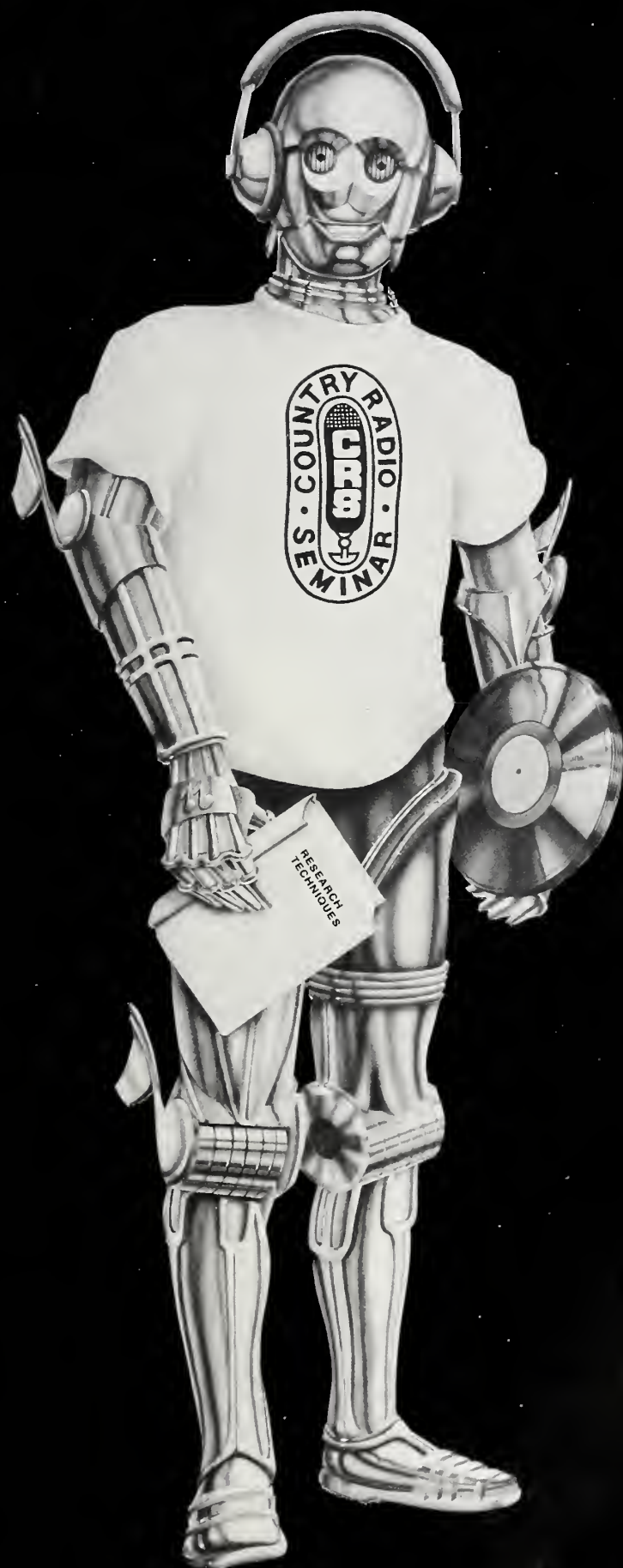


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March 18, 1978

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EDITORIAL Yesterday And Today

A screening of the forthcoming film "American Hot Wax" at the recent R&R convention pointed up some of the differences between the radio and record industries today and the music scene as it existed in the days of Alan Freed, on whose life the film is based.

Alan Freed had no problems with Arbitron ratings. He did not have a Top 40 rotation format. He didn't evaluate what he played by passive or active research. His show wasn't programmed by making account calls and he didn't have a definable format. He played rock 'n' roll, rhythm & blues, blues, country and what we would consider today to be mellow rock. In short he played music.

Furthermore, he didn't just play proven hits, but often took chances on little-known records, some of which eventually became classics and others which ultimately never made it. What happened?

Have the times changed that much? Or are we going in the wrong direction? Granted, times have changed, but the thirst for rock 'n' roll has not. The last time this country had a popular music explosion was in the early '60s when British music virtually invaded our shores. But that was 14 years ago, and in two more years the '70s will leave us without a musical revolution such as we've seen every other decade since the turn of the century.

In Freed's day, radio stations had long playlists. Station jocks and PDs really had to be into the music. They relied on feelings and sound musical

judgment. They didn't need research. A high percentage of jocks programmed themselves. We didn't have automated and packaged shows. It was OK for a pop station in San Francisco to have a totally different playlist than a pop station in Los Angeles. After all, "a record could break anywhere and at anytime."

And today? Aren't the music, radio and record industries still partners? Don't we all derive our income from the art form known as pre-recorded music? If radio doesn't expose the product, it won't be sold. If the record company doesn't produce the product, most radio stations would not have a reason to be in existence. Yet we are choking each other.


Perhaps executives from in both the radio and record industries should slow down and start to look a little to the rear. Mao Tse-Tung developed a theory when he was trying to reconstruct a national society that was plagued by long-standing conflicts and foreign exploitation. He went back to the past and utilized only the parts that worked well then and could benefit his people today. He took a step backward, regained his culture, refined his direction and then took a giant step forward.

So maybe we should all take a look back to the days of Alan Freed and remember that artists such as Elvis Presley, The Beatles and Bob Dylan were launched by adventurous people who were willing to take a chance.

Mel Albert

NEWS HIGHLIGHTS

- Dealers react to recent wholesale price changes by WEA, Capitol and Phonodisc.
- Millions in overseas mechanical royalties may be going uncollected.
- Growing number of manufacturers and retailers report use of video merchandising tools.
- Carl Maduri and Mercury Records form new label.
- Phonodisc changes name and expands operation.

POP SINGLE	NUMBER ONES	POP ALBUM
NIGHT FEVER Bee Gees — RSO		SATURDAY NIGHT FEVER Bee Gees & Various Artists RSO
R&B SINGLE		R&B ALBUM
FLASH LIGHT Parliament — Casablanca		SATURDAY NIGHT FEVER Bee Gees & Various Artists RSO
COUNTRY SINGLE		COUNTRY ALBUM
MAMAS DON'T LET YOUR BABIES GROW UP TO BE COWBOYS Waylon and Willie — RCA		WAYLON & WILLIE Waylon and Willie — RCA
JAZZ		GOSPEL
WEEKEND IN L.A. George Benson — WB		LIVE AT CARNEHIE HALL James Cleveland — Savoy

Bee Gees

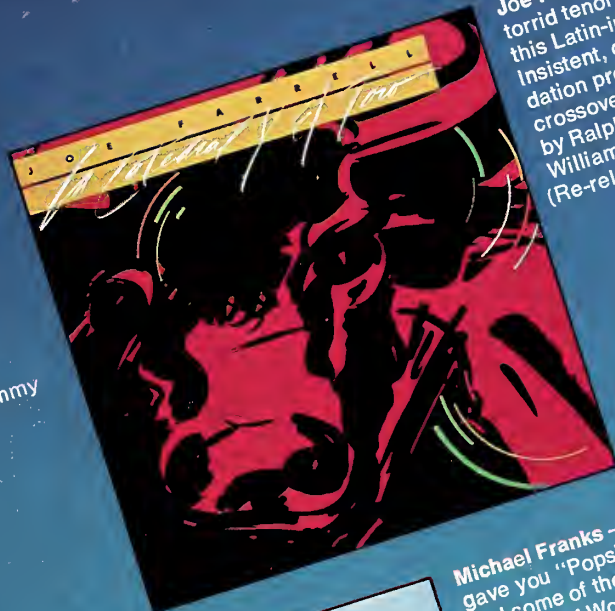


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Deodato — Famed for his ear-opening version of "Also Sprach Zarathustra," Brazilian composer/arranger Eumir Deodato evokes the sultry rhythms of the tropics on his latest. This record will seduce its way into your collection with surprising, alarming, ease. Produced by Deodato and Tommy LiPuma. BSK 3132.



Joe Farrell — Farrell and his torrid tenor are in top form for this Latin-influenced LP. An insistent, cross-rhythmic foundation propels this one into crossover territory. Produced by Ralph MacDonald and William Eaton. BSK 3121 (Re-release)



John Handy — Appealing to just about everybody has been this man's fortune since he became the first jazz act to play the Fillmore West. Following up his widely danced-to, grooved-to *Hard Work* LP delivers another smoker. Produced by Esmond Edwards. BSK 3170.



Michael Franks — The man who gave you "Popsicle Toes," and some of the greatest lines this side of Woody Allen returns with another study in understated brilliance. New York studio vets give the music a harder edge; Franks gives you "Wrestle A Live Nude Girl" and "In Search Of The Perfect Shampoo." Produced by Tommy LiPuma. BSK 3167.



Brian Auger & Julie Tippetts — Brian Auger can arguably be given credit for starting the jazz-rock scene back in 1964 with a trio featuring John McLaughlin and later with his Trinity. The annual winner of "best jazz organist" awards here re-teams with the ace vocalist of The Trinity, Julie Tippetts, formerly Driscoll. Devastating vocals, 100 per cent COOKING! Produced and arranged by Brian Auger. BSK 3153.







Jimmy Buffett

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Dealers Divided On Capitol, Phonodisc Pricing Structures

(Compiled from staff reports. Written and edited by Randy Lewis.)

LOS ANGELES — Record dealers throughout the country may have vastly different opinions about the new Capitol and Phonodisc pricing structures (**Cash Box**, March 11), but they are virtually unanimous in the belief that it will only be a short time until the remainder of record manufacturers also change their pricing policies.

"They will all be there shortly," said Lou Fogelman, president of Music Plus, in a comment representative of a number of retailers, rackjobbers and one-stop operators across the country. "We've seen it too many times. It's just a matter of when, where and how everyone else will change."

'Testing The Water'

When Warner/Elektra/Atlantic Corp. announced its new multi-tiered price structure earlier this year (**Cash Box**, Feb. 4) it was viewed as "testing the water" by most record dealers.

But now that Capitol and Phonodisc have altered the pricing systems, as well as raised their prices, dealers feel the rest are either in the process of raising prices or will do so soon.

Maduri, Mercury Form New Label: Midwest Records

NEW YORK — Carl Maduri of Belkin-Maduri Productions and Mercury Records have agreed on a production/logo deal. The new label, Midwest Records, will be marketed through Mercury and distributed by Phonodisc, the distribution arm of the Polygram Domestic Record Group.

Maduri told **Cash Box** that the deal will initially be for singles only, and will include four acts. The first release on Midwest will be a single by The Unexpected, a band out of Nashville. Another act on the Midwest roster will be Samona Cooke, a cousin of legendary recording artist Sam Cooke.

While the first release on the new label comes from a southern group, Maduri asserted that the focus of the new label would be on breaking Cleveland acts.

Maduri, who will serve as president of Midwest Records, said he was excited about the deal for several reasons, including the recent corporate Polygram moves "that show they're putting things together" (**Cash Box**, March 11).

In addition to the new label, Bema Music, the publishing arm of Maduri's Sweet City Records operation, has just been reactivated. Maduri noted that the publishing unit is now actively seeking other artists to record songs in its catalog.

A spokesman at ABC Records said, "We are considering a price change right now. Sometime in the near future we will go up." As far as a new structure, the spokesman said, "I am sure we would have to go with a multi-tier system. But we haven't sat down and discussed it yet, because we are still in transition from branch to independent distribution." Executives at A&M Records refused to comment on the label's reported 16-17 cent price increase, but retailers said they are expecting the price hike.

Likewise, officials at CBS and RCA have

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UA To Shutter N.Y. Office As Mogull Rallies West Coasters

by Mark Mehler

NEW YORK — United Artists Records plans the imminent shutdown of its New York offices on Seventh Avenue.

Artie Mogull, president of the label, told **Cash Box** that the closing of the small office meant "absolutely nothing. The picture (motion picture division) people need more space, that's all there is to it," Mogull said.

Gene Armond, who headed the New York office, will now become east coast regional promotion director, and will work out of both his home and Malverne, UA's local distributor. Milton Allen, UA's New York promotion man, will also be working out of his home and the distributor office.

Mogull Denies Rumors

At a meeting of the west coast UA Records staff last week, Mogull told the assemblage that he didn't plan to leave the label, countering industry rumors that he would assume the top job at another record company. Mogull further told **Cash Box** that there have been no major staff or



PORTRAIT SIGNS A STARR — Portrait Records has announced the signing of Ringo Starr to a long-term recording contract with the label. Starr is currently working on his debut LP for Portrait, "Bad Boy," which is set for an April release to coincide with his first television special, "Ringo," set to air April 26 on NBC-TV. Pictured above, toasting the signing are (l-r): Hillary Girrard, Starr's manager; Larry Harris, Portrait vice president and general manager; Starr; Lorne Saiter, Portrait vice president of A&R; and attorney Bruce Grakal.

Burkheimer Named RCA Division VP Of Product Mgmt.

operational changes at the west coast office.

"All the gossip concerning this label is a lot of nonsense," he concluded.

Meanwhile, an industry rumor that UA Records' parent firm, Transamerica, was looking to sell the label was firmly denied by a spokesman for the giant insurance corporation. He said such rumors of a sell-out of the record operation have been floating around the investment and music communities since the day Transamerica acquired UA. "There's no more truth to it now than there was at that time," the spokesman asserted.

Similarly, a knowledgeable source at Phonodisc, which has been heavily rumored as a leading bidder for UA Records, denied that Phonodisc was planning to purchase UA "at this time."

Wall Street View

The view on Wall Street, according to several security analysts queried by **Cash Box**, is that Transamerica is "highly dis-

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NEW YORK — Don Burkheimer has been appointed as division vice president of product management and artist tours for RCA Records.

Robert Summer, division vice president of RCA Records-USA, commented, "This newly created position will bring Burkheimer's wide-ranging executive talents to two areas of critical importance to us. In addition to planning and coordinating all tour and TV appearances by the artists of RCA and its associated labels, Burkheimer will direct product management for a number of artists, including Henry Mancini, Perry Como and Bonnie Tyler. He will also act as a liaison with the Pablo label."

Began In 1955

Burkheimer has been with RCA since 1955, except for a two-year period from 1970 to 1972, when he was an executive for Famous Music Corporation. He re-joined RCA as division vice president of A&R.

U.S. Publishers Are Reportedly Abandoning Millions In Unclaimed Overseas Mechanicals

by Ken Terry

(Mechanical royalties from abroad are an important source of income for many U.S. publishers and writers. In the first of a two-part series, **Cash Box** examines some of the problems involved in collecting these monies. In the second part, we will take a hard look at the pros and cons of signing with a large publishing house for worldwide representation.)

NEW YORK — Unclaimed overseas mechanical royalties amounting to millions of dollars annually are being lost to U.S. music publishers and writers, according to a number of sources who are familiar with

international publishing.

The mechanicals go unclaimed, in most cases, because the American publishers to whom they are owed do not have sub-publishers abroad. Although many publishers in this situation are represented by larger publishers with worldwide licensing arrangements or by The Harry Fox Agency, the accounting received from these sources is not always complete say lawyers and administrators.

In order to determine the validity of these assertions, it is first necessary to understand how mechanicals are collected abroad.

Payment Of Mechanicals

Outside the U.S. and Canada, record companies normally pay mechanical royalties to the mechanical rights society that is active in each country where the record is being sold. In effect, this is similar to saying The Harry Fox Agency for records sold in North America. However, it is not quite the same thing from the viewpoint of a U.S. publisher: In some countries, for instance, a publisher is not allowed to collect mechanicals directly, as is permitted here; and even where he could collect the payments directly, as in Germany, France and Italy, the publisher would have to work out a separate mechanical rate with the local record industry. Since the European societies have already worked out a rate (usually 6-8% of retail) with the International Federation of the Phonographic Industry (IFPI), such a procedure is likely to be costly and inefficient.

As a result, most publishers collect mechanicals from the rights societies,

either through a subpublisher or through The Harry Fox Agency, which has reciprocal agreements with mechanical rights societies around the world. In addition to Fox, which represents thousands of American publishers, several other agencies (some of which also function as administrators) collect mechanicals from foreign rights societies. Among these are the Copyright Service Bureau, the American Mechanical Rights Association, and Mietus Copyright Management.

The Black Box

After being paid by a record company, an overseas mechanical rights society is responsible in most cases for distributing mechanicals to either the original publishers or to their local subpublishers. If there is no subpublisher involved and the society cannot locate the original publisher, the unclaimed money goes into what is called the "black box."

What happens to the "black box's" contents varies from one society to another. According to a leading international music lawyer, "In some countries in as fast as a year, it goes into a pool and is divided up among all the publishers pro rata. They're eliminating it in Germany, but in some countries it used to go to the senior publisher members of the performing rights society. Four or five years ago in Holland, it went to the trust fund for age-retired performers."

There are several reasons why the mechanical societies often cannot locate publishers. The most obvious one is that, without a local representative, an American

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FLACK ON TOUR — Atlantic recording artist Roberta Flack, who just began a national tour, was feted at a surprise luncheon in New York, and was presented with a gold album for her newest LP, "Blue Lights In The Basement." Pictured at the luncheon are (l-r): Hillary Johnson, vice president and director of special markets for Atlantic; Dave Glew, senior vice president and general manager of the label; Dick Kline, senior vice president of promotion for Atlantic; Marty Kline of the William Morris Agency; Ahmet Ertegun, chairman of Atlantic; Stewart Bosley, Flack's husband; Flack; Jerry Greenberg, president of the label; and Noreen Woods, vice president of Atlantic.



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MOORE TO EPIC — Melba Moore, currently starring in the Broadway musical "Timbuktu" has been signed to an exclusive recording contract with Epic Records. Pictured at the opening night of "Timbuktu" are (l-r): Ron Alexenburg, senior vice president and general manager of Epic/Portrait/Associated Labels; Moore; Lennie Petze, vice president of A&R for Epic; and Jim Tyrell, vice president of marketing for Epic/Portrait/Associated Labels.

Retailers, Labels Step-Up Use Of Video Merchandising Aids

by Jeff Crossan

LOS ANGELES — The crisp, a cappella vocal harmonies of The Eagles coming through the store's sound system were first to catch the attention of the mid-afternoon collection of customers at the Music Plus outlet in Hollywood.

Heads turned to one corner of the store where a six-by-four-foot screen showed members of the band rehearsing harmonies backstage before a concert appearance.

By the time the band was shown on stage striking up the opening chords of "Hotel California," a few curious customers had approached the screen to watch more closely while others continued thumbing through the racks and glancing up occasionally.

What they were watching was an example of the latest development in record merchandising — video cassette recordings (VCRs) — the first audio-visual, in-store merchandising tool to be adopted by a number of major record manufacturers and retailers.

In recent months, VCRs have surfaced in record outlets across the country as more and more manufacturers have begun producing the tapes and as an increasing number of retailers have become willing to bear the cost of the video equipment necessary to screen the tapes in hopes that the shows will spur sales.

A survey currently being conducted by CBS Records has thus far shown that there are "well over 100" retail stores equipped with video hardware, according to Joe Mansfield, vice president of merchandising for the label. And at RCA Records, creative services vice president, Jack Chudnoff reports that 160 Sears stores are currently playing a VCR of John Denver.

Moreover, enough tapes have already been produced by manufacturers for a

NARM Convention May Draw Record

NEW YORK — A record crowd of over 1,900 is expected at this year's NARM Convention in New Orleans on March 18-23.

The convention there will be the merchandising of music, and a wide variety of presentations are planned. A last-minute addition to the agenda is a report on a "Market Research Study Of The Record Consumer," conducted by Warner Communications Inc.

Other planned events include presentations on everything from advertising and in-store display to record master tax shelters and bar coding. Such major artists as Marilyn McCoo and Billy Davis Jr., The Jacksons, Jane Olivor, Anthony Newley and Donna Summer will perform during the four convention days.

number of retailers to report that they are currently collecting libraries of VCRs for use with future record releases.

New Dimension

In a recent survey conducted by **Cash Box**, both manufacturers and retailers expressed the view that VCRs are providing a new dimension to in-store merchandising at a time when consumers have become inured to the surfeit of mobiles and posters

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Summer Sees RCA — USA Taking Aggressive Course

by Ken Terry

NEW YORK — RCA Records' domestic division intends to become more aggressive in taking advantage of marketing opportunities, while shopping for new labels to distribute in musical areas where the company feels it can use additional strength. These were two of the key concepts that emerged in a recent **Cash Box** interview with Robert Summer, the newly-appointed division vice president of RCA Records-USA.

Summer, who reports directly to Louis Coultolenc, president of RCA Records, has responsibility for all the label's U.S. operations except in the areas of finance, manufacturing, personnel, legal affairs, public relations, and music services (the RCA Record Club). This is an unprecedented type of management structure for the label, and Summer seems prepared to use his relative freedom in ways that will reshape some of the domestic division's policies.

In the marketing area, he said, "The principal goal is to have a company that can respond fully when we flash the 'go' signal. The growth of the business creates a scale where a response to commitment in the marketing area is usually in the range of \$100,000 or more. A company that's uncertain of its response capability is going to be in trouble at all times."

While stressing that RCA has risen to marketing challenges before, Summer noted that in the past, the label has been "less than sure of the ability to respond to multiple opportunities in any given time frame. That's the mark of a great company; how many major projects can be undertaken at one time with full efficiency."

Elvis Sales

After the death last August of Elvis Presley and the "outrageous demand" for his catalog that followed, RCA discovered that it was capable of achieving higher sales levels than ever before, Summer continued. "What I see now is a stronger company that found out just how much product it could move. Until you test your personnel

Phonodisc Gets New Name Plans Major Expansion Move

NEW YORK — Phonodisc, Inc. has been renamed Polygram Distribution, Inc. and has announced plans for a major expansion of its nationwide operation to handle an expected \$240 million gross volume in 1978.

Coen Solleveld, president of the worldwide Polygram Group, and John Frisoli, president of Polygram Distribution, Inc., said plans were presently in progress to double the size of the Los Angeles facility, realign the entire Indianapolis facility, and build a new 100,000-square-foot distribution center in Edison, New Jersey. In addition, a new branch has been opened in Seattle, and new branches will soon be opened in Detroit and St. Louis.

Sales offices in San Francisco, Los Angeles, Dallas, Chicago, Atlanta, New York, Cleveland, Baltimore/Washington, Miami, Boston, and Philadelphia have all been relocated. A top source at Polygram Distribution indicated that more expansion might be forthcoming over the next year or two.

The name change from Phonodisc to Polygram Distribution Inc., was accomplished, according to Solleveld, in order to give "cohesiveness" to all facets of U.S. Polygram activity.

1978 Sales Estimated

The Polygram-distributed labels currently expect 1978 sales of at least \$240

million; a few weeks ago, Frisoli indicated a sales goal of \$300 million (**Cash Box**, February 18). This compares with about \$150 million in 1977.

"The product plans of the labels we distribute combined with the distribution muscle we are developing should make 1978 a great year," Frisoli commented.

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Wings' 'London Town' Contains 13 New Tunes

NEW YORK — Paul McCartney and Wings' new LP, "London Town," slated for shipment March 31, contains 13 new songs, nine written by McCartney, and four by the team of McCartney and Denny Laine.

According to Capitol Records, the first single from the new LP will be "With A Little Luck" (b/w "Backwards Traveler/Cufflink").

Other songs on the album include "Children, Children," "Deliver Your Children," "Morse Moose And The Grey Goose," and "Don't Let It Bring You Down," all by McCartney and Laine.

The LP also features "Cafe On Left Bank," "I'm Carrying," "Girlfriend," "I've Had Enough," "Name And Address," and "Famous Groupies."



The android character, CRS 9, depicted on this week's cover symbolizes the theme of the ninth annual Country Radio Seminar held March 17 and 18 in Nashville, Tenn. The theme for this year's seminar will be "The Future of Our Country."

The seminar is designed as a workshop which will provide information and ideas that should help participants deal with the future of country radio.

Executives from the country music and radio industry will be the featured speakers and panelists.

and your business systems, and identify your capability, you're uncertain as to the selling opportunity within the company. What we experienced last year was a compression of extraordinary sales into a very tight period, let's say 90 days. We were able to handle those sales levels on an ongoing basis. Clearly our appetite is whetted to produce a sales response that would mirror

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Rick Smith Named CBS Pubbery VP

NEW YORK — Rick Smith, formerly acting head of April/Blackwood Music Publishing and operating head of Frank Music Publishing, has been named vice president and general manager of music publishing for CBS Records.

Bruce Lundvall, president of CBS Record Division, commented "The outstanding leadership Rick has demonstrated in supervising the activities of our music

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Rick Smith

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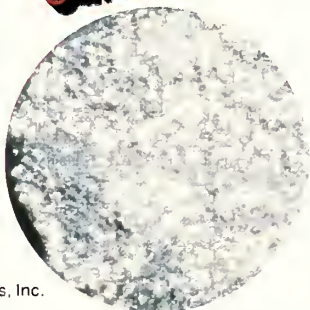
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New Faces To Watch



Jimmy Owens

Of all the talented young trumpet players on the scene today, Jimmy Owens stands out as one of the most versatile and creative of the bunch.

Born and raised in New York, Owens began playing trumpet at age 10 and since then has played and performed professionally with such notables as Lionel Hampton, Hank Crawford, Slide Hampton and Charlie Mingus, to name a few. He attended Music and Art High School where he learned to play "music" ("if they ever heard me playing any kind of jazz, I'd be down in the dean's office") while studying privately with Donald Byrd. Byrd was "a very important person," Owens says, "in developing a lot of the concepts that I went on to further within myself."

But the real influences behind his choice of the trumpet have been Charlie Shavers, Dizzy Gillespie and most of all the Miles Davis records he heard his father play.

"Headin' Home," his second album on the Horizon label, reflects his knowledge and experience with contemporary sound.

"I take the structure of what I consider to be the jazz music of the seventies and put in the elements that have been left by the great masters in jazz such as Art Tatum, Charlie Parker and Duke Ellington, which very few artists are doing," Owens says.

He continues, "These artists have left a tremendous music legacy for all of us which seemed to disappear. Artists do not take creativity, what they can do on an instrument, to the furthest extent. Specifically, it's just the high level of musicianship that has been developed from the standpoint of performing on an instrument."

Besides arranging and composing his own tunes, Owens has written music for others, including symphonic orchestras for Symphony Of The New World, Rochester Philharmonic and Dutch Radio Orchestra, which he recorded with in Europe in 1968. He also has made "integral contributions in a capacity other than playing horn" in sessions with Billy Cobham, Herbie Mann and Gerald Wilson.

Owens insists that his music must possess a quality that is challenging to a musician, thus making him want to perform it over and over with the same exuberance. This is most important, he says, because "an audience can feel if they're losing something during a performance." His music, he contends, is of the "utmost artistic quality" combined with the commercial quality that is necessary but not overbearing.

He says of his latest release, "What we tried to do was give a feeling of relaxation in the music, even the music that has a lot of high intensity. It is geared to make you want to snap your fingers, pat your foot and shake your butt. If you feel that you want to sit down and listen, you can always do that but there's a special quality that allows you to do all those other things."

For The Record

A printer's error resulted in the transposition of photographs in last week's New Faces To Watch section. As a result, the picture of Capitol's Tom Robinson Band appeared over the story on Portrait's Dragon and the Dragon photo mistakenly appeared over the story on the Tom Robinson Band.



Billy Falcon

Billy Falcon feels that he'd still be working on an assembly line in a lightbulb factory had his parents not encouraged him through "desperate times." Their faith has begun to pay off. At 23, Falcon has an energetic debut disc on Manhattan Island Records called "Billy Falcon's Burning Rose."

Falcon started singing and playing with different groups when he was 10, but none of those early bands satisfied him. At 16, the singer-songwriter left high school to play rock 'n' roll on a full-time basis, and performed professionally both as a solo act and in various groups. Meanwhile, he was writing songs and still living at home with his parents.

Today, Falcon is the lead singer, rhythm guitarist, and arranger for Burning Rose, which he rehearsed for two years in the basement of his parents' home. The group hails from the Rosedale section of New York, where its members were born and raised. Guitarist Ricky Zollo, keyboardist Michael Visaggio, drummer Billy Milne, and bass player Glenn Eichler round out the quintet.

In 1975, an independent producer named Jeremy Leroy Tannenbaum spotted Falcon performing his songs at a Greenwich Village nitespot. Six months later, when he called Falcon, Burning Rose had already taken shape. Tannenbaum heard them perform, and was impressed enough to arrange a label deal for the group.

Before signing with Manhattan Island Records, Falcon wrote a song called "Another Lonely Night," which came out of his frustration at being unable to land a recording contract for so long. "It's about the desperation of feeling trapped by a dream you feel might never materialize. Believing in myself wasn't enough. I had to make the band believe in themselves as well."

Falcon, who likens his songs to "mini-movies," has high hopes for Burning Rose. Don Kirshner heard his "Sail Away" and wanted him to meet with Norman Lear in Hollywood for a part as a "Barbarino-Fonzie" type in the series, "A Year at the Top." "But I knew better," Falcon says with a grin. The show folded last fall.

With a national tour slated to begin later this month, Falcon can hardly contain himself. His enthusiasm is certainly contagious. Until then, "the biggest come-down is the wait."

Sayer And Perry Start Third Album

LOS ANGELES — Leo Sayer, who recently won a Grammy award for best R&B song for "You Make Me Feel Like Dancin'," has started work on a new album, his third collaboration with producer Richard Perry. The LP is due for release in late spring.

ASCAP Meet Slated

NEW YORK — The semi-annual east coast membership meeting of the American Society of Composers, Authors, and Publishers (ASCAP) will be held on March 28 at 2 p.m. in the New York Hilton.

Stanley Adams, president of ASCAP, will report on 1977 income and expenditures, as well as on the society's activities over the past year.

Cotillion Will Handle R&B For Atlantic's Custom Labels

by Leo Sacks

NEW YORK — Atlantic Records has announced that its Cotillion division will assume promotion and marketing duties for the R&B records released by the company's affiliated custom labels, including Big Tree, She and Westbound.

Cotillion president Henry Allen said that the move is designed to "maximize the R&B artists on our custom labels." Noting that Cotillion was originally established as a label where new talent could develop, Allen said that the re-structuring will help to balance the flow of R&B releases from the company as a whole. Hillery Johnson, Atlantic's vice president in charge of

special markets, will continue supervising Atlantic's regional and local R&B promotion and marketing personnel.

As part of the reorganization, Allen said, the possibility exists that the Cotillion logo will appear on forthcoming releases from the custom labels.

"We strongly feel that Cotillion will provide the kind of day-to-day attention that developing artists on our custom labels require," Allen observed. "Our objective is to help stimulate Atlantic's situation in the market place by making sure the acts on our custom labels get the proper concentrated promotion."

Doug Morris, president of Big Tree, said that, because "so many of our acts are new and require a greater promotional effort, it becomes very helpful to us to get Cotillion's attention."

Custom Label Hits

Atlantic began its relationship with She and Westbound last year and with Big Tree in February of 1974. The company's association with Detroit's Westbound produced chart success with C. J. & Co. The Ohio Players brought their own She label to Atlantic in the fall, and the first release through that agreement is the debut LP and single from Faze-O. Big Tree has also brought a number of R&B hits to the company (Hot Chocolate and Hot) and are currently represented by Belle Epoque's first single.

Last year, Slave gave Cotillion its first gold record since the label's reactivation almost two years ago with their debut LP. At the moment, the label is represented by new releases from Cerrone and Slave.

Stigwood Group & Chappell Have Top Five Singles

by Joey Berlin

LOS ANGELES — The Stigwood Group publishing companies, which are administered worldwide by Chappell Music Company, have the top five songs on this week's **Cash Box** Top 100 Singles chart. The songs, in order, are the Bee Gees' "Night Fever," Samantha Sang's "Emotion," Andy Gibb's (Love Is) Thicker Than Water," the Bee Gees' "Stayin' Alive" and "Lay Down Sally" by Eric Clapton. All but "Emotion" are on RSO Records.

(continued on page 55)

R&R Draws 2,600 To Dallas Meet

LOS ANGELES — Radio & Records Convention '78 drew an estimated 2,500 to 2,600 record and radio industry representatives to Dallas March 2-5 for the four-day convention.

Although some informal "rap sessions" and other small group meetings were held Thursday, the convention's keynote address was delivered Friday morning by media expert Marshall McLuhan.

Other discussions included a dialogue followed by an extended question-answer period with two Federal Communications Commission representatives; a discussion about the impact music has on society by a Vanderbilt Sociology professor; a marketing and research session by a UCLA marketing professor; and topping off the convention, a banquet and concert featuring Dolly Parton, Steve Martin and the Dirt Band.

McLuhan's speech touched on a variety of subjects, one of which was rock music. He described rock as "a quest for group identity" and added that the American south was the source for all forms of modern popular music, such as jazz, country, rhythm & blues and rock. He also said much of the world learned English primarily to be able to sing American music.

Radio and television mediums, McLuhan said, have nothing to fear from each other because he said each communications medium has unique structural characteristics. He said the automobile is "the only form of privacy in North America" and.

(continued on page 55)

ASCAP And Public Broadcasters Still Far Apart As CRT Hearings Begin

by Joanne Ostrow

WASHINGTON, D.C. — Representatives of ASCAP and public broadcasting labored before the Copyright Royalty Tribunal last week to support their widely divergent viewpoints on terms and rates for public broadcasting's royalty fees. Detailed testimony from ASCAP's witnesses is expected to extend through next week and no resolution is yet in sight.

Both parties expanded on written comments filed with the CRT (**Cash Box**, March 11), and explained the breakdown in voluntary negotiations which led to these hearings. In short, ASCAP believes the license fees should not be based on a per-use formula, but on a percentage like that for commercial broadcasters. Based on 1976 revenues for each public broadcasting entity, ASCAP came up with a fee of \$3.6 million. On the other side, the Copyright Project, representing PBS and NPR, estimates they would owe ASCAP a total of \$750,000 per year. That figure approximates the combined revenues from a formula weighted according to type of use: the public broadcasters proposed fees of \$100

for TV feature presentations for performance rights and \$50 recording rights; \$25 for TV background and theme music; \$10 for radio feature presentations performance and recording rights; \$25 for radio background and theme music.

Traded Barbs

Cross examination of witnesses was allowed under rules establishing at the outset of CRT Chairman Tom Brennan, who asked both sides for "more substance, less form." ASCAP's general counsel Bernard Korman, and public broadcasting's counsel Alan Latman, traded barbs following testimony from Eugene Aleinikoff for PBS, Albert Berman, president of the Harry Fox Agency, Albert Ciancimino for SESAC and Leonard Feist for NPR.

ASCAP's Korman called on the CRT to provide "fair return and a fair mechanism" for determining payments and, describing the failure of communication between ASCAP and the public broadcasters, told Latman, "You view composers as if they were people to be squeezed to the wall... we're not pressing for the last dollar here."

(continued on page 55)

THE GREAT GRAMMY SWEEP

RECORD OF THE YEAR

Hotel California
Eagles

SONG OF THE YEAR

Love Theme From A Star Is Born (Evergreen)
Barbra Streisand & Paul Williams

SONG OF THE YEAR

You Light Up My Life
Joe Brooks

BEST INSTRUMENTAL ARRANGEMENT

Perry Botkin, Jr.

BEST ARRANGEMENT FOR VOICES

New Kid in Town
Eagles

BEST JAZZ PERFORMANCE BY A BIG BAND

Prime Time
Count Basie

BEST POP VOCAL PERFORMANCE, FEMALE

Love Theme From A Star Is Born (Evergreen)
Barbra Streisand

BEST RHYTHM & BLUES SONG

You Make Me Feel Like Dancing
Leo Sayer (PRS)

BEST SOUL GOSPEL PERFORMANCE, CONTEMPORARY

Wonderful!
Edwin Hawkins

BEST COUNTRY VOCAL PERFORMANCE, MALE

Kenny Rogers

BEST COUNTRY INSTRUMENTAL PERFORMANCE

COUNTRY INSTRUMENTALIST OF THE YEAR

Hargus "Pig" Robbins

BEST COUNTRY SONG

Don't It Make My Brown Eyes Blue
Richard Leigh

BEST RECORDING FOR CHILDREN

Aren't You Glad You're You
Jim Timmens

BEST CAST SHOW ALBUM

Annie
Charles Strouse & Martin Charnin, Composers
Charles Strouse, Producer

ALBUM OF THE YEAR CLASSICAL

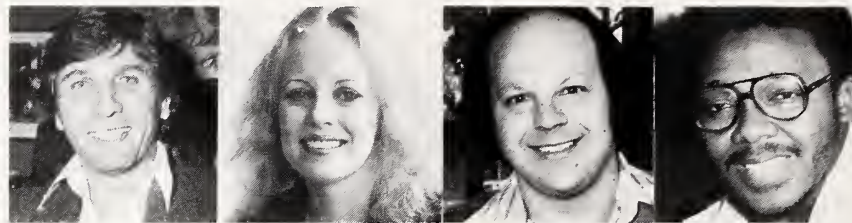
Concert of the Century
Leonard Bernstein

HALL OF FAME AWARDS

Leopold Stokowski
Gene Austin (*My Blue Heaven*)

ASCAP

Executives On The Move



Mollica **Paynter** **Gold** **Howard**

Mollica At UA — United Artists Records has announced the appointment of Peter Mollica as director of national promotion. In 1974 he joined A&M Records as their New York promotion manager and was promoted in 1976 to assistant national promotion director.

Paynter Joins ABC — ABC Records has announced the appointment of Judy Paynter as national director of publicity and artist relations, ABC. She comes to ABC from Columbia Records, where she was national director of publicity. She worked for Columbia six years.

Two At Casablanca — Joining Casablanca Record and FilmWorks as national marketing director is Robert Gold, and as national marketing coordinator, Jaye Howard. Gold comes to the label from Warner/Elektra/Atlantic Corporation, where for the past five years he has served as national manager of marketing services. He previously held the post of assistant director of advertising for Warner Bros. Studios in Burbank. Joining him in the department is Jaye Howard. Howard has been with Casablanca for the past two years as regional marketing manager for the south and southeast, headquartered in Atlanta.

Perrone Named — Vincent L. Perrone has been appointed vice president and general counsel, Screen Gems-EMI Music Inc. Prior to joining Screen Gems-EMI Music, he was the New York-based assistant general counsel for the United Artists music group publishing companies.

Two Promoted At Capitol — Maureen O'Connor has been appointed manager, east coast press & artist relations, Capitol Records, Inc., and Annette Monaco has been appointed east coast press coordinator, CRI. O'Connor joined Capitol Records in September 1973 as a departmental secretary, and most recently was east coast press coordinator. She replaces outgoing east coast press & artist relations manager Kathy Schenker. Monaco joined Capitol Records in January 1977 as a departmental secretary, and she assumes the east coast press coordinator post left open by O'Connor's promotion.

Roberts Promoted — Kirk Roberts has been promoted to national 45 sales director at Fantasy/Prestige/Milestone/Stax. He has been with the Fantasy labels for over a year. Before joining Fantasy, he was a buyer at Eric Mainland distributors in the Bay Area for two years.

Brashear Appointed At CBS — CBS Records has announced the appointment of Craig Brashear as promotion manager for Columbia/Epic/Portrait/Associated labels for the Memphis market. Since January 1977, he has been the field merchandiser for the Dallas branch.



