, *Top New Male Vocalists*, Philippe Wynne, *Top Female Vocalists*, Aretha Franklin, *Top Pop to R&B Crossovers*, Hot "Angel In Your Arms," *Top New Groups*, Slave, C.J.&Co., *Top Groups*, Slave, Trammps, *Top Mixed Groups*, C.J.&Co., *Top Disco Crossover Groups*, Trammps, C.J.&Co., Chic, Cerrone, Mass Production, Fantastic Four, CASH BOX R&B ALBUM AWARDS, *Top Groups*, Slave, Average White Band, Spinners, *Top Female Vocalists*, Aretha Franklin, *Top New Male Vocalists*, Philippe Wynne, *Top New Groups*, Slave, C.J.&Co., CASH BOX R&B ALBUM AWARDS, *Top Disco Crossover Artists*, Trammps, C.J.&Co., CASH BOX JAZZ AWARDS, *Top Soloists*, Jean-Luc Ponty, *Top Duos*, Larry Coryell & Alphonse Mouzon, *Top New Artists*, Lenny White.

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ATLANTIC RECORDS AND CUSTOM LABELS 



# TOP 25 NEW ARTISTS OF 1977

- 1 **Foreigner — Atlantic**
- 2 **Shaun Cassidy — WB/Curb**
- 3 **Andy Gibb — RSO**
- 4 Debby Boone — WB/Curb
- 5 Meco — Millennium
- 6 Alan O'Day — Pacific/Atlantic
- 7 Mary MacGregor — Ariola
- 8 David Soul — Private Stock
- 9 Heatwave — Epic
- 10 Andrew Gold — Asylum
- 11 Floaters — ABC
- 12 Hot — Big Tree
- 13 Kenny Nolan — 20th Century
- 14 Jennifer Warnes — Arista
- 15 Paul Nicholas — RSO
- 16 Bill Conti — UA
- 17 Odyssey — RCA
- 18 Player — RSO
- 19 Sanford-Townsend — WB
- 20 Stephen Bishop — ABC
- 21 Little River Band — Capitol
- 22 The Babys — Chrysalis
- 23 Bob Welch — Capitol
- 24 High Inergy — Motown
- 25 Peter McCann — 20th Century





**THE  
MAGIC  
OF  
MOTOWN!**

***We're bullish on the music business***

***here's why***



*Teamed for the first time with producer Richard Perry, Diana interprets ten songs never before given the Diana Ross treatment! Includes the smash single "Gettin' Ready For Love."*



# THE MAGIC OF MOTOWN!

© 1977 Motown Record Corporation



M7-890R1

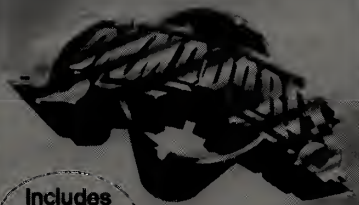




This all new, two-record set was recorded at the Bijou Cafe in Philadelphia in May of 1977. It lives up to the high standards you've come to expect from Grover Washington, Jr.



**COMMODORES**



Includes  
Autographed  
Poster

M7-884R1



**"LIVE"**

TWO  
RECORD  
SET

M9-894A2

**GROVER WASHINGTON, JR.**  
Live At The Bijou



Two  
Record  
Set

KUX-3637M2

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

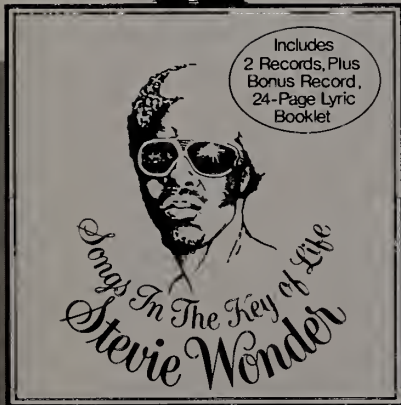
Recorded during their highly successful 1977 summer tour, "LIVE!" is a deluxe two-record set showcasing all the Commodores' greatest hits plus their never before recorded new single "Too Hot Ta Trot"



**KUDU**



First the single "You Can't Turn Me Off" exploded nationwide on the POP and R&B charts. Then, presto the album, "Turnin' On." More of the high energy that has made High Inergy the next female supergroup!



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

From "Little Stevie Wonder's Fingertips (Part II)" to the sophisticated "If You Really Love Me" of 1971, "Looking Back" offers 40 songs in a limited edition three-record set. A comprehensive history of one of music's most respected artists.





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



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





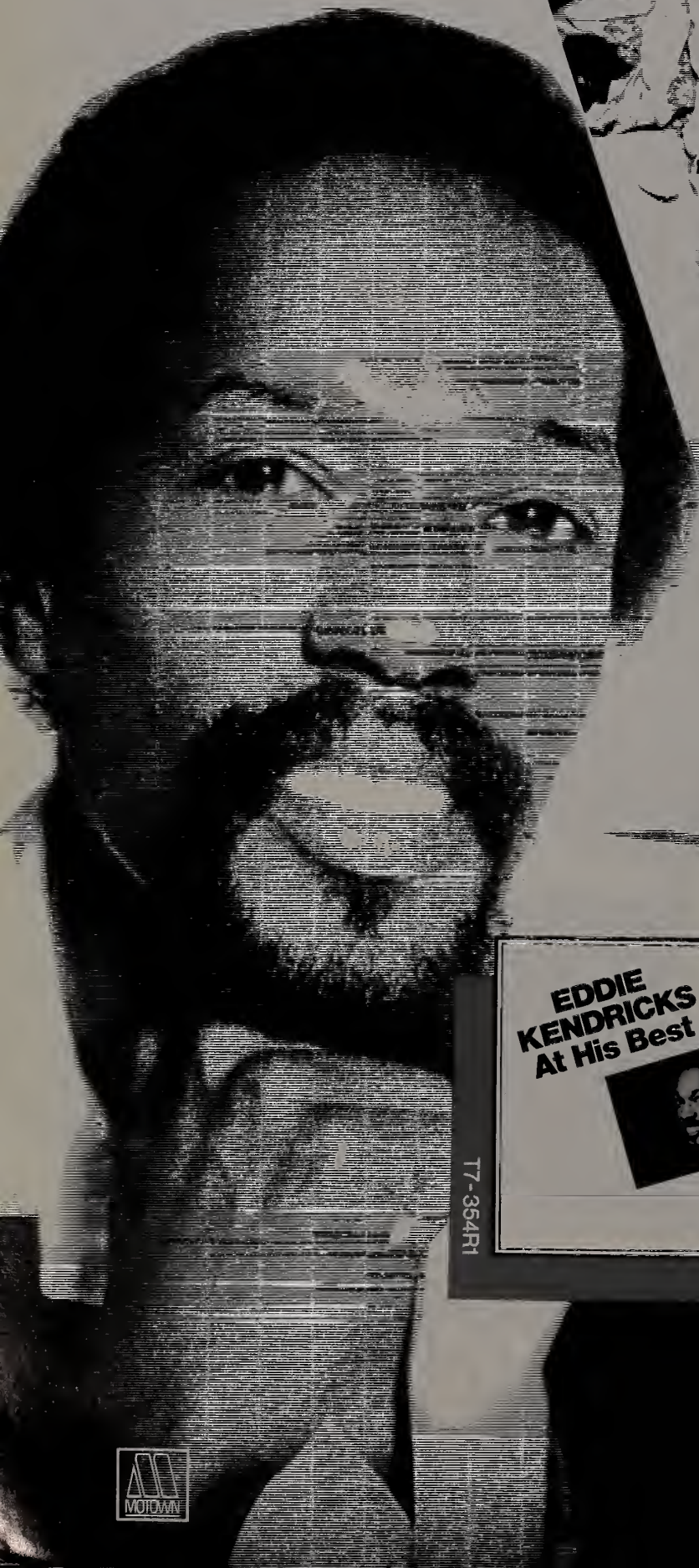
# NEW FOR '78

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

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



G7-979R1



T7-354R1



M7-896R1

*Their debut album on Motown is full of the rich harmonies and tight arrangements that have come to mean the "5th Dimension."*





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

Rock 'n roll and Motor City soul combined in ten exciting numbers!



P7-10022R1



P7-10024R1



M7-896R1

Sassy rock 'n roll with energy to spare!






# THE MAGIC OF MOTOWN!

**New Massive  
consumer press buys!**

**New artists  
posters!**

  
©1977 Motown Record Corporation

**New multi-product  
wall unit/mobile!**

**New radio spots  
for saturation play!**

**On Motown  
Records & Tapes**



# TOP 100 LPs



Linda and Paul McCartney



Linda Ronstadt



Bob Seger



Joni Mitchell



Bee Gees

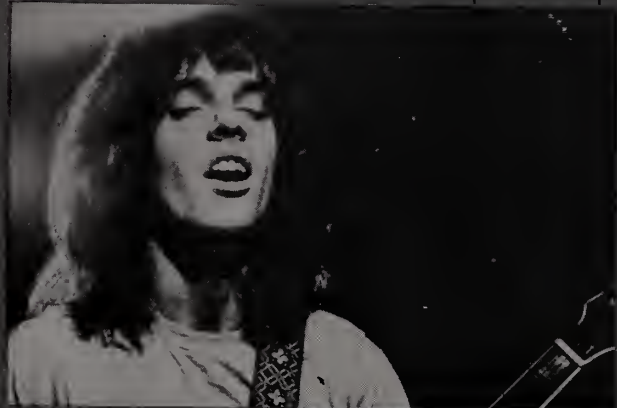
- 1 RUMOURS — FLEETWOOD MAC — Warner Bros
- 2 HOTEL CALIFORNIA — EAGLES — Asylum
- 3 BOSTON — BOSTON — Epic
- 4 SONGS IN THE KEY OF LIFE — STEVIE WONDER — Tamla
- 5 FRAMPTON COMES ALIVE — PETER FRAMPTON — A&M
- 6 ORIGINAL SOUNDTRACK — STAR WARS — 20th Century
- 7 A STAR IS BORN — BARBRA STREISAND — Columbia
- 8 COMMODORES — COMMODORES — Motown
- 9 FLY LIKE AN EAGLE — STEVE MILLER — Capitol
- 10 FOREIGNER — FOREIGNER — Atlantic
- 11 I'M IN YOU — PETER FRAMPTON — A&M
- 12 WINGS OVER AMERICA — WINGS — Capitol
- 13 NIGHT MOVES — BOB SEGER — Capitol
- 14 LEFTOVERTURE — KANSAS — Kirshner
- 15 CSN — CROSBY STILLS & NASH — Atlantic
- 16 SHAUN CASSIDY — SHAUN CASSIDY — Warner Bros /Curb
- 17 BOOK OF DREAMS — STEVE MILLER — Capitol
- 18 JT — JAMES TAYLOR — Columbia
- 19 GREATEST HITS — LINDA RONSTADT — Asylum
- 20 LIVE AT THE PALLADIUM — MARVIN GAYE — Motown
- 21 A NEW WORLD RECORD — ELO — UA/Jet
- 22 THIS ONE'S FOR YOU — BARRY MANILOW — Arista
- 23 CAT SCRATCH FEVER — TED NUGENT — Epic
- 24 BARRY MANILOW LIVE — BARRY MANILOW — Arista
- 25 LITTLE QUEEN — HEART — Portrait
- 26 ANIMALS — PINK FLOYD — Columbia
- 27 BEST OF THE DOOBIE BROTHERS — Warner Bros
- 28 FLOAT ON — THE FLOATERS — ABC
- 29 YEAR OF THE CAT — AL STEWART — Janus
- 30 SIMPLE DREAMS — LINDA RONSTADT — Asylum
- 31 BEE GEES LIVE — BEE GEES — RSO
- 32 STREISAND SUPERMAN — BARBRA STREISAND — Columbia
- 33 REJOICE — EMOTIONS — Columbia
- 34 MOODY BLUE — ELVIS PRESLEY — RCA
- 35 A NIGHT ON THE TOWN — ROD STEWART — Warner Bros.
- 36 ROCK & ROLL OVER — KISS — Casablanca
- 37 I, ROBOT — ALAN PARSONS — Arista
- 38 ROCKY ORIGINAL SOUNDTRACK — BILL CONTI — United Artists
- 39 GO FOR YOUR GUNS — ISLEY BROS. — T-Neck
- 40 CHICAGO XI — CHICAGO — Columbia
- 41 THE PRETENDER — JACKSON BROWNE — Asylum
- 42 ANYTIME... ANYWHERE — RITA COOLIDGE — A&M
- 43 IZITSO — CAT STEVENS — A&M
- 44 LOVE GUN — KISS — Casablanca
- 45 LIVIN' ON THE FAULT LINE — DOOBIE BROTHERS — Warner Bros.
- 46 RIGHT ON TIME — BROTHERS JOHNSON — A&M
- 47 UNPREDICTABLE — NATALIE COLE — Capitol
- 48 GOING FOR THE ONE — YES — Atlantic
- 49 AJA — STEELY DAN — ABC
- 50 WIND & WUTHERING — GENESIS — Atlantic
- 51 SONGS FROM THE WOOD — JETHRO TULL — Chrysalis
- 52 LIVE AT THE HOLLYWOOD BOWL — THE BEATLES — Capitol
- 53 LOVE YOU LIVE — ROLLING STONES — Atlantic
- 54 JAMES TAYLOR'S GREATEST HITS — JAMES TAYLOR — Warner Bros
- 55 ROCK & ROLL ALTERNATIVE — ATLANTA RHYTHM SECTION — Atlantic
- 56 A K RUFU — RUFUS/CHAKA KHAN — ABC
- 57 SILK DEGREES — BOZ SCAGGS — Columbia
- 58 A DAY AT THE RACES — QUEEN — Ektra
- 59 HEJIRA — JONI MITCHELL — Asylum
- 60 BARRY WHITE SINGS FOR SOMEONE YOU LOVE — BARRY WHITE — Janus
- 61 EXODUS — BOB MARLEY & THE WAILERS — Island
- 62 IN CONCERT — ELVIS PRESLEY — RCA
- 63 33 1/3 — GEORGE HARRISON — Dark Horse
- 64 IN FLIGHT — GEORGE BENSON — Warner Bros
- 65 EVEN IN THE QUIETEST MOMENT — SUPERTRAMP — A&M
- 66 WORKS VOLUME II — EMERSON LAKE & PALMER — Atlantic
- 67 TEJAS — ZZ TOP — London
- 68 GREATEST HITS — EAGLES — Asylum
- 69 NIGHT MOVES — ELTON JOHN — MCA
- 70 CHANGES IN LATITUDES, CHANGES IN ATTITUDES — JIMMY RUFFERT — ABC
- 71 GREATEST HITS, VOLUME II — ELTON JOHN — MCA
- 72 CAR WASH — ROSE ROYCE — MCA
- 73 NETHER LANDS — DAN FOGELBERG — Epic
- 74 SPIRIT — EARTH WIND & FIRE — Columbia
- 75 TOO HOT TO HANDLE — HEATWAVE — Epic
- 76 ENDLESS FLIGHT — LEO SAYER — Warner Bros
- 77 STAY WAKE & OTHER GALACTIC FUNK — MICO — Mercury
- 78 BURNING SKY — BAD COMPANY — Swan Song
- 79 ROCHAT LIVE — ROCHAT — Fearful
- 80 POINT OF NO RETURN — KANSAS — Kirshner
- 81 LET'S GET SMALL — STEVE MARTIN — Warner Bros
- 82 IN FULL BLOOD — ROSE ROYCE — Warner Bros
- 83 AMERICAN STARE 'N BARE — NEIL YOUNG — Atlantic
- 84 CHICAGO 9 — CHICAGO — Columbia
- 85 TERMINAL STATION — GRATEFUL DEAD — Arista
- 86 STREET SAWYERS — LINDY STAYNARD — MCA
- 87 GREATEST HITS, VOLUME II — JOHN COOPER — RCA
- 88 SONG OF JOY — CARTER STUBBS — ABC
- 89 CAROLINA DREAMS — MURRELL TUGER — Columbia
- 90 YOU LIGHT UP MY LIFE — BERRY GOOD — Warner Bros
- 91 I LIVE WITHWOOD — STEVE WILWOOD — Janus
- 92 THE HOME FROM THE ROAD — CYRIL SWINARD
- 93 THE FORD REMAINS THE SAME — LED ZEPHULIN — Atlantic
- 94 A PLACE IN THE SUN — PAUL SIMON — ABC
- 95 CHILDREN OF THE WIND — BEFORE — RSO
- 96 LON — DRY BRN — RCA
- 97 FRENCH KISS — BOB WELCH — Capitol
- 98 WE DANCED THROUGH — STEVE — A&M
- 99 FLOWING RIVERS — ANDY GIBB — RSO
- 100 WINDFLOWER — SWIFTS — Columbia



# TOP 100 SINGLES



Supertramp



Peter Frampton



Donna Summer



Thelma Houston



Bay City Rollers

- 1 YOU LIGHT UP MY LIFE — DEBBY BOONE — Warner Bros.
- 2 I JUST WANT TO BE YOUR EVERYTHING — ANDY GIBB — RCA
- 3 DANCING QUEEN — ABBA — Atlantic
- 4 UNDERCOVER ANGEL — ALAN O'DAY — Pacific
- 5 TORN BETWEEN TWO LOVERS — MARY MACGREGOR — RCA
- 6 A STAR IS BORN — BARBRA STREISAND — Columbia
- 7 I LIKE DREAMIN' — KENNY NOLAN — 20th Century
- 8 HIGHER & HIGHER — RITA COOJIDGE — A&M
- 9 SWAYIN' TO THE MUSIC — JOHNNY RIVERS — Big Tree
- 10 STAR WARS THEME — MECO — Millenium
- 11 THE THINGS WE DO FOR LOVE — 10CC — Mercury
- 12 WEEKEND IN NEW ENGLAND — BARRY MANILOW — Arista
- 13 BEST OF MY LOVE — EMOTIONS — Columbia
- 14 NOBODY DOES IT BETTER — CARLY SIMON — Elektra
- 15 I'M YOUR BOOGIE MAN — KC & THE SUNSHINE BAND — TK
- 16 WHEN I NEED YOU — LEO SAYER — Warner Bros.
- 17 DON'T LEAVE ME THIS WAY — THELMA HOUSTON — Motown
- 18 ANGEL IN YOUR ARMS — HOT — Big Tee
- 19 CARRY ON WAYWARD SON — KANSAS — Krieger
- 20 SOUTHERN NIGHTS — GLEN CAMPBELL — Capitol
- 21 DREAMS — FLEE WOOD MAC — Warner Bros.
- 22 I'VE GOT LOVE ON MY MIND — NATALIE COLE — Capitol
- 23 LONELY BOY — ANDREW GOLD — Asylum
- 24 MARGARITAVILLE — JIMMY BUFFETT — ABC
- 25 YOU AND ME — ALICE COOPER — Warner Bros.
- 26 RICH GIRL — HALL & OATES — RCA
- 27 KEEP IT COMIN' LOVE — KC & THE SUNSHINE BAND — TK
- 28 ON & ON — STEPHEN BISHOP — ABC
- 29 TELEPHONE LINE — ELO — Jet/UA
- 30 THEME FROM ROCKY — BILL CONTI — UA
- 31 EASY — COMMODORES — Motown
- 32 YEAR OF THE CAT — AL STEWART — J&R
- 33 NIGHT MOVES — BOB SEGER — Capitol
- 34 FEELS LIKE THE FIRST TIME — FOREIGNER — Atlantic
- 35 HOTEL CALIFORNIA — EAGLES — Asylum
- 36 HANDY MAN — JAMES TAYLOR — Columbia
- 37 HEARD IT IN A LOVE SONG — MARSHALL TUCKER BAND — Columbia
- 38 NEW KID IN TOWN — EAGLES — Asylum
- 39 GOT TO GIVE IT UP — MARVIN GAYE — Tamla
- 40 DON'T GIVE UP ON US — DAVID SOUL — Private Stock
- 41 WHATCHA GONNA DO — PABLO CRUISE — A&M
- 42 COLD AS ICE — FOREIGNER — Atlantic
- 43 THAT'S ROCK & ROLL — SHAUN CASSIDY — Warner Bros./Capitol
- 44 JET AIRLINER — STEVE MILLER — Capitol
- 45 DO YOU WANNA MAKE LOVE — PETER MCCANN — 20th Century
- 46 LOOKS LIKE WE MADE IT — BARRY MANILOW — Arista
- 47 DA DO RON RON — SHAUN CASSIDY — Warner Bros./Capitol
- 48 BOOGIE NIGHTS — HEATWAVE — Epic
- 49 I'M IN YOU — PETER FRAMPTON — A&M
- 50 FLY LIKE AN EAGLE — STEVE MILLER — Capitol
- 51 I WISH — STEVE WONDER — Tamla
- 52 BLINDED BY THE LIGHT — MANFRED MANN — Warner Bros.
- 53 COULDN'T GET IT RIGHT — CHIMAX BLUES BAND — Sirco
- 54 ENJOY YOURSELF — ACKSONS — Epic
- 55 DON'T STOP — FLEE WOOD MAC — Warner Bros.
- 56 SO INTO YOU — ALTA RHYTHM SECTION — Polydor
- 57 I FEEL LOVE — DONNA SUMMER — Casablanca
- 58 FLOAT ON — FLATCATERS — ABC
- 59 YOU MADE ME BELIEVE IN MAGIC — BAY CITY ROLLERS — Arista
- 60 BRICK HOUSE — COMMODORES — Motown
- 61 HOT LINE — SYLVRS — Capitol
- 62 DON'T IT MAKE MY BROWN EYES BLUE — CRYSTAL FAYE — Epic
- 63 BLACK BETTY — RAM JAM — Epic
- 64 STRAWBERRY LETTER #23 — BROTHERS JOHNSON — J&M
- 65 YOU'RE MY WORLD — HENRI ROY — Capitol
- 66 MY HEART BELONGS TO ME — BARBRA STREISAND — Columbia
- 67 JUST A SONG BEFORE I GO — CSNY — Atlantic
- 68 RIGHT TIME OF THE NIGHT — JENNIFER WARREN — Arista
- 69 IT WAS ALMOST LIKE A SONG — ROYMEALGAN — RCA
- 70 HEAVEN ON THE SEVENTH FLOOR — PAUL MICOLIS — RSC
- 71 BARRACUDA — HEART — Private
- 72 WALK THIS WAY — AEROSMITH — Columbia
- 73 FREE — DENISE WILLIAMS — Columbia
- 74 GIVE A LITTLE BIT — SUPERTRAMP — A&M
- 75 CALLING DR LOVE — JES — Capricorn
- 76 LOST WITHOUT YOUR LOVE — GREASE — Elektra
- 77 YOU MAKE ME FEEL LIKE DANCING — LEO SAYER — Warner Bros.
- 78 LIDO SHUFFLE — BOZ SCAGGE — Columbia
- 79 TRYIN' TO LOVE TWO — WILLIAM BEALL — Mercury
- 80 LUCILLE — KENNY ROGERS — Epic
- 81 SIR DUKE — STEVE WONDER — Tamla
- 82 IT'S SAD TO BELONG — ENGLAND DAN AUF COLP — Big Tree
- 83 DON'T WORRY BABY — B.J. THURME — MCA
- 84 DAZZ — BRUB — Pango
- 85 SMOKE FROM A DISTANT FIRE — SAMPOLO TOWNSEND BAND — Mercury
- 86 GO YOUR OWN WAY — FLEE WOOD MAC — Warner Bros.
- 87 CAR WASH — ROSE ROYCE — MCA
- 88 WHODUNIT — AVARES — Capricorn
- 89 HIGH SCHOOL DANCE — SILVERS — Decca
- 90 JEANS ON — DAVID DUNN — Capricorn
- 91 WAY DOWN — ELVIS PRESLEY — RCA
- 92 ARIEL — DEAN FREEMAN — J&R
- 93 YOU DON'T HAVE TO BE A STAR — MCDONNAMS — MCA
- 94 MAYBE I'M AMAZED — WIND — J&R
- 95 I WANNA GET NEXT TO YOU — GISELE BÜCKNER — MCA
- 96 AIN'T GONNA BUMP NO MORE — JOE TEX — Epic
- 97 HOW MUCH LOVE — LEO SAYER — Warner Bros.
- 98 LOVE'S GROWN DEEP — STACY HOLMES — 20th Century
- 99 LONG TIME — BOSTON — Epic
- 100 DISCO LUZY — WETON — Epic





**Warner - Curb Records would like to add  
its voice to the legions who have made  
Debby Boone and Shaun Cassidy  
the most acclaimed new performers of the year.**

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



*Mike Curb*



# OLIVIA NEWTON-JOHN

SAM / CHANGES / IF NOT FOR YOU / LET ME BE THERE / COME ON  
SOMETHING BETTER TO DO / HAVE YOU NEVER BEEN MELLOW

A DREAM COME TRUE



PLATINUM

O



# JOAN'S GREATEST HITS

NEVER / IF YOU LOVE ME (LET ME KNOW) / I HONESTLY LOVE YOU  
PLEASE MR. PLEASE / DON'T STOP BELIEVIN' / LET IT SHINE

JOAN TRUE





# C

## New Female Vocalists

- 1 Mary Macgregor
- 2 Mary Kay Place
- 3 Debby Boone
- 4 Stella Parton

## Female Vocalists

- 1 Linda Ronstadt
- 2 Dolly Parton
- 3 Emmylou Harris
- 4 Crystal Gayle
- 5 Olivia Newton-John
- 6 Loretta Lynn
- 7 Mary Macgregor
- 8 Mary Kay Place
- 9 Donna Fargo
- 10 Tanya Tucker
- 11 Tammy Wynette
- 12 Rita Coolidge
- 13 Debby Boone

## Female Entertainer Of The Year

- 1 Dolly Parton
- 2 Loretta Lynn
- 3 Barbara Mandrell
- 4 Tammy Wynette
- 5 Crystal Gayle

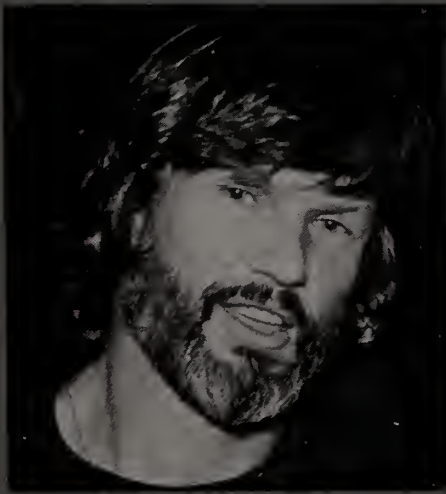
# COUNTRY ALBUMS Poll WINNERS

## Instrumental Groups

- 1 Charlie Daniels Band
- 2 Marshall Tucker Band
- 3 Danny Davis
- 4 Bill Monroe & The Blue Grass Boys

## Instrumentalists

- 1 Chet Atkins
- 2 Charlie McCoy
- 3 Roy Clark



Kris Kristofferson

## Comedians

- 1 Cledus Maggard
- 2 Jerry Clower
- 3 Rod Hart

## Crossover Artist Of The Year

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

## Original Soundtracks

- 1 Smokey & The Bandit
- 2 Outlaw Blues



Merle Haggard

## Various Artists

- 1 Outlaws
- 2 Great Moments At The Grand Old Opry
- 3 Country Comes To Carnegie Hall

## Duets

- 1 Jim Ed Brown & Helen Cornelius
- 2 Conway Twitty & Loretta Lynn
- 3 The Kendalls
- 4 George Jones & Tammy Wynette

## New Duets

- 1 Jim Ed Brown & Helen Cornelius
- 2 The Kendalls

## Groups

- 1 Statler Brothers
- 2 Dave & Sugar
- 3 Oak Ridge Boys
- 4 Eagles
- 5 Marshall Tucker Band
- 6 Charlie Daniels Band
- 7 Asleep At The Wheel
- 8 Pure Prairie League
- 9 Nitty Gritty Dirt Band
- 10 Amazing Rhythm Aces

## New Groups

- 1 Dave & Sugar

## Male Entertainer Of The Year

- 1 Ronnie Milsap
- 2 Roy Clark
- 3 Mel Tillis
- 4 Tom T. Hall
- 5 Buck Owens



Tanya Tucker

## New Male Vocalists

- 1 Vern Gosdin
- 2 Gene Watson
- 3 Bobby Borchers

## Male Vocalists

- 1 Waylon Jennings
- 2 Kenny Rogers
- 3 Conway Twitty
- 4 Willie Nelson
- 5 Ronnie Milsap
- 6 Glen Campbell
- 7 Elvis Presley
- 8 Charley Pride
- 9 Jimmy Buffett
- 10 Merle Haggard
- 11 Mickey Gilley
- 12 Freddie Fender
- 13 Larry Gatlin
- 14 Mel Tillis
- 15 Tom Jones
- 16 Billy "Crash" Craddock
- 17 Don Williams
- 18 Eddie Rabbitt
- 19 Jerry Jeff Walker
- 20 Marty Robbins
- 21 John Denver
- 22 Vern Gosdin
- 23 Kris Kristofferson
- 24 Johnny Rodriguez
- 25 Jonny Paycheck
- 26 Jerry Reed
- 27 David Allan Coe
- 28 Johnny Duncan
- 29 Moe Bandy
- 30 Gary Stewart
- 31 Wynn Stewart
- 32 George Jones
- 33 Tom T. Hall
- 34 Dickie Lee
- 35 T.G. Shepard



GEOF MORGAN

BILL MONROE

CAL SMITH

BILL ANDERSON

MERLE HAGGARD

CONWAY TWITTY

JOE ELY

RONNIE LEE SESSIONS

JERRY CLOWER

LORETTA LYNN

KENNY STARR

JONI LEE

MEL TILLIS

CATHY O'SHEA

NAT STUCKEY

JESSECA JAMES

CHARLIE TANGO

MARY LOU TURNER

TANYA TUCKER

**MCA COUNTRY**

JOHN, JEFF, KELLY & CHIC





**Girls**

- 1. Don Talbot & Linda Carter
- 2. Gurney Taylor & Loretta Lynn
- 3. Tom Tammela
- 4. George Jones & Tammy Wynette
- 5. Johnny Cash & June Carter
- 6. Bill Anderson & Mary Lou Turner

**Girls**

- 1. The Kentucky Headhunters
- 2. L.L. Cool J.
- 3. Little Richard
- 4. Barry White & The Love Train
- 5. Bobby Bland

**Restriction**

- 1. Grand Funk
- 2. E.M. Wright

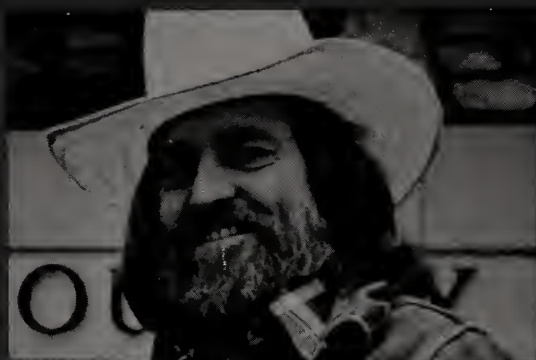
# COUNTRY SINGLES Poll WINNERS

**Male Vocalists**

- 1. Bob Dylan
- 2. Maxam Baerling
- 3. Mike McGuire
- 4. Larry Gatlin
- 5. Billy Brubaker
- 6. Don Williams
- 7. Charlie Pride
- 8. Michael Green
- 9. Johnny Duncan
- 10. Conway Twitty
- 11. Kenny Rogers
- 12. Jimmy Van Hecke
- 13. Sam Cooke
- 14. Steve Harley
- 15. Ronnie Williams
- 16. Mike Sandy
- 17. Jimmy Rodriguez
- 18. Bill Anderson
- 19. Billy Graham Gooden
- 20. Tom Donahue
- 21. Billy Joe Shaver
- 22. Willie Nelson
- 23. Kenny Rogers
- 24. Don Williams
- 25. Fred McHugh
- 26. Gene Watson
- 27. Freddy Fender
- 28. Tommy Stinson
- 29. Jerry Reed
- 30. George Strait
- 31. Tom Donahue
- 32. Kenny Rogers
- 33. Willie Nelson
- 34. Billy Joe Shaver
- 35. Don Williams

**New Male Vocalists**

- 1. Don Williams
- 2. Kenny Rogers
- 3. Mel McDaniel
- 4. Ronnie Williams
- 5. Jack Womack
- 6. Don King
- 7. Dennis McGowan
- 8. Steve McMillan
- 9. Alan Craft
- 10. Jack Stone



Willie Nelson

**Groups**

- 1. Gary & Sugar
- 2. Statler Brothers
- 3. Oak Ridge Boys
- 4. The Hilltoppers

**New Groups**

- 1. Shy
- 2. The Statlers

**Group/over Artists**

- 1. Kenny Rogers
- 2. Crystal Gayle
- 3. Ronnie Williams
- 4. Michael Green
- 5. Don Williams

**Instrumental Groups**

- 1. The Kentucky Headhunters
- 2. The Allman Brothers Band

**Instrumentalists**

- 1. Floyd Cramer
- 2. Jimmy Ford
- 3. Charlie McCoy
- 4. Jack Elliott

**Female Vocalists**

- 1. Crystal Gayle
- 2. Emma Ford
- 3. Emmylou Harris
- 4. Bernice Reagon
- 5. Tanya Tucker
- 6. Loretta Lynn
- 7. Linda Ronstadt
- 8. Billy Joe Shaver
- 9. Tamara Wynne
- 10. Dolly Parton
- 11. Linn Skerfving
- 12. Jerry McGinnis
- 13. Byron & Marilyn
- 14. Mary Kay Place
- 15. Janis Joplin
- 16. Linda Ronstadt
- 17. Emmylou Harris
- 18. Dolly Parton
- 19. Tamara Wynne



Billie Jo Spears

**New Female Vocalists**

- 1. Shy
- 2. Emma Ford
- 3. Billy Brubaker
- 4. Bernice Reagon
- 5. Don Williams
- 6. Jennifer Warnock
- 7. Sherry Noveck
- 8. Dolly Parton
- 9. Tamara Wynne

**Comedian**

- 1. Chevy Chase
- 2. Bud Hays



Mary Kay Place



# TOP DOG IN COUNTRY

**Eddy Arnold**

**Chet Atkins**

**Jim Ed Brown**

**Wilma Burgess**

**Helen Cornelius**

**Paul Craft**

**Floyd Cramer**

**Dave & Sugar**

**Danny Davis &**

**The Nashville**

**Brass**

**Dottsy**

**Bill Eldridge**

**Tom T. Hall**

**Beverly Heckel**

**Waylon**

**Dickey Lee**

**Zella Lehr**

**Ronnie Milsap**

**Dolly Parton**

**Debbie Peters**

**Charley Pride**

**Jerry Reed**

**Jim Reeves**

**Johnny Russell**

**Hank Snow**

**Gary Stewart**

**Porter Wagoner**

**Steve Wariner**

**Steve Young**

**RCA**  
Records





# R&B

# ALBUMS

## Top New Female Vocalists

- 1 Deniece Williams
- 2 Millie Jackson
- 3 Thelma Houston
- 4 Grace Jones
- 5 Phyllis Hyman

## Top Female Vocalists

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

## Top Male Vocalists

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

## Top New Male Vocalists

- 1 Teddy Pendergrass
- 2 Lenny Williams
- 3 Philippe Wynn
- 4 Idris Muhammad
- 5 Jermaine Jackson

## Top Groups

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

## Top New Groups

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

## Top Duos

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

## Top Disco Crossover Artists

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



Rufus



The Ritchie Family

# WINNERS



# CONGRATULATIONS



**JEAN CARN**  
#6 Top New Female Vocalist (Singles)



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

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**PHILADELPHIA  
INTERNATIONAL  
RECORDS**



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



**MFSB**  
**#1 Top Instrumentalist**  
**(Pop LPs)**



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# CROSSOVER

## TO R&B

### Top Pop To R&B Crossovers

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



Leo Sayer

### Top Disco Crossover Groups

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



Odyssey

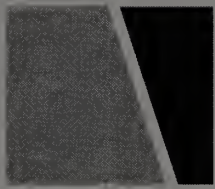
### Jazz Crossovers

- 1 George Benson
- 2 George Duke
- 3 War
- 4 Blackbyrds
- 5 Gato Barbieri

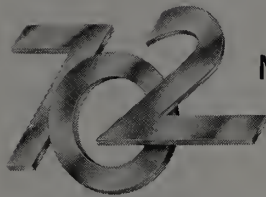


Savannah





# fact: the 702 stage monitor cuts through!



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

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

You want a monitor that cuts through! We've solved the problems, so you hear YOU — no more and no less. Where innovation was necessary, our engineers rose to the challenge. For example, the 702's unique tweeter array with three tweeters mounted in a concave, cross-firing arrangement dramatically



It's compatible with voltage — or current — source amplifiers, and is highly efficient. Handles 50 watts continuous at 16 ohms. The Model 702 Monitor is a necessary part of your act. Put it up front and you'll like what you hear.

increases high-end dispersion. This array eliminates high frequency beaming commonly found with single and double flush-mounted tweeters. This means more freedom of movement for you on stage.

**You also get . . .**

**Super Intelligibility.** Shaped response — boosted mid-range, controlled bass rolloff. Lets vocals cut through on stage.

**Super Output.** 114 dB sound pressure level at four feet (1.2m) with only 50 watts.

**Exceptionally Wide Dispersion.** 90° horizontal, 110° vertical dispersion for broad stage coverage.

**"Roadie" Proof.** 5/8" plywood, corner protectors, rubber feet. Built to last.

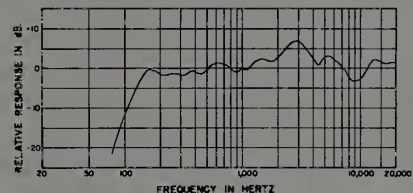
**Stage Versatility.** Close-up (30°) or long-throw (60°) set up positions. Great for both roomy and confined stage areas.

**Portability . . . Looks.** All these features in a fine-looking, low profile, and lightweight cabinet.



Unique "wide-angle" concave tweeter array — cuts through on-stage volume, eliminates "beaming" on-axis and muddy sound off-axis.

702 Frequency Response Curve — with enhanced mid-range for outstanding intelligibility.



## Shure 702 Monitor Speaker



### Outperforms the best of the rest.

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Manufacturers of high fidelity components, microphones, sound systems and related circuitry.



# R&B SINGLES

## Top Duos

- 1 Marilyn McCoo & Billy Davis, Jr.
- 2 Ashford & Simpson
- 3 Thelma Houston & Jerry Butler
- 4 Syreeta & G.C. Cameron
- 5 Bo Kirkland & Ruth Davis

## Top Instrumental Singles

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

## Top New Female Vocalists

- 1 Deniece Williams
- 2 Thelma Houston
- 3 Kellee Patterson
- 4 Phyllis Hyman
- 5 Loleatta Holloway
- 6 Jean Carn
- 7 Yvonne Elliman
- 8 Carrie Lucas

## Top New Male Vocalists

- 1 Teddy Pendergrass
- 2 Philippe Wynn
- 3 Lenny Williams
- 4 Eddie Holman
- 5 Andy Gibb



Quincy Jones

## Top Groups

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

## Top Female Vocalists

- 1 Natalie Cole
- 2 Deniece Williams
- 3 Thelma Houston
- 4 Minnie Driver
- 5 Dorothy Moore
- 6 Donna Summer
- 7 Aretha Franklin
- 8 Kellee Patterson
- 9 Candi Staton
- 0 Patti LaBelle

## Top Mixed Groups

- 1 Rose Royce
- 2 Rufus With Chaka Khan
- 3 The Sylvers
- 4 C.J. & Company
- 5 Shalamar



Memphis Horns

## Top New Groups

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

## Top Male Vocalists

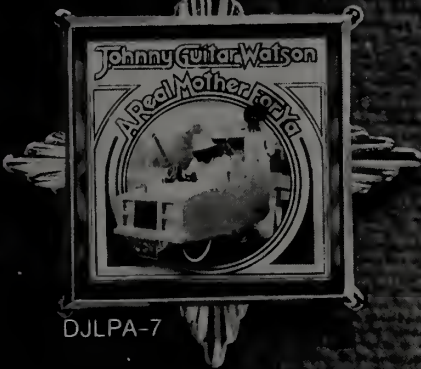
- 1 Stevie Wonder
- 2 Marvin Gaye
- 3 Barry White
- 4 Joe Tex
- 5 William Bell
- 6 Johnny Guitar Watson
- 7 Peter Brown
- 8 Teddy Pendergrass
- 9 Frank Lucas
- 10 George Benson
- 11 Latimore
- 12 Johnnie Taylor
- 13 Jerry Butler
- 14 Arthur Prysock
- 15 Johnny Bristol



Patti LaBelle

# WINNERS

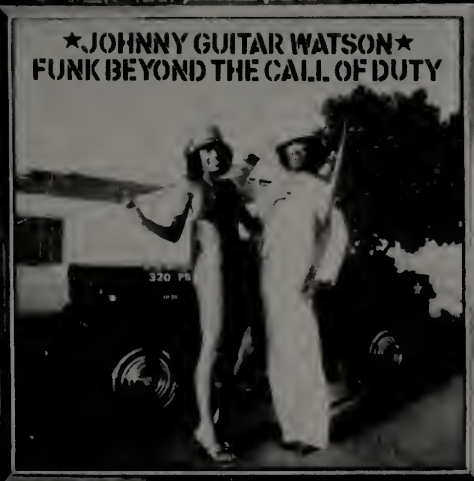




DJLPA-7



DJLPA-3



DJLPA-714

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MANAGEMENT DIRECTOR

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Weather Report

### Recommended Direct To Disc Jazz

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

# JAZZ AWARD WINNERS



Earl Klugh



Flora Purim



Al Jarreau

### Top Soloists

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

### Top Vocalists

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

### Top Duos

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

### Top New Groups

- 1 Caldera
- 2 VSOP
- 3 Passport
- 4 Seawind
- 5 Brand X

### Top Groups

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

### Jazz Crossover To R&B

- 1 Brothers Johnson
- 2 Blackbyrds
- 3 George Benson
- 4 Roy Ayers
- 5 George Duke
- 6 Stanley Turrentine
- 7 Al Jarreau
- 8 Earl Klugh
- 9 Caldera

### Top New Artists

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





Jean-Luc Ponty



Roy Ayers



George Benson

# TOP JAZZ ALBUMS

1977

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



# East Coastings/Points West: 1977 In Review

## JANUARY 1977

**THE LAWYERS NEVER LOSE** — Legal stories dominated the headlines in the first month of 1977, opening issues that would take months to resolve, and closing some cases that had been lingering on for years. **Heart**, whose debut album on the independent Mushroom label had sold over two million units, filed suit in Los Angeles Superior Court to leave the label. The suit was based on contractual obligations that came into question when their producer, **Mike Flicker**, left Mushroom. General manager **Sheldon Siegel** promised a fight to the finish . . . **Frankle Crocker**, program director of New York's WBLS-FM, was found guilty on a perjury charge relating to his testimony before a grand jury investigating payola. The conviction would later be overturned . . . **WEBB-AM** in Washington, D.C., owned by **James Brown**, was in danger of being closed down by the FCC,

## CASHBOX



1/15 — Phoebe Snow

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

**IN INK** — **Joe Walsh** signed with Elektra/Asylum as a solo artist . . . **Chrysalis** made official the signings of **The Babys** and **Spilt Enz** . . . **Ray Manzarek's** new band, **Nite City**, was signed by 20th Century Records . . . **ABC Records** signed **The Big Wha-Koo** and **Shotgun** . . . **Capitol** signed **Maze** . . . **Paulette McWilliams** signed with Fantasy . . . After 10 years with the label,



1/1 — Stevie Wonder

which charged "technical violations" . . . **Sid Bernstein**, who had worked with the **Bay City Rollers** in a management capacity in the U.S., sued their manager, **Tam Paton**, for breach of contract. An out-of-court settlement resulted . . . The longstanding series of legal disputes between the **Beatles** and their former manager **Allen Klein** came to an end with a settlement involving a net payment of \$4,200,000 to Klein's Abkco Industries, Inc. All pending litigation in the U.S. and Great Britain was dropped. Klein credited **Yoko Ono** as chief mediatrix . . . **Kelth Richard** went on trial for possession of cocaine and LSD in Aylesbury, England . . . **H&L Records** execs pleaded guilty to payola charges in Newark.

**THE EXECUTIVE FRONT** — **Irv Biegel** left Private Stock as executive vice president, solidifying reports of his involvement with **Jimmy Ienner** in a new label that would be distributed through Casablanca . . . **Noel Love** and **Howard Rosen** also depart-



1/22 — Abba

**Savoy Brown** once again renewed its contract with London Records. **Glen Campbell** renewed with Capitol, having spent a total of 15 years with the company . . . UA-distributed Roadshow Records inked vocalist **Shirley Caesar**, while **Della Reese** signed with another UA custom label, Chi-Sound.

**NOVEL DEVELOPMENTS** — Rock music played a bigger part than ever in inaugural festivities with the installation of **Jimmy Carter**. The **Marshall Tucker Band**, **Sea Level**, **Charlie Daniels**, **Booker T & The MGs**, and **James Talley** all entertained at the various balls and dances, while **Stevie Wonder**, **Paul Simon** and **Linda Ronstadt** performed at the grand concert . . . **David Bowle** signaled a shift in styles with the impending release of "Low," recorded in collaboration with **Brian Eno** . . . The **Bay City Rollers** introduced **Pat McGlynn**, their replacement for 17 year-old **Ian Mitchell**, who said he had left the group to "keep my sanity" . . . Reports reaching the U.S.



1/8 — Parliament

revealed that the **Sex Pistols** were paid a settlement of 50,000 pounds, in addition to their original advance of 30,000, by EMI Records, in exchange for breaking their recording contract. The record company wanted nothing to do with the band after December incidents which included the **Pistols'** use of "obscenities" on British TV . . . **Carlos Santana** planned a double bill with **Tito Puente**, a gesture which affirmed his Latin roots . . . "Jesus Christ, Superstar" authors **Webber and Rice** returned with "Evita" . . . A live **Beatles** album, made from tapes recorded in Hamburg in 1962, was readied for release in Europe.

**CONDOLENCES** — Bluesman **Freddie King** died in Dallas.

## FEBRUARY 1977

**BY THE MILLIONS** — Superstar signings continued to be the buzz of February, as conversations were occupied with the **Rolling Stones**. On the international front,



2/12 — Lynyrd Skynyrd

don. Cream Records would be its next distributor . . . The New York Times Music Corporation was sold to **Freddy Bienstock Enterprises** for three million dollars . . . The **Stax Catalog**, numbering some 3300 master tapes, was auctioned to a Los Angeles liquidation firm for 1.3 million dollars . . . **Burt Bacharach** and **Hal David's** **Blue Jac Productions** sued **Springboard International Records** over the release of **Dionne Warwick** LPs, alleging that Springboard had no rights to the master tapes . . . **Rod Stewart** sued Private Stock for its release of an LP of his old material . . . **Mel Ilberman** was given the added responsibilities of administration of pop and Red Seal A&R at RCA Records.

**SPLITS AND REFORMATIONS** — After telling the press that he "didn't need" **Roxy Music** anymore, **Bryan Ferry** planned to go on the road as a solo artist . . . **Jack Bruce** put together a new band, the first that would play the U.S. in five years . . . **Rough Dia-**

1/29 — Natalie Cole

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

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

**FURTHER SHUFFLES** — Hi Records ended its distribution agreement with Lon-



2/19 — Henry Gross

**mond**, a band including ex-Humble Pie guitarist **Dave Clempson** and former **Uriah Heep** vocalist **David Byron**, was signed to Island . . . **Led Zeppelin** embarked on its first concert tour in two years . . . Both **Yes** and **Emerson Lake & Palmer** readied their first group album releases in well over two years . . . The **Billy Cobham/George Duke Band** disbanded . . . **Peter Green** was arrested in England after violently refusing back royalties on old **Fleetwood Mac** albums . . . **Natalie Cole** and her co-record producer, **Marvin Yancy**, revealed that they had been secretly married for several months . . . **LaBelle** split up as **Patti LaBelle** left to record a solo album . . . **WMOT Records** left Atlantic, as **Westbound** began talking to Atlantic.

**MORE INK** — Cleveland International Records, the new logo/production company formed by departed Epic A&R chief **Steve Popovitch** for distribution through Epic, prepared to open its doors. The



2/5 — ZZ Top

(continued on page 94)



# 1 FOR ALL AND ALL FOR 1

## TOP 100 LP'S OF THE YEAR

#1 Rumours — Fleetwood Mac

## TOP SINGLES

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

## JAZZ AWARDS

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

## R&B ALBUM AWARDS

#1 Top Group — Rose Royce

## R&B SINGLES AWARDS

#1 Top Group — Rose Royce  
#1 Top Mixed Group — Rose Royce  
#1 Jazz Crossover — George Benson

## POP ALBUM AWARDS

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

## POP SINGLES

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

## COUNTRY SINGLES AWARDS

#1 Recitation — Donna Fargo





# East Coastings/Points West: 1977 In Review

(continued from page 92)

label's first release was a single by **Ronnie Spector** . . . New York's **Talking Heads** were signed by Sire . . . **Bloodstone** went to Epic . . . **Peaches & Herb** were contracted to MCA . . . Jet signed **Kingfish**, their first American acquisition . . . Jazz/rock fusion artists **George Duke** and **Bobbi Humphrey** were signed by Epic . . . Flautist **Paul Horn** entered a recording agreement with Mushroom . . . **Richard Torrance** began recording for Capitol . . . **Pepper** was inked by RCA.

**CONGRATS** — New York Club The Bottom Line celebrated its third anniversary with a concert by **David Bromberg** . . . **Benjamin Simon Taylor** was born to **James & Carly**.

**A QUESTION** — What happened to **Roger Daltrey's beard**?

MARCH 1977



2/26 — Neil Diamond

**EXECUTIVE PREDICTIONS** — At a fairly informal panel discussion held at the New School in New York City, high ranking label executives offered interesting comment on the future of the industry. **Bruce Lundvall** of CBS Records saw 1976 as a "keystone year," pointing to platinum certification and increasing sales as an indication that records were more and more being viewed as "necessities rather than luxury items." **Jerry Rubenstein** of ABC Records observed a need to concentrate on marketing plans aimed at "young adults, to keep them buying records in the future." Polydor's **Lou Simon** predicted a continued "widening of the age span among the creative forces in the music business. It will no longer come just from youth." . . . During a radio interview, comedy buff **Henry Gross** quipped, "In this business, either you're **Peter Frampton** or you're chopped liver."

**GRAMMYS** — Grammy Awards for 1976 were given to **George Benson's** "This Masquerade" for Record of the Year; to **Stevie**



3/5 — Nitty Gritty Dirt Band



3/12 — John Denver

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

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

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



3/19 — Pink Floyd

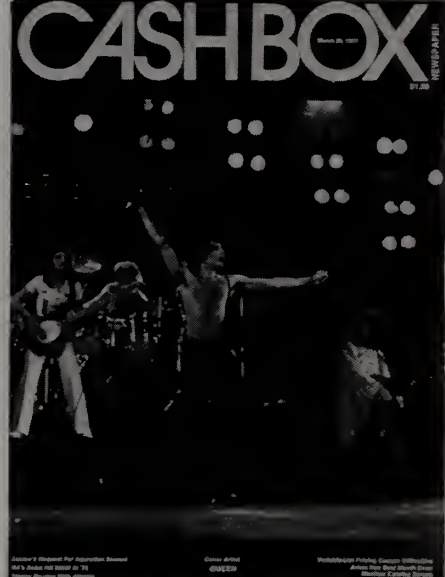
**Oldaker** of the **Eric Clapton** band was recruited as a temporary replacement.

**NEW SETUPS** — **Neil Sedaka** entered a new recording agreement with Elektra/Asylum Records, and shortly afterward purchased all his song copyrights back from **Don Kirshner** Entertainment at a price of \$2 million . . . **Dickey Betts** signed with Arista Records, a few weeks before completely severing his business affairs with his former manager, Capricorn president **Phil Walden** . . . Road-shy **Steely Dan** hooked up with **Irv Azoff's** Front Line Management, with promises of a tour understood. Of course, they tried, and it may even happen yet.

**ON THE DOTTED LINE** — Midland International Records changed its name to Midsong International . . . **B.J. Thomas** was signed to MCA Records . . . Ode Records separated from A&M . . . **Phil Spector** became **Leonard Cohen's** producer . . . **Bruce Foster** was signed by Millennium . . . **Brownsville Station** was contracted to

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

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



3/26 — Queen

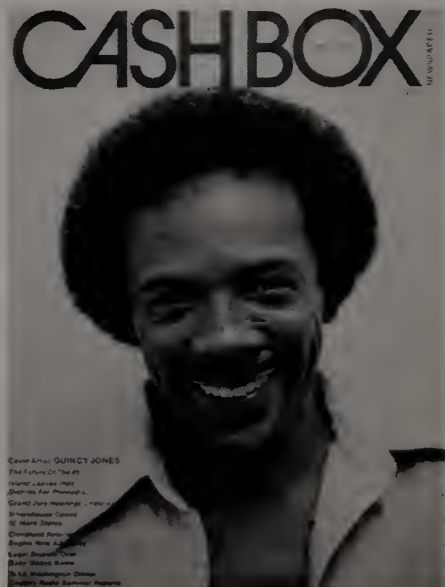
**Babys** all ran into legal trouble over their names.

**PAST FUTURE** — **Justin Hayward** on the re-formation of the **Moody Blues**: "It stands a chance."

**HOW TO SUCCEED IN THE RECORD BUSINESS WITHOUT REALLY RECORDING** — Released by EMI, the free agent **Sex Pistols** were picked up by A&M Records in England. Within five days, they were once again released, and once again there was an advance and a settlement. The reasons given were bad behavior at the A&M offices, and an incident where members of the band reportedly assaulted a British disc jockey/TV host. There was never any concrete evidence that members of the band did the actual pushing and shoving.