Perrone **O'Connor** **Monaco** **Roberts**

Changes At WEA — WEA has announced the appointment of Walter Combs and the district marketing coordinator for the Baltimore/Washington, D.C./Virginia sales territory. He was with Schwartz Bros. Distributors where he was a sales representative, promotion manager and buyer. Steven Feldman was named as northern California promotion manager for Atlantic Records. He was with A&M Records and for three and a half years as their promotion representative in northern California. Ferd Renzi, formerly singles action specialist, has been appointed a sales representative for the Philadelphia market. Frank Kraus, formerly with WEA's order entry department and a salesman for ABC Records, has been appointed a sales representative for the Philadelphia market. Dot Cherry, formerly supervisor in the order entry department, has been appointed a sales representative for the Washington, D.C. area. Tim Oliver, mini systems manager for the Atlanta branch, has joined the Philadelphia branch as its mini systems manager. Wendy Super, formerly an order entry specialist has been appointed singles action specialist. Marie Kane, previously with the Prince George County Health Department in Maryland, has joined WEA as a display person for the Washington, D.C. area.

ABC Appoints Germinaro — ABC Records has announced the appointment of Richard Germinaro as art director at ABC. He comes to ABC Records from the Daily Planet, a design studio which he operated. Prior to that, he operated Big Cigar Productions.

Wisner Named At E/P/A labels — CBS Records has announced the appointment of Gary Wisner to local promotion manager, Minneapolis, Epic/Portrait/Associated Labels. His most recent position was artist development manager for the Cleveland branch.

Expansion At F/P/M/S — Fantasy/Prestige/Milestone/Stax has expanded their sales and promotional force. In Memphis Lester Snell has been named creative director and executive assistant. In the past, he has worked as an arranger, conductor, sideman and writer. Roscoe Floyd, southern regional R&B promotion, and Bruce Bowles, southern regional pop promotion, are two more working for the labels out of the Stax office in Memphis. Floyd, who spent almost five years at Memphis' WDIA, has been doing southwest promotion for various labels for the last two years. Bruce Bowles came to the industry as a vocalist and bandleader, but, has most recently been doing promotion in the Southwest. F/P/M/S's man in Atlanta is Ernie Singleton. A native of New Orleans, Singleton has been with the labels for several months now, handling R&B promotion in the southeast. The new man in Chicago is Ron Harris, midwest R&B promotion, who will be augmenting the efforts of Fantasy's longtime salesman, Ray Townley. Harris spent some years with Atlantic Records in Chicago, and most recently was doing independent promotion in that city. Annie Handwerger has joined F/P/M/S in New York City, handling east coast regional pop promotion. Earlier, Handwerger did promotion in the New York area for London Records, and also worked as a college promo rep for CBS.

Boyers Promoted — Sara Jane Boyers has been promoted to head the law department of

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April
1978

March 1978							April 1978						
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BURKHART / ABRAMS
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 A salute to the strongest force in AOR radio

Special will be dated April 29, 1978.
 On sale April 24.

Circle this date on your calendar. It is the closing date for editorial and advertising.

10

11

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February 24, 1978

Mr. J.B. Carmicle
 Cashbox Magazine
 119 W. 57th Street
 New York, N.Y. 10019

Dear J.B.:

We are looking forward to going ahead with the SUPERSTARS special with Cashbox. Look forward to hearing from you regarding the next step.

Best regards,

Lee Abrams

LA/df
 cc: Lee Michaels
 Kent Burkhardt

For further information contact:

New York J.B. Carmicle (212) 586-2640	Los Angeles Chuck Comstock (213) 464-8241	Nashville Jim Sharp (615) 244-2898
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DRAW BLOOD.

Warren Zevon

Excitable Boy

“Werewolves Of London”

E-45472

**The single from
Warren Zevon's
'Excitable Boy'**

6E-118

Demento Calls '70s Dry Spell For Novelty Tune, Comic LP

by Jeff Crossan

LOS ANGELES — Dr. Demento, the premier purveyor of perverted tunes and novelty songs, returned to the world of syndicated radio Feb. 26 — somewhat ironically, perhaps, at a time when one of the nation's Top 10 singles was Randy Newman's novelty song "Short People."

And that irony is furthered by the fact that Demento's show, which is currently carried by some 60 stations across the U.S., is being syndicated in a time when Demento himself says "popular music has never been more serious."

Dr. Demento is Barry Hansen of KMET in Los Angeles and his radio show is a comic potpourri of perversion, nostalgia, new wave and almost anything laughable. Hansen, who launched the show at a Pasadena station in 1970, first began broadcasting the program from KMET on a weekly basis on Sunday nights in 1972 and later tried to syndicate the show himself. It was a short-lived venture, but one which helped create a national following for the program. So now, Hansen has turned syndication responsibilities over to Westwood One, a syndication firm which secured debut dates for the show in a number of major markets, including Chicago, Atlanta, Philadelphia and San Francisco. The syndicated show is done separately from his live program on KMET, which will continue on Sunday nights.

Zany Format

It's tough to label Hansen's zany format — although his favorite word, demented, might be most appropriate. Tunes that listeners are likely to hear include, "Cocktails For Two" by Spike Jones, "(Your Love Is Like) Nuclear Waste" by the Tuff Darts and, of course, "Short People," a song which Hansen calls the biggest novelty tune since Ray Stevens' "The Streak" in 1975, a song which sold more than five million copies.

Top Execs Harris, Holmes and Bird Promoted As Casablanca Expands

LOS ANGELES — Larry Harris, Cecil Holmes and Bruce Bird have been promoted at Casablanca Record and FilmWorks, according to a recent announcement by label president Neil Bogart. Harris, a partner in the company since its inception, has been promoted to senior vice president and managing director. Holmes, also an original partner, will add special assistant to the president responsibilities to his senior vice president duties. Bird has been named executive vice president.

"With the projection of a \$100 million year in 1978, 90 percent above last year's revenues, the need for internal expansion was inevitable," said Bogart. "Harris, Holmes and Bird have contributed enormously to the direction and success of Casablanca, and their growing leadership will help to continue that success."

Casablanca's recent growth is reflected in the expansion of the company's publishing and public relations depart-

ments, the formation of a marketing department and the creation of a European headquarters in London. Bogart indicated further that additional appointments will be announced shortly.

New Duties
Harris' new role will make him responsible for the daily management of the company, as well as coordinating A&R activities and overseeing the label's relationship with their distributor, Phonodisc. Harris will also be the liaison with Casablanca's distributed labels, Millennium and Parachute.

Holmes, who has been an associate of Bogart for the past 12 years, will be working closely with Bogart on special projects in the record division. He is also president of Casablanca's custom label, Chocolate City Records.

Bird will direct the promotion department overseeing all national promotion, and will work with Harris in the daily company operations. He has been with the label since 1973.

But despite the success of "The Streak" and most recently, "Short People," Hansen says the novelty song has been experiencing a decline in its acceptance by pop radio during the '70s — a decline which he believes may stem from the emphasis that pop programmers place on polished productions.

"Today a novelty song, sad to say, has to fit into the homogenized sound that AM programmers go for to a greater extent than was the case before," Hansen says. "In the '50s and '60s stations would go for something with an odd and amateurish sound — something like 'They're Coming To Take Me Away.' Now you can listen to radio all day without hearing anything that doesn't have that really smooth sheen to it. It just seems that nothing sells a lot of singles anymore without that homogenized sheen, and most novelty records just don't have that because they aim for laughs instead."

Necessary Ingredients
According to Hansen, "Short People," which topped the **Cash Box** Singles Chart on Jan. 28 and which is currently #38 has all the ingredients necessary today to make a Top 10 tune out of what is essentially a novelty song.

"'Short People' is well-produced, makes its point right away and has a good hook," says Hansen. "It's less subtle than most of Newman's other stuff and it's got enough of a beat to dance to."

Hansen's list of other successful novelty songs of the '70s includes "Junk Food Junkie" by Larry Groce, "Disco Duck" by Rick Dees and "My Girl Bill" by Jim Stafford. Still, Hansen says, this has been a relatively dry decade for the comedy song.

"Any decade you name has a larger percentage of hit novelty songs than this one," he says. "Go back to the '60s and you find a whole bunch. Ray Stevens had 'Ahab The Arab' and 'Gitarzan' and a whole string of others. Popular music has never been

(continued on page 25)

East Coastings/Points West

EAST COASTINGS — PARTY ON DOWN — Scene-making was definitely the watchword for East Coasters this week. Two events hogged the limelight, namely, the Casablanca party for the **Village People** at Hurrah's and **Warren Zevon's** Bottom Line gig. Zevon pulled in the stars, including the likes of **Carly Simon**, **Peter Frampton**, **Garland Jeffries**, **John Belushi**, and the perennially smiling and tanned **Clive Davis**, who was overheard chatting about his recent jaunt to Barbados and other exotic isles. Zevon was greeted by enthusiastic howls, a tribute to the growing popularity of his new tune, "Werewolves of London." However, since Zevon performed "Werewolves" as his second song, a distinct lone howl that persisted for the rest of the show seemed rather suspicious. But alert promo man **Sammy Vargas** openly congratulated howler/Elektra/Asylum promoman **Mitch Kanner** for a job well done when the lights went up.



GLAD TO BE . . . — Meanwhile, over at Hurrah's a few days later, Casablanca vaulted into the number one position for Party Of The Year honors. The party-extravaganza was thrown in honor of the Village People's new single, "Macho Man," and if British rocker **Tom Robinson** is "Glad To Be Gay," these guys must be ecstatic. So, in keeping with the spirit of things, Casablanca had scantily clad men roving throughout the crowd performing magic tricks, breathing fire, and wearing outrageous get-ups like black silk with rope, and **Flash Gordon**-era **Ming** capes. Behind the crowded dance floor, three dancers on stage writhed in unmentionable positions and combinations. Two of the dancers were male, but the center of attention was a voluptuous young lady who seductively performed au natural. The evening was climaxed by a live appearance by the Village People themselves, who adopted the persona of "macho" hard hat, cowboy, motorcycle and Indian chief men.

AJA GOES PLATINUM — "Aja," Steely Dan's sixth ABC album, has been certified platinum by the RIAA. Pictured above are (l-r): **Walter Becker**, **Steely Dan**, **ABC Records** president **Steve Diener**, and **Donald Fagen**, **Steely Dan**.

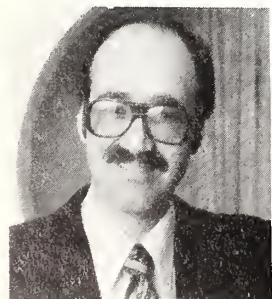
NAMES IN THE NEWS — **Ian Anderson's** latest opus, titled "Heavy Horses," is shrouded in secrecy. No one, it seems, knows anything about the LP, which is due out shortly to satisfy anxious **Jethro Tull** fans. All introverted Ian will reveal is that one cut from the album will be titled "The Mouse Police Never Sleeps." . . . **Lenny LeBlanc**, who along with **Pete Carr** has got himself a huge single with "Falling," dropped by the **Cash Box** office and confessed to being another Muscle Shoals convert. How can you not love a town where the police have gold records emblazoned on the side of their patrol cars, he asks. . . . **James Mtume** and **Reggie Lucas**, who were last seen playing with **Miles Davis**, have resurfaced as co-authors of the **Roberta Flack**-**Donny Hathaway** single, "The Closer I Get To You" . . . **Harry Nilsson** parting with RCA after 10 years and 16 albums. . . . **Michael Hoening**, German electronic keyboard player who has worked with **Tangerine Dream** and fellow Berliner **Klaus Schulze**, just signed with Warner Brothers. . . . **Noel Pointer**, the electric violinist who hails from Brooklyn, received his first amplifier from the late **Cannonball Adderly** . . . Hottest band in Washington, D.C. is now **Root Boy Slim** and the **Sex Change Band** with ditties like "Boogie 'till You Puke" . . . **Michael Stanley Band** to Arista. . . . **Atlanta Rhythm Section** previewed their new album, "Champagne Jam," at a Studio 1 party in Atlanta, complete with hot dog carts, popcorn wagons and a river of the bubbly stuff. . . .

BABY COME BACK — Two women on the comeback trail, with very different backgrounds — **Mary O'Hara** and **Ronnie Spector**. Twenty years ago, Irish folk singer O'Hara made her last debut on the BBC. After she married, Mary moved to New York, cut some folk albums and appeared on the **Ed Sullivan** show. But her husband died suddenly and tragically of the then incurable Hodgkins disease, and Mary entered a cloistered monastery in England, where she stayed for over 12 years. Last year she decided to leave the order, and now she has an album out on Chrysalis, "Live At Royal Festival Hall." She plays Carnegie Hall April 1, and English sales of her new album continue to climb. **Ronnie Spector**, ex-mate of **Phil Spector**, has hardly led a cloistered life. Unfortunately, though, her voice has long been absent from the airwaves. **Steve Popovich** and his Cleveland Entertainment Company are trying to stir up a storm for Ronnie with her new single on Alston, titled "It's A Heartache" and produced by **Kyle Lehning**. At the same time, the grapevine is buzzing with a rumor that the Cleveland International people plan to start a marketing company called Cleveland Career Consultants, with clients like **Paul McCartney**, **Wet Willie**, **Charlie Daniels**, and **Engelbert Humperdinck**.



POINTS WEST — STARRS TO STRANGLERS — **Ringo Starr** has signed with Portrait Records and will step-up his activities to include his first television special as well as a new album. Coming to Portrait from Atlantic Records, Ringo currently is at work with producer **Vini Poncia** preparing his debut Portrait album, "Bad Boy," scheduled for release in April. Ringo's special will air April 26 on NBC, where he will be joined by fellow ex-Beatle **George Harrison**. He is also planning guest appearances on *The Tonight Show* and the **Mike Douglas** show. Since the break-up of the **Beatles** in 1970, Ringo has received two gold albums and three gold singles and has appeared in several films. . . . Another hot English act, **The Stranglers**, will finally set foot on U.S. turf March 20 when the band begins its first tour of America at the Hot Club in Philadelphia. Other dates include *The Rat* in Boston March 23 and 24, *The Agora* in Cleveland April 3 and *The Phoenix* in Chicago April 6 as well as dates in Milwaukee, Minneapolis, Madison, East Lansing and Ann Arbor. The group is purposely avoiding the major cities (notice no dates in L.A. or New York for starters) because they want to build support with their fans, since the Stranglers considers itself a

CAPRICORN CONVENTION — **Capricorn Records** recently held its first convention in Macon, Georgia. Pictured above are (l-r): **Lee Michaels** of the **Burkhart-Abrams** radio consulting firm, **Capricorn** promotion vice president **Phil Rush**, and **Capricorn** president **Phil Walden**.



Harris



Holmes



Bird

(continued on page 38)

Some people use their gifts
to help themselves.

Some people use their gifts
to help themselves and others.



Almo/Irving Music, on behalf of Len Ron Hanks and Zane Grey (writers of L.T.D.'s smash "Back In Love Again," A&M Records' biggest single of 1977) wishes to express its deepest thanks to Bobby Martin for his incredible production and for further establishing a home for R&B at Almo/Irving and A&M.

We're confident that Bobby's dedication, inspiration, and creative genius will continue to attract new talent and make for a great '78.



Almo/Irving



HER GREATEST HITS — Carole King — Ode JE 34967 — Producer: Lou Adler — List: 7.98

Carole King is one of the premiere singer/songwriters of the 1970s, and this album is the proof. Including four songs off the all-time best-selling LP, "Tapestry," these 12 tracks offer some of the decade's finest pop songs — "Jazzman," with Tom Scott's memorable tenor sax, "Only Love Is Real" and "Sweet Seasons," as well as the "Tapestry's" classic singles. This mix of strong lyrics, lilting melodies and tight playing is platinum bound.

WARMER COMMUNICATIONS — Average White Band — Atlantic SD 19162 — Producer: Arif Mardin — List: 7.98

The Average White Band is clearly not an average white band. They are one of the leaders in the cross-over movement to white R&B, and this album demonstrates just how effective their style can be. The Scottish sextet sizzles and simmers on eight hot new songs and James Taylor's "Daddy's All Gone," with help from friends like the Brecker Brothers. Among the songs that AOR, pop and R&B programmers will jump on are "She's A Dream," "Sweet & Sour" and the title track.

SOME THINGS DON'T COME EASY — England Dan & John Ford Coley — Big Tree BT 76006 — Producer: Kyle Lehning — List: 7.98

England Dan (aka Dan Seals) and John Ford Coley present another perfectly lovely new collection of lush balladeering with full-bodied instrumentation. This duo is among the finest practitioners of soft rock around. The Muscle Shoals Horns are used to maximum advantage, giving the pair superb polish and presence on their third LP. The single "We'll Never Have To Say Goodbye" will win ready acceptance on pop and MOR formats and "Hold Me" is another winner.

Te John, Grease, & Wolfman — Charlie Daniels — Epic JE 34665 — Producer: Gary Klein — List: 7.98

Named for members of the Charlie Daniels Band, this LP is a collection of previously released material. But these cuts are vintage country-rock, alternately evoking images of the genre's finest, from the Band to Marshall Tucker. Mose Allison's "Parchmont Farm" and the standard "Drinkin' Wine, Spo-Dee O-dee" are excellent counterpoints to the eight Charlie Daniels tunes contained here. For AOR and progressive country playlists.

LATE NITE RADIO — Starland Vocal Band — Windsong BXL 1-2598 — Producer: Milton Okun — List: 7.98

A well-arranged mixture of pop tunes with a little country mixed in comprise the latest release from the Starland Vocal Band, a group that hosted its own television variety series not long ago. An excellent group of musicians, the SVB and their accompanists step out on such tunes as "The Man Who Couldn't Get Away" and Russell Smith's "Third Rate Romance." Taffy Danoff and Margot Chapman blend their smooth voices to memorable effect.

BURCHFIELD NINES — Michael Franks — Warner Bros. BSK 3167 — Producer: Tommy Lipuma — List: 7.98

Michael Franks has a unique style, blending jazz influences with pop lyrics and soft vocals to come up with a sound that has developed its own cult following. This is cuddling in front of the fireplace music, calm and relaxing, yet sensual. Jazz, MOR and AOR programmers should latch onto this one. Besides, how many LPs feature works by watercolorists like Burchfield on the cover these days?

YOU LIGHT UP MY LIFE — Johnny Mathis — Columbia JC 35259 — Producer: Jack Gold — List: 7.98

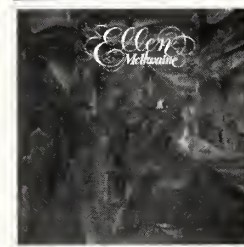
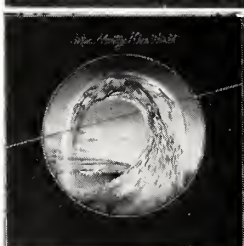
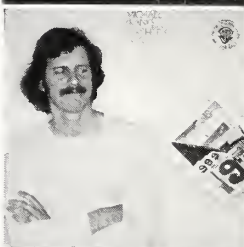
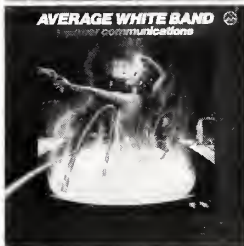
Mathis lends his lush voice to this collection of top pop songs ("How Deep Is Your Love" and "It Was Almost Like A Song"), duets with Deniece Williams ("Too Much, Too Little, Too Late" and "Emotion") and six others including "If You Believe" from "The Wiz." Mathis fans are in for many hours of listening pleasure from his umpteenth LP, which measures up to his usual high standards. MOR playlists will feature many of these tunes and "Too Much..." is a good pop bet.

ONE WORLD — John Martyn — Island ILPS 9492 — Producer: Chris Blackwell — List: 7.98

In a world where favorite musical styles are used by hundreds of performers, John Martyn stands out as unique. His songs are best described as somewhere between blues and mysticism, with Martyn's distinctive vocals the key ingredient. He interprets rather than sings his songs in a voice like a quiet Joe Cocker. AOR stations should give a close listen to cuts like "Dealer" and "Couldn't Love You More," both featuring Steve Winwood.

CLOSER TO THE SOURCE — Leroy Hutson — Curtom CUK 5018 — Producer: Leroy Hutson — List: 7.98

Top-notch arrangements highlight this collection of tunes that point out some of life's more positive aspects. The former-Impression has combined his sizeable vocal talents with the Curtom Strings and excellent background singers to create an album sure to appeal to contemporary adult formats. Hutson brings to mind Lou Rawls on some cuts and the Impressions on others, but overall emerges as a distinctive artist.



EASTER ISLAND — Kris Kristofferson — Monument/Columbia JZ 35310 — Producer: David Anderle — List: 7.98

With help from keyboard player Mike Utley and guitarist Stephen Bruton, who co-wrote six of the tunes, Kristofferson has compiled a tasty, touching and thoughtful LP that will be heard on pop, AOR and country stations. The silver-tongued devil still has the voice that oozes time-worn wisdom and gritty realism, and his lyrics reflect his Rhodes-scholar intelligence. "The Sabre And The Rose" and "Living Legend" are two of the strongest cuts.

CHAMPAGNE JAM — Atlanta Rhythm Section — Polydor PD-1-6134 — Producer: Buddy Blue — List: 7.98

This eight song package will be a welcome addition to the collection of ARS fans and should win over some new folks to that category as well. The album contains the hit single "Imaginary Lover," and is dedicated to the late members of Lynyrd Skynyrd. Best cuts beside the title track are "The Great Escape," "Normal Love" and "Large Time." Ronnie Hammond's smooth, but powerful vocals are prominent throughout the LP.

SOUTHERN WINDS — Maria Muldaur — Warner Bros. BSK 3162 — Producer: Christopher Bond — List: 7.98

We've all learned by now not to try to put Maria in any single category and on her latest album she once again covers almost every style imaginable. Her seductively graceful voice is especially effective on the ballad "I Got A Man," but she also expands her horizons slightly with a couple of gritty rock numbers. She pops up to those high notes like a Swiss yodeler, but with a lot more beauty. For a variety of playlists.

THE FIRST CUBA GOODING ALBUM — Motown M7-897R1 — Producers: Dennis Lambert and Brian Potter — List: 7.98

This collection of nine will certainly continue the record of million seller successes Gooding had as lead singer of the Main Ingredient during the 1970s. More importantly, it marks a significant point in the development of his career as a solo entertainer. His mellow voice has the ability to enhance the material which, coupled with hit production and arrangement, reveals a new dimension of this artist. Noteworthy cuts include "Mind Pleaser" and Patti Austin's "We're In Love."

ELLEN MCILWAINE — United Artists LA851 — Producer: Jerry Schoenbaum — List: 7.98

There's a new girl in town and although her name isn't particularly easy to remember, it will be hard to forget after listening to her debut LP. Ellen McIlwaine is a song stylist with a profoundly expressive voice — strong, sure and clear. Most of the songs here are about love lost and found, with "We've Got Each Other" having the most pop potential, although "Isn't That So" and McIlwaine's own "(I Gotta) Ramble Just Like You" also stand out. Pop and AOR airplay.

IN YOUR EYES — Mary Macgregor — Ariola SW50025 — Producer: Tom Catalano — List: 7.98

Macgregor is best known now for her rendition of "Torn Between Two Lovers," but this album shows her talents extend beyond ballads. Here she turns to uptempo and country-flavored efforts as well as slower numbers like James Taylor's "Don't Let Me Be Lonely Tonight" and Billy Joel's "Just The Way You Are," and she handles them all with skill. Large brass and string sections and some top-flight session men provide solid support. For pop and MOR airplay.

WOMAN-CHILD — Helene Frances — Hit International HIR 7777 — Producer: Helene Frances — List: 7.98

Helene Frances is quite a woman. She has written and produced as well as sung all ten tracks on this ambitious concept LP, "the album that tells a story," according to the jacket. The story is about a woman grown up chronologically, but still as vulnerable as a child. The music ranges from pop to disco to novelty. This is Hit International's first release and it could be a big one.

SUNBURN — Sun — Capitol ST-11723 — Producers: Beau Ray Fleming and Byron Byrd — List: 7.98

Out of southwestern Ohio comes Sun, a nine-man group with a lot in common with another R&B group from the same area, the Ohio Players. Strong vocals highlight Sun's third LP for Capitol, while an outstanding horn section provides much of the texture in the collection of ballads and dance numbers. The sounds emanating from this album will shine some light on R&B playlists — and could also heat up some pop formats.

RHYTHM & SPACE — Judd — ASI 215 — Producer: Judd — List: 7.98

On this sextet's debut album, the group seems intent to show it can handle almost any musical style. Beginning with the hard rock of "It Could Be Worse," Judd moves through a spacey instrumental, jazz/fusion, an MOR ballad, some R&B and even a reggae/calypto tune. As varied as the styles Judd plays are the sounds produced, due to the band members' extensive instrumental abilities. For a variety of playlists.

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On Island Records and Tapes.

ILPS 9476

Produced by Robert Palmer and Tom Moulton



FEATURE PICKS

DOLLY PARTON (RCA JH-11240)**Two Doors Down** (3:30) (Velvet Apple Music — BMI) (D. Parton)

A strong hook, excellent lead and backing vocals and a romping drum beat distinguish this jumpy cut taken from "Here You Come Again." With pleasant exuberance, Dolly brings the party to her place. Fine Top 40 add.

**BILLY JOEL** (Columbia 3-10708)**Movin' Out (Anthony's Song)** (3:30) (Joelsongs — BMI) (B. Joel)

This clever song about life in the urban sprawl and the mania of success features a reggaeish guitar sound, driving movement, horns and a commanding stutter. Top 40 pick.

**GEORGE BENSON** (Warner Bros. WBS 8542)
On Broadway (5:14) (Screen Gems/EMI Music — BMI) (B. Mann/C. Weil/J. Leiber/M. Stoller)

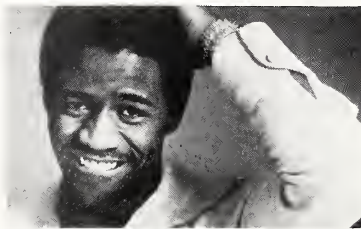
Taken from the album, "Weekend In L.A.," this track captures the pleasure of Benson live. Simple percussion and piano licks provide the backdrop for George's confident singing and playing. Warm audience response. Pop fun.

**RANDY NEWMAN** (Warner Bros. 855)**Baltimore** (3:35) (Hightree Music — BMI) (R. Newman)

Following the controversial success of "Short People," this follow-up from the "Little Criminals" album narrows those possibly offended to the residents of Baltimore. A characteristically gentle piano intro effectively builds through additional instrumentation to a strong hook. A likely Top 40 climber.

AL GREEN (Hi/Cream H-78511)**I Feel Good** (3:19) (Al Green Music/Jec Pub. — BMI) (A. Green/F. Jordan/R. Fairfax, Jr.)

Pulsing beat, crisp drumming and a goodtime feel make this track from the "Belle" album a good spin for lovers of funk pop. Horn arrangement and jumpy keyboard work provide brightness. Pop chart potential.

**THE BLACKBYRDS** (Fantasy F-819-A-M)**Supernatural Feeling** (3:47) (Blackbyrd Music — BMI) (Saunders/Toney)

The personnel has changed over the years on this Howard U. team but the music has always stayed together. This track from "Action" features haunting funk, ringing guitar, full-bodied horn arrangement and good singing. R&B and Pop choice.

**THE ISLEY BROTHERS** (T-Neck/Epic ZS8-2272)**Take Me To The Next Phase (Part 1)** (4:12) (Bovina Music — ASCAP) (E. & M. & R. & O. & R. Isley, C. Jasper)

With the Brothers' strong singing and simple arrangement suited for backbone rocking, this live track is quintessential funk. The hook grabs, the rhythm guitar, keyboard and bass work is clean and unobtrusive. R&B and pop mover.

**THE SKYLINERS** (Tortoise International RCA YB-11243)**Oh How Happy** (2:19) (Stone Agate Music — BMI) (E. Starr)

On this cover of the old Shades of Blue tune, The Skyliners display their vocal style of joyful harmonies. The string arrangement embellishes a clean production. Good pop add.

SINGLES TO WATCH

HERB ALPERT/HUGH MASEKELA (A&M HZ-115)**Skokiaan** (3:25) (Irving Music/Munjale Music/We've Got Rhythm Music — BMI/Almo Music — ASCAP) (C. Semanya/H. Masakela/H. Alpert)

This arrangement of a traditional African song gives the combined horn talents of Alpert and Masekela room to move. Ringing guitar, stepping beat and chanting chorus make this a good jazzy pop tune.

RAMONES (Sire 1017)**Do You Wanna Dance** (1:55) (Clockus Music — BMI) (Freeman)

This high energy cover of the early 1960s classic is sure to make you wanna pogo. The wall-of-sound production has four-chord drive and clear vocals. Suitable for AOR and pop playlists.

FOTOMAKER (Atlantic 3471)**Where Have You Been All My Life** (3:16) (Fourth of July Music — BMI) (J. Crawley)

With two former Rascals and a Raspberry in this new group, Fotomaker ought to do well. This track is a straight-ahead guitar and drum rock ballad. The voices are strong. Pop and AOR playlist likely.

CURTIS MAYFIELD (Curton Warner Bros. CMS 0135)**You Are, You Are** (3:39) (C. Mayfield)

Extolling the virtues of that special person, Curtis sings in his unmistakable style. A steady bass drum, scratching guitar, background singers and plucking bass build a moving R&B feel. Pop shot.

CHI COLTRANE (Clouds/TK CI-10)**What's Happening To Me (It's A Spell)** (3:28) (Trane Music — ASCAP) (C. Coltrane)

Chi's singing is excellent on this upbeat track taken from her "Road To Tomorrow" album. The lyric is about the suspense of being helplessly in love. Production is clean. Male background vocals effectively offset Chi's bright style.

BRUCE ROBERTS (Elektra/Asylum E-45455)**Starmaker** (3:35) (EMP Company & Times Square Music Publ. — BMI) (B. Roberts/C. Sager)

This ballad taken from Roberts' self-titled debut album has nice piano and acoustic and electric guitar work enriched by strings. Solid singing. Good add to pop and MOR playlists.

BILL WITHERS (Columbia 3-10702)**Lovey Night For Dancing** (3:30) (Golden Withers Music — BMI) (B. Withers)

Taken from the "Menagerie" album, this track has an infectious sound which features popping bass, gentle then jumpy keyboard work and Bill's exceptional singing. The take-out vocal jamming is sure to get them on the dance floor. Pop pick.

PETE TOWNSHEND & RONNIE LANE (MCA 40878)**Keep Me Turning** (3:44) (Reswot Tunes — BMI) (P. Townshend)

Acoustic and electric guitar work, solid singing effort and a rhyming lyric about the coming of Judgment Day distinguish this moderate beat rocker. For pop playlists.

HENRY GROSS (Lifesong/CBS ZS8 1761)**Only The Beautiful** (3:48) (Blendingwell Music — ASCAP) (H. Gross)

Jumpy piano licks, boogie beat, and an excellent witty lyric about the life of privilege make this tune taken from the "Love Is The Stuff" LP a pleasant spin and a certain party favorite. Pop pick.

DAVID CASTLE (Parachute/Casablanca RR 509)**All I Ever Wanna Be Is Yours** (3:21) (Unart Music — BMI) (D. Castle/G. Dee)

This is the song that resulted in David's signing to the label. Taken off the "Castle In The Sky" LP, the track is a gentle love ballad perfect for slow dancing in the dark. Strings play a major role. Pop shot.

JAMES BROWN (Polydor 14460)**Love Me Tender** (2:46) (Elvis Presley Music — BMI) (E. Presley/V. Matson)

A gentle beat, simple horn arrangement and tender singing characterize this cover tribute to the King of Rock 'N' Roll by the Godfather of Soul. Taken from the "James Brown — Brand New Sound" LP, the cut is pop playlist material.

LONNIE JORDAN (MCA 40882)**Junkie To My Music** (3:38) (Far Out Music/River Jordan Music — ASCAP) (L. Jordan/S. Buckner/D. Pratt)

Congas, cowbells, Latin percussion, party sounds and singers who warble like a Walt Disney cast of characters combine to make this a playful romp. Taken off "Different Moods Of Me," the track is R&B and pop material.

GINO VANNELLI (A&M 2025)**One Night With You** (3:05) (Almo Music/Giva Music — ASCAP) (G. Vannelli)

The production on this track off "A Pauper In Paradise" is thickly textured with synthesizer fill, orchestral-sounding dramatics, a host of background singers and Gino's vocal efforts. Pop and/or MOR playlist.

DANNY WELTON & THE NEW MARKETTS (Farr FR-021)**Terry's Theme** (3:15) (Ensign Music — BMI) (A. Kane)

Welton's harmonica work is mellow and contemplative on this instrumental theme from the motion picture, "Looking For Mr. Goodbar." A building beat, horn solo and dashing string arrangement make this a good pop and easy listening add.

CODDY (Vee Jay International AM-77-1327)**From The Radio** (2:57) (A. Assayah/M. Swirid)

This cut which has culled some overseas action has a bright teenie sound with a production of keyboard licks, handclaps and harmonies. The voices are strong. Caddy sings in a Cassidy style. Pop potential.

We are proud
to announce
the signing
of
Ringo Starr

Portrait

LATIN BEAT

T.R. Records, the company formed by **Tito Rodriguez** before his untimely death, continues to grow in size and prestige. The company's reputation has been on the upswing over the last year due to the signing of some of "salsa's" youngest and most talented performers. The time now seems to be right for this young aggressive company to look for massive exposure for their artists, and Friday, March 10, we will see the start of T.R. Record's promotional effort in the name of "Salsa."

The scene will be Roseland Dance City, located at 52nd St., between Broadway and 8th Ave. The music will be supplied by some of the most popular names in Latin music, all of whom have had albums on the best-selling charts. They include **Orquesta Guarare, Ralphy Santil, Charanga '76, Orquesta Sublime, Las Siete Potencias, Linda Lelda, Nelson Gonzalez** and **La Sorpresa** and special star attraction, **Angel Canales** and **Sabor**. On this particular occasion, each band will play separately and the finale will be an all-star descargo (jam session), in which musicians and singers from the various bands will come together

to make up one monster orchestra. The entire show will be recorded and filmed, and there will be special attention given to the visuals.

Aldo Monge from Microfone has been in L.A. promoting his new single entitled "Tu Ultimo Tren."

Felipe Luciano, NBC television news reporter and former disc jockey is busy working out a Latin project for a museum exhibit in New York City. The following co-workers **Joe Conzo**, musicologist, and **Andy Gonzalez**, musician, will be giving all the information and gathering old instruments, costumes, uniforms, posters and photos. The Latin roots exhibit will cover the history of Latin music in New York from 1930 to 1970. **Luciano, Conzo** and **Gonzalez** are asking for contributions from anyone who has relics of latin music history to loan for three months. The exhibit will be at the Lincoln Center beginning June 23, through Labor Day. For further information call — 212-868-3793.

Linda Ronstadt's new release "El Lago Azul" on Asylum Records getting a lot of air play on Latin radio station KALI.

ray terrace

Argentinian News

BUENOS AIRES — A World Song Festival will be held in Buenos Aires next June at the same time as the Soccer World Cup. Entries will be accepted from all those countries that will be also present at the Cup, and the event is part of the program of social activities around it.

TK's product manager **Hugh Plombl** reports that their single "Morena De 15 Anos," recorded by **Adolfo**, is selling extremely well in several parts of the country. TK has also a hit LP, "Impactor Populares," to which "Morena" has been added due to the demand. TK has recently arranged the release of another of its albums, "40 Minutes," in Spain, Belgium and France.

Jorge Donner won the First Prize at the Parque del Plata Song Festival, held in Uruguay and aired by Channel 12 of Montevideo. The contest is held on a yearly basis, and several big names won it when they were still unknown in the past. Argentine producer Francis Smith was part of the jury.

Gianfranco Pagilaro, who suffered a severe accident while performing in Venezuela and is now recovering, will appear in Buenos Aires as part of a show in the Estrellas. He will also resume recording sessions in a short time.

Palito Ortega had a successful premiere with his new movie "Tio Disparate," starring **Carlitos Bala**. Ortega, a well-known composer, started acting in cinema but has now turned to director and producer. His recordings are released by RCA.

Italian artists **Iva Zanicchi** and **Domenico Modugno** have been the main stars of the week. Zanicchi comes from the Vina del Mar Song Festival, where she appeared as guest star. Modugno is very popular here since his first San Remo appearance. Both have been appearing at discotheques and will probably tape several TV programs.

Also present in Buenos Aires are Peruvian artists **Aldo Y Los Pasteles Verdes**, who have been hitting the charts in several Latin American countries and currently appear as strong contenders in the U.S. Latin markets. Microfon has been promoting heavily their latest single, "Hipocresia," which has reached Top Three status.

While his latest single is still in the charts after two successful months, **Palito Ortega's** new movie has been premiered in

Mar del Plata. Ortega started in 1962 as leading voice of the teen movement and afterwards turned composer of songs for other groups, without leaving his own career as a soloist. Besides, he started acting in movies and now appears as producer and director. His waxings are released by RCA.

Regional music artist **Avelino** received a golden record from his label, Tonodisc, at a meeting held in the city of Rio Salí, with the attendance of the local authorities. Avelino has strong sales in several provinces of the interior and performs strongly during the year. Tonodisc toppers **Francisco Vidal** and **Natalio Garber** returned recently from the MIDEM 1978, where they negotiated the release of their catalog in several European countries and also acquired licenses.

The **Daniel Sentacruz** Ensemble, Italian Group, has been also visiting Buenos Aires for performances and television. Their records are released by EMI, and they have been selling well their version of "Allah, Allah."

Italian chantress **Iva Zanicchi** has been in Buenos Aires and was feted by Microfon, which represents Ri-Fi in this country. There was a press conference and a cocktail party at the plush Claridge Hotel, with strong attendance by journalists and radio people.

Gustavo Yanketevich and **Jorge Portunato**, heads of Union Records are happy with the success of the first LP by chanter **Pedrito Rico**, who is starring in a series of TV programs with strong ratings. Rico has been a solid artist for many years and returned to show business in 1976 in a comeback after some time abroad.

Indie producer **Francis Smith** has reported to **Cash Box** that he is launching TV model **Adriana Aguirre** as a chantress and releasing a new single by her. Adriana appears frequently on magazine covers and is well known through her personal appearances.