APRIL 1977

**MAJOR MID-MONTH MANAGEMENT MOVES** — April was characterized by sig-



4/2 — Quincy Jones



4/9 — Don Williams

nificant executive shifts at several major companies. **Bob Sherwood** was named vice-president of national promotion for Columbia Records. He replaced **Stan Monteiro**, who joined United Artists as vice-president of promotion, taking the spot vacated by **Pat Pipolo**, who was upped to UA vice-president of A&R. Another major reorganization took place at A&M Records, with **Jerry Moss** being named chairman, **Herb Alpert** moving to company vice-chairman, **Gil Friesen** replacing Moss as president of the label and **Bob Fead** being promoted to senior vice-president, director of marketing and distribution. **Russ Regan** resigned as president of 20th Century Records and **Harvey Cooper** was named senior vice-president. **Jerry Rubinstein** quit his post as chairman of ABC Records. **Mel Posner** was upped at Elektra/Asylum Records to the post of E/A vice-chairman from his old position as president, which was filled by **Steve Wax**. **Dick Kline** was



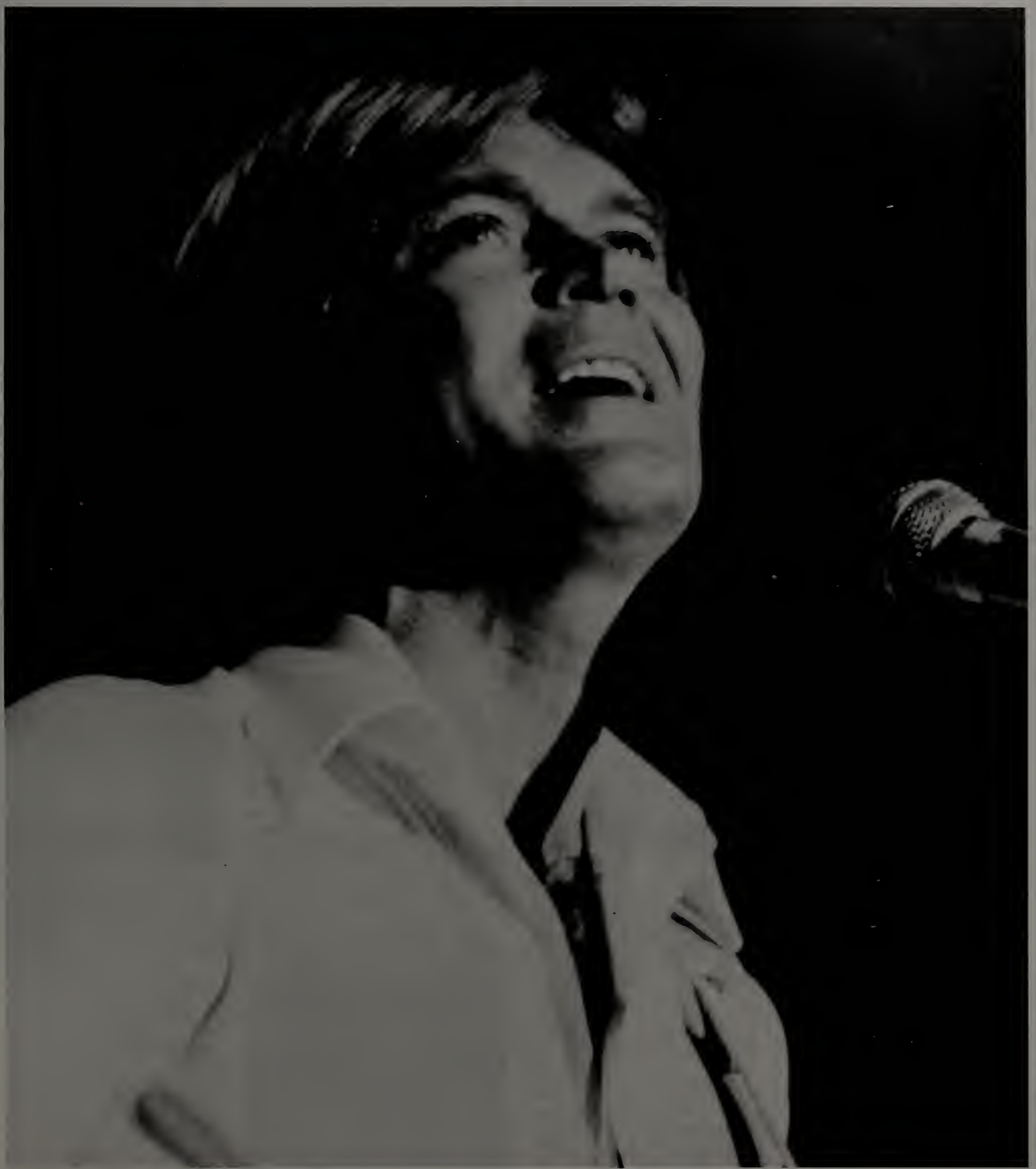
4/16 — Marshall Tucker Band

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

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

(continued on page 96)





Exclusively On Capital Records And Tapes



# East Coastings/Points West: 1977 In Review

(continued from page 94)

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

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



5/7 — Al Stewart

one album for four of the five weeks in April on the **Cash Box** album chart, topped off a concert at Madison Square Garden with a star-studded party at MSG's Penn Plaza Club.

## MAY 1977

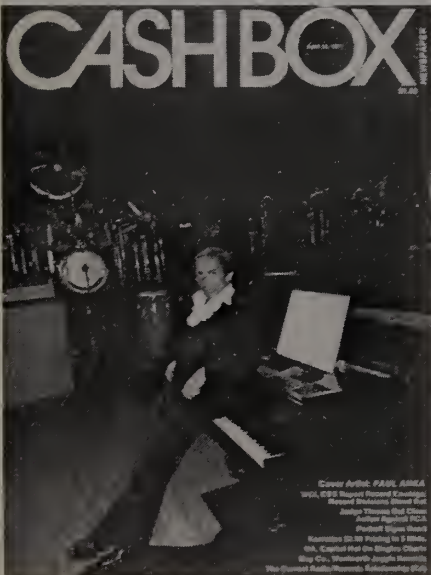
**RETAIL PROMOS** — In response to sluggish business at the retail level in May, record retailers throughout the country put much effort into attracting customers into stores. Heavy discounting was often the method used, with retailers in several areas dipping below the \$3 mark for \$6.98 list LPs. One Cleveland store advertised the **Eagles'** "Hotel California" (before it went to \$7.98) for \$2.98. Philadelphia retailers intensified promotions to the point of price wars, while the new owners of Strawberries in Boston slashed that chain's prices. Jimmy's Music World continued with expansions both in and out of the New York



4/23 — Johnny Guitar Watson

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

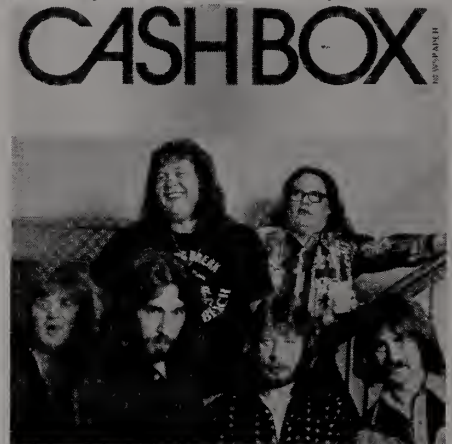
**SALES UP** — Sales of major public companies involved in manufacturing records were \$214 million more in 1976 than in 1975 according to an analysis of the companies' annual reports. The majority of that increase, \$171 million of it to be exact, came from increases achieved by record divisions of CBS and WCI . . . The **Eagles**, whose "Hotel California" was the number



4/30 — Paul Anka

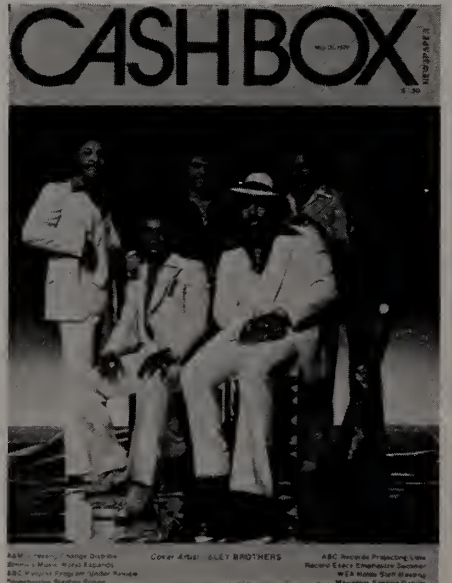
tion, May had a fair share itself. **Irwin Steinberg** was named as executive vice-president of Polygram Corporation while retaining his position as president of Polygram Record Group . . . **John D. Backe** was chosen to succeed **William S. Paley** as chief executive officer of CBS, Inc., a post Paley held for 49 years. Paley, however, continued as chairman of the board of CBS . . . **Joseph Cohen** became operational head of NARM, taking over responsibilities of **Jules Malamud**, who exited in April. **George Souvall** filled Cohen's spot as president of NARM . . . **Steve Diener** was promoted to president of ABC Records, and **Arnie Orleans** joined 20th Century Records as senior vice-president of marketing . . . **Ed De Joy** was named president of Janus Records.

**HOOK-UPS** — **Russ Regan** formed Parachute Records shortly after exiting 20th Century, and took his label to Casablanca Record and FilmWorks for distribution . . . **Rick Taylor's** Soultastic label pacted with



5/21 — Atlantic Rhythm Section

RCA for distribution, while A&M and Lifesong Records changed distributors in two markets . . . Can Base Productions, which owns Mushroom Records, sued Portrait Records for \$35 million over **Heart** . . . The **Eagles** sued **David Geffen** and Warner Bros. music claiming their rights under the Sherman Antitrust Law were violated . . . NAIRD held its seventh annual convention in Chicago . . . Executives from radio station WOL testified as FCC payola/plugola hearings resumed . . . Columbia signed **Fools Gold** and the **Nobles** . . . Executives from CBS Records presented **President Jimmy Carter** with a copy of the "Inaugural Album" recorded at Carter's January inauguration celebration . . . **Ahmet Ertegun** was awarded the sixth annual Humanitarian award by the Conference of Personal Managers . . . A federal judge dismissed a complaint against CBS Records charging violation of the Robinson-Patman act in the Charles and Jane Zoslaw (Marin



5/28 — Isley Brothers



6/4 — 10cc

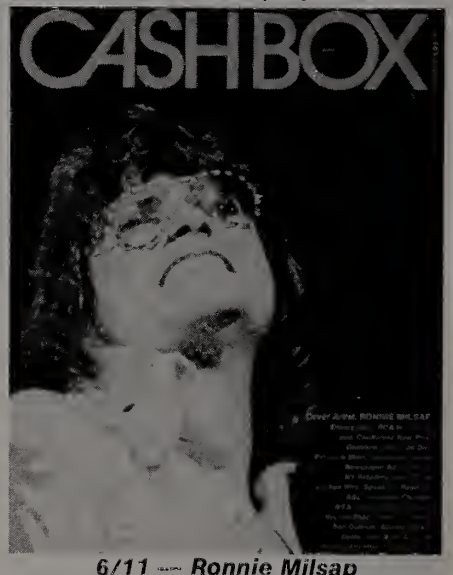
Music Centre) case . . . **Bob Dylan** signed with **Jerry Weintraub** for personal representation . . . A **Cash Box** analysis of 10-year industry sales figures indicated those figures were predicting a comeback for the 45 rpm and 1976 industry revenue of \$2.75 billion.

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

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

## JUNE 1977

**MERGERS, SHAKE-UPS AND STRIKES** — Were three words which helped characterized the month of June. The American Can Company/Pickwick In-



6/11 — Ronnie Milsap

ternational merger was finalized with the stockholders of Pickwick voting overwhelmingly June 7 in approval of the deal. **C. Charles Smith** took over as president and chief operating officer of Pickwick shortly before the final approval and continues in that position. Three days after the merger, **Ira Hellcher**, director of distribution for Pickwick, resigned, as did **Bill Swearinger**, distribution manager for Pickwick in Minneapolis. During June, two of Pickwick's warehouses, one in Minneapolis and the other in California, closed down because of worker strikes . . . **Ken Glancy** resigned as president of RCA Records, joining the company's European operation. **Louis Coultolenc** was named as Glancy's successor. Shortly after Glancy's announcement, **Mike Berniker** resigned as vice president of A&R at RCA to join **Rick Taylor's** Soultastic label . . . ABC Records also had a major restructuring of its upper management positions, with **Herb Belkin** moving to vice president of operations.

(continued on page 98)



To  
Jerry Weintraub  
and the staff of  
*Management III.*

Happy Holidays  
and continued success  
in '78.

from  
The *Moody Blues*  
and  
*London Records*



# East Coastings/Points West: 1977 In Review

(Continued from page 96)

Berry Griffith took Belkin's place as vice president of creative and marketing services and Mark Meyerson was named vice president of A&R. Roy Halee, former VP of A&R, was appointed vice president of special projects. Don Biederman was promoted to vice president of legal affairs and administration, while Richard Green was named vice president of business affairs.

**BEHIND BARS** — The industry made large strides to get behind bar coding for records at a special RIAA/NARM meeting in Los Angeles June 7. Major areas of conflict were eliminated, helping to clear the way for final approval by the Universal Product Code Council... Changes in distribution involved A&M Records, which pulled its line from Pickwick in Miami, and Fantasy, which dropped M.S. Distributors in Chicago, San Francisco and Denver... The Rev. Al Green testified before the

## CASH BOX



6/18 — Crosby, Stills & Nash

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

**RETAIL ROUND-UP** — Jimmy's Music World opened a 10,000 square-foot superstore in Manhattan, Peaches moved into Seattle and Siebert's bought Atlanta's Franklin Music chain... Lou Kwiker, for-

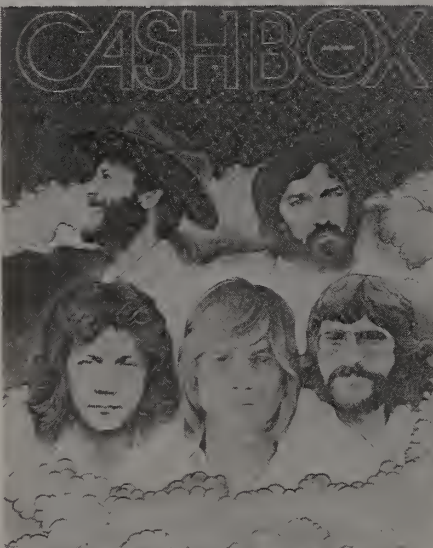


6/25 — Joan Baez



7/2 — Donna Summer

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



7/9 — Moody Blues

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

**MANUFACTURERS** — RCA re-issued 16 singles by Elvis Presley in England. All hit the charts... Pacific Records was established by Warner Bros. Music to further the recording careers of its songwriters. Alan O'Day's "Undercover Angel" was its first hit... Nashville record executives said jukebox sales accounted for 70% to 90% of all single record sales in Nashville... Getting the jump on the soon to come Christmas shortage, 20th Century Records was caught short on the "Star Wars" soundtrack album because of unanticipated mass acceptance... Word Records initiated a marketing campaign to help spread the acceptance of gospel music... Manhattan Records was created by Leber and Krebs... Bill Denny was named president of NARAS, Frank Jones was re-elected chairman of the board of the Country Music Foundation and Bill Lowery was elected president of the CMF... Aaron

Goldmark, industry veteran of 35 years, died June 11 at age 66.

## JULY 1977

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

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



7/30 — Judy Collins

now record for Sire... Thin Lizzy's Brian Robertson, who had been unable to play guitar due to a finger injury, recovered and rejoined the group... "Music Line" became a service of New York Telephone.

**OLD PLAYERS, NEW TEAMS** — Three artists on Blue Sky Records each put new bands together: Edgar Winter re-formed White Trash with new and old members; Johnny Winter put together a completely new touring ensemble; and Derringer replaced a drummer and a guitarist... Dan Peek left America... Guitarist Michael Schenker of UFO mysteriously disappeared; in Britain it was rumored that he had joined the Moonies... Alice Cooper chose a new boa constrictor... Lead vocalist John Palumbo left Crack The Sky to perform as a soloist; however, he continued writing material for the band... Jackie Fox left the Runaways... Rupert Holmes signed with Private Stock Records... Kevin Godley and Lol Creme, who had



7/16 — CBS Jazz Artists

booking major acts such as Hall & Oates, Frank Sinatra, Boz Scaggs, Linda Ronstadt, Chicago, the Eagles and Bob Seger... CBGB's owner Hilly Kristal, whose club continued to increase in popularity as record companies signed many of the acts who had regularly played there, installed an expensive new sound system... Max's Kansas City, New York's other "punk" and/or "new wave" hangout, also made sound improvements... Meanwhile, rock writer Rodney Bingenheimer planned to make a record with Joan Jett of the Runaways and Phil Spector. "Why not," he quipped, "everybody else has"... As the "Star Wars" album went gold, it was noted that eight legitimate spinoff 45s had resulted from John Williams' score... Jimmy Buffett signed with Front Line Management... Boston's punk club, The Rat, released its own "Live At..." album. Two of the groups on that album have been picked up by major labels: Willie "Loco" Alexander, signed to MCA, and DMZ, who



8/6 — Marilyn McCoo & Billy Davis Jr. left 10cc to work on a new electronic instrument/device called the "gizmo," revealed that the first record utilizing their creation would be a triple boxed set titled "Consequences"... Cheryl Dilcher was signed by Butterfly... Before any official announcements were made, it was revealed that Sire would leave ABC Records for Warner Bros. distribution, while Passport's new distributor would be Arista... Robert Fripp worked on recording sessions with David Bowie and Daryl Hall.

**LOSSES** — Producer Lou Reizner died... Injured Bob Marley postponed dates, beginning the series of operations that would eventually force him to cancel his entire American tour... Jeff Kent, an original member of Pierce Arrow, had to leave the group's first tour after a bone-breaking accidental fall.

**THEY HAD IT ALL PLANNED** — Boz Scaggs was performing "Full Lock Power Slide" at New York's Avery Fisher Hall at the

(continued on page 100)



7/23 — Rita Coolidge





#1 Top Female Vocalist, Pop Singles.

#1 Female MOR, Pop Singles.

Congratulations from your record company.



# East Coastings/Points West: 1977 In Review

(continued from page 98)

moment the city experienced a complete electrical failure . . . **Elvis Presley** made the headlines when he mysteriously appeared at a gas station in Madison, Wisconsin, and rescued a young attendant who was being roughed up by two hoods. Like the Lone Ranger, he took off in his Cadillac limo before anybody had time to say thanks.

## AUGUST 1977

**AUGUST 16, 1977** — Millions mourned the death **Elvis Presley**, stricken by a heart attack at age 42. The loss of Presley created a monumental demand for his records all over the world, and through the end of December, more titles on the **Cash Box** Top 200 Albums chart were from the Presley catalog than from any other artist's work.

**ZEPPELIN TOUR ENDS** — The tragic death of **Robert Plant's** six year-old son, **Karac**, summoned the sympathies of **Led**



8/27 — **Elvis Presley**

label's commitment to so-called "new wave" rock; its expanded roster included the **Ramones**, **Talking Heads**, **Richard Hell**, the **Paley Brothers** and the **Saints**, with later signings adding **DMZ** and **Tuff Darts** . . . **Event Records** left **Spring/Polydor** . . . **Manhattan Records** was born of a distribution agreement between **UA** and the **Entertainment Company** . . . **Leber & Krebs' Silver Cloud** label formed through **Columbia** distribution . . . **Lifesong's** association with **CBS** was accurately predicted . . . **Hilly Kristal**, owner of **CBGB's**, bought **New York's Anderson Theater** with intentions of opening it up as a "new wave" rock concert hall . . . **Big Sound Records** was formed . . . **New York's Radio City Music Hall** revealed a stepped-up rock/pop concert schedule . . . **Jimmy Buffett** got married.

**CELLULOID HEROES** — **Casablanca Record & FilmWorks'** second movie was retitled for the fifth (and last) time: "Thank



8/13 — **Supertramp**

**Zeppelin** fans as the grieving parent immediately left the U.S. to be with his family in England. Another event which occurred the very same week left the group's fans disturbed and confused. **Drummer John Boham**, manager **Peter Grant**, and two of the road managers were arrested in **San Francisco** on charges of assault and battery. **Employees of Bill Graham**, promoter of **Zeppelin's Oakland concert**, complained that the four had beaten and abused them without violent provocation of any kind. **Zeppelin's management** reserved comment on the entire issue.

**NEW DEALS** — **Ode Records** consolidated distribution through the newly formed **Epic/Ode** label . . . **Russ Regan's Parachute** label, distributed by **Casablanca**, opened its doors August 24 . . . **The First Artists** label, distributed by **Phonogram, Inc.**, scheduled a first release by **Band Of Fools**, later renamed **Fun Zone** . . . **Sire Records'** distrib deal with **WB** solidified the

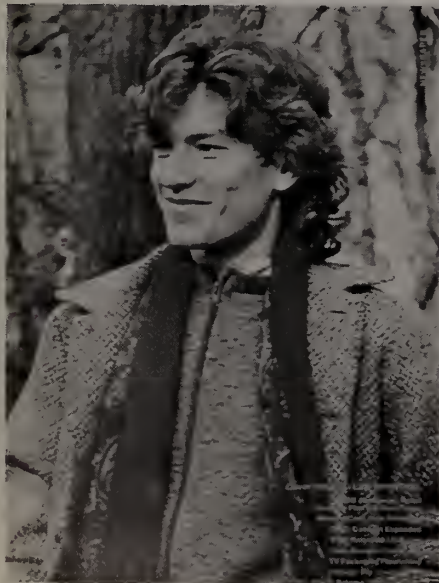


9/3 — **Peter McCann**

God It's Friday." The musical stars, **Donna Summer** and **The Commodores**, remained the same . . . **Grace Slick & Paul Kantner** began working on a film script based on the **Jefferson Starship's** "Blows Against The Empire." . . . The "Star Wars" soundtrack was released in England five months prior to the film's debut . . . **Willy DeVille** was contracted to play **Buddy Holly** in a biographical film, while lead vocalist **Annie Golden** of **New York rock group The Shirts** landed a part in the new film version of "Hair."

**MORE INK** — **War's** signing to **MCA** became official . . . **Island** signed **Grace Jones** . . . The **Pips** signed a contract with **Casablanca** . . . Teen rocker **Leif Garrett** signed to **Atlantic**, while former **Grand Funk** leader **Mark Farner** also got a new recording contract with the label . . . **Don Harrison** began recording for **Mercury**.

**DEVELOPMENTS** — The four **Brunswick** executives' payola and mail fraud con-

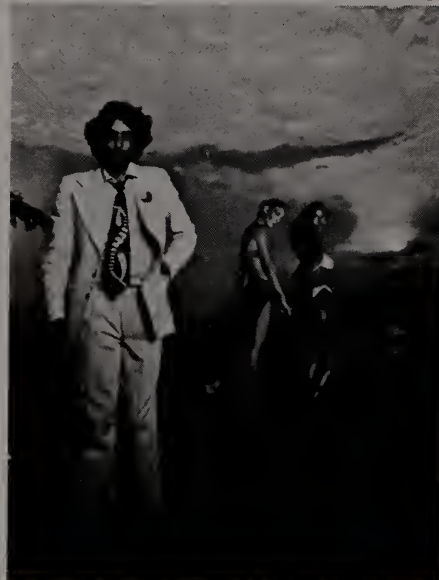


8/20 — **Steve Winwood**

victions were overturned . . . **ELO's Jeff Lynne** made his first crack at solo work with the release of a single, "Doin' That Crazy Thing" . . . **Tom Waits** was found not guilty of disturbing the peace by a **Los Angeles** court . . . **Mick Jones of Foreigner** cracked an elbow playing tennis, causing eight group dates to be cancelled . . . **David Carrico** joined **Private Stock** as vice president of promotion . . . **Mike Lushka** was named vice president and general manager of marketing for **Motown** . . . Former **Blood, Sweat & Tears** drummer **Bobby Colomby** joined **Epic's** west coast A&R staff . . . **Electric Factory Concerts** in **Philadelphia** began paying out what was reportedly the biggest refund in history: \$1,035,000 returned to ticketholders for **Led Zeppelin's** cancelled show at **JFK Stadium**.

## SEPTEMBER 1977

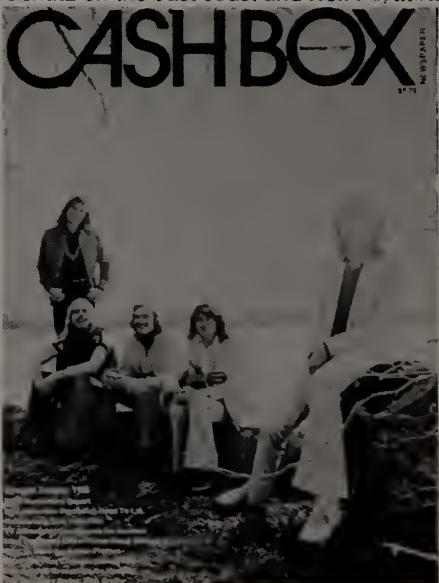
**BUYING OUT** — **Larry Uttal**, president of **Private Stock Records**, fulfilled a long-



9/10 — **Stephen Bishop**

standing ambition when he bought out **EMI's 37 1/2%** share in the company, thus giving him complete financial control. A "very, very high six-figure purchase price" was quoted by a **Private Stock** spokesman. In explaining his motivation, **Uttal** listed his "independent nature" in addition to business reasons . . . The very same week, **Blondie's** manager **Peter Leeds** acted on his natural impulses and bought the group's contract back from **Private Stock**. He also bought out producer **Richard Gottherer's** contract, and acquired rights to the master of the group's first album. The reported purchase price was also a six-figure amount, but **Leeds** had not exactly left himself out on a limb. **Chrysalis** began running **Blondie** advertisements the following week.

**EXECUTIVE SHUFFLE** — **RCA Records** revamped its A&R department by naming two division vice presidents: **Warren Schatz** on the east coast and **Neil Portnow**



9/17 — **Yes**



9/24 — **Kenny Rogers**

on the west . . . At **MCA**, **Sam Passamano** was named vice president of national distribution, while **Jeff Scheible** was promoted to vice president of national sales . . . **Chrysalis** named **Sal Licata** senior vice president, while **Russ Shaw** was appointed vice president of artist development and publicity, **Billy Bass** was elevated to vice president of promotion and **Paul Hutch** was named vice president and controller . . . **Dennis White** was appointed vice president of marketing for **Capitol Records-EMI** of **Canada, Ltd.** His previous position, divisional vice president sales for **Capitol Records, Inc.**, was filled by **Walter Lee** . . . **Larry Hathaway**, **Mike Spence**, **Oscar Fields** and **Irwin Goldstein** were named vice presidents of **WEA**.

**STAR STRUCK** — The **Gallup Poll** listed the most popular rock groups among American teens as **Kiss**, the **Eagles**, the **Beatles**, **Led Zeppelin**, **Boston**, **Chicago**, **Aerosmith**, **Peter Frampton**, **Earth**, **Wind &**



10/1 — **The Emotions**

**Fire and KC And The Sunshine Band** . . . **Rod Stewart** signed a big new contract with **Warner Bros. Records** . . . **Al Stewart** was signed by **Arista** . . . **Guitarist Jimmy McCulloch** left **Wings** to join the **Small Faces** . . . **Barbra Streisand** became the first female celebrity to make the cover of **Playboy Magazine** in its 23 years of existence . . . **Melanie** signed with **Midsong International** . . . **Columbia** signed **Karla Bonoff** . . . Rumors of **Robert Plant's** leaving **Led Zeppelin** were denied by **Swan Song Records**, and were later also denied by **Jimmy Page**.

**IT AIN'T EASY** — **Frank Zappa** was ready to release the first album under his new custom label arrangement with **Phonogram, Inc./Mercury**, until **Warner Brothers** threatened to release a live album which **Zappa** had recorded while he was signed to them, containing much of the same material that would be on the studio LP. The problems have yet to be sorted out

(continued on page 102)



# Brass

GOES

# Gold...

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

BRASS CONSTRUCTION • III



UA-LA775-H



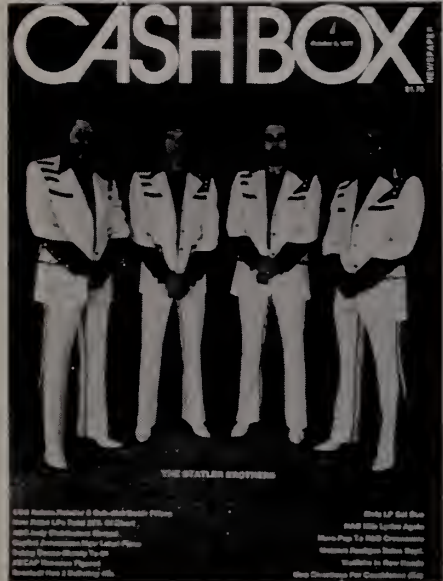
# East Coastings/Points West: 1977 In Review

(continued from page 100)

... Motown sued CTI Records for \$18 million in damages, after CTI's alleged failure to meet product delivery quotas ... The release of **Heart's** "Magazine" by Mushroom Records remained the object of court battles ... **Bob Marley's** American tour was officially cancelled ... In England, the **Sex Pistols** were forced to tour under an assumed name ... **Paul McCartney & Wings'** attempt to record an album on a floating studio in the Caribbean resulted in burns, bruises and broken bones ... **Rod Stewart** broke up with **Britt Eklund**.

**NEW DEALS** — **Tommy Mottola's** Champion Entertainment Corporation began a logo/production deal with CBS Records. Epic's **Network** was his first talent find ... **TK** introduced **Clouds Records**, a rock label which included **Chi Coltrane** and **Mike Bloomfield** on its original roster.

**WHERE HAVE ALL THE FLOWERS**

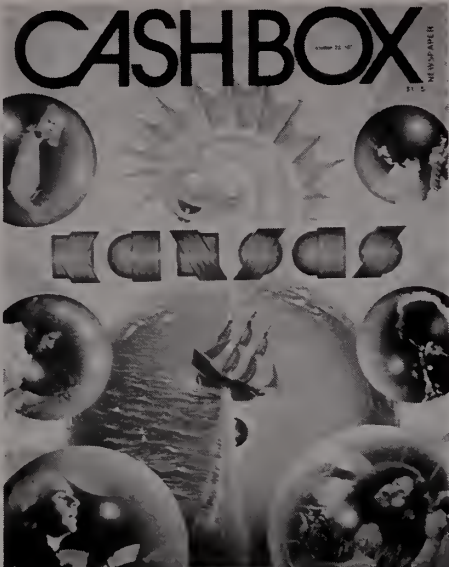


**10/8 — The Statler Brothers**  
**GONE?** — **The Grateful Dead**, **New Riders Of The Purple Sage** and **Marshall Tucker Band** played to a crowd of 150,000 at Raceway Park in Englishtown, New Jersey.

## OCTOBER 1977

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

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



**10/22 — Kansas**  
in New York for promotional reasons. The Stones hosted a party at Trax to promote the "Love You Live" album, while Elton visited a Sam Goody record store for an autograph signing session. It was part of Elton John Week in New York City ... In response to the many adds of **Linda Ronstadt's** "It's So Easy," Elektra/Asylum Records released it as a single, even though her "Blue Bayou" was still bulleting on the charts. It was the first time E/A released two singles from the same album at the same time ... Columbia Records signed British rocker **Elvis Costello** and, in a separate deal, **Eddie Money** became the first artist brought to the label by **Bill Graham's** Wolfgang Productions under terms of a new production agreement ... **Debby Boone's** "You Light Up My Life" went to number one Oct. 8 after only seven weeks on the **Cash Box** Top 100 Singles chart. It was the fastest rise to number one of the year ... **Ray Charles** and his Crossover Records returned, via a distribution agreement, to Atlantic Records after 20 years away from the label ... Mushroom Records was banned from releasing

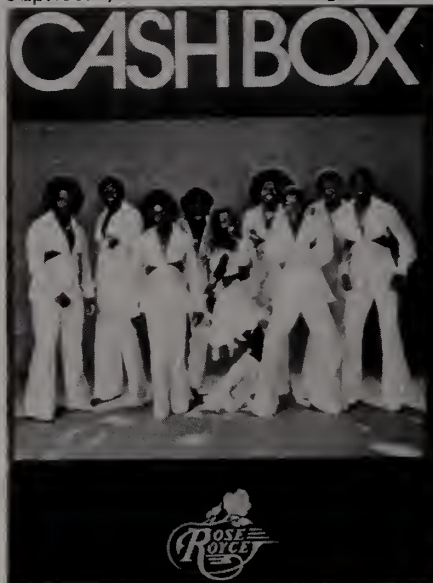


**THE FAR OUT FAMILY**  
**10/29 — The Far Out Family**  
**Heart's** "Magazine" tapes recorded live at the Aquarius Theatre ... Capitol released "Love Songs" by the **Beatles** ... **Rod Stewart** re-signed with Warner Bros. Records. WB, also in October, signed the **Sex Pistols**.

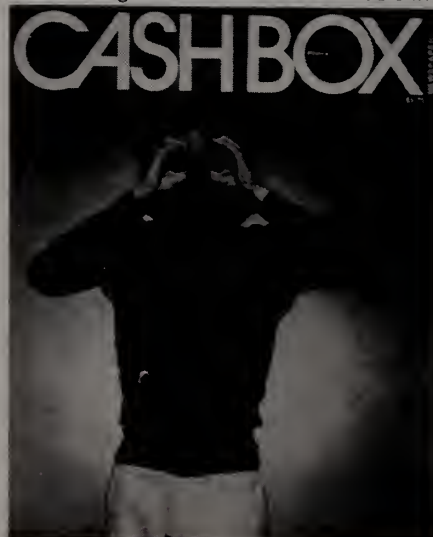
**INTERNATIONAL INCIDENTS** — Several record companies made major appointments in their international divisions in October. **Peter de Rougemont** was appointed senior vice president of European operations for CBS Records International while **Arnold Gosewich** was named chairman of CBS Records Canada ... **Paul Turner** was named vice president of WEA International ... **Jack Haklm** was appointed vice president of 20th Century Records' international division ... **Terry Grabar** was promoted to international promotion manager and **Carol Gambino** was named international coordinator of press and

promotion for ABC Records International's artist development department ... Appointments here in the U.S. included **John Frisoli** being named president of Phonodisc, the distribution arm of Polygram Records Group ... **Mario DeFillippo** was named division vice president of sales for RCA in New York while **Larry Gallagher** became RCA's director of national accounts, operating from Chicago ... **Gary Davis** was appointed vice president of sales and promotion at ABC Records and **John and Dino Barbis** joined ABC as national promotion directors ... **Marty Goldrod** joined Private Stock's promotion team ... Motown restructured its sales staff, resulting in new positions for **Dan Chaskey**, **Charlie Salah**, **Steve Jack** and **Miller London** ... Capitol made its first announcement about starting a new label early in 1978 which would be headed by **Jim Mazza**.

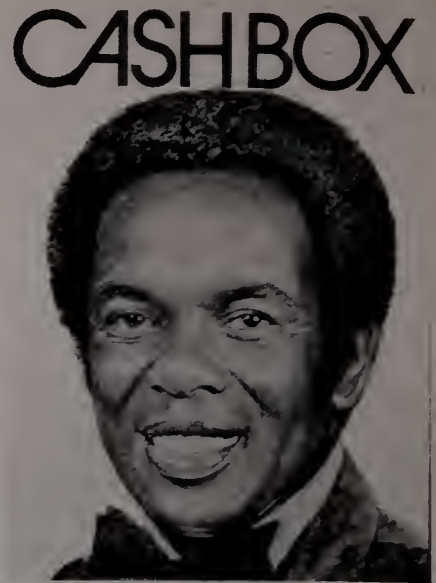
**DISTRIBUTION** — Some of the major distributor changes included Casablanca Records' going with Phonodisc, as did Capricorn, and ABC abandoning its branch



**11/5 — Rose Royce**  
distribution in several regions. 20th Century Records switched to Progress Distributors in Cincinnati ... CBS Records in October hiked its price to subdistributors from \$3.84 to \$3.96 per \$7.98 list LP. Retail accounts were also hit with the price increase, this one from \$4.13 to \$4.24 ... Two limited partners in southern California's Music Plus chain sued the other four in a multi-million dollar suit, listing fraud and sale of stolen records among their charges ... **John LaMonte** was indicted on 149 counts of racketeering, wire fraud and copyright infringement in a pirating case involving two and a half million LPs ... The National Association of Orchestra Leaders said it was planning legal action to revoke the tax exempt status of the American Federation of Musicians Union ... **Charles and Diane Schlang** and **Edward Barsky** of Kester marketing abandoned their plan to refloat Wallich's Music City. Interworld Music bought Aaron Schroeder Music in a



**11/12 — Bob Welsh**



**11/19 — Lou Rawls**  
multi-million dollar deal ... The National Association of Record Merchants held its first regional meeting in Philadelphia ... And the Universal Product Code Council gave a final okay on the proposed application of bar coding for the record industry, clearing the way for UPC coding of LPs by 1978.

## NOVEMBER 1977

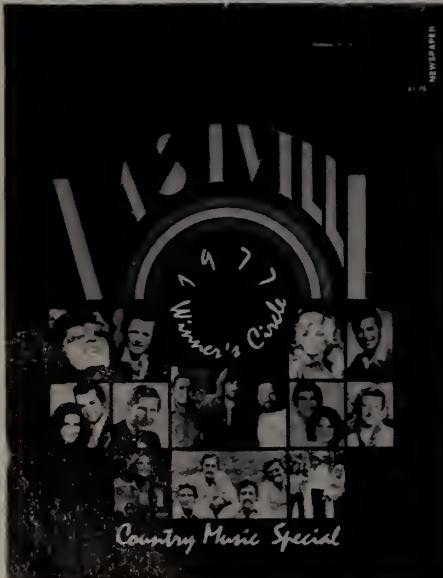
**INDUSTRY VETERANS** — Once again, the positive achievements of the industry were overshadowed by the deaths of prominent people. **Joel Friedman**, president and founder of Warner/Elektra/Atlantic Distributing Corporation, died Nov. 8 apparently of a heart attack at the age of 52. **Henty Droz** was later named successor to Friedman as WEA president ... **Jack Lewerke**, industry veteran who was owner/executive vice president of Record Merchandising in Los Angeles, died Nov. 15, apparently of a stroke. He was 55 ... **Guy Lombardo**, whose music had become



**11/26 — Emerson, Lake & Palmer**  
a tradition each New Year's Eve, died Nov. 5 of heart and kidney failure at age 75 ... **Steve Wolf**, of Wolf & Rismiller concert promoters, was shot to death Nov. 21 in what apparently was a burglary attempt of his West Los Angeles home. He was 34.

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

(continued on page 104)



**10/15 — Country Music Special**



# Windsong

**A premise. A promise. A future.**

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



Rocky & ChyAnn

BHL1-2489

**Rocky & Chyann**



MICHAEL SMOTHERMAN

BHL1-2416

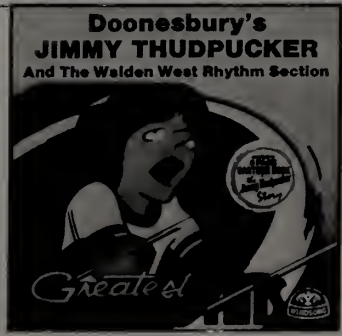
**Michael Smotherman**



Helen Schneider  
SO CLOSE

BHL1-2037

**Helen Schneider**



Doonesbury's  
JIMMY THUDPUCKER  
And The Walden West Rhythm Section

BXL1-2589

**Doonesbury's Jimmy Thudpucker**



REAR VIEW MIRROR

BHL1-2239

**Starland Vocal Band**

Coming Soon **Renee Armond**



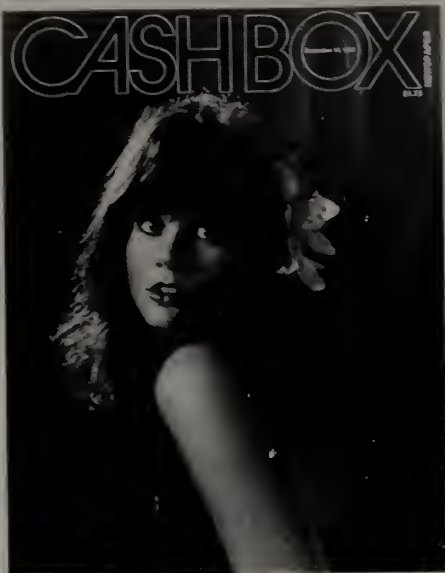
Manufactured and Distributed by RCA Records



# 1977 Year End East Coastings

ment managers with **Steve Leeds** in the northwest, **Sam Kaiser** in the midwest and **Mike Prince** in the southern region. Veteran jazz producer **Bob Thiele** signed an artist acquisition agreement with CBS Records . . . Phonogram/Mercury and Ariola America formed new wave labels in November. Ariola's entry into the field was "Zombie" Records, while "Dip" was chosen as the name for Mercury's new wave label. "Dip" was later changed to "Blank" Records.

**CHART SEIZURE** — The most significant chart activity in November was **Linda Ronstadt's** taking over the number one position on the **Cash Box** Top 200 Albums chart with her "Simple Dreams" LP. **Fleetwood Mac's** "Rumours" dropped to the number two position, after 26 consecutive weeks in the top spot . . . The IRS banned the use of master recordings as tax shelters . . . Musexpo '77 drew more than 2,000 industry members to Miami for its third annual meeting . . . ABC Records



12/10 — Linda Ronstadt

about the late **Elvis Presley** helped spur the sales of two LPs accompanying the specials.

**SIGNINGS** — **Samantha Sang** signed with Private Stock, **Tom Johnston**, formerly of the Doobie Bros., signed a solo contract with Warner Bros. and **Jerry Doucette** signed with Mushroom, all in November . . . Warner Bros. president **Mo Ostin** took a business trip to Cuba resulting in much speculation as to what that business was . . . Midsong International Records reportedly was close to signing a distribution pact with CBS Records . . . **Morton Wax** and Associates celebrated their 20th year as communications specialists . . . Mail order record sales were during 1976 were estimated at nearly \$500 million . . . And the pressing plant problem of pressing plants unable to keep up with manufacturers' demand moved into critical condition as Christmas approached.



12/3 — The Sylvers

kicked off its Christmas "Display It Again, Sam" promotion. ABC also signed a deal with Pickwick International for its budget-line licensing . . . The release of Electric Light Orchestra's "Out Of The Blue" caused something of a stir at the radio level when it was accidentally released a few days ahead of schedule to a handful of stations . . . The sale of Playboy Records was rumored to be imminent . . . A workshop on the new copyright law was held Nov. 11 by the National Music Publishers Association . . . Jimmy's Music World closed its remaining stores . . . Both the film and the soundtrack of "Star Wars" helped push 20th Century-Fox to its best quarter ever, according to its quarterly report released in November . . . **Fleetwood Mac** was awarded Best Group, Best Album, Best Song and Best Single in the first annual North American Rock Radio Awards . . . The TV special in November

## DECEMBER 1977

**PRESSING SITUATION** — One of the industry's most permeating problems in December was that of pressing plants, most of which were operating on a 24-hour basis in order to keep up with demand. Even at that rate, the plants were forced to go to a quota system which in turn resulted in many manufacturers, particularly those without their own plants, coming up short on product. In the early part of the month, retailers throughout the nation said sales were up significantly over last year, but in some cases they were having trouble keeping certain hot albums in stock. Record companies had to devote their pressing time to new releases, so many retailers also reported shortages on catalog items . . . Pickwick International and New York's Sam

Goody retail chain merged in a \$4.8 million stock transaction . . . Capitol Records officially announced the formation of its new label, EMI America, to be headed by **Jim Mazza** . . . **Dr. Peter Goldmark**, inventor of the longplay microgroove record, was killed in an automobile accident in Westchester County, New York Dec. 8. He was 71.

**AT THE TOP** — WEA Corp. and Capitol Records both had executives moved to new positions during December. At WEA, **Vic Faraci** was promoted to executive vice president, **John O'Connell** was upped to senior vice president of finance and **Stan Harris** was named vice president of administration. At Capitol Records, Inc. **Don Zimmermann** was appointed president and chief operating officer of the company . . . **Joe Isgro** was named vice president of pop promotion at Motown . . . Phonogram/Mercury upped three execs to vice presidential status, with **Bill Haywood** as vp of R&B product, **Gerry Hoff**, vp of A&R



12/17 — EMI America

west, and **Harry Losk**, vp of national sales . . . **Ben Edmunds** joined Arista's London operation as head of A&R . . . CBS Records named two heads of national promotion/black music marketing with **Eddie Sims** for Columbia and **Don Eason** for Epic/Portrait/Associated Labels.

**WHOLE LOTTA SIGNING GOIN' ON** — Several new and established artists made new record deals in the last month of 1977. **Donna Summer** renewed her agreement with Casablanca, as did **Mary MacGregor** with Ariola. The **Osmonds** moved from Polydor to Mercury, although **Donny** and **Marie**, both individually and as a duo, stayed with Polydor. **Joe Cocker** signed with Elektra/Asylum and **Eric Mercury** signed with Columbia Records. **Formerly The Harlettes** (formerly **Bette Midler's** backup vocalists) signed with Columbia and **The Heaters** (formerly **Emerald City**)



12/24 — Olivia Newton-John

became one of the first acts signed to Ariola's new wave label, **Zombie Records** . . . In other pacts, **Midsong International** went with MCA for distribution, while **Rocket Records** left MCA . . . Producer **Snuff Garrett** pacted with UA for a production deal with his **Garrett Music Enterprises** . . . **Main Sail Music** signed an agreement with Columbia Records to find and develop new talent . . . The producing and writing team of **Dennis Lambert** and **Brian Potter** signed a production deal with Columbia . . . A pact of a slightly different nature was made between Detective's **Michael Des Barres** and **Pamela Miller**, who were married in Los Angeles.

**GUILTY** — **George Klein**, former Memphis radio program director, was found guilty of one count of violating federal conspiracy laws in connection with the theft of Arbitron Research diaries . . . The December 1976 perjury conviction of **WBLS-FM** program director **Frankie Crocker** was overturned by an appeals court . . . Several artists, including **Peter Gabriel**, **Alan Price**, **The Dictators** and **The Vibrators** were victims of mistaken identities in different episodes, which subjected them to the entanglements of legal red tape in trying to clear themselves . . . Both Capitol and Polygram indicated interest in video . . . The value of **Elvis Presley's** estate was estimated at more than \$10 million . . . **Atlantic Records** held a three-day meeting in Barbados . . . The American Guild of Authors/Composers' songwriters contract was revised for the first time in 30 years . . . An analysis of the **Cash Box** charts showed Christmas singles were not selling as well as in past years . . . **Dolly Parton** guested on **Barbara Walters'** interview show in December . . . And **Fleetwood Mac's** "Rumours" regained the number one position on the album chart Dec. 17, giving it a year-end total of 30 weeks at the top.

## Large Retail Chains Expand In '77 With New Super Stores

(continued from page 42)

have improved our nationwide operation tremendously." Similar opinions were expressed at various times during the past year by executives at Handleman and Lieberman, while Pickwick's rack jobbing division, of course, received the same shot-in-the-arm that the retail operation received when AmCan took over.

### Lower Prices

Another finding of the **Cash Box** retail analysis in 1977 was a general decrease in consumer LP prices (relative to list) across the country.

Most notably, this was evidenced in New York and Los Angeles. In New York, **Sam Goody**, **Korvettes**, **Record Hunter**, and other large retailers lowered their prices below \$3 (on \$6.98 list goods), in direct response to Jimmy's practices. **Korvettes** has continued to sell \$6.98 list albums below \$3 (and \$7.98 list LPs below \$4), but **Sam Goody's** general sale prices have now risen to \$4.29 (and \$5.29).

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

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

**Detroit**, with the opening this year of two **Peaches** stores and the new seven-store **Music Stop** chain, saw the onset of regular \$2.99 prices. **Washington, D.C.**, **New Orleans**, **Philadelphia**, **Atlanta**, and **Cleveland** were just a few other cities where at least one retailer featured sub-\$3 prices

during the past year. The end of **Jimmy's** brought many retailers around the country a sigh of relief, but, cautioned one, "Jimmy's might not be the last guy to try lowballing (on a national basis)."

The low price trend, despite its obvious benefit to the consumer, was one factor that reportedly prompted a federal grand jury investigation in Los Angeles last winter (**Cash Box**, March 5). Retailers in some markets have expressed concern that competitors who feature very low prices might not be paying the same wholesale prices that they are. Other retailers suggested that "excess cutouts" (front-line goods that are punched to avoid return or royalty payments) are a factor in low retail prices (**Cash Box**, March 12).

### Higher List Price

At the same time that retailers were cutting their prices in an attempt to gain low-price images, manufacturers were raising their list prices from \$6.98 to \$7.98. Early this year, when only a handful of LPs

(including new albums by **Queen**, **George Benson**, **David Bowie** and **Pink Floyd**) were released at \$7.98, retailers told **Cash Box** they were hesitant about advertising these higher-priced records. They noted that the consumer was likely to be confused by the two prices. (**Cash Box**, January 22). However, as more and more LPs were listed at \$7.98, retailer reluctance faded, and, as predicted, the \$7.98 list price is now the prevalent one on retail shelves.

Some retailers and distributors charged that the higher list (and wholesale) prices have hurt their sales, but others countered that the greater profit margin (the wholesale price on \$7.98 list LPs is only 60¢ more than on \$6.98 list LPs) makes up for any loss in unit sales.

The manufacturers, while perhaps alienating some retailers with higher list prices and increases in wholesale prices (**Cash Box**, October 1), have at the same time attempted to give their dealers more

(continued on page 116)



SEASONS GREETINGS TO ALL  
THANKS FOR A GREAT YEAR



JERRY WEINTRAUB/MANAGEMENT THREE



# Pop Status Of R&B Single Declining As Manufacturers And Top 40 PDs Report Records Losing In Battle For Airplay

(continued from page 9)

R&B music as in the past, partly because the R&B sound has become "more harsh and jazz-oriented" in recent years.

"We just keep our ear to the ground and try and give our listeners what they want to hear," Cook says. "And there is no indication outside of the ethnic area of Philadelphia that there is a great demand for that kind of music. The stations that do well playing that music have 80 percent of their audience located in that area and as a mass appeal station I can't afford to direct my program to the limited audience of that minority. We get a great deal of resistance from our listeners to the Earth, Wind & Fire and Ohio Players stuff, although it is successful saleswise. That harsh sort of jazz-oriented, black sound has just not been accepted well by our audience. Anything that is melodic, like the Manhattans, does very well because they are more pop-R&B. But recently we've been getting a lot more of the harsher and jazz-oriented things which our audience is indicating that they don't want to hear."

And it's not just the music, but the lyrics as well, Cook says, that is turning the WFIL audience off to today's R&B sound.

"The sexual connotations in a lot of R&B records was more subtle in the past," Cook says, "and when we test the more blatant records they don't test well for us. The blatant sexual things do not do well for us and our audience has been very vocal about those kinds of records over the past three years."

## Research Blamed

The research methods being used by Top 40 stations is blamed for the decline of R&B crossover product by Bill Haywood, vice president of R&B promotion for Phonogram/Mercury Records.

"In the past two years, I think we have seen pop stations get into the passive and active research very heavily; even the smaller, secondary stations are doing it," Haywood says, "and according to the information that they are getting from their listeners, their audience doesn't want to hear black music. They will phone maybe 300 people and ask, 'What is your favorite album and what is your favorite cut off that album?' and the information they are getting indicates that their audience is not interested in R&B records. If the audience has not heard the music or is not familiar with it they (program directors) will interpret that as possibly meaning that their listeners don't want to hear it, which is unfair. It's becoming more difficult to get records exposed at pop radio stations and the reason for that may be the research is correct or that the research is being interpreted incorrectly. Black music is better than ever and black record sales certainly have not declined. In fact, if anything, they have gone up."

And a closer look at R&B record sales, album sales specifically, was recommended by Dave Marshall, director of national promotion for Fantasy Records, who also cited incomplete research as a primary reason for the decreasing number of R&B singles on pop playlists.

"Pop radio should look more carefully into sales of black albums," Marshall says. "I think this is something that is being overlooked by programmers. They just don't realize how many albums can be sold by certain black groups. If this is not taken into consideration in the research then programmers are not looking at a true picture. If they looked at the sales of a group that had an album out and a single coming off that album and then put all that together, they would really see the strength of the group."

## Album Sales

An examination of the **Cash Box** Top 100 Albums chart adds some validity to

Marshall's comments as the number of R&B LPs appearing in the top 50 albums since 1975 has not declined at as sharp a rate as R&B singles. While the percentage of R&B albums did drop from 26 percent to 18 percent of the top 50 in a comparison of the Dec. 27, 1975 chart with the Dec. 25, 1976 chart, the percentage has remained relatively stable for the past year with the same 18 percent figure accounting for the number of R&B albums on the Dec. 24, 1977 LP chart.

At Capitol, Wendell also points to programmers' increasing reliance on research in choosing records.

"I've noticed that a lot of stations say they like records but are reluctant to touch them," he says. "I think a lot of it has to do with the researchers. Rather than just play good records, if there is not scientific reason to play them, they don't. Stations are so scientific these days with the phone-outs and all that if an artist's name is not familiar they just ignore it."

At radio station WLS in Chicago, music director Jim Smith says record sales have little bearing on his station's programming procedures which he labels "cautious."

"We are very cautious about adding new product," Smith says. "It's the approach that seems to work best for us. I don't get concerned when I see that a record is number one in our local black research. A record can be number one in our black research for a number of weeks in a row and it can move in excess of 100,000 pieces here and still not make us interested in it if it is not showing signs of doing well in pop also."

## Caution Spread

Lately however, the caution in programming at WLS has spread to other pop stations in the Chicago area, Smith says, making it difficult for R&B singles to be programmed on any stations other than local stations with R&B formats.

"One snag," Smith says, "is that since there is very little white audience listening to any of the four black stations it requires some pop exposure for the white listeners to be aware of the R&B records. Because we are successful with our cautious system, other stations in the area have become more cautious. So we're not getting that test that we use to on black product. Other stations used to test potential crossover hits for us and we didn't have to risk getting stuck with a bad record. Now other stations are reluctant to try new untested R&B too."