Teen changed **Diego Verdaguer** is one of the leaders of the bill at the Parque del Plata Song Festival, this week in Uruguay, as guest star. Verdaguer has established himself as a strong name in the Latin American scene, and his waxings have been selling well in Mexico and other countries.

miqael smirnoff

TOP 20 ALBUMS

puerto rico pop		puerto rico salsa	
3/11		3/11	
1	LA VOZ RANCHERA CHELO (Musart 10638)	1	#9 ROBERTO ROENA (International 924)
2	SIEMPRE EN MI MENTE JUAN GABRIEL (Arcano 3388)	2	MITIENDO MANO COLON/BLADES (Fania 500)
3	JOYAS RANCHERAS VICENTE FERNANDEZ (Cys-1503)	3	PRESENTANDO ANDY MONTANEZ LA DIMENSION LATINA (TH-2018)
4	JOSE JOSE (Pronto 1026)	4	EL GIGANTE DEL SUL LA SONORA PONCENA (Int-1054)
5	A MIS 33 ANOS JULIO IGLESIAS (Alhambra 38)	5	EL 15 TO ANIVERSARIO EL GRAN COMBO (EGC-014)
6	REFLEXIONES YOLANDITA MONGE (Coco 129)	6	CONJUNTO QUISQUEYA (Liznel 1382)
7	NO SE PUEDE MORIR POR DENTRO WILKINS (Velvet 1523)	7	SUPER SALSA SINGERS VARIOUS ARTISTS (Fania 509)
8	MI CARTE LOLITA (Caytronics 1506)	8	FIREWORKS MACHITO/RODRIGUEZ (Coco 131)
9	DANNY RIVERA (Graffiti 3003)	9	LOS VIRTUOSOS EL BRUJO (Discolor 4268)
10	RASGOS CAMILO SESTO (Pronto 1025)	10	RALPHY LEVITT (Borinquen 1335)
11	BONITA SANTOS COLON (Fania 514)	11	THE PROFESSIONAL PUERTO RICO ALL STARS (Fama 1001)
12	NYDIA CARO (Alhambra 151)	12	ROMANTICO Y SALSERO RAUL MARRERO (Mericana 149)
13	LA MUERTE DE UN GALLERO VICENTE FERNANDEZ (Cys 1492)	13	EXCITANTE JOHNNY VENTURA Y SU COMBO (Combo 2004)
14	VOL. #2 JUAN GABRIEL (Arcano 3353)	14	TODA LA ROSES ISMAEL RIVERA (Tico 1415)
15	EL AMOR JULIO IGLESIAS (Alhambra 23)	15	NO VOY AL FESTIVAL ISMAEL MIRANDA (Fania 538)
16	NO VOY EL FESTIVAL ISMAEL MIRANDA (Fania 538)	16	ONLY THEY COULD HAVE MADE THIS ALBUM CRUZ/COLON (Vaya 66)
17	MI RELIGION GITANA YOLANDA DEL RIO (Arcano 3373)	17	GRASIAS MUNDO WILLIE ROSARIO (Inca 1056)
18	FELITO FELIX (Dix 001)	18	LA RAZA LATINA ORCH. HARLOW (Fania 00516)
19	OTRO OCUPA MI LUGAR OSCAR SOLO (Borinquen 1317)	19	LLEGO MELON PACHECO/MELON (Vaya 70)
20	SOPHY (Velvet 1521)	20	MI TIERRA Y YO CHEO FELICIANO (Vaya 69)

Latin Picks



TIENE CALIDAD — Salsoul-4114 — Producer: Manny Oquendo/Andy Gonzalez

Libre has come out with a beautiful album for Salsoul. This Orchestra sometimes resembles the old Palmieri sound, but I guess they have their own definition of Cuban music of today with this album. The various rhythms and stylings from Latin jazz to Cuban tipico reflects the backgrounds and interests of the individual musicians. All cuts are excellent, solos are superb. This album should be one of the top albums of the year.



780 KILOS DE SALSA — Dimension Latina 78 — Top Hits-2025 — Producer: Cesar Monge

Again the super stars of Venezuela stand out in this album. They already have 10 albums to their credits. They sound like a New York salsa orchestra. This orchestra has changed a lot since Andy Montanez took over the lead vocals. The arrangements are great, the three trombones blend very well. Vocals in background are superb, all cuts are fantastic. This album should be high on all Latin charts.



MI AMOR IMPOSIBLE — Los Pasteles Verdes — Microfon-76096 — Producer: Alberto Maravi

Los Pasteles Verdes have been acclaimed best international orchestra in Peru. They have traveled all over Latin America. The group has achieved great success in Latin charts all over the world. This recording was done well. The vocals are superb, the best songs on this album are "Mi Amor Imposible," "Quizas, Quizas, Quizas," "El Loco" and "Quinto Patio."



CONGRATULATING CLIVE — Arista Records president Clive Davis recently received the Spirit of Life award from the City of Hope. Pictured at the presentation are (l-r) Arista recording artist Melissa Manchester; Davis; and Arista recording artist Barry Manilow. Both artists performed at the event.

Davis Testimonial Nets Nearly \$200G

NEW YORK — The City of Hope's recent testimonial dinner honoring Clive Davis, president of Arista Records, raised nearly \$200,000 for that organization's Medical Center.

The dinner, held at the Beverly Wilshire Hotel in Beverly Hills, attracted over 1,000 record industry executives and artists who saw Davis receive the City of Hope's Spirit of Life award. In addition, Davis was honored with an official resolution from the city of Los Angeles recognizing his achievements in the music industry and his contributions to charitable causes.

Davis was also cited by Seymour Leslie of Pickwick International, who served on the dinner committee, as a "visionary" as a "renaissance man" of the music industry. In

his own speech, Davis dedicated the evening to "the vibrant, colorful and human memory of Joel Friedman."

Entertainment for the evening was provided by Barry Manilow, Andy Williams, Gladys Knight & The Pips, and Melissa Manchester.

Among the guests in attendance were George Albert, president and publisher of **Cash Box**; Mo Ostin, chairman of Warner Brother Records; Joe Smith, chairman of Elektra/Asylum Records; Artie Mogull, president of United Artists Records; Jerry Rubenstein, president of Xeti Records; and Mike Maitland, president of MCA Records.

Also present were Peter Frampton, Alan Parsons, Roberta Flack, Graham Nash, and Martin Mull.

Capitol Issues 'A Harvest Sampler' Album To Help Build Label Identity

LOS ANGELES — Prompted by four album releases on the Harvest label in the month of February and the desire to create a more visible identity for the label, Capitol Records has recently released "A Harvest Sampler" LP.

"We are trying to put the label's past identity in perspective and create a new awareness," said John Dixon, director of international A&R, Capitol Records. "The Sampler will be the centerpiece of our push for radio and print media awareness of our current projects."

Intended as a general introduction to the Harvest roster, the album's emphasis is on new product and features nine cuts by nine artists. The sampler, which will not be available to the general public, will be serviced to radio stations, journalists and retail accounts.

Represented on "A Harvest Sampler" are: Be Bop Deluxe, Little River Band, Tom Robinson Band, Kate Bush, Wire, Focus, King Harry, Strapps and Pink Floyd.

Recent Release

Be Bop Deluxe, headed up by guitar whiz Bill Nelson, performs "Panic In The World," a selection from their just-released album "Drastic Plastic." This is an edited version of the song not available on the LP which points to new directions for the English group.

Australia's Little River Band is represented with "Changed And Different," the "B" side from the group's current single "Happy Anniversary." Both cuts are on LRB's gold

album "Diamantina Cocktail."

"2-4-6-8 Motorway" is the first single by England's Tom Robinson Band, a group whose socially involved lyrics and tight performances have earned them Top 5 status on the British charts. The group's debut LP (produced by Chris Thomas) is set for release in late spring.

Wire, a four piece group that is currently gathering acclaim among England's new wave set is represented here by "Ex-Lion Tamer," a standout cut from their recently released album "Pink Flag."

Newly reformed, the Dutch group Focus performs "Wingless" from their current LP "Focus Con Proby." Headed by Thijs van Leer, Focus has long explored the progressive rock-jazz synthesis.

"Child Of The City" is a selection from the high energy English rock 'n' roll band Strapps. The cut features singer/songwriter Ross Stagg and is taken from their debut album "Secret Damage."

King Harry is another English group, one that specializes in sophisticated pop, full harmonies and rich textures. Featured is "Fighting Talk," a cut from the group's recently released debut LP "Divided We Stand."

Kate Bush

Although the singer/songwriter Kate Bush is new to the Harvest label, she already has a No. 1 single in Britain with "Wuthering Heights." Bush is represented here by the haunting "The Man With A Child

(continued on page 56)

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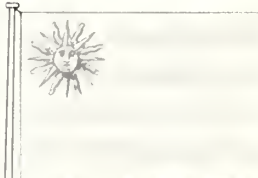
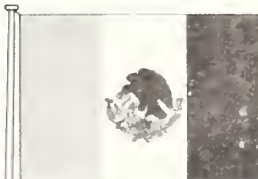
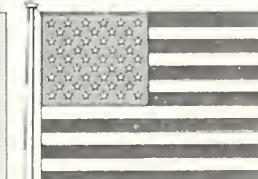
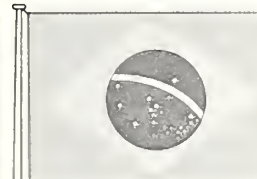
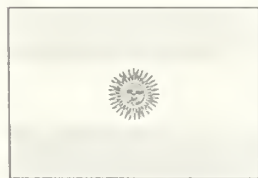
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MOTOWN HONORS KELSIE — Motown Records recently honored WOL station manager Jim Kelsie for his "contribution in helping make Motown artists successful." Pictured (l-r) as Kelsie receives a plaque from Motown execs are: Bobby Bennett, WOL; Skip Miller, Motown's national R&B promotion director; Chappy Johnson, regional promotion director of east coast operations; Kelsie and Mrs. Bobby Bennett.

Demento Calls '70s Dry Spell For Novelty Tune, Comic LP

(continued from page 16)

more serious than it is now.

"For the first 25 years of this century I'd say that roughly one out of every three popular songs was a comedy song, especially in the days of vaudeville," he continues. "For instance, one of Al Jolson's early songs was 'Where Did Robinson Crusoe Go With Friday On Saturday Night.' And many were topical. There were a lot about prohibition. Just generally from the beginning of the century through the '20s, comedy songs were something that everybody did until they dropped off some during the Depression.

"In the '40s, Spike Jones came to the fore as one of the top-selling record artists, and of course, everything he did was novelty and everything he put out was a hit, beginning with 'Cocktails For Two.' And in the '50s there were great comedy things throughout the whole decade."

Comedy Declining

The number of comedy LPs has also dropped during this decade, according to Hansen, as has the number of recording artists whose music is strictly humorous.

"A while ago I tried to count the number of comedy groups," Hansen says, "and I realized that there are less than a dozen full-time comedy or novelty acts who are making records for major labels today. Aside from Steve Martin, Richard Pryor, George Carlin and Cheech And Chong there aren't many on major labels."

The comedy album enjoyed a heyday, Hansen says, in the late '50s and early '60s during the days of Mort Sahl and Bob Newhart and peaked in popularity in the mid-60s when Bill Cosby produced six platinum LPs. "Comedy regularly was number one on the album charts in those days," Hansen says, "and most of it was just spoken stuff."

Major labels are reluctant to sign novelty or comedy groups today, Hansen says, because in the past, many have proved to be flash-in-the-pan successes. Labels are interested in more long-term investments, he says.

Short Chart Life

"The majors want to find someone who will sell more than one single," Hansen says. "I don't think they are interested in someone who may only have one or two singles and comedy artists have always had a short span on the charts, even the best of them."

Hansen points to what he calls "the biggest record that I have ever had on my show," as an example of a novelty single by an act which no label has signed despite the fact that the record has proven to have sales potential. The record, "Star Drek," by Bobby Pickett And Peter Ferrara, is a

parody of the popular "Star Trek" TV series.

"They've shot that to every major label and nobody would take it," Hansen says. "But I'll bet they've sold 50,000 copies of it by mail order and at Star Trek conventions."

But although the major labels may be reluctant to sign full-time novelty acts, they haven't avoided punk rock acts, many of which, Hansen says, have been writing some good hard rock novelty songs.

"Punk rock isn't always funny," he says. "In fact, most of the English groups are bitter, but I think that American punk rock bands play the music for laughs. I think certainly the Ramones do and, of course, '(Your Love Is Like) Nuclear Waste' by the Tuff Darts is novelty." Still, Hansen says, the sound of most punk rock groups is "too raw for many AM stations."

In recent years country music has proven to be the genre where novelty songs have been most successful, according to Hansen, who points out the importance that lyrics play in country songs. "Lyrics are just everything in country music," he says, "and in a novelty song lyrics are generally the most important thing."

But while there may be a dearth of new novelty tunes, Hansen isn't worried about running out of new songs to play. His record collection of off-beat discs is growing daily as he continues to run across vintage bits of recorded comedy. And he even accepts tapes of crazy tunes from listeners.

"The novelty song has certainly never faded out entirely," Hansen says, "and although there may not be too many new ones today, I think people will continue to appreciate them. There will always be somebody to come up with new stuff."

And one of those people may be novelty veteran Ray Stevens who is currently working on a new album which he says will contain a comedy tune, his first since "The Streak."

Stevens echoes Hansen's sentiments. "There will always be a future for the novelty song," he says. "To say that they're passe is ridiculous because when people stop laughing you might as well hang it up. Funny records are not going to go away. They might get hot and cold but they're not going away."

Rock Special Scheduled

BOSTON — A 52-hour program, "The History Of Rock And Roll," will be aired on RKO stations on Sundays beginning on April 9. Created by programmers Drake-Chenault and narrated by Bill Drake, the program traces rock and roll from its beginnings in the early 1950s up to the hits and artists of today.

PROMOTION IN MOTION

BEST OF BOTH WORLDS — "Too Much, Too Little, Too Late," the latest single by the unlikely duo of **Johnny Mathis** and **Deniece Williams**, is currently climbing the R&B chart, rapidly approaching the magic crossover point. For Johnny Mathis, who has big sales abroad but has not had a hit U.S. single in a long time, the musical union has been a Godsend. **Jack Gold**, his producer, noted that there has been a "lack of acceptance" of Mathis among black record buyers. "I think black people have always admired Johnny," Gold said. "But they thought there was a gap, and Johnny hasn't been able to demonstrate that he is doing their kind of thing."

Over a year ago, Gold began trying to cross Mathis from his limited adult contemporary base to a larger R&B/pop audience.

He came to **Don Ellis** and **Mike Dilbeck** of Columbia's A&R department, and they helped bring Gold together with **Bob Cavallo** and **Joe Ruffalo**, Williams' managers. It was Williams' "pure" R&B sound that appealed to Gold and Mathis, while the Williams people saw an opportunity to broaden her appeal to both adult contemporary and Top 40 formats.

The record broke R&B in New York and Atlanta, according to Mathis' product manager, **Jim Brown**, and is beginning to spread to secondary FMs. A major print and radio campaign is underway, with ads in such black-oriented magazines as *Ebony*.

Mathis' latest LP, containing two duo numbers with Deniece Williams ("Emotion" is the other), was released last week. Mathis and Williams may then have a joint LP out in June, and Mathis is slated to have still another solo effort released in October.

In addition, Mathis and Williams recently taped a Soul Train television show, and Mathis continues to generate good reviews on his tour with **Jane Olivor**.

"It's been very helpful to both their careers," concludes **Chuck Thagard**, national promotion director for Columbia. "He's getting a new youthful audience, and she's benefiting from his class. Right now the secondaries are just beginning to get on it. It's

Johnny Mathis, and historically they tend to shy away. But they like the record when they hear it."

"The important thing," says Jack Gold, "is they had so much fun making the record. It had to have a synergistic effect on everybody."



MARY VISITS DR. DON — Mary Macgregor (l) sat in as a guest DJ at KAKC in Tulsa with music director Dr. Don recently while her second Ariola LP, "In Your Eyes."

Kris Slocum moves to national AOR duties. . . WNBC has instituted a new "album feature" segment Monday-Friday, spotlighting leading LP cuts each night, interspersed with background info. . . Q-94 in Richmond, Va. recently gave away one night as a clown with the Ringling Brothers, Barnum & Baily Circus. The contest winner had to describe why he or she had "clown charisma. . . **Regina Jones** doing national R&B for Platinum/Chess. . . The flat books of New York's pop stations were attributed, in large measure, to January's major blizzard and constant reports of inclement weather that kept listeners tuned to news stations. **Mitch Kanner** moves from promotion to east coast artist development director at Elektra/Asylum.

mark mehler

STATION BREAKS

As reported here last week, **Alan Burns** is the new MD at **WLS** Chicago. Alan joins **WLS** from Media Insights, also in Chicago. Along with the MD chores he'll also do weekends. **Rick Brady** upped to PD at **KTLK**, Denver replacing **C.C. McCartney**. Rick had been assistant PD and MD. **Richard Proctor** and **Mark Ward** will team to do 6-10 am at **KMEL**, San Francisco.

Charlie Kendall has resigned his MD post at **KWST**, Los Angeles to recover from recent surgery. PD **Paul Sullivan** will assume the music duties. **Dave Hammond** appointed PD at **WWSW**, Pittsburgh. **Kevin O'Grady** named Account Executive at **WRKO**, Boston. Kevin comes to **WRKO** from **WACC**, Middleton, New York. Lineup at **WQPD**, Lakeland, **Dave Wright** — 6-10 am, PD, **George McGovern** 10 am-3 pm, **Jim Maloy** 3-7 pm, **Ross Whelden** 7 pm-midnight, **Larry Cox** midnight-6 am, **Rick Powers** weekends.

Hello and congratulations to **Bill Bass** and the staff at **WFIC**, Collinsville, VA., who are celebrating the station's 8th birthday during the month of March. **WHCN**, Hartford is looking for an aggressive newsperson. Tapes and resumes to Michael Picozzi, 60 Washington St., Hartford, Conn., 06106. **Laura Dean** now doing weekends at **WUFO**, Buffalo. **Ernest D. Fears** has been appointed VP and GM at **WRQX**, Washington, D.C. Mr. Fears has

most recently served as manager of personnel and community relations at **WROX** and sister station **WMAL**.

Answer to last week's trivia question: 1) Blues Project, 2) Yardbirds, 3) Badger. This week: Name two artists who produced completely self-contained albums? Until next week. . .

scott anderson & ken kirkwood

WCOZ Premieres Weekly Program 'Modern Music'

BOSTON — WCOZ premiered a new weekly program called "Modern Music," featuring the music of foreign artists paying particular attention to those across the Atlantic. "Modern Music" is hosted by WCOZ radio personality Mark Parenteau and will be syndicated on approximately 100 radio stations nationwide.

The premiere show featured Be-Bop Deluxe's new album, "Drastic Plastic," with commentary by group leader Bill Nelson. Future programs will spotlight the Babys, Peter Gabriel and a tribute to the late Paul Kossoff. In addition, the program will highlight new album releases and include news specials with Anna Cohen. The producer is Jim Kozlowski.

FM ALBUM CHART

TW	WKS	Actv. Reg.	TITLE	ARTIST	LABEL	CBLP Chart Pos.	PRIME CUTS
1	11	N	Running On Empty	Jackson Browne	Asylum	4	You Love The Thunder, Title
2	—	N	Earth	Jefferson Starship	Grunt	33*	Count On Me, Skateboard, All Nite Long
3	15	N	Slowhand	Eric Clapton	RSO	3*	Cocaine, Sally, Peaches, The Core
4	3	N	Waiting For Columbus	Little Feat	WB	39*	Time Loves A Hero, All You Dream, Feats Don't Fail Me
5	23	N	The Stranger	Billy Joel	Columbia	2	Just The Way, Moving
6	8	N	Infinity	Journey	Columbia	36	Lights, Wheel, Winds Of March
7	22	N	Aja	Steely Dan	ABC	5	Black Cow, Deacon, Home, Peg
8	7	N	Excitable Boy	Warren Zevon	Asylum	51*	Werewolves, Johnny Strikes Up, Title
9	2	N	Watch	Manfred Mann	WB	93*	Circles, Chicago Institute, California, Mighty Quinn
10	6	N	Heaven Help The Fool	Bob Weir	Arista	62	Easy To Slip, Doggone, Bombs Away, Title
11	16	N	Foot Loose & Fancy Free	Rod Stewart	WB	14	Hot Legs, You're Insane, Only Joking
12	16	N	My Aim Is True	Elvis Costello	Columbia	34	Detectives, Alison, Miracle Man, Red Shoes
13	17	N	Out Of The Blue	ELO	Jet	22	Night In The City, Mr. Blue Sky, Sweet Talkin' Woman
14	18	N	Street Survivors	Lynyrd Skynyrd	MCA	17	That Smell, What's Your Name, Got That Right
15	18	N	News Of The World	Queen	Elektra	6	It's Late, Spread Your Wings
16	23	N	French Kiss	Bob Welch	Capitol	21	Ebony Eyes, Mystery
17	20	N	Point Of Know Return	Kansas	Kirshner	8	Dust, Paradox, Title
18	8	N	Endless Wire	Gordon Lightfoot	WB	25	Circle Is Small, Daylight Katy
19	6	N	Double Live Gonzo	Ted Nugent	Epic	10	Stranglehold, Gonzo, Cat Scratch, Baby Please Don't Go
20	14	N	The Grand Illusion	Styx	A&M	9	Come Sail Away, Fooling Yourself, Miss America
21	—	N	Double Fun	Robert Palmer	Island	127*	You Overwhelm Me, You're Gonna Get, Every Kinda People
22	8	1,3,4	Cats On The Coast	Sea Level	Capricorn	45	You're Secret, Storm Warning, Title
23	5	1,3,4,5	Starlight Dancer	Kayak	Janus	132*	I Want You, Still My Heart, Title
24	4	1,3,4,5	All This And Heaven Too	Andrew Gold	Asylum	86*	Thank You, On My Way, You're Free
25	20	1,2,4,5	Eddie Money	Eddie Money	Columbia	55*	Two Tickets, Hold On, Jealousy
26	3	1,3,5	Van Halen	Van Halen	WB	65*	You Really Got Me, Devil, Atomic Punk
27	7	N	Watermark	Art Garfunkel	Columbia	12	Wonderful World, Crying, Title
28	8	1,2,3,5	Saturday Night Fever	Various	RSO	1*	Stayin' Alive, Night Fever, If I Can't Have You, Disco Inferno
29	7	N	Weekend In L.A.	George Benson	WB	11*	On Broadway, Greatest, Love, Title
30	14	N	Down Two Then Left	Boz Scaggs	Columbia	43	1993, Still Falling, Hollywood
31	2	N	Drastic Plastic	Be-Bop Deluxe	Harvest	122*	Panic In The World, Japan, Electric Language
32	2	1,3,4,5	Fresh Fish Special	Robert Gordon	Private Stock	183	Fire, Red Cadillac, Sea Cruise
33	—	1,4,5	Circles In The Stream	Bruce Cockburn	True North	—	Lord Of The Starfields, All The Diamonds, Dialogue
34	—	1,3,5	At Yankee Stadium	NRBO	Mercury	—	
35	7	1,3,5	Open Fire	Ronnie Montrose	WB	108	Town Without Pity, Rocky Road
36	13	1,3	Bat Out Of Hell	Meat Loaf	Epic	58	Paradise, Words, Title
37	3	1,3,4,5	Quarter Moon In A Ten Cent Town	Emmylou Harris	WB	31*	Bottles Of Wine, Easy, To Daddy
38	3	1,3,5	What Do You Want From Live	The Tubes	A&M	82*	White Punks, Don't Touch Me, What Do You Want
39	—	1,3	Head East	Head East	A&M	110*	Open Up The Door, Dance Away Lover
40	3	1,2,5	Level Headed	Sweet	Capitol	161	Like Oxygen, California Nights, Fountain, Tape Loop

KEY FOR FM LP CHART 1 - NORTHEAST REGION 2 - SOUTHEAST REGION 3 - MIDWEST REGION 4 - CENTRAL REGION 5 - WESTERN REGION N - NATIONAL AIRPLAY

- NORTHEAST REGION** — WNEU-FM (New York), WLIR-FM (Long Island), WGRQ-FM (Buffalo), WBAB-FM (Long Island), WOUR-FM (Utica), WAAL-FM (Binghamton), WMMR-FM (Philadelphia), WIOQ-FM (Philadelphia), WYDD-FM (Pittsburgh), WDVE-FM (Pittsburgh), WSAN-FM (Allentown), WCCC-FM (Hartford), WPLR-FM (New Haven), WBCN-FM (Boston), WCOZ-FM (Boston), WBLM-FM (Maine), WHFS-FM (Washington)
- SOUTHEAST REGION** — WAIV-FM (Jacksonville), WORJ-FM (Orlando), WNOR-FM (Norfolk), WKDF-FM (Nashville)
- MIDWEST REGION** — WXRT-FM (Chicago), WJKL-FM (Chicago), WABX-FM (Detroit), WWWW-FM (Detroit), WLAV-FM (Grand Rapids), WMMS-FM (Cleveland), M-105-FM (Cleveland), WLWQ-FM (Columbus), WZMF-FM (Milwaukee), KSHE-FM (St. Louis), KADI-FM (St. Louis), KWKI-FM (Kansas City)
- CENTRAL REGION** — KFWD-FM (Dallas), KZEW-FM (Dallas), KLOL-FM (Houston), KPFT-FM (Houston), KNCN-FM (Corpus Christi), KAZY-FM (Denver), KBPI-FM (Denver)
- WESTERN REGION** — KLOS-FM (Los Angeles), KWST-FM (Los Angeles), KNX-FM (Los Angeles), KNAC-FM (Long Beach), KSJO-FM (San Jose), KOME-FM (San Jose), KSAN-FM (San Francisco), KMEL-FM (San Francisco), KZAM-FM (Seattle), KREM-FM (Spokane), KINK-FM (Portland), KZEL-FM (Eugene)

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HONORS FOR ASHER — Richard Asher, president of CBS Records International, was honored with the Human Relations Award at the recent 1978 Anti-Defamation League of B'nai B'rith luncheon in New York. Pictured (l-r) are Asher, his daughter, Janet, and wife, Sheila.

Aura Recording Studio Plans Major Expansion

NEW YORK — Aura Recording Studios, the sister studio of Generation Sound, has planned a major expansion of their operation, including the addition of a 24-track studio capable of accommodating up to 50 musicians.

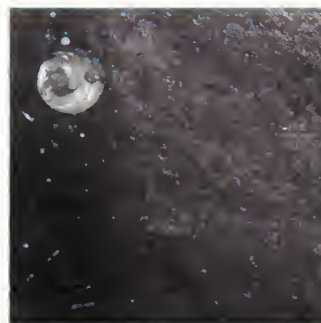
Allan Mirchin, president of Aura, said "special acoustical environment will be constructed for string, brass, horn, rhythm,

and reed sections, insuring "natural sound" and a "comfortable ambience" for the musicians.

Aura also plans to add a 24-track mix-down and voiceover/rhythm studio to the facility.

The expansion will involve taking over the entire third floor of 136 West 52nd Street.

MOST ADDED FM LPs



ATLANTA RHYTHM SECTION
Champagne Jam
Polydor
(40 stations)

ROBERT PALMER
Double Fun
Island
(23 stations)

FOTOMAKER
Fotomaker
Atlantic
(18 stations)

THE OUTLAWS
Bring It Back Alive
Arista
(16 stations)

JEFFERSON STARSHIP
Earth Grunt
GrunT
(15 stations)

WNEW-FM — NEW YORK — Tom Morrera

Joe Ely
The Ian Gillan Band
Bruce Cockburn
Dragon
Wire
Stills Live
Ian Dury
The Atlanta Rhythm Section
The Tubes
The Lamont Cranston Band
The Patti Smith Group (45)
WLIR-FM — LONG ISLAND — Denis McNamara/Larry Kleinman
The Rutles
Renaissance
The Tubes
The Atlanta Rhythm Section
Robert Palmer
The Tom Robinson Band (ep)
The Patti Smith Group (45)
WJKL-FM — CHICAGO — Tom Marker/Wally Lelsiering
Gerry Rafferty
Fotomaker
The Average White Band
Walter Egan
The Atlanta Rhythm Section
Byron Berline and Sundance
Country Joe McDonald
The Rutles
Michael Murphey
Renaissance
The Red Clay Ramblers
WXRT-FM — CHICAGO — Bob Gelms
Jefferson Starship
Robert Palmer
Fotomaker
Robert Gordon w/Link Wray
Bill Cosby
The Atlanta Rhythm Section
John Martyn
Michael Murphey
The Rutles
Tony Trischka
Los Indios Tavaras
KLOS-FM — LOS ANGELES — Ruth Pinedo
Jefferson Starship
Van Halen
Little Feat
The Little River Band (45)
Journey (45)
KNX-FM — LOS ANGELES — Michael Sheehy
Deodato
Robert Palmer
Micael Franks
Maria Muldaur
Jefferson Starship
John Handy
Michael Murphey
KWST-FM — LOS ANGELES — Paul Sullivan
The Atlanta Rhythm Section
The Outlaws
Ronnie Montrose
Fotomaker
Robert Palmer
The Outlaws
No Dice
Fotomaker
Ian Dury
Judas Priest
Kalapana
The Patti Smith Group (45)
WIQQ-FM — PHILADELPHIA — Helen Leicht
Robert Palmer
The Outlaws
The Atlanta Rhythm Section
Russell DaShiell
Maria Muldaur
Renaissance
Henry Gross (45)
The Patti Smith Group
WMMR-FM — PHILADELPHIA Jerry Stevens
Renaissance
The Atlanta Rhythm Section
WABX-FM — DETROIT — Joe Krause
The Atlanta Rhythm Section
Fotomaker
Henry Gross
Be-Bop Deluxe
Robert Palmer
WWW-FM — DETROIT — Joey Urbiel
Jefferson Starship
The Atlanta Rhythm Section
KMEL-FM — SAN FRANCISCO — Mark Cooper
Robert Palmer

Walter Egan
The Atlanta Rhythm Section
Michael Murphey
KSAN-FM — SAN FRANCISCO — Beverly Wilshire
The Rutles
Stills Live
Robert Palmer
Ian Dury
John Martyn
The Atlanta Rhythm Section

WHFS-FM — WASHINGTON D.C. — Dave Einstein
The Atlanta Rhythm Section
Country Joe McDonald
Oregon
Walter Egan
The Rutles
The Outlaws
Delbert McClinton
Root Boy Slim and The Sex Change Band & The Rootettes
The Average White Band

WBAB-FM — BOSTON — Bernie Bernard
The Atlanta Rhythm Section
The Average White Band
Jimmy Mack
Renaissance
The Rutles
Ian Dury
Robert Gordon w/Link Wray
Russell DaShiell
Country Joe McDonald
The Hoodoo Rhythm Devils
The Michael Wynn Band
Allen Toussaint
Michael Franks
Maria Muldaur

WBCN-FM — BOSTON — John Brodey

The Atlanta Rhythm Section
Bruce Cockburn
Ian Dury
Walter Egan
Fotomaker
Gallagher and Lyle
Rupert Holmes
Ralph McDonald
NRBO
The Rutles
Van Halen
Bob Dylan (ep)
The Tom Robinson Band (ep)
The Jam (45)

WCOZ-FM — BOSTON — Beverly Mire

Robert Palmer
KFWD-FM — DALLAS — Tim Spencer
First Fire
The Atlanta Rhythm Section
Crack the Sky
Fotomaker
George Benson
Rubicon
Warren Zevon
KZEW-FM — DALLAS — Mike Hedges
Frank Marino and Mahogany Rush
Robert Palmer
The Michael Wynn Band
The Average White Band
Walter Egan
Robert Gordon w/Link Wray
The Outlaws
Fotomaker
Chick Corea
Bob Dylan (ep)
KADI-FM — ST. LOUIS — Pete Parisi
The Atlanta Rhythm Section
The Outlaws
Walter Egan
Fotomaker

KSHE-FM — ST. LOUIS — Ted Habeck

Fotomaker
The Outlaws
The Atlanta Rhythm Section
Robert Palmer
WDVE-FM — PITTSBURGH — Marcy Posner
Jefferson Starship
The Atlanta Rhythm Section
WYDD-FM — PITTSBURGH — Steve Downes/Jack Robinson
Be-Bop Deluxe
Michael Murphey
The Atlanta Rhythm Section
KLQL-FM — HOUSTON — Sandy Mathis/Jackie McCauley
Fotomaker
King Harry
The Hoodoo Rhythm Devils
The Atlanta Rhythm Section

Delbert McClinton
Maria Muldaur
Renaissance
Kris Kristofferson
KPFT-FM — HOUSTON — Scott Brineman
Robert Palmer
The Atlanta Rhythm Section
Fotomaker
Gerry Rafferty
Gene Cotton
Shirley Collins
Charlie Anley
Mark Gaddis
Be-Bop Deluxe
King Harry

WMMS-FM — CLEVELAND — Kid Leo/John Gorman
Sea Level
Robert Palmer
The Average White Band
Ian Dury
The Atlanta Rhythm Section

M-105-FM — CLEVELAND — Ellen Roberts

Jefferson Starship
Journey
Meat Loaf(45)
Kansas (45)
WBLM-FM — MAINE — Jose Diaz
Country Joe McDonald
Fotomaker
Cafe Jacques
John Martyn The Rutles
The Average White Band
The Tubes
Stormin' Norman and Suzy
The Atlanta Rhythm Section
WZMF-FM — MILWAUKEE — Joe Santoro/Joe Benson
The Outlaws
Robert Palmer
The Atlanta Rhythm Section
Fotomaker
Sweet Bottom
Brian Ballesgrieri

KAZY-FM — DENVER — Chris Kane/Bob Carter

Jefferson Starship
Bob Weir
KBPI-FM DENVER — Jean Valdez
Warren Zevon
KZAM-FM — SEATTLE — Jon Kertzer
The Atlanta Rhythm Section
Oregon
The Average White Band
Stanley Turrentine
Ernestine Anderson
Dragon
KOME-FM — SAN JOSE — Dana Jang
B.T.O.
The Hoodoo Rhythm Devils
Iggy Pop and James Williamson
The Outlaws
The Atlanta Rhythm Section
KSJO-FM — SAN JOSE — Paul Wells
Stiff Live
The Outlaws
The Atlanta Rhythm Section
Woody Allen
Mel Brooks
Lou Reed
Christ Child
Galaxy (imp)

KZAM-FM — SEATTLE — Jon Kertzer

The Atlanta Rhythm Section
Oregon
The Average White Band
Stanley Turrentine
Ernestine Anderson
Dragon
KOME-FM — SAN JOSE — Dana Jang
B.T.O.
The Hoodoo Rhythm Devils
Iggy Pop and James Williamson
The Outlaws
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The Outlaws
The Atlanta Rhythm Section
Woody Allen
Mel Brooks
Lou Reed
Christ Child
Galaxy (imp)

KOME-FM — SAN JOSE — Dana Jang

B.T.O.
The Hoodoo Rhythm Devils
Iggy Pop and James Williamson
The Outlaws
The Atlanta Rhythm Section
KSJO-FM — SAN JOSE — Paul Wells
Stiff Live
The Outlaws
The Atlanta Rhythm Section
Woody Allen
Mel Brooks
Lou Reed
Christ Child
Galaxy (imp)

KINK-FM — PORTLAND — Mike Bailey

Rupert Holmes
Rita Coolidge (45)
David Gates (45)
Bob Welch (45)
WLVO-FM — COLUMBUS — Tom Teuber/Steve Runner
Vangelis
Robert Palmer
The Atlanta Rhythm Section
Van Halen

WNOR-FM — HORNOLK — Ron Reger

The Atlanta Rhythm Section
Fotomaker
WKDF-FM — NASHVILLE — Jack Crawford
The Outlaws
The Atlanta Rhythm Section
WCCC-FM — HARTFORD — Bill Nosal
Walter Egan
NRBO
Robert Palmer
Michael Murphey
Jefferson Starship
WAIV-FM — JACKSONVILLE — Jamle Brooks
The Atlanta Rhythm Section
WSAN-FM — ALLENTOWN — Rick Harvey

Van Halen
Be-Bop Deluxe
Head East
The Tubes
The Atlanta Rhythm Section
Wha-Koo
Blondie
Robert Gordon w/Link Wray
The Jam
The Godz
The Outlaws
Robert Palmer

WORJ-FM — ORLANDO — Bill McGathy
Michael Murphey
Little Feat
Be-Bop Deluxe

KREN-FM — SPOKAND — Don Adair
Jefferson Starship
Michael Murphey
Robert Palmer
Robert Gordon w/Link Wray

KWKI-FM — KANSAS CITY — Dave Munday
Jefferson Starship
The Tubes
Black Oak
Fotomaker
Missouri
Doucette
The Outlaws
Jan Akkerman
Michael Murphey
The Michael Wynn Band
The Atlanta Rhythm Section

KZEL-FM — EUGENE — Stan Garrett
Rupert Holmes
Wild Oats
Beaver Teeth
Robert Palmer
The Rutles
The Pirates
Michael Murphey
Kalapana

KNCN-FM — CORPUS CHRISTI — Mando Camlra
The Atlanta Rhythm Section
Judas Priest
Walter Egan
Fotomaker
B.T.O.
Manfred Mann
Michael Murphey

WLAV-FM — GRAND RAPIDS — Doc Donovan
The Outlaws
The Atlanta Rhythm Section
Delbert McClinton
Dennis Linde
Dan Hicks
The Average White Band
Lonnie Donegan
Renaissance
The Rutles

WOUR-FM — UTICA — Tom Starr
Fotomaker
Jefferson Starship
Head East
Wha-Koo
Michael Murphey
Nektar
Be-Bop Deluxe
Robert Palmer
The Atlanta Rhythm Section
Gene Cotton
Pickins
Nick Lowe (imp)

WPLR-FM — NEW HAVEN — Ed Michaelson
The Atlanta Rhythm Section
Michael Murphey
Jimmie Mack
The Outlaws

WGRQ-FM — BUFFALO — John Velchoff
The Atlanta Rhythm Section
Be-Bop Deluxe
Head East
Michael Murphey
Robert Palmer

WAAL-FM — BINGHAMTON — Fred Horton
The Tubes
Be-Bop Deluxe
Robert Palmer
Manfred Mann's Earth Band
B.T.O.
Jefferson Starship
Yvonne Elliman
The Outlaws

POP RADIO

ANALYSIS

MOST ADDED RECORDS

- RUNNING ON EMPTY — JACKSON BROWNE — ASYLUM**
- THE CLOSER I GET TO YOU — ROBERTA FLACK/DONNY HATHAWAY — ATLANTIC**
- COUNT ON ME — JEFFERSON STARSHIP — GRUNT**
- IF I CAN'T HAVE YOU — YVONNE ELLIMAN — RSO**
- THANK YOU FOR BEING A FRIEND — ANDREW GOLD — ASYLUM**
- IMAGINARY LOVER — ATLANTA RHYTHM SECTION — POLYDOR**
- LADY LOVE — LOU RAWLS — PHILA. INTL.**
- GOOD-BYE GIRL — DAVID GATES — ELEKTRA**
- WE'LL NEVER HAVE TO SAY GOODBYE AGAIN — ENGLAND DAN & JOHN FORD COLEY — BIG TREE**
- JACK AND JILL — RAYDIO — ARISTA**
- I'M GONNA TAKE CARE OF EVERYTHING — RUBICON — 20TH CENTURY**
- TWO DOORS DOWN — DOLLY PARTON — RCA**
- FEELS SO GOOD — CHUCK MANGIONE — A&M**
- FOOLING YOURSELF — STYX — A&M**
- SWEET TALKIN' WOMAN — ELECTRIC LIGHT ORCHESTRA — UA/JET**
- ALWAYS AND FOREVER — HEATWAVE — EPIC**

This To
Week Date

19% 73%
16% 49%
14% 24%
14% 86%
11% 67%
11% 24%
9% 69%
7% 87%
7% 77%
7% 97%
6% 20%
5% 9%
5% 36%
5% 36%
5% 78%
5% 78%

STATIONS ADDING THIS WEEK

KFRC, KSTP, KXOK, WPEZ, KGW, WIFI, WAKY, 13Q, WPRO-FM, KEEL, Q94, KTLK, KERN, KJRB, KTAC.
WQXI, WAYS, Q94, WLAC, WCAO, WBBQ, 13Q, WMAK, WPEZ, WAKY, KSLQ, WKLO, WISM.
WRKO, KDWB, KSLQ, KING, WBBQ, WPRO-FM, B100, WKLO, KCBQ, WISM, KBEQ, WBBF.
KXOK, Q102, WOKY, WAKY, WHBQ, KING, 99X, Q94, WDRC, B100, WOW, KTAC.
WFIL, KLIF, KXOK, KSTP, WAYS, WKY, WGCL, KCBQ, 96X.
KLIF, KSLQ, WAYS, WMAK, 10Q, WZUU, KTLK, KJRB, WNOE.
Z93, WTIK, WDRC, WQAM, KEEL, WSGA, WZZP.
WKY, WQAM, WPRO, WDRQ, WIFI, WZZP.
KRBE, WDRQ, 96X, KIMN, KXXK, WSGA.
WABC, WFIL, WAKY, Q94, KIOA, WOW.
KLIF, KGW, WPEZ, 13Q, WCAO.
WQXI, KILT, WMAK, WBBF.
CKLW, WPGC, WAKY, KCPX.
KXOK, WGCL, WCAO, KXXK.
WPEZ, KDWB, KJR, KLEO.
WKBW, KYA, WPRO, WOW.

RADIO ACTIVE SINGLES

- CAN'T SMILE WITHOUT YOU — BARRY MANILOW — ARISTA**
WABC 18-8, KLIF 18-8, KFRC 17-9, WLS 16-12, KILT 21-12, 99X 14-11, KYA 21-10, Z93-3, WPEZ 13-7, 13Q 10-6, KRBE 26-11, 10Q 14-7, WIFI 7-4, KXOK 27-21, KSTP 17-14, KDWB 15-10, WGCL 15-7, WOKY 18-10, WZUU 16-8, WDRQ 13-10, WHBQ 13-9, WLAC 25-13, WMAK 8-5, WAKY 24-16, KGW 12-6, Q102 24-19, WKBW 15-7, WQAM 14-9, WKY 15-9, KING 14-7, KCPX 13-9, WDRC 18-10, WAYS 6-4, Q94 18-13, WPRO-FM 29-22, WSAI 23-16, KCBQ 31-17, KJR 14-8, KXXK 22-17, WBBF ex-23, WAPE 20-16, WNCI 12-7, KERN 11-8, WISM 9-5.
- WE'LL NEVER HAVE TO SAY GOODBYE AGAIN — ENGLAND DAN & JOHN FORD COLEY — BIG TREE**
WFIL ex-16, KLIF 19-12, WRKO ex-30, WPGC ex-30, KILT 40-31, 99X 29-25, Z93 ex-30, WPEZ ex-39, 13Q 26-19, WCAO 24-20, KSTP 22-18, KDWB 24-20, B100 24-19, WQAM 36-32, WGCL 27-23, KING ex-23, WKBW ex-30, WMAK 28-22, WLAC ex-35, WAKY 30-25, KGW 25-20, KTLK ex-29, WPRO-FM 30-24, Q94 30-25, KCPX 29-21, KEEL ex-32, WZZP 32-27, WNOE ex-37, KCBQ ex-30, KBEQ 29-26, WOW 24-20, KERN ex-27, KJRB 27-21, KTAC ex-24.
- DUST IN THE WIND — KANSAS — KIRSHNER**
WFIL ex-22, WRKO 23-12, KLIF 21-16, KFRC 21-17, KILT 15-10, KRBE 15-8, 10Q 30-27, WPEZ 12-8, 13Q 6-4, WCAO 8-3, KSTP 16-12, KDWB 19-15, KXOK 25-8, WQAM 35-31, WOKY 8-3, WMAK 22-15, KYA 10-6, WTIK 17-13, KING 9-5, KGW 16-11, WAKY 18-13, KTLK 25-20, WDRC 21-16, WPRO-FM 12-8, Q94 13-8, WZZP 20-15, WNOE 26-21, KJR 16-11, KXXK 21-13, KIOA 17-12, WNCI ex-18, KTAC 23-19, WISM 20-13, KJRB 19-14.
- SWEET TALKIN' WOMAN — E.L.O. — UA/JET**
CKLW 20-16, KHJ 24-22, WRKO 28-26, KLIF ex-28, WPGC ex-27, WQXI ex-28, KFRC 27-24, WIFI 30-23, 13Q 27-23, WMET 30-24, KRBE ex-21, WDRQ 19-12, WCAO ex-28, KSTP ex-23, B100 17-12, KYA 19-9, WZUU ex-25, WLAC 39-31, WDRC ex-27, WPRO-FM ex-30, Q94 29-24, KEEL 33-27, WZZP 25-21, KCBQ 32-24, KBEQ 26-23, WBBF ex-29, KERN ex-30, WAPE ex-31, WISM 27-23.
- EBONY EYES — BOB WELCH — CAPITOL**
CKLW 23-18, WRKO 24-14, KLIF 24-21, WQXI 21-13, KILT ex-39, WPEZ ex-36, 13Q 19-13, KSLQ 30-20, KRBE 30-20, KDWB 23-19, WTIK 24-18, WKBW 27-20, KYA 12-7, WDRQ 20-16, WMAK 23-16, WLAC 22-16, WBBQ 29-25, WDRQ 20-15, KEEL 29-19, WAYS 16-8, Q94 19-14, WZZP 15-11, WNOE 38-34, KXXK 13-4, KJR 12-7, KIOA 27-21, KERN 19-14, WISM 30-26, WBBF 26-19.
- IF I CAN'T HAVE YOU — YVONNE ELLIMAN — RSO**
WFIL ex-18, KLIF ex-29, WPGC 27-21, KFRC 24-18, 10Q ex-21, WIFI 22-18, WPEZ 37-26, 13Q 24-17, WGCL 24-16, WCAO 30-26, KSTP ex-22, Z93 23-18, WDRQ 17-11, KYA 22-12, WTIK 16-11, WBBQ 23-19, KEEL 30-21, WZZP 23-18, WNOE 27-22, KCBQ 28-21, KIOA 28-14, KERN 24-20, WAPE 33-26, WBBF 28-14.

SECONDARY RADIO ACTIVE

Titles listed below are receiving strong radio support from key secondary stations around the country.

- IMAGINARY LOVER — ATLANTA RHYTHM SECTION — POLYDOR**
Adds: WTRY, KAFY, KEIN, WTLB, WDBQ, WGUY, WKXX, WMFJ, WPRO, WAIR. Jumps: WSPT 28-24, WRFC 26-20, KKLS ex-23, KRSP ex-28, 98Q 34-28, WAUG ex-25, WBLI ex-32, WANS ex-32, WCUE ex-37.
- COUNT ON ME — JEFFERSON STARSHIP — GRUNT**
Adds: KRIB, WTLB, WICC, WSPT, WRFC, WGUY, KFMD, WBLI, KSLY, WFLB, KFVR, WSGV. Jumps: KRSP ex-26, WTRY ex-30, KYNO ex-30, WCUE ex-38.
- THE CLOSER I GET TO YOU — ROBERTA FLACK/DONNY HATHAWAY — ATLANTIC**
Adds: KAFY, WSPT, WCUE, WERC, WKXX, 98Q, WAUG, WSGV. Jumps: WANS ex-23, WAIR ex-25, KSLY ex-26, WFOM ex-27, KANE 35-28, WMFJ 33-28, WRFC ex-35.
- FEELS SO GOOD — CHUCK MANGIONE — A&M**
Adds: KFMD, WPRO. Jumps: KSLY 16-12, WRFC 18-14, WSGV 23-16, WKXX 23-18, WAUG 25-21, WSPT 27-22, 98Q 28-24, WFOM 30-25, WGUY ex-30, WMFJ ex-31, WFLB ex-33, WAIR ex-37.
- FOOLING YOURSELF — STYX — A&M**
Adds: WTRY, WICC, WDBQ, KRSP, KYTE. Jumps: WSPT 19-15, WKXX 24-20, KSLY 28-21, KKLS ex-25, KANE 33-29, 98Q ex-32, WRFC ex-33, WCUE ex-39.
- FANTASY — EARTH, WIND & FIRE — COLUMBIA**
Adds: WTLB, WICC, 98Q, KYTE, WAUG, WFOM. Jumps: KRSP ex-25, KYNO ex-27, WRFC ex-30, WANS ex-31, WFLB ex-32, WAIR ex-36.
- THIS TIME I'M IN IT FOR LOVE — PLAYER — RSO**
Adds: WANS, WDBQ, WRFC, KANE, WAVG, WAIR. Jumps: WKIX ex-29, WFOM ex-29, WSGV ex-32, WMFJ ex-33, WFLB ex-35.
- BOOGIE SHOES — KC & THE SUNSHINE BAND — TK**
Adds: KRIB, WICC, WRFC. Jumps: KYNO 24-17, WFOM 26-21, WKIX 28-23, WTRY ex-26, WDBQ ex-29, WTLB ex-30, WCUE 36-32.
- I'M GONNA TAKE CARE OF EVERYTHING — RUBICON — 20TH CENTURY**
Adds: KEIN, KSLY. Jumps: WFOM 19-14, WKXX 17-14, KSLY 19-15, WSGV 21-17, KFMD ex-24, WAUG ex-29, WAIR ex-39.
- THE CIRCLE IS SMALL — GORDON LIGHTFOOT — WARNER BROS.**
Adds: WPRO, KRSP, KYTE. Jumps: WKXX 13-10, WGUY 21-17, WAUG 28-23, WRFC 33-29.
- YOU'LL LOVE AGAIN — HOTEL — MERCURY**
Jumps: WMFJ 27-22, WKXX ex-27, WERC ex-30, WSGV ex-34.
- THAT'S YOUR SECRET — SEA LEVEL — CAPRICORN**
Adds: WSPT, WAIR. Jumps: 98Q 25-20, WRFC ex-31.
- MOVIN' OUT (ANTHONY'S SONG) — BILLY JOEL — COLUMBIA**
Adds: KAFY, WKXX, WBLI, KMGK.

REGIONAL ALBUM ACTION

Northeast

1. JEFFERSON STARSHIP
2. LITTLE FEAT
3. CHUCK MANGIONE
4. WARREN ZEVON
5. RUFUS
6. ANDY GIBB
7. SAMANTHA SANG
8. TUBES
9. EDDIE MONEY
10. BOOTSY'S RUBBER BAND

Baltimore/Washington

1. RAYDIO
2. BOOTSY'S RUBBER BAND
3. JEFFERSON STARSHIP
4. LITTLE FEAT
5. RUFUS
6. MAZE
7. STARGARD
8. WARREN ZEVON
9. SAMANTHA SANG
10. ANDY GIBB

Southeast

1. RUFUS
2. JEFFERSON STARSHIP
3. BOOTSY'S RUBBER BAND
4. LITTLE FEAT
5. ABBA
6. MAZE
7. WARREN ZEVON
8. VAN HALEN
9. CHUCK MANGIONE
10. EMMYLOU HARRIS

South Central

1. LITTLE FEAT
2. EMMYLOU HARRIS
3. KENNY ROGERS
4. JEFFERSON STARSHIP
5. RUFUS
6. MAZE
7. VAN HALEN
8. ABBA
9. STARGARD
10. BOOTSY'S RUBBER BAND

Midwest

1. JEFFERSON STARSHIP
2. BOOTSY'S RUBBER BAND
3. LITTLE FEAT
4. RUFUS
5. VAN HALEN
6. CHUCK MANGIONE
7. SAMANTHA SANG
8. MAZE
9. ANDY GIBB
10. EMMYLOU HARRIS

West/Northwest

1. JEFFERSON STARSHIP
2. LITTLE FEAT
3. JOURNEY
4. WARREN ZEVON
5. VAN HALEN
6. SAMANTHA SANG
7. EDDIE MONEY
8. EMMYLOU HARRIS
9. TUBES
10. ANDY GIBB

Denver/Phoenix

1. JEFFERSON STARSHIP
2. VAN HALEN
3. EMMYLOU HARRIS
4. MAZE
5. RUFUS
6. KENNY ROGERS
7. LITTLE FEAT
8. ABBA
9. WARREN ZEVON
10. ANDREW GOLD

North Central

1. BARRY MANILOW
2. BEE GEES (LIVE)
3. RUFUS
4. ANDY GIBB
5. ABBA
6. KENNY ROGERS
7. WAYLON & WILLIE
8. ANDREW GOLD
9. GEORGE BENSON
10. BOOTSY'S RUBBER BAND

National Breakouts

- | | |
|-------------------------|-------------------|
| 1. JEFFERSON STARSHIP | 8. CHUCK MANGIONE |
| 2. LITTLE FEAT | 9. EMMYLOU HARRIS |
| 3. RUFUS | 10. MAZE |
| 4. BOOTSY'S RUBBER BAND | 11. ANDY GIBB |
| 5. VAN HALEN | 12. ABBA |
| 6. WARREN ZEVON | 13. EDDIE MONEY |
| 7. SAMANTHA SANG | 14. STARGARD |
| | 15. TUBES |

TOP TEN ACCOUNT REPORTS

Siebert's — Little Rock <ol style="list-style-type: none"> 1. "SATURDAY NIGHT FEVER" 2. ROD STEWART 3. QUEEN 4. FLEETWOOD MAC 5. SHAUN CASSIDY — NEW 6. KISS 7. SHAUN CASSIDY — OLD 8. BILLY JOEL 9. STEELY DAN 10. STYX 	Dan Jay — Denver <ol style="list-style-type: none"> 1. "SATURDAY NIGHT FEVER" 2. JEFFERSON STARSHIP 3. JACKSON BROWNE 4. MICHAEL MURPHY 5. KANSAS 6. STEELY DAN 7. BILLY JOEL 8. QUEEN 9. LITTLE FEAT 10. FLEETWOOD MAC 	Cactus — Houston <ol style="list-style-type: none"> 1. "SATURDAY NIGHT FEVER" 2. JEFFERSON STARSHIP 3. LITTLE FEAT 4. JACKSON BROWNE 5. BILLY JOEL 6. RUFUS 7. ERIC CLAPTON 8. PEABO BRYSON 9. STEELY DAN 10. EMMYLOU HARRIS 	King Karol — New York <ol style="list-style-type: none"> 1. "SATURDAY NIGHT FEVER" 2. BILLY JOEL 3. CHIC 4. ROD STEWART 5. SANTA ESERALOA 6. RANDY NEWMAN 7. BOB WELCH 8. BARRY MANILOW 9. FLEETWOOD MAC 10. STEELY DAN 	P.B. One Stop — St. Louis <ol style="list-style-type: none"> 1. "SATURDAY NIGHT FEVER" 2. ERIC CLAPTON 3. BILLY JOEL 4. ROD STEWART 5. BARRY MANILOW 6. ART GARFUNKEL 7. TED NUGENT 8. GEORGE BENSON 9. QUEEN 10. ROBERTA FLACK
Harmony House — Detroit <ol style="list-style-type: none"> 1. "SATURDAY NIGHT FEVER" 2. BARRY MANILOW 3. GEORGE BENSON 4. ROBERTA FLACK 5. TED NUGENT 6. QUEEN 7. KANSAS 8. BILLY JOEL 9. STYX 10. ROD STEWART 	United — Miami <ol style="list-style-type: none"> 1. "SATURDAY NIGHT FEVER" 2. JACKSON BROWNE 3. QUEEN 4. BILLY JOEL 5. ERIC CLAPTON 6. BARRY MANILOW 7. NATALIE COLE 8. ART GARFUNKEL 9. PARLIAMENT 10. WAYLON & WILLIE 	VIP — Los Angeles <ol style="list-style-type: none"> 1. GEORGE BENSON 2. HEATWAVE 3. CHOCOLATE MILK 4. ENCHANTMENT 5. NATALIE COLE 6. RAYDIO 7. PARLIAMENT 8. MAZE 9. "SATURDAY NIGHT FEVER" 10. B.T. EXPRESS 	Lieberman — Minneapolis <ol style="list-style-type: none"> 1. "SATURDAY NIGHT FEVER" 2. ERIC CLAPTON 3. QUEEN 4. JEFFERSON STARSHIP 5. KANSAS 6. JACKSON BROWNE 7. BILLY JOEL 8. STEELY DAN 9. LITTLE FEAT 10. LYNRYD SKYNYRD 	Record Bar — National <ol style="list-style-type: none"> 1. "SATURDAY NIGHT FEVER" 2. BILLY JOEL 3. BARRY MANILOW 4. BOOTSY COLLINS 5. JACKSON BROWNE 6. EARTH, WIND & FIRE 7. QUEEN 8. RUFUS 9. KANSAS 10. GEORGE BENSON
Camelot — National <ol style="list-style-type: none"> 1. "SATURDAY NIGHT FEVER" 2. BARRY MANILOW 3. QUEEN 4. ANDY GIBB 5. TED NUGENT 6. ERIC CLAPTON 7. JACKSON BROWNE 8. BOOTSY COLLINS 9. OAN HILL 10. BEE GEES — LIVE 	Sound Warehouse — Dallas <ol style="list-style-type: none"> 1. "SATURDAY NIGHT FEVER" 2. RAYDIO 3. BILLY JOEL 4. LITTLE FEAT 5. ERIC CLAPTON 6. JACKSON BROWNE 7. STYX 8. EARTH, WIND & FIRE 9. STEELY DAN 10. ROD STEWART 	Harmony Hut — Wash., D.C. <ol style="list-style-type: none"> 1. "SATURDAY NIGHT FEVER" 2. RAYDIO 3. ROBERTA FLACK 4. ERIC CLAPTON 5. BARRY MANILOW 6. JACKSON BROWNE 7. STYX 8. KANSAS 9. GEORGE BENSON 10. PARLIAMENT 	Licorice Pizza — L.A. <ol style="list-style-type: none"> 1. "SATURDAY NIGHT FEVER" 2. BILLY JOEL 3. STYX 4. STEELY DAN 5. JACKSON BROWNE 6. GEORGE BENSON 7. BARRY MANILOW 8. KANSAS 9. ERIC CLAPTON 10. ELVIS COSTELLO 	Norman Cooper — Phila. <ol style="list-style-type: none"> 1. "SATURDAY NIGHT FEVER" 2. BILLY JOEL 3. QUEEN 4. STEELY DAN 5. BARRY MANILOW 6. EARTH, WIND & FIRE 7. KANSAS 8. DAN HILL 9. LOU RAWLS 10. NATALIE COLE
1812 Overture — Milwaukee <ol style="list-style-type: none"> 1. SWEET BOTTOM 2. "SATURDAY NIGHT FEVER" 3. BARRY MANILOW 4. KANSAS 5. BOB WELCH 6. CHUCK MANGIONE 7. BILLY JOEL 8. ERIC CLAPTON 9. JEFFERSON STARSHIP 10. STEELY DAN 	NRM — Pittsburgh <ol style="list-style-type: none"> 1. "SATURDAY NIGHT FEVER" 2. BARRY MANILOW 3. QUEEN 4. BILLY JOEL 5. TED NUGENT 6. JACKSON BROWNE 7. ART GARFUNKEL 8. GEORGE BENSON 9. STEELY DAN 10. DAN HILL 	Inner Sanctum — Austin <ol style="list-style-type: none"> 1. LITTLE FEAT 2. MAHOGANY RUSH 3. "SATURDAY NIGHT FEVER" 4. JACKSON BROWNE 5. JEFFERSON STARSHIP 6. PAT TRAVERS 7. BILLY JOEL 8. TED NUGENT 9. WAYLON & WILLIE 10. ERIC CLAPTON 	ABC Record & Tape — Natl. <ol style="list-style-type: none"> 1. "SATURDAY NIGHT FEVER" 2. FLEETWOOD MAC 3. SHAUN CASSIDY — OLD 4. SHAUN CASSIDY — NEW 5. QUEEN 6. LINDA RONSTADT 7. DEBBY BOONE 8. BARRY MANILOW — NEW 9. KISS 10. ROD STEWART 	Everybody's — Portland <ol style="list-style-type: none"> 1. "SATURDAY NIGHT FEVER" 2. ERIC CLAPTON 3. BILLY JOEL 4. STEELY DAN 5. JACKSON BROWNE 6. KANSAS 7. JEFFERSON STARSHIP 8. BARRY MANILOW 9. LITTLE FEAT 10. QUEEN
All Records — Oakland <ol style="list-style-type: none"> 1. "SATURDAY NIGHT FEVER" 2. BILLY JOEL 3. QUEEN 4. DAN HILL 5. JACKSON BROWNE 6. BOOTSY COLLINS 7. EARTH, WIND & FIRE 8. ERIC CLAPTON 9. ANDY GIBB 10. BUNNY SIGLER 	Modern Music — Cleveland <ol style="list-style-type: none"> 1. "SATURDAY NIGHT FEVER" 2. QUEEN 3. STYX 4. JACKSON BROWNE 5. BILLY JOEL 6. ROD STEWART 7. EARTH, WIND & FIRE 8. ERIC CLAPTON 9. BOZ SCAGGS 10. BOB WELCH 	Strawberries — Boston <ol style="list-style-type: none"> 1. "SATURDAY NIGHT FEVER" 2. BILLY JOEL 3. EARTH, WIND & FIRE 4. ROD STEWART 5. JACKSON BROWNE 6. BARRY MANILOW 7. BOZ SCAGGS 8. STARGARD 9. KANSAS 10. LYNRYD SKYNYRD 	Disc Records — Texas <ol style="list-style-type: none"> 1. "SATURDAY NIGHT FEVER" 2. BARRY MANILOW 3. JACKSON BROWNE 4. BILLY JOEL 5. LITTLE FEAT 6. FLEETWOOD MAC 7. ERIC CLAPTON 8. STYX 9. STEELY DAN 10. ROD STEWART 	Tower — Seattle <ol style="list-style-type: none"> 1. "SATURDAY NIGHT FEVER" 2. BILLY JOEL 3. ERIC CLAPTON 4. JACKSON BROWNE 5. BARRY MANILOW 6. STEELY DAN 7. BOB WELCH 8. FLEETWOOD MAC 9. EARTH, WIND & FIRE 10. STYX
Aura Sound — Memphis <ol style="list-style-type: none"> 1. BILLY JOEL 2. QUEEN 3. "SATURDAY NIGHT FEVER" 4. ERIC CLAPTON 5. STYX 6. STEELY DAN 7. BOB WELCH 8. ART GARFUNKEL 9. ELO 10. DAN HILL 	Sound Unlimited — Chicago <ol style="list-style-type: none"> 1. "SATURDAY NIGHT FEVER" 2. ERIC CLAPTON 3. QUEEN 4. KANSAS 5. TED NUGENT 6. BILLY JOEL 7. BARRY MANILOW 8. HEATWAVE 9. FLEETWOOD MAC 10. STYX 	Korvettes — National <ol style="list-style-type: none"> 1. "SATURDAY NIGHT FEVER" 2. BILLY JOEL 3. BARRY MANILOW 4. STEELY DAN 5. ERIC CLAPTON 6. STYX 7. ROD STEWART 8. DAN HILL 9. JACKSON BROWNE 10. GEORGE BENSON 	Harmony House — N.J. <ol style="list-style-type: none"> 1. "SATURDAY NIGHT FEVER" 2. BILLY JOEL 3. ERIC CLAPTON 4. JACKSON BROWNE 5. STEELY DAN 6. STYX 7. GEORGE BENSON 8. ELO 9. LYNRYD SKYNYRD 10. BARRY MANILOW — NEW 	Tiger — Detroit <ol style="list-style-type: none"> 1. GEORGE BENSON 2. GROVER WASHINGTON 3. BOOTSY COLLINS 4. RUFUS 5. NATALIE COLE 6. PARLIAMENT 7. ROBERTA FLACK 8. "SATURDAY NIGHT FEVER" 9. ENCHANTMENT 10. LOU RAWLS

**Inside these pages
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Casablanca, Chocolate City, De-Lite,
Deutsche Grammophon, ECM,
First Artists, Island, Kolob, Mango,
Millennium, MGM, Monument, Oasis,
Pacific Arts, Parachute, Philips,
Phonogram/Mercury, Polydor, RSO,
Spring, True North & Verve.
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Cut out and throw into the air for the new PolyGram Distribution, Inc.



Executives On The Move

(continued from page 14)



White

Team

Allen

Ross

MCA Records, Inc. She has been a member of the legal staff at MCA Records for one year. Prior to joining MCA, she was an associate with the law firm of Loeb & Loeb and was a member of the legal staff of United Artists Records.

ABC Appoints White — ABC Records has announced the appointment of Mike White as national sales coordinator, ABC. He has been with ABC 18 months. He formerly worked as a production assistant. Prior to joining ABC, he held a position at Phonodisc.

Bell Named At CBS — CBS Records has announced the appointment of Bob Bell as artist development manager for CBS Records in the Cleveland/Pittsburgh market. His most recent position was field merchandiser with the CBS Records Cleveland branch.

Promotions At Capitol — Changes were recently made in the staffing of the Winchester and Jacksonville pressing plants of Capitol Records, Inc. Anthony Bouselli was transferred to the Winchester facility in the capacity of plant manager. Prior to this transfer, he was plant manager at the Jacksonville location. Fred Bouchard was appointed to succeed Bouselli as plant manager of the Jacksonville facility. Bouchard, whose career with Capitol spans nearly 23 years, began as a press operator at the Los Angeles plant in 1955. Wayne Bridgewater, assumed the post of manufacturing superintendent at the Jacksonville location with Bouchard's departure. Bridgewater began his career with Capitol at the Jacksonville facility where he served as production services manager since 1972.

Team To CBS — CBS Records has announced Virginia Team as art director, CBS Records, Nashville. She recently held the position of art director, Caribou Records, New York, and most recently that of art director for the Rolling Stone publication, Outside Magazine.

Casablanca Names Allen — Casablanca Record and FilmWorks named Keith Allen as the label's new southeast promotion and marketing manager. He comes to Casablanca, having been both an on-air personality for radio stations in the south and a retail record store manager. He replaces Jaye Howard, who will move to the company's Los Angeles headquarters and assume the post of national marketing coordinator.

Ross Joins Jones — Quincy Jones Productions/Mellow Management has announced the appointment of Melanie Ross as national media coordinator. She was previously with Atlantic Records where she was a west coast publicist.

East Coastings/Points West

(continued from page 16)

"people's band." The tour precedes the release of the group's third A&M album, "Black & White," currently being produced by **Martin Rushent**. The group's first two albums both went gold in England and several European countries. They have also had four top 10 singles in Europe as well as two albums in the Top 20 at the same time. After the U.S. dates, the group will spend the next four months in Iceland, Scandinavia, through Europe to Japan and back to America.

CONVENTION CONSTERNATION — From what we've heard, there was enough excitement at the recent R&R convention in Dallas for each of the thousands who attended plus a little more. But at least one group seems to have gotten more than the others, and before the gathering started no less. A Delta DC-10 which was carrying people from L.A. to Dallas blew out two tires on the same side of the plane during landing. On board, among others,



LYNDA CARTER SIGNS — Lynda Carter, star of the TV series "Wonder Woman," recently signed a recording contract with Epic Records. Pictured (l-r) at the signing are: Mike Atkinson, director of west coast A&R, Epic Records; Ron Samuels, Carter's manager/spouse; Carter and Ron Alexenburg, senior vice president and general manager of Epic/Portrait and Associated Labels.

the mobile studio on board the motor yacht "The Fair Carol" in the U.S. Virgin Islands. An interesting side note is that the single is one of the few "three-sided" singles, in that the B-side contains two songs, "Backward Travelers" and "Cuff Link," both new McCartney compositions.

YOU MAKE ME FEEL LIKE WORKIN' — Leo Sayer has begun work on his next album, his third to be produced by **Richard Perry**. Sayer says this time they plan to make an album more in the direction of his first four Warner Bros. albums. He also said he thinks of the new LP as an extension of the song "Giving It All Away," from his "Just A Boy" album. "We're looking to do something a little less sophisticated than 'Thunder In My Heart' this time," Sayer says. The album should be out in late spring. **Mahogany Rush** has been added to perform at California Jam II, giving CBS six of the nine acts scheduled to appear. Estimates of attendance are now looking at upwards of 500,000 people. The new **Frankie Miller** album is in the works for Chrysalis with **Jack Douglas** producing. The album is rumored to have some guest guitar work by **Jeff Beck**. MCA's **Willie Alexander And The Boom Boom Band** makes its L.A. debut at the Whisky March 15. UA's **Jesse Cutler** has signed for management with **Nick Sevano**.

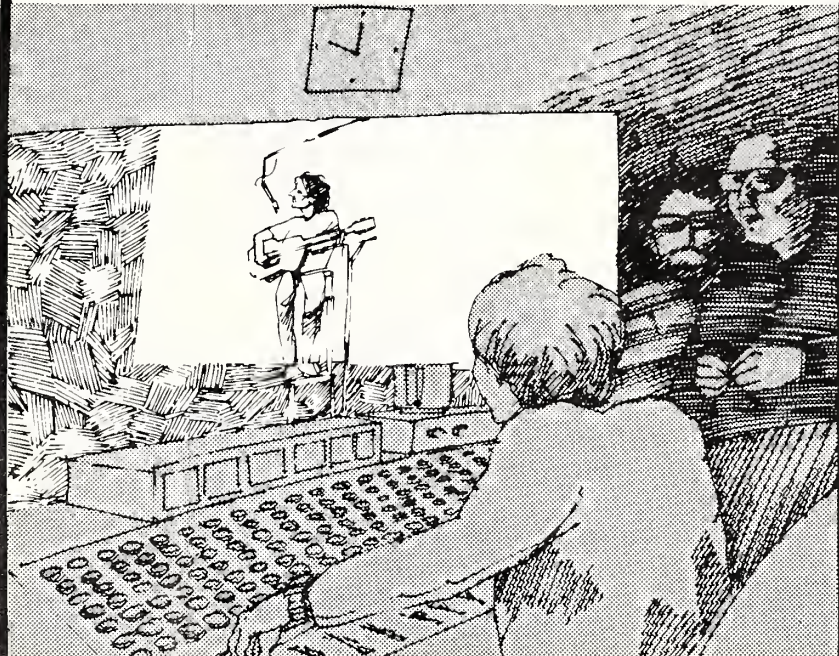
ELVIS IN CANADA — **Elvis Costello** recently played two nights in Toronto's 300 seat El Mocambo where some fans reportedly spent 12 hours in the club to assure themselves of good seats. By the time the performance began, an estimated 1,000 people were waiting outside to get in. While on stage, Elvis was joined by his producer, **Nick Lowe**, who has his own album coming out soon on Columbia. There was talk at the date that Lowe may join Elvis for his next U.S. tour as part of his band. Lowe's album will be titled "Pure Pop For Now People." Elvis, nee **Declan Patrick McManus**, recently had his name legally changed from the latter to the former. **Charlie Rich**, newly-signed to UA, will have his first single out with the label shortly, titled "Puttin' In A Little Overtime At Home." Rich is booked by the same company that handles **Crystal Gayle** so it's possible, though not confirmed, that the two may perform some dates together. Violinist/singer **David LaFlame**, formerly with **It's A Beautiful Day**, has recorded his second solo album for Amherst Records. Titled "Inside Out," the LP is scheduled for release at the end of March. "It's A Heartache," which RCA is releasing as well as Cleveland Int'l, is done for RCA by gravel-voiced **Bonnie Tyler**, who sounds, in spots, somewhat like **Rod Stewart**.

MONICKERS IN THE MEDIA — **John Kay**, former lead singer of **Steppenwolf**, has a new solo album coming on Mercury Records entitled "All In Good Time." The album cover is said to have a not-too-often-seen shot of Kay without his ever-present sunglasses. **Freddy Fender's** show at the Palomino Friday night was also something of a celebration for his producer, **Huey Meaux**, who had his birthday that night. **Betty Chippetta**, president of VJ International, also celebrated her birthday Friday. The Association of Independent Music Publishers will meet over lunch at the Villa Capri in L.A. March 14 at 12 noon. **Al Ber-** man of the Harry Fox Agency will be guest panelist and will talk about the various aspects of negotiations with recording companies and will answer questions about the new mechanical licenses issued by the Harry Fox Agency. **Queen Ida** and her **Zydeco Band** will perform at Verbum Dei High School April 1. **Demis Roussos** will play four days at the Pantages Theatre in Hollywood sometime in June. Roussos won't be moving from town to town night after night as many performers do because it takes three days to set up his stage show. Columbia's **Jane Olivier** recently got four standing ovations at her concert at the Dorothy Chandler Pavilion. **John Denver's** first U.S. concert tour in a year is resulting in rapid sellouts, so second shows are being added in many cases. Concerts in New Haven, Conn., Portland, Maine, Washington, D.C., Philadelphia and New York's Madison Square Garden all sold out shortly after the announcement of Denver's appearance was made. New wave band **The Damned** apparently have split up. And it looks like half the **Sex Pistols** have joined former Pistol **Glen Matlock** in his recently-formed **Rich Kids**. Chris-Craft Industries last week said it purchased 407,000 shares, or 5.3 percent, of common stock in 20th Century-Fox Film Corp., for \$9.4 million. The company said the purchase was made as an investment, not as an attempt to take over the film corporation.

ECCENTRICS HONORED — The World Eccentrics Association (whose initials are more famous than the organization itself) has announced its annual list of the six most eccentric personalities of 1977. Winners are **Johnny Rotten**, **Kim Fowley**, former Los Angeles police chief **Ed Davis**, African emporer **Brokassa**, **Evel Knievel** and publisher **Larry Flynt**. Elektra/Asylum's **Steve Goodman**, fresh from his first production effort with **John Prine**, has joined the **Steve Martin** tour of the midwest and southwest. Goodman will open Martin's shows March 31 through April 10.

randy lewis

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SINGLE STRENGTH



DOLLY PARTON

"It's All Wrong, But It's All Right" (PB-11240)

"Two Doors Down" (PB-11240)

44 Billboard 48 Cashbox 49 Record World

JIM ED & HELEN

"I'll Never Be Free"

(PB-11220)

52 Billboard 49 Cashbox

54 Record World

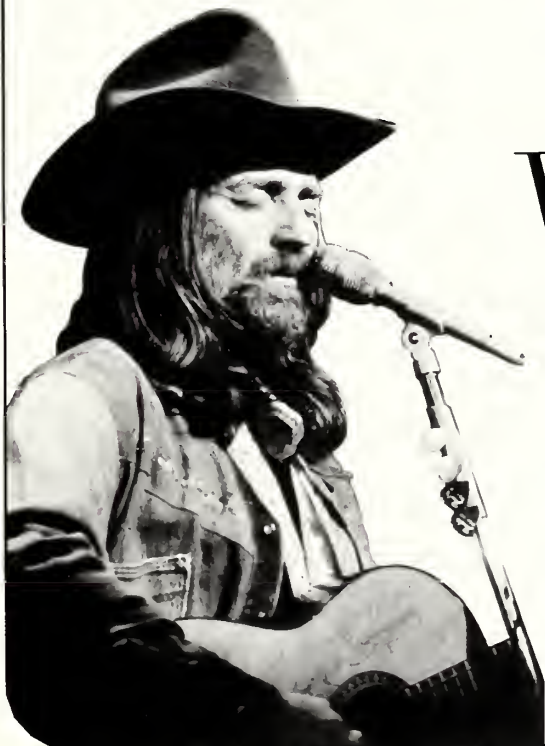


WILLIE NELSON

"If You Can Touch Her At All"

(PB-11235)

77 Billboard 76 Cashbox 90 Record World



RCA
Records



Thanks Radio for your help!

JOE STAMPLEY (Epic 8-50517)

Red Wine And Blue Memories (2:46) (Algee Music Corp. — BMI) (B. Sherrill/C. Taylor/M. Sherrill)

Billy Sherrill could be on the string of more number one records. He produced Johnny Paycheck's recent hit and now takes the talents of Stampley and develops what should be Joe's best yet.

REX ALLEN JR. (Warner Bros WBS 8541)

No, No, No (I'd Rather Be Free) (3:11) (Hall Clement Publ./Maple Hill Music/Vogue Music, Inc. — BMI) (Wayland Holyfield/Bob McDill)

Here is another Holyfield/McDill penned tune which can't help but hit the top 10 country. Allen's Mac Davis-type delivery offers excellent possibilities for pop formats as well.

MICKEY NEWBURY (ABC Hickory AH-54025)

Gone To Alabama (3:16) (Milene Music Inc. — ASCAP) (Mickey Newbury)

Newbury is well known in songwriting circles, but this tune should expose him as a vocal artist with chart activity. His yodeling combined with a driving tambourine add to the enjoyment.

Singles To Watch

STEVE YOUNG (RCA PB-11233)

Don't Think Twice, It's All Right (3:37) (Warner Bros. — ASCAP) (Bob Dylan)

MICKEY GILLEY (Playboy ZS8-5826)

The Power Of Positive Drinkin' (2:26) (Singletree Music Co. — BMI) (R. Klang/D. Pfimmer)

JERRY REED (RCA PB-11232)

Sweet Love Feelings (2:46) (Vector Music Corp. — BMI) (Jerry R. Hubbard)

WILLIE NELSON (Columbia 3-10704)

Georgia On My Mind (3:55) (Peer International Corp. — BMI) (H. Carmichael/S. Gorrell)

JOHNNY BUSH (Gusto SD-165)

Put Me Out Of My Memory (2:43) (Power Play Music — BMI) (Johnny Bush)

LEROY VAN DYKE (Plantation PL-170)

Runaround Sue (2:07) (Rust Enterprises, Inc./Schwartz Music Co. Inc. — ASCAP) (Dion Di Mucie/Ernest Maresca)

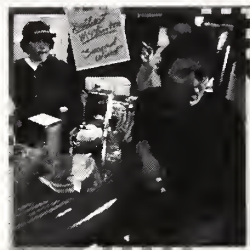
GEORGE HAMILTON IV (ABC AB-12342)

"Only The Best" (3:13) (United Artist Music/Sorrell Music — ASCAP) (Jim Rooney)



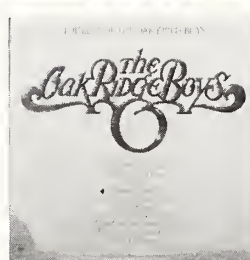
MOE BANDY — Soft Lights And Hard Country Music — CBS KC-35288 — Producer: Ray Baker — List: 5.98

The hearts and minds of many working class Americans can be found on lonely nights swirling in the smoke and swirl of neon-drenched tavern. Moe Bandy sings to these people — plain songs of the pain, frustration and joy of man-to-woman relationships. Production here is simple. But anything more would detract from the tunes. "This Haunted House," "Are We Making Love Or Just Making Friends?," "There's Nobody Home On The Range Anymore" and the title cut will fit on any jukebox. Hank Williams would approve.



DELBERT MCCLINTON — Second Wind — Capricorn CPN-80201 — Producer: Johnny Sandlin — List: 6.98

Delbert McClinton came of age playing the 'blood and guts' bars on the Jacksboro Highway outside of Fort Worth, Tex., where chicken wire was tacked up across the bandstand so flying beer bottles couldn't hit the musicians. McClinton is a hearty survivor in a spineless age. He sings, plays and writes tough-tender, country-blues rock that carries the stout sting of reality. His first for Capricorn, McClinton's new album rates five stars for recording excellence.