This localized avoidance of R&B records by pop radio stations makes it extremely difficult for R&B singles to get any Top 40 airplay in the area, Smith says, because programmers do not want to play records that are unfamiliar to their listeners.

"This makes it possible for us to miss some good records," he says. "If the other stations had tried a song out it might have done better in pop and therefore we would

have played it. But if a record is not familiar to our listeners, then we are better off not adding it, no matter what it is doing nationally."

Smith points to a recent R&B single by Marvin Gaye as an example of a record that the Chicago area did not play, despite its success in the rest of the country.

"Even though Marvin Gaye's 'Got To Give It Up' was number one nationally on pop charts last summer, it never was played by a number of midwest and great plains pop stations," Smith says. "We didn't use it. This was the first time a lot of people noticed a big, big black record that did very, very well in some markets and wasn't played in others. I'll be the first one to say it — maybe we, in the other markets, missed something. Maybe if we had played it something would have happened."

## Black Identity

Like WLS, many pop stations are reluctant to play R&B records because they can no longer count on a segment of their audience which will listen to a record solely because it is done by a black artist, according to Bob Paiva, head of western regional promotion for London Records.

"A few years ago," says Paiva, who has worked as program director at several east coast radio stations before joining London, "when I was at a station in Richmond (WLEE), many of the black people still had 'Afro' stickers on their cars and they were still identifying strongly with the black culture. That has gone now. The guy that would buy a record because it was black might pass on it now because it's not good. But at that time he would want to have it just because it was a black record."

There has also been a sociological change in direction, Paiva says, pointing to Jesse Jackson as an example. "Jesse Jackson used to be very militant. Now he is telling the black population, 'You are at fault for your problems. Go to school and compete with white people.'"

This has led to a loss of momentum in the black movement, Paiva says. As a result, program directors at many stations no longer have a cohesive, unified black population at whom to aim R&B records, so they stick to the rock, country-rock or mellow-rock with which they are assured of a listening audience.

At radio station WCOL in Columbus, Ohio, music director Dave Bishop says he will only include an R&B single on his playlist if the record has already exhibited crossover potential in other markets.

## Shy Away

"I tend to shy away from a lot of R&B records unless I see positive pop-crossover in a number of markets," Bishop says. "The black content of this town is 10 percent or less. I'm scared to play them looking at the history of how R&B records have done in this market. I suppose there are some I should play, like the Ohio Players,

but I shy away from them too. I don't think they have achieved a strong pop-crossover act like Earth, Wind & Fire."

Bishop points to Rose Royce as an example of an R&B group who has met with mixed success in the Columbus market. "'Car Wash' by Rose Royce was unusual with a movie behind it but it ended up number two on my entire year charts. That is a good solid pop crossover. But of their next three records, which were big R&B hits, I added the first one which stiffed and I haven't touched the other two."

## Fewer Black Artists

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

"You've got Peter Frampton doing Stevie Wonder songs, you've got Rita Coolidge doing R&B," said Carol King, associate director of promotion at United Artists Records. "They are doing them their way, but still with the funk behind them."

"I think that it's not the R&B sound that is declining," said Joe Isgro of Motown, "but the black artists (doing R&B). The Bee Gees, for example, have converted completely to an R&B sound. There is nothing more R&B sounding than KC & The Sunshine Band or Hall & Oates. So I don't see a decline in the R&B sound; it's as dominant as it ever was. The alarming decline, and the thing that distresses me most, is with the black artists."

"If the Commodores do 'Brick House,'" Isgro said, "even though it's a number one record, there is a reluctance to play it. Yet there is no reluctance at all to playing KC & The Sunshine Band, which is just as hard R&B. The sound is identical. The only difference is the color of the artist."

Another promotion man illustrated the problem saying, "Look at Shaun Cassidy. He is a huge success. But if Michael Jackson did the same record, there would be a lot of stations that wouldn't play the record."

## Matter Of Product

King, of UA, added, "It's a matter of product and production on the record. That's what it boils down to. Even with Earth, Wind & Fire, it's not crossing like it would normally. Before, you could definitely tell whether a record was rock, R&B, jazz or whatever. But it isn't that way anymore."

"You hear a new group and you don't know whether it's R&B or pop. Pop seems to be crossing over into the R&B field more than pop because they are cutting that way."

Although some white acts are getting R&B airplay and sales because they are doing R&B, another promotion man said the black artists' problem is not always solved if they try to make their records more pop-oriented.

He said his company had just cut a record with a black group and was running into problems because they tried to make it more acceptable to pop formats. The problem, he said, is that "we may have cut them too white. There are a lot of strings and horns, so now we're having trouble building a strong R&B base on the record."

## Creates Problems

Attempts like these to create an R&B-pop sound can create problems for R&B artists, according to Wendell Bates, national director of R&B marketing for MCA.

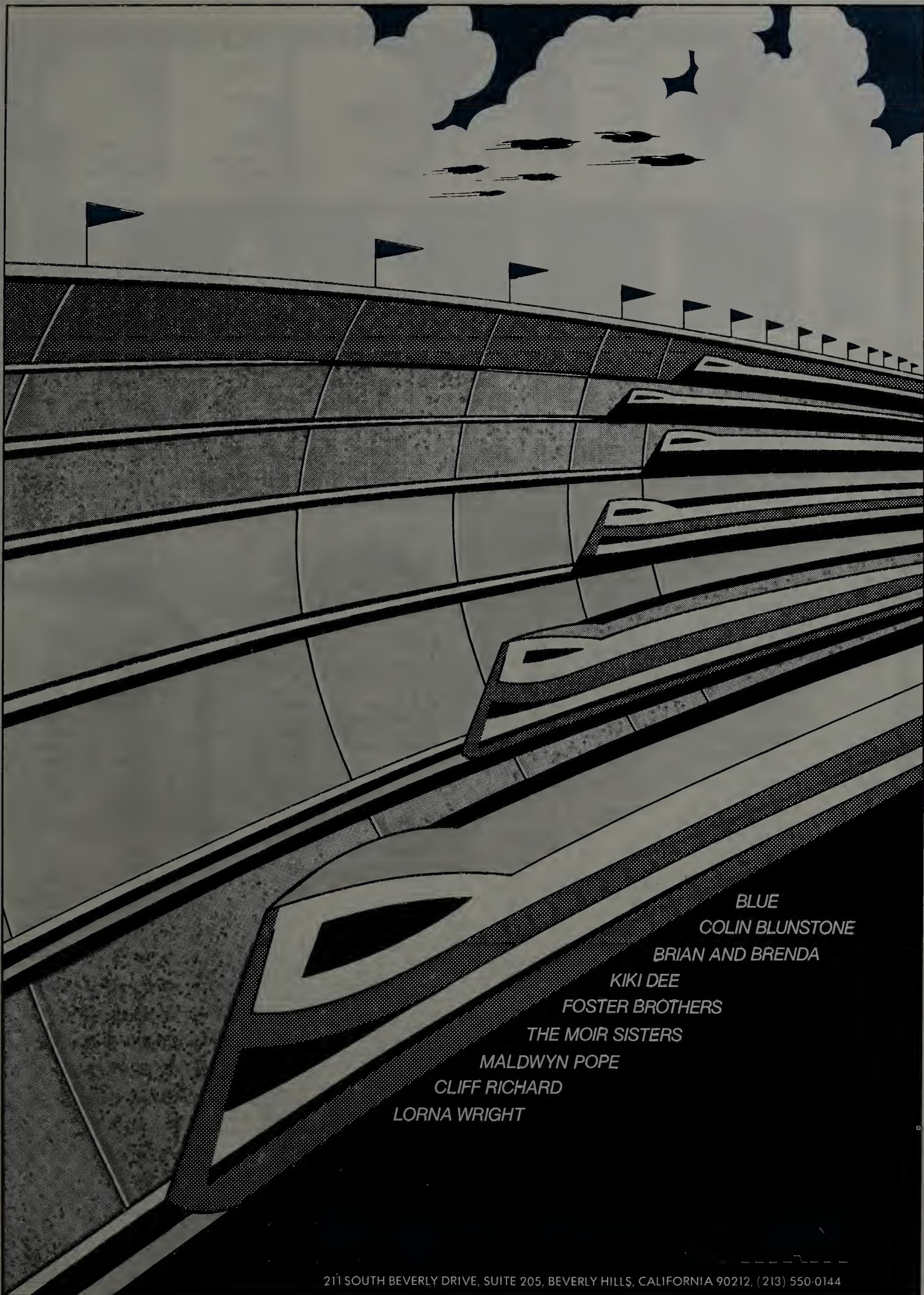
"The most serious consequence of the decline," Bates says, "is that some R&B artists have become intimidated. By con-

(continued on page 114)



**MASON MEETS THE MAYOR** — Columbia recording artist Dave Mason recently took time off from his tour to participate in a Toys For Tots Christmas Benefit sponsored by the office of the mayor of Atlanta and radio station WZGC. Pictured (l-r) are: Jason Cooper, Mason's manager; Mayor Maynard Jackson; Paul Black, regional promotion manager, southeast, Columbia Records; Mason and Dale O'Brian, music director, WZGC.





BLUE  
COLIN BLUNSTONE  
BRIAN AND BRENDA  
KIKI DEE  
FOSTER BROTHERS  
THE MOIR SISTERS  
MALDWYN POPE  
CLIFF RICHARD  
LORNA WRIGHT



# RIAA Gold & Platinum Awards

## GOLD RECORD AWARDS

### Singles

ARTIST	TITLE	COMPANY	DATE AWARDED
The Sylvers	Hot Line	Capitol	January 3
Kiss	Beth	Casablanca	January 5
Brothers Johnson	I'll Be Good To You	A&M	January 18
Barry DeVorzon & Perry Botkin, Jr.	Nadia's Theme (The Young & The Restless)	A&M	January 18
Burton Cummings	Stand Tall	Portrait	January 21
Elton John	Sorry Seems To Be The Hardest Word	MCA/Rocket	January 25
The Jacksons	Enjoy Yourself	CBS/Epic	February 10
Mary Macgregor	Torn Between Two Lovers	Ariola America	February 10
Engelbert Humperdinck	After The Lovin'	CBS/Epic	February 15
Manfred Mann's Earth Band	Blinded By The Light	Warner Bros.	March 1
Kenny Nolan	I Like Dreamin'	20th Century	March 21
Eagles	New Kid In Town	Asylum	March 21
Abba	Dancing Queen	Atlantic	March 29
Barbra Streisand	Evergreen (Theme From A Star Is Born)	Columbia	March 31
Daryl Hall & John Oates	Rich Girl	RCA	April 1
Alice Cooper	I Never Cry	Warner Bros.	April 5
David Soul	Don't Give Up On Us	Private Stock	April 6
Natalie Cole	I've Got Love On My Mind	Capitol	April 13
10cc	The Things We Do For Love	Mercury	April 18
Steve Miller Band	Fly Like An Eagle	Capitol	April 18
Glen Campbell	Southern Nights	Capitol	April 20
William Bell	Tryin' To Love Two	Mercury	April 26
Leo Sayer	When I Need You	Warner Bros.	May 10
The Eagles	Hotel California	Asylum	May 12
Joe Tex	Ain't Gonna Bump No More	CBS/Epic	June 9
Kenny Rogers	Lucille	UA	June 22
Alan O'Day	Undercover Angel	Atlantic	June 28
Bill Conti	Gonna Fly Now (Theme From Rocky)	UA	July 7
Hot	Angel In Your Arms	Big Tee	July 11
Shaun Cassidy	Da Doo Ron Ron	Warner/Curb	July 19
Emotions	Best Of My Love	Columbia	August 2
Andy Gibb	I Just Want To Be Your Everything	RSO	August 9
Ricky Nelson	Travelin' Man	Imperial	August 10
Peter McCann	Do You Wanna Make Love	20th Century	August 17
Rita Coolidge	(Your Love Has Lifted Me) Higher And Higher	A&M	August 30
Barry Manilow	Looks Like We Made It	Arista	September 7
Ronnie McDowell	The King Is Gone	GRT	September 8
Elvis Presley	Way Down	RCA	September 12
Fleetwood Mac	Dreams	Warner Bros.	September 14
Electric Light Orchestra	Telephone Line	UA	September 23
Meco	Star Wars Theme/Cantina Band	Casablanca	September 28
Shaun Cassidy	That's Rock 'N' Roll	Warner Bros.	October 4
Heatwave	Boogie Nights	CBS/Epic	October 17
Barry White	It's Ecstasy When You Lay Down Next To Me	20th Century	October 18
Brothers Johnson	Strawberry Letter 23	A&M	October 19
Debby Boone	You Light Up My Life	Warner Bros.	October 19
Meri Wilson	Telephone Man	GRT	October 26
Carly Simon	Nobody Does It Better	Elektra	November 9
Donna Summer	I Feel Love	Casablanca	November 9
Crystal Gayle	Don't It Make My Brown Eyes Blue	UA	November 14
Johnny Rivers	Swayin' To The Music	Atlantic/Big Tree	November 29
Paul Nicholas	Heaven On The 7th Floor	RSO	December 12
Bee Gees	How Deep Is Your Love	RSO	December 12

### Albums

ARTIST	TITLE	COMPANY	DATE AWARD
Engelbert Humperdinck	After The Lovin'	Columbia	January 4
Stills & Young Band	Long May You Run	Reprise	January 12
Al Stewart	Year Of The Cat	Janus	January 14
Z.Z. Top	Tejas	London	January 18
George Harrison	Thirty-Three & 1/3	Dark Horse	January 19
Ohio Players	Ohio Players Gold	Mercury	January 20
Kansas	Leftoverture	Kirshner	January 25
Bob Seger & The Silver Bullet Band	Night Moves	Capitol	January 25
Emotions	Flowers	Columbia	January 26
Rufus, Featuring Chaka Khan	Ask Rufus	ABC	January 27
Norman Connors	You Are My Starship	Buddah	January 31
Foghat	Night Shift	Bearsville	February 8
Pink Floyd	Animals	Columbia	February 12
Fleetwood Mac	Rumours	Warner Bros.	February 15

George Harrison	The Best Of George Harrison	Capitol	February 15
Jethro Tull	Songs From The Wood	Chrysalis	February 15
Bread	Lost Without Your Love	Elektra	February 17
Crusaders	Southern Comfort	ABC/Blue Thumb	February 17
Marilyn McCoo & Billy Davis, Jr.	I Hope We Get To Love In Time	ABC	February 17
Quincy Jones	... Roots	A&M	February 23
Kiss	Dressed To Kill	Casablanca	February 28
Neil Diamond	Love At The Greek	Columbia	March 1
Hank Williams	24 Greatest Hits	Polydor/MGM	March 1
Natalie Cole	Unpredictable	Capitol	March 1
Deniece Williams	This Is Niecy	Columbia	March 9
The Statler Bros.	The Best Of The Statler Brothers	Mercury	March 10
Bad Company	Burnin' Sky	Swan Song	March 15
George Benson	In Flight	Warner Bros.	March 15
Waylon Jennings	Dreaming My Dreams	RCA	March 24
Queen	Queen	Elektra	March 29
Emerson Lake & Palmer	Works, Vol. 1	Atlantic	March 29
King Crimson	In The Court Of The Crimson King/An Observation	Atlantic	March 29
John Denver	John Denver's Greatest Hits -- Vol. II	RCA	March 30
Abba	Arrival	Atlantic	April 4
Manfred Mann's Earth Band	The Roaring Silence	Warner Bros.	April 5
The Jacksons	The Jacksons	CBS/Epic	April 5
The Captain & Tennille	Come In From The Rain	A&M	April 11
Atlanta Rhythm Section	A Rock And Roll Alternative	Polydor	April 12
The Blackbyrds	Unfinished Business	Fantasy	April 12
Montrose	Montrose	Warner Bros.	April 13
Bootsy's Rubber Band	Ahh... The Name Is Bootsy Baby	Warner Bros.	April 13
Isley Brothers	Go For Your Guns	T-Neck	April 19
Gordon Lightfoot	Gord's Gold	Reprise	April 19
Original Soundtrack	Rocky	UA	April 21
Leo Sayer	Endless Flight	Warner Bros.	April 26
Santana	Festival	Columbia	April 26
Bruce Springsteen	The Wild, The Innocent And The E Street Shuffle	Columbia	May 2
The Beatles	The Beatles At The Hollywood Bowl	Capitol	May 5
Loggins & Messina	The Best Of Friends	Columbia	May 10
Steve Miller Band	Book Of Dreams	Capitol	May 11
Foreigner	Foreigner	Atlantic	May 16
George Carlin	Toledo Window Box	Little David	May 17
Average White Band	Person To Person	Atlantic	May 20
Teddy Pendergrass	Teddy Pendergrass	Phila. Intl.	May 23
Brothers Johnson	Right On Time	A&M	May 24
Heart	Little Queen	Portrait	June 2
Johnny Guitar Watson	Ain't That A Bitch	DJM	June 2
Johnny Guitar Watson	A Real Mother For Ya	DJM	June 2
Marshall Tucker Band	Carolina Dreams	Reprise	June 2
Kiss	Kiss	Casablanca	June 8
Parliament	Parliament Live P./Funk Earth Tour	Casablanca	June 8
Cat Stevens	Izitso	A&M	June 13
Peter Frampton	I'm In You	A&M	June 13
Waylon Jennings	Ol' Waylon	RCA	June 14
Slave	Slave	Cotillion	June 14
Barry Manilow	Barry Manilow Live	Arista	June 16
Jimmy Buffett	Changes In Latitudes, Changes In Attitudes	ABC	June 20
Barbra Streisand	Superman	Columbia	June 22
Kiss	Hotter Than Hell	Casablanca	June 23
Bee Gees	Bee Gees Live	RSO	June 24
Melissa Manchester	Melissa	Arista	June 24
Crosby, Stills & Nash	CSN	Atlantic	June 28
Kiss	Love Gun	Casablanca	June 30
James Taylor	JT	Columbia	July 5
Lou Rawls	Unmistakably Lou	Phila. Intl.	July 5
Berlin Philharmonic Orchestra/Karajan	Beethoven: The 9 Symphonies	Deutsche Grammophon	July 8
Ted Nugent	Cat Scratch Fever	CBS/Epic	July 11
Emotions	Rejoice	Columbia	July 12
The O'Jays	Travelin' At The Speed Of Thought	Phila. Intl.	July 12
Supertramp	Even In The Quietest Moments...	A&M	July 13
Donna Summer	I Remember Yesterday	Oasis	July 13
Blue Oyster Cult	On Your Feet Or On Your Knees	Columbia	July 15
Original Soundtrack	Star Wars	20th Century	July 18
Various Artists	Alleluia Praise Gathering For Believers	Impact	July 26
The Floaters	The Floaters	ABC	July 28
Waylon Jennings	Are You Ready For The Country	RCA	August 1

(continued on page 110)



SEDAKA



Thanks  
for a  
wonderful  
year!  
Mell  
Sedatka



# RIAA Gold & Platinum Awards

Maze	Maze, Featuring Frankie Beverly	Capitol	August 1
Yes	Going For The One	Atlantic	August 2
Supertramp	Crime Of The Century	A&M	August 2
Dan Fogelberg	Nether Lands	CBS/Epic	August 9
REO Speedwagon	You Get What You Play For	CBS/Epic	August 9
Shaun Cassidy	Shaun Cassidy	Warner Bros.	August 9
Kenny Rogers	Kenny Rogers	UA	August 10
War	Platinum Jazz	Blue Note	August 10
Marshall Tucker Band	A New Life	Warner Bros.	August 16
Bay City Rollers	It's A Game	Arista	August 17
Rita Coolidge	Anytime . . . Anywhere	A&M	August 18
Pablo Cruise	A Place In The Sun	A&M	August 25
Styx	Equinox	A&M	August 25
The Floaters	The Floaters	ABC	August 25
Ozark Mountain Daredevils	Ozark Mountain Daredevils	A&M	September 6
Elvis Presley	Pure Gold	RCA	September 12
Doobie Brothers	Livin' On The Fault Line	Warner Bros.	September 14
Alan Parsons	I, Robot	Arista	September 16
Chicago	Chicago XI	Columbia	September 16
Daryl Hall & John Oates	Beauty On A Back Street	RCA	September 16
Linda Ronstadt	Simple Dreams	Elektra/Asylum	September 19
Kenny Loggins	Celebrate Me Home	Columbia	September 20
The Outlaws	The Outlaws	Arista	September 20
Barry White	Barry White Sings For Someone You Love	20th Century	September 20
Carole King	Simple Things	Capitol	September 23
Meco	Star Wars And Other Galactic Funk	Casablanca	September 28
Elton John	Elton John's Greatest Hits, Vol. II	MCA	September 30
Elvis Presley	Welcome To My World	RCA	September 30
Firefall	Luna Sea	Atlantic	October 3
Rolling Stones	Love You Live	Atlantic	October 4
Steely Dan	Aja	ABC	October 4
Rose Royce	In Full Bloom	Warner Bros.	October 4
Glen Campbell	Southern Nights	Capitol	October 5
Elvis Presley	From Elvis Presley Blvd., Memphis, Tenn.	RCA	October 7
Heatwave	Too Hot To Handle	CBS/Epic	October 10
Kansas	Point Of Know Return	CBS/Kirshner	October 11
Foghat	Foghat Live	Warner Bros./Bearsville	October 11
Neil Young	American Stars 'N Bars	Warner Bros./Reprise	October 11
Styx	The Grand Illusion	A&M	October 19
Thin Lizzy	Jailbreak	Phonogram	October 20
Olivia Newton-John	Greatest Hits	MCA	October 21
Elvis Presley	Elvis — A Legendary Performer, Vol. II	RCA	October 25
Johnny Cash	The Johnny Cash Portrait/His Greatest Hits, Vol. II	CBS	October 25
The Beatles	Love Songs	Capitol	October 24
Debbie Boone	You Light Up My Life	Warner Bros.	October 25
Bay City Rollers	Rock & Roll Love Letter	Arista	October 26
Eric Carmen	Eric Carmen	Arista	October 27
Lynyrd Skynyrd	Street Survivors	MCA	October 27
Original Soundtrack	You Light Up My Life	Arista	November 1
Dan Fogelberg	Captured Angel	CBS/Epic	November 1
Dave Mason	Let It Flow	Columbia	November 4
Elvis Presley	Elvis Sings The Wonderful World Of Christmas	RCA	November 4
Steve Miller Band	Anthology	Capitol	November 4
L.T.D.	Something To Love	A&M	November 9
Neil Diamond	I'm Glad You're Here With Me Tonight	Columbia	November 17
Earth, Wind & Fire	All 'N All	Columbia	November 17
Boyz Scaggs	Down Two Then Left	Columbia	November 17
Robin Trower	In City Dreams	Chrysalis	November 18
Crystal Gayle	We Must Believe In Magic	UA	November 14
Electric Light Orchestra	Out Of The Blue	UA	November 14
Queen	News Of The World	Elektra	November 14
Rush	2112	Phonogram	November 16
Rush	A Farewell To Kings	Phonogram	November 16
Rush	All The World's A Stage	Phonogram	November 16
Paul Simon	Greatest Hits, Etc.	CBS	November 17
Original Soundtrack	Saturday Night Fever	Polydor	November 22
Andy Gibb	Flowing Rivers	Polydor	November 22
Rod Stewart	Foot Loose And Fancy Free	Warner Bros.	November 22
Shaun Cassidy	Born Late	Warner Bros.	November 22
Bay City Rollers	Dedication	Arista	November 23
John Mayall	The Turning Point	Polydor	November 29
Kiss	Kiss Alive II	Casablanca	November 28
War	Galaxy	MCA	November 28
Santana	Moonflower	Columbia	December 1
Billy Joel	The Stranger	Columbia	December 1
John Denver	I Want To Live	RCA	December 1
Elvis Presley	His Hand In Mine	RCA	December 1
Elvis Presley	Elvis Country	RCA	December 1

Aerosmith	Draw The Line	Columbia	December 9
Bob Welch	French Kiss	Capitol	December 9
Donna Summer	Once Upon A Time	Casablanca	December 9
Ronnie Laws	Friends & Strangers	United Artists	December 9
Captain & Tennille	Greatest Hits	A&M	December 11
Van Morrison	Tupelo Honey	Warner Bros.	December 13
Kenny Rogers	Daytime Friends	United Artists	December 15
Jerry Jeff Walker	Viva Terlingua	MCA	December 16
Millie Jackson	Feeling Bitchy	Polydor/Spring	December 19

## PLATINUM RECORD AWARDS Albums

ARTIST	TITLE	COMPANY	DATE AWARDED
Kiss	Rock And Roll Over	Casablanca	January 5
War	Greatest Hits	UA	January 6
Barry Manilow	This One's For You	Arista	January 6
Linda Ronstadt	Greatest Hits	Asylum	January 19
Barbra Streisand & Kris Kristofferson	A Star Is Born	Columbia	January 21
Lou Rawls	All Things In Time	Phila. Intl.	January 25
Fleetwood Mac	Rumours	Warner Bros.	March 9
Pink Floyd	Animals	Columbia	March 10
Kansas	Leftoverture	Kirshner	March 15
Al Stewart	Year Of The Cat	Janus	March 24
Bob Seger & The Silver Bullet Band	Night Moves	Capitol	March 25
Jackson Browne	The Pretender	Asylum	April 12
Rufus, Featuring Chaka Khan	Ask Rufus	ABC	April 13
Engelbert Humperdinck	After The Lovin'	CBS/Epic	May 23
Isley Brothers	Go For Your Guns	T-Neck	June 2
Steve Miller Band	Book Of Dreams	Capitol	June 10
Peter Frampton	I'm In You	A&M	June 13
Barry Manilow	Barry Manilow Live	Arista	June 16
Original Soundtrack	Rocky	UA	June 22
Kiss	Love Gun	Casablanca	June 30
Neil Diamond	Love At The Greek	Columbia	July 5
Heart	Little Queen	Portrait	August 2
Brothers Johnson	Right On Time	A&M	August 2
Barbra Streisand	Superman	Columbia	August 9
Foreigner	Foreigner	Atlantic	August 11
Natalie Cole	Unpredictable	Capitol	August 12
The Beatles	The Beatles At The Hollywood Bowl	Capitol	August 12
Original Soundtrack	Star Wars	20th Century	August 17
Crosby, Stills & Nash	CSN	Atlantic	August 18
Emotions	Rejoice	Columbia	September 1
James Taylor	JT	Columbia	September 1
Elvis Presley	Moody Blue	RCA	September 12
Leo Sayer	Endless Flight	Warner Bros.	September 19
Shaun Cassidy	Shaun Cassidy	Warner Bros.	September 20
Ted Nugent	Cat Scratch Fever	Columbia	September 27
Ted Nugent	Free For All	Columbia	September 27
The Floaters	The Floaters	ABC	October 7
George Benson	In Flight	Warner Bros.	October 6
Waylon Jennings	Ol' Waylon	RCA	October 7
Chicago	Chicago XI	CBS	October 11
Linda Ronstadt	Simple Dreams	Elektra/Asylum	October 12
Elvis Presley	In Concert	RCA	October 14
Rita Coolidge	Anytime . . . Anywhere	A&M	October 19
Elton John	Elton John's Greatest Hits Volume II	MCA	November 9
Electric Light Orchestra	Out Of The Blue	UA	November 14
Barry White	Barry White Sings For Someone You Love	20th Century	November 15
Bee Gees	Here At Last . . . Bee Gees . . . Live	Polydor	November 22
James Taylor	James Taylor's Greatest Hits	Warner Bros.	November 21
Kansas	Point Of Know Return	Columbia	November 29
Kiss	Kiss Alive II	Casablanca	November 28
Elvis Presley	Elvis Sings The Wonderful World Of Christmas	RCA	December 1
Boyz Scaggs	Down Two, Then Left	Columbia	December 9
Earth, Wind & Fire	All 'N All	Columbia	December 9
Neil Diamond	I'm Glad You're Here With Me Tonight	Columbia	December 13
Aerosmith	Draw The Line	Columbia	December 13
Lynyrd Skynyrd	Street Survivors	MCA	December 13
Debbie Boone	You Light Up My Life	Warner Bros./Curb	December 13
Shaun Cassidy	Born Late	Warner Bros./Curb	December 14
Olivia Newton-John	Greatest Hits	MCA	December 15
Bob Seger	Live Bullet	Capitol	December 16

## Singles

ARTIST	TITLE	COMPANY	DATE AWARDED
Rose Royce	Car Wash	MCA	February 22
Debbie Boone	You Light Up My Life	Warner Bros.	November 22



# THE COMMON DENOMINATOR.

**TEDDY**

---

**#1**

**CHARLIE**

---

**#1**

TWO OF OUR FAVORITES ARE AMONG THE CASH BOX POLL WINNERS.  
TEDDY PENDERGRASS, #1 TOP NEW MALE VOCALIST FOR R&B SINGLES AND THE  
#1 TOP NEW MALE VOCALIST FOR R&B ALBUMS.  
AND THE CHARLIE DANIELS BAND, #1 INSTRUMENTAL GROUP FOR COUNTRY ALBUMS.  
CONGRATULATIONS TO TWO UNCOMMONLY EXCELLENT ARTISTS.  
CBS RECORDS.



# Indy Distributions. Have Banner Year Despite Casablanca Exit

(continued from page 10)

rang the bells for us in 1976 but the independent distributors that survived have come back stronger and more viable than ever. 1977 was a smashing year for independents.

## 'Back To Basics'

"We tightened our belts and went back to basics and did the things which we know how to do better than anyone else in the business. The product flow from the independent manufacturers this year has been sensational. Although we lost some labels, other labels are realizing that going to a major is not a panacea. We lost Island Records to Phonodisc and Lifesong to Columbia but the pendulum keeps swinging and I think it is swinging back to the independents."

Gene Silverman, president of Music Trend, agreed with this assessment. There always was and always will be a need for independent distributors," he said. "We may lose one or gain one, but overall, the independent distributors are more healthy today than at any time in the past 10 years."

"At one time, when the independents lost Warner Bros. and Atlantic and other labels, they were afraid that there would be nothing left to distribute. But fortunately, Jerry Moss has hung in there, UA has come back strong, ABC has come back. I don't think there is any organization capable of handling all the lines. There will always be individual entrepreneurs."

Commenting on the differences between branch and independent distribution, he said, "We have to operate a little closer to the vest than branches as far as extending credit for example. Columbia can wait five months to get paid. Obviously, independents can't do that. But when it comes to shipping product and delivering product to the accounts, the independent can outrun the branch. In my case, I'm here looking at my inventory. I can deliver."

## 'Emergence Of A&M'

Silverman considers "the emergence of A&M as a major label" to be one of the year's most significant developments. "That helped us a great deal. We also have new labels to sell (via ABC) that we didn't have before. At one time, A&M and Arista were small labels. They grew with the help and support of independent distributors and so some of the smaller labels we carry will hopefully be the giants of the future. That is where I see a great deal of growth for independent distributors. I'll hang onto the big guns I've got now and help the others build up."

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

"It is virtually impossible for the independent businessman to set himself up in distribution. The financial requirements are too great. But for the independent labels and distributors who knew what they were doing, it was a very good year. Distribution can be a cost center for a branch but it has to be a profit center for an independent and by being better recordmen and by being entrepreneurial, the independents can fight the branches."

Jim Schwartz, president of Schwartz Bros., said, "1977 was our biggest year and I am including in the count the period when I was the distributor for Atlantic, Warner Bros. Elektra, and Mercury. In 1972, we opened a sales and promo office in Philadelphia and we were hurt when RCA and ABC and the others went branch. It took us a few years to gear up again, but this year has been nothing short of sensational."

"We had extremely strong product labelwise. We enjoyed a strong business on catalogs. After the lull in the first quarter of the year, things just came together one after another. For us, we put on the London line in February for the Washington-Baltimore area and that has been sensation."

Citing the fact that the majors have so many artists and product, that people can get lost in the shuffle, Schwartz said, "I could live off what those companies can't deliver. Not that we don't do a fine job with them because putting on my other hat, we do a big business with them."

"If all the majors go like Casablanca went — if A&M or Motown or Arista left that would cause problems, but I think it would cause just as many problems for those labels as it would for the independents. I don't know how much time WEA, Columbia or Phonodisc salesmen have to go out into the street and really work an account. They are under the same gun that we were years ago when independent distributors were accused of having so many lines that they could not pay attention to them. All we are looking for is a good record and you can't keep a good record down."

## 'Consolidation'

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

"The days of the dealer walking into the back room and picking up records are over," he said. "That business has been taken over by the one-stops here. The independents now have in effect gone branch and cover much larger territories."

## 'Expansion'

Joe Simone, general manager of Progress Record Distributing, Inc., felt that an expansion of territory was a necessary concomitant to success. "Smaller markets can no longer support an inventory," he said. "We opened a new warehouse in Chicago this year and our staff there went from 7 to 25 people. We cover a very wide area now out of a common inventory. WEA established that practice but no one really accepted it until Warner Bros. did it some years ago. We plan to broaden our geography a little more next year."

John Marmaduke, vice-president of Western Merchandisers, a Texas based rack jobber that recently entered the distribution field by opening a sales and promo office in Denver, said, "Every year the independents again prove that they are irreplaceable. The question of how independents can survive against branches has been asked for years, but if you look at the charts, you can see that the independents are thriving."

Marmaduke feels the strengths of a branch system have been overstated. "Size does not necessarily indicate anything," he said. "There will always be room for the independents; and if a time comes when there is not, I think the youth of our country will not be very interested in the product."

Leonard Singer, president of Associated Distributors in Phoenix, said he does not



**RSO'S PLAYER** — Pictured above are (l-r): Peter Beckett, Player; Gary Price, WMET-FM program director; J.C. Crowley, Player; Jay Cunniff, RSO; Ronn Moss, Player; John Friesen, Player; and Dave Morgan, WMET-FM music director.

adhere to the philosophy that an independent distributor today must constantly seek to increase the territory he covers in order to survive.

## 'Transshipping'

Commenting on the accelerating trend toward transshipping in certain areas of the country, he said, "I believe that product should be available in the local marketplace. For me to just draw larger concentric circles on the map doesn't mean that I'm fulfilling all the functions of independent distribution, such as promotion inventory (control) and all the things that go along with it. Sales is only one aspect of independent distribution, so I don't concur with the theory of wider geographic coverage."

Singer said profit margins "certainly are narrower than they were before." Casablanca opted for a branch set up. Although, he added, "Our portfolio is diversified enough that we have plenty to do to occupy our time and maintain a healthy profit."

"Our retail division helped broaden the base for a healthy mix. We consider our retail stores an extension of distribution, of making things happen, making product visible, exposing acts that might normally not get exposed."

Singer said he accepts temporary shifts in the marketing picture, such as the Casablanca development, as a fact of life for independent distributors. "We have not withdrawn; we didn't put anyone on furlough. In fact, I would say we have a larger staff at this point in time than we did a year ago."

While noting that he'd "picked up four or five labels since the Casablanca development," Singer concluded, saying, "The majors sell records. The independent distributors, I believe, sell labels."

## 'Unanimously Favorable'

Manufacturer comments on the effectiveness of independent distribution were unanimously favorable. Moreover, several indicated that 1977 would be their best year ever and that much of the credit for their performance should go to the distributors.

Ernie Campana, national sales director for A&M, for example, attributed "the growth of the company and the kind of chart success we've had this year" to the "great job the independent distributors have done for us."

Campana went on to compliment the distributors for their perseverance in helping the label take several acts, whose previous albums had not achieved substantial sales success, over the threshold of mass acceptance.

"What we did was present gold or platinum to people that hadn't received any kind of awards like that in the past," he said. "Rita Coolidge, Supertramp, the Ozark Mountain Daredevils, L.T.D., Styx — we kept giving out hardware all year. And it took a lot of hard work by the A&M staff and our distributors sticking with us, chasing the acts, believing in them the same way we do and delivering."

Similarly, Mike Lushka, executive vice president of Motown, credited the indies with breaking High Energy and Thelma Houston and for bringing superstar status to the Commodores. "We had our biggest year ever," he said, "and I attribute a lot of that to what the independents have done for us."

Artie Mogull, president of United Artists Records, feels independent distribution has "worked to perfection" ever since the company switched over from a branch system two years ago. "While we have been approached from time to time to be distributed by a major label," he said, "I feel this company would lose a lot of its character if we left the independent distributors."

Of ABC's recent decision to return to the indy fold, Mogull said, "My initial impression was 'My God, they're going to be competing with us.' But we ended up liking the idea because it bolstered the independents."

Citing the recent chart success of Barry White, Dan Hill and the soundtrack to "Star Wars," Arnie Orleans, vice president of marketing for 20th Century-Fox Records, said, "Although we'd like to think that we're real bright, it would be a pretty lonely and fruitless battle if those 20-some distributors out there weren't performing their function."

As an example of the power of independent distribution, Orleans noted that the two biggest records of 1976 — Stevie Wonder's "Songs In The Key Of Life" and "Frampton Comes Alive" — were both handled by indies.

"Not to denigrate the branch operations," he said, "but it's inconceivable that they could have gotten more out of those albums than A&M and Motown. And I'd like to feel the same way about 'Star Wars.'"

Orleans said the trend toward consolidation "is probably a result of more sophistication and the ability to ship product to broader areas just as easily." He noted further that this sophistication extends to all levels of independent distribution.

"An independent distributor was probably the first major exponent of the computer — and that would be the Heilicher people in Minnesota, which is now Pickwick. Many years ago they were utilizing it to a greater degree than anyone, and now the rest of the industry has kind of caught up."

"The prime thrust in our industry today is visibility, and the independents have responded in the only way possible by hiring a great many local marketing people, who run into those stores, count records, make sure displays are up, follow up promotions and assist their own sales and promotion people."

## 'Poor Press'

If the indies have one shortcoming, according to Orleans, it is their inability to attract good press. "People don't take them as seriously as they should," he said. "And what concerns me is that many artists and managers may have made mistakes in the way they really wanted their product distributed, based on what they have read about branch operations being more imposing or whatever."

From a manufacturer standpoint, the state of independent distribution perhaps was best summed up by Sal Licata, executive vice president of Crysallis Records.

"I feel strongly that independent distributors are in a very good position," said Licata. "But it's a two way street. You've got to work with them. You can't overload them with product. If you work with them and give them proper programs, they can make money as well as you."



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#



THE BROTHERS JOHNSON

#1 JAZZ CROSSOVER TO R+B

#1 TOP R+B DUO

CAPTAIN & TENNILLE

#1 TOP DUO - TOP ALBUMS

RITA COOLIDGE

#1 TOP FEMALE  
RE-EMERGENCE - POP SINGLES

PETER FRAMPTON

#1 TOP MALE VOCALIST -  
POP ALBUMS

A+M





**SAGER CELEBRATES CONTRACT** — Elektra/Asylum recording artist Carole Bayer Sager recently was treated to a party by Alive Enterprises to celebrate her new management contract with the firm. Pictured (l-r) are: Shep Gordon, Alive Enterprises president; Mel Posner, vice chairman of Elektra/Asylum Records; Sager; Brooks Arthur, producer, and Joe Smith, chairman of Elektra/Asylum Records.

## April/Blackwood Enters Print Field

(continued from page 9)

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

"Nevertheless," Smith added, "we did not want to create an organization to handle sales and distribution, and I think we have found a very capable partner in Bradley

Publications to begin making a significant impact on the print business."

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

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

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

## R&B 45s Showing Less Pop Potential Than 2 Years Ago

(continued on page 106)

sciously trying to produce a pop sound they find themselves in a situation where pop programmers won't touch the record until it makes it big on the R&B station and the R&B station is reluctant to program a record that has too heavy a pop sound."

A London Records, Paiva says that pop stations have begun to program a more mellow sound in recent years which is not as closely related to R&B as was the Top 40 sound of a few years ago.

"There has been a massive change in radio," Paiva says. "Look at the rise of soft-rock. Where does that leave the black artist whose records are mostly heavy, rhythmic music? Where are you going to put them in a soft-rock format?"

### Stiff Competition

Jane Brinton, director of artist development at Salsoul Records, says there is too much competition for Top 40 airplay by R&B artists to allow a record to reach its potential.

"I think these days there is so much R&B out that it's getting a little bit more difficult to cross them over," she says. It used to be that if a song had a pop feeling to it you had a chance of crossing it over before it went Top 10 on the R&B charts. But now there are so many giants in the field, like Barry White and Donna Summer, that are crossing over all the time that it's getting harder."

The advent of disco music, Brinton says, has also created a competitor for the R&B single.

"You've got a lot of disco product," Brinton says, "which starts out on disco stations and builds a base there. But then it crosses

over to R&B, builds up there and then attempts to cross to Top 40."

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

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

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

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

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

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



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ABC Records  
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also all of our wonderful fans around the world  
and the entire music industry



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



On United Artists  
Records.



# Large Retail Chains Expand In '77 With New Super Stores

(continued from page 104)

grass-roots merchandising help to boost sales.

CBS was the most visible example during the past 12 months, with a record-shattering summer "Sale A Thon" and a fall-winter "Winning Season" campaign, the latter constructed around a professional football motif.

A major focus of these campaigns was on point-of-purchase display, aimed at facilitating sell-through and eliminating the returns that have plagued all major companies. Extensive market research by CBS reveals that up to one-third of all LP purchases are directly influenced by in-store merchandising, and CBS' branch merchandising coordinators are working with retailers to improve the look and profitability of the stores.

A second facet of CBS' campaigns is the emphasis on catalog, which (while not selling in the amounts that current releases do) has proven to be extremely profitable for both record company and retailer.

WEA similarly launched a major 1977 "Super Star Summer" catalog campaign. The firm, under its late president, Joel Friedman, also embarked on its own major market research effort.

ABC has also initiated a "Display It Again, Sam" contest, which tempts the "neglected retailer" with offers of prizes for the best retail displays. RCA, which had a "Summer Free-For-All" contest, and the various labels comprising the Polygram Group U.S.A. (Polydor, Mercury, RSO, etc.) have all become much more aware of the retailer in the past year. UA's staff of regional merchandising reps, likewise, aims to assure that every market is stocked with merchandise in support of local airplay.

## New Artists

Because the "lifeblood" of the record industry has so often been referred to as the development of new artists, record companies have offered extra-special incentives to their accounts to help break these acts. Sam Goody's "Buy Em and Try Em" campaign was one of the most obvious examples of such a developmental artist promotion during the past year. That campaign involved several major labels offering generous terms to Goody, so that the chain could offer its customers a money-back guarantee on each LP, simply if they didn't like the music (*Cash Box*, June 4).

CBS also offered all its nationwide ac-

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

## Leases Up

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

- The termination of ABC Record and Tapes leased departments, due in part to a failure to meet sales and profit expectations;

- A move by CBS to increase its national advertising-to-sales-ratio, due to increased competition for the consumer's attention;

- A move by the Federal Trade Commission to curtail volume discounts on co-op advertising, which is expected to produce a lengthy legal battle;

- A number of highly-successful "cross merchandising" promotions, including a records/pants promotion at J.P. Snodgrass in Cleveland, and a joint CBS-Dr. Pepper soft drink campaign in St. Louis;

- And two bitter lawsuits, one involving the partners in Music Plus in Los Angeles, and the other producing a \$3 million judgment for Franklin Music against ABC Records and former chain owner Al Franklin.

## Most Exciting Year

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

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

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



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

## '20th Century' Set For Broadway

(continued from page 14)

Company, a music publishing firm, and has recently returned to the stage as a pianist, performing his own compositions with symphony orchestras across the country.

The key to selling cast albums, Coleman believes, is for the record companies to create "an area of excitement" around them. "If you gear your company to just kind of accept cast albums like documentaries," Coleman stated, "then there's no way to sell it. They require the same type of investment that a rock group does."

## 'Lean Years'

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

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

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

His next musical, tentatively titled "Atlantic City," will, Coleman said, be "totally pop-oriented. It will, however, have an unusual subject matter — the decay of American cities. CBS, Coleman stated, is currently

negotiating for the rights to the original cast album.

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

## FCC To Ponder Plugola Charges

(continued from page 10)

judge in the near future.

Whitney said he has been informed that a complaint has been filed, but that under FCC regulations, he could not be told the name of the complainant. Still, Whitney said, he was pretty sure of who that person is: another local promoter.

"Frankly, I'd welcome a full hearing (to confront the charges)," Whitney told *Cash Box*.

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

The Farmington case is similar to last winter's FCC hearings on charges against employees of Washington, D.C. radio station WOL, who were also involved in a local concert promotion firm. They were accused of not only excessively plugging their own shows on the air, but of accepting payments by other concert promoters in return for not suppressing airplay of their acts. (*Cash Box*, February 26, 1977).



**O'DAY GOES MARCHING ON** — The latest single by Pacific recording artist Alan O'Day, "Soldier Of Fortune," was promoted in Los Angeles recently by a local high school marching band, who played the song in front of local radio stations 10-Q and KHJ. Atlantic Records, distributors for Pacific, arranged the promotion. Pictured (l-r), top row, are: members of the North Hollywood High School Marching Band; and Debbie Avison, music director for KHJ. Pictured in bottom row (l-r) are: Barry Freeman, west coast regional promotion director for Atlantic Records; Don Scharf, marching director for the band; Bob Greenberg, vice president and west coast general manager for Atlantic Records; and Mel Bly, vice president of Pacific Records.

## SINGLES BULLETS

(continued from page 36)

- V.I.P./L.A., Tiger/Detroit.
- #79 **COMMODORES** — Added this week at WAPE, WDRQ, WING. Jumps this week at WHBQ 24-19. Sales at All Records/Oakland, Circles/Phoenix, Win One Stop/N.Y., Harmony House/Detroit, Stark/Cleve.
- #82 **PRISM** — Added this week at WMAK, KEEL.
- #83 **HEATWAVE** — Added this week at CKLW, WDRQ, WKLO. Jumps this week include WPGC 22-18, Q94 ex-30. Sales at All Records/Oakland, Waxie Maxie/D.C., Galgano/Chicago. R&B sales at Norman Cooper/Phila., Soul Shack/D.C., Tiger/Detroit.
- #84 **ERIC CLAPTON** — Added this week at WQXI, WLAC, WPEZ, WBBQ, Z93. Breakout sales at Handleman/Atlanta.
- #85 **LITTLE RIVER BAND** — Added this week at Q94, WGCL, KBEQ, WKLO, KCBQ, KSTP. Sales at Southern/Miami.
- #90 **DAVID CASTLE** — Added this week at WOKY, WZUU. Jumps this week at WDRQ ex-35.

## EXECUTIVES ON THE MOVE

(continued from page 14)

She previously did independent promotion for several labels, including Philly International. Larry Farmer will cover the midwest territory. He comes to ABC from RCA Records, where he did promotion. John Hudson will cover the Michigan area. He previously did independent promotion out of Detroit. Gloria Dalcour will cover the Louisiana area. Formerly, she was with All South distributors. Kermit Payne will cover the Georgia and Florida area. Payne has an extensive background in radio. Michael Williams will cover the Tennessee and South Carolina areas. He last worked for RCA Records, doing promotion.



**BNB**

*Beverly Hills Music Company*

\*

\* combined lp sales in excess of 13 million albums.



# JAZZ

## The Year In Review: Jazz

by Bob Porter

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

Columbia was definitely the leader of the branch-distributed companies in the jazz field. Among the major stars, CBS had the greatest number, including Weather Report, Bob James, Return To Forever, Herbie Hancock, Al DiMeola, Eric Gale, Tom Scott, Hubert Laws, Freddie Hubbard, Miles Davis, Bobbi Humphrey, George Duke and Maynard Ferguson. Duke and Ferguson should be singled out for achieving new sales levels. Ferguson, with his "Conquistador" album and hit single, "Gonna Fly Now," was the year's biggest breakthrough. In addition, Columbia entered the reissue field with a major campaign for their Contemporary Masters series and was largely responsible for the resurgence of Dexter Gordon. With the signing of Woody Shaw and Bobby Hutcherson, Columbia delved further into the realm of acoustic music. And the single most important event was four-fifths Columbia when Herbie Hancock, Freddie Hubbard, Wayne Shorter and Tony

Williams joined with Milestone's Ron Carter for the VSOP tour and album.

### Benson On Top

Warner Brothers was buoyed by the continuing success of George Benson, who continued to reign as the most popular and influential jazz artist of 1977. Stuff, Al Jarreau, David Sanborn, Pat Martino and Joe Farrell added luster to the roster. Of the other WEA labels, Atlantic was in a transitional period much of the year. Herbie Mann, Narada Michael Walden and Ray Barretto had significant LPs during the year, but it was Jean-Luc Ponty who was the leader and who made a major move in popularity during the year. The Elektra/Asylum jazz program has yet to bear fruit, yet there is considerable promise in this line for the coming year.

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

(continued on page 132)



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

## TOP 40 ALBUMS

	Weeks On Chart		Weeks On Chart
	12/17		12/17
<b>1 HEADS</b> BOB JAMES (Columbia/Tappan Zee JC34896)	1 6	<b>21 HEAVY WEATHER</b> WEATHER REPORT (Columbia PC 34418)	23 40
<b>2 REACH FOR IT</b> GEORGE DUKE (Epic JE 34883)	2 8	<b>22 SKY ISLANDS</b> CALDERA (Capitol 11858)	24 18
<b>3 FEELS SO GOOD</b> CHUCK MANGIONE (A&M SP4658)	3 9	<b>23 OXYGENE</b> JEAN MICHEL JARRE (Polydor PD 1-6112)	19 15
<b>4 NEW VINTAGE</b> MAYNARD FERGUSON (Columbia JC 34971)	4 8	<b>24 AL JARREAU LIVE IN EUROPE/LOOK TO THE RAINBOW</b> (Warner Bros. WB 2BZ 3052)	26 26
<b>5 RUBY, RUBY</b> GATO BARBIERI (A&M SP 4655)	5 11	<b>25 I CRY, I SMILE</b> NARADA MICHAEL WALDEN (Atlantic SD 19141)	28 7
<b>6 ACTION</b> BLACKBYRDS (Fantasy F-9535)	8 13	<b>26 TIGHTROPE</b> STEVE KAHN (Columbia JC 34857)	25 5
<b>7 ENIGMATIC OCEAN</b> JEAN-LUC PONTY (Atlantic SD 19110)	7 15	<b>27 BRIDGES</b> GIL-SCOTT HERON & BRIAN JACKSON (Arista AB 4147)	30 5
<b>8 TEQUILA MOCKINGBIRD</b> RAMSEY LEWIS (Columbia JC 35018)	11 4	<b>28 CAPETOWN FRINGE</b> DOLLAR BRAND (Chiaroscuro/Audio Fidelity CR 2004)	31 16
<b>9 MAGIC</b> BILLY COBHAM (Columbia JC 34939)	9 7	<b>29 SOUNDS &amp; SHADOWS</b> RALPH TOWNER SOLSTICE (ECM-1-1095)	29 3
<b>10 BLOW IT OUT</b> TOM SCOTT (Ode/Epic PE 34966)	10 17	<b>30 MULTIPLICATION</b> ERIC GALE (Columbia JC 34938)	32 3
<b>11 SURVIVORS SUITE</b> KEITH JARRETT (ECM 1-1085)	12 9	<b>31 SPELLBOUND</b> ALPHONSO JOHNSON (Epic JE 34869)	22 6
<b>12 QUINTET</b> VSOP (Columbia C234976)	8 10	<b>32 INNER VOICES</b> MCCOY TYNER (Milestone M-9079)	— 1
<b>13 NIGHTWINGS</b> STANLEY TURRENTINE (Fantasy 9534)	13 17	<b>33 HAVANA CANDY</b> PATTI AUSTIN (CTI 7-5006)	33 7
<b>14 MONTREUX SUMMIT (VOL. 1)</b> VARIOUS ARTISTS (Columbia JG 35005)	17 4	<b>34 FRIENDS AND STRANGERS</b> RONNIE LAWS (UA BNLA 730)	37 4
<b>15 FREE AS THE WIND</b> THE CRUSADERS (Blue Thumb/ABC BT-6023)	14 29	<b>35 ALONE (AGAIN)</b> BILL EVANS (Fantasy F-9542)	— 1
<b>16 SOPHISTICATED GIANT</b> DEXTER GORDON (Columbia JC 34989)	16 6	<b>36 TAILGUNNER</b> JIMMY MCGRIFF (LCR 9316)	36 2
<b>17 TRUE TO LIFE</b> RAY CHARLES (Atlantic SD 19142)	20 7	<b>37 ONE OF A KIND</b> DAVE GRUSIN (Polydor PD-1-6118)	38 2
<b>18 LIFELINE</b> ROY AYERS UBIQUITY (Polydor PD 1-6108)	18 26	<b>38 IN FLIGHT</b> GEORGE BENSON (Warner Bros. BSK 2983)	34 46
<b>19 LIVE AT THE BIJOU</b> GROVER WASHINGTON JR. (Kudu KUX-3637 MZ)	27 2	<b>39 THE PEACOCKS</b> STAN GETZ & JIMMY ROWLES (Columbia JC 34873)	— 1
<b>20 BUNDLE OF JOY</b> FREDDIE HUBBARD (Col. JO 34902)	15 12	<b>40 MANHATTAN SPECIAL</b> TERUO NAKAMURA AND THE RISING SUN (Polydor PD 1-6119)	21 9

## JAZZ ALBUM PICKS

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

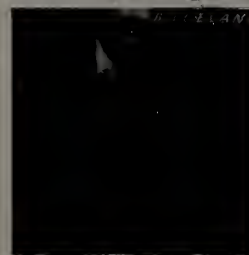
Much of the music on this album should be classed as discoveries rather than reissues since it has not appeared on record before. Private tapes are the source for the music, and lo-fi is the standard for most of the album, yet the playing is top notch. Because of the repeated titles and sound quality,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

**BENNY GOODMAN — A LEGENDARY PERFORMER** — RCA CPL 1-2470 — Producer: Ethel Gabriel — List: 7.98

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

**WINDOW OF A CHILD** — Seawind — CTI 7 5007 — Producers: Harvey Mason and Bob Wirtz — List: 7.98

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



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

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

**AFRICAN VIOLET** — Blue Mitchell — ABC Impulse 9328 — Producer: Esmond Edwards — List: 6.98

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

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

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



# It's Been Another Most Beautiful Year.

## BMI AWARDS

TITLE	YEAR	TITLE	YEAR
THE NITTY GRITTY	1963	FOR ALL WE KNOW	1972
SHE'S NOT THERE	1964	IF YOU THINK I LOVE YOU NOW, I'VE JUST STARTED	1972
THE HOUSE OF THE RISING SUN	1964	BEDTIME STORY	1972
OLD RECORDS	1964	GOOD LOVIN'	1972
MOUNTAIN OF LOVE	1964	(MAKES IT RIGHT)	
THE CLAPPING SONG	1965	WE SURE CAN LOVE EACH OTHER	1972
TELL HER NO	1965	I'M GONNA WRITE A SONG	1972
THE NAME GAME	1965	YOU'RE MY MAN	1972
TIGER WOMAN	1965	THERE'S A PARTY GOIN' ON	1973
LIVING IN A HOUSE FULL OF LOVE	1966	THE HAPPIEST GIRL IN THE WHOLE U.S.A.	
ALMOST PERSUADED	1966	(PRIMADONNA)	1973
HERE COMES MY BABY	1967	MY MAN	1973
LAURA	1967	REACH OUT YOUR HAND AND TOUCH SOMEBODY	1973
(What's He Got That I Ain't Got)		A PICTURE OF ME (WITHOUT YOU)	1973
ALMOST PERSUADED (POP)	1967	SUPERMAN	
LOSER'S CATHEDRAL	1967	(PRIMADONNA)	1973
ALMOST PERSUADED	1967	KEEP ME IN MIND	1973
(Most Performed Song of the Year)		IF YOU TOUCH ME (YOU'VE GOT TO LOVE ME)	1973
I DON'T WANNA PLAY HOUSE	1968	SOUL SONG	1973
YOUR GOOD GIRL'S GONNA GO BAD	1968	A PERFECT MATCH	1973
YOU MEAN THE WORLD TO ME	1968	GOOD THINGS	1973
HAVE A LITTLE FAITH	1968	SOFT SWEET AND WARM	1973
I LOVE YOU	1968	FUNNY FACE	
TAKE TIME TO KNOW HER	1968	(PRIMADONNA)	1973
LAURA	1968	THE MOST BEAUTIFUL GIRL (POP)	1973
(What's He Got That I Ain't Got)		LET ME BE THERE (POP)	1973
ALMOST PERSUADED	1968	SOUL SONG (POP)	1973
MENTAL JOURNEY	1969	SUPERMAN	
TAKE TIME TO KNOW HER	1969	(PRIMADONNA) (POP)	1973
TIME OF THE SEASONS	1969	BEACH BABY	1974
STAND BY YOUR MAN (POP)	1969	IF YOU LOVE ME (Let Me Know)	1974
HAVE A LITTLE FAITH	1969	LET ME BE THERE	1974
WHAT'S MADE MILWAUKEE FAMOUS	1969	THE MOST BEAUTIFUL GIRL	1974
STAND BY YOUR MAN	1969	A VERY SPECIAL LOVE SONG	1974
BABY, BABY	1970	THE MOST BEAUTIFUL GIRL	1975
(I Know You're A Lady)		MAGIC	1975
STAND BY YOUR MAN	1970	EVERY TIME YOU TOUCH ME I GET HIGH	1975
I'LL SEE HIM THROUGH	1970	CAN'T YOU FEEL IT	1975
THE WAYS TO LOVE A MAN (POP)	1970	COUNTRY GIRL	1975
SINGING MY SONG	1970	GET ON MY LOVE TRAIN	1975
MY WOMAN'S GOOD TO ME	1970	I LOVE MY FRIEND	1975
I'M DOWN TO MY LAST I LOVE YOU	1970	I LOVE YOU I LOVE YOU	1975
THE WAYS TO LOVE A MAN	1970	IF YOU LOVE ME (LET ME KNOW)	1975
SINGING MY SONG	1971	I'M STILL LOVING YOU	1975
STAND BY YOUR MAN	1971	LET ME BE THERE	1975
STAY THERE TILL I GET THERE	1971	A VERY SPECIAL LOVE SONG	1975
I DO MY SWINGING AT HOME	1971	WOMAN TO WOMAN	1975
HE LOVES ME ALL THE WAY	1971	EVERY TIME YOU TOUCH ME (I Get High)	1976
A WOMAN ALWAYS KNOWS	1971	ROLL ON BIG MAMA	1976
RUN, WOMAN, RUN	1971	THE MOST BEAUTIFUL GIRL	1976
YOU'RE MY MAN	1971	(3RD AWARD)	
FOR ALL WE KNOW	1971	TIL' I CAN MAKE IT ON MY OWN	1976
FUNNY FACE (PRIMADONNA)	1972	ONE OF THESE DAYS	1976
HAPPIEST GIRL IN THE WHOLE U.S.A.		LET ME BE THERE (3RD AWARD)	1976
(PRIMADONNA)	1972		
MY MAN	1972		
THERE'S A PARTY GOIN' ON	1972		
HOLD YOUR HEAD UP	1972		

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# Cash Box International



**EMI PROMOTES BERGER** — EMI (Australia) have launched a promotional drive to introduce Russian composer, Leon Berger. Berger emigrated to Australia four years ago from the Soviet Union where his works had sold 14 million copies. Pictured (l-r) are: Michael Matthews, Australian production manager, EMI; Terry Gray, Victorian sales manager, EMI; Russell Thomas, Victorian promotions manager, EMI; Berger; and Doug Henson, Berger's manager.

## Argentinian News

**BUENOS AIRES** — Spanish songstress **Paloma San Basilio** has been visiting Buenos Aires for personal appearances and TV programs, in what looks like the hottest season for foreign artists in many years. More than 10 international stars from the States, Spain, Italy and other countries are scheduled to come in the near future, mainly during the Carnival (Mardi Gras) dance parties, a tradition in this country and a major engagement date for artists. Paloma records for Hispavox, represented by Microfon in this market.

Phono Musical Argentina arranged a cocktail party at the Claridge Hotel to award a golden record to one of its top artists, chantress and actress **Susana Rinaldi**. The award is for "A Un Semejante," her previous LP, and a new two-record album, recorded live at the Odeon Theater, was also unveiled at the party. Susana has appeared this year in Paris, at the Olympia, with very good acceptance among critics and the public, and plans to return soon to that city for a new series of concerts.

At another party, this time at the Cano 14 tango music nitery, the new album by **Atilio Stampone** and his group was presented. Stampone stands among the best musicians in this field, and has made many valuable contributions to the music of the city. The album is released by Microfon.

RCA has released a single recorded by **Palito Ortega**, one of its top artists since 1962, in the Italian studios in Rome. Ortega is also a top pop music composer, and his tunes are recorded by groups like Pomada and Los Moros and usually reach Top Twenty and Top Ten status. At this moment, he is directing his third movie, with **Carlos Bala** as main actor.

## EMI Acquires OZ

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

## Musimart Move Brings Executive Appointments

**MONTREAL** — Musimart of Canada is scheduled to transfer the company's principal offices from Montreal to the Toronto area in early 1978. New management responsibilities will be assumed by senior executives. Gordon Cohen has been named vice-president in charge of operations, and Rudy Vinet will be vice-president responsible for marketing and sales.

### BSR

Ownership of Musimart was recently acquired by the BSR organization, whose world-wide operations are centered in the U.K. Since the takeover, John Hollands, president of BSR (USA), has been working with Musimart's senior people on the reorganization of BSR's Canadian representation. George Erlick, who founded Musimart in Montreal 30 years ago, remains president, but expects to hand over direction to the new management team which will also have ties to BSR (Canada), a new entity recently chartered in Canada with Hollands as president and principal policymaker.

In addition to the BSR lines and recordings, Musimart also handles audio components and serves as Canadian distributor for the Danish audio systems of Bang & Olufsen.



**SUMMER GOLD** — GTO Records U.K. recently awarded gold and silver awards to Donna Summer's writer-producers, Giorgio Moroder and Pete Bellotte. Pictured accepting the awards in behalf of Moroder and Bellotte are (l-r): Hansa Records co-director Trudy Meisel and George Naschke of Oasis, Germany.

## EMI Chairman Sir John Read Cites Catalog For Low Profits

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

Sir John revealed that profits during the first five months of 1977 were well below last year, when EMI's earnings were disappointingly low at 64.7 million pounds. He told the annual general meeting of stockholders that the initial excitement and flurry of big earnings from the group's revolutionary brain and body scanner are now at an end. The reversal of its scanner fortunes is attributed to a combination of growing competition in the U.S.A. and a cutback by the American Government in medical spending. There is potential for the scanner in the 45% of the world market outside the States, but the latter remains the key to its viability, and the stock works option here is that Americans will inevitably buy American. Orders from the U.S. are insufficient to enable EMI to earn satisfactory profits in a market that is down by 50% compared with last year.

EMI's American subsidiary, Capitol Records, turned in uninspiring results for

## Island Records Signs EMI Licensing Deal

**LONDON** — Island Records and EMI this week announced the signing of a new licensing agreement, to take effect from January 1. Under the agreement, EMI will be responsible for sales, manufacturing, distribution and regional promotion of Island product.

"We have always enjoyed a good working relationship with EMI and since the formation of the EMI licensed repertoire division we've been extremely impressed by their performance," said Tim Clark, Island Records' managing director.

The move is a further link in the association between the two companies, first established during the mid-Sixties.

During the last 18 months, Island Records have phased out their distribution network and have concentrated on restructuring the creative and administrative team — last week Clark announced the appointment of Martin Humphrey as A&R director and Tony Pye as group financial director.

the first quarter of this year, and well below the same period in 1976. The launch of a second label, EMI America, is seen as a measure to combat increasingly severe competition in the American record business. In Australia, EMI's profit dip in the second half of 1976 continued into the current year, and Sir John warned that 1977's profits will be significantly affected by these adverse factors, although it was too early to forecast by how much.

## Record Output Slips In Japan For Oct.

**TOKYO** — According to the Japan Phonograph Record Association, the total output of both records and tapes in this country for October of this year showed a slight decrease in comparison with both the previous month and the same month of the previous year. This result represents a continued sales recession in the music industries reflecting the slump of the general economy.

The total output of records in Oct. was 16.2 million copies, 1% less than the previous month and 5% down from the same month of the previous year. On the other hand, these sales represent 15.6 billion yen, 10% up from the previous month and 1% down from the same month of the previous year.

## EMI To Build Record Dist. Plant In Greece

**ATHENS** — EMI is to build a new 500,000 pound (English) record and tape distribution center in Athens.

The center will be located on land adjacent to the existing manufacturing complex of Columbia-EMI Greece, SA, the EMI Group's subsidiary.

The new building, which will form part of an overall development plan for the site, will consist of two stores with a total area of 2,912 square meters. It will house stock, export dispatch and raw material as well as providing office space.

The new distribution center is required to accommodate the continued growth of EMI's business in this area, particularly in LPs and pre-recorded tapes. Sales of international pop music and local Greek music are both increasing.

EMI has been established in Greece since 1929.

## CANADIAN NOTES

by Kirk LaPointe

CBS Canada's new wave act, **The Diodes**, are off for a 24-city American tour, beginning Jan. 20. The group's debut album, produced by the Canadian A&R director for CBS, Bob Gallo, has sold 5,000 copies in Toronto alone, before any promotional efforts were initiated. The Diodes recently sold out Max's Kansas City in New York. . . Polydor recording act **Moxy** has undergone a line-up change, with the departure of lead singer Buzz Shearman from the band. His replacement is ex-Hammersmith vocalist Mike Rykowski. Sources close to the band say Shearman may opt for a solo career. The band is presently in Toronto for some club dates to work in their new member, and will be entering the studio in mid-January to record their fourth album for Polydor. . . Windsor-based hard rock band **Teaze** has been signed to an exclusive booking arrangement with The Agency in Toronto. Managed by Bob Ramaglia, the group's first album, on Force One Records, achieved gold status in Japan. The group has since been signed by Aquarius Records, and a new album should be forthcoming. . . GRT of Canada has acquired manufacturing and distributing rights for several **Bing Crosby** albums, the first one to be released in time for Christmas. . . UA recording artist **Kelth Barrie** has just completed his fifth album for the label in Munich, slated for release in the early new year. The album contains both original material and cover versions. . . Anthem Records, an independent label affiliated with S.R.O. productions in Toronto, has presented two gold albums to executives at Polydor for the **Rush** album, "A Farewell To Kings," which has achieved gold status in the U.S. also. . . **The Lavender Hill Mob** have finished work on their second album at Le Studio In Morin Heights, Quebec, for UA Records. Production chores were handled by Rob Stevens of Cashmen-West Productions of New York. Entitled "Street Of Dreams," the disc is due for an early January release in both Canada and the U.S. . . Motown recording artist **Thelma Houston** completed a successful week-long engagement at The Cave, in Vancouver. . . Music Shoppe International has begun booking "hard rock" talent into the Chimney, following its recent decision to drop its new wave experiment. . .





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A bouquet of thanks to all the artists, producers, managers and agents; to Mo, Joe and Ahmet and their crews; to WEA International's 1500 co-workers around the world; to our dedicated licensees, associates and suppliers for making WEA International's 1977 astonishing growth the success story of the year.

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# Cash Box International

## WEA International Has Best Year With Sales Increase

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

"What a year it's been for us" Ertegun said. "Not only have our sales around the world surpassed our own optimistic predictions but our progress is spelled-out in terms of increased shares of the markets, more platinum and gold awards, sell-out international tours, new talent discoveries, an additional WEA company (Belgium), a strengthened U.S. organization and the institution of the world's most sophisticated computer system. In every one of our headquarters, here and abroad, the word is: Go."

Among the best-selling artists in 1977 for WEA International are Manhattan Transfer, Bread, Shaun Cassidy, Yes, Linda Ronstadt, Al Jarreau, Led Zeppelin, Carol Bayer Sager, Rod Stewart, Emerson, Lake and Palmer, Jackson Browne, Debby Boone, Crosby, Stills & Nash, Eagles, Jean-Luc Ponty, Television, George Benson, Foreigner, Queen, Leo Sayer, Joni Mitchell, Average White Band, The Doobie Brothers, Maggie McNeal, and Boney M.

The percentage sales increase in dollars, for 1977 over 1976, in the various WEA International companies abroad were as follows: WEA Australia — 28%; WEA Brazil — 172%; WEA Canada — 20%; WEA France — 38%; WEA Germany — 34%; WEA Holland — 59%; WEA Italy — 45%; WEA Japan — 30%; WEA New Zealand — 20%; WEA South Africa — 4%; WEA United Kingdom — 46%.

In 1977, WEA International instituted the new IBM System 3 Model 15 computer installation (patterned after the WEA system in the U.S.) in Canada, England, France and Germany. Record Service, WEA's manufacturing plant in Germany, started the manufacture of cassettes. WEA's own distribution setups are in preparation in Holland and Italy.

In the United States, WEA International's headquarters in New York and Burbank were augmented with three offices: operations, business affairs and creative services. Additional space and facilities were added in Burbank.

WEA Australia reached the new high of 17% for its average share of the market. It achieved 14 platinum and 12 gold albums.

WEA Belgium, which began operations in July, 1977, achieved two gold albums.

WEA Brazil, since mid '76, has doubled its market share and tripled its share of airplay. Since its inception, there have been 145 releases. Three LPs achieved gold

status.

WEA Canada earned 14 platinum and 18 gold albums. It set up a new company-within-the-company to specialize in French language product. Total warehouse space increased 125%.

WEA Germany achieved two gold albums.

WEA France sold 19 gold albums and averaged an 8% market share. Its staff increased from 161 to 200 employees and its marketing arrangements included eight new labels.

WEA Holland, founded in 1975, gained an average 9% market share. It won 6 gold albums.

WEA Italy doubled its 1976 total turnover. Five WEA artists received the 1977 Italian Critics Prize.

WEA Japan had the highest 1977 growth rate in the market. Sales figures indicate it will be awarded 14 gold albums and 12 gold singles.

WEA New Zealand is number one in album chart activity and maintains an average 25% share of the full-price album market. It obtained 4 platinum and 9 gold albums.

WEA South Africa earned four gold albums. It shifted to EMI distribution in 1977 and raised its market share (international product) to 18% for albums and 12% for singles.

WEA United Kingdom doubled its net sales in two years. It accumulated 4 platinum, 6 gold and 10 silver albums. It entered into production and marketing deals with eight new labels.

## Sales Drop Reported By Teichiku Records

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

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

The profit before tax were 635 million yen. The net profit after tax has been reported as 335 million yen.

The percentage of Japan's musics vs international repertoires in the total sales was 73% to 27%. The comparison between record and tape sales was 64% to 36%.

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



**PINT O' BITTERS, PLEASE** — EMI Records' managing director Leslie Hill draws the first pint of beer at the opening of the Gramophone Room Bar at the Dog & Trumpet Pub near the London Palladium. The Gramophone Room, opened to mark the centenary of recorded sound, has a unique display of early gramophones and historical photographs on permanent loan from EMI's collection. Pictured (l-r) are: Hill; and Alan Hall and Ted Swain of Allied Breweries.

## Brazilian News

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

The two superstars Milton Nascimento and Chico Buarque are finally together in a single, released this week here by Phonogram. Composers and singers, with very important individual careers, this the first time they are working in collaboration. This record presents two original and interesting songs, created some time ago. The opportunity to make this recording appeared during a recording session at Phonogram's 16 channel studio, where both were collaborating, as musicians, on the recording of Francis Hime's album, another new and distinguished local composer.

The Tramps are having full houses here in Rio de Janeiro, where they are presenting exciting shows at the Maracanazinho stadium (30,000 capacity). Everybody is dancing and the idea is to transform these shows in a real disco. Some TV appearances are also scheduled.

The Brazilian WEA branch is beginning with the second year of their activities. Aside from the strong international catalog, some local artists are breaking with remarkable sales: Belchior, As Freneticas and Raul Seixas.

The Brazilian EMI publishing group is preparing an aggressive and well planned attack aimed at the international market. Prior experience showed that the Brazilian music has tremendous potentialities and EMI believes that now is the right moment.

Dick Asher, president of CBS International, came into Brazil to supervise the local operation whose main project for 1978 is the construction of a modern pressing plant.

## International Executives On The Move

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

Frank Brunger has been named product manager at CBS Records U.K., reporting to senior product manager Jerry Turner, and responsible for all aspects of marketing in the CBS, Epic and Associated Labels catalogs. Brunger, who holds an Honors Degree in Business Studies and is a graduate manager of the Institute of Marketing, spent a year with EMI Records, which sponsored the final year of his degree, and on graduation became promotion manager at EMI, followed in July 1976 by the post of Harvest label manager. Clive Chandler has been named CBS personnel officer for the distribution division, where he will develop employee relations and training functions.

Martin Rushent has been named head of A&R at United Artists Records in the U.K. in succession to Andrew Lauder, with whom he worked when he joined UA in September 1976. Rushent, 26, started in the music business in 1969 as tape operator at Advision Studios, and then became a freelance producer-engineer, working for former UA managing director Martin Davis on Shirley Bassey sessions. The new post of A&R assistant has gone to Ann Roseberry, who had been secretary to the head of A&R since joining UA in April 1977.

## Phonodisc Opens Up Mfg. Plant In Japan

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

Phonodisc, a division of the Polygram-group, is established in the countries where Polygram is located. "Phonodisc K.K. of Japan," the first entity in the Asia-area, is the center of both Japan and Far-East areas. The attendants for the ceremony included Seyiyichiro Koh, president of Japan Polydor, Dick Van Amstel, executive vice president of Polygram-group and about 200 other participants.

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

Dick Van Amstel said, "With the completion of this factory, the first step of Phonodisc's entire plan is finished. In addition to records, we expect this factory to become a center to produce videodiscs in the near future."

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

## CTL New Releases Are To Be Distributed By JC

TORONTO — The Canadian Talent Library reports the upcoming release of a second CTL-produced album by Tom Dunn, to be issued on the United Artists label. Entitled "Make It Hot," the album is slated for an early December release date.

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

Thompson has announced an arrangement with Jim Corbett of JC Enterprises whereby all product issued on the company's own label will be distributed by JC. Among the product carried nationally by JC Enterprises, a new distribution firm, is World Records, whose catalog includes a number of early Canadian Talent Library albums on a special CTL label.

## Australians Buy Wings

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



**MANHATTAN GETS GOLD** — The members of Atlantic recording group Manhattan Transfer recently received gold records from Australia for the success of their "Coming Out" LP. Pictured (l-r) in the back row are: Laurel Masse, Janis Seigel, Alan Paul and Tim Hauser of Manhattan Transfer. In the front row (l-r) are: John Kalodner, A&R director west coast for Atlantic; Brian Avner, the group's manager; David Franco, director of A&R WEA International; and Paul Turner, vice-president WEA Australia.



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# INTERNATIONAL BEST SELLERS

## France

### TOP TEN 45s

- 1 **La Java De Broadway** — Michel Sardou — Trema/RCA
- 2 **Alns! Solt-Il** — Demis Roussos — Phonogram
- 3 **L'Indifference** — Gilbert Beaud — EMI/Pathé Marconi
- 4 **Mille Colombes** — Mireille Mathieu — Phonogram
- 5 **Goodbye Elvls** — Ringo — Carrere
- 6 **Salma Ya Salama** — Dalida — Sonopresse
- 7 **Don't Let Me Be Misunderstood** — Santa Esmeralda/Leroy Gomez — Phonogram
- 8 **The Name Of The Game** — Abba — Vogue
- 9 **Tol Et Le Solell** — Claude Francois — Fleche/Carrere
- 10 **Don't Play That Song** — Adriano Celentano — WEA

### TOP TEN LPs

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

— Europe 1

## Japan

### TOP TEN 45s

- 1 **Wakareuta** — Miyuki Nakamura — Canyon
- 2 **Wanted** — Pink Lady — Victor Musical Industries
- 3 **Al No Memory** — Shigeru Matsuzaki — Victor Musical Industries
- 4 **Shlwase Shlbayl** — Junko Sakurada — Victor Musical Industries
- 5 **Akizakura** — Momoe Yamaguchi — CBS-Sony
- 6 **Sake To Namida To Otoko To Onna** — Eigo Kawashima — Warner/Pioneer
- 7 **Nikumkirenayl Rokudenashi** — Kenji Sawada — Polydor
- 8 **Kaze No Eki** — Goro Noguchi — Polydor
- 9 **Shishuki** — Hiromi Iwazaki — Victor Musical Industries
- 10 **Blrodo Kolzalku** — Mizue Takada — Teichiku

### TOP TEN LPs

- 1 **Danryu** — Sayuri Ishikawa Best 14 — Columbia
- 2 **Shigeru Matsuzaki** — Best Hit Album — Victor Musical Industries
- 3 **Oolnaruhito** — Takuro Yoshida — For Life
- 4 **News Of The World** — Queen — Warner/Pioneer
- 5 **Omoklrl Klzana Jinseyl** — Kenji Sawada — Polydor
- 6 **Bohemia No Morlkara** — Iruka — Crown
- 7 **Super Live** — Nippon Budokan — Eikichi Yazawa — CBS/Sony
- 8 **Umlkaze** — Kaze Album 4 — Crown
- 9 **Ollvia Newton-John's Greatest Hits** — Best Collection — Toshiba/EMI
- 10 **Kazamidori** — Masashi Sada — Warner/Pioneer

## Holland

### TOP TEN 45s

- 1 **Smurfenlied** — Vader Abraham — Dureco
- 2 **We Are The Champions** — Queen — Bovema
- 3 **A Far L'Amore Comincia Tu** — Raffaella Carrà — CBS
- 4 **Spanish Stroll** — Mink DeVille — Bovema
- 5 **The Name Of The Game** — Abba — Polydor
- 6 **Lust For Life** — Iggy Pop — Inelco
- 7 **Carollentje** — Willeke Alberti — Phonogram
- 8 **You're In My Heart** — Rod Stewart — WEA
- 9 **Heroes** — David Bowie — Inelco
- 10 **Belfast** — Boney M — Dureco

### TOP TEN LPs

- 1 **News Of The World** — Queen — Bovema
- 2 **Foot Loose & Fancy Free** — Rod Stewart — WEA
- 3 **In Smurfenland** — Vader Abraham — Dureco
- 4 **Hengstenbal** — Simplisties Verbond — Phonogram
- 5 **Out Of The Blue** — ELO — Bovema
- 6 **I'm Glad You're Here With Me . . .** — Neil Diamond — CBS
- 7 **Heroes** — David Bowie — Inelco
- 8 **Together** — Guys 'n' Dolls — Negram
- 9 **Little Criminals** — Randy Newman — WEA
- 10 **Introspection** — Thijs Van Leer — CBS

## Brazil

### TOP TEN 45s

- 1 **Easy** — Commodores — Top Tape
- 2 **Mais Uma Vez** — Marizinha — Odeon
- 3 **Sonhos** — Peninha — Phonogram
- 4 **Handy Man** — James Taylor — CBS
- 5 **Year Of The Cat** — Al Stewart — RCA
- 6 **Love So Right** — Bee Gees — Phonogram
- 7 **Ma Baker** — Boney M — RCA
- 8 **Down, Down** — B.T. Overdrive — Phonogram
- 9 **I Didn't Know I Loved You** — Gary Glitter — Phonogram
- 10 **Meu Sangue Ferve Por Voce** — Sidney Magal — Phonogram

### TOP TEN LPs

- 1 **Amigo** — Roberto Carlos — CBS
- 2 **Assobiar Du Chupar Cana** — Benito di Paula — Copacabana
- 3 **Pra Que Chorar** — Alcione — Phonogram
- 4 **Nos Botequins Da Vida** — Beth Carvalho — RCA
- 5 **Espeho Magico (Int.)** — Various — Som Livre
- 6 **Poeira Pura** — Roberto Ribeiro — Odeon
- 7 **Sambas De Enredo 78** — Various — Top Tape
- 8 **18 Super Show Hits** — Elton John — K-Tel
- 9 **Muslc Machine** — Various — K-Tel
- 10 **As Forcas Da Natureza** — Clara Nunes — Odeon

— The Brazilian Record Producers Association

## Italy

### TOP TEN 45s

- 1 **L'Angelo Azzurro** — Umberto Balsamo — Polydor
- 2 **Solo Tu** — Matia Bazar — Ariston
- 3 **Dammi Solo Un Minuto** — Pooh — CGD
- 4 **Don't Let Me Be** — Leroy Gomez — Philips
- 5 **Flor D' Luna** — Santana — CBS
- 6 **Samarcanca** — Roberto Vecchioni — Philips
- 7 **Tomorrow** — Amanda Lear — Polydor
- 8 **Oxygene** — J.M. Jarre — Polydor
- 9 **Unlimited Citations** — Cafe Creme — EMI
- 10 **Odeon Rag** — Keith Emerson — Ricordi

### TOP TEN LPs

- 1 **Santa Esmeralda** — Leroy Gomez — Philips
- 2 **Rotolando Resplando** — Pooh — CGD
- 3 **Burattino Senza Fili** — Edoardo Bennato — Ricordi
- 4 **Samarcanca** — Roberto Vecchioni — Philips
- 5 **L'Angelo Azzurro** — Umberto Balsamo — Polydor
- 6 **From Here To Eternity** — Giorgio — Durium
- 7 **Tecadisk** — Adriano Celentano — Clan
- 8 **Star Wars** — Soundtrack — 20th Century
- 9 **Moon Flower** — Santana — CBS
- 10 **Oxygene** — J.M. Jarre — Polydor

## Great Britain

### TOP TEN 45s

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

### TOP TEN LPs

- 1 **Sound Of Bread** — Bread — WEA
- 2 **30 Greatest Hits** — Gladys Knight & The Pips — K-Tel
- 3 **Foot Loose And Fancy Free** — Rod Stewart — Riva
- 4 **Disco Fever** — Various — K-Tel
- 5 **Feelings** — Various — K-Tel
- 6 **Never Mind The Bollocks** — Sex Pistols — Virgin
- 7 **Rockin' All Over The World** — Status Quo — Vertigo
- 8 **News Of The World** — Queen — EMI
- 9 **Out Of The Blue** — Electric Light Orchestra — Jet
- 10 **Moonflower** — Santana — CBS

## Australia

### TOP TWENTY-FIVE 45s

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

### TOP TWENTY-FIVE LPs

- 1 **Foot Loose & Fancy Free** — Rod Stewart — Warner Bros.
- 2 **Rumors** — Fleetwood Mac — Warner Bros.
- 3 **Simple Dreams** — Linda Ronstadt — Asylum
- 4 **Out Of The Blue** — Electric Light Orchestra — UA
- 5 **Silk Degrees** — Boz Scaggs — CBS
- 6 **Running Free** — Dragon — Portrait
- 7 **A New World Record** — Electric Light Orchestra — UA
- 8 **I'm Glad You're Here With Me Tonight** — Neil Diamond — CBS
- 9 **Chicago XI** — CBS
- 10 **News Of The World** — Queen — Elektra
- 11 **Thunder In My Heart** — Leo Sayer — Chrysalis
- 12 **Moonflower** — Santana — CBS
- 13 **Elvis In Concert** — Elvis Presley — RCA
- 14 **Anytime Anywhere** — Rita Coolidge — A&M
- 15 **Goodbye Tiger** — Richard Clapton — Infinity
- 16 **Star Wars** — Original Soundtrack — 20th Century
- 17 **Aja** — Steely Dan — ABC
- 18 **Star Wars And Other Galactic Funk** — Meco — RCA
- 19 **Graham Bonnet** — Mercury
- 20 **Rockin' All Over The World** — Status Quo — Vertigo
- 21 **Blondie** — Chrysalis/Private Stock
- 22 **Ladies And Gentlemen** — Marcia Hines — Miracle
- 23 **Heroes** — David Bowie — RCA
- 24 **Down Two Then Left** — Boz Scaggs — CBS
- 25 **Diamantina Cocktail** — Little River Band — EMI

— The Kent Music Report



# COUNTRY

## TOP 50 ALBUMS

	Weeks On Chart	12/24		Weeks On Chart	12/24
1	15	<b>SIMPLE DREAMS</b> LINDA RONSTADT (Asylum GE-104)	27	26	<b>THE OUTLAWS</b> WAYLON JENNINGS/WILLIE NELSON JESSI COLTER/TOMPALL GLASER (RCA APL 1-1321)
2	10	<b>HERE YOU COME AGAIN</b> DOLLY PARTON (RCA APL 1-2544)	28	23	<b>THE RED HEADED STRANGER</b> WILLIE NELSON (Columbia KC 33482)
3	8	<b>ELVIS IN CONCERT</b> ELVIS PRESLEY (RCA APL 2-2587)	29	19	<b>CHANGES IN LATITUDES, CHANGES IN ATTITUDES</b> JIMMY BUFFETT (ABC AB 990)
4	7	<b>OLIVIA NEWTON-JOHN'S GREATEST HITS</b> (MCA 3028)	30	39	<b>KENNY ROGERS</b> (United Artists UA LA 689G)
5	7	<b>MY FAREWELL TO ELVIS</b> MERLE HAGGARD (MCA 2314)	31	17	<b>WELCOME TO MY WORLD</b> ELVIS PRESLEY (RCA APL 1-2274)
6	7	<b>WE MUST BELIEVE IN MAGIC</b> CRYSTAL GAYLE (United Artists UA LA 771G)	32	4	<b>ONE OF A KIND</b> TAMMY WYNETTE (Epic KE 35044)
7	39	<b>YOU LIGHT UP MY LIFE</b> DEBBY BOONE (Warner/Curb BS-3118)	33	8	<b>THE KING IS GONE</b> RONNIE McDOWELL (Scorpio GRT-8021)
8	8	<b>DAYTIME FRIENDS</b> KENNY ROGERS (UA LA 7546)	34	2	<b>MIDNIGHT WIND</b> CHARLIE DANIELS BAND (Epic PE 34970)
9	20	<b>LOVES TROUBLED WATERS</b> MEL TILLIS (MCA 2288)	35	4	<b>COUNTRY MEMORIES</b> JERRY LEE LEWIS (Mercury SRM 15004)
10	7	<b>TAKE THIS JOB AND SHOVE IT</b> JOHNNY PAYCHECK (Epic KE 35045)	36	20	<b>RONNIE MILSAP LIVE</b> (RCA APL 1-2043)
11	6	<b>Y'ALL COME BACK SALOON</b> OAK RIDGE BOYS (ABC/Dot DO 2093)	37	1	<b>COME A LITTLE BIT CLOSER</b> JOHNNY DUNCAN (Columbia KC 35039)
12	11	<b>IT WAS ALMOST LIKE A SONG</b> RONNIE MILSAP (RCA APL 1-2439)	38	2	<b>THE BEST OF THE STATLER BROTHERS</b> (Mercury SRM 1-1037)
13	16	<b>OL' WAYLON</b> WAYLON JENNINGS (RCA APL 1-2317)	39	4	<b>JUST FOR YOU</b> JOHNNY RODRIGUEZ (Mercury SRM 15003)
14	33	<b>COUNTRY BOY</b> DON WILLIAMS (ABC/Dot 2088)	40	7	<b>HOW GREAT THOU ART</b> ELVIS PRESLEY (RCA LSP 3758)
15	12	<b>THAT'S THE WAY LOVE SHOULD BE</b> DAVE & SUGAR (RCA APL 1-2477)	41	2	<b>24 OF HANK WILLIAMS' GREATEST HITS VOL. 1</b> (MGM SE 4755-2)
16	17	<b>LINDA RONSTADT'S GREATEST HITS</b> (Asylum 6E-106)	42	1	<b>DON'T LET ME TOUCH YOU</b> MARTY ROBBINS (Columbia KC 35040)
17	53	<b>EASTBOUND AND DOWN</b> JERRY REED (RCA APL 1-2510)	43	4	<b>BEAUTIFUL COUNTRY</b> GENE WATSON (Capitol SP11716)
18	15	<b>I WANT TO LIVE</b> JOHN DENVER (RCA AFL 1-2521)	44	2	<b>COWBOYS AIN'T SUPPOSED TO CRY</b> MOE BANDY (Columbia PC-34874)
19	5	<b>HEAVEN'S JUST A SIN AWAY</b> THE KENDALLS (Ovation OV 1719)	45	9	<b>HANK WILLIAMS' 24 GREATEST HITS VOL. 2</b> (MGM MG-25401)
20	14	<b>ROLLIN' WITH THE FLOW</b> CHARLIE RICH (Epic PE 34891)	46	1	<b>AIMIN' TO PLEASE</b> MARY KAY PLACE (Columbia PC 34908)
21	11	<b>SHAME ON ME</b> DONNA FARGO (Warner Bros. BS-3099)	47	23	<b>SMOKEY AND THE BANDIT</b> ORIGINAL SOUNDTRACK (MCA 2099)
22	7	<b>GREATEST HITS</b> GEORGE JONES AND TAMMY WYNETTE (Epic KE 34716)	48	71	<b>CRYSTAL</b> CRYSTAL GAYLE (United Artists LA 614G)
23	4	<b>LOVE IS JUST A GAME</b> LARRY GATLIN (WITH FAMILY & FRIENDS) (Monument MG-7616)	49	14	<b>HIS HAND IN MINE</b> ELVIS PRESLEY (RCA ANL 1-1319)
24	17	<b>MOODY BLUE</b> ELVIS PRESLEY (RCA AFL 1-2428)	50	34	<b>THE BEST OF FREDDY FENDER</b> (ABC/Dot DO 2079)
25	25	<b>SHORT STORIES</b> STATLER BROS. (Mercury SRM 1-5001)			
26	19	<b>GLEN CAMPBELL LIVE AT THE ROYAL FESTIVAL HALL</b> (Capitol SWBC-11707)			

## Pierce's 'Hall Of Fame' Bid Causes Legal Entanglement

by Bob Campbell

NASHVILLE --- The current \$4 million slander suit brought by singer Webb Pierce and Nashville Speedway owner Bill Donoho against Music Row businessman Joe Talbot and Monument Records' president Fred Foster appears to be the result of a classic case of misunderstanding by all parties. What originated as a plan by Pierce and Donoho to build The Webb Pierce Hall of Fame For Fans (which would include an exact replica of the famous guitar-shaped swimming pool located at Pierce's home) across from the Country Music Hall of Fame, has mushroomed into an appeal by Talbot to have the zoning permit revoked, as well as the filing of an action against himself and Foster for certain printed references to Pierce.

The basic difference of opinion involves a legal matter. Pierce maintains his proposed establishment is a non-profit venture provided solely for the pleasure of country music fans. On the other hand, Talbot contends the proposed Hall of Fame is a commercial tourist venture which violates the Nashville zoning ordinance. On Dec. 15, Talbot's legal counsel, James Harris, filed an appeal to the board of zoning to consider a revocation of the acquired permit.

The lawsuit by Pierce resulted from statements Talbot and Foster made which were printed in the *Nashville Banner* on Dec. 8 in which Talbot was quoted as saying, "That pool, if it's built, will look about like Tootsie's Orchid Lounge sitting in the middle of Belle Meade Boulevard." In the same article, Foster was quoted as saying, "We're creative people out here, not carnival people. I can't see where a guitar-shaped pool on Music Row will add anything but confusion."

In bringing the action against Talbot and Foster, Pierce feels he has been strongly maligned, particularly by Talbot, who is the current Country Music Association president.

"I think his remarks were slanderous," Pierce said. "And it is unfortunate that the President of CMA would come out and try and slander a lifetime member of the CMA and one who has served on the board of directors. He should have to answer for this slanderous remark. What business is it of his what we do out there? I don't think it is any of his business. I thought he was a smarter person than to make slanderous remarks when he hasn't even checked to see what was happening."

"I feel like it was prompted by some others," Pierce added. "He has already said

(continued on page 128)

## 1977 Year End Roundup JANUARY 1977

Jerry Lee Lewis was in town recording a new album for Mercury Records... With his new producer Jimmy Bowen, Tompall Glaser recorded his first album since the platinum "Outlaws" album done with Waylon Jennings, Willie Nelson and Jessi Colter... Chet Atkins had 11 symphonies on his itinerary for 1977... Loretta Lynn took a member for the MCA country force to England and Sweden as her way of saying "Thank you" for an effective job over the past year. The winner was chosen not only on album and single sales over the past year, but also on the most effective use of promotional/advertising dollars spent in connection with Loretta Lynn product... Friday, the 15th, marked Nashville's RCA Recording Studio's final day in operation since the month-long deliberation as to the financial feasibility of maintaining separate RCA Studio operations in Nashville, New York and Los Angeles... Mac Davis was seen at the Charlie Daniels Jam festivities, as was Johnny Rodriguez, Johnny Paycheck, Marshall Tucker Band, Papa John Creach, Bonnie Bramlett and many others... Johnny Cash received The Award of Merit when he appeared on "The American Music Awards" Television Special... Charlie Daniels, Marshall Tucker, James Talley and Jimmy Buffett are just a few of the groups who played at Jimmy Carter's inaugural festivities... Willis Alan Ramsey opened a new studio in Austin named Hound Sound... "Country Comes To Carnegie Hall" was the theme of a two-hour program of country music featuring ABC/Dot Records artists Roy Clark, Freddy Fender, Hank Thompson, Buck Trent and Don Williams... Mac Davis was recording at Lee Hazens studio in Nashville... Tommy Wynette signed a contract for the writing of her biography with noted Hollywood country music writer Joan Dew.

## FEBRUARY 1977

Country music artist Tom T. Hall conducted a songwriting course at Middle Tennessee State university in Murfreesboro... Stoney Edwards was in the process of

organizing the first all-black country band to back him on tour... David Allan Coe began an eight-state, 35-date tour including an engagement at The Pickin' Parlor... The Oak Ridge Boys appeared as presenters and sang a medley of gospel songs on the Grammy Awards show... Barbra Streisand and Kris Kristofferson were voted winners of The Golden Globe Award for Best Actress and Actor in a Musical or Comedy by the Foreign Press Association for their performance in "A Star Is Born"... MCA recording artist Jerry Clower's autobiography "Ain't God Good" was published in paperback by Pocket Books... Jerry Lee Lewis underwent gallbladder surgery to correct a part of his anatomy that was affecting his ability to maintain "the greatest live show on earth"... Don Williams brought his mellow style to the Academy of Country Music Awards show taping in Hollywood... Epic Recording artist Johnny Paycheck performed at the Western Room during a press gathering to announce a three-year, \$250,000 contract with Quality Takes Time, Inc... The Country Radio Seminar, held at Nashville's Airport Hilton Motor Inn, included George Duncan, Archie Campbell and Darrell Royal as featured speakers during the two-day radio dynamics meet... Chappell Music Company released the first comprehensive biography of the legendary country music artist Tex Ritter... New Epic artist Marshall Chapman's latest album was released and she began a promotional tour that found her at Reno Sweeney's in New York... Contrary to reports being spread throughout Oklahoma, Texas and Louisiana that Tommy Overstreet was involved in a shooting, he was alive and well and recording in Nashville... Billy Joe Shaver was recording in Los Angeles with Brian Aherne producing his third album... Mickey Gilley and Loretta Lynn were making personal appearances across western Canada and the Pacific northwest... The Armadillo East, a 250-seat club billing itself as "a little bit of Texas" in Tennessee, opened here... Kelly Delaney was promoted to the position of country publicity director for MCA Records, Inc... Effective this month, Cash

(continued on page 128)



APRIL/BLACKWOOD NETS TWO — Award-winning Nashville songwriters Jerry Foster and Bill Rice have signed an exclusive agreement with April/Blackwood, according to a recent announcement by Charlie Monk, who heads the Nashville office of the CBS-affiliated publishing company. Foster and Rice, who have been writing together for 17 years, will be working for the company effective Jan. 1. Pictured above are (l-r): Judy Harris of April/Blackwood; Monk; Epic recording artist Kari Foster; Foster; and Rice.



# CASH BOX TOP 100 COUNTRY

December 31, 1977

	Weeks On 12/24 Chart		Weeks On 12/24 Chart		Weeks On 12/24 Chart
<b>1 TAKE THIS JOB AND SHOVE IT</b> JOHNNY PAYCHECK (Epic 8-50469)	2	9	<b>34 HOLD TIGHT</b> KENNY STARR (MCA 40817)	37	7
<b>2 GEORGIA KEEPS PULLING ON MY RING</b> CONWAY TWITTY (MCA-40805)	3	10	<b>35 I DON'T NEED A THING AT ALL</b> GENE WATSON (Capitol 10-45)	38	5
<b>3 MY WAY</b> ELVIS PRESLEY (RCA PB-11165)	4	8	<b>36 GOD MUST HAVE BLESSED AMERICA</b> GLEN CAMPBELL (Capitol P-4515)	39	5
<b>4 WHAT A DIFFERENCE YOU'VE MADE IN MY LIFE</b> RONNIE MILSAP (RCA PB-11146)	5	8	<b>37 I'LL GET OVER YOU</b> NICK NIXON (Mercury DJ-517)	40	10
<b>5 I'M KNEE DEEP IN LOVING YOU</b> DAVE & SUGAR (RCA PB 11141)	1	10	<b>38 WHAT DID I PROMISE HER LAST NIGHT</b> MEL TILLIS (MCA-40836)	44	2
<b>6 HERE YOU COME AGAIN</b> DOLLY PARTON (RCA JH-11123)	6	12	<b>39 YOU LIGHT UP MY LIFE</b> DEBBY BOONE (Warner/Curb 5455)	7	11
<b>7 COME A LITTLE BIT CLOSER</b> JOHNNY DUNCAN (WITH JANIE FRICKE) (Columbia 3-10834)	9	10	<b>40 I PROMISED HER A RAINBOW</b> BOBBY BORCHERS (Playboy ZS8-5823)	48	4
<b>8 MIDDLE AGE CRAZY</b> JERRY LEE LEWIS (Mercury 55011)	11	10	<b>41 SHAKE ME I RATTLE</b> CRISTY LANE (LS/GRT GRT-148)	51	3
<b>9 CHAINS OF LOVE</b> MICKEY GILLEY (Playboy ZS8-5818)	10	9	<b>42 AGREE TO DISAGREE</b> LITTLE DAVID WILKINS (Playboy ZS8-5822)	28	11
<b>10 OUT OF MY HEAD AND BACK IN MY BED</b> LORETTA LYNN (MCA-40832)	14	5	<b>43 PLEASE</b> NARVEL FELTS (ABC/Dot DO 17131)	54	5
<b>11 LONELY STREET</b> REX ALLEN JR. (Warner Bros. WBS 8482)	12	9	<b>44 DON'T LET ME TOUCH YOU</b> MARTY ROBBINS (Columbia 3-10820)	13	12
<b>12 SWEET MUSIC MAN</b> KENNY ROGERS (United Artists UAST-18848)	8	11	<b>45 GOD MADE LOVE</b> MEL McDANIEL (Capitol P-4520)	65	3
<b>13 SOMETHING TO BRAG ABOUT</b> MARY KAY PLACE (Columbia 3-10844)	15	7	<b>46 YOU KNOW WHAT</b> JERRY REED AND SEIDINA (RCA JH-11164)	63	3
<b>14 YOU'RE THE ONE</b> OAK RIDGE BOYS (ABC/Dot DO 17737)	17	5	<b>47 STAR-STUDED NIGHTS</b> ED BRUCE (Epic 8-50476)	50	7
<b>15 THE FIRST TIME</b> BILLY "CRASH" CRADDOCK (ABC/Dot DO-17725)	16	8	<b>48 SHINE ON ME (THE SUN STILL SHINES WHEN IT RAINS)</b> JOHN WESLEY RYLES (ABC/Dot DO-17733)	62	2
<b>16 MISTER D.J.</b> T.G. SHEPPARD (Warner/Curb WBS 8490)	18	8	<b>49 I LOVE YOU, I LOVE YOU, I LOVE YOU</b> RONNIE McDOWELL (Scorpion/GRT GRT 149)	68	3
<b>17 MAY THE FORCE BE WITH YOU ALWAYS</b> TOM T. HALL (RCA PB 1158)	19	5	<b>50 I'VE CRIED THE BLUES RIGHT OUT OF MY EYES</b> CRYSTAL GAYLE (MCA 40837)	53	5
<b>18 TO DADDY</b> EMMYLOU HARRIS (Warner Bros. WBS 8496)	22	6	<b>51 ALWAYS LOVIN' HER MAN</b> DALE McBRIDE (Con Brio 127)	70	6
<b>19 SAVIN' THIS LOVE SONG FOR YOU</b> JOHNNY RODRIGUEZ (Mercury 65012)	20	9	<b>52 THROWIN' MEMORIES ON THE FIRE</b> CAL SMITH (MCA-40839)	61	3
<b>20 I WISH YOU WERE SOMEONE I LOVE</b> LARRY GATLIN (Monument 45-234)	32	4	<b>53 WHAT KIND OF FOOL (DO YOU THINK I AM)</b> EDDIE MIDDLETON (Epic/Cleve. Int. 8-50481)	59	4
<b>21 COME TO ME</b> ROY HEAD (ABC/Dot DO-17722)	25	14	<b>54 THE PAY PHONE</b> BOB LUMAN (Polydor PD 14431)	29	13
<b>22 BABY, LAST NIGHT MADE MY DAY</b> SUSIE ALLANSON (Warner/Curb WBB 8473)	23	9	<b>55 MOTHER COUNTRY MUSIC</b> VERN GOSDIN (Elektra E-45436)	35	11
<b>23 I JUST WANT TO BE YOUR EVERYTHING</b> CONNIE SMITH (Monument 45-231)	24	9	<b>56 I'VE BEEN LOVED</b> THE CATES SISTERS (Caprice CA-2041)	71	3
<b>24 STANDARD LIE NUMBER ONE</b> STELLA PARTON (Elektra E-45437A)	27	8	<b>57 THE LONGEST WALK</b> MARY K. MILLER (Inergi I-304)	74	2
<b>25 THINK ABOUT ME</b> FREDDY FENDER (ABC/Dot DO-17730)	26	7	<b>58 A CHRISTMAS TRIBUTE</b> BOB LUMAN (Polydor PD-14444)	64	2
<b>26 IT SHOULD HAVE BEEN EASY</b> DOTTSY (RCA PB 1138-A)	21	10	<b>59 IT DOESN'T MATTER ANYMORE</b> R.C. BANNON (Columbia 3-10655)	67	3
<b>27 SOME I WROTE</b> STATLER BROTHIERS (Mercury 55013)	33	5	<b>60 ANGEL OF THE MORNING</b> MELBA MONTGOMERY (United Artists UA-XW1115)	82	4
<b>28 WE GOT LOVE</b> LYNN ANDERSON (Columbia 3-10850)	36	5	<b>61 WHAT A NIGHT</b> TOM JONES (Epic 8-50468)	60	5
<b>29 HOW CAN I LEAVE YOU AGAIN</b> JOHN DENVER (RCA JH-11038)	30	6	<b>62 DO I LOVE YOU (YES IN EVERY WAY)</b> DONNA FARGO (Warner Bros. WBS 8509)	—	1
<b>30 I'LL PROMISE YOU TOMORROW</b> JERRY WALLACE (BMA 7-005)	31	8	<b>63 GET DOWN COUNTRY MUSIC</b> BRUSH ARBOR (Monument 45230)	69	6
<b>31 YOU AND ME ALONE</b> DAVID ROGERS (Republic REP 011-A)	34	7	<b>64 HE PICKED ME UP WHEN YOU LET ME DOWN</b> MARY LOU TURNER (MCA 40828)	66	6
<b>32 DON'T BREAK THE HEART THAT LOVES YOU</b> MARGO SMITH (Warner Bros. 8508)	42	3	<b>65 ABILENE</b> SONNY JAMES WITH THE TENNESSEE STATE PRISON BAND (Columbia 3-10628)	41	11
<b>33 WOMAN TO WOMAN</b> BARBARA MANDRELL (ABC/Dot DO-17736)	46	2	<b>66 EVERYDAY I HAVE TO CRY SOME</b> JOE STAMPLEY (Epic 8-50453)	43	12
<b>67 I LIKE TO BE WITH YOU</b> RONNIE SESSIONS (RCA 40631)	73	5	<b>68 THE SEARCH</b> FREDDIE HART & THE HEARTBEATS (Capitol P-4408)	45	9
<b>69 ONE OF A KIND</b> TAMMY WYNETTE (Epic 8-50450)	47	13	<b>69 ONE OF A KIND</b> TAMMY WYNETTE (Epic 8-50450)	47	13
<b>70 SHE JUST LOVED THE CHEATIN' OUT OF ME</b> MOE BANDY (Columbia 3-10619)	49	13	<b>71 BEDROOM EYES</b> DON DRUMM (Churchill CR7704)	84	2
<b>72 FEELIN' BETTER</b> HANK WILLIAMS JR. (Warner/Curb WBS 8507)	81	2	<b>72 FEELIN' BETTER</b> HANK WILLIAMS JR. (Warner/Curb WBS 8507)	81	2
<b>73 THE WRONG SIDE OF THE RAINBOW</b> JIM CHESNUT (ABC/Hickory AH-54021)	79	4	<b>73 THE WRONG SIDE OF THE RAINBOW</b> JIM CHESNUT (ABC/Hickory AH-54021)	79	4
<b>74 FALL SOFTLY SNOW</b> JIM ED BROWN/HELEN CORNELIUS (RCA JB-11182)	76	3	<b>74 FALL SOFTLY SNOW</b> JIM ED BROWN/HELEN CORNELIUS (RCA JB-11182)	76	3
<b>75 THE WURLITZER PRIZE</b> WAYLON JENNINGS (RCA JB-11118)	52	13	<b>75 THE WURLITZER PRIZE</b> WAYLON JENNINGS (RCA JB-11118)	52	13
<b>76 I'VE GOT A FEELIN' (SOMEBODY'S STEALIN')</b> JOHN ANDERSON (Warner Bros. WBS 8480)	89	2	<b>76 I'VE GOT A FEELIN' (SOMEBODY'S STEALIN')</b> JOHN ANDERSON (Warner Bros. WBS 8480)	89	2
<b>77 GOTTA TRAVEL ON</b> SHILO (Columbia 3-10647)	80	6	<b>77 GOTTA TRAVEL ON</b> SHILO (Columbia 3-10647)	80	6
<b>78 IT STARTED ALL OVER AGAIN</b> DAVID HOUSTON (Gusto-Starday SD-172)	83	3	<b>78 IT STARTED ALL OVER AGAIN</b> DAVID HOUSTON (Gusto-Starday SD-172)	83	3
<b>79 BROKEN DOLLS NEED LOVE TOO</b> CATHY O'SHEA (MCA-40843)	86	2	<b>79 BROKEN DOLLS NEED LOVE TOO</b> CATHY O'SHEA (MCA-40843)	86	2
<b>80 BLUE BAYOU</b> LINDA RONSTADT (Elektra E-45431-A)	55	16	<b>80 BLUE BAYOU</b> LINDA RONSTADT (Elektra E-45431-A)	55	16
<b>81 FROM GRACELAND TO THE PROMISED LAND</b> MERLE HAGGARD (MCA 40804)	56	13	<b>81 FROM GRACELAND TO THE PROMISED LAND</b> MERLE HAGGARD (MCA 40804)	56	13
<b>82 QUILTS</b> GARY STEWART (RCA JH-11131)	57	10	<b>82 QUILTS</b> GARY STEWART (RCA JH-11131)	57	10
<b>83 AFRAID YOU'D COME BACK</b> KENNY PRICE (MRC 1007)	—	1	<b>83 AFRAID YOU'D COME BACK</b> KENNY PRICE (MRC 1007)	—	1
<b>84 YOU READ BETWEEN THE LINES</b> BILLY PARKER (SCR SC 153)	87	2	<b>84 YOU READ BETWEEN THE LINES</b> BILLY PARKER (SCR SC 153)	87	2
<b>85 DON'T LET THE FLAME BURN OUT</b> RITA REMINGTON (Plantation PL-167)	88	2	<b>85 DON'T LET THE FLAME BURN OUT</b> RITA REMINGTON (Plantation PL-167)	88	2
<b>86 IF I EVER COME BACK</b> PAL RAKES (Warner Bros. WBS 8506)	91	3	<b>86 IF I EVER COME BACK</b> PAL RAKES (Warner Bros. WBS 8506)	91	3
<b>87 ANGELINE</b> MUNDO EARWOOD (True 111)	—	1	<b>87 ANGELINE</b> MUNDO EARWOOD (True 111)	—	1
<b>88 TWO DOORS DOWN</b> ZELLA LEHR (RCA PB 11174)	93	2	<b>88 TWO DOORS DOWN</b> ZELLA LEHR (RCA PB 11174)	93	2
<b>89 DON'T LET MY LOVE STAND IN YOUR WAY</b> JIM GLASER (MCA 40813)	92	4	<b>89 DON'T LET MY LOVE STAND IN YOUR WAY</b> JIM GLASER (MCA 40813)	92	4
<b>90 JESSIE</b> DAVID FRIZZELL (MCA-40844)	95	2	<b>90 JESSIE</b> DAVID FRIZZELL (MCA-40844)	95	2
<b>91 UNDERCOVER MAN</b> LANEY SMALLWOOD (Monument 45-237)	96	3	<b>91 UNDERCOVER MAN</b> LANEY SMALLWOOD (Monument 45-237)	96	3
<b>92 MOUNTAIN MUSIC</b> PORTER WAGONER (RCA PB-11186)	—	1	<b>92 MOUNTAIN MUSIC</b> PORTER WAGONER (RCA PB-11186)	—	1
<b>93 I LOVE HOW YOU LOVE ME</b> JONI LEE (MCA 40826)	—	1	<b>93 I LOVE HOW YOU LOVE ME</b> JONI LEE (MCA 40826)	—	1
<b>94 SOMETIMES I DO/HALF MY HEART'S IN TEXAS</b> ERNEST TUBB (First Generation 001)	—	1	<b>94 SOMETIMES I DO/HALF MY HEART'S IN TEXAS</b> ERNEST TUBB (First Generation 001)	—	1
<b>95 APARTMENT</b> JOHNNY CARVER (ABC/Dot DO-17729)	72	6	<b>95 APARTMENT</b> JOHNNY CARVER (ABC/Dot DO-17729)	72	6
<b>96 JAMBALAYA (ON THE BAYOU)</b> SASKIA & SERGE (ABC/Hickory AH-54020)	—	1	<b>96 JAMBALAYA (ON THE BAYOU)</b> SASKIA & SERGE (ABC/Hickory AH-54020)	—	1
<b>97 NYQUIL BLUES</b> ALVIN CROW (Polydor 14437)	—	1	<b>97 NYQUIL BLUES</b> ALVIN CROW (Polydor 14437)	—	1
<b>98 YOU'RE THE REASON OUR KIDS ARE UGLY</b> L.E. WHITE & LOLA JEAN DILLON (Epic 8-50474)	75	7	<b>98 YOU'RE THE REASON OUR KIDS ARE UGLY</b> L.E. WHITE & LOLA JEAN DILLON (Epic 8-50474)	75	7
<b>99 (YOU BETTER BE) ONE HELL OF A WOMAN</b> GLENN BARBER (Groovy G-102)	78	7	<b>99 (YOU BETTER BE) ONE HELL OF A WOMAN</b> GLENN BARBER (Groovy G-102)	78	7
<b>100 SOMEONE LOVES HIM</b> SUE RICHARDS (Epic 8-50465)	85	8	<b>100 SOMEONE LOVES HIM</b> SUE RICHARDS (Epic 8-50465)	85	8