THE OAK RIDGE BOYS — The Best Of The Oak Ridge Boys — CBS KC-35302 — Producer: Various — List: 5.98

The Oak Ridge Boys recorded three albums for CBS before they were signed to ABC. On this album, CBS has dug into those three albums and come up with "The Best Of The Oak Ridge Boys" package. These songs were cut in the days when the group was known for its avant garde gospel work. "The Baptism of Jesse Taylor," "Freedom For The Stallion" and "There Must Be A Better Way" showcase the brilliant, four-part harmony which characterizes the Oak Ridge Boys. But there is a discernable difference in this material and the straight country music they record today.

Wesley Rose Roasted; Career Spans More Than 30 Years



ROSE PICTORIAL PERSEPECTIVE — Publisher Wesley Rose will be roasted March 12 at the new Opryland Hotel in Nashville with all proceeds from the \$25-dollar-a-plate affair going to The Nashville Songwriters Association International. During his career, which has spanned more than 30 years, Rose has had the opportunity to work with some of the greatest talents in the music industry. Shown (l-r) in the **top row** of photos are: **(first photo)** Wesley Rose (r) and his brother, Lester (l) with Roy Acuff in the '50s; **(second photo)** Rose and his father Fred Rose standing in front of a display of Acuff-Rose copyrights in 1950; **(third photo)** Rose and Tex Ritter (l) present former President Richard Nixon with an album of country music in 1971; **(fourth photo)** Rose is shown with The Everly Brothers in the late '50s when he produced a number of their hit records. Pictured (l-r) in the **middle row** of photos are: **(first photo)** Pee Wee King, former Tennessee Gov. Frank G. Clement, Redd Stewart and Rose as Clement signs a bill in the '60s naming King and Stewart's "Tennessee

Waltz" the state song; **(second photo)** Rose and MGM president Frank Walker (l) look on as Hank Williams (seated) and The Driftin' Cowboys sign their first contract with the Grand Ole Opry in the '50s as Jim Denny (far right), manager of the Grand Ole Opry, stands by; **(third photo)** Rose (r) looks on as Bob Luman and songwriter Boudleaux Bryant rehearse in the studio during the middle '60s. Shown (l-r) in the **bottom row** of photos are: **(first photo)** At the 1968 ASCAP awards Rose is pictured with ASCAP president Stanley Adams, Cash Box president and publisher George Albert and songwriter Charles Tobias; **(second photo)** Rose poses with Acuff-Rose songwriter Mickey Newbury in 1973 after Newbury's song "Heaven Help The Child" won first prize at the Tokyo Music Festival; **(third photo)** At the 1975 BMI Awards banquet Rose is shown with songwriter and publisher Al Gallico, songwriter Kris Kristofferson, producer Billy Sherrill, producer Norro Wilson, Nashville BMI president Frances Preston, and BMI president Ed Cramer.

COUNTRY

ASCAP Is Host For Post-Grammy Nashville Buffet

NASHVILLE — A cocktail buffet supper was held here March 1 at ASCAP's Southern Regional Office honoring the Society's Grammy nominees and winners. On hand to serve as hosts were membership director, Paul S. Adler from the society's offices in New York, and southern regional director, Ed Shea.

Among those honored were Grammy winners Richard Leigh, Country Songwriter of the Year for "Don't It Make My Brown Eyes Blue" (and also a nominee for Song of the Year); Hargus "Pig" Robbins, Country Instrumentalist of the Year; Kenny Rogers, winner for Best Male Country Vocal Performance; Archie Jordan, nominated for Best Country Song ("It Was Almost Like A Song," co-written with ASCAP Board Member, Hal David); Ronnie Milsap, nominated for Best Male Country Vocal Performance; and Gary Paxton, nominated for Best Gospel Performance, Contemporary or Instrumental.

Also among those invited were the publishers and producers of these Grammy nominees, including Tom Collins, Allen Reynolds, Jimmy Gilmer and Larry Butler.

Rogers, Gayle Albums Receive Gold Awards

LOS ANGELES — Kenny Rogers' "Ten Years Of Gold" LP and Crystal Gayle's latest album "We Must Believe In Magic," both on United Artists Records, have been certified gold by the RIAA.



KIRBY JOINS ASCAP — Dave Kirby has joined ASCAP, for the "dollars and cents and the fine folks on the staff," according to Kirby. Pictured above at the signing are (l-r): ASCAP's southern regional director Ed Shea and Kirby.

Smith-Hemion Join Waugh In N'ville

NASHVILLE — Smith-Hemion Productions, television variety producers with production bases in New York, Los Angeles and London, will also operate out of Nashville finalizing a new association with Irving Waugh. Waugh has long been involved with the Grand Ole Opry and has served on the Country Music Association's board of directors.

Three projects have been earmarked for production by the new team, including "Merry Christmas From The Grand Ole Opry," "The ASCAP Special Of 1978" and "New Faces Of Nashville," which is slotted for syndication.

1978 COUNTRY RADIO SEMINAR AGENDA

FRIDAY, MARCH 17, 1978

9:00 — 9:15 AM — Welcome to "CRS '78 (General Session)
 9:15 — 10:15 AM — "What You Are Now, Is Where You Were Then" — VTR Morris Massey (General Session)
 10:15 — 10:30 AM — Coffee Break
 10:30 — 12:00 PM — "On Record: The Next Generation — The Future Of The Recorded Industry, (General Session)
 12:00 — 1:00 PM — Lunch Break
 Concurrent Sessions Begin At 1:00 pm
Area 1
 1:00 — 2:00 PM — "Building Tomorrows Audience/Reading Today's Book"
Area 2
 1:00 — 1:30 PM — "Country Radio/Sell It With Merchandising"
 1:30 — 2:00 PM — "Country Radio/Sell It With Promotion"
Area 1
 2:00 — 3:00 PM — "Building Tomorrows Audience/Ask . . . They'll Tell You What They Want"
Area 3
 2:00 — 2:30 PM — "Country Radio/Sell It With Pride"
 2:30 — 3:00 PM — "News Around The Country"
 Concurrent Sessions End At 3:00 pm
 3:00 — 3:15 PM — Coffee Break
 3:15 — 4:15 PM — "Programmers" Up Your

Bottom Line" (General Session)

SATURDAY, MARCH 18, 1978
 9:00 — 10:30 AM — "Working and Wimming Together" (General Session)
 10:30 — 10:45 AM — Coffee Break
 Concurrent Sessions Begin At 10:45 AM
Area 1
 10:45 — 11:45 AM — "Building Tomorrows Audience/Methodology Makes The Difference"
Area 2
 10:45 — 11:45 AM — "Rap Around The Table"
Area 3
 10:45 — 11:45 AM — "Building Tomorrows Audience/Ask . . . They'll Tell You What They Want"
 Concurrent Sessions End At 11:45 AM
 11:45 — 1:00 PM — Lunch Break
 1:00 — 2:00 PM — "The Fully Loaded, Semi-Automatic, Digital, Laser, Googlaphonic, Dream Machine — Miniaturized/Engineering Your Future" (General Session)
 2:00 — 3:00 PM — "Music: Eliminate The Guesswork" (General Session)
 3:00 — 3:15 PM — Coffee Break
 3:15 — 4:15 PM — "The Great Brain Robbery — Contests and Promotions To Go" (General Session)
 7:30 PM — Banquet
 9:00 PM — "New Faces Show"

Statler Bros. LP Getting Major Push

LOS ANGELES — Phonogram, Inc./Mercury is launching a major campaign in conjunction with the release of the new Statler Brothers album, "Entertainers . . . On And Off The Road." The campaign will include advertising on television, radio and in the print media. A single, "Do You Know You Are My Sunshine," has been released. "In each of the last six years, the Statler Brothers have been recognized by the

Country Music Association as the leading vocal group," said Jules Abramson, senior marketing vice president for the label. "During this time, the Statlers' popularity has been increasing, both through record sales and SRO concert appearances. The campaign is designed to expand not only on the consumer acclaim, but also to expand the industry's awareness of the success of the Statlers."




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Country

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"Two By Two"
 Porter Jordan
 MC 5006F

"She's The Trip I've Been On"
 Kenny Seratt
 MC 5007F

COMING SOON!
 "You've Lost That Lovin' Feeling"
 Wendel Adkins
 MC 5008F




JERRY NAYLOR
 Love Away Her Memory

AVAILABLE NOW!

MC6-502S1

Single:
 "If You Don't Want To Love Her"
 Jerry Naylor
 MC 5004F

Country

BB 37	CB 39	RW 44
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The Country Column



BMI Files C'right Infringement Suit

NASHVILLE — Broadcast Music, Inc. (BMI) and several of its affiliated publishers have filed a copyright infringement suit against Ronald and Mary Louise Ellis of Nashville's Knight's Court Tudor Inn.

The action, filed March 3 at the United States District Court here, alleges that BMI copyrighted songs were performed at Knight's Court Tudor Inn without authorization and in violation of the U.S. Copyright Act.

The songs involved in the suit are: "If You've Got The Money (I've Got The Time)," written by Lefty Frizzell and Jim Beck, published by Peer International Corp.; "I'm Not Lisa," written by Mirriam Eddy, published by Baron Music Publishing Co.; "Proud Mary," written by John C. Fogerty, published by Jondora Music; "Satin Sheets," written by John Volinkaty, published by Champion Music Corp.; "Joy to the World," written by Hoyt Axton, published by Lady Jane Music; "Johnny B. Goode," written by Chuck Berry, published by Arc Music Corp.; "Luckenbach, Texas (Back to the Basics of Love)," written by Chips Moman and Bobby Emmons, published by Baby Chick Music, Inc.; "Lucille," written by Roger Bowling and Hal Bynum, published by Andite Invasion and Brougham Hall Music Co., Inc.; "For The GoodTimes," written by Kris Kristofferson, published by Buckhorn Music Publishing Co., Inc. and "Margaritaville," written by Jimmy Buffett, published by Coral Reefer Music.

In the complaint, the plaintiffs seek statutory damages together with attorneys' fees and court costs.

REPUBLIC SIGNS BARLOW — Randy Barlow recently signed an exclusive recording contract with Republic Records. Pictured above at Barlow's first Republic recording session are (l-r): Fred Kelly, Barlow's manager; Gary Branson, Republic's national promotion director; Barlow; Dave Burgess, vice president and general manager of Republic; and engineer Les Ladd.

Wynette Signs With Jim Halsey

NASHVILLE — After several years of association with the Lavendar-Blake Talent Agency here, Epic's Tammy Wynette has signed an exclusive representation contract with The Jim Halsey Agency in Tulsa, Oklahoma.

Ms. Wynette is a four-time winner of the Country Music Association Top Female Vocalist of the Year. She has also won three Grammys from the recording industry and was the first female country artist to receive an RIAA certified gold record for her "Greatest Hits" album.

ABC's **Narvel Felts**, whose "Runaway" hits the **CB** singles chart this week at No. 74, is a catsup lover of the highest order. Felts recently tasted his first lobster. According to his producer, **Johnny Morris**, "Would you believe he put catsup on that too? We severely chastised him since lobster is such a delicacy." However, Felts nonchalantly replied, "I don't see what's so special about a crawdad." Although he had a case of strep throat for the first few days, Felts recently completed a European tour. He played dates in Germany, Spain and Holland.

Since the first of the year, an average of 24 percent of all the records on Top 100 Country singles chart have been mastered at CBS's exclusive discomputer lathe here. Labels such as Warner Bros., Mercury, Monument, Inergi, RCA and CBS have mastered there.



Narvel Felts

Churchill Records artist **Don Drumm**, whose single, "Bedroom Eyes," sits at the No. 18 spot on **CB** singles chart, recently signed an artist representation contract with Beacon Artists out of Chicago, Ill. Produced by Bob Millsap, Drumm will soon have a new album out titled, "Bedroom Eyes."

WJRB will hold its annual Appreciation Night here March 25 at the Municipal Auditorium. Appearing free of charge will be **Johnny Paycheck**, **Connie Smith**, **Jacky Ward**, **The Plainsmen**, **John Bozeman** and **Mac Sanders**, owner of WJRB. Recently Sanders and his wife, **Sherry Bryce**, purchased the old Hank Williams home here on Franklin Road.

RCA's **Steve Young** headlined a benefit show at The Pickin' Parlor here March 5. The show marked his first appearance with his new band. Young's new single, "Don't Think Twice, It's All Right," debuted at No. 99 on the **CB** chart this week. The single was pulled from his recent album, "No Place To Fall."

Warner Bros. artist **Margo Smith** has been recording recently in CBS Studios. Other artists recording lately at CBS are **Sonny James**, **Bobby "Blue" Bland** and **Johnny Paycheck**.

The Four Guys are scheduled to perform April 8 at the Florida State Fair Association in Tampa, Fla.

MCA's loquacious **Jerry Clower** stirs things up wherever he goes. WRQR radio in Farmville, North Carolina scheduled a 10-minute radio interview for Clower last week, but because of calls, the interview lasted over one hour and forty-five minutes. According to Clower, "the station received so many calls the switchboard blew up." An announcement for people to stop calling had to be made so the engineer and the telephone company could repair the lines.

Kitty Wells and husband **Johnny Wright** normally vacation in June. But one look at their packed schedule of summer bookings convinced them Eastertime in Daytona, Fla. would suit them just fine.

Cowboy **Jack Clement** has recorded a new album for Elektra/Asylum titled, "All I Want To Do In Life," which is scheduled for an April release. "It'll Be Her" will be released as a single from the album. Clement is now in the midst of a one-month engagement in the new downstairs showcase room at George Jones' Possum Holler Club here.

ABC's **Barbara Mandrell** has been in a hospital here the past couple of weeks recovering from viral pneumonia. She is reported in satisfactory condition, but is still not receiving visitors at this point.

The U.S. Air Force Concert Band and Orchestra has invited the **Statler Brothers** to appear in concert with them in Washington, D.C. at Constitution Hall on Easter Sunday. The afternoon performance is the grand finale in a series of eight Sunday concerts put on by the Air Force — each of which has featured a special guest artist.

Polydor artist **Rayburn Anthony**, who was signed by Polydor nearly a year ago, may have a hit on his hands. "Maybe I Should've Been Listening" has bolted on the **CB** charts at No. 80.



Rayburn Anthony

bob campbell



ELY IN HIS ELEMENT — MCA recording artist Joe Ely was the guest of honor at a reception at Austin, Texas' Soap Creek Saloon recently. The party was held to announce Ely's upcoming international tour as well as the release of his second LP, "Honky Tonk Masquerade." Pictured above at the reception are (l-r): Ken Rush, MCA promotion director in Houston; Ron Brewster, KCJW, Austin; Ely; W.B. Loman, K-98, Austin; Rosalind Eckhart, a friend; and Marty Manning, KTTV, Austin.



GUSTO's laying down the sales
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"LAY DOWN SALLY"
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★★

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(SD-186)

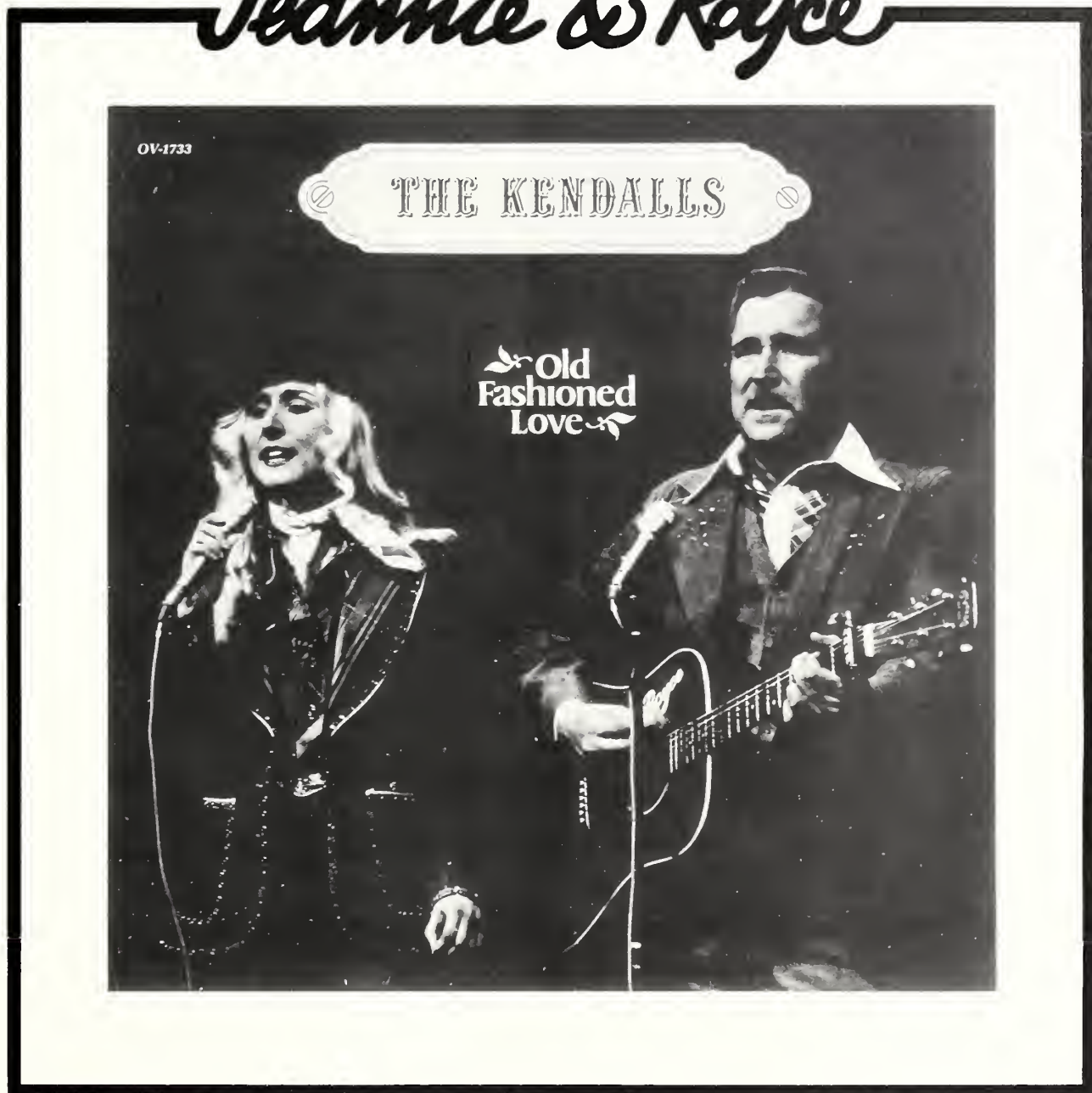
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**Best Country Vocal Performance
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HEAVEN'S JUST A SIN AWAY



OV 1719



Latest hit single from the Kendalls

IT DON'T FEEL LIKE SINNIN' TO ME

OV 1106



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COUNTRY RADIO

THE COUNTRY MIKE

Everybody in country radio is making plans for what promises to be the biggest and best Country Radio Seminar yet. Things will get underway Friday morning, March 17, at 9:00 a.m. from the Nashville Airport Hilton. A seminar update from the CRS's board of directors has asked everyone from both the record and radio industry to avoid exploiting each other. This means no handouts, hospitality rooms, or any other activities involving the marketing or promotion of specific products while official seminar meetings and functions are in progress.

Some of the speakers at the ninth annual Country Radio Seminar include: **Terry Wood**, PD at WONE/Dayton; **Bob Young** from KIKK/Houston; **Jerry Bradley**, vice president of RCA's Nashville Operations; and **Rick Honea**, news director at WMC/Memphis. This year's theme will be "The Future Of Our Country." If you need last minute information or registration forms, call Ms. Ellen Tune at 615-254-9461. See you Thursday.



Andy Witt

MUSIC DIRECTOR PROFILE: At six feet, four inches tall, **Andy Witt** claims to be the tallest morning man in the world. He's also music director at top rated WTSO Madison. Andy says his dad got him interested in radio in Marinette, Wisconsin; in fact, his dad is still sales manager at WMAM/Marinette. Later, Andy went to the Brown Radio Institute in Minneapolis to get his first phone. From there he spent time as a sports director and morning jock in Green Bay. Andy has been at WTSO for almost five years, three years as MD. Even though he just got married, Andy says they have no plans to have a bunch of little DJs running around the house . . . yet.

Wes Gibson is the new music director at KUZZ/Bakersfield; and **Mike Horey** remains at the station as program director.

Here's the latest line-up at WLOL/St. Paul: "**Sweet**" **Michael O'Shea**, MD and morning drive jock; **Don Shore** mid-days; **Tom Winn**, PD and afternoon jock; and **Jerry Knight** 6-midnight. WLOL is currently looking for an all night jock.

Country music once again broadened its base last week, as the Grand Ole Opry was beamed from coast to coast on a nationwide television broadcast for the first time. Many people were exposed, for the first time, to the historic Opry, and its starts.

Stu Bowers has been promoted to PD at KOOO/Omaha, as **Scott Young** moves into the new position of operations manager. For those of you who don't know . . . "Super" Stu used to be PD and morning jock at WMAK/Nashville. Before that, he was PD at Kansas City rocker, KCMO. Since the station changed ownership recently, (Mack Sanders sold the station to Centennial Communications) Bowers says KOOO is trying to shrug off any labels being attached to it. They don't want to be known as just a country station. As Bowers put it, "We're in the radio business . . . not the music business. Music is just one facet of our operation." KOOO, along with many other stations in the country, is trying to attract a broader audience through a different musical approach.

KNEW/Oakland recently raised more than \$17,000 for leukemia in a marathon 24-hour broadcast.

KYNN/Omaha is participating with RCA Records on the upcoming Omaha appearance of Waylon and Jessie, by giving listeners the KYNN "Cosmic Cowboy Kit." The "kit" consists of a Waylon & Willie mirror; a belt buckle; a tee shirt; tickets to the Concert; and the "Waylon & Willie" LP.

Here's the talent line-up at KGAA/Kirkland, Washington: **Dan Murphy** 6-10; **John Evans** 10-2; and **Lyle Johnson** 2-6.

We had the pleasure of talking with **Don Walton**, PD at KFDI/Wichita, last week. Walton's Wichita Linemen have a new record to be watching for. It's called "Halfway Out Of My Mind."

WMAQ/Chicago has announced that they will soon be setting up a series of what they call "Country Jams." These will be live studio performances, recorded for possible rebroadcast at a later date. These jams will be in addition to MAQ's other live concerts from the Ivanhoe and Mill Run Theaters.

The line-up at KOYN/Billings, Montana looks like this: **C.R. Leverett** 6-10; **Chuck Cooper** 10-2; and **Lonnie Bell** 2-7.

That's it from Nashville . . . as we prepare for the Country Radio Seminar . . . hope to see you there. 'Til next week . . .

country mike



KCKN BENEFIT — Radio station KCKN featured RCA recording artist Dotsy and Warner Bros. artist Pal Rakes in its recent benefit for leukemia dance. Pictured (l-r) standing are: John Conrad of KCKN; Noel Scott of KCKN; John Leslie of KCKN and John Duncan of KCKN; Dotsy; Ed Brown of KCKN and program director Chris Collier. Shown in the foreground are K.C. Denim and RCA regional promotion man Wayne Edwards.

MOST ADDED COUNTRY SINGLES

- IT'S ALL WRONG, BUT IT'S ALL RIGHT — DOLLY PARTON — RCA**
KLAJ, KWMT, WNRS, KOYN, KAYO, WPLO, KMPS, KLAC, WBAP, WTSO, KEBC, KEHY, KJJJ, WSLC, KCUB, KIKK, WUBE, WUNI, KKYX, KRAK, KHAK, KCKN, WHOO, WPNX, KSON, KNEW, WCMS, WVOJ, WMC, KYNN, WIL, WIRE, WLOL, WSLR, WWOK, KGBS, WXCL.
- I'M ALWAYS ON A MOUNTAIN WHEN I FALL — MERLE HAGGARD — MCA**
KDJW, KWMT, WJJO, KOYN, WNRS, KAYO, WPLO, KMPS, WAXX, KLAC, WINN, WTSO, KHEY, WSHO, KJJJ, WSLC, KIKK, WUBE, KRAK, KHAK, WHOO, KSON, KXOL, KENR, WVOJ, KFDI, WMC, KGA, WWOL, WIL, WIRE, WSLR, KCKC, KGBS, WXCL.
- THE POWER OF POSITIVE DRINKIN' — MICKEY GILLEY — PLAYBOY**
KDJW, KLAJ, KWMT, WNRS, WBAM, WYDE, KMPS, WAXX, WTSO, KEBC, KHEY, WSHO, KJJJ, WSLC, KCUB, KIKK, KKYX, KRAK, WHOO, WPNX, KNEW, KENR, WCMS, KYNN, WWOL, KCKC, KUZZ, WWOK, KGBS.
- DO YOU KNOW YOU ARE MY SUNSHINE — THE STATLER BROTHERS — MERCURY**
KDJW, KWMT, KFTN, WBAM, KOYN, WYDE, WPLO, KMPS, WAXX, WAME, WBAP, WTSO, KEBC, KJJJ, WSLC, KKYX, KRAK, WPNX, KNEW, KGA, WIRE, KCKC.
- RED WINE AND BLUE MEMORIES — JOE STAMPLEY — EPIC**
WNRS, KOYN, WYDE, WPLO, WAXX, KEBC, KHEY, WSHO, KJJJ, WSLC, KCUB, KIKK, WUBE, KKYX, KRAK, KHAK, WPNX, KENR, WCMS, WVOJ, KYNN.
- SHE CAN PUT HER SHOES UNDER MY BED (ANYTIME) — JOHNNY DUNCAN — COLUMBIA**
KLAJ, KWMT, KOYN, WBAP, KEBC, KJJJ, WSLC, KCUB, WUNI, KRAK, KSON, KXOL, WVOJ, KFDI, KGA, WLOL, KGBS, WXCL.
- THIS IS THE LOVE — SONNY JAMES — COLUMBIA**
WHK, KFTN, KOYN, WAXX, KEBC, WSHO, KJJJ, WSLC, WUBE, KKYX, KHAK, WDAF, WCMS, WVOJ, KGA, WWOL, WIRE.
- RUNAWAY — NARVEL FELTS — ABC**
KDJW, WHK, WBAM, KOYN, WNRS, WPLO, WSHO, KJJJ, WSLC, WUBE, KKYX, WPNX, KENR, WCMS, WVOJ, WMC, KCKC.
- IF YOU CAN TOUCH HER AT ALL — WILLIE NELSON — RCA**
WBAM, KOYN, WPLO, KMPS, KJJJ, WSLC, KCUB, KIKK, KRAK, KCKN, KSON, KENR, KCMS, WMC, KGA, WWOL, KCKC.
- WHISKEY TRIP — GARY STEWART — RCA**
KRMD, KOYN, WAXX, WINN, WTSO, KEBC, WSHO, KJJJ, KCUB, KERE, KKYX, KCKN, KFDI, WWOL, WLOL.

MOST ACTIVE COUNTRY SINGLES

- EVERY TIME TWO FOOLS COLLIDE — KENNY ROGERS AND DOTTIE WEST — UA**
KCKN ex-23, KDJW 31-26, KLAJ 24-15, KWMT 39-29, WHK 36-29, WMNI 36-29, WJJO ex-28, KFTN 33-28, KRMD 33-26, WBAM ex-37, WYDE 11-6, WPLO 25-16, KWJJ ex-36, WAXX 29-21, KLAC 40-32, KEBC 47-36, KJJJ 32-27, KCUB ex-39, WHOO 17-11, WPNX 36-29, KNEW 39-31, KXOL 47-40, KENR 14-4, WMC 26-19, KGAX-27, KYNN ex-35, WWOL 34-28, WIL ex-36, KNUZ 32-7, WIRE 41-36, WLOL 36-31, WSLR 30-24, KUZZ 32-24, KGBS 35-30, WXCL ex-32.
- READY FOR THE TIMES TO GET BETTER — CRYSTAL GAYLE — UA**
KCKN 13-7, KDJW 21-12, KWMT 26-12, WMNI 18-10, WDEE 25-16, KRMD 27-17, WKDA 21-11, KMPS 18-13, KWJJ 16-9, WAXX 14-9, KLAC 29-17, WINN 13-7, WBAP 31-21, WTSO 20-9, KEBC 39-31, KERE ex-23, KXLR 20-8, KRAK 37-26, KHAK 25-17, WHOO 20-14, WPNX 29-21, KSON 17-6, KNEW 21-3, KXOL 22-14, WCMS 22-10, KFDI 41-35, WMC 24-17, KYNN ex-25, WIL 22-17, KNUZ 14-2, WIRE 27-17, KVOO 23-3, KUZZ 47-25, KGBS 24-12, WSDS 36-13, WXCL 30-15.
- IT DON'T FEEL LIKE SINNIN' TO ME — THE KENDALLS — OVATION**
KDJW 19-14, KLAJ 16-7, KWMT 21-11, WMNI 19-11, WDEE 35-25, WNRS 34-25, KRMD 29-19, WKDA 20-10, KWJJ 23-16, WAXX 27-17, KLAC 39-27, WINN ex-19, WAME ex-28, WBAP 33-23, KHEY ex-45, KCUB 34-24, WUBE 38-22, KXLR 10-5, KRAK 30-25, WHOO 19-12, KNEW 33-27, KXOL 26-20, KENR 25-10, WCMS 38-32, WMC 14-7, KYNN 26-14, WWOL 24-18, WIRE 26-20, WSLR 25-16, KUZZ 43-36, KGBS 18-6, WSDS 13-6, WXCL 29-24.
- SOMEONE LOVES YOU HONEY — CHARLIE PRIDE — RCA**
KCKN 21-12, KDJW 15-5, KLAJ 21-13, KWMT 15-10, WMNI 30-22, WNRS 33-26, WKDA ex-20, WPLO 22-12, KMPS 20-14, KWJJ 21-13, WAXX 26-18, WMAQ 29-19, KLAC 26-15, WBAP 30-20, WTSO 22-14, KEBC 30-21, WUBE 28-21, KXLR 15-7, KRAK 35-20, WDAF 26-16, WPNX 26-20, KSON 11-4, KNEW 25-16, KXOL 38-29, WCMS 26-19, WMC 7-2, WWOL 19-13, KNUZ 33-20, WIRE 30-23, KUZZ 24-15, WWOK 17-10, KGBS 20-11, WXCL 28-12.

Country Radio's Use Of Jingles On The Decline, Station Survey Finds

by Tim Williams

NASHVILLE — The use of jingle packages at country radio stations is apparently on the decline, according to a recent **Cash Box** survey.

In the past, upwards of 80 percent of the stations programming country music used some type of prerecorded station identification jingle. Today, however, that percentage has slipped to roughly 67 percent

of the stations polled. Moreover, most program directors at stations that do use jingles said they don't use them with the frequency they once did.

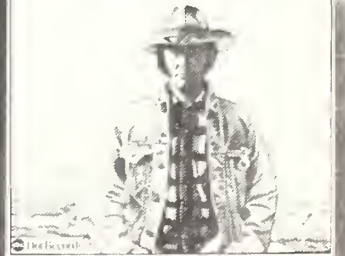
Chuck Morkri is the program director at WTSO in Madison, a station which does not use a jingle package. Morkri believes that jingles aren't as important to country stations in general as they are to stations with a

(continued on page 48)



AS FEATURED IN

DON WILLIAMS
Country Boy



DO 2088

Cashbox  Billboard  Record World 

ABC Records Has A Winner In Don Williams

And His New Single

"I'VE GOT A WINNER IN YOU"

AB 12332





GURLEY AT CASH BOX — ABC recording artist Randy Gurley stopped by the **Cash Box** Nashville office recently for a visit. Pictured above are (l-r): Tim Williams, **Cash Box** chart research; Kathy Gangwisch, Gurley's publicity manager; Bob Campbell, **Cash Box** Nashville editor; Gurley; and David Van Cronkhite, Gurley's manager.

Steady Growth Characterizes History Of Country Radio

(continued from page 39)

famous Mexican border stations — powerful, illegal radio stations located just across the Texas border in towns like Nuevo Laredo and Del Rio. These stations specialized in all-night programming of country and gospel music, and in saturating the airways with advertisements for outrageous products. A one Dr. Brinkley, who had been convicted of false claims advertising (Dr. Brinkley once advertised goat glands as a cure for impotency), fled to Mexico in 1932 and set up XERA in Del Rio, a station which paved the way for other border stations. Country acts such as The Delmore Brothers and The Carter Family appeared on these stations

Opry Grows

Radio changed during the 1940s, partly because of World War II. Only three barn dances had survived by this time — the WLS National Barn Dance, the Wheeling Jamboree and the Grand Ole Opry. The Opry, which held a 30-minute spot on network radio at this point, had become the most popular barn dance in America. More than a barn dance, the Opry had grown into a showcase for the country stars of America. If one was to achieve star status, it was imperative for a country singer or act to belong to the Opry. And all important country performers had their own radio show. Eddy Arnold, Bill Monroe and Hank Williams were three of the top artists with an early morning or noon show.

One of the biggest changes in radio occurred following World War II — stations began playing records. Records and radio were for years felt to be in competition with one another. But a new era in radio had begun with the addition of records to radio programming. And country music entered a new era as well.

In 1953, KDAV of Lubbock, Tex. became the first radio station in history to switch to an all-country format. By 1961, 81 stations had made the move to all-country

Cedarwood Taps Heeney To Head Audio Division

NASHVILLE — Bill Denny, general manager of Cedarwood Publishing Company, has appointed Michael Heeney as director of the newly established Cedarwood Audio Commercial Division.

"The creation of an audio commercial division," said Denny, "is a logical step forward for Cedarwood because of the availability of writers, a 16-track recording studio and complete production facilities and personnel."

The audio commercial division will be

programming. The '50s saw a subtle change in country radio — more organization, a definite playlist and survival against the onslaught of rock 'n' roll.

Country radio came into sharp focus by the early '60s. Country stations began using consultants and patterning their format after pop stations. Joe Allison, a charter member of the Country DJ Association, a member of the Country Music DJ Hall of Fame and a former board member of the Country Music Association, was instrumental in influencing the sophistication of country radio. Allison was a consultant to two of the major stations that pioneered the switch to a modern format. In 1961, Allison worked with KSAY in San Francisco when the station updated its format. And in 1963, he consulted Seattle, Wash.'s KAYO. During that period, Allison also worked with KRAK out of Sacramento, Ca. According to Allison, the principal changes involved shorter playlists, more sophisticated DJs and a more professional sales approach. Allison said this change of format brought country music to the metropolitan areas, and every major music market became aware of country music.

Allison added that up to the early '60s, DJs had maintained control over playlists. In fact, they were hired on their ability to pick records, to know a good record. But program directors began taking over the responsibility of screening and choosing playlists.

Country Radio has come a long way. With modernization and sophistication, a certain identity has been lost. There seems to be two camps in country radio. One side feels the liberalization of country playlists can only expose more and more listeners to country music. The other point of view seems to be that shorter, more liberal playlists prevent veteran country singers from receiving airplay and make it much more difficult to break in new artists on the airways. But the fact remains that country radio is a growing, viable part of this business of music.

concentrating on the production and design of custom commercial packages but will also be capable of providing announcers, announcers copy, creative theatrical concepts and audio design consultation to advertising agencies.

Heeney has written and produced commercials in Nashville since 1974 and has been involved with Kentucky Fried Chicken, Rubbermaid, Ford Motor Co. and others. He served his apprenticeship writing for G. Hill and Co. and Ethos Inc.

Pinwheel Studio's Art Hits Mark On Chart Topping 'Waylon & Willie' LP

(Continued from page 39)

some labels fly in photographers to shoot album cover work," said Burnette, who has operated Pinwheel Studios here since 1970. "Can you imagine what that does to the price? These things are probably corporate decisions made from out on the coast. I say, give us that kind of budget here and see what we can do. If they fly somebody in from the coast, it will probably cost them \$2,000. Down here, we usually have three or four hundred dollars to work with.

"A record company flew a photographer down here three weeks ago to shoot an album cover for one of their country artists," added Burnette, who also feels a separate category should be included for country album covers in the NARAS Grammy Awards. "He rented equipment here because he was afraid his own would be lost on the airplane flight. Then he shot 36 rolls of film using the same light setting. We don't have that kind of luxury. We could get it done right with maybe three rolls of film and different light settings."

'Waylon & Willie'

The creation of the "Waylon & Willie" album cover involved more time, creative energy, money and foresight than is usually allotted for the average country album cover. The entire project had sifted through Bradley's mind since the success of "The Outlaws" album. Bradley needed a strong second album involving Jennings and Nelson.

In short, Bradley approached Burnette with the basic cover concept. And Burnette jelled the idea into definite form, using freelance artists who actually tooled the leather and sketched the drawing. Approval of the album cover and the actual printing of the cover was handled in New York. According to Burnette, the most difficult aspect of the cover involved procuring the proper dyes and embossing the cover with a high degree of accuracy. From basic concept to the album's release covered a period of nearly two years.

Two album covers containing some type of tooled leatherwork have been released in the past year. But Burnette stressed that he has not copied anyone's work.

"I feel very strongly on this," said Burnette, who has also designed and photographed five of the last six Conway Twitty album covers. "Two covers have come out prior to the "Waylon & Willie" cover that have had tooled leatherwork. But

Country Radio's Use Of Jingles On The Decline, Station Survey Finds

(continued from page 46)

rock or more contemporary format. "Rock is much tighter and less personality oriented, while we're more laid back," he said. Instead of jingles, WTSO employs the use of what Morkri called a "spoken jingle." For example, out of a long spot cluster, the jock on the air will deliver a spoken logo over a country music bed, then segue back into music.

Listeners Not Interested

Bill Robinson, operations manager at WIRE in Indianapolis, says his research shows that the listeners aren't interested in hearing jingles all the time.

Similarly, WDAF in Kansas City doesn't use a jingle package. Randy Michaels, WDAF program director, says that jingles can become very irritating to the listener if they aren't changed about once a year. Michaels indicated he would rather take his jingle budget and give the money away on the air.

On the other hand, WUBE in Cincinnati does use a jingle package. But program director Bob English says they use jingles a

I had laid this cover out over a year ago, before either of these were out. We didn't copy anyone's idea. This cover sat behind Bradley's desk for over a year. The whole thing evolved between Bradley and myself. And he has been the idea man at least as much as me."

The "Waylon & Willie" cover is an exception rather than the rule here. Lack of budget seems to be the key, one can create only so much with limited funds. Along these lines, Burnette relates a story told to him by Joe Galante, RCA's director of Nashville operations.

"Joe Galante really liked a painting on a pop album cover by a big group," Burnette said. "He found out the artist's name and finally tracked him down. Joe asked him if he would paint something similar for a country album cover, and the guy said his price was \$10,000. Now, no company here in Nashville can afford that kind of price."

Artist Control

Another problem which Burnette faces is artist control over cover design. Some artists will dictate their preference, and the result is disastrous.

"Many artists have complete control over their album covers," said Burnette, who graduated from the Chicago Academy of Fine Arts and worked as an illustrator in Louisville for 15 years. "They tell us what to do. We know it is terrible, but we can't do anything about it. They will want certain pictures taken which aren't any good, and they will want colors which don't go together at all placed at different positions on the album."

Not one to be accused of bad taste or lack of wit, however, is Jennings. In designing the "Ol' Waylon" cover, Burnette envisioned graffiti on the album front surrounding a photograph of Jennings. Burnette wrote in his own graffiti, merely as a guide, and presented the cover to Bradley and Jennings, telling Waylon he could add in his own graffiti if he wished.

"Waylon loved the cover, but he added all his own graffiti on the cover," Burnette said. "At one place he had written 'Arnold J. + Carol + Gladys + Liz + Mirriam' with every girl's name scratched out except Mirriam. I knew Mirriam was Jessi's (Jennings's wife) real name, but I didn't know who the others were. So I asked him who the other names were and what it meant. He said, 'Well, the other three girl's names are my ex-wives, and Arnold J. is my real name.'"

lot less often than they used to. He added that the average is about four jingles per hour at night, and about two per hour during the day. English also feels that there is a trend away from the use of jingles by country stations.

Cash Box also spoke with one of the major producers of jingle packages for country radio stations, Toby Arnold of Toby Arnold and Associates. Arnold says that their research shows that about 60 percent of all formatted stations still use jingles of one type or another. Arnold, who was with Pams Productions for 12 years, says that "companies such as McDonalds, Pepsi, and Coca-Cola spend thousands of dollars every year trying to develop a musical identity." He feels that radio stations can also effectively build their own identity through the use of a jingle package.

Even though the survey revealed a trend away from the extensive use of jingles at this time, it may be only temporary. As Robinson of WIRE put it, "I don't think jingles are dead . . . they just need to rest awhile."

Country
Radio Seminar
You're No. 1 in our Country

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Bill Anderson · Buckacre · Jerry Clower · Joe Ely · David Frizzell · Peggy Forman
Merle Haggard · Aki Hara · Barry Kaye · Loretta Lynn · Bill Monroe
Geof Morgan · Olivia Newton-John · Cathy O'Shea · Ernest Rey
Ronnie Sessions · Cal Smith · Kenny Starr · Jud Strunk
Nat Stuckey · B.J. Thomas · Mary Lou Turner
Tanya Tucker · Mel Tillis
Conway Twitty · Jerry Jeff Walker
Leona Williams



RADIO AND RECORDS CONVENTION — More than 2600 industry representatives turned out for this year's R&R convention in Dallas. Pictured (l-r) in the **top row** of photos are: Don Zimmermann, Capitol's president and chief operating officer; Bruce Wendell, Capitol's vice president of national promotion; Clive Davis, Arista president; Bob Wilson, R&R publisher; Richard Palmese, national promotion director for Arista; Bob Greenberg, vice president of west coast operations for Atlantic; Bob Summer, RCA executive vice president; Ben Scotti and Tony Scotti of Scotti Bros.; Dick Kline, Atlantic vice president of promotion; Greenberg; Leif Garret and Jerry Greenberg, Atlantic president with the Atlan-

tic cowgirls. Shown in the **bottom row** of photos (l-r) are: Dr. Richard Lutz, professor of marketing at UCLA; Ron Alexenburg, senior vice president of Epic, Portrait and the Associated labels; Gil Friesen, A&M president; Dolly Parton; Steve Martin; Wilson; Marshall McLuhan, keynote speaker and Mike Harrison, R&R editor-in-chief; Arthur Ginsberg, asst. chief, complaints and broadcast bureau, FCC; Jason Shrinsky, senior partner of Stambler & Shrinsky and Larry Bernstein, senior trial attorney, hearing division, broadcast bureau, FCC. A highlight of the convention was a premier showing of the film "American Hot Wax."

Artists On The Air

Wings will appear on "Rock Concert" on March 18.

On March 21 the "Merv Griffin Show" will feature **Tony Bennett** and **Sarah Vaughn** as guests.

War and **Cory Wells** will guest on "American Bandstand" on March 18 on ABC.

Soul Train will feature **Bobby Womack** on March 18.

Earl Scruggs and **Lynn Anderson** will perform on "The Chuck Barris Rah Rah Show" on NBC on March 21. Also appearing on the show will be **Tavares** and **Jose Feliciano**.

"Perry Como's Easter by the Sea" special on ABC on March 22 will feature **Debby Boone** and **Kenny Rogers** as guests.

Lou Rawls will appear on the "National Cheerleading Championships," a 90-minute special airing on CBS on April 24.

On March 17, "The Midnight Special" will feature performances by **Abba**, **Queen**, **Starland Vocal Band**, **Jay Ferguson**, **Starguard** and **New Birth**.

THE RHYTHM SECTION

(continued from page 50)

ley Company have reached an agreement for the exclusive management of **The Brothers Johnson**, heretofore managed by Mellow Management.

Capitol recording artists **Maze Featuring Frankie Beverly** will begin a 40-plus-date nationwide tour of major venues on March 17. Maze will headline throughout most of the tour, which includes dates with **Enchantment** and Capitol recording artist **Peabo Bryson**.

Tavares will be appearing on the Chuck Barris Rah-Rah Show, March 14 and on Dinah!, March 17.

ABC recording artists **Rufus and Chaka Kahn** embark on a major U.S. tour beginning March 17 at the Hofheinz Pavilion in Houston, Texas. Other dates through May include: Moody Coliseum in Dallas, Front Row Theatre in Cleveland, Cobo Arena in Detroit, New York's Felt Forum and the Capitol Center in Largo, Maryland

carita spencer

Concert Begins 'Music In Schools'

(continued from page 50)

"The students seemed to be a bit leery of the group when they started off percussively," he noted. "A few students gathered at the beginning but once they broke into their music, they didn't have any problem attracting an interested audience. The students were very receptive and were able to experience the relative similarities of a duo-culture in that the band was just as 'funky' as a black band.

Multi-Ethnic Music

"More important," continued Bryant, "the students were able to see that funk, soul and rhythms go beyond a black frame

of reference and they were very open to receiving that line generating multi-ethnic music."

Capitol To Issue 6

LOS ANGELES — Capitol Records will release six albums on March 20. Scheduled for inclusion in the release are "Double Take" by Richard Torrance; "The Kick Inside," the debut album from British singer/songwriter Kate Bush; "Red Hot Memory" by Kenny Dale; "Only You" by Freddie Hart; "Circuit Queen" by Marcia Ball from Austin, Texas; and "Billy 'Crash' Craddock."

Dallas Hosts '78 R&R Convention

(continued from page 12)

therefore, programming for motorists calls for a special kind of music, aimed at the solitude, rather than the movement, of the car.

The FCC session was held Saturday morning and featured FCC representatives Larry Bernstein, senior trial lawyer in the hearings division of the broadcast bureau and head of the FCC payola inquiry, and Art Ginsberg, assistant chief of the complaints and compliance division.

Bernstein began the session and talked about payola, which he said still exists. He also said money, gifts and other considerations in exchange for airplay is only illegal if a station fails to disclose on the air that payment of some sort has been received.

"Failure to disclose is the key," Bernstein said and added that disc jockeys have a legal obligation to disclose to management all offers or incidents of possible payola.

Ginsberg talked about various promotions and gave a listing of contest ideas the FCC frowns upon because they are not in the public interest. These included treasure hunts that cause property damage, scare announcements which frighten a large portion of the public, contests causing diversion of the police, "hoax" contests or "disappearing joke" contests.

A marketing research segment, given by Professor Richard Lutz of UCLA, was held Saturday afternoon, following the FCC talk. Lutz explained and clarified basic principles of market research and defined marketing as not simple advertising and selling, but "satisfying customer needs and wants."

Lutz also said research should not be substituted for managerial intuition, but should be used as a supplement. He pointed out various problems and limitations of market research which should be remembered when using it.

Professor Richard Peterson headed the session on the impact of music on society and said radio is "out of tune with the times." Radio, he said, with its increased concentration on crossover and appealing to broad audiences was going against the national trend of fragmentation and segregation of people with different tastes, ages, attitudes and income levels.

Other sessions included Top 40 and AOR discussions, pop/adult, and country radio sessions. KHJ air personality and R&R cartoonist Bobby Ocean hosted a production seminar.

Radio & Records Convention/78 also served to house the world premiere of a major motion picture with a music motif, "American Hot Wax," whose reflections on the origins of rock and roll touched on the life and career of disc jockey Alan Freed.

Cash Box was represented at R&R with a staff task force headed by George Albert, president and publisher, and general manager Mel Albert.

"It is the kind of public forum that works to the increasing betterment of the music world we live in, personally and professionally," Albert observed later. "There's not doubt those who participated in the sessions benefited. This R&R convention was a rare and special event unto itself and a tribute to the concern and care Bob Wilson brings to the business."

Smith Named At CBS

(continued from page 10)

publishing operation will enable us to achieve our long-term objectives of growth and expansion in this vital area of the music industry."

Smith joined CBS Records in 1974 as director of planning for the CBS Records Group, and was appointed vice president of business development for CBS Records in March 1977.



TRAVERS FETED — Polydor recording artist Pat Travers was feted at a dinner party in his honor following his recent concert performance at the Santa Monica Civic Center. Pictured (l-r) after the show are: Bill Follett, Phonodisc sales manager; Emiel Petrone, Phonodisc regional manager; Harry Anger, Polydor vice president of marketing; Jack Kierman, vice president of sales Phonodisc; Travers; John Frisolli, Phonodisc president; Toni Dahn, administrative assistant to the president, Nehi and Ron Palladino, national sales manager for

Polydor; Hal Yoergler, Polydor vice president A&R west coast; Rick Stevens, Polydor vice president A&R; Travers; Randy Bachman, Polydor recording artist and Graeme Waymark, Bachman's manager; and Randy Talmadge, professional manager. Chappell Music; Pam Gomes of KWST; Travers and Roger Gordon, vice president and west coast general manager, Chappell Music. Travers' current album, "Putting It Straight," is number 68 on this week's **Cash Box** album chart.

GOSPEL

B.J. Thomas Celebrates First Year In Gospel Music With Grammy Win

WACO, TEX. — Less than a year after he was introduced to gospel music, B.J. Thomas has become a force to be reckoned with in the field. As a winner of a Grammy award in the Best Gospel Inspirational category for "Home Where I Belong," Thomas is the artist some observers believe will provide the impetus for bringing gospel into the mainstream of American popular music.

Thomas' Grammy topped a year in which the former "somebody done somebody wrong" singer was named the crossover artist of the year by the Gospel Music Association.

At Word, Inc., president Jarrell McCracken paid tribute to Thomas' first year in gospel music. "B.J. Thomas has made a great contribution to gospel

music," said McCracken, "and we celebrate his achievement with him.

"B.J. has been a 'crossover' in two senses," McCracken continued. "He has brought a new kind of customer into religious bookstores, and he has helped put gospel music into a more prominent place in record stores."

McCracken predicted that the next year will be even better than the first. "People are just now beginning to become aware of the warmth and sincerity of B.J.'s music. His winning personality will undoubtedly place him even more in the mainstream of the entertainment industry where he is crossing all cultural and social barriers."

"Home Where I Belong" was produced by Chris Christian, who produced another Grammy winner, "Sail On" by the Imperials.



KEYNOTES SIGN — The Gospel Keynotes have entered into a long-term exclusive recording agreement with Nashboro Records. Pictured at the signing are (l-r): Billy Ross, Nashboro promotion; and Larry McCowin, of the Keynotes. Seated: Willie Neal Johnson, manager of the group.

Roadshow Nets Hob Label Catalog

NEW YORK — Roadshow Records has purchased the Hob Records gospel catalog, a move that will make Roadshow a major force in black gospel, according to its president, Fred Frank.

The marketing thrust for Hob product will begin in April with the release of five compilation packages: "Shirley Caesar's Greatest Hits," "The Staple Singers — Greatest Hits," "James Cleveland — Greatest Hits," "The Original Blind Boys Of Alabama — Greatest Hits," and "Swan Silvertones' Greatest Hits." The LPs will be on the Roadshow label, distributed by United Artists.

In addition, Roadshow plans a new LP release by Shirley Caesar, "From the Heart."

The marketing strategy for the newly-acquired gospel line includes regional sales and marketing meetings with distributors throughout the country, plus dealer-tagged radio spots, posters, triptych counter displays, divider cards, and other materials.

New Creation Singers Sign With Birdwing

CANOGA PARK, CALIF. — Sparrow Records president Billy Ray Hearn has announced the signing of The New Creation Singers of Waco, Texas, and a partial acquisition of the group's catalog to the Birdwing label.

Simultaneously with the pact, the two most recent albums from The New Creation Singers' catalog, "Perfect Praise" and "Sweeter Than Honey," are being re-issued through Sparrow's distribution network exclusively.

A new album from the group is currently being planned for release early next year.

The new Creation Singers, internationally known through their world-wide Crusades, have been performing and recording since 1971. The two re-issued albums feature scripture songs for which the group is most recognized.

Commenting on the signing of the group, Hearn said, "Songs of worship and praise are the mainstay of Birdwing Records, and The New Creation Singers are a welcome addition to our family."

Gospel Radio Seminar Scheduled For May 5-6

NASHVILLE — The 1978 Gospel Radio Seminar has been set for May 5-6 at the Airport Hilton Hotel here. The seminar will include panels on music licensing, FCC and gospel radio, gospel music . . . appealing to all audiences, program tips and interrelations of broadcasters and the recording industry.

Gospel Music Sale By Word Records Termed 'Best Ever'

WACO, TEX. — The "Good Ol' Gospel Music" campaign of Word, Inc. is off to an auspicious start, according to Word's national sales manager, Roland Lundy.

The drive to increase awareness and sales of gospel music is the most ambitious Word has ever launched on behalf of its Canaan label. Word claims to have sold over 1,500 of the pre-packs, including records, tapes and promotional materials.

"To be honest, our earliest sales projections called for about 500 sales," commented Lundy. "We simply can't believe the response we're getting." Launched in early February, the sale is built around an eye-catching logo that appears on more than a dozen promotional items.

These items include a floor dump for 100 LPs and 20 tapes, a full-color four-panel overhead mobile, record bags, a special edition of "Good Ol' Gospel Music News," a 12- by 38-inch banner, aprons for store personnel and T-shirts for customers.

The drive is backed by print ads in religious publications and by a special 2-hour radio program that is offered free to gospel, country gospel, MOR and pop stations. The program features the 20 albums that are part of the sale.

In addition, radio and TV spots are available for stores to call attention to their participation in the nation-wide campaign.

Bob Crawford, promotion director for the Canaan label, pointed to the increasing radio airplay of gospel music on both religious and popular music stations. "That's a major reason why gospel record sales are moving so well," Crawford said.

TOP 20 ALBUMS

Spiritual

	Weeks On Chart	
1 LIVE AT CARNEGIE HALL JAMES CLEVELAND (Savoy 7014)	3/11 1 28	
2 LOVE ALIVE WALTER HAWKINS & THE LOVE CENTER CHOIR (Light 5705)	2 36	
3 WHEN JESUS COMES SARA JORDAN POWELL (Savoy 14465)	3 10	
4 FIRST LADY SHIRLEY CAESAR (Roadshow RS 744R)	4 34	
5 TONIGHT'S THE NIGHT GOSPEL KEYNOTES (Nashboro 7181)	5 26	
6 HAPPY IN JESUS MACEO WOODS (Savoy 14463)	9 8	
7 THE COMFORTER EDWIN HAWKINS SINGERS (Birthright BRS 4020)	10 24	
8 JOY REV. BRUNSON & THE THOMPSON COMM. CHURCH CHOIR (Creed 3078)	6 30	
9 THIS IS ANOTHER DAY ANDRAE CROUCH & THE DISCIPLES (Light 5683)	7 36	
10 NOW AND FOREVER THE PILGRIM JUBILEE SINGERS (Nashboro 7181)	16 6	
11 IT'S ALRIGHT NOW JESSIE DIXON (Light 5719)	13 8	
12 JESUS CHRIST IS THE WAY WALTER HAWKINS (Light 5705)	12 36	
13 I'M GOING TO SIT DOWN ERNEST FRANKLIN (Jewel 0128)	17 6	
14 RIDE THE SHIP TO ZION GOSPEL KEYNOTES (Nashboro 7172)	15 36	
15 PRaise I J.C. WHITE (Savoy 14467)	19 4	
16 DON'T MAKE WAR HARRISON JOHNSON (Creed 3080)	20 4	
17 MAMA PRAYED FOR ME SENSATIONAL WILLIAMS BROS. (Savoy 14462)	— 2	
18 AMAZING GRACE ARETHA FRANKLIN (Atlantic 2-906)	18 16	
19 SEE YOU IN THE RAPTURE SENSATIONAL NIGHTINGALES (Peacock 59227)	8 36	
20 FROM AUGUSTA WITH LOVE SWANEE QUINTET (Creed 3077)	11 36	

Inspirational

	Weeks On Chart	
1 MIRROR EVIE TOURNOUST (Word WST 8735)	3/11 1 36	
2 HOME WHERE I BELONG B.J. THOMAS (Myrrh 6571)	2 36	
3 GENTLE MOMENTS EVIE TOURNOUST (Word WST 8714)	3 36	
4 FOR HIM WHO HAS EARS TO HEAR KEITH GREEN (Sparrow 1015)	4 36	
5 COME ON RING THOSE BELLS EVIE TOURNOUST (Word WST 8770)	8 10	
6 PRaise II THE MARANATHA SINGERS (Maranatha HS 028)	14 36	
7 THE GROUP THAT GOD BUILT THE HENSONS (Calvary STAV-5142)	7 8	
8 THIS IS NOT A DREAM PAM MARK (Asian ARS 1003)	13 24	
9 ALLELUIA THE BILL GAITHER TRIO (Impact R3408)	16 36	
10 VINTAGE GOSPEL THE FLORIDA BOYS (Canaan CAX 9818)	11 8	
11 THE SUN'S COMING UP THE REX NELSON SINGERS (Canaan CAX 9823)	12 8	
12 JESTER IN THE KINGS COURT MIKE WARNKE (Myrrh 6569)	15 6	
13 LIVE IN CHATTANOOGA THE KINGSMEN (Heartwarming R-3477)	20 4	
14 DALLAS HOLM & PRAISE LIVE (Greentree R3441)	5 32	
15 MOMENTS FOR FOREVER BILL GAITHER TRIO (Impact 2R3457F)	6 16	
16 THIS IS ANOTHER DAY ANDRAE CROUCH (Light 5683)	— 2	
17 LIVE! THE VERY BEST OF THE HAPPY GOODMAN FAMILY (Canaan CAX 9812/2)	17 12	
18 LIVE FROM NASHVILLE JIMMY SWAGGART (Jim 126)	9 24	
19 HIS HAND IN MINE ELVIS PRESLEY (RCA ANL 11319)	10 22	
20 ON HEAVEN'S BRIGHT SHORE THE INSPIRATIONS (Canaan 9814)	— 2	

Gospel Reviews

REBA — The Lady Is A Child — Greentree/R3486 — Producer: Phil Johnson — List: 6.98

She has been compared to Striesand and Ross. Comparisons are valid as reference points, but "The Lady Is A Child" defys comparison. Reba, the singer, is original; and Reba, the writer, brilliant. "Go Ye" is mesmeric; "All Day Dinner," a magnificent story and "The Lady Is A Child," a sensitive insight into Reba, the woman. Webster defines Lady as "a well-bred woman . . . having authority . . . of distinction . . . a sweetheart." Reba is all and more and the album is a classic.



BETTY JEAN ROBINSON — "On The Way Home" — 4 Star: 45-75-004 — Producer: Joe Johnson — List: 6.98

"On The Way Home" is a country flavored gospel album that highlights the writing and performing talents of Betty Jean Robinson. The title song of the album, "On The Way Home," is a powerful and moving testimonial. Equally stirring is the artist's rendition of the Stuart K. Hine classic, "How Great Thou Art." "A Cup Full of Silence" showcases Robinson's ability to interweave a bluesy strand in her country roots. If you like your gospel countrified, you'll feel right at home with "On The Way Home."

Mechanicals Go Unclaimed

(continues from page 8)

publisher will usually be unable to register a song in a foreign country. Secondly, publishers frequently change ownership and names, and the mechanical society may have the song registered under the publisher's old name. Another complication is that a cover version in a different language will often have a different title than the original; unless a local representative informs the mechanical society about this variation, they will not know who to send the money to.

Fear Of Long-Term Pact

William Krasilovsky, a lawyer and the co-author with Sidney Shemel of "This Business Of Music," told **Cash Box** that he receives many requests from abroad to locate publishers of various songs. He noted, though, that these tunes often date way back to the '30s, and the publisher has either gone out of business or doesn't care about his few dollars in a foreign "black box." Even where a substantial amount of money is involved, the publisher or writer may not wish to give any other party an interest in his copyright, Krasilovsky noted.

"I was just on the phone with a world-famous celebrity," he said. "And he's decided that, despite the availability of these (collection) services, he'd rather lose \$3,000 than make a long-term commitment... he'd rather lose the money than let these people have their sticky fingers on his copyrights 10 years from now or when he's dead."

Short-Term Contracts

Of course, publishers have become sophisticated about international deals, and will rarely sign a contract with a sub-publisher for longer than three to five years. Leonard Mietus of Mietus Copyright Management, who arranges many sub-publishing deals, said he would not recommend a contract to one of his clients if its term exceeds three years.

Similarly, Krasilovsky pointed out, a publisher would be wise to deal with collection agencies on a short-term basis. "The best way to keep somebody honest is to keep the option of termination if you're not satisfied," he said.

As for the problem of unclaimed mechanicals, Krasilovsky remarked, "The trouble and beauty of the music business is that it's a business of pennies, of crazy delays (in payments) and of crazy foreign sources. Therefore you forget about collecting a lot of this, and that's why it amounts to millions."

Another leading international music lawyer had a different explanation. He said that an American publisher might not negotiate a worldwide licensing deal "because his lawyer told him that he was going to get \$9 million from the songs; it only earned \$100; and he never licensed it

Stigwood, Chappell In Top 5

(continued from page 12)

Chappell's strong chart showing is due in large part to the Gibb brothers, especially Barry. The two Bee Gees songs were written by Barry, Maurice and Robin Gibb, while "Emotion" was written by Barry and Robin and "(Love Is) Thicker Than Water" was penned by Barry and Andy.

"I'm thrilled," says Chappell Music president Irwin Robinson about the company's current chart standing. "I've never experienced, as a publisher, this kind of success and I'm extremely grateful to all the talented people who made it all possible. The Bee Gees are more than just a sound — they write extremely original songs and have an incredible knack for dancable and memorable music. After a big year in 1977 and an unbelievable start in 1978, it's difficult to say where we go from here."

'Delighted'

"We are delighted about the incredible chart success that the Gibb brothers are

(abroad), either for mechanical or performing rights."

Harry Fox Agency

If this publisher was a client of the Harry Fox Agency and was not affiliated directly with the foreign mechanical societies, Fox would automatically collect overseas mechanicals for him. However, Fox does not automatically register every song title in each country; normally, it leaves that duty to the local societies. And, as the lawyer noted, "There's no way a society in Belgium can register their own songs, every song from America, every song from England, from Holland, from France and so on — it just doesn't happen."

The source added that, due to the fact that Fox represents a large number of publishers both here and abroad, its recordkeeping system tends to be inefficient. "It's too much volume, and you can't do it right. Fox has no idea of how many records of 'I Love You Truly' sold in Spain. A publisher in Spain would know if he checked it up, and could see if the accounting was wrong."

Citing a specific example, Mietus recalled that, when he took over the administration of Herbie Mann's publishing catalog, he dug up a lot of overseas money that Harry Fox hadn't found, "not because they were unable, but because they represented so many publishers that they don't find each song on each record. But when I got hold of the catalog and saw things that were blatantly missing, and said, 'Fox, please look into this matter,' they did and they found the money."

Responding to comparisons between the efficiency of Fox and that of smaller collection agencies, Al Berman, managing director of The Harry Fox Agency, said, "We have 60 people on our staff, as opposed to two or three at the other companies. So in other words, Macy's does business on a large scale, while mom & pop stores do it on a mom & pop scale... People are free to make their own determination; but obviously, I feel we do the best job."

At the same time, Berman said he was totally in favor of his clients lining up sub-publishers. "I personally feel that publishers really should have sub-publishers abroad, because they can exploit material. We just act for the publishers who choose not to have local publishers represent them, or who are not sophisticated enough to join foreign societies.

"We're over there as a stopgap measure. We never looked for representation abroad, and frankly, we would not undertake foreign representation unless we represented a publisher in the U.S. It's just an added service, as far as we're concerned."

enjoying on the **Cash Box** charts," says Eileen Rothschild, vice president of the Stigwood publishing companies. "I don't think any group has had more of a vote of confidence from the public. The Bee Gees had 12 chart busters last year and are now inspiring a lot of crossover cover versions of their material. I think you have to go back to the Beatles and Lennon and McCartney to find a group or a songwriting team that has had the top four singles at one time."

Research indicates that Rothschild is correct. The last time one group was associated with the top four singles in one week was April 4, 1964, when the Beatles held down the top four spots with "Can't Buy Me Love," "I Want To Hold Your Hand," "She Loves You" and "Please, Please Me."

"The chart action on the brothers Gibb and the Stigwood catalog speaks for itself," concludes Rothschild. "We're more than delighted."

ASCAP And Public Broadcasters Still Far Apart As CRT Hearings Begin

(continued from page 12)

But he added that ASCAP feels is "confiscatory" to offer, for example \$10 for the use of a musical work on radio without regard for the type or length of the work.

Aleinikoff outlined the conditions PBS wants in any agreement with the rights societies: long-term rights and extension rights for educational, foreign and armed services' use, to be reported and paid through a collective agency rather than by individual local stations. It was revealed that a tentative ASCAP-public broadcasting agreement had been reached prior to enactment of section 118 (formerly the Mathias Amendment which grants public broadcasting a compulsory license), at an in-between figure of \$1 million a year. That compromise was dropped when PBS indicated it would still press for section 118 even if a deal was made Korman said. Also, antitrust problems arose in joint negotiations with all the licensing organizations and BMI reportedly felt its share of the payments was too low.

Aleinikoff went on to explain the provisions of the three five-year voluntary agreements reached with the other rights societies. SESAC will get \$50,000 per year, per composition for both performing and recording rights. PBS reports minimal use of SESAC music, but more so on regional than national programs. The Harry Fox Agency will get the same type of per-composition fee for recording rights, set at \$30,000 for the first year. One "refinement" from the SESAC deal will have PBS paying \$15 per minute on TV and \$15 per half-hour on radio for classical music. BMI worked out a blanket license for performing rights at \$250,000 — a compromise figure — for the first year. That fee entitles public broadcasting to the use of the whole BMI repertory. Korman characterized the BMI agreement as a deal "to buy peace for a year and see what the Tribunal would do."

ASCAP introduced three witnesses to illustrate the plight of the composer. Dr. Morton Gould, composer and ASCAP board member, worked on a program which first aired on CBS and was subsequently sold to PBS and broadcast 11 years later. He said he received no compensation for it. Joseph Raposo, former musical director for "Sesame Street," PBS' longtime frontrunning program, testified that the payment he got for his work was inequitable. And Sam Pottle, musical director of "Sesame Street" since 1974, similarly testified that he does not feel he is "well or specially compensated" for his work. Pottle told the Tribunal he earned \$21,450 from "Sesame Street" last season for writing, arranging, mixing and editing the music and supervising audio recording and cast performances. After \$19,743 which he got for arranging under AF of M scale, he earned only \$1,707 for all his other duties com-

UA Shuts Down Its N.Y. Office

(continued from page 8)

satisfied" with the relatively poor performance of the record operation, as compared to the healthy profits generated by Transamerica insurance activities.

Lee Isgur, of Paine, Webber, Jackson and Curtis, suggested that one factor in Transamerica's dealings with UA Records is the present status of UA's motion pictures. Isgur noted that in return for a major commitment from Transamerica for movie activities, UA management might be willing to concede the sale of the records operation.

Several security analysts noted that the nation's two largest recorded music companies, CBS and WEA, would probably be discouraged from purchasing UA by the threat of anti-trust action.

bined, he said. For 75 songs he wrote last season, Pottle figures he earned \$22.75 per song.

Adequate Compensation

Korman asked rhetorically whether \$500 per week is adequate compensation for the person who writes "Sesame Street" music, when the show is worth \$60,000 in Washington, for instance — the amount WETA-TV here quoted potential underwriters. Throughout the hearings, ASCAP's counsel maintained that the non-commercial broadcasting system is in competition with the commercial networks and stations for audience, programs, talent and even sponsors (in the form of underwriters) and should be treated in a similar manner in setting license rates.

ASCAP called on Stuart Pope to testify on the problems of music publishers. Pope, president of Boosey & Hawkes Inc. of London, a publishing house with a symphonic/operatic catalog worth \$2 million, is also on the ASCAP board. He testified that the bulk of his company's income is from nondramatic performance rights and said public broadcasters in other countries recognize each separate performance and usually make a blanket payment, rather than pay a set fee for the first use. The use, duration, length and scope of a work and the number of times it is played should be taken into account, Pope said, adding that he finds the PBS proposal "quite out of whack with what is common in the music business."

The CRT was to hear from ASCAP managing director Paul Marks and ASCAP chief economist Dr. Paul Fagan late last week. Robert Nathan, private economist and president of Robert Nathan Associates, was to be called by ASCAP to testify March 13. The record will remain open 38 days after the hearing.

NOMINATION

TM audio



Jean Pélouquin

Mr. Gaston W. Bélanger, Vice-President and General Manager of Télé-Métropole Inc., is pleased to announce the appointment of Mr. Jean Pélouquin as Director of TM AUDIO, the sound recording service of Télé-Métropole Inc.

Mr. Pélouquin brings to his new position 25 years of experience in the fields of communications, radio and television and he has been a producer with Télé-Métropole Inc. since it started operations in 1961.

Mr. Pélouquin's main task will be to market TM AUDIO's new multi-purpose sound studio facility.

The equipment used by TM AUDIO is unique of its type in Canada, and compares favorably with the best in the industry throughout the world.

RCA Maps Aggressive Course

(continued from page 10)

the experience of last year."

Summer added, however, that this winter's bad weather and the effects of the coal strike have put a dent into the label's first quarter performance. "It will probably mean that the records we get will be more modest."

Market Research

On a more specific level, Summer said that RCA is committed to more and better in-store merchandising, "consistent with the growth of retail marketing opportunities." He clarified this statement by saying that the "superstore" explosion of the past couple of years has increased merchandising avenues. Consequently, RCA will gear some promotional campaigns specifically to superstores, "to the extent that they have floor or wall space to accommodate the campaigns, but not to the exclusion of the small store or the rack location."

While noting that "my intuition tells me that in-store merchandising is extremely important," Summer said that he would like to have more hard data to support this gut feeling. "Up to this point," he admitted, "RCA's market research has been focused mostly on gauging the effects of specific promotions and advertising tactics." However, he strongly favors doing more market research to pinpoint the buying habits of various consumer groups. Results from such surveys, he indicated, would be especially helpful in making correct television time buys.

Summer said the label would like to concentrate more of its advertising budget on the television medium. "We will expand our commitment to television as we see it can be justified. The immediate indication is that TV advertising offers an extraordinary opportunity to the record company." Having tested national time buys with a John Denver promotion, Summer added, "we're more than satisfied that, under a certain set of circumstances, television will outperform any other commitment."

While major summer campaigns are being planned, Summer stated, RCA is presently preparing for a spring country promotion which, he said, could be "the biggest country record campaign in the history of the business."

A&R Commitment

With a strong track record of country crossover acts, including such artists as Dolly Parton, Waylon Jennings and Ronnie Milsap, RCA intends to continue developing new country talent with an eye toward the pop charts. But, since A&R and the total music business are so closely associated in Nashville, Summer said, he will leave the country A&R function in the capable hands of Jerry Bradley, who runs RCA's Nashville operation and reports to Mel Ilberman, division vice president of creative affairs.

In the pop field, however, Summer plans to take a direct role in seeking out and signing acts. He would not state that RCA will concentrate more on signing new acts than established ones or vice versa. "We intend to be competitive in all of the traditional areas of acquisition and development," he explained. "I wouldn't preclude signings of

the top artists in the business, but at the root of every record business structure is the development of new artists, and a great deal of our energies will be directed there."

Asked whether or not he would have the leeway to bid competitively for top recording artists, Summer pointed out that Couttolenc has the last word on expenditures. Nevertheless, he continued, "I don't feel in any way inhibited in choosing artistic directions for the company. Louis and I have a very complete understanding."

Prior to his appointment as division vice president of marketing operations for RCA in 1977, Summer served as division vice president of RCA Records International, a post he assumed in August of 1973. During his tenure in the latter position, he was primarily responsible for signing not only individual acts such as Al Stewart, but whole labels, including TK and Millennium, to RCA for international distribution. Partly because of his background in this field, Summer feels he would be "certainly receptive and probably more alert than most (executives)" to signing international acts to RCA Records-USA. Conversely, he hopes his experience abroad will make him look at domestic acts in terms of their worldwide potential.

Distributed Labels

Recently, Midsong Records went to MCA and Tommy Mottola's organization went to CBS for distribution of future product, although RCA reportedly retains its rights to distribute both parties' past albums. While declining to address the question of why they left the RCA fold, Summer stated that "the winding-down process (among the company's distributed labels) is complete, and you can anticipate that RCA will develop strong new relationships."

Summer stressed the importance of improving RCA's product mix when considering distribution deals. "While distribution contributes dollars and overhead liquidation," he noted, "and that could be the primary function, not far behind that is spreading your musical base. Every company has holes. If you can fill those holes through distribution, that's when it truly pays off."

As an example, Summer said that the label might be interested in distributing some label with fusion jazz tendencies. However, he wouldn't encourage a country label to approach RCA, because the company is already strong in that area.

Regarding the wholesale price changes that have rocked the industry in recent weeks, Summer would only comment, "Our single consideration is the need to react to the internal dynamics of pricing, as it relates to our costs and our margins. We need to consider our actions as a response to our own financial details."

Will RCA consider expanding its pressing facilities, in light of last fall's much-publicized "pressing crunch?" "The pressing crunch was exaggerated by the unusual compression of sales," Summer responded. "If our increased sales spread on a traditional basis (i.e., without the unusual demand for Elvis product — ed.), the balance of requirement and capability is not far out of line."



CBS-GRAMMY DEAL — A seven-year pact for the live broadcast of the annual Grammy awards presentations effective with the 1979 Grammys, has been concluded by the National Academy of Recording Arts and Science, Pierre Cossette Productions and the CBS entertainment division. Shown above at the signing are (l-r): Robert Daly, president of the CBS entertainment division; J. William Denny, national president of NARAS; and Pierre Cossette.

ABC Plans 13 Albums For March Release

LOS ANGELES — New albums by Jimmy Buffett, The Floaters, The Amazing Rhythm Aces and Freddy Fender are among the 13 albums scheduled for release by ABC Records March 17.

Buffett's sixth album for ABC is "Son Of A Son Of A Sailor." Also included in the release package is the Floaters' second ABC album, "Magic." Another pop and soul offering is Shotgun's "Good, Bad & Funky." The Amazing Rhythm Aces' fourth ABC album is "Burning The Bailroom Down." Fender's new album is "Swamp Gold."

In addition, the March ABC release includes several mainstream country outings. Four albums are on the ABC/Hickory label, including new albums by Mickey Newbury and Don Gibson. Other new releases are by Saskia & Serge from Holland, Red Steagall; John Wesley Ryles; Tom Bresh; and Robert Lyons Singers.

Phonodisc Name Change

(continued from page 10)

The distribution chief mentioned a number of factors contributing to the company's optimistic outlook, including the tremendous sales of the "Saturday Night Fever" LP on RSO (which has reportedly exceeded seven million units).

He cited the addition of new wholly-owned, partially-owned, and third-party-owned distributed labels, which came under the Polygram banner over the past year.

These labels include Capricorn, Island, and Casablanca. Finally, the Polydor and Phonogram lines have both contributed recent hit product, Frisoli noted.

Both Sollefeld and Frisoli stated proudly that Polygram Distribution has now firmly established itself as one of the industry's "Big Three" branch operations.

'A Harvest Sampler' Out

(continued from page 23)

In His Eyes," a standout track from her debut LP "The Kick Inside," due for U.S. release in March.

Of special interest to discophiles will be Pink Floyd's "Point Me At The Sky." Never before released in the U.S., the cut is the group's fifth and final single released in England in 1968 and has never appeared on any album.

Harvest was founded in 1969 as the progressive wing of EMI. The label's first LP, "Quartermass," was released in July 1970, and followed Pink Floyd's "Atom Heart Mother," "Ummagumma" and "The Dark Side Of The Moon." The label has also been responsible for such works as Syd Barrett's "The Madcap Laughs" and the entire six-LP Be Bop Deluxe catalog.

Richman Brothers Celebrates New Warehouse Unit

NEW YORK — Celebrating their move last October from a run down 6,000-square-foot warehouse in downtown Philadelphia to a modern 22,000-square-foot suburban facility, Richman Brothers last Sunday hosted a party for their dealers and vendors.

In addition to showing off their new Pennsauken, N.J. warehouse, the major one-stop also revealed an extensive new line of accessories, including mirrors, belt buckles, needles and scarfs.

"We just ran out of space," said Richie Richman, one of the three Richman Brothers. "That's the major reason for the move. But this new space allows us to get into all kinds of new lines and new operations."

The one-stop is now beginning to stock oldies and cutouts, and is further looking to set up distributorships for its new line of videodisc machines.

Owns Indie Distrib.

Finally, the Richmans expressed a commitment to expand their fledgling independent record distributorship. Currently, Richman is handling the Rounder Records line, and the local success of George Thorogood's new album on that label has been encouraging.

Describing the Richman one-stop operation as the largest in the Philly area, Richie Richman added that it was also one of the only one-stops across the country that offers same-day delivery to all customers. The Richmans noted that nearly all orders are processed over the phone, and dealers are not encouraged to shop at the warehouse.

In addition to celebrating the expansion of the one-stop, the Richmans also found cause to rejoice in the success of the newest outlet in their Armand's Sound Odyssey retail chain, which opened last week.

Separate from the Richman Brothers Co., the brothers own several local retail units outright, and are part owners of several others. Current plans are to expand the retail operation on a franchise basis.

K-Tel Reports New Sales High At End Of 1977

LOS ANGELES — K-Tel International, Inc. recently reported a net income of \$100,000 for the six-month period ending Dec. 31, 1977, compared with a \$1,074,000 net loss during the first half of fiscal 1977.

The company also reported that this was the first time it has made a profit during that time period since it adopted its cash collection method of revenue recognitions at the close of fiscal 1974.

Net income for the second quarter of the current fiscal year was \$1,168,000 as compared to \$164,000 for the same period last year. However, net income for the 12 months ending Dec. 31, 1977 was \$521,000 down from \$4,132,000 for the same period in 1976.

Net sales for the first six months of fiscal 1978 were \$66,396,000 as compared to \$59,612,000 in the same period last year. Net sales of \$47,481,000 were reported for the three-month period ending Dec. 31, 1977, up from \$46,357,000 for the same period the year before.