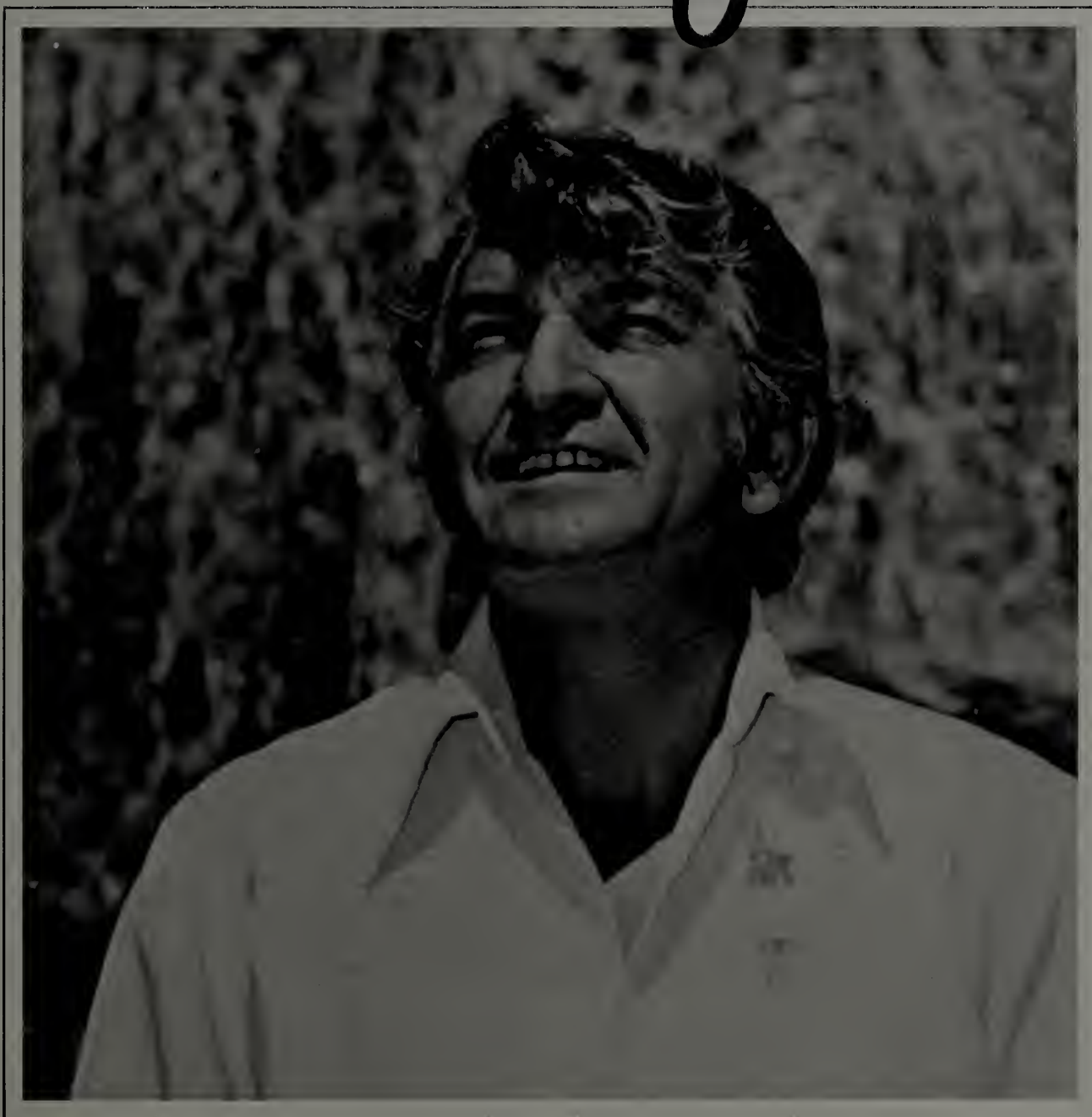
## ALPHABETIZED TOP 100 COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

Abilene (Acuff-Rose -- BMI) . . . . . 65	Get Down (Combine Music Corp. -- BMI) . . . . . 63	I've Got (Al Gallico -- BMI/Easy Listening -- ASCAP) 76	Sweet Music (Jolly Rogers -- ASCAP) . . . . . 12
A Christmas Tribute (Jack & Bill -- ASCAP) . . . . . 58	God Made (Combine/Music City -- BMI-ASCAP) . . . 45	I Wish You (First Generation -- BMI) . . . . . 20	Take This Job (Warner Tamerlane -- BMI) . . . . . 1
Afraid You'd Come (Tree -- BMI) . . . . . 83	God Must (Warner Tamerlane/Marcaline -- BMI) . . . 36	Jambalaya (Fred Rose -- BMI) . . . . . 96	The First (Pick-A-Hit -- BMI) . . . . . 15
Agree To (Little David Music -- BMI) . . . . . 42	Gotta Travel (Sanga Music -- BMI) . . . . . 77	Jessie (Frank Music Corp. -- ASCAP) . . . . . 90	The Longest Walk (Advanced -- ASCAP) . . . . . 57
Always Lovin' (Harold Kinman) . . . . . 51	Half My Heart's (Window/Beachwood -- BMI) . . . . . 94	Lonely Street (Four Star -- BMI) . . . . . 11	The Pay Phone (Tree -- BMI) . . . . . 54
Angeline (Music Of The Times -- BMI) . . . . . 87	He Picked (Tree Publishing -- BMI) . . . . . 64	May The Force (Hall Tone -- BMI) . . . . . 17	The Search (Channell -- ASCAP) . . . . . 68
Angel Of The (Blackwood -- BMI) . . . . . 60	Here You Come (Screen Gems-EMI/Summerhill -- BMI) . . . . . 6	Middle Age (Tree -- BMI) . . . . . 8	The Wrong Side (Acuff-Rose -- BMI) . . . . . 73
Apartment (M.C. Turner, Emmylou Harris -- Shilo) 95	Hold Tight (Kipahula Music Co. -- ASCAP) . . . . . 34	Mister D.J. (Jop -- ASCAP/Pointed Star -- BMI) . . . 16	The Wurlitzer (Baby Chick -- BMI) . . . . . 75
Baby, Last Night (House of Gold -- BMI) . . . . . 22	How Can I (Cherry Lane Music -- ASCAP) . . . . . 29	Mother Country (ATV -- BMI) . . . . . 55	Think About Me (Cajon Music -- BMI) . . . . . 25
Bedroom Eyes (Zoobe -- ASCAP) . . . . . 71	I Don't (Joe Allan -- BMI) . . . . . 35	Mountain Music (Owepur -- BMI) . . . . . 92	Throwin' Memories (Stone Porch -- BMI) . . . . . 52
Blue Bayou (Acuff Rose -- BMI) . . . . . 80	If I Ever (Dusty Roads/Al Gallico -- BMI) . . . . . 86	My Way (Spanka -- BMI) . . . . . 3	To Daddy (Owepur Pub. -- BMI) . . . . . 18
Broken Dolls (FIA Music -- ASCAP) . . . . . 79	I Just Want (Stigwood/Unichappell -- BMI) . . . . . 23	Nyquil Blues (Lone Grove -- BMI) . . . . . 97	Two Doors Down (Owepur -- BMI) . . . . . 88
Chains Of Love (Belinda/Unichappell -- BMI) . . . . . 9	I Like (Chriswood -- BMI) . . . . . 67	One Of A (Algee -- BMI) . . . . . 69	Undercover Man (Al Gallico -- BMI/Easy Listening -- ASCAP) . . . . . 91
Come A Little (Morris Music -- BMI) . . . . . 7	I'll Get (Shelby Singleton -- BMI) . . . . . 37	Out Of (Hello Darlin' SESAC) . . . . . 10	We Got (Tree -- BMI) . . . . . 28
Come To Me (Acoustic/Longstreet -- BMI) . . . . . 21	I'll Promise You (Edwin H. Morris/Chip 'N' Dale ASCAP) . . . . . 30	Please (Narvel The Marvel -- BMI) . . . . . 43	What A Difference (Chess -- ASCAP) . . . . . 4
Do I Love . . . (Spanka -- ASCAP) . . . . . 62	I Love How (Screen Gems-EMI -- BMI) . . . . . 93	Quits (Road Canon/Warner Tamerlane -- BMI) . . . . . 82	What A (Al Gallico/Algee -- BMI) . . . . . 61
Don't Break (Gyrus -- ASCAP) . . . . . 32	I Love You (Brim -- SESAC) . . . . . 49	Savin' This Love (Window -- BMI) . . . . . 19	What Did I (Sawgrass -- BMI) . . . . . 38
Don't Let Me (Mariposa -- BMI) . . . . . 44	I'm Knee (Tree -- BMI) . . . . . 5	Shake Me (Regent -- BMI) . . . . . 41	What Kind Of Fool (Low-Twi -- BMI) . . . . . 53
Don't Let My (Acoustic -- BMI) . . . . . 89	I Promised Her (Chappell -- ASCAP) . . . . . 40	She Just Loved (Acuff-Rose -- BMI) . . . . . 70	Woman To Woman (East Memphis -- BMI) . . . . . 33
Don't Let The (Halwill/Plain & Simple -- ASCAP) . . . 85	It Doesn't Matter (Spanka -- BMI) . . . . . 59	Shine On Me (Narvel The Marvel -- BMI) . . . . . 48	You And Me (Singletree Music Co. -- BMI) . . . . . 31
Everyday I (Combine -- BMI) . . . . . 66	It Should Have (Hall-Clement/Voyce -- BMI) . . . . . 26	Some I (American Cowboy -- BMI) . . . . . 27	You Better Be (Glenn To Glenn -- BMI) . . . . . 99
Fall Softly Snow (Acuff-Rose -- BMI) . . . . . 74	I Started (Garparx -- ASCAP/Kaysey -- SESAC) . . . 78	Someone Loves Him (Hotel/Welbeck -- ASCAP) . . . 100	You Know What (Vector -- BMI) . . . . . 46
Feelin' Better (Bocephus -- BMI) . . . . . 72	I've Been Loved (Sound -- ASCAP) . . . . . 56	Something To Brag (Tree Pub. Co. -- BMI) . . . . . 13	You Light Up (Big Hill -- ASCAP) . . . . . 39
From Graceland (Shade Tree -- BMI) . . . . . 81	I've Cried (Sure Fire -- BMI) . . . . . 50	Sometimes I Do (Tree -- BMI) . . . . . 94	You Read (Sawgrass -- BMI) . . . . . 84
Georgia Keeps Pulling (Emerald Isle/Battleground -- BMI) . . . . . 2		Standard Lie (Tree -- BMI) . . . . . 24	You're The (Glenwood/Arcane -- BMI) . . . . . 14
		Star-Studded Nights (Tree Pub. Co. -- BMI) . . . . . 47	You're The Reason (Coal Miners/Twitty Bird -- BMI) 98



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**MERLE HAGGARD** (Capitol P-4525)

**Running Kind** (3:00) (Shade Tree Music, Inc. — BMI) (Merle Haggard)

It's back to the style of "Branded Man" and "Lonesome Fugitive" for this release from Capitol's catalog of Haggard. Should easily be accepted by Merle's fans and an instant add at many stations.

**BILLY WALKER** (MRC MR-1009)

**Carlena And Jose' Gomez** (2:32) (Metamoras Music — BMI) (Jay Jackson/Bobby Damron)

Reflecting on the days when Billy rode high on the charts with "Across The Brasos At Waco," this record continues that story. "Carlena" comes complete with mandolin, gun-fighter lyrics, and an unusual ending.

**MARY K. MILLER** (Ingeri 1-304)

**The Longest Walk** (2:43) (Advanced Music Corp. — ASCAP) (Eddie Polop/Fred Spielman)

Mary's two previous releases have seen chart action but this one should surpass those easily and see much more MOR activity. Sure to convince any remaining skeptics that Mary K. Miller possesses strong vocal talents.

## Singles To Watch

**GEORGE JONES** (Epic 8-50495)

**Bartender Blues** (3:43) (Country Road Music — BMI) (James Taylor)

**CARL SMITH** (ABC-Hickory AH-54022)

**This Lady Lovng Me** (2:01) (Milene Music, Inc. — ASCAP) (Eddy Raven)

**MERI WILSON** (GRT GRT-151)

**Midnight In Memphis** (3:13) (Growing Music — BMI) (B. Castleman)

**DAWN CHASTAN** (Prairie Dust PD-7622)

**Hey Mister (Would You Like To Try A Song)** (2:00) (Annextra Music — BMI) (Kelly Bach/John Pritchard Jr.)

## Pierce's 'Hall Of Fame' Bid Causes Legal Entanglement

(continued from page 125)

he had some other people in with him on the idea of stopping this. I suggest he name those people. This stuff he and Foster said went out on UPI and AP all over the nation. We've gotten hundreds of letters about this from people all over the country. I don't know what they are worried about. The people are already there. I'm only trying to give the people something beautiful to look at."

Pierce's proposed Hall of Fame For Fans basically consists of the guitar-shaped swimming pool surrounded by a wrought-iron fence and six-foot tall shrubbery. Tour

## Hooper Appointed At Top Billing, Inc.

NASHVILLE — Kathy Hooper has been appointed to the newly-created position of special projects coordinator for Top Billing, Inc., Nashville-based Talent Management/Booking Agency.

Hooper will coordinate special promotional efforts for Top Billing's roster of Grand Ole Opry/Country Music Artists, and



Kathy Hooper

will report directly to Tandy Rice, company president.

Announcing the new post, Rice said, "This position is designed to extend the company's involvement in our artists' careers, and we will utilize Kathy in developing promotional ideas and a liaison between our publicity department, booking agency and the record labels."

Hooper previously served as director of membership promotions for the Country Music Association (CMA). During her two and a half years with the CMA, Hooper coordinated and developed membership campaigns, created promotional ideas for the association, put together membership benefits such as the Broadcasters Kit and the Arbitron Country radio listener stud'. She recently acted as the projects coordinator for the CMA-sponsored International Talent Buyers Seminar.

buses are now prevented by a court order from visiting Pierce's home, so the pool will be the main attraction. And for a \$10 fee, visitors will become members of the Hall of Fame For Fans and have their names engraved on a bronze plate which will be affixed in a designated area surrounding the pool.

Fred Foster declined to comment on the litigation. Likewise, Talbot had little to say.

"As far as that particular thing is concerned, I don't think Fred and I have been guilty of any slanderous remarks," Talbot said. "Beyond that, I think it is only proper to say I have turned it over to my attorneys to deal with. I regret that it has been construed as a personal matter. To me it is a legal matter. In our opinion it is improper use of the property."

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

### Walker Comments

"I don't see any conflict about it on Joe's role as president because he's not speaking as the president of CMA," Ms. Walker said. "I don't think that serving as a member of an organization should be tied to any personal stand that I or anyone might take on an issue that might affect my business. If that were true, non-profit organizations would have a heck of a time getting people to serve."

On the matter of the appeal filed against the zoning permit for Pierce's pool (the appeal will go before the board of zoning on Jan. 5), Talbot's lawyer, James Harris, explained the legal theory behind the appeal.

"From remarks quoted which appeared in an article in The Tennessean, it appeared to me and Joe (Talbot) that this was a commercial venture planned as basically a tourist attraction," Harris said. "The zoning for that spot does not permit that type of venture. Talbot contacted me to look into the matter and see what we could do about it."

"In all questions of land use allocation," Harris explained, "there is a question of where do you draw the line. There should be a place for every legitimate occupation. The purpose of the ordinance is to make sure the rights of one group do not interfere with the equal rights of affiliated property owners. Here we have a case where the facilities planned are, in my opinion, inconsistent with the type of use that has been designated by law as permissible in that area or zoning class."



**ALVIN CROW** — Alvin Crow And The Pleasant Valley Boys — Polydor PO-1-6124 — Producer: Alvin Crow And The Pleasant Valley Boys — List: 6.98

Down in Texas folks still like to hoop and holler and dance. And any Texan worth his hat will tell you they like Alvin Crow And The Pleasant Valley Boys. Recorded in Austin, this album stays close to the Bob Wills swing format. But Alvin and the boys retain their own identity and dosey doe through 10 top-notch dance hall songs. Alvin can sail on his fiddle. Listen to "Fiddlers Lady," "All Night Long" and "Nyquil Blues."



**HANK THOMPSON** — Doln' My Thing — ABC/Dot LDO-2091 — Producer: Tommy Allsup — List: 6.98

Typical of an artist who achieves a record of longevity in this business, Hank Thompson has always had an identifiable sound. He was an early leader in the move towards a smoother, more sophisticated presentation of country music. Although Thompson doesn't have the hit singles he once acquired with ease, he still possesses that melliferous baritone. Old fans won't be disappointed with his new record and tunes like "Cheaters Never Win," "Ages And Ages Ago" and "If I Had An Ounce Of Sense."

## 1977 Year End Roundup

(continued from page 125)

**Box** expanded its research for both the Top 100 Country Singles and Top 50 Country Albums.

### MARCH 1977

The Country Radio Seminar, Inc. awarded \$8,000 in broadcast scholarships nationwide, announced president **Tom McEntee** . . . A new concept in artist management was announced with the formation of Celebrity Management, Inc. CMI was designed to give an artist the option of total career development, including personal management, booking, publicity and promotion, financial consultation and publishing . . . **Roy Clark** received the Spirit of Life Award from the City of Hope Medical Center at a testimonial dinner in Tulsa, Okla. . . **Steve Young** and **Roy Dea** were recording at Jack Clement Recording Studios March 2 and 4 . . . **Buck Owens** was performing in concert with the United States Air Force Band and Singing Sergeants . . . **Bobby Goodshoro** signed a recording contract with Epic Records . . . April was designated **Loretta Lynn** Month according to **John Brown**, MCA marketing director of country product . . . **Vassar Clement** completed his new album for MCA, with **Neil Wilburn** producing, at American Studio . . . Capitol Records, Hank Magazine and B.S. Productions of Nashville sponsored the first of a series of music industry symposiums . . . **Bob Luman** completed his first album since his close brush with death in 1976 . . . **June Carter Cash** was presented with an Honorary Doctor of Humane Letters degree from National University in San Diego, Cal. . . The appointment of **Joe Galante** as director, Nashville operations, was announced by **Jerry Bradley**, division vice president, Nashville operations, RCA Records . . . **Charlie Daniels** and the **Charlie Daniels Band** completed scoring the motion picture "Whisky Mountain" . . . **Mickey Gilley**, who was voted Entertainer of the Year by the Academy of Country Music, was honored again when Texas Governor **Dolph Briscoe** proclaimed "Mickey Gilley Day" . . . **Crystal Gayle** began her first European tour . . . **Roy Clark** purchased a professional baseball team called the Tulsa Drillers in the Texas League . . . **Bill Anderson** took part in a KFTN Radio promotion in Provo, Utah, pumping free gas to anyone who came by with a KFTN bumper sticker on their auto. Traffic was stopped for blocks . . . **Don Williams** wrapped up concert dates in the midwest and southeast before departing for London and the Wembley Festival.

### APRIL 1977

The FCC ruling to separate AM and FM programming in markets greater than 100,000 and the shift to an "uptown" image gave

country music radio a nationwide boost, according to **George Duncan**, president of Metromedia Radio, who was the keynote speaker at the eighth annual country radio seminar in Nashville . . . Longtime Grand Ole Opry member **Stoney Cooper** died after an extended hospital stay . . . **Jerry Jeff Walker** celebrated his birthday at the Armadillo East . . . **Guy Clark** and his band toured Japan . . . The previously idle RCA Studios opened under a sub-lease agreement with producer **Owen Bradley** . . . **Cash Box** expanded its Nashville operation and relocated to larger headquarters. **Jim Sharp** was named director of Nashville operations at the publication's new office at 21 Music Circle East . . . **Johnny Rodriguez** signed with David Brokaw and Kathy Gangwisch in Los Angeles for worldwide representation in public relations . . . **Allen Reynolds** signed an independent production agreement with CBS Records, announced **Billy Sherrill**, vice president, A&R, CBS in Nashville . . . Louisiana Hayride, Inc. of Shreveport, La. purchased the Ray Stevens Sound Laboratory Studio in Nashville . . . Songwriter **Eddie Miller**, co-author of the standard "Release Me," died here of a heart attack at the age of 57 . . . **Willie Nelson**, **Kris Kristofferson** and mates were sunning in Hawaii between Willie's touring and Kris' filming schedules . . . **Jerry Lee Lewis** appeared at the Fremont Hotel in Las Vegas . . . **Eddie Kilroy** was named vice president of Playboy Records . . . **Barbara Mandrell** taped a show from Hugh Hefner's Playboy Mansion with R&B singer **Johnnie Taylor** for ABC/TV . . . **George Jones** opened the second in a projected chain of his Possum Holler Clubs in Topeka, Kan. . . **Tom Rodden** was promoted from vice president of marketing to vice president and general manager at Monument.

### MAY 1977

The expansion of country music internationally, one of the primary projects of the Country Music Association, was discussed at the second quarterly meeting of the CMA in Tulsa . . . The fourth annual Music City Tennis Invitational was held to benefit the Vanderbilt Children's Hospital . . . **Nell Young** visited Nashville to check out the music scene . . . **Jerry Clower** was presented the Service To Humanity Award by Mississippi College in recognition of his unique service to God and his fellow man through the ministry of laughter . . . **Ernest Tubb** finished an album at Pete's Place with **Pete Drake** producing . . . **Johnny Russell**, **Dotsy**, **Margo Smith** and **Ben Reece** were among the guest stars at the KIKK Radio Country Concert . . . The new **Waylon Jennings** album, "Ol' Waylon," on RCA, debuted strongly at an unprecedented No. 1 on the **Cash Box** Country Album chart . . . Piano player **Hargus "Pig" Robbins** was named Super Picker of the Year at the third

(continued on page 129)



## 1977 Year End Roundup

(continued from page 128)

National Association of Recording Arts and Sciences Super Picker Awards Banquet . . . **Larry Wall** was named midwest regional marketing manager for CBS Records . . . **Steve Lawrence** was in town recording a new album at Jack Clement Studio . . . **Waylon Jennings** presented **Willie Nelson** with a beautiful new acoustic Gretsch guitar on his 44th birthday . . . The 26th was **Ray Griff Day** in Hollywood, Fla. . . **Glen Campbell** returned from a tour of England . . . An elegant black-tie opening was held for the newly remodeled and expanded Country Music Hall of Fame and the Country Music Foundation Library . . . **Larry Baunach** was promoted to the newly created position of vice president of sales and promotion for ABC/Dot Records . . . United Artists entered into an independent production agreement with **Larry Butler** . . . **Frank Sinatra Jr.** spent three days at Woodland Studios cutting his first country album . . . **The Oak Ridge Boys** completed recording their first straight country album . . . **Tammy Wynette** celebrated her 35th birthday at a surprised party given by her kids at Mario's restaurant.

### JUNE 1977

**Willie Nelson** recorded a tribute album to **Lefty Frizzell** . . . **Doble Gray** completed his second album for Capricorn . . . **Crystal Gayle** spent a two-week vacation in Hawaii . . . **Jerry Wallace** signed a long-term recording contract with BMA Records . . . **Frank Jones** was re-elected chairman of the board of the Country Music Foundation and **Bill Lowery** was elected its new president at a quarterly board meeting . . . Cedarwood Publishing president **Bill Denny** was elected president of the National Association of Recording Arts and Sciences here . . . **Dr. Hook** completed a successful tour of Australia . . . **Narvel Felts** recorded at the Music Mill in Muscle Shoals, Ala. . . The Fourth Annual Music City Tennis Invitational held here netted over \$6,000 for the Children's Hospital at Vanderbilt University . . . In a move to expand its country music division, Polydor Incorporated signed artists **Mel Street** and **Bob Luman** . . . **Dottsy** made her Nashville debut at Webb Pierce's Rhinestone Cowboy Club . . . **E.W. "Bud" Wendell**, who has served as general manager of the Grand Ole Opry and the Opryland USA Amusement Park here since 1974, was named president and chief executive officer of WSM, Inc. . . Fan Fair saw a new attendance record established this year as over 13,000 enthusiastic fans from the U.S. and 10 foreign countries flocked to Nashville. . . **Jessi Colter** made a rare Nashville appearance at the Exit/In . . . **Minnie Pearl** hosted the pilot and 12 succeeding shows of "Sing Out, America!" a one-hour musical variety show that combined the historical heritage of American music with a showcase for new talent . . . **Tommy Cash** signed a new recording contract with Monument Records . . . **Ray Griff's** team swept the five-game series to become the Fan Fair softball champions for the second straight year.

### JULY 1977

Playboy artist **Mickey Gilley** filed a \$500,000 damage suit in Chancery Court here against Playboy Records, alleging that the label had damaged his career and deprived him of royalties by selling his albums at "cutout or closeout" prices . . . Radio Station WENO, a 5,000-watt, all-country facility in Tennessee, was purchased by Mark Sanders, a broadcasting executive . . . ABC/Dot artist **Don Williams** received the Clement Cup Award from **Jim Williamson**, general manager of Jack Clement Record-

ing Studios, in recognition of Williams' single, "Some Broken Hearts Never Mend," which reached No. 1 on the **Cash Box** Country Singles chart . . . **Jerry Reed's** "Nashville Palace" opened to SRO crowds. **Bobby Bare** attended dressed in a suit, tie and hat. It was the first time he'd been in a suit since 1961 when he appeared on "American Bandstand" . . . Through an arrangement with the Country Music Foundation and studio owner **Owen Bradley**, RCA's Studio B was opened to the general public for a nominal fee . . . **Mickey Newbury** recorded a new album at Hickory Studios . . . **Barbara Mandrell** was recording with producer **Tom Collins** . . . **Ronnie Milsap** appeared on the Grand Ole Opry . . . The Nashville Songwriters Association Hall of Fame Museum opened its doors . . . **Moe Bandy** performed in Nashville at Webb Pierce's Rhinestone Cowboy for the first time in three years . . . **Carl Smith** signed an exclusive representation contract with Top Billing, Inc. . . **The Amazing Rhythm Aces** performed two nights at The Exit/In . . . The Country Music Association held its third quarterly board meeting in Seattle, Wash. to discuss the CMA Country Music Show and to plan the country music show scheduled for Musexpo '77 in Miami Beach . . . ATV Music Corporation finalized its million-dollar purchase of BMI publishing companies Brougham-Hall, Sigler Street, Proudbird and Paul Richey Music from owners George and Paul Richey . . . Elizabeth Roe Schlappi, a San Diego, Cal. schoolteacher, donated a \$10,000 collection of **Roy Acuff** materials to the Country Music Foundation Library here . . . **James Talley** finished producing his next album for Capitol at Jack's Tracks . . . Tom T. Hall donated \$1,000 to the Music Industry Student's Association founded in 1976 by students in the Music Industry Degree Program at Middle State U. in Murfreesboro . . . **Brenda Lee** was the subject of a special salute on "The Midnight Special."

### AUGUST 1977

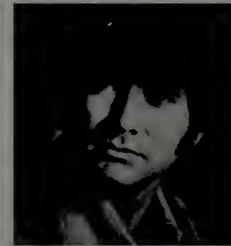
CBS raised the price of its country album catalog from \$5.98 to \$6.98 . . . **Gove** completed his debut album for Flying Fish Records . . . **Willie Nelson** performed a The Black Eyed Pea Jamboree at Bruce Field in Athens, Tex. . . **Loretta Lynn** served as the 1977 Sight Saving Chairperson for the Kentucky Society for the Prevention of Blindness . . . **Kitty Wells** broke attendance records at Indian Park in Webster, Mass. for the second time . . . Elektra/Asylum Records appointed **Norm Osborne** as national promotion director for its Nashville division . . . **Billy "Crash" Craddock** donated one of his more elaborate stage suits to the Country Music Hall of Fame . . . **Dickey Lee** wrote three No. 1 records as recorded by RCA artists this year . . . **Faron Young** broke attendance records at the Jefferson Country Fair in Watertown, New York . . . **Dennis Brewington**, Nashville attorney, was appointed assistant director of ASCAP's Nashville office . . . In a move to create "a greater impact" in country music promotion and marketing, Capitol Records' newly appointed national country promotion director **Ed Keeley** moved from Nashville to the Capitol Tower headquarters in Los Angeles . . . The Nashville Songwriters' Association, International and WKDA presented a second annual showcase at **George Jones'** Possum Holler Club. More than 40 of Nashville's finest songwriters were featured . . . **Jody Miller** signed with the Browkaw-Gangwisch Public Relations firm . . . **Jerry Clower** and his wife, **Homerline**, celebrated their 30th wedding anniversary . . . **Jim Kemp** was ap-

(continued on page 130)

ABC/Hickory recording artist **Jim Chestnut** stopped by the **Cash Box** office last week to chat about his new single and his recent signing with the William Morris Agency. A native of Midland, Texas, Jim is a former "jack-of-all-trades" radio man, having worked at several Texas stations, including KVET in Austin. The Acuff-Rose writer has worked various nightclubs since 1970, and has a new album being released some time in January.

**Jim Ed Brown** and **Helen Cornelius** were back in RCA's Nashville studios last week to finish putting together their latest album with producer Bob Ferguson. The LP is due to be out next spring, with their next single set for a January release.

MCA's **Mel Tillis** joins host **And Williams**, **Natalie Cole**, **Foster Brooks** and **Peter Falk** on CBS' third annual presentation of "Super Night at the Super Bowl," to be aired Jan. 14.



Jim Chestnut

The "Killer," **Jerry Lee Lewis**, may be knockin' 'em dead soon in his latest movie, "American Hot Wax." The Phonogram/Mercury artist just completed the filming in L.A., and should be back in Nashville soon to record with producer Jerry Kennedy.

ABC/Dot's **Randy Gurley** recently returned from her appearance at New York's Bottom Line to get back into the studio with **Harold Bradley** and **Jim Fogelsong**. They're working on Randy's debut album, slated for release in February.

**Crystal Gayle** is much more in demand lately, with US magazine featuring her recently in a four-page layout, and Ladies Home Journal requesting her pretty face to use in their March issue. The United Artists singer will also appear New Year's Eve on Dick Clark's "New Year's Rockin' Eve '78," to be shown on ABC.

Sources at RCA claim that the new **Waylon** and **Willie** album is going to be the hottest thing happening in the next few months. The LP contains all new material and is set for a January release, with a new single to come out just prior to the album.

**Roy Clark** fans on the west coast will have an opportunity to see him perform as he returns to the Frontier Hotel in Vegas on New Year's Eve. He'll also be there on New Year's Day and from January 6-18.

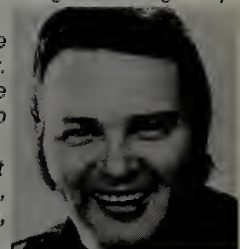
**Donna Fargo** has been the busiest girl in the whole U.S.A., with a very hectic touring, recording, and TV taping schedule. The Warner Bros. artist also has a hot new single, debuting with a bullet at no. 62 this week on the **Cash Box** Country Singles chart.

**John Wesley Ryles** is at home in Nashville for the holidays, but not for long. He'll be traveling west in January for an appearance at the Los Angeles Palomino Club. In addition, Ryles has been busy recently recording his new album for ABC/Dot with producer Johnny Morris. The LP is set to be released in January, with a bunch of great songs including an updated version of his 1968 hit "Kay."

Gusto/Starday recording artist **David Houston** was in Nashville recently for a recording session and a stint on the Grand Ole Opry. He received an unexpected surprise Dec. 9, as he dropped by the Gusto/Starday studios to find a cake and friends waiting to help celebrate his birthday.

"Don't Ever Say 'Goodbye'" is the title of **T.G. Sheppard's** latest album, set for a January release. The LP was produced by T.G., **Jack Gilmer** and **Ray Ruff**; with some great talent like **J. D. Mannes**, **Charlie McCoy** and **Susie Allanson** appearing on the album.

Get well wishes go out to **Margo Smith**, who's current single "Don't Break The Heart That Loves You" jumps to 42 bullet on the **Cash Box** Country Singles chart. Margo is at home recovering from recent surgery.



David Houston

tlm williams

## Pam Zimmerman Appointed To Fill CMA Membership Director Position

NASHVILLE — Pam Zimmerman has been named membership director of the Country Music Assn. (CMA). The announcement was made by Mrs. Jo Walker, CMA executive director.

Formerly membership assistant for the organization, Zimmerman designed the computer system that is now being used to facilitate membership mailings. In her new position, she will be responsible for overall supervision of the membership department, as well as the development of new membership programs and campaigns.

Zimmerman states that her goals for the coming year include ". . . keeping in close touch with the country music industry, enabling us to expand our scope of membership benefits in direct correlation to the growing needs of the industry . . . Everyone earning some portion of his or her income through country music should be a member of CMA, and during 1978, we're going to try to reach those potential members."

It was also announced that Toby Cannon



Pam Zimmerman

has been promoted to membership assistant — a position carrying the responsibility of maintaining the CMA roster of more than 4000 individual members, as well as supporting the various projects and programs of the membership department.

## Roszell Announces New PR Company

NASHVILLE — Cathy Roszell, formerly southeastern press and artists relations coordinator for Capitol Records here, has formed the Atlantic-Creek Organization public relations firm.

As an opening venture, Roszell has announced that Atlantic-Creek has acquired exclusive public relations representation for **Waylon Jennings'** Utopia Productions. An umbrella corporation giving Jennings nearly full control over every aspect of his career, Utopia also includes **The Waylors**

(Jennings' band) and his wife, **Jessi Colter**.

Roszell, who has always wanted to start her own business, has worked for eight years in the field of advertising and public relations. She moved to Nashville from Florida in 1974. While in Nashville Roszell has worked with **Carlo Sound**, **The Exit/In**, and **Don Light Talent**.

As basically a one-woman organization Roszell has little time at this point for other clients. However, in the future she hopes to develop her interest in film.



# COUNTRY

## MOST ADDED COUNTRY SINGLES

- DO I LOVE YOU (YES IN EVERY WAY) — DONNA FARGO — WARNER BROS.**  
WUBE, WHOO, WWOL, KCKN, WPNX, WSLR, WINN, WVOJ, WAXX, KFDI, WCMS, KD JW, KKYX, WIRE, WRCP, WTSO, KOYN, WBAM, KHAK, KYNN, KSON, WSDS, WXCL, KGA, KJJJ, KNUZ, KSO.
- WOMAN TO WOMAN — BARBARA MANDRELL — ABC/DOT**  
WIL, WLOL, WKDA, WUBE, WINN, WCMS, KRAK, WAME, KCKC, KAYO, KBOX, WXCL, KVOO, KNUZ, KSO.
- DON'T BREAK THE HEART THAT LOVES YOU — MARGO SMITH — WARNER BROS.**  
WDEE, KNEW, KCKN, WSLR, KWJJ, KGBS, WINN, KCUB, KRAK, WJJD, WWOK, KLAC, KVOO.
- WHAT DID I PROMISE YOU LAST NIGHT — MEL TILLIS — MCA**  
KNEW, WUBE, KRMD, WINN, WVOJ, WAXX, KKYX, WUNI, WAME, WSHO, KCKC, WSDS.
- SHAKE ME I RATTLE — CRISTY LANE — LS/GRT**  
KRMD, KCKN, KFDI, WIRE, WTSO, KOYN, WMC, KLAC, KAYO, KGA.
- GOD MADE LOVE — MEL McDANIEL — CAPITOL**  
WKDA, WUBE, WWOL, KCKN, KFTN, KMPS, WCMS, WAME, KCKC, WNUZ.
- SHINE ON ME — JOHN WESLEY RYLES — ABC/DOT**  
WWOL, KCKN, WWVA, KD JW, KRAK, KOOO, KYNN, WSDS, WXCL, KJJJ.
- YOU KNOW WHAT — JERRY REED AND SEIDINA — RCA**  
WLOL, KCKN, KMPS, WCMS, WWVA, KBOX, WSDS, KVOO, WPIK.
- ALWAYS LOVIN' HER MAN — DALE McBRIDE — CON BRIO**  
KRMD, KGBS, WAXX, WIRE, WRCP, WXCL, KGA, KJJJ, KSO.
- PLEASE — NARVEL FELTS — ABC/DOT**  
WKDA, WUBE, WWOL, KGA, KJJJ, WIRE, KNUZ, KSO.
- THE LONGEST WALK — MARY K. MILLER — INERGI**  
KICK, KFDI, WIRE, WUNI, WAME, KOYN, KYNN, WSDS.

## MOST ACTIVE COUNTRY SINGLES

- OUT OF MY HEAD AND BACK IN MY BED — LORETTA LYNN — MCA**  
KXLR 40-31, WMNI 19-14, WLOL 25-15, WKDA 18-8, WUBE 18-10, WHOO ex-38, WWOL 29-24, KRMD 27-18, KICK 35-24, WPNX 29-23, KMPS 25-20, KWJJ 40-20, WVOJ 16-8, WAXX 21-16, KFDI ex-47, KCUB ex-34, WMC 17-10, WIRE 35-27, KRAK 42-32, WRCP 32-23, WUNI 25-19, WBAM 24-17, WSHO 11-7, KENR 39-23, WAME 34-19, WTSO 22-15, KOYN ex-33, WWOK 19-14, KLAC 40-28, KYNN 24-18, KAYO 26-20, WBAP 27-17, WXCL 31-23, KGA 29-22, KVOO 70-44, KNUZ 32-21, WDAF 20-13, WPLO 28-20.
- I JUST WISH YOU WERE SOMEONE I LOVE — LARRY GATLIN — MONUMENT**  
KNEW ex-36, WMNI 39-32, WIL ex-35, WLOL 32-20, WKDA ex-22, WHOO 30-24, WWOL 35-29, KRMD 30-20, WPNX 38-33, WSLR 39-33, KMPS ex-27, KWJJ ex-39, WWVA 40-35, KKYX 69-63, WIRE ex-41, KHEY 46-40, KOYN ex-35, KENR ex-39, WBAM ex-40, WWOK ex-26, KLAC 50-43, KYNN ex-39, KAYO ex-28, KBOX 42-36, WBAP 42-32, WXCL ex-32, KGA ex-30, KVOO 82-49, KJJJ ex-35, KNUZ ex-37, WYDE 18-11, WPIK 27-20, WPLO ex-29, WPLO 26-21.
- SOMETHING TO BRAG ABOUT — MARY KAY PLACE — COLUMBIA**  
KLAK 31-26, KXLR 46-37, WDEE ex-39, KNEW 21-14, WMNI 25-19, WNRS 41-33, WIL 28-20, WWOL 27-20, KRMD 24-15, WPNX 28-21, KMPS 23-18, KWJJ ex-37, WVOJ ex-35, WAXX 30-22, KFDI 40-34, KCUB ex-40, WWVA ex-39, WIRE 42-37, WTSO 26-17, KENR ex-37, WJJD ex-30, WWOK ex-29, KLAC 39-32, KCKC 24-18, KBOX 40-32, WBAP 41-31, WXCL 33-27, KERE 28-20, KGA 30-24, WDAF ex-30, KSO 38-30, WPLO 27-22.
- TO DADDY — EMMYLOU HARRIS — WARNER BROS.**  
KLAK 29-24, KXLR 35-27, WDEE ex-40, KNEW 39-27, WMNI 38-31, WLOL 23-16, WKDA 29-21, WUBE 20-12, WHOO 34-29, WWOL 39-30, WPNX 32-25, WSLR 32-23, KWJJ ex-36, WAXX 31-21, KCUB ex-37, WWOK 27-15, WWVA 35-30, KD JW 25-15, WIRE 43-33, WMC 25-18, KLAC 43-31, KYNN 32-25, KSON 29-23, WYDE 16-7, WSDS 41-20, WXCL 34-29, KGA ex-26, KVOO 45-37, KNUZ 36-23, WBAP 32-22, WPIK 26-17, WPLO 22-14.



**KCKN DIGS WAYLON** — Waylon Jennings' recent concert in Kansas City gave RCA Records publicity and promotion man Eddie Shubert an opportunity to welcome KCKN's new program director, Chris Collier, to town. Also on hand were KCKN's morning drive man, John Conrad, and the station promotion queen, K.C. Denim. Shown above are (l-r): Conrad; Shubert; Denim; and Collier.

## 1977 Year End Roundup

(continued from page 129)

pointed to newly created position of product manager, Epic Records and CBS Associated Labels. And **Susan Blinford** was appointed assistant manager of press and public information for Epic and CBS Records . . . **Killough And Eckley** signed with Epic Records . . . **Jimmy Buffett** wed his longtime sweetheart **Miss Jane**, as she is referred to on album dedications in Aspen . . . **Delbert McClinton** warmed audiences in Texas and Arkansas for **Willie Nelson**.

### SEPTEMBER 1977

RCA put up for sale its publishing division, Sunbury-Dunbar . . . **Elvis Presley's** producer and longtime friend, **Felton Jarvis**, defended the late singer from detractors in a candid **Cash Box** interview . . . Capricorn Records held its sixth annual Capricorn Barbeque and summer games at Lakeside Park in Macon, Ga. . . **Tiny Tim** signed with True Records . . . **Ronnie Sessions** and producer **Chlp Young** auditioned pickers for a new backup band . . . Capitol's **Kenny Dale** made his first appearance on the Grand Ole Opry and was promptly invited back by Opry manager **Hal Durham** . . . **Faron Young** filmed three major television shows in the past three months . . . **Jerry Clower**, **Jim Ed Brown** and **Helen Cornelius** taped "Nashville On The Road" in Hot Springs, Ark. . . Following the recent death of **Elvis Presley**, a rash of "tribute records" flooded the market . . . Capitol Records restructured its country division with a staff addition and several promotions at the national level . . . attorneys for RCA artist **Ronnie Milsap** and manager **Jack Johnson** announced a settlement on all issues involved in a lawsuit over Milsap's management . . . Woodland Studios added **Danny Hilley** to its staff as a recording engineer . . . **Jim Halsey** of The Jim Halsey Agency expanded his sixth annual talent showcase into an international country music festival . . . Progressive country artist **Waylon Jennings** and blues man **B.B. King** figuratively joined hands here at a joint benefit concert . . . **Steve Young** spent the late summer months working on a new RCA album . . . MCA duet **Conway Twitty** and **Loretta Lynn** played a three-day engagement at the prestigious Westbury Music Center in New York City.

### OCTOBER 1977

**Jim Ed Brown** gave singing partner **Helen Cornelius** a one-carat diamond ring to celebrate their one-year anniversary as a duo . . . **Conway Twitty** taped the "Midnight Special" with **Paul Williams** as host . . . Singer/songwriter **Tom T. Hall** ended a ten-year association with Mercury Records and signed an exclusive recording contract with RCA Records . . . **Roy Clark** was featured in a television pilot which was taped in his hometown of Mehaerrin, Va. . . **The Kendalls**, a father-daughter duo whose "Heaven's Just A Sin Away" was a surprise hit, formed a band for the first time . . . **Eddie Rabbitt** spent most of the summer opening concerts for **Tammy Wynette** and **Conway Twitty** . . . The first 3000 copies of **Waylon Jennings'** new single, "The Wurlitzer Prize," were pressed on green vinyl . . . SESAC announced a major revision in paying performance royalties . . . **Tommy Overstreet** and label executive **Bill Blackwell** formed a new recording company called Pinnacle Records . . . Rockabilly great **Carl Perkins** recorded a history of rock 'n' roll concept album . . . **Johnny Bush** signed an exclusive recording contract with **Gusto/Starday Records** . . . **Charlie Rich** appeared with canine-movie star **Benji** in an hour-long television special . . . RCA's **Ronnie Milsap** won three awards, including Entertainer of the Year, at the annual Country Music

Association Awards Show . . . **Milsap** also signed a new, long-term recording contract with RCA . . . One hundred and two ASCAP songs received chart awards this year . . . "The King Is Gone" was named "Song of the Year" by SESAC . . . **Chic Doherty** was promoted to vice president, Nashville operations for MCA Records . . . Epic artist **Rick Nelson** and his **Stone Canyon Band** performed at the Exit/In . . . **Ernest Tubb** signed an exclusive recording contract with 1st Generation Records . . . RCA presented 30 "Golden Boot" Awards here last week to the company's deserving country artists . . . Radio Station **WJRB** (formerly **WENO**) signed on the air . . . Songwriters **Jerry Foster** and **Bill Rice** won 10 ASCAP writer's awards this year, more than anyone else . . . New ABC/Dot artist **Randy Gurley** was on the road opening concerts for folks like **Don Williams** and **Roy Clark**.

### NOVEMBER 1977

**Nell Young** was in town working on a new album at Woodland Studios . . . **Guy Clark**, **J.J. Cale** and **Lee Clayton** jammed on stage at Mississippi . . . **Billy Joe Burnette** signed an exclusive recording contract with **Gusto Records, Inc.** . . . **James Talley** received a thank-you letter from **Rosalyn Carter** for supplying her with his new album . . . Guitar Magazine named **Roy Clark** "Best Country Guitarist" in its eighth annual readers' poll . . . A two-day seminar was held, designed to familiarize Nashville music publishers with the new U.S. Copyright Law . . . Mercury artist **Johnny Rodriguez** taped the "A Barbi Doll For Christmas" special . . . MCA's **Bill Monroe** celebrated 38 years of performances on the Grand Ole Opry . . . **Janle Fricke**, CBS artist who has become known for her backup vocals on **Johnny Duncan's** records, recorded the new United Airlines radio and television commercial, "United We Fly." . . . **Irving Waugh**, retiring president of WSM, Inc., was named president of the newly formed Tree Television Productions . . . **Jo Walker**, executive director of the Country Music Association, became the second woman elected to a three-year term on the Nashville area Chamber of Commerce . . . **Randy Goodrum** signed an exclusive writer's contract with Chappell Music . . . Legendary guitarist **Les Paul** returned to Nashville to work on a new album with **Chet Atkins** . . . **Waylon** and **Willie** returned to the studio and laid down some tracks together . . . **Tom T. Hall** completed his first album for RCA, "New Train, Same Rider," which will be released in January . . . **Merle Haggard** worked club dates in California and headlined a date at Harrah's Club in Reno, Nev.