New McIlwaine Album Released On UA Label

LOS ANGELES — United Artists Records has released the self-titled debut UA album by singer/songwriter/guitarist Ellen McIlwaine.



5th DIMENSION DOES DOUGLAS — During a recent taping of the "Mike Douglas Show" Motown recording group The 5th Dimension performed "Star Dancing," the title song from their new album. Pictured (l-r) are: Danny Miller Beard, Florence La Rue Gordon, Mic Bell, Terri Bryant and Lamonte McLemore of the group and Douglas.

COIN MACHINE

Atari Games Shine At Showest '78

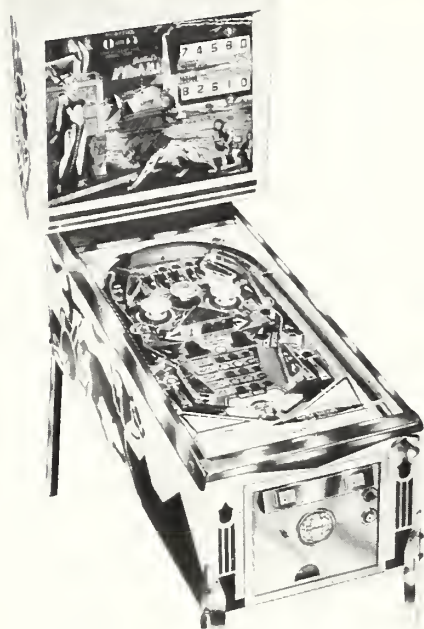
SUNNYVALE — Atari, Inc. displayed a lineup of games at the recent Showest '78 in San Diego, and approximately 700 theater affiliates in attendance took advantage of the opportunity to play the various video games and pinball machines and learn about the profit potential of such equipment in their locations.

Many theater owners expressed interest in the concept of housing games in theater lobbies and the concession areas of drive-ins, according to Atari, with some even suggesting the possibility of opening separate game rooms adjacent to theaters. Those interested in Atari products were referred to distributors in their respective areas.

"Atari exhibited at Showest '78 this year to help promote the concept of coin-operated games in new and expanding markets such as the theaters," explained Frank Ballouz, Atari's national sales manager. "The owners of theaters expressed interest in the profit opportunities of games. Game operators should follow through on this and pursue new theater locations."

According to the U.S. Department of Commerce, there are approximately 16,000 theaters in the country; 78% of these are indoor theaters with lobbies and 22% are drive-ins. Both types, Ballouz said, offer opportunities for coin-operated games —

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NEW GAME — Currently in release by D. Gottlieb & Co. is "Pyramid," a two-player version of the factory's "Cleopatra" machine. Playfield enhancements include the color matching bonus feature where players can score up to 30,000 points per ball and the high powered flippers, pop bumpers and kicking rubbers which make for fast play action. Machine's many challenging play features are matched by its attractive cabinetry and design.

Lunceford Wins Bally's First National Pinball Tournament

CHICAGO — Ken Lunceford, a 19-year-old supermarket employee from Columbus, Georgia, was declared the winner of the First National Pinball Tournament Feb. 11 before a crowd of over 300 people in the Grand Ballroom of the Playboy Towers Hotel in Chicago. The announcement culminated five months of unparalleled excitement for hundreds of thousands of pinball enthusiasts across the country and ended an event-filled day that had been declared by Chicago's Mayor Michael A. Bilandic as "National Pinball Finals Day."

The day-long festivities included celebrity exhibition matches which pitted known personalities played against each other in head-to-head competition. Among the celebrities were Bobby Orr, Chicago Blackhawk hockey great; Stan Mikita, star center of the Blackhawks; Walter Payton of the Chicago Bears; Paul Warfield, star of the Cleveland Browns; Melonie Haller of the TV series "Welcome Back Kotter;" Gilda Radner and Bill Murray of NBC's "Saturday Night Live;" Patti McGuire, Playboy's 1977 Playmate of the Year; and Roger Sharpe, author of "Pinball."

Winning Score

Lunceford posted a winning score of 1,303,563. Mike Grillo, a 16-year-old high school student from Saginaw, Michigan, was second with a score of 1,222,330, and Chris Parra, 16, a high school senior from Burnsville, Minnesota with a score of 1,186,950 was third. The youngest finalist, Jeff Cohen, 11, of Peoria, Illinois came in fourth.

Of the finalists, a dozen were between 15 and 19 years old, including, the only female finalist, Cendra Jahng, 18, a Miami bank employee who finished tenth. The oldest was a 32-year-old Cincinnati pinball mechanic. A Rhode Island finalist even had to receive special permission to travel and leave his state due to the near-blizzard in the northeast.

5 Month Contest

Starting in mid-October, the nationwide contest, sponsored by Bally Manufacturing Corporation, drew a total of 61,504 contestants. Organized by TRG Communications, Inc., a New York-based sales promotion agency, the competition began at 82 Aladdin's Castle Family Entertainment Centers, a wholly owned subsidiary of Bally, and consisted of a series of six weekly contests, local finals and the selection of 20 regional finalists, who were flown to Chicago for the finals.

Prizes

Lunceford received a Datsun 280Z steel gray sports car and the Bally pinball machine he won the contest on. Runner up Grillo won a Datsun 200 SX automobile and a Bally home model pinball machine, while third place finisher Parra won a Datsun B-210 GX automobile and a Bally home model pinball machine. Fourth and fifth place winners received a Home Video Unit with cassette library from Bally and 6th through 10th place winners were presented with sports packages from AMF Voit. The prize structure for the tournament totalled \$125,000. All finalists received pinball trophies and were outfitted with customized Faded Glory Super Shooter outfits, which had to be flown by special helicopter out of snow-bound Boston in time for the contest.

Eliminations

The day started with a practice session for the contestants in a special room equipped with duplicates of the actual machines to be used in the eliminations. At noon the 20 finalists were marched into the Ballroom in the order of their ages and presented, one by one, to the audience. The first

elimination round then started and consisted of eight games per contestant on eight different machines. Several machines were brand new and had not been seen by the public prior to the tournament. The cumulative score was used to select the top ten.

The second round had the contestants playing two games each on six different machines and again used the cumulative score to reduce the group to the last five finalists. The final round had the players each playing four games on two models of Bally's famous "8 Ball" machine, the largest selling pinball machine in Bally's history. Winning scores were calculated on the total of the four games.

Second BCA 8-Ball Tournery Underway

CHICAGO — Qualifying rounds are currently taking place throughout the country, in the second national BCA Eight Ball Tournament. The event, which is under sanction of the Billiard Congress of America, is being co-sponsored by The Valley Company and Albany Hyatt Billiard Ball Company to promote the sport of billiards.

In a recent mailing to coin machine distributors and operators, Valley president Darrell Lawless stated that the tournament is "especially beneficial" to them, and to locations as well, as an instrument for stimulating play.

Participation is open to any individual or group who can sponsor a local qualifier and play is not limited to CBA members. All that is required, according to BCA, is payment of a \$10 sponsorship fee, in return for which a complete tournament kit outlining full details for promoting and running the tournament is furnished, along with a special winner's trophy.

National Championships

Individual tournaments may run from one night to three months but must be completed by Aug. 1, 1978. National championships will be held, during the first week of November, at the new Commonwealth convention Center in Louisville, Kentucky.

In addition to cash awards and trophies, a variety of other prizes will be presented, including Albany Hyatt "Casino 8" balls, a Valley two-piece cue, 12 billiard tables, custom-made cues and cue cases.

Further information may be obtained by contacting Bob Goodwin, managing director of the Billiard Congress of America, at 717 N. Michigan Ave., Chicago, Illinois 60611.



PINBALL PLATES — Actors do it, Sports figures and other celebrities do it. Some, for reasons of ego and others as an expression of pride in their profession. The latter definitely applies in the case of Wichita Falls, Texas operator Dave Bock, whose 1978 license plates read 'PINBAL'. Bock (l) is shown with Midway's Andy Ducaj in the State Music parking lot during the Dallas distrib's recent annual show and service program.

THE JUKE BOX PROGRAMMER

TOP NEW POP SINGLES

- 1 SWEET TALKIN' WOMAN ELO (UA/Jet 1145)
- 2 WE'LL NEVER HAVE TO SAY GOODBYE AGAIN ENGLAND DAN & JOHN FORD COLEY (Big Tree 11610)
- 3 IMAGINARY LOVER ATLANTA RHYTHM SECTION (Polydor 14459)
- 4 HONEY DON'T LEAVE L.A. JAMES TAYLOR (Columbia 3-10689)
- 5 COUNT ON ME JEFFERSON STARSHIP (Grunt JH-11196)
- 6 DO YOU BELIEVE IN MAGIC SHAUN CASSIDY (Warner Bros. 8533)
- 7 THIS TIME I'M IN IT FOR LOVE PLAYER (RSO 890)
- 8 WHICH WAY IS UP STARGARD (MCA 40825)
- 9 THE HOUSE OF THE RISING SUN SANTA ESMERALDA (Casablanca NB913)
- 10 LET'S ALL CHANT THE MICHAEL ZAGER BAND (Private Stock 184)

TOP NEW COUNTRY SINGLES

- 1 EVERY TIME TWO FOOLS COLLIDE KENNY ROGERS & DOTTIE WEST (United Artists 1137)
- 2 HEARTS ON FIRE EDDIE RABBITT (Elektra 45461)
- 3 I'LL NEVER BE FREE JIM ED BROWNE/HELEN CORNELIUS (RCA 11220)
- 4 BABY IT'S YOU JANIE FRICKE (Columbia 3-10695)
- 5 SHE CAN PUT HER SHOES UNDER MY BED ANYTIME JOHNNY DUNCAN (Columbia 3-10694)
- 6 WE BELIEVE IN HAPPY ENDINGS JOHNNY RODRIGUEZ (Mercury 55020)
- 7 COLORADO COOL-AID JOHNNY PAYCHECK (Epic 8-50469)
- 8 DON'T EVER SAY GOODBYE T.G. SHEPPARD (Warner Bros. 8525)
- 9 WHISKEY TRIP GARY STEWART (RCA 11224)
- 10 MAYBE BABY SUSIE ALLANSON (Warner Bros. 8534)

TOP NEW R&B SINGLES

- 1 TOO MUCH, TOO LITTLE, TOO LATE DENIECE WILLIAMS & JOHNNY MATHIS (Columbia 3-10693)
- 2 FANTASY EARTH, WIND & FIRE (Columbia 3-10688)
- 3 ON BROADWAY GEORGE BENSON (Warner Bros. 8542)
- 4 RUMOUR HAS IT DONNA SUMMER (Casablanca 916)
- 5 LOVE IT THE BROTHERS JOHNSON (A&M 2015)
- 6 WISHING ON A STAR ROSE ROYCE (Whitfield/WB8531)
- 7 YOUR LOVE IS SO GOOD FOR ME DIANA ROSS (Motown 1436)
- 8 OH WHAT A NIGHT FOR DANCING BARRY WHITE (20th Century 2365)
- 9 DAN SWIT ME PATTI LABELLE (Epic 8-50510)
- 10 CONFUNKSHUNIZEYA CON FUNK SHUN (Mercury 547)

TOP NEW MOR SINGLES

- 1 THE CIRCLE IS SMALL GORDON LIGHTFOOT (Warner Bros. 8518)
- 2 READY FOR THE TIMES TO GET BETTER CRYSTAL GAYLE (United Artists 1136)
- 3 NO ONE GAME ME LOVE TOM JONES (Epic 8-50506)
- 4 ONE LAST TIME AL MARTINO (Capitol 4551)
- 5 YOU ARE ALL I'LL EVER NEED LOBO (Warner Bros. 8537)

COIN MACHINE

EASTERN FLASHES

Cash Box felicitations to the good people at American Shuffleboard Co. on the occasion of the company's 50th year in business. To **Nick Melone, Sol Lipkin**, et al, we say — here's to the next 50. With shuffleboards so much in the fore these days, as Lipkin was quick to point out, what better way to celebrate such an auspicious event than with a banner sales year — and that's precisely what's expected in 1978.

IMPROVED WEATHER CONDITIONS have sparked improved business at Bilotta Dist. in Newark. Ops seem to be starting their spring buying a little early, as **Pat Bilotta** happily observed, and he's been moving a lot of Wurlitzer phonographs and much used equipment. The PSE "Desert Patrol" has been doing nicely, he added, and on the strength of op reaction to the newly arrived sample of the PSE "Game Tree" he expects this new piece to be a very big seller.

IN THE SPOTLIGHT AT Robert Jones Int'l. -Syracuse are the new Bally "Power Play" flipper, which is a "terrific" seller, according to **Jack Shawcross**, Meadows "3-D Bowl" and Atari's "Sprint I." Newly arrived in sample form, and attracting much attention, is Atari's "Ultra Tank." Jack said that a "Hurricane" promo team is currently traveling throughout the state providing assistance to ops in running tournaments — and this is a prelude to the upcoming RJI-Irving Kaye Co. Hurricane Foosball Tournament series, which will be getting underway in the not too distant future.

ALTHOUGH THE POPULAR Playmatic "Space Gambler" is still available, we learned from **Barry Feinblatt** of Universe Affiliated Int'l. that the exciting new "Big Town" solid state four-player from Playmatic is being sample shipped commencing in mid-March. As the name implies, the machine's artwork reflects the New York scene. Follow up piece, scheduled for July release, will feature an "unusual playfield concept," as Barry hinted, something not previously used by any other manufacturer. Wait and see. Incidentally, Barry will soon be departing on one of his numerous trips to the Playmatic facilities in Spain and he told us the factory has expanded quite considerably. They recently opened an additional facility expressly for the purpose of producing their own cabinets.

Bally Files Application For Casino License With New Jersey Commission

CHICAGO — Bally of New Jersey, Bally Manufacturing Corp.'s wholly-owned subsidiary, has filed a casino license application with the Casino Control Commission of New Jersey. According to Bally president William T. O'Donnell, "The filing is a major step in Bally's proposed plans to build the world's premier resort-hotel casino complex in Atlantic City, New Jersey."

"Atlantic City affords Bally a unique opportunity — that is to become a participant in the revival of an American city with gaming as the principal catalyst," said William S. Weinberger, president of Bally's New Jersey subsidiary, as he submitted the application at Casino Control Commission offices in Trenton, New Jersey.

Bally has purchased the Dennis Hotel in Atlantic City and has a long-term lease on the Marlborough-Blenheim, two of the resort's major properties.

Development Plans

Bally currently plans to build an \$83 million, hotel-casino complex on the site of the Marlborough-Blenheim and Dennis Hotels, a nine acre tract between Michigan Avenue and Park Place on the Boardwalk. This new resort hotel-casino complex will be named "Park Place."

The complex, which will include a 39-story tower, is to cover more than 1 million sq. ft., O'Donnell said, and will house a 80,000 sq. ft. casino, a 1,500 seat show theater, eight restaurants and 11 cocktail lounges. Also, there will be an exhibit or ballroom facility seating 3,600 persons theater-style or 2,600 banquet-style.

Full Disclosure

Bally Manufacturing Corp. recently applied for a casino service industry license to sell its gaming equipment in Atlantic City.

At that time, O'Donnell said, "We are prepared to make full disclosure, and are confident that Bally, its officers and directors, will meet every requirement of the Casino Control Commission."

Passed Tests

"We have undergone a searching, intensive investigation in Nevada which took on world-wide proportions, and we passed their rigorous tests for operating within that state."

Weinberger, former president of Caesar's Palace, Las Vegas, said Bally will

not begin construction until it has been awarded a license in New Jersey.

The New Jersey licensing procedure, said to be one of the most stringent in the world, mandates massive disclosure of all aspects of an applicant's history and personnel, said Weinberger.

'Extensive Investigation'

It also requires extensive investigation by the Casino Control Commission of an applicant's officers, directors and stockholders of more than five percent, including every aspect of their public and private financial affairs.

Atari Games Shine At Showest '78

(continued from page 57)

and with current trends indicating growth in multiple screen facilities for indoor and outdoor locations, there is a greater potential for larger lobbies and concession areas to accommodate games.

'Welcome Opportunity'

George Aurelius, coordinator of Showest '78 and a member of the theater industry for the past 50 years said, "The games, together with other new income resources, are a welcome opportunity to bring more profit to theaters. I believe that coin-operated games are just one indicator of the continuing growth potential to make money in theaters."



NATIONAL PINBALL FINALS — The finals of the First National Pinball Tournament, a nationwide competition sponsored by Bally Manufacturing Corp. were held Feb. 11 at the Playboy Towers Hotel in Chicago. The day-long event featured celebrity exhibition matches between well known sports and entertainment per-

CHICAGO CHATTER

"Stars," the new solid state four-player flipper from Stern Electronics, Inc., is in the process of being sample shipped in prototype form to the factory's worldwide distributor network. As indicated by Stern's marketing director **Steve Kaufman**, the model has tested out exceptionally well and is already earmarked for "game of the year" status. Watch for it. Meanwhile, the firm's outstanding "Stingray" remains in production — "by popular demand," Steve added.

TWO SERVICE SCHOOLS under sponsorship of World Wide Dist. were about to commence at the Holiday Inn in Elmhurst, as we went to press last week. Opening session will focus on the Seeburg phonograph and the second day's classes on the Williams solid-state pinball machine. At last count, about 130 had confirmed that attendance, and this applied to only one of the sessions so we can assume the full program will draw a very heavy turnout. **John Neville, Bob Parker** and **Jack Moyle** were scheduled to be on hand, representing the distrib, and World Wide planned to host a luncheon on both days.

HOCKEY STAR BOBBY ORR — who also stars in the current Bally "Power Play" flipper — recently presented models of the machine to Blackhawks' owner **Arthur Wirtz** and team manager **Bob Pulford**, in behalf of the factory — so he's not the only member of the team to have his own machine. Orr's quite a pinball fan, we understand, as evidenced by the equipment in his home game room . . . Next solid-state four-player from Bally is "Mata Hari," which is scheduled for domestic delivery shortly.

NOW THAT D. GOTTLIEB & CO. has finalized design plans on its test fixture, the trade can look forward to hearing more about it in the near future. Factory's **Dick Finger** just wrapped up a most successful two-day technical seminar on Gottlieb's solid-state system, which was hosted by Empire Dist. at the Holiday Inn here . . . The recent death of industry notable **Joe Mangone**, who passed away in Florida, was sad news for all of the Gottlieb people. He was a long time friend and business associate.

CALIFORNIA CLIPPINGS

Atari games have apparently captured the fancy of many science fiction buffs. In the March issue of *Starlog* magazine, an article titled "The Next SF Craze" describes Atari's "The Atarians," "Time 2000" and "Airborne Avenger" as "spectacular futuristic visual and action experiences." The article, which features a photo of Airborne Avenger, states further that "the Atari Company has been blasting the field with a new cycle of solid-state extra-wide machines and a habit-forming video game which may become the biggest thing since hula hoops."

SPEAKING OF SCIENCE FICTION, **Tom Portale**, executive vice president of Portale Automatic sales, reports that he can't get enough Cinematronics "Space Wars" games to satisfy customer demand. Calling Space Wars "an excellent game with tremendous player appeal," Tom explained the models are heavily back ordered and leave the showroom as soon as they arrive. Also in the spotlight at Portale are Gottlieb's solid-state system, and one-player "Strange World" flippers and Rock-Ola's model 474 phono. Tom's brother, **Bob Jr.**, recently joined the firm and will be working in sales and administration.

RAMTEK LAST WEEK began initial shipments of its large-scale "Boom Ball" game designed for amusement parks. The firm's **Carol Triplett** notes that the company is "excited" about the reaction to Boom Ball and the orders they have received so far. Carol also said Ramtek will come out with two new games in time for the spring season, but declined to get into specifics. Be watching for them.

1978 State Association Calendar

- 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 14-16: Wisconsin Music Merchants Assn.; annual conv.; Playboy Club; Lake Geneva, 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, TX.
- June 16-18: Illinois Coin Machine Operators Assn.; annual conv.; Playboy Club; Lake Geneva, WI.
- July 21-22: Montana Coin Machine Operators Assn.; annual conv.; Fairmont Hot Springs Resort, near Butte, MT.
- Sept. 15-17: No. Carolina Coin Operators Assn.; annual conv.; Sheraton Center; Charlotte, NC.
- Sept. 22-23: Amusement & Music Operators of Virginia; annual conv.; John Marshall Hotel; Richmond, VA.



Personalities. Pictured above are (l-r): **Ross B. Sheer**, director of marketing for Bally, and first place Winner **Kenneth Lunceford** of Columbus, Georgia; and an overall view of contestants vying for a \$125,000 in prizes. The finals were the culmination of five months of competition.

Retailers, Labels Step-Up Use Of Video Aids

New KC, Sunshine Band Album Heads TK March Release

(continued from page 10)
on the market.

Or, as John Vana, director of national advertising and merchandising for MCA Records, puts it:

"The industry has gotten bogged down with posters, album jackets and standups. Everybody has been doing the same thing. But with a video tape, the consumer immediately zeros in on the screen. It's a new form of merchandising and I think that is the attraction at this point — not so much what is on the tape that gets the customer's attention initially — but the fact that it's a new form of merchandising. That's what I think the industry is looking for."

Although Vana suggests that what is on the VCR might not be of too much importance at this point, most manufacturers are following the same formulas in creating their tapes. Two formats prevail — a 10-minute tape designed to promote a single act or artist and a half-hour tape showcasing a variety of acts from a label's roster. Both types usually show the act performing songs on stage or acting out the story told in the song. Or sometimes the tape combines both approaches.

Presentation Varies

But while manufacturers may not be straying far from these two formats in creating the video tapes, retailers have been coming up with a variety of ways to present the tapes. A number of Peaches stores, for instance, have opted to show a large number of tapes at a time and to advertise these occasional screenings as an in-store "videoconcert." The chain's Milwaukee store was the first to try this approach.

"We set up about 150 chairs in the store and we had about twice as much response as we thought we were going to have," says a spokesman for the chain. "People even clapped at the end of the show."

This videoconcert approach, the spokesman says, will keep the shows from growing stale. "Like anything, video can be run into the ground," he says. "By doing it with advanced advertising and a little flair, people are more excited about it than they would be knowing that no matter what time you go into the store the video will be running over and over. We try to make it something out of the ordinary rather than mundane."

Another unique approach to VCR presentation has been adopted by the 14-store Record Factory chain based in San Francisco, which currently has video equipment in five of its outlets. At Record Factory, Bob Tolifson, vice president of marketing, works with a technician to create half-hour tapes featuring a variety of acts by splicing together segments of tapes from different labels. So far, Tolifson, who mixes his tapes according to musical categories, says he has used tapes from Columbia, RCA, Phonodisc, Capitol and Jet to create VCR montages in the country, rock, MOR, disco and soul categories.

And to reinforce the association between the tape and the record being promoted, Tolifson splices footage of the album cover between each segment.

Tolifson says he has even been forced to create his own VCRs to help promote sales of some popular songs because "the percentage of availability of new single releases on video tape is currently 10 percent or less."

"Sometimes we have to go out and do our own footage," he says. "We did something for Ronstadt's 'Blue Bayou' when it was number one. We filmed the mud flats in Berkeley where the kids put together driftwood sculptures. Then we spliced it to the music and it worked out well."

Steer Impulse Buyers

One rackjobbing operation, ABC Records and Tapes, has recently begun using audio-visual merchandising in its

department store accounts. By placing a continuous-play tape featuring three artists in various sections of the store, Bob Pockrandt, ABC Records and Tapes executive vice president, says he has been steering impulse buyers into the record departments.

"So far, after just two weeks, we've shown that we are drawing additional people into the department and that we've increased sales of the particular records being promoted," Pockrandt says.

At Record Factory, Tolifson agrees that VCR merchandising has been encouraging impulse purchases. "The video acts as a director for the impulse buyer who comes in to buy a specific record and ends up buying two," he says. "I've seen it happen and that is the only reason I'm going into this approach full-boil like I am. It helps sell albums that otherwise we might sell very few copies of."

Tolifson, who hopes to outfit four more of the chain's stores with video screens and tape players this year, says the only problem with his full-boil attitude is the expense incurred. So, to help cut costs, he says he has approached manufacturers for financial aid under a co-op advertising plan which would guarantee the manufacturer a certain amount of screening time over a 30-day period in exchange for financial assistance.

"Most of the manufacturers have agreed to the plan," Tolifson says, "and that has enabled me to keep the thing going. But it doesn't come near to paying for the whole thing."

At the Los Angeles-based, 16-store Music Plus chain, Terry Pringle, vice president, also expressed concern about the cost of video systems. Like Tolifson, Pringle says he has purchased a \$4,000 Advent system.

"The record companies are glad I've put it in," Pringle says, "but it's uncertain what financial assistance I will receive. We're excited about it but we're taking time to properly assess its value because it's hard to put that much money into 16 stores."

Still, according to Mansfield of CBS, the manufacturer should not have to help shoulder the cost. "I've heard nothing about tie-ins between labels and retailers over equipment costs," he says. "We couldn't invest in that because it's too much money. If the increased sales are there, then that is part of the account's business. It's overhead just like electric bills."

Like retailers, manufacturers are also currently assessing the value of VCR merchandising. And although many say it's too early to tell if the new audio-visual approach has been paying off in record sales, a few have been able to report related sales.

At CBS, for instance, Mansfield says a Roy's Records outlet in Long Island recently reported that sales of the Eddie Money LP "jumped dramatically as a result of video promotion."

And at RCA, Chudnoff, credited the recent sale of 360 Helen Schneider albums in one week at an Oz Store in Birmingham to in-store video promotions.

"I don't think we've had enough time to really judge sales," says Peter Blachley, Capitol's merchandising coordinator. "But on the consumer level I'd say that people are really interested. Video definitely attracts an audience in the store."

But whether or not video's ability to draw an audience in stores is always an advantage has been questioned by some manufacturers and retailers who believe the shows might distract customers and discourage sales. Once again, the impulse buyer is pointed to.

"I think it's possible that the impulse buyer might be distracted says Herb Wood, director of creative services for ABC Records. "But again that's true of anything

in the store. If an impulse buyer is looking through the racks and all of a sudden he is distracted by something that is very visual and graphic he may be distracted. Posters could do the same thing."

At Peaches, the chain's spokesman says that although he expects a sales drop during the chain's video concerts, he thinks the shows pay off in the long-run.

"Sales will go down just because there is something going in the store," he says. "During any sort of in-store appearance sales will go down because there are other things to do other than just buy a record and get out. But we do it because it creates a lot of excitement on the consumer level."

Jim Massey, vice president of artist marketing at Private Stock Records compares VCR merchandising to the emergence of tv commercials.

"We all know what commercials and television advertising has done in terms of bringing certain products to life," he says. "Video can do the same thing. It's a fantastic medium for performers. Right now all you have are inanimate posters or lifesize cutouts. I think that rather than distract customers video will increase consumer awareness and I think it's right in line with what should be happening in the stores today."



SANTANA JOINS JOURNEY — Columbia recording groups Journey and Santana recently joined forces for a concert performance at the Shrine Auditorium in Los Angeles. Pictured in the **top photo** (l-r) after the show are: (back row) Neal Schon of Journey, Jonathan Coffino, director of artist development, east coast, Columbia Records; Herbie Herbert, Journey's manager; (middle row) Gregg Rolie, Aynsley Dunbar, Steve Perry and Ross Valory of Journey; Ron Oberman, director, merchandising, west coast, Columbia Records; Warren Williams, regional promotion manager, west coast, Columbia Records; Tony Zetland, product manager, west coast, Columbia Records; Bob Garland, local promotion manager, Los Angeles, Columbia Records; (kneeling) Paul Rappaport, regional album promotion manager, west coast, Columbia Records, and Ken Sasano, associate director, product management, west coast, Columbia Records. Shown in the **bottom photo** (l-r) are: (back row) Arnie Pistilnik, Bill Graham management; Debbie Newman, manager, artist development, Columbia Records west coast; Frank Shargo, director, artist development, west coast, Columbia Records; Carlos Santana; Rappaport. Shown in the **front row** (l-r) are: Coffino, Oberman; Graham Lear, Santana drummer; Sasano and John Spears, black music marketing promotion, San Francisco, CBS Records.

INTERNATIONAL



LRB CELEBRATES — Harvest recording group Little River Band recently performed at an outdoor concert at the Sydney Opera House before a crowd of 80,000, which set a new attendance record. Pictured (l-r) in the back row after the show are: George McArdle and Graham Goble of LRB; Glenn Wheatley, LRB manager; David Briggs and Beeb Birtles of LRB. In the middle row (l-r) are: Glenn Shorrock of LRB; Rob Walker, national public relations manager, EMI Records; and John Hartman of the Doobie Brothers. In the front row (l-r) are: Stephen Shrimpton, managing director EMI Records; Derek Pellicci of LRB; and John Boylan, LRB's producer.

Springboard Records Expresses Satisfaction With MIDEM Results

RAHWAY, N.J. — Springboard International Records, Inc. president Dan Pugliese called the recent MIDEM Conference "the most productive in the company's six year participation," citing new and renewed licensing agreements, successful meetings regarding finished product for import into the United States and an excellent reception for Springboard's newly formed Import/Export Division as three major goals achieved.

Springboard set new licensing agreements for all Springboard catalog with Accord Record Corp. for Latin America excluding Brazil, Trinidad, Jamaica and Chile; with Polydor Records for Benelux; Ricordi Records for Italy; Eastronics for Israel and Melodi Records for Turkey. The agreements for Israel and Turkey are the first for the company in both territories. Additionally, Springboard's licensing agreement with Victor Musical Industries of Japan that had previously covered only Scepter product has been expanded to include all Springboard catalogs.

First Agreement

Jugoton Records is being licensed to market in Yugoslavia "Musical Heritage Series," which features two multi-disc packages, "Fifty Years Of Broadway" and "Fifty Years Of American Movie Music." This marks Springboard's first agreement with an Eastern European country.

The company is currently continuing discussions for licensing agreements in several more new territories.

Elbon Records Born

TOKYO — Elbon Records, a new record manufacturer has been formed in conjunction with Bon Music Planning Co. Elbon plans to begin operations in April and coordinate distribution and stock control with Nippon Phonogram.

The label will be established on the base of the existing Bon Music Planning Co., which was started 10 years ago. The new company is expected to promote, merchandise and sell its own records besides manufacturing.

The outline of the new company is as follows: capital, 40 million yen; president, Yutaka Saito; location — 5-5-2, Hirakawacho, Chiyoda-ku, Tokyo, Japan.

CBS Records U.K. Plans New Mfg. Plant In Wales

LONDON — CBS Records U.K. is building a new factory in Wales, for the sole purpose of manufacturing the plastic cases for cassettes. The cases are currently imported from Switzerland. The new plant will be operational in the late fall.

As a highlight of the gala reception hosted by Springboard for the second year, director of international Dick Broderick presented a gold record to Monte Lewis, topper of Pickwick, U.K., for outstanding sales achievement with selected Springboard product in the U.K.

German News

The Bundesverband der Phonographischen Wirtschaft, which supplies the German record industry with statistics said that gross volume for the year 1977 reaches \$850 million which was an increase of 10 percent over 1976. Single sales were strong, while the major increase was shown on the budget and low price lines. Sales of music cassettes have decreased except for TV promoted LPs for international product while the export business for music cassettes has increased 31 percent.

There is further controversy about the German contributions to the Eurovision Song Contest in Paris April 22. The industry complains about the limited variety of songs presented by only a small number of applicants due to the poor planning of German contributions.

WEA Records and Music just released profit statistics for 1977 showing a general increase in business volume but smaller profits due to higher production costs and general overhead. Major sales were contributed by Fleetwood Mac and The Eagles with continued promotion support from Sigi Loch's home office and Rudi Martinis promotion team in Munich.

Phonogram Germany enjoying a hot sales streak according to Gibson Kemp from Phonogram Hamburg. The company is enjoying major support from international acts who tour Germany in conjunction with new product releases. Jethro Tull, Status Quo and Genesis are making the rounds with Status Quo aiming for their third gold LP in a row. Since Gerhard Weber joined the company as Deputy Managing Director after putting Metronome Records on a new profit plateau, the combination of Ossi Drechsler and Gerhard Weber seems to bring the best out of Phonogram at a time when six albums are climbing in the LPs top fifty and Star Wars fever hasn't even started yet. Phonogram handles the U.S. platinum soundtrack and since the opening of Star Wars Feb. 10 in Germany, the LP soundtrack is selling at a rate of 3000 copies a day.

First nominations have been made for the Deutsche Schallplattenpreis 1978 with the Warner/Elektra/Atlantic roster being the leading contender.

gerhard augustin

CARAS Announce Nominees In Four Additional Categories

TORONTO — Nominees in the four previously-unannounced categories for the Juno music awards were released recently by CARAS. They include nominees for Engineer Of The Year, Best Album Designer, Best Classical Recording and Best Jazz Recording, and are as follows:

Engineer Of The Year: Glen Axford, at Road Recording, for "Ron Palen;" Terry Brown, at Toronto Sound, for "Hope" by Klaatu; Ken Freisen at Eastern Sound for Murray MacLaughlan's "Hard Rock Town;" David Greene, at Nimbus Nine Studios, for Rob McConnell's Boss Brass "Big Band Jazz;" and Rolf Hennerman, at Can-Base-Mushroom Studios, for Doucette's "Mama Let Him Play" recording.

For Album Designer of the Year, the nominees were: David Anderson, for "Short Turn;" Fifty Fingers, for Moe Koffman's "Museum Pieces;" Mike Milicac for Sandy Tobias Offerheim's "Honey On Toast;" Geoffrey Roche, for "Vehicle;" and Hugh Syme, for Rush's "A Farewell To Kings"

Richard Fails To Appear At Trial Date Hearing

TORONTO — Keith Richard has been ordered to appear in Toronto court October 23 on charges of possession of heroin for the purpose of trafficking and possession of cocaine.

The Rolling Stones' guitarist failed to appear on Feb. 6 and March 6 to have his trial date set.

Richard's lawyer, Austin Cooper, again apologized for his client's absence saying Richard's was at work on a new Rolling Stones project that required his full-time attention. He did state emphatically, however, that Richard will appear for his court date in October. "Keith has no intention of skipping the trial date. We want to fight this charge."

Sager Tops French Poll

LOS ANGELES — Carole Bayer Sager has been named one of the Best New International Female Artists in France's "Revelation De L'Annee," a year-end radio poll. Her debut album appeared on the French charts before it was officially released in the country by way of imports. The demand caused Elektra Records to issue advance imports.

Germany has also nominated Ms. Sager in the German Record Academy Awards for both Best New Singer/Songwriter and Best Newcomer Pop International. Voting is to be held on April 12.

Arnakata Music Inks Sub-Publishing Deals

LONDON — Arnakata Music has concluded new sub-publishing agreements with Sweden Music (Scandinavia), Intersong (Holland) and Universal Songs (Belgium) to virtually complete its worldwide network of sub-publishers.

The first albums to be released under the new deals are: "Drastic Plastic" — Be Bop Deluxe (EMI), "Deadlines" — Strawbs (Arista) and "Stained Class" — Judas Priest (CBS).

International Executives On The Move

A&M Records of Canada announces the appointment of Bill Ott to national sales manager, A&M Records of Canada. Ott was formerly Montreal branch manager for A&M, a position he has held for 2½ years. He will report directly to vice president sales and marketing, Joe Summers.

Roland Dufresne has been named branch manager, Montreal, for A&M Records, Canada. Dufresne has lived in Montreal all of his life and has been with A&M as a salesman for over one year.

Jacques Amann has been named to the post of director of marketing and promotion, eastern Canada region for UA records and Dave Deeley has been named to the post of director of marketing and promotion, Ontario and western Canada.

album jacket.

Best Classical Recording nominees are: The Toronto Consort, "Two Syngenn Pleye" (Bernandol Records); Oford String Quartet, "Medelsohn Quartet, Opus 12 and 13," (London); Oford String Quartet, "Ravel and Debussy" (London); Steven Staryk/Jane Corwin, "Staryk Plays Kreisler" (CBC); Toronto Symphony Orchestra, "Three Borodin Symphonies" (CBS).

The nominees for Jazz Album of the Year are: "Ed Bickert" (P.M. Records); Moe Koffman's "Museum Pieces" (GRT); Rob McConnell's Boss Brass, for "Big Band Jazz" (Umbrella Records); Nimmons 'n' Nine Plus Six, for "Transformation-Invocation" (CBC); and Don Thompson, for "Country Place" (P.M. Records).

The winners in each of the categories will be announced, along with the other eighteen winners, at the Juno award presentation ceremonies, March 29, at the Harbour Castle Hilton Hotel in Toronto.

Anthem & Capitol Sign

TORONTO — It was formally announced this week that Anthem Records has officially signed a manufacturing-distribution agreement with Capitol Records-EMI of Canada Ltd.

David Evans and Ray Danniels, chief executive officers with Capitol and Anthem respectively, announced the agreement between the two labels, which is effective immediately.

Anthem Records was started up last year by Danniels, to distribute product by Rush, Max Webster, Liverpool and A Foot In Cold Water. Rush and Max Webster are distributed internationally by Mercury Records.

Dan Hill Garners Five Juno Award Nominations

LOS ANGELES — 20th Century-Fox recording artist Dan Hill has been nominated for five Juno Awards, the Canadian counterpart of the Grammy Award. Hill has been nominated in the following categories: best male vocalist of the year, best composer of the year and best folk-singer of the year. His LP, "Longer Fuse," has been nominated for best album of the year and best production awards.



LEE, TEN YEARS LATER — Alvin Lee and his new band, Ten Years Later, have signed to Polydor International Records outside of North America. Pictured at a reception for Lee during the MIDEM convention are (l-r): Freddie Haayen, vice president of Polydor Intl; Lee; and Steve Gottlieb, chairman of Polygram Leisure Ltd.

Hubert Laws Noel Pointer

DOROTHY CHANDLER PAVILION, L.A. — Friday evening, March 3, at the aforementioned venue was an exciting musical experience for those fortunate enough to be in attendance at the sold-out performance of these two music virtuosos.

Laws, the accomplished flautist that he is, was accompanied by a sextet in addition to a 21-piece orchestra of strings and horns under the direction of Garnett Brown. The spectrum of the music ranged from classical to jazz and the musician maintained his freedom among the variety of music forms, performing all selections with ease; his fingers gracing the piccolo as well as the flute when the arrangement called for it. He performed each selection splendidly, qualitatively, refined and polished to a backdrop of comparable musicianship. Highlights included: "Amazing Grace," "Romeo And Juliet," "The Baron," "It Happens Everyday" and "The Teaser" in addition to selections from his latest release, "Say It With Silence."

As an extra added attraction, Laws' youngest sister Deborah showcased her vocal abilities for the audience. She displayed good potential and with more direction will, no doubt, join the rest of the family in the entertainment spotlight.

Noel Pointer, 21 year-old violinist, composer and arranger opened the show with a set comprised of some new and exciting musical expressions.

The quintet, inclusive of Pointer, were Billy Johnson, drums; Larry McRae, bass; Sammy Figueroa, percussion and Raymond Chew, keyboards. Energetic tunes from the "Phantazia" and "Hold On" albums were outstanding in Pointer's less conventional style. Additionally, his original "Stardust Lady," from the latter LP, which featured him on vocals and piano was certainly a further indication of the diversified talents of this young, explosive performer.

carita spencer

Robert Gordon

EL MOCAMBO, TORONTO — There is little pretension in the performance of Robert Gordon. He is a living anachronism, a throwback to the fifties, a man who endured the sixties so that he may find success in later years.