### DECEMBER 1977

**Bob Campbell** and **Tim Williams** were added to the **Cash Box** staff in Nashville . . . The Opryland Hotel opened its doors . . . **Don Williams** won the Great Britain 1977 Country Music Association Award for Album of the Year with his "Visions" LP . . . **Tommy Overstreet** signed a publishing agreement with ABC/Dunhill Music . . . **Kitty Wells** celebrated her 40th wedding anniversary with **Johnny Wright** . . . **Roy Clark** taped the "Kraft 75th Anniversary Special" . . . **Vern Gosdin** appeared on the Opry North Radio Show in Toronto, Canada . . . **Jerry Clower** raised \$20,000 at a benefit performance in Morgan City, La. for the East St. Mary Chapter of Ducks Unlimited . . . **Hank Williams, Jr.** toured with **Waylon Jennings** . . . **Joseph E. Sullivan**, artist manager and Nashville rock concert promoter, formed The Sound Seventy Corporation . . . **Don Williams** played the Bottom Line Club in New York City . . . **James Talley** and **Larry Gatlin** played for the President and his staff at an Intimate White House Christmas Party. **bob campbell**



# TOP FM ALBUMS OF THE YEAR



#1 — Fleetwood Mac  
"Rumours"



#2 — Eagles  
"Hotel California"



#3 — Steve Miller  
"Fly Like An Eagle"



#4 — Bob Seger  
"Night Moves"



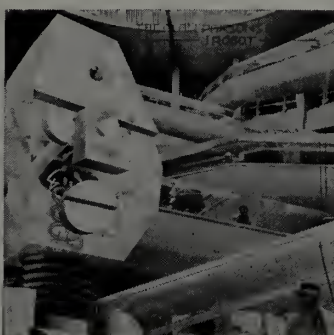
#5 — Foreigner  
"Foreigner"



#6 — Heart  
"Little Queen"



#7 — Linda Ronstadt  
"Simple Dreams"



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



#9 — Steely Dan  
"Aja"



#10 — Elvis Costello  
"My Aim Is True"

**WRNW-FM — WESTCHESTER** — Harris Allen  
Aja — Steely Dan — ABC  
Even In The Quietest Moments — Supertramp — A&M  
Garland Jeffreys — A&M  
This Time It's For Real — South Side Johnny And The Asbury Jukes — Epic  
CSN — Crosby, Stills And Nash — Atlantic  
The Stranger — Billy Joel — Columbia  
Running On Empty — Jackson Browne — Asylum  
My Aim Is True — Elvis Costello — Asylum  
Talking Heads '77 — Sire  
The Rubinoos — Beserkley

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

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

**WJKI-FM — CHICAGO** — Tom Marker  
Tom Petty And The Heartbreakers — Shelter  
Joe Turner — Milestone  
My Aim Is True — Elvis Costello — Columbia  
The Amazing Rhythm Aces — ABC  
Loading Zone — Roy Buchanan — Atlantic  
Sneakin' Suspicion — Doctor Feelgood — Columbia  
Nothing But A Breeze — Jesse Winchester — Bearsville  
Again — Greg Kihn — Beserkley  
Robert Gordon With Link Wray — Sire  
A Book Of Invasions (A Celtic Symphony) — Hor-slips — DJM

**WXRT-FM — CHICAGO** — Bob Gelms  
Aja — Steely Dan — ABC  
Time Loves A Hero — Little Feat — Warner Brothers  
Steve Winwood — Island  
Even In The Quietest Moments — Supertramp — A&M  
Venus Of Avenue D — Mink DeVille — Capitol  
Little Queen — Heart — Portrait  
CSN — Crosby, Stills And Nash — Atlantic

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

**KMET-FM — LOS ANGELES** — Jack Snyder  
Foreigner — Atlantic  
Rumours — Fleetwood Mac — Warner Brothers  
Hotel California — The Eagles — Asylum  
A Day At The Races — Queen — Elektra  
Night Moves — Bob Seger — Capitol  
Rocks — Aerosmith — Columbia  
The Song Remains The Same — Led Zeppelin — Swan Song  
A New World Record — Electric Light Orchestra — United Artists  
Boston — Epic  
Cat Scratch Fever — Ted Nugent — Epic

**KNAC-FM — LONG BEACH** — Bill Clay  
Tom Petty And The Heartbreakers — Shelter  
Rumours — Fleetwood Mac — Warner Brothers  
Even In The Quietest Moments — Supertramp — A&M  
Marquee Moon — Television — Elektra  
Book Of Dreams — Steve Miller Band — Capitol  
Talking Heads '77 — Sire  
Little Queen — Heart — Portrait  
Lights Out — UFO — Chrysalis  
I, Robot — Alan Parsons Project — Arista  
Nite City — 20th Century Fox

**KSAN-FM — SAN FRANCISCO** — Beverly Wilshire  
My Aim Is True — Elvis Costello — Columbia  
Hotel California — The Eagles — Asylum  
In Your Mind — Bryan Ferry — Atlantic  
Rumours — Fleetwood Mac — Warner Brothers  
Again — Greg Kihn — Beserkley  
Venue Of Avenue D — Mink DeVille — Capitol  
Tom Petty And The Heartbreakers — Shelter  
Sweet Forgiveness — Bonnie Raitt — Warner Brothers  
Night Moves — Bob Seger — Capitol  
Songs In The Key Of Life — Stevie Wonder — Motown

**WIOQ-FM — PHILADELPHIA** — Helen Leicht  
Rumours — Fleetwood Mac — Warner Brothers  
The Pretender — Jackson Browne — Asylum  
Going For The One — Yes — Atlantic  
Book Of Dreams — Steve Miller Band — Capitol  
I, Robot — Alan Parsons Project — Arista  
Animals — Pink Floyd — Columbia  
Aja — Steely Dan — ABC  
Hotel California — The Eagles — Asylum  
Wind And Wuthering — Genesis — Atlantic  
Foreigner — Atlantic

**WMMR-FM — PHILADELPHIA** — Jerry Stevens  
Shorter Fuse — Dan Hill — 20th Century  
Terence Boylan — Elektra  
Rain Dances — Camel — Janus  
We Are One — Mandrill — Arista

A Pauper In Paradise — Gino Vannelli — A&M  
Spectres — Blue Oyster Cult — Columbia  
Rumours — Fleetwood Mac — Warner Bros.  
Ringo IV — Ringo Starr — Atlantic  
Hope — Klaatu — Capitol  
The Grand Illusion/The Strawbs — Burning For You — A&M/Polydor

**WWWW-FM — DETROIT** — Joey Urbiel  
Rumours — Fleetwood Mac — Warner Bros.  
Foreigner — Atlantic  
Hotel California — The Eagles — Asylum  
Night Moves — Bob Seger — Capitol  
Book Of Dreams — Steve Miller Band — Capitol  
I, Robot — Alan Parsons Project — Arista  
Simple Dreams — Linda Ronstadt — Asylum  
Year Of The Cat — Al Stewart — Janus  
Little Queen — Heart — Portrait  
Leftoverture — Kansas — Epic

**WHFS-FM — WASHINGTON, D.C.** — Dave Einstein  
Aja — Steely Dan — ABC  
Joan Armatrading — A&M  
Time Loves A Hero — Little Feat — Warner Brothers  
Exodus — Bob Marley And The Wailers — Island  
Sea Level — Arista  
Go Too — Stomu Yamashta — Island  
Look To The Rainbow — Al Jarreau — Warner Bros.  
Little Criminals — Randy Newman — Warner Brothers  
My Aim Is True — Elvis Costello — Columbia  
Nothing But A Breeze — Jesse Winchester — Bearsville

**WBCN-FM — BOSTON** — John Brodey  
Rumours — Fleetwood Mac — Warner Brothers  
Night Moves — Bob Seger — Capitol  
A New World Record  
Electric Light Orchestra — United Artists  
A Rock And Roll Alternative — The Atlanta Rhythm Section — Polydor  
Amnesia — The Pousette-Dart Band — Capitol  
Little Queen — Heart — Portrait  
Sweet Forgiveness — Bonnie Raitt — Warner Brothers  
Songs In The Key Of Life — Stevie Wonder — Motown  
Time Loves A Hero — Little Feat — Warner Brothers  
Steepwalker — The Kinks — Arista

**KFWD-FM — DALLAS** — Tim Spencer  
Book Of Dreams — Steve Miller Band — Capitol  
I, Robot — Alan Parsons Project — Arista  
Nether Lands — Dan Fogelberg — Epic  
Diamantina Cocktail — The Little River Band — Capitol  
French Kiss — Bob Welch — Capitol  
Broken Heart — The Babys — Chrysalis  
Simple Dreams — Linda Ronstadt — Asylum  
Aja — Steely Dan — ABC  
Little Criminals — Randy Newman — Warner

Brothers  
Refined Texas Crude (Various)

**KZEW-FM — DALLAS** — Mike Hedges  
Hotel California — The Eagles — Asylum  
Rumours — Fleetwood Mac — Warner Brothers  
Simple Dreams — Linda Ronstadt — Asylum  
CSN — Crosby, Stills And Nash — Atlantic  
JT — James Taylor — Columbia  
Aja — Steely Dan — ABC  
Hijera — Joni Mitchell — Asylum  
The Pretender — Jackson Browne — Asylum  
Fly Like An Eagle — Steve Miller Band — Capitol  
Street Survivors — Lynyrd Skynyrd — MCA

**KADI-FM — ST. LOUIS** — Pete Parisi  
Rumours — Fleetwood Mac — Warner Brothers  
Hotel California — The Eagles — Asylum  
REO Live — REO Speedwagon — Epic  
Night Moves — Bob Seger — Capitol  
Leftoverture — Kansas — Kirshner  
Book Of Dreams — Steve Miller Band — Capitol  
The Grand Illusion — Styx — A&M  
Aja — Steely Dan — ABC  
Simple Dreams — Linda Ronstadt — Asylum  
Cat Scratch Fever — Ted Nugent — Epic

**WDVE-FM — PITTSBURGH** — Marcy Posner  
Rumours — Fleetwood Mac — Warner Brothers  
Book Of Dreams — Steve Miller Band — Capitol  
The Pretender — Jackson Browne — Asylum  
Leftoverture — Kansas — Kirshner  
Simple Dreams — Linda Ronstadt — Asylum  
Aja — Steely Dan — ABC  
Cat Scratch Fever — Ted Nugent — Epic  
Nether Lands — Dan Fogelberg — Epic  
I, Robot — Alan Parsons Project — Arista  
Street Survivors — Lynyrd Skynyrd — MCA

**WYDD-FM — PITTSBURGH** — Steve Downes  
CSN — Crosby, Stills And Nash — Atlantic  
Night Moves — Bob Seger — Capitol  
I, Robot — Alan Parsons Project — Arista  
The Sanford/Townshend Band — Warner Brothers  
Rumours — Fleetwood Mac — Warner Brothers  
A Rock And Roll Alternative — The Atlanta Rhythm Section — Polydor  
Aja — Steely Dan — ABC  
Tejas — Z.Z. Top — London  
Taking It To The Streets — The Doobie Brothers — Warner Brothers  
Book Of Dreams — Steve Miller Band — Capitol

**KL0L-FM — HOUSTON** — Sandy Mathis  
Rumours — Fleetwood Mac — Warner Brothers  
Terence Boylan — Elektra  
I, Robot — Alan Parsons Project — Arista  
CSN — Crosby, Stills And Nash — Atlantic  
Simple Dreams — Linda Ronstadt — Asylum  
Changes In Latitudes — Changes In Attitudes — Jimmy Buffett — ABC  
Aja — Steely Dan — ABC  
Celebrate Me Home — Kenny Loggins — Columbia  
No Second Chance — Charlie — Janus



# TOP FM ALBUMS OF THE YEAR

Look To The Rainbow — Al Jarreau — Warner Brothers

**KPFT-FM — HOUSTON — Collin Kellman**  
Moonflower — Santana — Columbia  
Nothing Would Be As It Was Tomorrow — Milestone

Motivation Radio — Steve Hillage — Atlantic  
Aja — Steely Dan — ABC  
Afro Blue Impressions — John Coltrane  
Thad Jones/Mel Lewis — A&M  
Diamond Nights — Hummingbird — ABC  
Exodus — Bob Marley And The Wailers — Island  
Bridges — Gil-Scott Heron/Brian Jackson — Arista  
Music Magic — Chick Corea — Polydor

**WMMS-FM — CLEVELAND — Kid Leo**  
Rumours — Fleetwood Mac — Warner Brothers  
News Of The World — Queen — Elektra  
Animals — Pink Floyd — Columbia  
Hotel California — The Eagles — Asylum  
Aja — Steely Dan — ABC  
Alive II — Kiss — Casablanca  
Seconds Out — Genesis — Atlantic  
Bat Out Of Hell — Meat Loaf — Epic  
Love You Live — The Rolling Stones — Atlantic  
Foot Loose And Fancy Free — Rod Stewart — Warner Brothers

**M-105-FM — CLEVELAND — Alan Roberts**  
Rumours — Fleetwood Mac — Warner Brothers  
Hotel California — The Eagles — Asylum  
Book Of Dreams — Steve Miller Band — Capitol  
The Year Of The Cat — Al Stewart — Janus  
Foreigner — Atlantic  
Night Moves — Bob Seger — Capitol  
A Night On The Town — Rod Stewart — Warner Brothers  
Little Queen — Heart — Portrait  
JT — James Taylor — Columbia  
News Of The World — Queen — Asylum

**WKIS-FM — ATLANTA — Keith Allen**  
Rumours — Fleetwood Mac — Warner Brothers  
Hotel California — The Eagles — Asylum  
Simple Dreams — Linda Ronstadt — Asylum  
Book Of Dreams — Steve Miller Band — Capitol  
Leftoverture — Kansas — Kirshner  
CSN — Crosby, Stills And Nash — Atlantic  
Night Moves — Bob Seger — Capitol  
Street Survivors — Lynyrd Skynyrd — MCA  
JT — James Taylor — Columbia  
Little Queen — Heart — Portrait

**KAZY-FM — DENVER — Chris Kane**  
Rumours — Fleetwood Mac — Warner Brothers  
Simple Dreams — Linda Ronstadt — Asylum  
Boston — Epic  
Songs In The Key Of Life — Stevie Wonder — Tamla/Motown  
Book Of Dreams — Steve Miller Band — Capitol  
A New World Record — Electric Light Orchestra — United Artists  
Hotel California — The Eagles — Asylum  
Year Of The Cat — Al Stewart — Janus  
Taking It To The Streets — The Doobie Brothers — Warner Brothers  
Amigos — Santana — Columbia

**KBPI-FM — DENVER — Jean Valdez**  
Rumours — Fleetwood Mac — Warner Brothers  
Hotel California — The Eagles — Asylum  
Year Of The Cat — Al Stewart — Janus  
A New World Record  
Electric Light Orchestra — United Artists  
Book Of Dreams — Steve Miller Band — Capitol  
Silk Degrees — Boz Scaggs — Columbia  
Simple Dreams — Linda Ronstadt — Asylum  
Dreamboat Annie — Heart — Portrait  
A Night On The Town — Rod Stewart — Warner Brothers  
Night Moves — Bob Seger — Capitol

**KZAM-FM — SEATTLE — Jon Kertzer**  
Aja — Steely Dan — ABC  
Karla Bonoff — Columbia  
Steve Winwood — Island  
Heavy Weather — Weather Report — Columbia  
Little Criminals — Randy Newman — Warner Brothers  
My Aim Is True — Elvis Costello — Columbia  
Rumours — Fleetwood Mac — Warner Brothers  
David Grisman Quintet — Rounder  
Rough Mix — Peter Dinklage/Ronnie Lane — MCA  
Changes In Latitudes — Changes In Attitudes — Jimmy Buffett — ABC

**WINZ-FM — MIAMI — Dave Souza**  
Rumours — Fleetwood Mac — Warner Brothers  
Hotel California — The Eagles — Asylum  
Night Moves — Bob Seger — Capitol  
Year Of The Cat — Al Stewart — Janus  
Changes In Latitudes — Changes In Attitudes —

Jimmy Buffett — ABC  
Foreigner — Atlantic  
Dreamboat Annie — Heart — Mushroom  
Fly Like An Eagle — Steve Miller Band — Capitol  
Animals — Pink Floyd — Columbia  
Firefall — Atlantic

**KINK-FM — PORTLAND — Mike Bailey**  
Rumours — Fleetwood Mac — Warner Brothers  
Changes In Latitudes — Jimmy Buffett — ABC  
A Night On The Town — Rod Stewart — Warner Brothers  
JT — James Taylor — Columbia  
I, Robot — Alan Parsons Project — Arista  
Simple Dreams — Linda Ronstadt — Asylum  
Oxygene — Jean-Michel Jarre — Polydor  
Anytime . . . Anywhere — Rita Coolidge — A&M  
Songs In The Key Of Life — Stevie Wonder — Tamla/Motown  
Celebrate Me Home — Kenny Loggins — Columbia

**WCOL-FM — COLUMBUS — Guy Evans**  
Sleepwalker — The Kinks — Arista  
Aja — Steely Dan — ABC  
News Of The World — Queen — Asylum  
Monkey Island — Geils — Atlantic  
I, Robot — Alan Parsons Project — Arista  
Broken Heart — The Babys — Chrysalis  
Rumours — Fleetwood Mac — Warner Brothers  
Wind And Wuthering — Genesis — Atlantic  
Hotel California — The Eagles — Asylum  
Eddie Money — Columbia

**WLWQ-FM — COLUMBUS — Tom Tuber**  
Rumours — Fleetwood Mac — Warner Bros.  
Hotel California — The Eagles — Asylum  
Simple Dreams — Linda Ronstadt — Asylum  
A Farewell To Kings — Rush — Mercury  
Foreigner — Atlantic  
I, Robot — Alan Parsons Project — Arista  
Leftoverture — Kansas — Kirshner  
Little Queen — Heart — Portrait  
Book Of Dreams — Steve Miller Band — Capitol  
I'm In You — Peter Frampton — A&M

**WKDA-FM — NASHVILLE — Jack Crawford**  
Rumours — Fleetwood Mac — Warner Bros.  
Hotel California — The Eagles — Asylum  
I, Robot — Alan Parsons Project — Arista  
Book Of Dreams — Steve Miller Band — Capitol  
Nether Lands — Dan Fogelberg — Epic  
CSN — Crosby, Stills And Nash — Atlantic  
JT — James Taylor — Columbia  
Night Moves — Bob Seger — Capitol  
Little Queen — Heart — Portrait  
Simple Dreams — Linda Ronstadt — Asylum

**WHCN-FM — HARTFORD — Barry Neal**  
Rumours — Fleetwood Mac — Warner Brothers  
Hotel California — The Eagles — Asylum  
Simple Dreams — Linda Ronstadt — Asylum  
Book Of Dreams — Steve Miller Band — Capitol  
Leftoverture — Kansas — Kirshner  
CSN — Crosby, Stills And Nash — Atlantic  
Night Moves — Bob Seger — Capitol  
Going For The One — Yes — Atlantic  
JT — James Taylor — Columbia  
Little Queen — Heart — Portrait

**WSAN-FM — ALLENTOWN — Rick Harvey**  
Rumours — Fleetwood Mac — Warner Brothers  
Even In The Quietest Moments — Supertramp — A&M  
Hotel California — The Eagles — Elektra/Asylum  
Boston — Epic  
Foreigner — Atlantic  
I, Robot — Alan Parsons Project — Arista  
The Stranger — Billy Joel — Columbia  
Book Of Dreams — Steve Miller Band — Capitol  
Aja — Steely Dan — ABC  
The Grand Illusion — Styx — A&M

**WBLM-FM — PORTLAND — Jose Diaz**  
The Stranger — Billy Joel — Columbia  
The David Grisman Quintet — Rounder  
Mary McCaslin — Philo  
Garland Jeffreys — A&M  
Bridges — Gil-Scott Heron/Brian Jackson  
Diamantina Cocktail — The Little River Band — Capitol  
Show Some Emotion — Joan Armatrading — A&M  
Aja — Steely Dan — ABC  
All 'N' All — Earth, Wind And Fire — Columbia  
Manorisms — Wet Willie — Epic

**WOUR-FM — UTICA — Tom Starr**  
My Aim Is True — Elvis Costello — Columbia  
Even In The Quietest Moments — Supertramp — A&M  
The Stranger — Billy Joel — Columbia  
Nothing But A Breeze — Jesse Winchester — Reprise  
Simple Dreams — Linda Ronstadt — Asylum  
Terence Boylan — Asylum

Steve Winwood — Island  
Monkey Island — Geils — Atlantic  
Peter Gabriel — Atlantic  
A Book Of Invasions (A Celtic Symphony) — Horslips — DJM

**WLAV-FM — GRAND RAPIDS — Doc Donovan**  
Rumours — Fleetwood Mac — Warner Brothers  
Foreigner — Atlantic  
Even In The Quietest Moments — Supertramp — A&M  
Foghat Live — Bearsville  
Hotel California — The Eagles — Asylum  
Little Queen — Heart — Portrait  
The Grand Illusion — Styx — A&M

Cat Scratch Fever — Ted Nugent — Epic  
Simple Dreams — Linda Ronstadt — Asylum  
Animals — Pink Floyd — Columbia

**WUSB-FM — STONYBROOK — Jimmy Liebllich**  
Going For The One — Yes — Atlantic  
Steve Winwood — Island  
Elegant Gypsy — Al DiMeola — Columbia  
Lake — Columbia  
Burning For You — The Strawbs — Polydor  
Ultravox  
Three Or Four Shades Of Blue — Charles Mingus  
In The City — The Jam — Polydor  
Nothin' But The Blues — Johnny Winter — Atco  
Enigmatic Ocean — Jean-Luc Ponty — Atlantic

## The Year In Review: Jazz

(continued from page 118)

Woods, Buddy Rich and Mel Torme) and Bob Thiele, whose Flying Dutchman label and independent productions had achieved a good measure of success.

Though defections in the ranks have left CTI/Kudu at something less than full roster strength, arrivals such as Art Farmer and Yusef Lateef, combined with the emergence of Idris Muhammad and Urbie Green and strong new artists Patti Austin, Jeremy Steig and Seawind gave promises for a substantial comeback for the label in 1978. Among the notable achievements of CTI during the year was the release of three LPs from a 1972 Hollywood Bowl show, including many of the jazz greats who came to prominence on CTI.

### LIPuma To Horizon

A&M had a smaller jazz output than many labels, but the consistency of Chuck Mangione and Quincy Jones and the ascendancy of Gato Barbieri to top selling status made it a strong year. The Horizon label floundered for a while; but now the involvement of Tommy LiPuma should go a long way to revitalizing the line.

Roy Ayers and Chick Corea were the major artists on Polydor, and the ECM line continued to flourish. Outstanding reissues on Verve supplement the fusion jazz and experimental work. Newcomer Teruo Nakamura showed signs of breaking out. Mercury was active with Charles Earland and Esther Phillips, but several jazz artists were dropped by the label at year end and there was a slowdown in the Emarcy reissue series.

Blue Note had success with non-jazz acts such as War and Robbie Kreiger, but there was a good deal of life in the oldest jazz label. Ronnie Laws, Earl Klugh, Donald Byrd and Horace Silver continued the tradition, and in Noel Pointer, the label launched a new star. The impressive reissue program was in limbo at press time, but there were signs that a revival was in the works for next year.

Stanley Turrentine and McCoy Tyner shared the honors for Fantasy/Prestige/Milestone during the year. The reissue series on Prestige (which gave us four multi-record albums of Ellington in one shot) and Milestone were models of programming and packaging taste, while the acquisition of the Stax catalog promised to increase the flow of blues product from Berkeley. Despite the loss of Flora Purim, Bill Evans and Kenny Burrell, F/P/M continued to present a full spectrum of solid jazz. The reactive Galaxy label should add even more for 1978.

ABC had a strong year with The Crusaders and John Klemmer, although activity on Impulse had slowed considerably by year end. With more John Coltrane coming, plus newly signed Blue Mitchell and Les McCann, there is no reason why ABC cannot climb right into contention next year.

### Crossover Jazz

Capitol began to record crossover jazz with Gary Bartz, Raoul DeSouza, Bobby Lyle and Caldera and has just begun an agreement with the German MPS label which resulted in the importation of 40 LPs of mainstream material, including Erroll

Garner, Oscar Peterson, George Shearing and SuperSax.

Roulette continued its Echoes of an Era reissue series and did new sessions with Lee Konitz and Art Blakey among others.

Vanguard followed a similar pattern with fine new works by Elvin Jones, Clark Terry and James Moody, supplemented by double-album reissues of great mainstream jazz from the 1950s.

### 'Sleeper Hit'

Chiaroscuro was the jazz arm of Audio Fidelity during 1977. The label came up with a sleeper hit, "Capetown Fringe" by Dollar Brand, and continued to present mainstream artists (especially pianists) in fresh settings. Chiaroscuro also delved into its vaults for some Louis Armstrong discoveries.

Muse Records produced some of the finest straight ahead LPs of the year. New artists such as Richie Cole and Dave Schnitter blended with veterans such as Buster Williams, Richard Davis and Houston Person for a thoroughly representative roster.

Sonny Lester took his artists to TK for a new label, Lester Radio Company, and had new albums by Jimmy McGriff, Joe Thomas and Lonnie Smith.

Carl Jefferson's Concord label represented some of the best in the west showcasing many musicians who had toiled in the Hollywood studio scene for some time. Exceptional LPs by Soprano Summit, Tal Farlow and Louis Bellson brightened the year.

### Most Active Label

Inner City was by far the most active label of the year. Enja and SteepleChase (both European labels) were the basis of the exceptional release schedule that approached 100 LPs for the year. In addition, Inner City worked in new music through the recording of Ted Curson, Mel Martin and others and presented the best of the traditional on Classic Jazz.

India Navigation maintained its reputation of being first with new music artists. Chico Freeman, Arthur Blythe and David Murray were among those showcased on IN.

Artistically, Charles Mingus, Phil Woods and Sonny Stitt had exceptional albums during the year. The return of veterans Art Pepper, Art Farmer and Slide Hampton was among the highlights of the east coast club scene, and Scott Hamilton and Warren Vache proved that older styles can be revitalized when there is fresh talent applied to the music.

### Devastating Year

It was a devastating year in terms of mortality. Erroll Garner, Buddy Johnson, Benny Green, Hampton Hawes, Paul Desmond, Sleepy John Estes, Milt Buckner, Sonny Criss, Teddi King and Rahsaan Roland Kirk were among those who passed away this year. Many of these artists were still in the prime of life and still playing exceptional music up to the time of death.

Yet some giants managed to mend during the year. Count Basie returned from a heart attack in top form, while Woody Herman is back on the band bus after a bad automobile accident. Stan Kenton is still recuperating from his stay in the hospital, but should be back on the scene in early 1978.



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## Same Old Titles, New Faces Mark Year's Classical LPs

by Ken Terry

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

Continuing a trend that was established a couple of years ago, French opera was in vogue through much of 1977. Outstanding sellers in this field included "Thais," "Esclarmonde" and "Le Cid," all by Massenet; an award-winning album of French opera arias by Frederica von Stade; Charpentier's "Louise"; Offenbach's "La Grande Duchesse de Gerolstein"; and Meyerbeer's "Le Prophete."

Both well-known and less established operas achieved good chart positions throughout the year. In this respect, perhaps the biggest surprise was the smashing success of a new recording of Puccini's "Suor Angelica," starring Renata Scott. Although "Gianni Schicchi," belonging to the same triptych of operas as "Suor Angelica," has long been popular, the latter work was the sleeper of the year.

### Other Opera Successes

Other successes in the opera field included recordings of Puccini's "Tosca," Wagner's "Die Meistersinger," Verdi's "La Forza del Destino," Giordano's "Andrea Chenier," Gounod's "Faust," Verdi's

"Otello" and "Macbeth," Rimsky-Korsakov's "May Night," Bizet's "Carmen," Wolf-Ferrari's "The Secret of Susanna," Verdi's "Il Trovatore," Berlioz's "Romeo And Juliette," Mussorgsky's "Boris Gadunov," Rossini's "Elisabetta" and Gershwin's "Porgy And Bess."

Two recordings of Gershwin's great American folk opera sold hugely, one on London and the other on RCA. In addition, Columbia's "Gershwin Plays Gershwin," featuring performances of "Rhapsody In Blue" and "American In Paris," was a top seller all year.

Gershwin, of course, has appeal to a wider audience than just classical music purists. Other recordings in the same category included Claude Bolling's jazz-tinted collaborations with flutist Jean-Pierre Rampal (on Columbia) and classical guitarist Alexandre LaGoya (on RCA), as well as Tomita's very popular electronic recordings, "Snowflakes Are Dancing" and "Holst's The Planets."

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

(continued on page 136)

## TOP FORTY CLASSICAL ALBUMS

		Weeks On Chart
1	<b>BOLLING:</b> Suite For Flute & Jazz Piano Rampal, Bolling Columbia M33233 (7.98/1 LP)	12/17 60
2	<b>VERDI:</b> Requiem Price, Baker, Luchetti, Van Van Solti RCA ARL2-2476 (7.98/1 LP)	1 8
3	<b>GREATEST HITS OF 1970</b> Philharmonia Virtuosi Of NY (Richard Kapp) Columbia MX 34544 (5.98/1 LP)	7 8
4	<b>RACHMANINOFF:</b> Piano Concerto No. 3 Berman, Abbado Columbia XM 34540 (Special List)	4 10
5	<b>GERSHWIN:</b> Porgy And Bess Sherwin M. Goldwin/Houston Grand Opera RCA ARL 3-2109 (23.94/3 LPs)	3 30
6	<b>GOUNOD:</b> Faust Caballe, Aragall, Lombard RCA FRL 4-2493 (31.92/4 LPs)	5 12
7	<b>RAVEL:</b> Bolero Chicago Symphony Orchestra (Sir George Solti) London CS 7033 (7.98/1 LP)	9 38
8	<b>ELGAR:</b> Cello Concertos Op. 85/Enigma Variations Jacqueline Du Pre, Phila. Orch. (Barenboim) Columbia M34530 (7.98/1 LP)	6 22
9	<b>THE GREAT PAVAROTTI</b> London OS 26510 (7.98/1 LP)	11 44
10	<b>VERDI:</b> Il Trovatore Sutherland, Horne, Pavarotti, Bonye London OJA 13124 (23.94/3 LPs)	10 14
11	<b>PACHELBEL:</b> Canon: Two Suites <b>FASCH:</b> Two Sinfonias and Concerto In D For Trumpet Andre, Pierlot, Chambon, Paillard Chamber Orchestra (Paillard) RCA FRL 1-5468 (7.98/1 LP)	15 60
12	<b>BEETHOVEN:</b> Complete Symphonies Von Karajan DG 2740172 (63.84/8 LPs)	35 4
13	<b>MAHLER:</b> Symphony #2 Horne, Abbado DG 2707094 (13.96/2 LPs)	12 18
14	<b>MUSSORGSKY:</b> Boris Gudunov Talvela, Gedda, Semkow (Angel) SCLX-3844 (7.98/1 LP)	16 8
15	<b>DONIZETTI:</b> Lucia Di Lammermoor Caballe, Carreras, Lopez, Cobos Philips 670 3.080 (7.98/1 LP)	21 8
16	<b>STOKOWSKI:</b> His Great Transcriptions For Orchestra Natl. Phila. Orch. Columbia M34543 (7.98/1 LP)	10 14
17	<b>PUCCINI:</b> Suor Angelica Scotto, Horne, Cotrubas (Maazel) Columbia M34505 (7.98/1 LP)	14 16
18	<b>TCHAIKOVSKY:</b> Symphony No. 6 Chicago Symphony Orchestra (Solti) London CS7034 (5.98/1 LP)	28 4
19	<b>MAHLER:</b> Symphony #9 Chicago Symphony Orchestra (Giulini) DG 2707 097 (15.96/2 LPs)	22 44
20	<b>BACH:</b> Brandenburg Concertos Bruggen, Bijlisma, Leonhardt, Rippas ABC AB-67020 (24.00/2 LPs)	25 4
21	<b>GRANADOS:</b> Gogescas DeLarocha London CS 7009	19 20
22	<b>TCHAIKOVSKY:</b> Waltzes Phila. Orch. (Eugene Ormandy) RCA ARL 2396	8 16
23	<b>WAGNER:</b> Flying Dutchman Chicago Symphony Orchestra And Chorus (Solti) London OSA 13:19 (23.94/3 LPs)	17 38
24	<b>HOLST:</b> The Planets Tomita RCA ARL 1-1919 (7.98/1 LP)	13 52
25	<b>PUCCINI:</b> Madame Butterfly Cabaile, Marti, Bordoni (Gatto) London OSA 13121 (23.94/3 LPs)	23 26
26	<b>GERSHWIN:</b> Porgy & Bess Mitchell, White, Cleveland Orchestra & Chorus (Maazel) London OSA 13116 (23.94/3 LPs)	26 60
27	<b>BRAHMS:</b> Piano Concerto No. 2 Pollini, Abbado, Vienna Philharmonic Orchestra DG 253790 (8.98/1 LP)	30 4
28	<b>PAVAROTTI:</b> O Holy Night National Philharmonic (Adler) London OS 26473 (7.98/1 LP)	— 2
29	<b>PUCCINI:</b> Gianni Schicchi Gobbi, Cotrubas, Domingo (Maazel) Columbia M-34534 (7.98/1 LP)	20 38
30	<b>MUSSORCHSKY:</b> Pictures At An Exhibition <b>PROKOFIEV:</b> Symphony No. 1 Chicago Symphony Orchestra (Giulini) DG 2530782 (7.98/1 LP)	31 24
31	<b>BOLLING:</b> Concerto For Classic Guitar & Jazz Piano Bolling, Lagoya RCA FRL 1-0149 (7.98/1 LP)	33 60
32	<b>BEVERLY SILLS SINGS OPERA ARIAS</b> Angel S37255 (7.98/1 LP)	34 52
33	<b>TCHAIKOVSKY:</b> The Six Symphonies & Manfred London Philharmonic Orchestra (Rostropovich) Angel SGE-3847 (39.98/7 LPs)	— 2
34	<b>PUCCINI:</b> La Boheme Pavarotti, Freni, Harwood, Ghiaurov, Berlin Philharmonic Orchestra (Von Karajan) London OSA 1299 (15.96/2 LPs)	32 42
35	<b>HANDEL:</b> Messiah Watts, Wakefield, Harper, Shirley-Quirk, London Symphony (Davis) Philips SC 71AX300 (26.94/3 LPs)	— 2
36	<b>OFFENBACH:</b> La Perichole Crespin, Vanzo, Bastin, Strasbourg Philharmonic/Aian Lombard RCA FRL 2-5994 (15.98/2 LPs)	38 4
37	<b>VERDI:</b> La Forza Del Destino Price, Domingo, Milnes, London Symphony Orchestra (Levine) RCA ARL 4-1864 (31.92/4 LPs)	37 46
38	<b>DONIZETTI:</b> Elixir Of Love Cotrubas, Domingo, Evans, Wixell, Watson, Orchestra & Chorus Of The Royal Opera House (Pritchard) Columbia M3 34585 (23.98/3 LPs)	— 2
39	<b>KHACHATURIAN CONDUCTS KHACHATURIAN</b> Oistrakh, Moscow Radio Symphony Columbia Y 34608 (3.98/1 LP)	24 24
40	<b>CONCERT OF THE CENTURY:</b> Various Artists Members of N.Y. Philharmonic (Bernstein) Columbia M2X 34256 (15.98/2 LPs)	29 60

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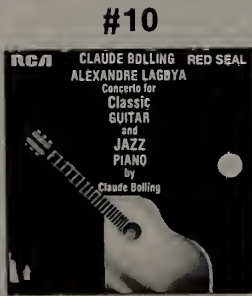
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- 2 **Hclst: The Planets (Tomita)** — RCA
- 3 **Pachelbel: Kanon** — RCA
- 4 **The Concert Of The Century** — Columbia
- 5 **Ravel: Bolero** — London
- 6 **Bolling: Concerto For Classic Guitar & Jazz Piano** — RCA
- 7 **Mahler: Symphony No. 9** — DG
- 8 **Beethoven: Complete Symphonies** — Columbia
- 9 **Sibelius: Symphony No. 1** — Philips
- 10 **Mahler: Symphony No. 2** — DG

## Operatic/Choral

- 1 **Puccini: Suor Angelica** — Columbia
- 2 **Puccini: Tosca** — Philips
- 3 **Gershwin: Porgy & Bess (Houston Grand Opera)** — RCA
- 4 **Meyerbeer: Le Prophete** — Columbia
- 5 **Gershwin: Porgy & Bess (Cleveland/Maazel)** — London
- 6 **Wagner: The Flying Dutchman** — London
- 7 **Giordano: La Forza Del Destino** — RCA
- 8 **Massenet: Le Cid** — Columbia
- 9 **Massenet: Esclarmonde** — London
- 10 **Wagner: Die Meistersinger** — DG

## Solo Vocal

- 1 **The Great Pavarotti** — London
- 2 **Caruso — A Legendary Performer** — RCA
- 3 **Frederica Von Stade Sings French Opera Arias** — Columbia
- 4 **Beverly Sills Sings Opera Arias** — Angel
- 5 **Pavarotti: O Holy Night** — London

## Solo Instrumental

- 1 **Horowitz: Concerts 75/76** — RCA
- 2 **Parkening And The Guitar** — Angel
- 3 **Granados: Goyescas** — London
- 4 **Chopin: Polonaises** — DG
- 5 **Watts By George: Columbia**

## Concertos

- 1 **Gershwin Plays Gershwin** — Columbia
- 2 **Bach: Brandenburg Concertos** — London
- 3 **Elgar: Cello Concerto** — Columbia
- 4 **Rachmaninoff: Concerto No. 3** — Columbia
- 5 **Khachaturian Conducts Khachaturian** — Columbia

# WINNERS



# CLASSICS IN CONCERT

NEW YORK — Rudolf Serkin recently gave two concerts here. The first was for the general public, and the second was videotaped for the first installment of a public television series entitled "Tonight At Carnegie Hall."

Despite the persistently burning klieg lights and the fact that the cameras were rolling, the 74-year-old pianist appeared to be as cool as a cucumber onstage. His playing was as technically superb as ever and displayed somewhat more energy than it did last year in an all-Beethoven program.

The menu for the TV special was a classic one, progressing chronologically from Haydn and Mozart to Beethoven and Schubert. In general, Serkin's incisive, muscular style served the Haydn and Beethoven better than the works by the other two composers. Nevertheless, there were highpoints in all of his performances.

Haydn's "Sonata In E-Flat, No. 49," a three-movement work, shows that master's mature style at its best. Clamping a tight control on his expressive means, Serkin captured the shading in one passage from a regal mood to one of ancient sadness. His cleanness of style and digital control were also remarkable in the Finale, where melody and harmony were woven together with a rare lucidity. And Serkin's rendition of the ornaments in the minor key variant elicited sheer admiration.

Written along the lines of a fantasia, Mozart's "Rondo In A Minor, K. 511," can be interpreted in many different ways. Its essential characteristic, though, is a deep and abiding melancholy which contrasts with a heavenly contrapuntal section. Serkin emphasized neither the pain nor the joy of this music. Instead, he excelled most in the lilting major key variant and the terraced passagework which precedes the recapitulation. His approach was solid and deeply rooted, with little of the ethereal in his thinking.

Serkin had a more congenial subject in Beethoven's "Sonata in E-flat Major, Op. 81a" ("Les Adieux"). A three-movement work like Haydn's sonata in the same key,

"Les Adieux" features a program representing the departure, absence and return of a friend. After a properly mysterious Adagio, Serkin laid out the Allegro's principal theme in a long, glittering line. The tremendous weight he placed on the big chords could be discerned even at the back of the hall. However, the pianist's rendition of the coda in this "Farewell" movement seemed more like a yawn than a salute to the past.

But Serkin triumphed in the finale, marked "Vivacissimamente." Here the spirit of fun and the gladness which portrays the reaction to the friend's return wins out over the lassitude of the Andante. With plenty of room to display his virtuosity, Serkin turned this movement into a tour de force, with a coda that finally seemed nostalgic.

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

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

ken terry



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

## Same Old Titles, New Faces Mark Year's Classical LPs

(continued from page 134)

scored a big hit with his reading of Ravel's "Bolero."

Beethoven was also in the limelight, as usual. Among the most successful waxings of his work were Carlos Kleiber's version of the Seventh Symphony; "Lazar Berman Plays Beethoven" (featuring the Soviet pianist's traversal of the "Appassionata" sonata); Bernard Haitink's integral recording of the Beethoven symphonies; George Szell's specially-priced set of the symphonies on Columbia; Leonard Bernstein's Beethoven interpretations on "Concert Of The Century" and the 2-LP set he recorded to benefit Amnesty International; and, last but not least, Herbert von Karajan's third recording of the Beethoven symphonies, released near the end of the year.

Among the artists who made their biggest splash yet this year were the above-mentioned Andrew Davis and Lazar Berman, Sylvia Sass, Maurizio Pollini, Illeana Cotrubas, Claude Bolling, Tashi, Frederica von Stade, Joan Morris, William Bolcom, Luciano Pavarotti, Maurice Andre, and the late David Munrow.

### List Price Hike

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

Initial reaction from retailers to RCA's move last January was not entirely favorable (Cash Box, January 29). For example, Discount Record and Book Shops in Washington, D.C., had been running a classical sale at \$3.83 and had to quickly raise its sale price to \$4.94 (although it honored the ad with the lower figure). Meanwhile, in order to replenish its RCA stock, it had to buy Red Seal releases at a new, higher wholesale price; consequently, it lost money on a number of transactions. Other retailers complained about the way the price hike had been "sprung" on them without any warning. And some dealers feared that they would temporarily lose sales on RCA classical product if it were priced the same as the imports, which are reputed to have better pressings than domestic labels do.

Now that prices of most classical LPs have gone up, retailers and consumers seem to have accepted the situation. After all, some dealers point out, classical LP buyers tend to be more affluent and less concerned about price than other kinds of

customers. Jim Frey of DG, similarly, believed that people would pay the higher price for his company's product. "We have to either sacrifice that quality which our consumers want, or hike the price. And we feel that, over the years, the consumer has proved his ability — like a Cadillac or a Rolls Royce buyer — to pay for that quality."

### Cassette Sales Grow

At the same time, a growing number of consumers have elected not to build their classical collections with albums, but with cassette tapes. According to the RIAA, U.S. sales of prerecorded cassettes rose 26% in 1976 to 21.8 million from 16.2 million in 1975. In comparison, unit sales of eight-track tapes advanced only 11%, to 106.1 million from 94.6 million a year earlier. While figures are not yet available for 1977, classical manufacturers and retailers see the trend continuing.

As long as most tapes are played in cars rather than in the home, observers noted, the eight-track will continue to dominate over the cassette in the marketplace. However, with the advent of cassettes that feature high-quality sound, many classical customers are now willing to start a collection of cassettes rather than of LPs.

"The market for cassettes is definitely building," remarked Dick Bungay of London Records. "Now people believe that cassettes can be as good, if not better, than records. I think that sales of cassette hardware and software will grow by leaps and bounds."

In line with this thinking, London has built up a cassette catalog that now consists of over 150 items. Angel has begun to Dolbyize the 350 cassettes in its catalog; already, the label's new XDR line includes over 200 tapes. Meanwhile, DG, which introduced its first cassettes 10 years ago, now has between 40% and 50% of its catalog on tape as well as LP. And, in three years, the cassette catalog of Advent Corporation, a newcomer to the field, has doubled in size. In addition, RCA recently began releasing its best-selling opera catalog on cassette. 12 complete operas were included in the initial release at the same price per disc as Red Seal albums.

### New Lines Appear

A number of new classical record lines, both budget and full-priced, appeared or were enlarged this year. Among them were HNH, Mace, Pickwick's Quintessence line, New World Records, and Peters International's new classical line.

HNH Records, a small classical label based in Evanston, Illinois, issued its first domestically pressed releases in April at \$7.98 list. Among the artists featured on these LPs are Carlo Bergonzi, the English Chamber Orchestra, Sir Adrian Boult and The London Philharmonic, Teresa Berganza and the Deller Consort.

Previously, HNH had imported releases

(continued on page 140)

## CLASSICAL ALBUM REVIEWS

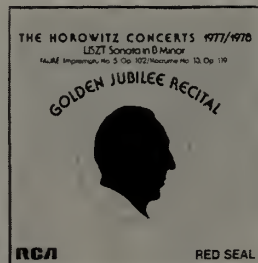
**DONIZETTI — Lucia Di Lammermoor — Montserrat Caballe, Jose Carreras, Ambrosian Opera Chorus, New Philharmonia Orchestra, Jesus Lopez Cobos, conductor — Philips 6703 080 — List: 26.94**

From the viewpoint of pitch control and sheer agility, Caballe's voice is the ideal one for this coloratura opera. And, although she sounds a little scream on the high notes in Act I, her performance in the "mad scene" of Act III is simply sublime. Carreras outdoes himself as Edgar, and Samuel Ramey as Raimondo is a continually edifying presence. An extra bonus: the score for this recording hews closer to the original than do previous waxings.



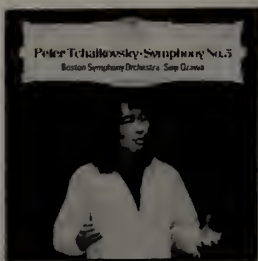
**THE HOROWITZ CONCERTS 1977/1978 — Vladimir Horowitz — RCA ARL 1-2548 — List: 7.98**

Liszt's mammoth "Sonata In B Minor" has been recorded so many times that it would seem impossible for anyone to add anything new to the interpretations already on vinyl. Nevertheless, with his unrivalled technique and his ability to see this work as a whole, Horowitz has produced a compelling performance that no keyboard aficionado can afford to pass up. The pianist's versions of "Faure's Impromptu No. 5, Op. 102," and "Nocturne No. 13, Op. 119," are also on the level of his best previous recordings.



**TCHAIKOVSKY — Symphony No. 5 — Boston Symphony Orchestra, Seiji Ozawa, conductor — DB 2530 888 — List: 8.98**

For some reason, Tchaikovsky's Fifth has never been as popular as his fourth or his sixth symphonies, although it is every bit as tuneful and dramatic as either of them. Hopefully, this superb recording of the work will help restore it to its rightful place on every collector's shelf. Ozawa judges his tempos neatly, builds great crescendos and draws some magically lyrical playing from the BSO's soloists.





## TOP 75 ALBUMS

	Weeks On Chart	12/24		Weeks On Chart	12/24
1	5	1	37	6	44
2	8	2	38	12	35
3	12	3	39	4	58
4	20	4	40	7	33
5	12	5	41	3	47
6	8	8	42	5	42
7	3	18	43	14	53
8	7	11	44	6	48
9	6	16	45	7	45
10	17	6	46	4	50
11	4	19	47	13	32
12	17	7	48	21	38
13	17	13	49	14	41
14	17	14	50	13	37
15	13	10	51	1	---
16	8	17	52	5	54
17	6	21	53	28	39
18	5	20	54	25	55
19	5	24	55	6	49
20	12	12	56	27	46
21	23	22	57	10	51
22	10	25	58	1	---
23	6	30	59	3	62
24	14	9	60	3	62
25	8	23	61	11	59
26	23	15	62	1	---
27	13	26	63	4	66
28	18	28	64	10	57
29	8	27	65	4	67
30	5	34	66	9	63
31	9	29	67	2	68
32	18	31	68	1	---
33	3	43	69	4	71
34	5	36	70	1	---
35	4	40	71	2	75
36	3	50	72	2	74
			73	8	60
			74	23	64
			75	40	65

## Black PDs Examine Reasons For Lack Of R&B Airplay

by Carita Spencer

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

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

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

### No Segregation

Calvin Shields, program director at KACE, recalls that when he was growing up people "listened to the radio, R-A-D-I-O period, there was no segregation. Then came AOR, MOR, and R&B; this is part of the problem now, it's not just music anymore. Some Top 40 stations are beginning to play R&B, but I think that they are being forced to. Disco," he said, "is having a tremendous effect on this because people who frequent discos and listen to Top 40 radio want to hear that type of music on the radio and if programmers are not going to play it, they are going to lose listeners."

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

### Unconcerned

"I honestly believe," stated Don Mac, of KKT, "that pop stations are fighting R&B music. Anytime you see them dragging their feet to play a "Serpentine Fire" by Earth, Wind & Fire, a group that transcends all racial and ethnic barriers, a group that appeals to everyone, then its obvious that they are not concerned about playing the best music available; they are more concerned with playing music by your traditional pop artists."

Mac also agreed that to say there is a

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

### No Crossovers

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

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

A big problem with music programmers, he said, is that they don't take the time to listen to product. Albums in particular present a lot of work and Miller points out that as a result of this programmers end up taking a cue from promotion people concerning a certain cut which can sometimes lead the station in the wrong direction.

"It takes a lot of time," Miller said, "but if that is your job, that is what you are supposed to do and subsequently determine whether or not that record is playable on your station."

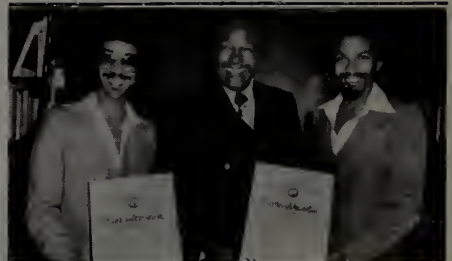
In conclusion, Miller stated that while whites have made a strong attempt to play the type of music that blacks have been playing for years, black artists haven't

(continued on page 140)

## New Maze LP Ready

LOS ANGELES -- Capitol recording artists Maze Featuring Frankie Beverly have a second album, "Golden Time Of Day," ready for release on Jan. 11. Their self-titled debut LP went gold.

The new album will be extensively marketed, with heavy radio promotion, advertising in trade and consumer publications, in-store merchandising displays and a Maze billboard on the Sunset Strip.



**BROTHERS JOHNSON DAY IN L.A.** -- December 29 was declared Brothers Johnson Day in Los Angeles by Mayor Tom Bradley, who cited the contribution that the A&M recording artists have made to the music business. Bradley also commended the Brothers Johnson for their food drive to aid needy families. Pictured (l-r) are: George Johnson, Bradley and Louis Johnson.



\* Add  
(EX) Extra  
(LP) LP Cut  
(HB) Hitbound  
(New) New release by artist with charted record.

**WGIV — CHARLOTTE — MANNY CLARKE**  
#1 — Rose Royce  
\*Raydio  
\*Brick  
\*Morris Jefferson  
\*Enchantment  
\*Livin' Proof  
17 To 8 — KC & The Sunshine Band  
32 To 9 — Ray Charles  
35 To 20 — Pockets  
37 To 26 — Cat Stevens  
43 To 35 — Stargard  
44 To 32 — BT Express  
45 To 27 — Donna Summer  
46 To 30 — Deniece Williams  
LP Adds: Slave, Lou Rawls

**WJPC — CHICAGO — RICHARD STEELE**  
#1 — Heatwave  
\*Velvet Hammer  
\*Love Committee  
\*James Brown  
\*War  
\*Pockets  
14 To 8 — E.W. & F  
17 To 12 — Bill Withers  
19 To 13 — Morris Jefferson  
23 To 17 — Le Pamplemousse  
24 To 16 — Con Funk Shun  
25 To 20 — Al Green  
26 To 21 — Temptations  
27 To 22 — Chic  
28 To 23 — Raydio  
29 To 25 — Blackbyrds  
30 To 26 — Phillippe Wynn  
31 To 27 — William Bell  
32 To 24 — Natalie Cole  
35 To 30 — Dorothy Moore  
LP Adds: Lenny Williams, Commodores, Deniece Williams, Eloise Laws, Linda Clifford, Bill Brandon

**WBMX — CHICAGO — ERNEST JAMES**  
\*Bar-Kays  
\*Dorothy Moore  
\*Stargard  
\*Joe Simon  
LP Adds: Eloise Laws  
**WJMO — CLEVELAND — LYNN TOLLIVER**  
#1 — Earth, Wind & Fire  
\*Blackbyrds  
\*Slave  
\*Donna Summer  
\*L.T.D.  
22 To 14 — J.G. Watson  
28 To 22 — Pockets  
29 To 23 — Commodores  
30 To 26 — Billy Preston  
32 To 25 — Barry White  
LP Adds: L.T.D., Chic, Odyssey, Blackbyrds, Donna Summer, Slave

**WVKO — COLUMBUS — KEITH WILLIS**  
#1 — Natalie Cole  
\*Denise LaSalle  
\*Stargard  
\*Barry White  
\*Peabo Bryson  
\*Livin' Proof  
8 To 3 — Mothers Finest  
15 To 6 — Brick  
16 To 7 — Bar-Kays  
13 To 8 — Deniece Williams  
21 To 14 — Lou Rawls  
19 To 15 — Manchild  
20 To 16 — Lenny Williams  
23 To 18 — Roberta Flack  
25 To 19 — Doobie Brothers  
27 To 20 — Commodores  
28 To 21 — Blackbyrds  
30 To 22 — Patti LaBelle  
Chic (Ex)  
Ronnie Dyson (Ex)  
Le Pamplemousse (Ex)  
James Brown (Ex)  
Black Ice (Ex)  
LP Adds: Natalie Cole, Emotions (Stax)

**WQMG — GREENSBORO — BIG DADDY**  
#1 — E, W, & F  
\*BT Express  
\*El Coco  
\*Stargard  
\*Raydio  
\*Billy Preston  
\*Southroad Connection  
20 To 16 — Morris Jefferson  
21 To 17 — Commodores  
29 To 19 — Narada Michael Walden  
Extras: Le Pamplemousse, Village People, Sergio Mendes, Cerrone, Ray Charles

**WKND — HARTFORD — BOB SCOTT**  
#1 — Odyssey  
\*Billy Paul  
\*Morris Jefferson  
\*KC & The Sunshine Band  
\*BT Express  
\*Deniece Williams  
15 To 12 — William Bell  
17 To 13 — El Coco  
20 To 14 — Raydio  
LP Adds: Chic, Slave, Billy Preston, Spinners, Lou Rawls

**KACE — LOS ANGELES — ALONZO MILLER**  
LP Adds: Slave, Ramsey Lewis, Pips, Eloise Laws, Lou Rawls, Deniece Williams, Brook Benton

**WLOK — MEMPHIS — MELVIN JONES**  
#1 — George Duke  
\*O.V. Wright  
\*Peabo Bryson  
\*Brick  
17 To 4 — Rose Royce  
PH-19 Dorothy Moore  
9 To 5 — Denise LaSalle  
27 To 21 — Bar-Kays  
28 To 23 — Pockets  
HB-13 Chic  
HB-25 William Bell  
Blackbyrds (Ex)  
Livin' Proof (Ex)  
Muscle Shoals Horns (Ex)  
Morris Jefferson (Ex)  
Stargard (Ex)  
LP Add: War

**WDIA — MEMPHIS — MAXX FORTUNE**  
#1 — Denise LaSalle  
\*Blackbyrds  
\*George McCrae

11 To 7 — Rose Royce  
13 To 9 — Natalie Cole  
16 To 11 — Emotions (Stax)  
27 To 19 — Player  
28 To 10 — Commodores  
29 To 15 — William Bell  
30 To 14 — Dorothy Moore  
Ex To 29 — T-Connection  
LP To 27 — Barry White  
LP To 28 — Brick

**WMBM — MIAMI — CEDRICK ANDERSON**  
#1 — E.W. & F  
\*Dellis  
\*Morris Jefferson  
\*Eddie Cavette  
\*Luther Ingram  
\*Grace Jones  
\*Players Association  
\*Redbone  
\*Kirkland & Davis  
LP Adds: Trammps, Jimmy McGriff, Connie Smith, Players, Association, Spinners, Roberta Flack, T-Connection

**WAWA — MILWAUKEE — LARRY O'JAY**  
#1 — Con Funk Shun  
\*Peabo Bryson  
\*Tavares  
\*Stargard  
\*Lenny Williams  
\*Debra  
\*Heatwave  
\*Richie Havens  
\*Manchild  
\*Norman Connors  
12 To 6 — Controllers  
13 To 9 — Parliament  
15 To 10 — Natalie Cole

20 To 14 — Floaters  
21 To 15 — War  
22 To 11 — Deniece Williams  
23 To 18 — Rose Royce  
26 To 19 — Denise LaSalle  
27 To 20 — McCoo/Davis  
30 To 12 — Brick  
31 To 27 — Windy City  
33 To 22 — Blackbyrds  
34 To 23 — Commodores  
38 To 26 — Willie Hutch  
39 To 28 — Michael Henderson  
Extras: Livin' Proof, Muscle Shoals Horns

**WVOL — NASHVILLE — FRED HARVEY**  
#1 — Kellee Patterson  
\*Morris Jefferson  
\*Dorothy Moore  
\*Heatwave  
11 To 7 — Natalie Cole  
22 To 17 — Rose Royce  
29 To 24 — Pockets  
36 To 31 — Gladys Knight  
LP Adds: Lou Rawls, Con Funk Shun, Mandrill

**KDIA — OAKLAND — KEITH ADAMS**  
\*Barkays  
\*Stargard  
\*Kirkland & Davis  
\*Roberta Flack  
LP Adds: Roberta Flack, Checkmates, L.T.D., Bar-Kays

**WORL — ORLANDO — STEVE CRUMBLY**  
#1 — Natalie Cole  
\*Enchantment  
\*Livin' Proof  
\*Ray Charles  
\*Peabo Bryson  
\*Eloise Laws  
\*Paulette Reeves  
\*Staples  
\*Willie Hutch  
12 To 3 — Player  
13 To 6 — Parliament  
18 To 10 — Ohio Players  
19 To 9 — Commodores  
30 To 7 — Brick  
40 To 8 — Heatwave  
LP Adds: Roberta Flack, Side Effect, Grover Washington

**WNJR — NEWARK — JERRY LOVE**  
#1 — Odyssey  
\*First Choice  
\*Enchantment  
\*O.V. Wright  
\*Bunny Sigler  
LP Add: Ohio Players

**WAMO — PITTSBURGH — MATT LEDBETTER**  
#1 — George Duke  
\*Donna Summer  
\*Brook Benton  
\*Manchild  
\*Bill Brandon  
7 To 3 — Deniece Williams  
12 To 7 — Commodores  
21 To 14 — Millie Jackson  
23 To 14 — El Coco  
27 To 19 — Pockets  
28 To 20 — Natalie Cole  
29 To 23 — Raydio  
30 To 22 — Brooklyn Dreams  
31 To 27 — Roberta Flack  
34 To 28 — Phoebe Snow  
35 To 29 — T-Connection  
37 To 30 — Santa Esmeralda/Leroy Gomez  
39 To 34 — Crackin  
40 To 36 — Lenny Williams  
LP Adds: Ohio Players, Chic, Billy Preston

**KSOL — SAN FRANCISCO — J.J. JEFFRIES**  
#1 — George Duke  
\*Emotions (Stax)  
\*Dorothy Moore  
\*T-Connection  
Hits: Natalie Cole, Pockets, War, El Coco  
LP Adds: William Bell, James Brown

**WDDM — SUMTER — BARBARA TAYLOR**  
#1 — War  
\*Garnett Mimms  
Hits: Rose Royce, Brick, Ray Charles, Odyssey, Natalie Cole, Deniece Williams, Phillippe Wynn, Al Green, Lou Rawls, Stargard  
LP Adds: Lalomie Washburn, Grover Washington, James Edwards

**WTMP — TAMPA**  
#1 — Heatwave  
\*Morris Jefferson  
\*New Birth  
\*Mother's Finest  
\*Ohio Players  
\*Bar-Kays  
\*Brick  
\*Deniece LaSalle  
LP Adds: Odyssey, Eric Gale, Mother's Finest, Chic, Faze-O, O'Jays, Bill Withers, Stanley Turrentine, High Inergy

## MOST ADDED R&B SINGLES

- ALWAYS AND FOREVER — HEATWAVE — EPIC**  
WAWA, WVOL, KDAY, KDKO, WVON, WAMM, WNJR, WEAM, WILD, WABQ.
- YOU AND I (PART 1) — LIVIN' PROOF — JU-PAR**  
WJPC, WAWA, WGIV, WORL, WAMO, KDKO, WBSL, WABQ.
- YOU ARE MY FRIEND — PATTI LABELLE — EPIC**  
WDAO, WGOK-FM, WVKO, WGOK, WEAM, WIGO, KKTT.

### IT'S YOU THAT I NEED — ENCHANTMENT — ROAD SHOW/UA

WGIV, WORL, KDKO, WRBD, WGOK-FM, WTLC, WGOK.

### SPANK YOUR BLANK BLANK — MORRIS JEFFERSON — PARACHUTE

WTMP, WGIV, WVOL, WKND, WMBM, WAMM, WNJR.

- IF YOU DON'T GIVE A DOGGONE ABOUT IT — JAMES BROWN — POLYDOR**  
WJPC, KDKO, WVON, WIGO, WILD, WABQ.

## MOST ADDED R&B LPs

- BLUE LIGHTS IN THE BASEMENT — ROBERTA FLACK — ATLANTIC**  
WTLC, KUTE, WABQ, WOL, WBSL, WXVI, WGOK-FM, WRBD, WMBM, KDIA, WORL, WDAO.
- CHIC — ATLANTIC**  
KKTT, KDKO, WJMO, WAMO, WKND, WTMP,  
**MR. MEAN — OHIO PLAYERS — MERCURY**  
WEAM, WAMM, WXVI, WGOK-FM, WAMO, WDAO
- ELOISE — ELOISE LAWS — ABC**  
WTLC, KUTE, WBSL, KACE, WBMX, WJPC.
- THE HARDNESS OF THE WORLD — SLAVE — COTILLION**  
KACE, WGIV, WKND, WJMO, WXVI.
- LIVE AT THE BIJOU — GROVER WASHINGTON JR. — KUDU**  
KUTE, WXVI, WRBD, WORL, WDDM.
- THE BELLE ALBUM — AL GREEN — HI/CREAM**  
WTMP, WDAO, KDKO.

### TRAMPPS III — ATLANTIC

WILD, KDKO, WMBM.

# Fleetwood Mac Sells 10 Million 'Rumours' Worldwide In '77

(continued from page 9)  
"Rumours," the largest initial shipment in the label's history. It took only days for the album to be certified platinum, spurred on by the popularity of the release in advance of the album of "Go Your Own Way," which became the group's first Top 10 single.  
The 10 years following the band's debut at England's Windsor Jazz and Blues Festival in August of 1967 have seen Fleetwood Mac's survival through numerous personnel changes, many under bizarre circumstances. The current lineup has been solidly in existence since January 1975: Mick Fleetwood, drums; Christine McVie, keyboards and vocals; Stevie Nicks, vocals; Lindsey Buckingham, lead guitar and vocals; and John McVie, bass guitar.  
The Fleetwood Mac 1977 World Tour brought their exciting and highly visual live

show — in which each member takes a turn in the spotlight — to millions of fans. The tour kicked off with a benefit concert in Berkeley, California for the Jacques Cousteau Society. Concerts all over the United States followed — including sellouts at Madison Square Garden in New York and the Forum in Los Angeles where tickets for three shows sold out in a matter of hours. The band made its first tour in five years of Europe and Great Britain and its first-ever of the Far East.  
**Four Singles**  
On the charts, "Go Your Own Way" was followed onto the CB Top 10 by three other singles — an unprecedented feat in itself — "Dreams," the band's first single to reach number one and be certified gold, "Don't Stop" and "You Make Lovin' Fun." The album "Rumours," produced by Fleet-

wood Mac with Ken Caillat and Richard Dashut, spent most of 1977 atop the CB Top 200 Albums chart.  
**Not Unrecognized**  
The phenomenon has not gone unrecognized by the industry. They were awarded "Best Album" and "Best Group" honors two years in a row at the Don Kirshner Rock Awards. This year the band swept the festivities with a total of five Rockies for Best Group, Album, Producer, Rock Personalities of the Year and Public Service for their work on behalf of the American Heart Association. A concert at Tucson Stadium in August, the largest ever held in the state of Arizona, netted more than \$300,000 for the Heart Association. Rolling Stone also named them "The Group of the Year."  
Fleetwood Mac plans to go into the studio in March to extend their tradition of

excellence on a new album for an early fall release. Some very special and unusual concerts are also being planned for the summer of 1978.  
Meanwhile, Fleetwood Mac continues to keep its own business affairs intact. A tightly-knit unit, the band is self-managed, with Mick Fleetwood and John McVie at the helm of Seedy Management. All Fleetwood Mac business activities — promotion, publishing, merchandising, concert appearances, etc. — are coordinated through the band's own offices in Los Angeles.  
**Into 1978**  
The self-contained group, from both a creative and business standpoint, is based on a foundation of mutual respect. And those are the elements that will keep Fleetwood Mac going its own way for many years to come.



# CASH BOX TOP 100 R&B

December 31, 1977

		Weeks On 12/24 Chart			Weeks On 12/24 Chart			Weeks On 12/24 Chart			
1	<b>REACH FOR IT</b> GEORGE DUKE (Epic 8-50463)	1	9	34	<b>MELODIES</b> MADE IN U.S.A. (Delite DE-900)	31	12	68	<b>EMOTION</b> SAMANTHA SANG (Private Stock PS 45, 178)	73	3
2	<b>SERPENTINE FIRE</b> EARTH, WIND & FIRE (Columbia 3-10625)	2	12	35	<b>SPANK YOUR BLANK BLANK</b> MORRIS JEFFERSON (Parachute/Casablanca 504)	49	5	69	<b>THE MIGHTY ARMY</b> NEW BIRTH (Warner Bros. WBS 8499)	78	2
3	<b>FFUN</b> CON FUNK SHUN (Mercury 73959)	5	10	36	<b>KISS ME THE WAY I LIKE IT</b> GEORGE McCRAE (TK-1024)	37	8	70	<b>SHAKE DOWN (PART 1)</b> BLACK ICE (HDM-503)	68	7
4	<b>NATIVE NEW YORKER</b> ODYSSEY (RCA PB-1129)	3	12	37	<b>BABY COME BACK</b> PLAYER (RSC 879)	45	6	71	<b>RUNNING AWAY</b> ROY AYERS UBIOQUITY (Polydor 14415)	46	18
5	<b>OOH BOY</b> ROSE ROYCE (Whitfield/WB 8491)	6	7	38	<b>IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME</b> BARRY WHITE (20th Century T-2350)	32	22	72	<b>ESPECIALLY FOR YOU</b> MANCHILD (Chi Sound/UA CH-XW 1112)	75	6
6	<b>GALAXY</b> WAR (MCA 40820)	9	7	39	<b>CHEATERS NEVER WIN</b> LOVE COMMITTEE (Gold Mind GM 4033)	42	9	73	<b>LET'S HAVE SOME FUN</b> THE BAR-KAYS (Mercury 73967)	86	2
7	<b>LOVELY DAY</b> BILL WITHERS (Columbia 3-10627)	8	11	40	<b>DON'T ASK MY NEIGHBORS</b> EMOTIONS (Columbia 10822)	14	16	74	<b>I CAN SEE CLEARLY NOW</b> RAY CHARLES (Atlantic 3443)	82	3
8	<b>OUR LOVE</b> NATALIE COLE (Capitol 4059)	10	8	41	<b>WAS DOG A DOUGHNUT</b> CAT STEVENS (A&M 1971-S)	44	8	75	<b>REACHING FOR THE SKY</b> PEABO BRYSON (Capitol 4522)	88	3
9	<b>BELLE</b> AL GREEN (Hi H 77505)	7	10	42	<b>GOT TO HAVE YOUR LOVE</b> FANTASTIC FOUR (Westbound/WB 34090)	34	16	76	<b>LET ME PARTY WITH YOU (PART 1) (PARTY, PARTY, PARTY)</b> BUNNY S'GLER (Gold Mind 4008)	81	2
10	<b>DANCE DANCE DANCE</b> CHIC (Atlantic 3435)	12	10	43	<b>WRAP YOUR ARMS AROUND ME</b> KC & THE SUNSHINE BAND (TK 1022)	51	5	77	<b>PLAYING YOUR GAME, BABY</b> BARRY WHITE (20th Century TC-2361)	—	1
11	<b>BOP GUN (ENDANGERED SPECIES)</b> PARLIAMENT (Casablanca NB 900)	11	11	44	<b>AIN'T GONNA HURT NOBODY</b> BRICK (Bang 735)	56	3	78	<b>DON'T LET ME BE MISUNDERSTOOD</b> SANTA ESMERALDA/LEROY GOMEZ (Casablanca NB902)	85	3
12	<b>SOMEBODY'S GOTTA WIN SOMEBODY'S GOTTA LOSE</b> THE CONTROLLERS (Juana/TK 3414)	4	13	45	<b>WHAT I DID FOR LOVE</b> INNER CITY JAM BAND (Backback BBR-535)	47	12	79	<b>IF YOU FEEL LIKE DANCIN'</b> AL HUDSON AND THE SCUL PARTNERS (ABC 12317)	83	5
13	<b>COME GO WITH ME</b> POCKETS (Columbia 10632)	15	9	46	<b>LOVE ME RIGHT</b> DENISE LaSALLE (ABC 12312)	53	6	80	<b>JUST FOR YOUR LOVE</b> MEMPHIS HORNS (RCA PB 11064)	38	17
14	<b>JACK AND JILL</b> RAYDIO (Arista ASO 283)	17	7	47	<b>CHOOSING YOU</b> LENNY WILLIAMS (ABC 12289)	50	4	81	<b>I'M AT THE CROSSROADS</b> VERNON GARRETT (ICA 003)	64	15
15	<b>SHOUTING OUT LOVE</b> THE EMOTIONS (Stax/Fantasy STX-3200A-S)	18	9	48	<b>ALWAYS AND FOREVER</b> HEATWAVE (Epic 50490)	62	2	82	<b>YOU ARE MY FRIEND</b> PATTI LABELLE (Epic 8-50487)	—	1
16	<b>BABY, BABY MY LOVE'S ALL FOR YOU</b> DENIECE WILLIAMS (Columbia 3-10648)	19	5	49	<b>THE NIGHT THE LIGHTS WENT OUT</b> THE TRAMMPS (Atlantic 3442)	52	5	83	<b>LOVE HAVING YOU AROUND</b> FIRST CHOICE (Gold Mind/Salsoul 4009)	69	6
17	<b>YOU CAN'T TURN ME OFF (IN THE MIDDLE OF TURNING ME ON)</b> HIGH INERGY (Cordy/Motown G-7155)	13	19	50	<b>WIDE STRIDE</b> BILLY PRESTON (A&M 1980-S)	54	2	84	<b>YOU DON'T HAVE TO SAY YOU LOVE ME</b> THE FLOATERS (ABC AB 12314)	80	10
18	<b>(THEME SONG FROM) WHICH WAY IS UP</b> STARGARD (MCA 40825)	27	6	51	<b>DANCE TO THE MUSIC</b> MUSCLE SHOALS HORNS (Ariola 7674)	58	6	85	<b>JOY TO HAVE YOUR LOVE</b> PATTI LABELLE (Epic 8-50445)	43	13
19	<b>SORRY DOESN'T ALWAYS MAKE IT RIGHT</b> GLADYS KNIGHT AND THE PIPS (Buddah 584)	21	10	52	<b>I'M GONNA MAKE YOU MY WIFE</b> THE WHISPERS (Scul Train/RCA JB-11139)	55	9	86	<b>DO YOU LOVE SOMEBODY</b> LUTHER INGRAM (Koko 728)	91	2
20	<b>COCOMOTION</b> EL COCO (AVI-147-S)	24	8	53	<b>I LOVE YOU</b> DONNA SUMMER (Casablanca NB 907)	63	3	87	<b>ANY WAY YOU WANT ME</b> THE SYLVERS (Capitol 4498)	60	12
21	<b>WITH PEN IN HAND</b> DOROTHY MOORE (Malaco/TK 1047)	28	5	54	<b>A PIECE OF THE ACTION</b> MAVIS STAPLES (Curton CMS 0132)	48	10	88	<b>GOOD LUCK CHARM (PART 1)</b> OHIO PLAYERS (Mercury 73974)	93	2
22	<b>TOO HOT TA TROT</b> THE COMMODORES (Motown M1432F)	40	4	55	<b>SOFT AND EASY</b> BLACKBYRDS (Fantasy if-809-A-S)	65	3	89	<b>THANK YOU FOR THE LOVE</b> MOTHER'S FINEST (Epic 8-50483)	95	3
23	<b>GETTIN' READY FOR LOVE</b> DIANA ROSS (Motown 1427)	16	9	56	<b>IF YOU DON'T GIVE A DOGGONE ABOUT IT</b> JAMES BROWN & THE NEW JB's (Polydor 14438)	67	4	90	<b>LA VIE EN ROSE</b> GRACE JONES (Island IS 098)	90	4
24	<b>SHOUT IT OUT</b> B.T. EXPRESS (Columbia/Roadshow 10649)	30	5	57	<b>TAKE ME AS I AM</b> PHILIPPE WYNN (Cotillion/Atlantic 44227)	57	7	91	<b>FOR YOUR LOVE, LOVE, LOVE</b> JOE SIMON (Spring SP178)	—	1
25	<b>BACK IN LOVE AGAIN</b> L.T.D. (A&M 1974)	20	17	58	<b>SEND IT</b> ASHFORD & SIMPSON (Warner Bros. 8453)	39	16	92	<b>WHAT YOU GONNA DO AFTER THE PARTY?</b> WILLIE HUTCH (Motown M1433)	97	2
26	<b>IN A LIFETIME</b> TEMPTATIONS (Atlantic 3436)	22	10	59	<b>IT'S YOU THAT I NEED</b> ENCHANTMENT (Roadshow/JA 19370)	79	2	93	<b>THAT'S ALL RIGHT TOO</b> BRIAN AND BRENDA RUSSELL (MCA 40809)	94	2
27	<b>IF YOU'RE NOT BACK IN LOVE BY MONDAY</b> MILLIE JACKSON (Spring/Polydor 175)	25	18	60	<b>BLOAT ON</b> CHEECH AND CHONG (Epic 850471)	61	7	94	<b>DON'T LET LOVE GO</b> PAULETTE McWILLIAMS (Fantasy 807)	84	4
28	<b>MORE THAN A WOMAN</b> TAVARES (Capitol 4500)	29	9	61	<b>LADY LOVE</b> LOU RAWLS (Phil. Int./CBS 3634)	66	4	95	<b>GET YOUR STUFF OFF</b> INGRAM (H&L HL 4689)	87	8
29	<b>I'M HERE AGAIN</b> THELMA HOUSTON (Tania/Motown 54287)	23	13	62	<b>DO DO WAP IS STRONG IN HERE</b> CURTIS MAYFIELD (Curton CMS 0131)	33	13	96	<b>WHAT'S YOUR NAME, WHAT'S YOUR NUMBER</b> ANDREA TRUE CONNECTION (Buddah BDA 582)	99	2
30	<b>25th OF LAST DECEMBER</b> ROBERTA FLACK (Atlantic 3441)	36	5	63	<b>AS</b> STEVIE WONDER (Tania/Motown T54291F)	59	8	97	<b>FROM NOW ON</b> LINDA CLIFFORD (Curton CMS 0133)	98	2
31	<b>ON FIRE</b> T-CONNECTION (Dash/TK 5041)	35	6	64	<b>YOU AND I (PART 1)</b> LIVIN' PROOF (Ju Par JP532-S)	74	5	98	<b>1000 LAUGHS</b> ELOISE LAWS (ABC AB-12313)	—	1
32	<b>IF IT DON'T FIT, DON'T FORCE IT</b> KELLEE PATTERSON (Shadybrook 1041)	26	16	65	<b>DON'T TAKE AWAY YOUR LOVE</b> HODGES, JAMES AND SMITH (London 5N-260)	70	7	99	<b>STANDING RIGHT HERE</b> MELEA MOORE (Buddah BDA 589)	83	3
33	<b>LE SPANK</b> LE POMPLEMOUSE (AVI 154)	41	5	66	<b>THE END OF THE RAINBOW</b> McKINLEY MITCHELL (Chimneyville/TK 10219)	72	7	100	<b>WE'RE GONNA MAKE IT</b> ELECTRIC CITY FEATURING JOHNNY ROSS (20th Century TC-2360)	—	1
				67	<b>EASY COMIN' OUT (HARD GOIN' IN)</b> WILLIAM BELL (Mercury 73961)	71	7				

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

Ain't Gonna (Caliber/Good High — ASCAP) .....	44	Especialy (Gaetana/Serple — BMI) .....	72	La Vie (Warner Bros. — ASCAP) .....	90	Take Me (Wynn's World/Sacred Pen/	57
Always (Almo/Rondor — ASCAP) .....	48	For You (Razzle Dazzle — BMI) .....	91	Le Spank (Equinox — BMI) .....	33	Mighty Three/Blackwood — BMI) .....	89
Any Way You (Rosy — ASCAP) .....	87	Ffun (Val-De Joe — BMI) .....	3	Let Me Party (Lucky Three/Henry Suemay — BMI) .....	76	Thank You (Satsongs — ASCAP) .....	93
A Piece Of (Mayfield/Primus Artists/Verdon — BMI/	54	From Now On (Mighty Three — BMI) .....	97	Let's Have (Barkay/Warner-Tamberlane — BMI) .....	73	That's All Right Too (Kengorus — ASCAP) .....	66
All Rts. Admin. By Warner-Tamberlane — BMI) .....	54	Galaxy (Far Out — ASCAP) .....	6	Love Having (Stein Van Stock/Black Bull — ASCAP) .....	83	The End .....	98
As (Jobete/Black Bull — ASCAP) .....	63	Gettin' Ready (Baintree/Show/Golde's Gold — BMI) .....	23	Lovely Day (Golden Withers Chappel — BMI) .....	7	The Mighty Army (Irving-BMI/Screen Gems-EMI —	49
Baby, Baby (Verdangle/Kee Drick — BMI) .....	16	Get Your (Raton Song/Family Pro — BMI) .....	95	Love Me (Warner-Tamberlane/Ordena — BMI) .....	46	BMI/Colgems-EMI — ASCAP/Traco — BMI/	98
Baby Come (Touch Of Gold/Crowbeck/	37	Good Luck Charm (Playone/Tight/Unichappell —	88	Melodies (Deightful/Cabrini — BMI) .....	34	Spec-O-Lite — ASCAP) .....	69
Stigwood — BMI) .....	37	BMI) .....	88	Morn Than (Stigwood/Unichappell — BMI) .....	28	The Night (Six Strings/Golden Fleece — BMI) .....	49
Back In Love (Ice Man — BMI) .....	25	Got To Have (Bridgeport — BMI) .....	42	Native New Yorker (Featherbed/	28	1000 Laughs (Mighty Three — BMI) .....	98
Belle (Jec & Al Green — BMI) .....	9	If It Don't (Funks Bump — BMI) .....	32	Desideratia/Unichappell — BMI) .....	4	Too Hot (Jobete, Commodores — ASCAP) .....	22
Bloat On (ABC/Dunhill/Woodsongs — BMI) .....	60	If You Don't (Dyatone/Bellinda/Unichappell — BMI) .....	56	On Fire (Sherlyn/Decibel — BMI) .....	31	25th Of (Sky Forest — BMI) .....	30
Bop Gun (Rick's/Malbiz — BMI) .....	11	If You Feel (Perk's — BMI) .....	79	Ooh Boy (May Twelfth/Warner-Tamberlane — BMI) .....	5	Was Dog (Colgems-EMI — ASCAP) .....	41
Cheaters Never .....	39	If You're Not Back (Tree — BMI) .....	27	Our Love (Jay Enterprises/Chappell — ASCAP) .....	8	We're Gonna (Fox Fanfare/Bang — BMI) .....	100
Choosing You (Len-Lon — BMI) .....	47	I Can (Clayman — ASCAP) .....	74	Playing (Sa-vette — BMI) .....	77	What I Did (American Compass — ASCAP/	45
Cocotion (Equinox — BMI) .....	20	I Love You (Rick's/Say Yes — BMI) .....	53	Reach For (Mycenae — ASCAP) .....	11	Wren — BMI) .....	92
Come Go (Verdangle/Pocket — BMI) .....	13	I'm At The (Alzert — BMI) .....	81	Reaching For (WB/PB — ASCAP) .....	75	What You Gonna Do (Stone Diamond — BMI) .....	92
Dance, Dance (Cotillon/Kreimer — BMI) .....	10	I'm Gonna (Spectrum VII — ASCAP) .....	52	Running Away (Roy Ayer Ubiquity/Michelle/	71	What's Your Name (Dick James/	96
Dance To The (Desert Moon Songs/	51	I'm Here (Jobete — ASCAP/Stone	29	Bird — ASCAP) .....	71	Christwood — BMI) .....	96
Willow Girl — BMI) .....	51	Diamond — BMI) .....	29	Send It (Nick-O-Vai — ASCAP) .....	58	Which Way (Warner-Tamberlane/May Twelfth/	18
Do Do Wap (Mayfield/Short Eyes — BMI) .....	62	In A Lifetime (Burma East — BMI) .....	26	Serpentine Fire (Sagittire/Free Delivery — BMI) .....	2	Dutchess — BMI) .....	18
Don't Ask My (Unichappell — BMI) .....	40	It's Ecstasy (Sa-Vette — BMI) .....	38	Shake Down (H&H Team — ASCAP) .....	70	Wide Stride (Irving/Wep — BMI) .....	50
Don't Let Love (Kengorus — ASCAP) .....	94	It's You That (Desert Moon/Willow Girl — BMI) .....	59	Shouting Out (East/Memphis — BMI) .....	15	With Pen (Unart — BMI) .....	21
Don't Let (Ben E. Benjamin — ASCAP) .....	78	Jack & Jill (Radiola — ASCAP) .....	14	Shout It (Triple O/Bilee/B.T. — BMI) .....	24	Wrap Your (Sherlyn Harrick — BMI) .....	43
Don't Take Away (El Patricio — BMI) .....	65	Joy To Have (Radio — ASCAP/	85	Soft And (Blackbyrd — BMI) .....	55	You And (Lenise/Black Girl) .....	64
Do You Love (Klondike — BMI) .....	86	Polo Grounds/Gospel Birds — BMI) .....	85	Somebody's Gotta Win (Every Knight — BMI) .....	12	You Are (Zuri/Gospel Birds — BMI) .....	82
Easy Comin' (Bell Cat/Belinda — BMI) .....	67	Just For You (Penneford — ASCAP) .....	80	Sorry Doesn't (Jobete — BMI) .....	19	You Can't Turn (Jobete — ASCAP) .....	17
Emotion (Barry Gibb/Flamm/Stigwood/	68	Kiss Me (Sherlyn — BMI) .....	36	Spank Your (Skydiver/Lucor — ASCAP) .....	35	You Don't Have (Miller — ASCAP) .....	84
Unichappell — BMI) .....	68	Lady Love (Mighty Three — BMI) .....	61	Standing Right (Mighty Three — BMI) .....	99		



# ABC In Transition Year With New Execs And Fewer Artists

(continued from page 10)

Buffett's fifth ABC album, "Changes in Latitudes — Changes In Attitudes," was his best-selling album ever, currently nearing platinum status. The "Ask Rufus" LP by Rufus Featuring Chaka Khan reached platinum sales level shortly after its release. Steely Dan, whose five previous ABC albums are gold, had another hit with "Aja." The album shipped gold, cracked the Top 10 on the **Cash Box** Top 200 Albums chart within a month and has remained there since.

## New Repertoire

ABC's Nashville operation continued to grow significantly. A major campaign was



**DASH DEBUT** — Singer Sarah Dash (r), a former member of Labelle, was joined backstage at *Studio One in Hollywood* by Nona Hendryx and Stevie Wonder after her recent west coast debut.

# R&B Radio Execs Examine Crossover

(continued from page 137)

changed their direction as far as music goes.

"That might be what it is, more and more pop artists are gearing their music to crossover whereas the black artists really aren't. They haven't changed their direction so as to fit what pop stations really want."

McGrew agreed adding that the only way for blacks to get away from the color of music is to do something that Top 40 is familiar within its own form and framework.

Shields, however, ends on a difference note with a quote from the late Duke Ellington, saying that, "Music is universal, it really is to me and to the people at KACE. We don't use this as a cliché; it is something that is very real. It is good music you can get into it. Music has got to go back to being just music."

# REFLECTIONS 'N BLACK

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

**Maxine Nightingale** will appear as a special guest on vocalist **Charles Aznavour's** European holiday special. The program, which has already aired in Germany and Switzerland, is expected to be shown in the U.S. sometime next year.

Capitol recording artists **The Sylvers** performed at the Hollywood Palladium, December 27. Also on the show were comedian **Paul Mooney** and **The Magic-Dis All Stars**.

**The Spinners** will be appearing at the Circle Star Theatre in San Carlos December 28-January 1. Also on the show will be Atlantic recording artist **Ray Charles**.

"Zombie" is the title of the new LP by **Fela** on Mercury Records to be released this month. The album consists primarily of African-Cuban soul and jazz.

**Jermaine Jackson** will appear on "Take Time," a public service television spot for the ACTION/Vista Program. The spot will air this month and was produced by Masai Enterprises in association with Motown Record Corporation.

MCA Records announces the release of **Leon Haywood's** next LP. Entitled "Double Your Pleasure," the album will be in the stores December 28.

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

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

carita spencer

launched to bring the music of veteran country artist Don Williams to a wider audience. ABC showcased Williams at the Bottom Line in New York and the Roxy in Los Angeles.

Reflecting its strengthened commitment to R&B, ABC changed the name of its R&B division to special markets, and appointed Bill Craig national director of promotion, special markets.

ABC was also active in jazz. "Free As The Wind" by the Crusaders, and "Lifestyle" by John Klemmer, remained near the top of the **Cash Box** jazz chart most of last summer. The label announced plans to launch a major repackaging series from its Impulse catalog—and commissioned noted producer Michael Cuscuna to direct the project.

Gospel and classical music divisions were also active. In addition, ABC's publishing company, ABC/Dunhill Music, had an excellent year. "Do You Want To Make Love," written by Peter McCann, was one of several 1977 hits the firm published. ABC's International Division continues to be one of the most productive operations of its kind.

## Grieff's Innovations

Many of the year's innovations were spearheaded by Barry Grieff, who became vice president of marketing and creative services shortly after Diener became president. Under Grieff's direction, ABC started an artist development department, headed by Corb Donohue.

On the retail level, ABC's "Display It Again, Sam" merchandising campaign — originally designed for the Christmas selling season — met with success beyond expectations. ABC logged over 2,500 calls from retailers requesting merchandising aids. The program's success has convinced ABC to expand the "Sam" concept in the coming year.

"We plan and look to follow the course charted by our parent company, ABC, Inc.," says Diener, looking forward to 1978. "They have shown that through diligence, enthusiasm, and energy, it is possible to achieve substantial goals. By proceeding in this spirit, we feel that ABC Records can certainly represent a vital resource in the industry."

## Cox Declares Dividend

ATLANTA — The Cox Broadcasting Corporation has declared a regular quarterly cash dividend of 16¼ cents a share on the common stock, payable Jan. 17, 1978 to shareholders of record Dec. 30, 1977.

# Same Old Titles, New Faces Mark Year's Classical LPs

(continued from page 136)

on various European labels. Now it has exclusive licensing agreements with several companies, including Lyrita of England, Harmonia Mundi of France, Bis of Sweden and Ensayo of Spain. At last report, HNH was negotiating with independent distributors across the U.S.

In March, New World records released the first three commercially available albums from its Recorded Anthology of American Music. The anthology, which will include 100 titles when complete, traces the social and cultural history of the U.S. through music. More of these LPs should become available to dealers at \$8.98 list after New World's Rockefeller Foundation grant expires.

Springboard International Records acquired the Mace budget label and issued a number of new releases for the line. Among them were five boxed sets featuring the "best of" Beethoven, Mozart, Tchaikovsky and other composers. Also included were 15 single albums which list for \$2.49.

Peters International, long known as an importer of European lines, recently initiated its own label. Listing for \$7.98, the first group of six releases were licensed from Sofrason of France and manufactured domestically. Soon to be released are the world premier recording of Rossini's "Tancredi" and a coupling of Debussy's "La Damselle Elue" with Chausson's "Poeme De L'Amour Et De La Mer." The latter recording will feature Montserrat Caballe, the famous opera singer.

At present, Peters has firm arrangements to license masters from four companies, including Sofrason, Arion, Symphonica Music Limited, and Opus, a Czech label. In addition, it is negotiating a deal with other European companies, and may come to an agreement with EMI. Currently, Peters has second refusal rights on EMI product, after Angel.

The Quintessence line of Pickwick International, the nation's largest record retailer and wholesaler, has already experienced significant success since it was launched early in the year. Listing at \$3.98, the initial release included 22 titles; another 20 or so have been released since then. With its selections licensed from such sources as RCA Records and the Reader's Digest record club, Quintessence features well-known names like Virgil Fox, Arthur Fiedler, Morton Gould, Charles Munch, Jean Martinon, Leopold Stokowski, and Charles Gerhardt.

## New Business Ventures

Two of the most interesting new ventures in classical record retailing this year were Funk & Wagnalls' supermarket continuity series and the Franklin Mint's mail order program, which features "The 100 Greatest Recordings Of All Time."

Funk & Wagnalls has long been peddling its encyclopedias in supermarkets. Within the past year, 16 out of the 60 food chains with which the publisher does business have also been retailing its "Family Library Of Great Music."

The continuity series consists of 22 classical albums by 17 composers, along with pamphlets containing biographical sketch of each composer and a discussion of his music. Every week during a 15-week promotional period, one or two of the albums in the series are placed on sale and displayed on a store rack in a high-traffic area.

The first LP in the series, a recording of Beethoven's "Pastoral" Symphony by Sir Charles Groves And The Royal Philharmonic Orchestra, is sold for 69¢. Succeeding installments cost \$2.69 each. While this is comparable to the prices charged for budget albums in record stores, the whole point of the Funk & Wagnalls program is to sell people who, for

one reason or another, would never go into a record store.

The Franklin Mint Record Society initiated its first mail order program last summer with tests in a few markets. Now, aiming its message at the general public rather than at music buyers, the Society has expanded its marketing efforts to a nationwide campaign.

The 100 records in the classical music collection consist of selections which a panel of experts has chosen as the best performances of the greatest works in musical history. All the selections are licensed from Columbia, RCA, Angel and London Records (plus those companies' distributed labels). Among the conductors featured in the collection are Toscanini, Bernstein, Ormandy, Beecham, Walter, Fiedler, von Karajan and Solti. Piano and violin works are performed by such artists as Cliburn, Rubenstein, Watts, Lipatti, Serkin, Horowitz, Heifetz, Menuhin, Szigeti, Stern and Francescatti. One two-record set also features the singing of Caruso, Ponselle, Flagstad, Martinelli, Bjoerling, Schwarzkopf and Price.

Subscribers are charged \$9.75 per disc (each pair of LPs comes with a fancy library case and a booklet), plus \$1.75 for packaging and handling. In comparison, classical LPs on domestic labels now retail for approximately \$4.99-\$5.99.

Why would someone want to pay almost twice as much for a Franklin Mint record as they would for a disc purchased in a record store? "Price isn't the point in this sell," replied Stan Walker, director of the Record Society. "What we're saying is, 'You're buying a collection. You're buying a concept. And if you accept the concept, then accept the price.' It's not an individual record purchase."

## Odyssey Explodes

The classical retailing success story of the year was Odyssey Records. A five-state west coast chain that has specialized in merchandising classical records, Odyssey is currently expanding its outlets at an explosive rate. By year's end, it was projected, Odyssey, which had only seven units two years ago, will be operating a total of 26 stores. In 1978, the chain plans to open two "superstores," both exceeding 15,000 square feet of space.

Throughout Odyssey's history, its classical departments have played a key role in the chain's success. Hence, Odyssey plans to devote a proportional amount of space to classical records in the layout for the new superstores. Classics in the chain's regular stores will also continue to be specially merchandised in separate departments.

## Stations Battle For Ads

One motif which this year shared with previous ones was the hard struggle for survival by commercial radio stations that primarily program classical music. An encouraging sign was the decision by a dozen of these stations in late 1976 to band together to seek national advertising through a rep firm called Concert Music Broadcast Sales (**Cash Box**, January 15). During the first 90 days of CMBS' operation, according to its president, Pete Cleary, "We exceeded the entire prior year's national advertising revenue for several of our stations."

Meanwhile, the commercial classical stations have had to confront another disturbing phenomenon: public broadcasters' attempts to seek traditionally commercial sponsors. Explained Walter Neiman, president of classical-formatted WQXR in New York, "Our concern is with public stations' blatant efforts to switch our advertisers to their media, and take away existing advertisers who are supporting commercial classical stations, and convert them to grant advertisers on public stations."



# TOP R&B SINGLES



Jerry Butler



The Floaters



O'Jays



The Trammps

- 1 GOT TO GIVE IT UP --- MARVIN GAYE --- Tamla/Motown
- 2 IT'S ECSTASY --- BARRY WHITE --- 20th Century
- 3 BEST OF MY LOVE --- THE EMOTIONS --- Columbia
- 4 I'VE GOT LOVE ON MY MIND --- NATALIE COLE --- Capitol
- 5 I WISH --- STEVIE WONDER --- Tamla/Motown
- 6 DAZZ --- BRICK --- Bang
- 7 FLOAT ON --- THE FLOATERS --- ABC
- 8 I'M YOUR BOOGIE MAN --- KC & THE SUNSHINE BAND --- TK
- 9 FREE --- DENIECE WILLIAMS --- Columbia
- 10 BACK IN LOVE AGAIN --- L.T.D. --- A&M
- 11 CAR WASH --- ROSE ROYCE --- MCA
- 12 AIN'T GONNA BUMP NO MORE --- JOE TEX --- Epic
- 13 SIR DUKE --- STEVIE WONDER --- Motown
- 14 TRYIN' TO LOVE TWO --- WILLIAM BELL --- Mercury
- 15 DUSIC --- BRICK --- Bang
- 16 SLIDE --- SLAVE --- Cotillion
- 17 DARLIN', DARLIN' BABY (SWEET TENDER LOVE) --- O'JAYS --- Phila. Int'l.
- 18 LET'S CLEAN UP THE GHETTO --- PI ALL STARS --- Phila. Int'l.
- 19 YOU CAN'T TURN ME OFF --- HIGH INERGY --- Motown
- 20 HOT LINE --- SYLVERS --- Capitol
- 21 EASY --- COMMODORES --- Motown
- 22 A REAL MOTHER --- JOHNNY GUITAR WATSON --- DJM
- 23 GLORIA --- ENCHANTMENT --- Roadshow
- 24 SERPENTINE FIRE --- EARTH, WIND & FIRE --- Columbia
- 25 HOLLYWOOD --- RUFUS --- ABC
- 26 L.A. SUNSHINE --- WAR --- Blue Note/UA
- 27 AT MIDNIGHT (MY LOVE WILL LIFT YOU UP) --- RUFUS --- ABC
- 28 DISCO INFERNO --- THE TRAMMPS --- Atlantic
- 29 SATURDAY NIGHT --- EARTH, WIND & FIRE --- Columbia
- 30 STRAWBERRY LETTER #23 --- BROTHERS JOHNSON --- A&M
- 31 DO YOU WANNA GET FUNKY WITH ME --- PETER BROWN --- Drive/TK
- 32 SOMETIMES --- FACTS OF LIFE --- Kayvette/TK
- 33 I DON'T LOVE YOU ANYMORE --- TEDDY PENDERGRASS --- Phila. Int'l.
- 34 DON'T LEAVE ME THIS WAY --- THELMA HOUSTON --- Motown
- 35 KEEP IT COMIN' LOVE --- KC & THE SUNSHINE BAND --- TK
- 36 WORK ON ME --- O'JAYS --- Phila. Int'l.
- 37 I WANNA GET NEXT TO YOU --- ROSE ROYCE --- MCA
- 38 BE MY GIRL --- DRAMATICS --- ABC
- 39 GOOD THING MAN --- FRANK LUCAS --- ICA
- 40 WHODUNIT --- TAVARES --- Capitol
- 41 THE GREATEST LOVE OF ALL --- GEORGE BENSON --- Arista
- 42 SOMETHIN' 'BOUT CHA --- LATIMORE --- Glades/TK
- 43 DO YOUR DANCE --- ROSE ROYCE --- Whitfield
- 44 SHAKE IT WELL --- DRAMATICS --- ABC
- 45 BRICK HOUSE --- COMMODORES --- Motown
- 46 THE PRIDE (PART I) --- ISLEY BROTHERS --- T-Neck
- 47 IF YOU'RE NOT BACK IN LOVE BY MONDAY --- MILLIE JACKSON --- Spring
- 48 SUNSHINE --- ENCHANTMENT --- Roadshow
- 49 ENJOY YOURSELF --- JACKSONS --- Epic
- 50 I KINDA MISS YOU --- MANHATTANS --- Columbia

- 51 LOVE IS BETTER IN THE AM (PART 1) --- JOHNNIE TAYLOR --- Columbia
- 52 FANCY DANCER --- COMMODORES --- Motown
- 53 I WANNA DO IT TO YOU --- JERRY BUTLER --- Motown
- 54 I CAN'T GET OVER YOU --- DRAMATICS --- ABC
- 55 LIVIN' IN THE LIFE --- ISLEY BROTHERS --- T-Neck
- 56 DON'T ASK MY NEIGHBORS --- EMOTIONS --- Columbia
- 57 WHEN LOVE IS NEW --- ARTHUR PRY SOCK --- Old Town
- 58 REACHING FOR THE WORLD --- HAROLD MELVIN & BLUE NOTES --- ABC
- 59 DO IT TO MY MIND --- JOHNNY BRISTOL --- Atlantic
- 60 I BELIEVE YOU --- DOROTHY MOORE --- Malaco
- 61 JUST FOR YOUR LOVE --- MEMPHIS HORNS --- RCA
- 62 BOOGIE NIGHTS --- HEATWAVE --- Epic
- 63 DEVIL'S GUN --- CJ & COMPANY --- Westbound
- 64 HIGH SCHOOL DANCE --- SYLVERS --- Capitol
- 65 LET ME KNOW --- SPECIAL DELIVERY --- Shield/TK
- 66 FLY LIKE AN EAGLE --- STEVE MILLER --- Capitol
- 67 SOMEBODY'S GOTTA WIN, SOMEBODY'S GOTTA LOSE --- CONTROLLERS --- Juana/TK
- 68 YOU DON'T HAVE TO BE A STAR --- McCOO/DAVIS --- ABC
- 69 DO WHAT YOU WANT TO DO --- T-CONNECTION --- Dash/TK
- 70 O-H-I-O --- OHIO PLAYERS --- Mercury
- 71 THIS I SWEAR --- TYRONNE DAVIS --- Columbia
- 72 YOUR LOVE --- McCOO/DAVIS --- ABC
- 73 UPTOWN FESTIVAL --- SHALAMAR --- Soul Train
- 74 YOU'RE THROWING A GOOD LOVE AWAY --- SPINNERS --- Atlantic
- 75 FEELINGS --- WALTER JACKSON --- UA
- 76 GOIN' PLACES --- JACKSONS --- Epic
- 77 I FEEL LOVE --- DONNA SUMMER --- Casablanca
- 78 SHOW YOU THE WAY TO GO --- JACKSONS --- Epic
- 79 THERE WILL COME A DAY --- SMOKEY ROBINSON --- Tamla
- 80 LOOK INTO YOUR HEART --- ARETHA FRANKLIN --- Atlantic
- 81 NATIVE NEW YORKER --- ODYSSEY --- RCA
- 82 IF IT DON'T FIT, DON'T FORCE IT --- KELLE PATTERSON --- Shadybrook
- 83 SEE YOU WHEN I GET THERE --- LOU RAWLS --- Phila. Int'l.
- 84 BABY I LOVE YOUR WAY --- WALTER JACKSON --- Chi Sound/UA
- 85 WITH YOU --- MOMENTS --- Stang
- 86 CATFISH --- FOUR TOPS --- ABC
- 87 YOU CAN'T TURN ME OFF --- HIGH INERGY --- Gordy/Motown
- 88 HA CHA CHA --- BRASS CONSTRUCTION --- UA
- 89 REACH FOR IT --- GEORGE DUKE --- Epic
- 90 GOT TO HAVE YOUR LOVE --- FANTASTIC FOUR --- Westbound
- 91 FUNK FUNK --- CAMEO --- Chocolate City
- 92 JOY TO HAVE YOUR LOVE --- PATTI LaBELLE --- Epic
- 93 EXODUS --- BOB MARLEY & THE WAILERS --- Island
- 94 TIME IS MOVIN --- BLACKBYRDS --- Fantasy
- 95 STAR WARS THEME --- MECO --- Millennium
- 96 DANCIN' --- CROWN HEIGHTS AFFAIR --- Delite
- 97 HEAVEN ON EARTH --- SPINNERS --- Atlantic
- 98 BELLE --- AL GREEN --- Hi
- 99 BABY, DON'T CHANGE YOUR MIND --- GLADYS KNIGHT & THE PIPS --- Buddah
- 100 I JUST WANT TO BE YOUR EVERYTHING --- ANDY GIBB --- RSO

# 1977



# TOP R&B ALBUMS



Teddy Pendergrass



[Illegible]



[Illegible]

- 1 I MADE UP MY MIND OF LOVE — HOWE WOODEN — Tamla/Motown
- 2 CUBANOCITY — [Illegible]
- 3 36 TWO FOUR DUNE — THE ISLEY BROTHERS — T-World
- 4 KIDNAP — SHO — [Illegible]
- 5 BARRY LYONS OF THE LONDON SALLAGUM — Tamla/Motown
- 6 [Illegible] — [Illegible]
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1977



# 1977 In Washington Marked By Variety Of Industry Issues

(continued from page 14)

emotional arguments will be decisive, and the Rutenberg study provides a new wrinkle: It concludes the performance right would have "no significant impact, either on profits or the number of stations in operation" and that stations could easily pass on the extra costs to advertisers; and the total amount the right would generate to be distributed among record companies would represent less than one-half of 1% of estimated net sales. (NAB and other broadcast groups have criticized the study as "highly speculative" and plan more extensive analyses to pack among their ammunition for the Hill fight.)

## • Copyright Tribunal

After several months' delay — the White House dragged its feet, reluctant to create yet another specialized regulatory board — the five Copyright Royalty Tribunal members were appointed by President Carter on Sept. 27 and sworn in Nov. 9. As determined in the copyright revision, the Tribunal's function is to review and adjust cable TV, jukebox and mechanical royalty rates and to determine a compulsory license for public broadcasters if agreement can't be reached voluntarily.

The commissioners: Chairman Thomas C. Brennan, former chief counsel to the Senate Judiciary Committee on Copyrights; chief architect of the copyright revision bill; Clarence "Buddy" James, attorney and former aide to then-Cleveland Mayor Carl Stokes; Francis Garcia, c.p.a. from Austin, Tex.; Mary Lou Berg, a former vice chairperson of the Democratic National Committee and general manager of WILQ Milwaukee in 1970; and Douglas Coulter, a political-economics writer who ran the Carter campaign in Indiana.

All are Democrats and most are new to the world of copyright. The Tribunal's first matters of concern are a review of the public broadcasting rates (hearings will be held at the end of January), clarification of jukebox royalty procedures and definition of cable TV regulations. The Tribunal's offices are at 1111 20th St., N.W., Washington, D.C. 20036, phone (202) 653-5181.

## • Chairman Ferris' "Activist" FCC

Charles D. Ferris was sworn in Oct. 17 as chairman of the FCC, succeeding and ushering in some clear departures from the administration of Republican Richard Wiley.

His personnel appointments and stated intentions on a number of issues are being interpreted in Washington as accommodating public rather than broadcasters' interests. Disclosures of broadcasters' financial data (now confidential but often requested by citizens groups), going public with the percentage rules the FCC uses to regulate programming (certain percent non-entertainment, information, local), and possibly beginning a program to reimburse citizens groups that participate in FCC hearings, are among the steps Ferris is considering. One of Ferris' first appointments was Frank Lloyd, director of Citizens Communication Center in Washington, as his administrative assistant.

It's fair to say that broadcasters are already concerned about the new "activist" Commission they see taking shape. And citizens groups are finding the staff a bit friendlier to their causes.

Also named to the FCC this year, the second black to serve as a commissioner, is Tyrone Brown, a Washington tax lawyer who is predicted to be less responsible to black and minority groups than his predecessor, Benjamin L. Hooks. Brown will fill the remaining 20 months of Hooks' term and President Carter has indicated that he intends to nominate Brown for a full seven-year term in 1978.

## • Payola Investigation

The FCC's investigation in the payola-plugola docket had been conducted on and off since 1964, drawing little or no attention. But the press turned out in full force in February of this year when the Commission held open hearings on the matter — and some observers believe it was the heavy press coverage that led the FCC to move to *in camera* or nonpublic hearings in July.

Initially the hearings centered on allegations of payola-plugola in concert activities by djs at WOL, Washington's leading soul station (owned by Sonderling Broadcasting). But the focus quickly widened to include inquiries in other cities and among personalities in all areas of the radio, promotion and recording businesses.

In July, the team of three FCC lawyers flew to Hollywood for two weeks of private meetings with agents, promoters and performers. (Other reports of subpoenas issued to label executives in the L.A. area surfaced in October.) Meanwhile, Chicago was reportedly the next stop for the investigators and the lines of questioning apparently concerned concert promotion practices. Connections between independent promoters and record labels continue to draw the probers' attention, and other sites mentioned as possibly on the itinerary are Cleveland, Detroit and Philadelphia. Of course, Theodore Kramer, FCC attorney heading the investigation, said he cannot confirm or deny reports about the progress, whereabouts nor future intentions in the case, except to say that it's not likely to go public again anytime in the near future.

## • IRS On Tax Shelters

The U.S. Internal Revenue Service, in a major crackdown on alleged abuses in the sale of master recordings, banned the use of masters as tax shelters in cases where investors take deductions on "non-recourse" notes (loans which need not be paid back if the investment fails). (**Cash Box**, Nov. 5 & 12).

The IRS ruling is retroactive to Jan. 1, 1976, and could net tens of millions of dollars for the government in back taxes. It will be a couple of years, according to an IRS spokesman, before any challenge to the ruling is heard, since audits on '77 returns won't start until fall '78, and petitions to tax court with the routine waiting period would mean delays into 1979 at the earliest.

Investments in record masters have been important to those in 50%-and-up tax brackets, and to those with substantial amounts of ready cash (recording artists have reportedly been among the heavy investors) and this shelter has reportedly been on the IRS hit list for some time. According to both the IRS and industry sources, a large percentage of these investments were in "worthless" records with no chance of commercial success, and heavy deductions were allowed in the early stages of distribution.

## • Postal Rates

The Hanley-Wilson Postal Reform Act, due for a vote on the House floor next year, continues to be hotly debated between political opponents and the White House. According to Carter spokesmen, the President is eager to make the Postmaster General a Presidential appointee, thereby regaining some control over the now independent U.S. Postal Service. The Carter proposal does not include a subsidy clause (15% of the previous year's budget is the amount specified in the bill), but states willingness to consider item-by-item subsidies.

The special fourth-class rate has not been mentioned specifically as a candidate for subsidies, but would likely qualify for help (with approval from the Office of Management and Budget and Con-



**TOPS** — ABC recording artists The Four Tops recently performed four shows at The Bottom Line in New York. Pictured (back row, l-r) are: Duke Fakir, Lawrence Payton, and Levi Stubbs of The Four Tops; Barbara Harris, manager of ABC Records' New York office; Herb Belkin, vice president of operations for ABC; Belinda Wilson, artist relations staffer for ABC; Obie Benson of The Four Tops; Shelly Rudin, branch manager for ABC in New York; Bobby Schiffman, agent; and Grace Spann, R&B promotion staffer for ABC. Pictured (front row, l-r) are: Mickey Wallach, New York promotion director for ABC; Jackie Smolen, New York sales staffer for ABC; Mark Meyerson, vice president of A&R for ABC; and Marion Somerstein, east coast publicity director for ABC.

gressional Post Office committees). The RIAA has repeatedly testified on behalf of record clubs and mail-order outlets which depend on the special fourth-class rate. That rate is scheduled to be phased out of existence by the early 1980s, as part of the re-organization process begun in 1970, and record mailers obviously want the postal system returned to federal control, with regular subsidies added to keep the rates down. Mail order sales, through record and tape clubs and TV promotions, accounted for \$300 million of industry business in 1976.

## • Future of Radio: Brighter and Brighter

The National Association of Broadcaster's 55th annual convention, held in Washington last May, was dominated by optimistic themes: Radio is stronger than ever and last year's record-breaking revenues were just a prelude to bigger things. Indeed, the FCC's annual report of financial figures for the industry showed radio did 96.6% better in pre-tax profits in 1976 than in 1975, up to \$178.6 million; radio revenues climbed 17.1% to pass the \$2 billion mark; and it was FM's year to shine — for the first time, FM stations reported a profit, tabulated at \$21.2 million.

An NAB-commissioned study forecast AM stereo and FM quad both to be in general use by 1985. (Comments on both are due at the FCC before year's end and the long-awaited report from the Electronic Industries Association on AM stereo was filed at the FCC last week.) Automated transmission and satellite interconnection will also be commonplace, according to the forecasters.

The financial outlook: Total revenues are predicted to reach \$3.2 billion by 1985. FM's share will be 42% (compared to 18% in 1976). Per-station revenues will be increased and overall broadcasting will have higher profit margins, despite increased competition from cable.

Audiences are predicted to be up 9%, households 18% higher than currently, and 40% of the listeners will be in their "peak spending years." FM will have passed AM stations in share of audience.

De-regulation of radio is predicted to continue and a five-year license term (one of NAB's major goals) is considered likely, according to the study. Also forecast were an increase in the number of radio stations, possibly through an expanded AM band or reduced FM channel spacing; NAB is on record opposing any reduction in AM channel spacing and revived its complaints in December when the FCC ran tests using KFI and KNX Los Angeles and stations in the South Pacific, with channel separations reduced from 10 to 9 khz.

## • Watergate Tapes

Public distribution of former President Richard Nixon's White House tapes was the subject of arguments before Federal Court in Washington (early this year) and the

Supreme Court (in November).

ABC, CBS, NBC, Public Broadcasting Service, RTNDA and Warner Communications said in a joint filing that the Archives "is ready, willing and able to prepare a master tape and distribute copies to the public." Warner Brothers Records reportedly plans to release one set of records for schools and libraries, not for profit, and another double set of excerpts for public purchase. Packaging for public distribution is ready and waiting for a master disc.

In July, the Supreme Court denied Nixon's lawyers' claims that he decide for himself what is and what isn't personal and private among the materials. Nixon's Washington lawyer argued in November that the tapes be kept beyond the reach of "every disc jockey and every entertainer," saying public distribution would cause Nixon "embarrassment or mental anguish." But the high court has given indications that it will deny the Nixon lawyers' pleadings (which are mainly constitutional arguments) and rule on the procedures for public release.

## • WBAI vs. FCC On "Indecency"

The FCC's request for the Supreme Court to hear the WBAI indecency case (Pacifica Foundation vs. FCC), which started with the New York station's broadcast of George Carlin's "seven dirty words" on one of his comedy albums years ago, is on the Justices' current conference list and may be acted on Jan. 9, 1978.

The FCC had censured WBAI under its own definition of indecency — saying the language in the Carlin routine didn't fall into the "obscenity" category, i.e. totally without redeeming merit according to local community standards and appealing to prurient interests. (Under law, the FCC is responsible for keeping "obscene, indecent and profane language" off the air.) In the WBAI matter, the FCC termed the material "indecent," i.e. relating in an offensive manner to sexual or excretory functions and broadcast during a day-part when children are likely to hear it.

The U.S. Court of Appeals reversed the FCC's order in March, without deciding how far the Commission can go in prohibiting non-obscene speech, but finding its ruling "too broad." The opinion said the order "carries the FCC beyond protection of the public interest into the forbidden realm of censorship."

It has been speculated (by the FCC's own general counsel and others) that the Justice Department may advise the high court against taking up the WBAI matter on grounds that it is not a good test case. If the Supreme Court does decline the FCC's request for *certiorari*, the Appeals Court ruling would stand and the FCC would no longer be in the position to regulate any programming that it cannot prove to be patently obscene.



# COIN MACHINE

## 1977 In Review: A Synopsis

**JANUARY:** Rene Pierre establishes new, full-service U.S. headquarters in New York City, under the direction of Thierry Pierre... Stern Electronics, Inc. is formed in Chicago by San and Gary Stern. Firm purchased assets of the defunct Chicago Dynamic Industries and announced the commencement of pinball production, under the Stern logo... Ramtek intro's "Barricade"... Universe Affiliated Intl. relocates to more spacious facilities in Hillside, N.J.... Philly-based Banner Specialty Co. enters its 61st year in business... Exidy Intro's "Attack"... The 1977 Amusement Trades Exhibition (ATE) is held in London, Jan. 25-27... Chicago lifts its 25-year ban on pinball machines... Atari releases "Dominos" and "Night Driver"... Bally okays stock split... Consumer Electronics Show is held at the Conrad Hilton in Chicago, with increased emphasis on home product and quite a few coin people in attendance.

**FEBRUARY:** 48th annual NSGA (sporting goods) convention is held in Chicago's McCormick Place... Ed Boasberg is appointed marketing coordinator for Atari's new pinball line... Larry Smith becomes national sales manager of

Brunswick's Briarwood Division... Coinbiz veteran David R. Franco of Franco Distg. Co. in Montgomery, Ala., dies at 76... Midway releases "Checkmate" and "280 Zap"... Rowe signs with DIMA of Quebec, Canada for the sale of Rowe Lottery Ticket Vendors to dispense lottery tickets throughout the province... Gottlieb releases "Jacks Open"... Bob Rasmussen is promoted to sales manager at United Games, Inc.... Randy Sherwood Enterprises is named Seeburg distrib in Texas... Rowe intro's new jukebox line for '77... Seeburg adds SEFCO Dist. of Hanover, Maryland to its distrib network... Williams releases "Grand Prix" 4-player... Bally releases first full-size home pinball game, "Fireball"... Coinbiz mourns the death of vet distributor Bob Portale... Bally produces "Freedom" 4-player... Allied Leisure seeks support of creditors to bolster finances... AMOA relocates Chicago offices... Gottlieb releases "Solar City" 2-player pingame.

**MARCH:** Industry mourns the death of veteran manufacturer Irving Kaye... Tennessee ops form their own state association, Amusement/Music Operators of Tennessee.

(continued on page 147)

## AMOA Committee In Washington For Copyright Royalty Tribunal Meeting

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

On Jan. 1, 1978, the new Copyright Law, requiring operators to pay an annual royalty fee of \$8 per jukebox, goes into effect and operators have until January 31, 1978 to apply for registration of all jukeboxes that are on location at the start of the year.

### Other Stipulations

Among other stipulations of the new law are: jukeboxes placed on location after

January, 1978 must be registered within one month of the placement date; a certificate for the jukebox must be issued by the Register of Copyrights 20 days after receipt of application and royalty fee payment; registration certificates issued by the Copyright Office on or before February 19, 1978 be affixed to the machines by March 1, 1978; and certificates issued any time after February 19, 1978 must be affixed to jukeboxes within 10 days of issuance dates.

At the December meeting, to help familiarize the Tribunal with coin machine industry basics, AMOA president Don Van Brackel showed the association's new audio-visual slide presentation, following which AMOA representatives in attendance answered questions.



**AMOA GOES TO WASHINGTON** — Members of the AMOA Government Relations Committee recently testified before the newly created Copyright Tribunal, which was formed to oversee implementation of the revised Copyright Law that goes into effect Jan. 1, 1978. Pictured in the top photo are (l-r): Don Van Brackel, newly elected AMOA president; Fred Granger, AMOA executive vice president; Garland B. Garrett, Sr., immediate past president; and the association's legal counsel, Nicholas E. Allen, and his law partner, Michael Bailey. Shown in the bottom photo are (l-r): Copyright Tribunal members Clarence L. James, Jr., Douglas E. Coulter, Thomas E. Brennan (chairman), Mary Lou Berg and Frances Garcia.

## Industry Execs Are Optimistic About The Outlook For 1978

CHICAGO — What course will the coin machine industry take in 1978? Will the operator aggressively pursue a more equitable commission split? What lies ahead in the electronic versus electro mechanical flipper arena? How will phonograph sales fare in 1978? These are a sampling of the questions Cash Box asked industry executives in order to determine an estimable projection of what the new year will hold for the coin machine industry.

"I think 1978 will be a good year for the industry," commented Jon Brady of Brady Distributing Co. in Charlotte, No. Carolina. "Obviously, the electronic pinball machine is here to stay and I see the electro mechanical flipper slowly fading out.

"What interests me, though, is how will this effect all of the electro mechanical machines currently on location in very large numbers. Will we be able to sustain our normal pin sales or will this create a mildly distorted market for the coming year? As a distributor I know that there are limitations in the number of trade-ins we can take so I think that what the operator will probably do is keep the machines on the route a little longer."

Phonograph sales were good throughout 1977 at Brady Distributing, as Jon noted, and he expects 1978 to be "even better."

"My outlook for the new year is very optimistic," he said. "I feel it will be a good year for all factions of the coin machine industry."

"Everyone, of course, has had to adjust to a higher cost of operating," he continued, "but I think we are fortunate in that our industry has a lot more flexibility than most. Changes are imminent, but they can't possibly come about overnight. An operator, for instance, has many options open to him for increasing his profit. From the 50/50 split, he can go to 60/40 or a guaranteed minimum or a \$2 service charge. I don't mean to imply that this can be done easily, but it can be done."

Asked what he thought his biggest selling product would be in 1978 Jon unhesitatingly answered, "in terms of dollar volume, it will be flippers."

### Return On Investment

Chicago operator Kem Thom of Western Automatic Music, Inc., also expressed an optimistic attitude, stating that he anticipates a "better return on investment" in the pinball business in 1978. The oversaturation resulting from the legalization of pins in Chicago in early 1977 will be considerably relieved, according to Thom, and he stressed that even though pins are still in an experimental stage in the city, he expects them to be among the top earning pieces next year.

Phonographs will also maintain their earnings, Thom noted. "The jukebox not only opens the door for the installation of games but, most importantly, it brings the patrons into the location, and this is especially true in adult locations. As operators, we are in

(continued on page 147)

## THE JUKE BOX PROGRAMMER

### TOP NEW POP SINGLES

- 1 (THEME FROM) CLOSE ENCOUNTERS JOHN WILLIAMS (Arista 0300)
- 2 CURIOUS MIND (UM, UM, UM, UM, UM) JOHNNY RIVERS (Big Tree 16106)
- 3 THE NAME OF THE GAME ABBA (Atlantic 3449)
- 4 TOUCH AND GONE GARY WRIGHT (Warner Bros. 8494)
- 5 GOD ONLY KNOWS MARILYN SCOTT (Big Tree 16105)
- 6 IF I CAN'T HAVE YOU YVONNE ELLIMAN (RSO 884)
- 7 STAYIN' ALIVE BEE GEES (RSO 885)
- 8 MR. WRONG STARLAND VOCAL BAND (Windsong 11168)
- 9 FEEL THE FIRE GINO VANNELLI (A&M 2002)
- 10 SANTAFLY MARTIN MULL (Capricorn 0282)

### TOP NEW COUNTRY SINGLES

- 1 WHAT DID I PROMISE HER LAST NIGHT MEL TILLIS (MCA 40836)
- 2 DO I LOVE YOU (YES, IN EVERY WAY) DONNA FARGO (Warner Bros. 8509)
- 3 I WISH YOU WERE SOMEONE I LOVE LARRY GATLIN (Monument 45-234)
- 4 WOMAN TO WOMAN BARBARA MANDRELL (ABC/Dot 17736)
- 5 DON'T BREAK THE HEART THAT LOVES YOU MARGO SMITH (Warner Bros. 8508)
- 6 SHAKE ME I RATTLE CRISTY LANE (LS GRT 148)
- 7 I LOVE YOU, I LOVE YOU, I LOVE YOU RONNIE McDOWELL (Scorpio/GRT 149)
- 8 SHINE ON ME JOHN WESLEY RYLES (ABC/Dot 17733)
- 9 YOU KNOW WHAT JERRY REED AND SEIDINA (RCA JH-11164)
- 10 THROWIN' MEMORIES ON THE FIRE CAL SMITH (MCA 40839)

### TOP NEW R&B SINGLES

- 1 AIN'T GONNA HURT NOBODY BRICK (Bang 735)
- 2 ALWAYS AND FOREVER HEATWAVE (Epic 50490)
- 3 I LOVE YOU DONNA SUMMER (Casablanca 907)
- 4 PLAYING YOUR GAME BABY BARRY WHITE (20th Century 2361)
- 5 IT'S YOU THAT I NEED ENCHANTMENT (Roadshow/UA 19370)
- 6 YOU ARE MY FRIEND PATTI LaBELLE (Epic 50487)
- 7 BABY, BABY MY LOVE'S ALL FOR YOU DENIECE WILLIAMS (Columbia 3-10632)
- 8 LET'S HAVE SOME FUN BAR-KAYS (Mercury 73971)
- 9 MY REASON TO BE IS YOU MARILYN McCOO/BILLY DAVIS, JR. (ABC 12324)
- 10 LADY LOVE LOU RAWLS (Phila. Intl./CBS 3634)

### TOP NEW MOR SINGLES

- 1 THE GOODBYE GIRL DAVID GATES (Elektra 45450)
- 2 SOMETIMES WHEN WE TOUCH DAN HILL (20th Century 2355)
- 3 MAKIN' LOVE IS GOOD FOR YOU BROOK BENTON (Old World 1100)
- 4 CANDLE ON THE WATER HELEN REDDY (Capitol 4521)
- 5 JUST THE WAY YOU ARE BILLY JOEL (Columbia 3-10646)





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For those locations with character that promote sociality, the Woodhue presents liveliness with eminence. A new stand-up-and-be-counted shape.

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- \* Provide better programming for the location with the exclusive MEMOREC feature.

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# COIN MACHINE

## Sega Beginning Shipment Of New 'Heli-Shooter' & 'Sega Soccer' Games

LOS ANGELES — Sega is currently shipping two games that were introduced at the AMOA Expo in Chicago — "Heli-Shooter" and "Sega Soccer." Both pieces feature superb design and adjustable timing.

A sit-down arcade game, Heli-Shooter simulates a true-to-life helicopter flight by projecting a three-dimensional image on the viewing screen. The player maneuvers through enemy skies using a throttle control stick to speed up or slow down and two pedals to control side-to-side motion.

Military targets marked in red appear on the screen as the player streaks over enemy territory. Missiles, launched by depressing the firing button on the control stick, streak toward the target with a burst of yellow flame. When a hit is scored, the target explodes in a burst of flame.

Taped "chopper" sounds add to the excitement of the game.

The player scores 500 points for hitting enemy fighter planes parked on the runway below. Hitting other targets scores 200 points.

When the player achieves over 3000 points, he receives 45 seconds of extended play. Pricing is set for 50 cent play.

### Sega Soccer

Shown at both the AMOA and Parks Show in New Orleans, Sega Soccer is a fast action, two-player game with 24 kick-out holes in the playfield. Each hole has a letter and color combination that corresponds to a set of letter and color buttons in front of the players. Each player tries to beat his opponent in selecting the correct button combinations to kick out the ball.

The object of the game is to kick as many

balls as possible into the opponent's goal. Each time a goal is scored, a new ball automatically pops into play from a chute on the side.



'Heli-Shooter'



'Sega Soccer'

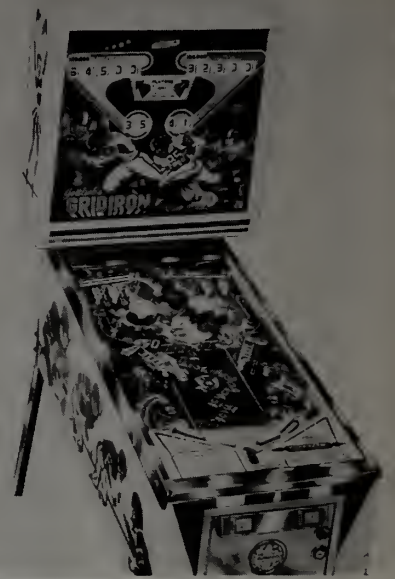
## Gottlieb Releases New 'Gridiron' Pin With Many Exciting Play Features

CHICAGO — "Gridiron" is the new 2-player pinball machine being released by D. Gottlieb & Co. and, as the name implies, it is loaded with action-filled play features.

Especially outstanding is the noted Gottlieb "center shooter" concept by which the ball enters at the center of the playfield, to provide wider, faster action. There are 11 rollovers for advancing 10, 30 or 50 yards and scoring touchdowns; and four football targets for getting single points. The spinning target scores 10 yards per turn and players can get specials for total high score as well as high point score. Two exclusive Gottlieb vari-targets score 1000 to 5000 and allow for touchdowns on maximum hits.

The football theme is carried through in the entire design and cabinetry of the new model.

Operators are invited to view the new piece, which is being displayed in Gottlieb distributor showrooms.



## Home Decorating Turns To Pinball

CHICAGO — Advertising Posters Company here has taken the picture from the back of the pinball game and put it on the wall. The firm's new Pinballbilia series of framed glass plates are reproductions of popular late 1930s pinball games graphics.

Bushwack, an exciting scene of Indians overtaking a stage coach, and Pirates Gold, showing a rugged band of pirates led by a swashbuckling female, capture the nostalgia of a bygone era. Six different designs are available.

Pinballbilia plates have each color individually silk screened by hand on tempered glass, just as the originals were produced.

Framed with bright chrome facings and brushed chrome sides, each panel measures 20" wide x 22" high.

For further information contact Ray Roberts, sales manager, Advertising Posters Company, 1500 North Halsted Street, Chicago, Illinois 60622. Phone: (312) 642-1300.

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# COIN MACHINE

## 1977 In Review: A Synopsis

(continued from page 144)

nessee ... Atari releases "Dominos 4" cocktail table ... U.S. Billiards intro's "Video Pool" upright game ... "Car Polo" is released by Exidy ... The 5th annual AMOA regional seminar is held in Denver ... NAMA announces expansion of its '77 annual convention to include a special hall for coin-op equipment ... Atari intro's its first flipper "The Atarians" ... AMOA's annual board meeting is held in Houston ... Seeburg releases "Hutch" furniture model phono ... Gremlin releases "Commotion" 1 and 2 cocktail tables ... **Bob Sherwood** joins Cinematronics as marketing director ... Compact 469 phono is released by Rock-Ola ... Universe Affiliated International delivers Playmatic's "Speakeasy" pin ... NAMA's Western Convention is held in California.

APRIL: Meadows announces planned purchase of Fun Games' inventory ... Midway intro's "Boot Hill" ... Gremlin appoints Young & Rubicam to handle PR ... Bally negotiates to buy Atlantic City Hotel for operation as a hotel-casino ... "Camelot" furniture model phono is intro'd by Rowe ... "Triple Hunt" is released by Atari ... Williams debuts "Liberty Bell" 2-player ... "Big Hit" 2-player flipper is released by Gottlieb ... **Jerry Marcus** is appointed financial and administrative vice president at Empire ... Midway intro's "Double Play" ... Conflict of NAMA and AMOA convention dates (and locations) is the talk of the trade once again. AMOA board, however, resolves to maintain Chicago as its convention site but continue its efforts to arrange concurrent dates

whenever the NAMA show is held in Chicago ... Stern Electronics appoints **Stephen Kaufman** marketing director ... "Bronco" 4-player is released by Gottlieb ... Bally releases "Night Rider" in electronic and electromechanical versions ... Rock-Ola intro's 467 "Princess" compact phono ... After 14 months, Midway's "Sea Wolf" remains a hit and is back in production ... Atari names **Marshall Caras** marketing director for coin-op division.

MAY: Stern releases "Rawhide" 4-player ... Gremlin launches unique U.S./European promo campaign to intro "Hustle" ... "Embargo" is released by Cinematronics ... NSM's chief engineer, **Rupert Mosinger**, arrives in U.S. to conduct service schools on the German-made phono line ... Bally holds its first series of schools on electronic pins and draws heavy U.S. and foreign attendance ... Meadows cancels its purchase agreement for the Fun Games inventory ... **John Trucano's** annual So. Dakota 8-ball tourney draws mass media coverage and an appearance by the Governor ... D. Gottlieb & Co. joins AMOA and reserves exhibit space for the '77 exposition, marking its first official appearance at the show. The factory celebrated its 50th anniversary in 1977 ... "Sprint 8" arcade piece is intro'd by Atari ... Lowen Automaten ships its first full line of solid-state NSM phonos into the U.S.

JUNE: Bally signs multi-million dollar agreement with Montgomery Ward & Co. department store chain for marketing its home consumer product ... New audio-visual training program is developed by

(continued on page 149)

## Industry Execs Are Optimistic About The Outlook For 1978

(continued from page 144)

the business of selling entertainment, and rather inexpensive entertainment at that. While a game satisfies the individual who is playing it, jukebox music provides entertainment for everyone within earshot."

Turning to equipment pricing and the current commission structure, Thom said he strongly favors a weekly service charge as a means of increasing the operator's revenue. He mentioned a figure of at least \$4 per machine.

"Our expenses are increasing rapidly so to come out ahead we must make the machines pay their own way and a service charge is certainly one of the methods we can use." He added that in order to survive in today's market an operator must become "more business minded" and develop a sharp sense of "salesmanship" since it is frequently necessary to "sell" a location on an idea or product which, in the long run, often proves to be mutually profitable.

Speaking for Rowe International, company president Merrill Krakauer noted that the next 12 months will reflect a significant "increase in our market share" and "an excellent sales year for Rowe."

Krakauer bases his projection on the current widespread acceptance of the factory's new R-82 phonograph line, which is characterized by dramatic new styling and design as well as innovative features such as the "Memorek" and "Playmaker."

"I can't estimate what the complete picture will be in terms of total phonograph sales," Krakauer continued. "Whether or

not there will be substantial gains in the new year remains to be seen. But I'm confident as far as Rowe is concerned, sales will be better in 1978 than in recent years, largely because of the outstanding appeal of our product line."

## Exidy Expands Its Marketing Dept.

LOS ANGELES — New appointments within the marketing department of Exidy Inc. were recently announced by Paul C. Jacobs, vice president of marketing.

Inda Trinwith, formerly traffic manager, has been promoted to the position of marketing administrator. She will be responsible for the coordination of all sales and shipping between Exidy and its worldwide distributor network.



Watner

Trinwith

In addition, Hal Watner has been appointed as sales representative for Exidy. Watner's previous experience in the coin-operated games industry includes sales positions with Ramtek and Meadows Games.



Triple Hunt™



Destroyer™



Starship 1™



Sprint 4™



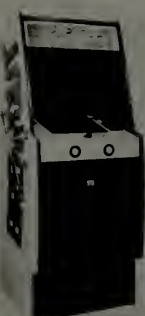
Drag Race™



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# COIN MACHINE

## Brandt Introduces New High Speed Coin Wrapper With Unique Features

WATERTOWN, WIS. — Speed, simplicity, quiet operation, infrared stack detection and adaptability are one-of-a-kind features of a newly introduced automatic coin wrapper from Brandt, Inc.

Built on a roll-about stand for easy mobility, the Model 1780 produces up to 24 wraps of coin per minute for financial institutions, vending companies, supermarkets, retail stores and other large volume money handlers. A minimum number of settings is necessary for total coin packaging and changeover of denominations.

### Infrared Detector

The machine's infrared stack detector senses a disturbed coin stack. And coins smaller than the denomination being packaged will offsort.

When used for high speed batch-



counting and verifying, the Model 1780 stops in batches from five to 99,995. The batch select mode may be set in increments convenient for bagging, with easily installed bagging attachment, and verifying of bulk coin.

The 1780's double-bin container is on wheels for easy, quiet movement to a variety of environments without creating any disturbance. The machine's modular design permits the addition of auxiliary equipment as the user's coin packaging needs increase.

Optional equipment for the Brandt coin wrapper include a large paper roll feed mechanism capable of supporting a 16-inch roll for 8,000 wraps without paper change. Also available is a boxing mechanism which serves several 1780's set up in a series for palletizing and/or boxing of coin for storage purpose.

For further information about the machine and its capabilities, contact Brandt, Inc., Watertown, Wisconsin 53094. The firm maintains nationwide sales and manufacturing facilities serving users throughout the U.S. and Canada.

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## Merchandising A Music Route

by Frank Manners

CHICAGO — A survey of jukebox operators in the midwest has revealed that, although music in general may be alive and well, phonographs often require intensive care and two major worries confronting the music operator: getting the jukebox into the location and, once installed, getting it played.

Invariably, when seeking out locations the operator solicits those that are predisposed to the phonograph. He picks up leads through word of mouth referrals or "it's who you know" clout. The preferred spots are the round-the-clock truck stops, heavily populated taverns, jaunty singles bars and hillbilly establishments where patrons literally like to cry in their beer to the accompaniment of a melancholy country song. The location owner's predisposition to the phonograph, however, actually translates into "what's in it for me," as the operator soon discovers, so he must then address himself to the location's needs and convince the owner that a jukebox will contribute to his business as a whole, without any capital outlay.

### Attracts Customers

A phonograph will provide continuous music to liven up the place, attract more people, and put them in a convivial mood so that they will eat and drink more. As a further measure, the operator assures the owner of impeccable repair service, that the box will be kept clean, the music current and all systems working. After all, anything over two hours down time makes the location fume and, of course, takes its toll on collections.

If this logical appeal flounders, further steps must be taken by the operator. He may add sweeteners like quad sets, mike kits, motorized remotes, and all manner of accessories. He may rent the jukebox for a minimum and let the owner keep the overage. He must bear in mind, though, that he must come up with some incentive to cement the deal.

### Promote For Profit

Once installed in a location the jukebox should be promoted in order to make it profitable. Techniques are simple and unsophisticated. In fact, the fate of the phonograph rises and falls, in many instances, with the ministrations of the barmaid or cocktail waitress. She encourages jukebox play, tries to overcome the inertia of the customers, and gets them to donate quarters or donates them herself. In go-go spots, the dancers won't dance unless the patrons put quarters in the jukebox. Sometimes the onus of promoting falls on the bartender. He receives marked coins from the operator to drop in the jukebox, the philosophy being that once the initial impetus is provided, someone will keep the box going.

Dice are a popular promotional tool. With

the pay or listen variety, the customer rolls against the bartender or his fellow customers to either "pay" or "listen." With regular dice, several customers ante a quarter and the winner collects and then selects the records.

The operator assists in the music merchandising by constantly updating the stacks of records and highlighting new releases with colored title strips. He may install a dollar bill validator, hoping that the customer will opt for volume play discount or be too lazy to ask for change. He may even move the box around within the location until he finds the ideal spot. As a negative promotion, he discourages the bartender from using the television, radio, or anything that will distract from the phonograph.

### Unexpected Play

In contrast to conscious, planned merchandising there exists the unplanned, unexpected juke play. This play originates spontaneously in the social setting of the bar. For example, keen-eyed observers notice that young girls generate interest in playing the music. They hang around the juke making a selection, and before you know it, young guys are suddenly hanging around making a selection, too. Ineluctably they are magnetically drawn together. The phonograph is an ice-breaker, a means for guys and dolls to make contact.

However, soliciting and promoting have fallen on evil days and the phonograph's once uncontested dominance has been undermined by competition gnawing ravenously into the profits. First came television, which lured patrons to the set for special programs and sporting events; then the FM-radio units, which give away what the jukebox asks you to pay for. One disgruntled operator reports that he went into one of his locations where collections had tumbled only to hear the FM radio blaring. He chided the bartender, "How can I make any money with that on?" The bartender innocently replied, "Well, if they want to play the juke, we turn off the FM."

The chief antagonist, though, is disco. How can the phonograph compete with the expensive sound system, live bands, and record spinners that the location employs? Can quad units match \$15,000 worth of speakers, amplifiers and powerhouse sound? In these instances, the jukebox is often relegated to intermission work or fill-in before the band starts pumping and grinding.

The phonograph, however, is still considered by many to be the backbone of the route. It is an institution in the neighborhood tavern and singles bars and an integral part of the decor and the ambience of the establishment. And no one should underestimate the jukebox as the esteemed harbinger ushering profitable game into a location.

## Season's Greetings

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## 1978 State Association Calendar

Jan. 13-15: Music Operators of Minnesota; annual conv.; Holiday Inn Central; Minneapolis, MN.

Jan. 20-21: Oregon Amusement & Music Operators Assn.; annual conv.; Embarcadero, Newport, OR.

Feb. 3-5: South Carolina Coin Operators Assn.; annual mtg.; Carolina Inn; Columbia, SC.

Mar. 31-Apr. 1: Music Operators of Michigan; annual conv.; Michigan Inn; Southfield, MI.

Apr. 7-9: Florida Amusement Merchandising Assn.; annual conv.; Marriott Olympic Villas; Orlando, FL.

April 21-23: Wisconsin Music Merchants Assn.; spring conv.; Abbey Resort; Fon-

tana, WI.

May 19-21: New York Music & Amusement Assn.; annual conv.; Stevensville Country Club, Swan Lake, NY.

June 2-3: Ohio Music & Amusement Association; annual conv.; The Columbus Hilton Inn; Columbus, OH.

June 8-10: Music Operators of Texas; annual conv.; La Quinta Royale; Corpus Christi.

July 21-22: Montana Coin Machine Operators Assn.; annual conv.; Fairmont Hot Springs Resort, near Butte, MT.

Sept. 22-23: Amusement & Music Operators of Virginia; annual conv.; John Marshall Hotel; Richmond, VA.



# COIN MACHINE

## 1977 In Review: A Synopsis

(continued from page 147)

Rock-Ola . . . Midway releases "Road Runner" . . . **Russ Eckel** is named general manager of Rowe's Dedham distributorship . . . "Hang Glider" 4-player is released by Bally . . . Chuck Arnold becomes field sales manager for Rowe . . . The summer Consumer Electronics Show is held in Chicago with numerous coinbiz firms exhibiting home product . . . Bally accelerates its home market activity with introduction of "Evel Knievel" home model and Professional Arcade TV Center . . . AMOA president **Garland Garrett** and a team of association officers meet in Washington to outline a plan of implementation of the copyright law . . . Shaffer Dist. and U.S. Billiards sponsor a statewide 8-ball pool tournament in Ohio, with some 200 locations participating . . . Atari premiers six new home video machines . . . **Merrill Krakauer** is elected president of Rowe Intl. . . "M-79 Ambush" is released by Ramtek . . . Belam appointed to export Wico home pin . . . "Big Deal" 4-player pingame is released by Williams . . . AMOA launches its first association sponsored training program . . . Exidy premiers "Score" . . . "Jungle Queen" 4-player is released by Gottlieb . . . Atari expands into the fast food business with premier of "Pizza Time Theater," housing an assortment of more than 30 coin-op games . . . United's "Cherokee" shuffle alley is released by Williams.

JULY: "Meadows Lanes" video bowling game is released by Meadows . . . Stern intro's "Disco" 2-player pin . . . Rock-Ola intro's "Grand Salon" console phono . . . **Len DeGroot** is named director of sales and service at Gremlin . . . Michigan ops are faced with threatening pinball legislation . . . Bally goes full-scale into electronic pin production with release of "Evel Knievel." And New Jersey youth **Bruce Condella** uses it to set new world pinball record at marathon event in Atlantic City . . . "Robot Bowl" is released by Exidy . . . Atari intro's "Drag Race" and "Pool Shark" . . . Sega Center family amusement arcade opens in Montclair, Calif. . . Atari opens east coast facility, with **Howard Rubln** as eastern regional sales manager . . . **Norman Goldstein's** "open letter" statement, proposing increased play pricing and adjustment in commission split, is the talk of the trade . . . Gremlin intro's "Ten Pin" wallgame . . . U.S. government's proposed coinage changes attract industry attention . . . Midway changes name of Road Runner to "Desert Gun" to avoid possibility of infringement problems . . . Stern intro's "Pinball" 4-player . . . **Matt Russ** is made senior vice president of marketing at Rowe; **Harry Williamson** is appointed vice president and general manager of distrib operations . . . Florida passes replay bill . . . "Guided Missile" is intro'd by Midway.

AUGUST: "Kick-Off" 4-player pin is released by Bally . . . TJM Corp. moves its sales and manufacturing facilities to larger space in Elgin, Ill. . . Mirco releases "Super 21" cocktail table . . . Briarwood debuts new home pin line . . . "Starship I" is released by Atari . . . "Quarterback 2-player" is released by Bally . . . IAAPA Chicago headquarters moves offices to suburban No. Riverside, Ill . . . Veteran op **Harry Snodgrass**, a past president of AMOA, dies at 72 . . . Bally releases "Eight Ball" 4-player, which later becomes the biggest selling pin in its history . . . "Centigrade 37" 1-player is released by Gottlieb . . . Belam is appointed to export Exidy line . . . Midway holds its first parts seminar . . . **Shane Brakes** is appointed international sales manager at Belam . . . Gottlieb intro's "Jet Spin" 4-player.

SEPTEMBER: AMOA announces nominations for '77 jukebox awards . . . Atari debuts "Time 2000" pinball machine

. . . Valley intro's adjustable coin system for its Big Cat drop chute table . . . Gottlieb appoints **Marshall Caras** vice president of marketing . . . Coinbiz mourns the death of **Mike Munves**, who died at the age of 85 . . . "Rancho" 2-player released by Williams . . . **Stan Jarocki** is appointed director of marketing at Midway . . . Seeburg announces plans to sell its Chicago-based products division . . . Stern Electronics purchases Universal Research Labs . . . "Star Cruiser" is released by Ramtek . . . Rowe holds national distrib meeting and new product showing in Arlington, Va. . . Bally's huge "Big Foot" pinball machine debuts on network TV . . . "Argosy" 4-player pin is released by Williams . . . Gremlin intro's "Depth Charge" . . . **Lyle Elliott** is named international sales manager for Brunswick's Briarwood Division . . . Rhode Island op wins a 280 Z automobile in Midway sweepstakes.

OCTOBER: Columbus branch of Cleveland Coin moves to more prestigious location . . . **Kenny Rogers** and "Lucille" dominate AMOA Jukebox Awards in three categories . . . Atari intro's "Super Bug" . . . Bally adds Dennis Hotel to Atlantic City holdings . . . "Laguna Racer" is released by Midway . . . **Alfred W. Adickes** of Nova in Hamburg is honored on his 50th anniversary in coinbiz . . . Stern intro's its first solid-state pin called "Pinball" . . . Exidy debuts "Robot Bowl" in a cocktail table . . . New Orleans operator **Andrew Monte** dies at 78 . . . Georgia ops forms state association . . . Gremlin intro's "Hustle" in a cocktail table . . . A Bally "Fireball" home pin, purchased by **Chip Carter**, is installed in the Plains, Ga. home of **President Carter** . . . "Super Spin" 2-player is released by Gottlieb . . . Deutsche Wurlitzer holds international distrib meeting and new product showing in Spain . . . Rock-Ola's vice president and treasurer **Art Ehlert** dies at 61 . . . Japan Amusement Trade Assn. show in Tokyo attracts increased U.S. interest . . . The music and games exhibit at NAMA's annual trade show, a first this year, attracts lukewarm coinbiz interest. Convention itself, however, is a big success . . . Rock-Ola holds annual new product introduction in Palm Beach, Fla. . . Coinbiz mourns death of **Jerry Janda** of New Way Sales in Canada . . . Texas State Technical Institute offers comprehensive training program on music and games . . . Unique pinball art exhibit is held in New York . . . AMOA's '77 exposition is rated as the biggest in the association's history.

NOVEMBER: **Bill DeSelm** retires as sales manager for Williams and **Leonard Nakielny** is appointed to the post . . . Bally launches "Super Shooter" national pinball tournament at Aladdin's Castle game rooms across the country . . . **Ed Wiler** is appointed view president-sales at Rowe . . . **Jack Manning, Jr.** is appointed vice president of distrib operations at Rowe . . . Universe Affiliated intro's Playmatic's "Space Gambler" solid-state pin . . . "Safari" is released by Gremlin . . . Gottlieb intro's "Golden Arrow" single player pin . . . Record exhibits and attendance mark the 1977 IAAPA show in New Orleans . . . "Formula M Vroom" is Mirco's new solid-state cocktail table . . . First Maryland 8-ball tourney is set, under sponsorship of SEFCO Dist. and U.S. Billiards . . . Universe markets Japanese made "Mole Hunter" . . . Merger of Ebonite and Fischer is announced, with latter's manufacturing and distribution facilities moving from Missouri to Miami Lakes, Fla. . . Coinbiz mourns death of **Pete Gerlitz** (Mountain Coin) in Denver.

DECEMBER: "M-4" is released by Midway . . . Atari intro's "Canyon Bomber" . . . **Michael Stroll** is appointed president of Williams Electronics, Inc. . . New "Sprint

(continued on page 150)

## 3rd Annual N.O. 8-Ball Tourney Held

NEW ORLEANS — 96 of the top pocket billiards players in the New Orleans area, including two with severe physical handicaps, clashed recently for a share of the \$2,400 cash pot in the third annual Greater New Orleans Coin-Operated 8-Ball Tournament.

Hosted by Bob Nims, tournament director and president of A.M.A. Distributors, the playoffs were held Nov. 27 at the Marriott Hotel here. The finalists were broken down into three divisions (A,B,C), with winners trophies going to the 32 sponsoring business establishments.

In the best three-out-of-five championship match, Al Bonife defeated bill Trentecosta in four games to win the Class A title. Bonife received a check for \$500 and Trentecosta collected \$250 as runner-up.

Class B honors went to Charles Blanchard, who claimed the \$300 first prize by defeating Frank White. White picked up \$150 for himself and a trophy for his qualifying location.

John Washington, playing out of New Orleans' Charlie's Corner, won the Class C title by defeating Douglas Winslow in four games. Washington was awarded \$200 for his efforts and Winslow received \$100.

### Handicapped Players

Grover Hinson, who lost one hand in a dynamite accident, finished fifth in the

Class C division and received \$25. Dalton Bourg, paralyzed from the waist down and confined permanently to a wheel chair, was eliminated earlier in the matches. Both players received resounding applause from the nearly 400 spectators in the hotel's Grand Ballroom.

### Additional Prizes

Players finishing in third through eighth place, in each class division also received cash prizes. Each of the 96 finalists were given official baseball caps with a "New Orleans 8-Ball Championships" patch when they registered.

The 1977 championship playoffs at the Marriott Hotel — scene of the tourney finals for the past three years — climaxed nine weeks of qualifying rounds held at each of the 32 locations in New Orleans, Algiers, Gretna, Harahan, Kenner, Metairie and Marrero, La.

Over 4,000 men and women pool players competed in the qualifying rounds. The overall tourney awarded 382 cash, merchandise and trophy prizes with a total value of over \$10,000.

U.S. Billiards, Inc., Amityville, N.Y., international makers of coin-operated pool tables and other amusement games, again sanctioned the Greater New Orleans tourney as it has done since the event's inception.

# Season's Greetings

TO ALL OUR  
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AND  
DISTRIBUTOR  
FRIENDS

# Bally®



# COIN MACHINE



**TOURNAMENT WINNERS** — The recently held third annual Greater New Orleans Coin-Operated 8-Ball Tournament attracted 96 finalists and 400 spectators for the championship rounds, held at the New Orleans Marriott Hotel. Pictured above are (l-r): tournament host Bob Nims; Al Bonife, Class A champion; Jerry Nims; and Bill Trentecosta, Class A runner-up. (See story on page 149)

## 1977 In Review: A Synopsis

(continued from page 149)

4" from Atari . . . Ramtek debuts solid-state "Boom Ball" arcade game at New Orleans Parks Show and announces plans to expand its product scope into the amusement parks market . . . Valley intro's home table . . . "Fire Queen" 2-player is released by Gottlieb . . . Coinbiz mourns death of Wico's Ed Ruber at 48 . . . Pete Entringer is elected president of Advance Dist. (St. Louis) . . . Annual 3-day State Music Dist. show in Dallas attracts record attendance . . . Exidy changes cosmetics of its popular "Circus" piece . . . Williams launches a comprehensive program of service schools

on solid-state pins . . . New York distributor Harry Berger of Manhattan Coin Machine Co. dies at 61 . . . Over and above the big emphasis on solid-state electronic pinball machines, it was apparent throughout 1977 that the coin machine industry appeared to be abandoning its low profile, in favor of a more visible image and, following the lead of such companies as Bally and Atari, began leaning heavily towards promotion and public relations efforts on both a local and national level. A continuation in 1978 should lead to an even greater public awareness of the industry, as well as its product . . . Happy Holidays.

## CHICAGO CHATTER

We'd like to extend holiday greetings to everyone in the coin machine industry and express our good wishes for the coming year.

STERN ELECTRONICS, INC. prexy Gary Stern and marketing director Stephen Kaufman are chalking up 1977 as a most exceptional year of progress for the relatively new company, which will actually be merely a year old at the start of '78. But what a year it has been -- especially in the latter months when the firm's first solid-state flipper "Pinball" was born, and has since developed into a "phenomenal seller," to quote Kaufman. Now that they're firmly entrenched in the solid-state arena, the trade can look forward to a follow-up model called "Stingray" which, Steve said, has tested out superbly and is now in the process of being sample shipped to distributors. Watch for it.

ROWE PHONOGRAPHS, namely the popular new "Woodhue" and "Black Magic," remain in the spotlight at Atlas Music Co. — and Sam Kolber maintains the situation will be the same next year at this time, since present demand indicates that '78 will definitely be "a big year for Rowe." Also contributing to heavy business activity at Atlas these days are the Allied Leisure solid-state pins, such as "Hoe Down" and "Super Picker." Sam said they're being very well accepted — and to add to their appeal, the price is right. Next model due for release shortly is called "Get Away."

A STEADY PROCESSION of operators visited the Empire Dist. premises for the recent Rock-Ola Showing — which was a catered affair, we might add. "Sybaris" was the star attraction and the distrib took quite a few orders for the new model.

SANTA VISITED RHODE ISLAND a little early this year, Dec. 14 to be exact, and in the guise of Midway's director of sales Larry Berke. Occasion was the presentation of a 1978 280 Z Datsun to West Warwick operator Ray Muschiano, who was the big winner in the Midway "280 Zap" sweepstakes. Santa's helper was Bob Mahoney of Robert Jones Int'l.-Dedham, where the entry was deposited. Don't know who was more excited, Larry Berke or Ray Muschiano, but the latter's comment upon receiving the keys was "I can't believe it. I'm just a small operator and never thought I stood a chance of winning." Ironically enough, the name of the dealer that delivered the car happens to be Midway Datsun Dist. of suburban Boston.

FOR THE PAST COUPLE OF MONTHS Johnny Frantz and Mike Donley of J. F. Frantz Mfg. Co. have been devoting full-time effort to processing the load of orders written during AMOA. The 1977 show was a very good one for the firm, as Mike happily noted, and among the most in demand pieces are "Big Top," the antique looking counter model premiered at the show, and "U. S. Marshall," which has been a successful item for Frantz for several years. Mike mentioned that both models were also shown at the mid-December Paris exhibition.

## EASTERN FLASHES

The recent UJA-Coin Machine Division testimonial honoring Bert Betti of Betti Industries was a big success, as expected. Event was held at the New York Hilton and a full gathering of Bert's friends, associates, et al, were on hand to pay tribute . . . December being "Rock-Ola Month," factor distributors throughout the east have been holding individual showings of the new line . . . John Forbeck of the See North Dist. Albany branch was in Chicago last week to attend the special electronics service course sponsored by Williams Electronics, Inc. Factory's "Hot Tip" solid-state pingame, which was the subject of the school, is currently getting a good workout on the showroom floor, from what Sid Gordon tells us. "We're taking orders," he said, and based on operator enthusiasm, it is obvious that this model is creating a "new dimension in player appeal." He talked a little about 1978, which is just a few days away, and expressed an attitude of optimism. He cautioned operators, however, to "make up their minds to change the present commission split," in view of the high prices of music, games, etc., or face the possibility of "folding up their tents and going out of business." Incidentally, as we spoke with Sid, the weather in Albany was taking another turn for the worse. Since early December they've had sporadic outbursts of ice storms, 21 below zero temperatures and awful weather, which made for spotty business conditions. Looks like another one of those bad winters . . . Weather is also playing a role in the current business picture at Bilotta Dist.-Newark. In this case, much too much snow, making it difficult for customers to get around and shop. On the bright side, however, Pat Bilotta tells us the "Meadows Lanes" bowling game is a consistent seller for him and he expects to do good business with the newly arrived Exidy "Circus" which, he feels, is especially appealing 'cuz "it's easy to understand and easy to play!" Due in shortly is the Cinematronics "Space Wars." Musicwise, the Wurlitzer line is selling well and should be even more successful in '78 since, as Pat sees it, ops who deferred phono purchases are due to update their music routes and really go on a buying spree.

## CALIFORNIA CLIPPINGS

Paul Jacobs, vice president of marketing for Exidy, said the firm's new "Circus" video game is heavily back ordered, which he feels will keep the factory busy at least through the spring. Paul noted further that Circus was an excellent follow-up to "Robot Bowl," its predecessor. "It was a big year for us, having Robot Bowl and Circus back to back," he said. "We wound up our calendar year in a very favorable position and we're off to a good start for next year."

PORTALE AUTOMATIC SALES' initial shipment of the new Rock-Ola model 474 phonograph is "sold out," according to executive vice president Tom Portale. Looking ahead Tom predicted "a dramatic upturn in phonograph sales in '78." He added that he is optimistic about the business outlook for the coming year, based in part on the performance of the firm's recently opened San Francisco branch. The distrib was rocked earlier this year by the death of Tom's father, Bob — a loss that was shared by the entire industry.

IN RECAPPING THE HIGHLIGHTS OF 1977, Atari's Don Osborne gave much of the credit to the firm's network of distributors. "We are very pleased with the efforts of our distributors," he said. "They have done a great job for us." Don said that Atari looks to make greater inroads into the pinball and phonograph market in '78. This year marked the firm's entry into the pinball field with the introduction of three solid-state pieces, "Ataria," "Time 2000" and "Airborne Avenger." In addition, Atari recently finalized an agreement to distribute the German-based NSM phonograph line in the States.

## SEASON'S GREETINGS



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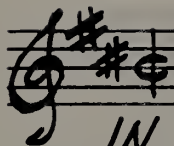
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IN 1977 WE BROUGHT YOU SUCH GREAT HITS AS "TELEPHONE LINE,"  
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"HANDY MAN," BARRY MANILOW'S "WEEKEND IN NEW ENGLAND"  
CARLY SIMON'S "NOBODY DOES IT BETTER," BILL CONTI'S AND MAYNARD FERGUSON'S  
"GONNA FLY NOW," THE FLOATERS' "YOU DON'T HAVE TO SAY YOU LOVE ME,"  
LA BELLE'S "ISN'T IT A SHAME" AND GREAT MUSIC FROM MAJOR FILMS  
INCLUDING BILL CONTI'S "ROCKY," MARVIN HAMLISCH'S "THE SPY WHO LOVED ME,"  
RALPH BURNS' "NEW YORK, NEW YORK" WITH SONGS BY KANDER AND EBB -  
WATCH US FILL IN THE LINES WITH MORE GREAT MUSIC IN '78!

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# CASH BOX TOP 100 ALBUMS

December 31, 1977

	7.98	Weeks On Chart		9.98	Weeks On Chart		7.98	Weeks On Chart
		12/24			12/24			12/24
<b>1 RUMOURS</b> FLEETWOOD MAC (Warner Bros. BSK 301C)	7.98	1	<b>37 MOONFLOWER</b> SANTANA (Columbia C2-34914)	9.98	21	<b>68 PLAYER</b> (RSO/Polydor RS-1-3026)	7.98	78
<b>2 SIMPLE DREAMS</b> LINDA RONSTADT (Asylum 6E-104)	7.98	2	<b>38 GALAXY</b> WAR (MCA MCA-3030)	7.98	48	<b>69 I, ROBOT</b> THE ALAN PARSONS PROJECT (Arista AL 7002)	7.98	68
<b>3 ALL IN ALL</b> EARTH, WIND & FIRE (Columbia JC 34905)	7.98	3	<b>39 WORKS -- VOLUME 2</b> EMERSON LAKE & PALMER (Atlantic SD 19147)	7.98	47	<b>70 BRASS CONSTRUCTION III</b> (United Artists LA755-H)	7.98	74
<b>4 FOOT LOOSE AND FANCY FREE</b> ROD STEWART (Warner Bros. BSK 3092)	7.98	4	<b>40 SOMETHING TO LOVE</b> L.T.D. (A&M SP 4646)	7.98	34	<b>71 SECRETS</b> CON FUNK SHUN (Mercury SRM-1-1180)	7.98	73
<b>5 OUT OF THE BLUE</b> ELECTRIC LIGHT ORCHESTRA (Jet/United Artists JTLA-823-L2)	11.98	6	<b>41 HERE YOU COME AGAIN</b> DOLLY PARTON (RCA APL1-2544)	6.98	51	<b>72 HEADS</b> BOB JAMES (Columbia/Tappan Zee JC34896)	7.98	82
<b>6 ALIVE II</b> KISS (Casablanca NBLP /076-2)	11.98	8	<b>42 REACH FOR IT</b> GEORGE DUKE (Epic JE 34883)	7.98	49	<b>73 SHOW SOME EMOTION</b> JOAN ARMATRADE (A&M SP-4663)	7.98	44
<b>7 ELVIS IN CONCERT</b> ELVIS PRESLEY (RCA APL 2-2587)	13.98	5	<b>43 DON JUAN'S RECKLESS DAUGHTER</b> JONI MITCHELL (Asylum BB 701)	12.98	—	<b>74 CLOSE ENCOUNTERS OF THE THIRD KIND</b> ORIGINAL MOTION PICTURE SOUNDTRACK (Arista AL9500)	—	—
<b>8 LIVE!</b> THE COMMODORES (Motown M9-894A-2)	7.98	9	<b>44 WE MUST BELIEVE IN MAGIC</b> CRYSTAL GAYLE (United Artists LA 771G)	6.98	42	<b>75 HEROES</b> DAVID BOWIE (RCA AFL1-2522)	7.98	46
<b>9 NEWS OF THE WORLD</b> QUEEN (Elektra 6E-112)	7.98	13	<b>45 SECONDS OUT</b> GENESIS (Atlantic SD 2-9002)	9.98	45	<b>76 FEELS SO GOOD</b> CHUCK MANGIONE (A&M SP-4658)	7.98	79
<b>10 BORN LATE</b> SHAUN CASSIDY (Warner Bros. BSK 3126)	7.98	14	<b>46 LIVE</b> BARRY MANILOW (Arista AB 8500)	11.98	38	<b>77 FOGHAT LIVE</b> (Bearsville/Warner Bros. BRK 6971)	6.98	53
<b>11 AJA</b> STEELY DAN (ABC AB-1006)	7.98	10	<b>47 ELTON JOHN'S GREATEST HITS VOL. II</b> (MCA MCA-3027)	7.98	31	<b>78 ACTION</b> BLACKBYRDS (Fantasy F-9535)	7.98	71
<b>12 SHAUN CASSIDY</b> (Warner/Curb BS 3067)	6.98	12	<b>48 ANYTIME... ANYWHERE</b> RITA COOLIDGE (A&M SP 4516)	7.98	40	<b>79 LOOKING BACK</b> STEVIE NICKER (Motown M-804LP3)	9.98	96
<b>13 I'M GLAD YOU'RE HERE WITH ME TONIGHT</b> NEIL DIAMOND (Columbia JC 34900)	7.98	19	<b>49 DECADE</b> NEIL YOUNG (Reprise 3RS 2257)	14.98	50	<b>80 THEIR GREATEST HITS</b> EAGLES (Asylum 6E-105)	7.98	83
<b>14 DOWN TWO THEN LEFT</b> BOZ SCAGGS (Columbia JC 34729)	7.98	17	<b>50 HOTEL CALIFORNIA</b> EAGLES (Asylum 6E-103)	7.98	41	<b>81 BABY IT'S ME</b> DIANA ROSS (Motown M6-890R1)	7.98	63
<b>15 STREET SURVIVORS</b> LYNYRD SKYNYRD (MCA-3029)	7.98	7	<b>51 ODYSSEY</b> (RCA APL 12477)	7.98	52	<b>82 BOSTON</b> (Epic JE 34188)	7.98	54
<b>16 POINT OF KNOW RETURN</b> KANSAS (Kirshner/Epic JZ 34929)	7.98	11	<b>52 BARRY WHITE SINGS FOR SOMEONE YOU LOVE</b> (20th Century T-543)	7.98	39	<b>83 TOO HOT TO HANDLE</b> HEATWAVE (Epic PE 34761)	6.98	60
<b>17 THE STRANGER</b> BILLY JOEL (Columbia JC 34987)	7.98	18	<b>53 JT</b> JAMES TAYLOR (Columbia JC 34811)	7.98	55	<b>84 I'M IN YOU</b> PETER DINKlage (A&M SP 4704)	7.98	76
<b>18 LET'S GET SMALL</b> STEVE MARTIN (Warner Bros. BSK 3099)	7.98	16	<b>54 THANKFUL</b> NATALIE COLE (Capitol SW 11708)	7.98	65	<b>85 HERE AT LAST... BEE GEES... LIVE</b> (RSO 2-3901)	11.98	57
<b>19 FRENCH KISS</b> BOB WELCH (Capitol ST 11663)	6.98	15	<b>55 FEELIN' BITCHY</b> MILLIE JACKSON (Spring/Polydor SP-1-6715)	6.98	59	<b>86 ELVIS' GOLDEN RECORDS VOL. 1</b> ELVIS PRESLEY (RCA LSP-1707)	6.98	99
<b>20 THE GRAND ILLUSION</b> STYX (A&M SP4637)	7.98	23	<b>56 BROKEN HEART</b> THE BABYS (WBS/Chrysalis CHR 1150)	7.98	56	<b>87 BROKEN BLOSSOM</b> BETTE MIDLER (Atlantic SD 19151)	7.98	104
<b>21 GREATEST HITS, ETC.</b> PAUL SIMON (Columbia JC 35032)	7.98	27	<b>57 THE BAY CITY ROLLERS GREATEST HITS</b> (Arista AB4158)	7.98	69	<b>88 BAT OUT OF HELL</b> MEAT LOAF (Clev. Intl./Epic PE 34974)	6.98	91
<b>22 LITTLE CRIMINALS</b> RANDY NEWMAN (Warner Bros. BSK 3079)	7.98	22	<b>58 FLYING HIGH ON YOUR LOVE</b> BAR-KAYS (Mercury SRM-1-1181)	6.98	67	<b>89 BRICK</b> (Bang BLP-409)	7.98	80
<b>23 SATURDAY NIGHT FEVER</b> VARIOUS ARTISTS (RSO RS 4001)	12.98	32	<b>59 MY AIM IS TRUE</b> ELVIS COSTELLO (Columbia JC 35037)	7.98	62	<b>90 LET IT FLOW</b> DAVE MASON (Columbia PC 34680)	6.98	61
<b>24 OLIVIA NEWTON-JOHN'S GREATEST HITS</b> (MCA-3028)	7.98	24	<b>60 THE STORY OF STAR WARS</b> (20th Century-Fox T-550)	7.98	75	<b>91 NEVER MIND THE BOLLOCKS, HERE COME THE SEX PISTOLS</b> (Warner Brothers BSK 3147)	7.98	102
<b>25 SLOWHAND</b> ERIC CLAPTON (RSO RS-1-3030)	7.98	28	<b>61 A PAUPER IN PARADISE</b> GINO VANNELLI (A&M SP4664)	7.98	64	<b>92 AMERICA LIVE</b> (Warner Bros. BSK 3136)	7.98	94
<b>26 ONCE UPON A TIME</b> DCNNA SUMMER (Casablanca NBLP 7078-2)	11.98	30	<b>62 DON'T LET ME BE MISUNDERSTOOD</b> SANTA ESPERANZA/LEROY GOMEZ (Casablanca NBLP 7080)	7.98	72	<b>93 FLEETWOOD MAC</b> (Warner Bros. MSK 2281)	7.98	81
<b>27 STAR WARS</b> ORIGINAL SOUNDTRACK (20th Century 2T-541)	9.98	25	<b>63 GREATEST HITS</b> LINDA RONSTADT (Asylum 6E-106)	6.98	66	<b>94 THE BEST OF ZZ TOP</b> (London PS 706)	7.98	105
<b>28 LOVE SONGS</b> THE BEATLES (Capitol SKBL-11711)	11.98	29	<b>64 CHICAGO XI</b> (Columbia JC 34860)	7.98	43	<b>95 LIVE AT THE BIJOU</b> GROVER WASHINGTON, JR. (Kudu KUX-3637M2)	7.98	116
<b>29 YOU LIGHT UP MY LIFE</b> DEBBY BOONE (Warner Bros. BS-3118)	6.98	20	<b>65 THE CAPTAIN &amp; TENNILLE'S GREATEST HITS</b> (A&M SP-4667)	7.98	77	<b>96 COME GO WITH US</b> POCKETS (Columbia PC 34879)	6.98	88
<b>30 TURNIN' ON</b> HIGH INERGY (Gordy/Motown G6-97851)	7.98	35	<b>66 MOODY BLUE</b> ELVIS PRESLEY (RCA AFL 1-2428)	7.98	70	<b>97 KARLA BONOFF</b> (Columbia PC34672)	6.98	84
<b>31 DRAW THE LINE</b> AEROSMITH (Columbia JC 34856)	7.98	58	<b>67 FUNKENTELECHY VS. THE PLACEBO SYNDROME</b> PARLIAMENT (Casablanca NBLP 7084)	7.98	86	<b>98 LIVE AND LET LIVE</b> 10CC (Mercury SRM-2-8600)	11.98	109
<b>32 I WANT TO LIVE</b> JOHN DENVER (RCA AFL1-2521)	7.98	37				<b>99 SPECTRES</b> BLUE OYSTER CULT (Columbia JC 35019)	7.98	98
<b>33 FOREIGNER</b> (Atlantic SC 18215)	7.98	33				<b>100 RICK DANKO</b> (Arista AB 4141)	7.98	107
<b>34 IN FULL BLOOM</b> ROSE ROYCE (Whitfield WH-3074)	6.98	26						
<b>35 BOOK OF DREAMS</b> STEVE MILLER BAND (Capitol SO-11630)	7.98	36						
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