His two nights at the El Mocambo in Toronto brought back memories of Gene Vincent and Carl Perkins. If there is a purist extant in music today, it is Robert Gordon, a performer who has escaped the art-rock explosion unscathed.

His right-hand man, Link Wray, is the quintessential classic rock figure. The two seem to feed off each other's musicianship and insecurities. Although their individual musical talents are profound, their sum equals more than the parts of the whole.

The zero-degree temperature outside the club was the perfect counterpoint to the steamy atmosphere indoors. Although Gordon's performance began late, the audience didn't mind. They were here to be a part of a rock and roll revival meeting, and Gordon was no disappointment.

Gordon and Link Wray concentrated on new material from their "Fresh Fish Special" disc on Private Stock. Most of the material was familiar to the fifties cognoscente and they ate it up. Gordon's

band was impressive. The music was crude, but the presentation was polished.

Gordon can be alternately serious and frivolous. His quavering voice and lithe supple gesticulations conveyed an energy and innocence. He was an instant hero.

If there is a mastermind in the group, though, it is Link Wray. Wray can still rock with the best of them and his twenty years in the business has produced experience not boredom in his performing posture. When he stepped out front for "Rumble" half-way through the hour-long show, the audience knew they had come to see a living legend and his protege, not a has-been and a pretender.

Gordon and company rocked through "Five Days More," "Red Hot" and other rock classics. The gritty approach to the music, coupled with the freshness and vitality of a front-man like Gordon, made the songs sound fresh. There was a new-wave anger in the show, and an old-wave professionalism and musicianship. All in all, it was a time-warped sensation. Gordon is as fine a prospect in rock and roll as can be found. With another album due, and a second full tour behind them, there's practically unlimited potential for street folk like these.

kirk lapointe

Manhattan Transfer

HOLLYWOOD PALLADIUM — What better way to spend heart-throb day than with those hip tackies, Manhattan Transfer. The crowds packing the expansive double-tiered Palladium stood in line for drinks, sat at tables, huddled on the dance floor, all for love and a chance to catch Manhattan Transfer's first L.A. appearance since September 1976.

Surrounded on stage by stuffed and sewn palm trees and backed by Louie Bellson's big band, the Transfer turned back the clock to that swing and bop sound of the late '40s and early '50s when men were guys and women were dolls.

The costume changes and choreography helped to create a sense of unfolding story. Lover boy wearing a white tux with cigarette prop hung from his lip became a World War Two sailor of B-grade movie fame.

With a vocal style that stresses harmonies as against dominant leads, Manhattan Transfer highlighted material from their new album on Warner Bros., "Pastiche." The choice of album name could not be more appropriate and descriptive of Transfer's stance which is to faithfully caricature previous work. Right off came the big band twirl of "Four Brothers." Other crowd pleasers were "Scotch And Soda" and "Chanson D'Amour." Upon conclusion of several demanded encores, a marching band stationed at the front entrance to the Palladium provided theatrical exits for all.

Edgar Bergen and Charlie McCarthy and friends offered a short interlude which was difficult to hear in the buzzing audience.

Louis Bellson And His Big Band Explosion opened the Valentine's Day gala with a pleasant set of dance swings.

peter hartz

THE BABYS

WHISKEY, L.A. — It's only normal for a band to be a bit rusty in their first show after a several month layoff from live perfor-

mances, but the Babys are not just a normal band. The Chrysalis Recording Artists are an exuberant rock 'n roll quartet that show how much fun rock 'n roll can be every time they go on stage. And their opening night performance during their recent gig at the Whiskey was a perfect example.

The Babys, lead singer/bass player John Waite, lead guitar Walt Stocker, keyboard player/guitarist Mike Corby, and drummer Tony Brock, were greeted by screams from the audience as they made their entrance, perhaps a reflection of the youthful good looks as much as their musical talents. But it was their musical talents that soon came to the fore, as the group began to rock out. Songs like "Looking For Love," "Give Me Your Love" and "Broken Heart" displayed the group's ability to play classic hard rock, with driving instrumentation and Waite's Robert Plant-like vocals.

The concert was also a birthday party, celebrating the Babys' one year anniversary with their management. The balloons and party decorations went perfectly with the group's joyful performance, which had the audience in a party mood. By the time a trio of backup singers came out to help on the single "Isn't It Time," the crowd was Baby-crazy.

The heart of the group's sound came from drummer Brock, whose solo, heightened by a clever strobe effect, was spectacular. But the rest of the band was not to be outdone, as the band cooked through ten numbers, closing with a rousing rendition of "Money" that left the crowd screaming for more. When the Babys asked the musical question "Do You Wanna?" as an encore, the capacity crowd's clear answer was yes.

Gary Muledeer opened the show poking fun at such institutions as McDonalds, Marlboro men and "Jaws." But despite the comic's clever costumes, much of the material missed its mark.

joey berlin

Muddy Waters Roomful Of Blues

BOTTOM LINE — Muddy Waters was in fine form at the Bottom Line recently. His band was exceptionally tight, and his voice rang clear and true, a testimony to the great bluesman's staying power.

Waters, a.k.a. McKinley Morganfield, opted to confine his repertoire to his well-known hits, some of which date back over 20 years. The decision could have been an unfortunate one for his fans, yet, surprisingly, it was not. Instead of a tired rehash, Blue Sky recording artist Waters gave old classics like "Hoochie Coochie Man," "I'm A Man," and "Baby Please Don't Go" a loving almost tender interpretation.

His voice, in fact, now seems almost better suited to handle the deep, rich inflections that are so important to the characteristics of the songs. One reason might be that age has given Waters' remarkable voice an even mellower and thicker texture. Whatever the reason, Waters treated the songs like the fine jewels they are, handling them with affection, and polishing them up for a important display.

Opening the show was Roomful of Blues, the Island recording artists who are a throwback to the old days of stand-up-knock-em-out blues standards. The band made up for any lack of originality by belting out their tunes at a furious pace, aided by a barrelhouse piano and a driving horn section. For a college-age audience who have never seen or heard the real thing, Roomful of Blues are revivalists in the best sense of the words.

charles paikert

Meat Loaf

PALLADIUM, NYC — Meat Loaf's celebrated return to the New York stage joined the elements of rock and theatre that serve to explore the teenage state of mind.

Though he's about as personable as Attila the Hun, Meat Loaf knows how to take full command of the limelight. In the course of a seven-song set, featuring material from his debut release on Cleveland International, "Bat Out of Hell," Meat Loaf spent most of his time pacing, brooding and snarling at the audience. What he lacked in warmth and charm, however, he compensated for in the strength of his vocals. His range reflected a passion and commitment to collaborator Jim Steinman's violently romantic situations.

Steeped in the style of early rock and its antecedents, Steinman's arrangements helped to create an atmosphere of energetic mania. A solid group of musicians, anchored by drummer Joe Stefo, turned in faithful performances of such songs as "All Revved Up With No Place To Go" and "Paradise by the Dashboard Light." It made for a fun evening of teenage fantasy.

leo sacks

Warren Zevon

BOTTOM LINE, NYC — Warren Zevon is an intriguing singer-songwriter from L.A. who penned two cover hits for Linda Ronstadt, "Carmelita" and "Poor, Poor Pitiful Me." They first appeared on Zevon's critically acclaimed debut album, "Wanted — Dead or Alive," in 1976.

More recently, Zevon has written a semi-autobiographical song, "Excitable Boy," which is the title song on his new album. This, along with "Werewolves of London" and "Lawyers, Guns and Money," reflect some of Zevon's more violent impulses.

But Zevon's "Excitable Boy" has received even greater critical acclaim than his debut LP. He is being compared with Jackson Browne and Bruce Springsteen for his thought-provoking lyrics and driving rock 'n roll music. In fact, the acclaim has reached such proportions that Rolling Stone has referred to Zevon as "the new contender." The excitable boy is known to write symphonies and string quartets as well as Peckinpahesque rock 'n roll, and has attracted such musicians to his cause as Jackson Browne ("Excitable Boy's" coproducer), Karla Bonoff, John McVie, Mick Fleetwood and the Section.

Last week his all-star band performed those songs with the same hard-rocking edge that characterizes much of the latest LP. The band included Waddy Wachtel and David Landau on guitars, Stanley Sheldon on bass, and Rick Morotta on drums. Complaining of the flu, Zevon led the group for most of the evening behind the piano and seemed a bit tense. However, when he ventured to the mike to take charge of the band, he seemed loose, relaxed, and in full command of the proceedings.

In his attempt to reach a popular audience, Zevon masks much of his true seriousness, though his songs allow for numerous possibilities of interpretation. His stories about mercenaries, werewolves, and dope dealers evoke a sense of humor that separates him from most songwriters. That is reason alone to keep track of him.

leo sacks

Dealers Divided Over Capitol, Phonodisc Pricing Structures

(continued from page 8)

made no comment about possible price increases or structure changes. With the reported A&M increase, and the fact that the same cost factors affect the independently distributed labels as affect the branch labels, retailers said they expect to be seeing price increases from independents as well.

Dealers Confused

Most of the dealers contacted commented about Capitol and WEA structures because many were confused where they would be classified under Phonodisc's new program. Operations which have some wholesale and some retail business don't know yet whether they qualify for Phonodisc's lowest price (given to "rack-jobbers and one-stops," which is \$3.98 for a \$7.98 list) or its middle price (given to "multi-entity operations which have three or more retail outlets," \$4.09 per \$7.98 list).

"They are really bouncing around right now," said one dealer. "It seems like they are going to institute their price system and then turn around and analyze all the accounts once it is set."

Commenting on Capitol's price increase which accompanied the structure change, Walter Lee, Capitol's vice president of sales, said, "We changed the pricing at this time in relationship to our own cost of doing business. As every record company notices, each year it gets more and more expensive to do business.

"Your individual company costs are subject to the same inflationary pressures that everything else is," Lee said. "When inflation attacks your margins, you raise your prices. That's why we raised our prices at this time."

"Obviously we're not thrilled about the decrease in our gross profits," said Ira Heilicher, president of the Great American Music Company. "Number two, I find that even on the low side, everybody is all of a sudden going up a dime when there is only a quarter of a cent per song increase in mechanicals. On a 10-song album would be two-and-a-half cents, but the industry is being asked to absorb a dime raise."

Customer Choice

Lee said one of the aspects of Capitol's plan which is significantly different from either WEA's or Phonodisc's structures, is that it allows customers to choose which price they want based on what services they wish Capitol to provide. This is opposed to assigning each customer a price based on his type of operation or amount of business.

"The new policy is designed to pass on Capitol's cost savings to retail customers who perform certain distribution services, and makes allowance for other retail customers who prefer to have Capitol perform those services," according to Capitol's letter to its customers, a copy of which was obtained by **Cash Box** from one of those accounts.

"Obviously," Lee said, "it's cheaper to service one central point in bulk form than to service 20 points in individual form. This program is designed to pass on those savings when a customer chooses to perform

those services."

"The important thing in this program is the customer. The customer can elect the service which he wants us to perform or he wants to perform. The customer has his choice. And anytime you give somebody a choice, you are being a lot fairer than if you don't give them a choice," Lee said.

Strong Opposition

The strongest opposition to any of the plans was voiced by Tom Keenan, president of Everybody's Records, against WEA's plan. He said he and some other retailers in the northwest are getting together to voice their dissatisfaction with the program, both because of its price increase and because he said it doesn't give a break for central warehousing.

"What we have done to offset that is put less items of WEA product on sale, featuring those items less. Only when there is a direct tie-in are we featuring those items," Keenan said. "The WEA situation has forced us to take WEA product out of the flow of things. I think if everyone were to do that there would be no doubt that WEA would feel the pinch."

"WEA has taken a unique position," Ira Heilicher said. "They have probably made themselves the highest-priced vendor in the industry today. And if you're hot, you're hot. If you're not hot, watch out. It's that simple.

"People in the one-stop business have got to be cheering like crazy," Heilicher continued. "At first their profit gross might go down a bit, but they are going to pick up a lot of dealers. A lot of dealers will say, 'Why should I pay \$4.39 now?' They will go to a one-stop."

Under Capitol's plan, however, a one-stop's discount drops from nine percent under the old pricing to six percent. "The Capitol deal is horrible," said Jerry Richman of Richman Brothers one-stop in Philadelphia. He said he will do less business with Capitol and might consider a boycott similar to what Keenan mentioned if everybody participated.

Phonodisc, Richman said, took a more logical approach, but added that multi-unit retailers (who in effect act as one-stops for their own stores) have a legitimate complaint with the Phonodisc plan, since they can only qualify for the second lowest price \$4.09 rather than the bottom price of \$3.98.

Darryl Sherman, owner of the eight-store Kemp Mill chain in Washington/Baltimore area, said, "The manufacturer is getting squeezed and, as usual, we feel the effect at the retail end."

Sherman said since most one-stops, (unlike Richman Brothers) do not ship but only stack merchandise on racks for customers to ship, they should not receive a better price than a centrally-warehoused retailer who does ship. Hence Sherman feels Phonodisc's plan, which offers an 11-cent break for one-stops, is unfair.

Probably the most frequently mentioned complaint about Capitol's price structure is that it passes on the cost of distribution to the dealer.

"They are making dealers get into the

distribution business," said John Cohen, president of the Disc Records national retail chain. "What these companies are doing is forcing the retailer to go into distribution of product and they are taking the former cost of shipping to stores and putting that dollar in their pocket. They are telling the retailer, 'You have to pick it up now.'"

"They should," Ira Heilicher said. "There is a reason lower prices are given and that's because you do part of the work and there are cost savings to the supplier."

"The customer has his choice," Walter Lee said. "If it is a customer who has a central warehouse, he can choose to have us individually drop ship his stores and pay the price of us performing those functions. That is purely his choice.

"If he chooses to perform a function which will allow us cost savings in our distribution set-up," Lee said, "then we will pass that cost savings on to him."

With the price increase, those who previously qualified for Capitol's sub-distributor price of \$3.97 for a \$7.98 list LP will pay \$3.99 for a \$7.98 list LP if they can qualify as a "bulk" customer and if they choose that category. But Cohen said more is involved than just difference in Capitol's old and new low prices.

"We are having to pay for services that have historically been the responsibility of the manufacturer," Cohen said. "We are not geared for it. How can a retailer who's in the business to sell records be forced into the distributing business? I think it's the worst thing that the manufacturers have done to the retailer yet."

Judging by the comments of the dealers surveyed, Capitol's new plan is receiving the best response among those retailers who have a central warehouse and a minimum of redistribution to stores. Larger dealers, such as national retail chains or regional chains with large, widely spaced outlets, have expressed dissatisfaction with Capitol's system because it is based solely on shipping locations and number of stores, not dollar or unit volume.

"A guy like Russ Solomon (Tower Records) has a problem," one retailer commented. "Integrity (Wherehouse, Hits-For-All, Big Ben) has a problem. Alan Dulberger (1812 Overture) is in good shape because he's got a one-stop and does outside business. It's the same with us, we have a central operation and we do outside business.

"But people like Nehi (Peaches), Integrity, Tower and even Record Bar would have to make certain changes to take advantage of the lower price. It's a problem."

If an operation doesn't have five or more outlets in a certain distribution zone, it can't qualify for either Capitol's consolidator price of \$4.10 per \$7.98 list or the bulk price of \$3.99 on a \$7.98 list, regardless of the size of the particular account. It will pay \$4.23 for \$7.98 list product.

Lee Hartstone, president of Integrity, offered no comment on the new pricing structures. Russ Solomon, president of Tower, said, "A lot of companies are trying to

devise plans which can accommodate a variety of dealers and rackjobbers and the methods certain dealers use to buy and service their stores. There's no such thing, unfortunately, as a perfect plan." He added that, in general, he thinks WEA's system is more fair than Capitol's.

But the dealer who has a central warehouse servicing five or more outlets relatively close to each other, will benefit with Capitol's program. Music Plus, a 15-store Southern California chain, has most of its stores in Los Angeles and neighboring Orange County.

Lou Fogelman, president of Music Plus, said, "with Capitol I'm jumping for joy, obviously, because I fall into the lowest category. I am very happy with both of them (Capitol and Phonodisc) the main reason being that they both recognize the viability and function of a central warehouse, where the WEA plan totally negates that. Phonodisc is taking a little bit different posture that Capitol, but if Phonodisc wants to give the pure rack an extra discount, I don't think it's going to end up affecting my business and probably will put a couple more pennies in their net."

According to Capitol's letter to its customers, the operation with five or more retail locations in any one of the 37 distribution zones can pay \$4.10 per \$7.98 list "consolidator price" and Capitol will pack and ship the order to one receiving point within that distribution zone. Capitol also will pre-sort the order for redistribution to the retail outlets within that zone.

"Of the three programs, I like Phonodisc the best," said John Kaplan, executive vice president of the Handleman Company, the nation's second-largest rackjobber.

"Capitol is bad for the rackjobber. WEA's has certain aspects that I like," Kaplan said, "and others, such as the increased cost of the \$9.98 and up list product, that I don't like. Normally costs go up 50 cents per dollar."

In each of the new plans that has been announced it appears that the once-common term "subdistributor" is being phased out. Capitol's questionnaire to customers, however, does ask its accounts to list whether it is a "pure subdistributor," "pure retailer" or "partial subdistributor," for discounts. Those categorized "pure subdistributors" automatically get the bulk price.

Looking Ahead

- 101 BOMBS AWAY**
(Ice Nine Music — BMI)
BOB WEIR (Arista AS 0315)
- 102 WHEREWOLVES OF LONDON**
(Polite Music — ASCAP/
Zevon Music — BMI)
WARREN ZEVON (Elektra 45472)
- 103 FALLIN**
(Tree Pub. Co.)
RONNIE McDOWELL (GRT-149)
- 104 TWO OUT OF THREE AIN'T BAD**
(Edward B. Marks Music Corp./Neverland
Music Co. — BMI)
MEAT LOAF (Cleveland Intl./Epic 8-50513)
- 105 STARLIGHT**
(Jade Eye Music — BMI)
CORY WELLS (A&M 2013)
- 106 THE HOUSE OF THE RISING SUN**
(Al Gallico Music Corp. — BMI)
SANTA ESPERALDA 1/4 (Casablanca NB 913)
- 107 WALK RIGHT BACK**
(Warner-Tamerlane — BMI)
ANNE MURRAY (Capitol P-4527)
- 108 DANCE ACROSS THE FLOOR**
(Sherlyn Pub. Co. Inc. & Harrick
Music, Inc. — BMI)
JIMMY "BO" HORNE
- 109 DO YOU BELIEVE IN MAGIC**
(Warner/Curb)
SHAUN CASSIDY (WBS 8533)
- 110 THE PASSENGER**
(ATV Music Corp., Sasha Songs,
Unltd., Irving Music, Inc. — BMI)
ALLEN CLARK (Atlantic 3459)



ABC DISTRIBUTORS MEETING — ABC Records held its first annual distributors meeting Feb. 25 at the Los Angeles Century Plaza Hotel. Pictured (l-r) at the meeting are: Lenny Radcliffe, Universal Distributors; B.J. McElwee, director of national sales, ABC; Mrs.

Harold Lipsius; Steve Diener, president, ABC; Harold Lipsius, Universal Distributors; and Herb Hershfield, GRT; Barry Grieff, vice president of marketing and creative services, ABC and Diener. Representatives from 19 distributors attended.

ATLANTIC RECORDS PRESENTS A NEW ALBUM FROM AVERAGE WHITE BAND



warmer communications



Average White Band U.S. Tour '78 Section A

- | | |
|-------------------------------------|--|
| April | April |
| 7 San Antonio—Municipal Auditorium | 19 Madison, Wisc.—Square Garden Auditorium |
| 8 Houston—Sam Houston Coliseum | 21 Detroit—Masonic Auditorium |
| 9 Dallas—Convention Center | 22 Pittsburgh—Civic Arena |
| 11 Dayton—Hara Arena | 23 Cleveland—Coliseum |
| 14 St. Louis—Keil Auditorium | 26 Chicago—Uptown Theatre |
| 15 Kansas City—Municipal Auditorium | 28 Kalamazoo—Municipal Auditorium |
| 16 St. Paul—Civic Auditorium | 29 Buffalo—Kleinhans Auditorium |
| 18 Omaha—Civic Auditorium | 30 Springfield, Mass.—Civic Center |

CASH BOX TOP 100 ALBUMS

March 18, 1978

		Weeks On Chart		Weeks On Chart		Weeks On Chart		
1	SATURDAY NIGHT FEVER BEE GEES AND VARIOUS ARTISTS (RSO RS 4001)	16	33	EARTH JEFFERSON STARSHIP (Grunt/RCA BXL1-2515)	1	67	STAR WARS ORIGINAL SOUNDTRACK (20th Century 2T-541)	39
2	THE STRANGER BILLY JOEL (Columbia JC 34987)	22	34	MY AIM IS TRUE ELVIS COSTELLO (Columbia JC 35037)	17	68	PUTTING IT STRAIGHT PAT TRAVERS (Polydor PD-1-6121)	14
3	SLOWHAND ERIC CLAPTON (RSO RS-1-3030)	16	35	BOOTS? PLAYER OF THE YEAR BOOTSY'S RUBBER BAND (Warner Bros. BSK 3093)	5	69	BORN LATE SHAUN CASSIDY (Warner/Curb BSK 3126)	27
4	RUNNING ON EMPTY JACKSON BROWNE (Asylum 6E-113)	12	36	INFINITY JOURNEY (Columbia JC34912)	7	70	DRAW THE LINE AEROSMITH (Columbia JC 34856)	13
5	AJA STEELY DAN (ABC AB-1006)	23	37	I'M GLAD YOU'RE HERE WITH ME TONIGHT NEIL DIAMOND (Columbia JC 34900)	12	71	WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL LOU RAWLS (Phila. Intl./CBS JZ 35036)	16
6	NEWS OF THE WORLD QUEEN (Elektra 6E-112)	17	38	TEN YEARS OF GOLD KENNY ROGERS (United Artists LA835-H)	9	72	HOTEL CALIFORNIA EAGLES (Asylum 6E-103)	65
7	EVEN NOW BARRY MANILOW (Arista AB 4164)	4	39	WAITING FOR COLUMBUS LITTLE FEAT (Warner Bros. 2BS 3140)	3	73	EMOTION SAMANTHA SANG (Private Stock PS7009)	4
8	POINT OF KNOW RETURN KANSAS (Krishner/Epic JZ 34929)	22	40	FOREIGNER (Atlantic SC 18215)	52	74	HERB ALPERT & HUGH MASEKELA (Horizon/A&M SP-728)	8
9	THE GRAND ILLUSION STYX (A&M SP4637)	34	41	FEELS SO GOOD CHUCK MANGIONE (A&M SP 4658)	22	75	ONCE UPON A TIME DONNA SUMMER (Casablanca NBLP 7078-2)	18
10	DOUBLE LIVE GONZO TED NUGENT (Epic KE2-35069)	6	42	FLOWING RIVERS ANDY GIBB (RSO RS-1-3019)	39	76	ONCE UPON A DREAM ENCHANTMENT (Roadshow/UA LA811-G)	8
11	WEEKEND IN L.A. GEORGE BENSON (Warner Bros. 2WB3139)	7	43	DOWN TWO THEN LEFT BOZ SCAGGS (Columbia JC 34729)	16	77	STARGARD (MCA MCA-2321)	3
12	WATERMARK ART GARFUNKEL (Columbia JC 34975)	8	44	SHAUN CASSIDY (Warner/Curb BS 3067)	40	78	RAINBOW SEEKER JOE SAMPLE (ABC AA-1050)	5
13	RUMOURS FLEETWOOD MAC (Warner Bros. BSK 3010)	56	45	CATS ON THE COAST SEA LEVEL (Capricorn CPN 0198)	9	79	YOU LIGHT UP MY LIFE DEBBY BOONE (Warner/Curb BS-3118)	20
14	FOOT LOOSE AND FANCY FREE ROD STEWART (Warner Bros. BSK 3092)	18	46	THE ALBUM ABBA (Atlantic SD 19164)	6	80	SHOUT! B.T. EXPRESS (Roadshow/Columbia JC35078)	6
15	ALL 'N ALL EARTH, WIND & FIRE (Columbia JC 34905)	16	47	LIVE BARRY MANILOW (Arista AB 8500)	42	81	BOSTON (Epic JE 34188)	80
16	SIMPLE DREAMS LINDA RONSTADT (Asylum 6E-104)	27	48	LITTLE CRIMINALS RANDY NEWMAN (Warner Bros. BSK 3079)	23	82	WHAT DO YOU WANT FROM LIVE THE TUBES (A&M SP-6003)	4
17	STREET SURVIVORS LYNYRD SKYNYRD (MCA 3029)	20	49	RAYDIO (Arista AB 4163)	7	83	KARLA BONOFF (Columbia PC34672)	26
18	BLUE LIGHTS IN THE BASEMENT ROBERTA FLACK (Atlantic SD 19149)	13	50	LIVE! THE COMMODORES (Motown M9-894A-2)	19	84	OLIVIA NEWTON-JOHN'S GREATEST HITS (MCA-3028)	21
19	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON (RCA AFL-1-2686)	7	51	EXCITABLE BOY WARREN ZEVON (Asylum 6E-118)	5	85	DON JUAN'S RECKLESS DAUGHTER JONI MITCHELL (Asylum BB 701)	12
20	LONGER FUSE DAN HILL (20th Century T-547)	14	52	DR. BUZZARD'S ORIGINAL SAVANNAH BAND MEETS KING PENETT (RCA AFL-1-2402)	7	86	ALL THIS AND HEAVEN TOO ANDREW GOLD (Asylum 6E-116)	5
21	FRENCH KISS BOB WELCH (Capitol SW 11663)	23	53	BOOK OF DREAMS STEVE MILLER BAND (Capitol SO-11630)	43	87	ELVIS IN CONCERT ELVIS PRESLEY (RCA APL 2-2587)	21
22	OUT OF THE BLUE ELECTRIC LIGHT ORCHESTRA (Jet/United Artists JTLA-823-L2)	17	54	HERE YOU COME AGAIN DOLLY PARTON (RCA APL 1-2544)	21	88	MENAGERIE BILL WITHERS (Columbia JC 34903)	19
23	STREET PLAYER RUFUS AND CHAKA KHAN (ABC AA-1049)	6	55	EDDIE MONEY (Columbia PC 34909)	20	89	LEIF GARRETT (Atlantic SD 19152)	13
24	FUNKENTELECHY VS. THE PLACEBO SYNDROME PARLIAMENT (Casablanca NBLP 7084)	14	56	PLAYER (RSO/Polydor RS-1-3026)	20	90	ENCOUNTERS OF EVERY KIND MECO (Millennium MNLP 8004)	10
25	ENDLESS WIRE GORDON LIGHTFOOT (Warner Bros. BSK 3149)	8	57	TOO HOT TO HANDLE HEATWAVE (Epic PE-34761)	34	91	ELTON JOHN'S GREATEST HITS VOL. II (MCA MCA-3027)	23
26	LIVE AT THE BIJOU GROVER WASHINGTON JR. (Kudu KUX-3637M2)	13	58	BAT OUT OF HELL MEAT LOAF (Cleve. Intl./Epic PE 34974)	20	92	PLASTIC LETTERS BLONDIE (Chrysalis CHR 1166)	4
27	HERE AT LAST ... BEE GEES ... LIVE (RSO 2-3901)	42	59	GALAXY WAR (MCA-3030)	15	93	WATCH MANFRED MANN'S EARTH BAND (Warner Bros. BSK 3157)	3
28	THANKFUL NATALIE COLE (Capitol SW 11708)	15	60	GREATEST HITS, ETC. PAUL SIMON (Columbia JC 35032)	17	94	THEIR GREATEST HITS EAGLES (Asylum 6E-105)	105
29	GOLDEN TIME OF DAY MAZE FEATURING FRANKIE BEVERLY (Capitol ST-11710)	7	61	CHIC (Atlantic SD 5202)	14	95	LET'S GET SMALL STEVE MARTIN (Warner Bros. BSK 3090)	25
30	CLOSE ENCOUNTERS OF THE THIRD KIND ORIGINAL MOTION PICTURE SOUNDTRACK (Arista AL9500)	12	62	HEAVEN HELP THE FOOL BOB WEIR (Arista AB 4155)	7	96	NIGHT FLIGHT YVONNE ELLIMAN (RSO RS-1-3031)	3
31	QUARTER MOON IN A TEN CENT TOWN EMMYLOU HARRIS (Warner Bros. BSK 3141)	8	63	ANYTIME ... ANYWHERE RITA COOLIDGE (A&M SP 4616)	50	97	ALIENS HORSLIPS (DJM DJLPA-16)	6
32	ALIVE II KISS (Casablanca NBLP 7076-2)	27	64	THE STORY OF STAR WARS (20th Century-Fox T-550)	15	98	I WANT TO LIVE JOHN DENVER (RCA AFL 1-2521)	17
			65	VAN HALEN (Warner Bros. BSK 3075)	4	99	SINGER OF SONGS/TELLER OF TALES PAUL DAVIS (Bang BLP-410)	9
			66	FANTASY LOVE AFFAIR PETER BROWN (Drive 104)	10	100	REACHING FOR THE SKY PEABO BRYSON (Capitol ST 11729)	6

INTERNATIONAL

Japan

TOP TEN 45s

- 1 **Canada Kara No Tegami** — Masaaki Hirao/Yooko Hatanaka — Victor Musical Ind.
- 2 **UFO** — Pink Lady — Victor Musical Industries
- 3 **Samuray** — Kenji Sawada — Polydor
- 4 **Mayoyimichi** — Machiko Watanabe — CBS/Sony
- 5 **Fuyuga Kurumaweni** — Kami Fuusen — CBS/Sony
- 6 **Otomezakyu** — Momoe Yamaguchi — CBS/Sony
- 7 **Enka Chanchakachan** — Masaaki Hirano — Teichiku
- 8 **Wakareuta** — Miyuki Nakahima — Canyon
- 9 **Fuyu No Inazuma** — Alice — Toshiba/EMI
- 10 **Nijissayi Mawe** — Hiromi Iwazaki — Victor Musical Industries

TOP TEN LPs

- 1 **Pink Lady Best Hit Album** — Victor Musical Industries
- 2 **Omoikiri Kizana Jinseyi** — Kenji Sawada — Polydor
- 3 **Alive V** — Toshiba/EMI
- 4 **High Figh Blend** — High Figh Set — Toshiba/EMI
- 5 **Early Collection** — B.C.R. — Toshiba/EMI
- 6 **Kazamidori** — Masashi Sada — Warner/Pioneer
- 7 **Arigato** — Miyuki Nakajima — Canyon
- 8 **Kokyokumikyoku** — Uchusenkan Yamato — Columbia
- 9 **Album** — Yoshimi Matsutoya — Toshiba/EMI
- 10 **Konna Yoruwa** — Chiharu Matsuyama — Canyon

France

TOP TEN 45s

- 1 **Pense A Moi** — Eric Charden — Discodis
- 2 **Magnolias For Ever** — Claude Francois — Fleche/Carrere
- 3 **Ca Plane Pour Moi** — Plastic Bertrand — Vogue
- 4 **Amor, Amor** — Rod McKuen — Ibach/Discodis
- 5 **L'Enfant Des Cathedrales** — Gerard Lenorman — CBS
- 6 **Ti Amo** — Umberto Tozzi — CBS
- 7 **Dan Les Yeux D'Emilie** — Joe Dassin — CBS
- 8 **Le Vin Me Saoule** — Nicolas Peyrac — Pathe Marconi
- 9 **How Deep Is Your Love** — Bee Gees — Polydor
- 10 **Mull Of Kintyre** — Wings — EMI/Pathe Marconi

TOP TEN LPs

- 1 **Le Petit Pont De Bois** — Yves Duteil — Pathe Marconi
- 2 **La Java De Broadway** — Michel Sardou — Trema/RCA
- 3 **News Of The World** — Queen — EMI/Pathe Marconi
- 4 **Jamais Content** — Alain Souchon — RCA
- 5 **Brel** — Jacques Brel — Barclay
- 6 **Oui-Dire** — Raymond Devos — Phonogram
- 7 **Once Upon A Time** — Donna Summer — WEA
- 8 **Supernature** — Cerrone — WEA
- 9 **Moonflower** — Santana — CBS
- 10 **Une Chanson** — Charles Dumont — Pathe Marconi

— Europe 1

Canada

TOP TEN 45s

- 1 **Short People** — Randy Newman — Warner Bros.
- 2 **Here You Come Again** — Dolly Parton — RCA
- 3 **We Are The Champions** — Queen — Elektra
- 4 **You're In My Heart** — Rod Stewart — Warner Bros.
- 5 **Hey Deanie** — Shaun Cassidy — Warner Bros.
- 6 **You Light Up My Life** — Debby Boone — Warner Bros.
- 7 **Slip Slidin' Away** — Paul Simon — CBS
- 8 **Just The Way You Are** — Billy Joel — CBS
- 9 **Desiree** — Neil Diamond — CBS
- 10 **Back In Love Again** — L.T.D. — A&M

TOP TEN LPs

- 1 **Saturday Night Fever** — Various — RSO
- 2 **Foot Loose & Fancy Free** — Rod Stewart — Warner Bros.
- 3 **Rumours** — Fleetwood Mac — Warner Bros.
- 4 **News Of The World** — Queen — Elektra
- 5 **Born Late** — Shaun Cassidy — Warner Bros.
- 6 **The Grand Illusion** — Styx — A&M
- 7 **Greatest Hits** — Paul Simon — CBS
- 8 **Simple Dreams** — Linda Ronstadt — Asylum
- 9 **Shaun Cassidy** — Warner Brothers
- 10 **Foreigner** — Atlantic

Brazil

TOP TEN 45s

- 1 **Handy Man** — James Taylor — CBS
- 2 **Easy** — Commodores — Top Tape
- 3 **Love So Right** — Bee Gees — Phonogram
- 4 **A Noite Vae Chegar** — Lady Zu — Phonogram
- 5 **Don't Let Me Be Misunderstood** — Santa Esmeralda/Leroy Gomez — Phonogram
- 6 **Senhorita, Senhorita** — Wando — Beverly
- 7 **Desliga O Mundo** — Paniel De Controle — RCA
- 8 **Star Wars Theme** — Meco — RCA
- 9 **Amante Latino** — Sidney Magal — Phonogram
- 10 **Baby What A Big Surprise** — Chicago — CBS

TOP TEN LPs

- 1 **Roberto Carlos** — CBS
- 2 **Sambas Enredo 78** — Various — Top Tape
- 3 **Music Master** — Various — K-Tel
- 4 **Benito De Paula** — Copacabana
- 5 **Nos Botequins Da Vida** — Beth Carvalho — RCA
- 6 **Excelsior, A Maquina Do Som** — Various — Som Livre
- 7 **Tom, Toquinho, Vinicius, Miucha** — Som Livre
- 8 **Sem Lenco, Sem Documento** — Various — Som Livre
- 9 **Perigosa** — As Freneticas — WEA/Warner
- 10 **Passaro Da Manha** — Maria Bethania — Phonogram

Italy

TOP TEN 45s

- 1 **Solo Tu** — Matia Bazar — Ariston
- 2 **Love Me Baby** — Sheila & B. Devotion — Carrere
- 3 **Queen Of Chinatown** — Amanda Lear — Polydor
- 4 **Se Io Lavoro** — Le Orme — Philips
- 5 **La Pulce D'Acqua** — Angelo Branduardi — Polydor
- 6 **1-2-3-4 Gimme Some More** — D.D. Sound — Baby Record
- 7 **Isotta** — Pippo Franco — Cinevox
- 8 **La Vie En Rose** — Grace Jones — Island
- 9 **Rosso Sera** — Stella Carnacina — Yep
- 10 **The Devil Is Loose** — Asha Puthli — CBS

TOP TEN LPs

- 1 **La Pulce D'Acqua** — Angelo Branduardi — Polydor
- 2 **Burattino Senza Fili** — Edoardo Bennato — Ricordi
- 3 **Once Upon A Time** — Donna Summer — Durium
- 4 **L'Oro Dei Matia** — Matia Bazar — Ariston
- 5 **Storia O Leggenda** — Le Orme — Philips
- 6 **Mina Con Bigne'** — Mina — PDU
- 7 **Respiro** — Franco Simone — Rifi
- 8 **Figli Delle Stelle** — Alan Sorrenti — EMI
- 9 **Moonflower** — Santana — CBS
- 10 **Riccardo Cocciante** — RCA

Argentina

TOP TEN 45s

- 1 **Hipocresia** — Aldo Y Los Pasteles Verdes — Microfon
- 2 **Cara De Gitana** — Daniel Magal — CBS
- 3 **Una Lagrima Y Un Recuerdo** — Grupo Miramar — Microfon
- 4 **Nadie Lo Hace Mejor** — Carly Simon — Music Hall
- 5 **Limpiemos El Ghetto** — MFSB — CBS
- 6 **Amigo** — Roberto Carlos — CBS
- 7 **Juguete Caro** — Punto Sur — Microfon
- 8 **Estamos Todos Solos** — Rita Coolidge — EMI
- 9 **Ma Baker** — Boney M. — RCA
- 10 **El Ganador** — Manolo Galvan — Microfon

TOP TEN LPs

- 1 **Los Exitos Del Amor** — Selection — Microfon
- 2 **Festival De Exitos 78** — Selection — CBS
- 3 **Rockollection** — Laurent Voulzy — RCA
- 4 **Los Consagrados** — Selection — RCA
- 5 **En Castellano** — Demis Roussos — Philips
- 6 **Ruidos En Espanol Vol. 3** — Selection — Philips
- 7 **Santa Esmeralda** — Featuring Leroy Gomez — Philips
- 8 **Cantanino** — Selection — CBS
- 9 **Pasaje** — Carpenters — EMI
- 10 **Para Bailar En Jeans** — Selection — EMI

Australia

TOP TWENTY-FIVE 45s

- 1 **It's A Heartache** — Bonnie Tyler — RCA
- 2 **Mull Of Kintyre/Girls School** — Wings — Capitol
- 3 **Surfin' USA** — Leif Garrett — Atlantic
- 4 **How Deep Is Your Love** — Bee Gees — RSO
- 5 **Blue Bayou** — Linda Ronstadt — Asylum
- 6 **Emotion** — Samantha Sang — Private Stock
- 7 **Needles And Pins** — Smokie — Rak
- 8 **Nobody Does It Better** — Carly Simon — Elektra
- 9 **Don't Let Me Be Misunderstood** — Santa Esmeralda/Leroy Gomez — Philips
- 10 **Black Betty** — Ram Jam — Epic
- 11 **Here You Come Again** — Dolly Parton — RCA
- 12 **Short People** — Randy Newman — Warner Bros.
- 13 **You Light Up My Life** — Debby Boone — Warner Bros.
- 14 **2-4-6-8 Motorway** — Tom Robinson Band — EMI
- 15 **Baby Come Back** — Player — Philips
- 16 **Isn't It Time** — The Babys — Chrysalis
- 17 **Don't It Make My Brown Eyes Blue** — Crystal Gayle — UA
- 18 **You** — Marcia Hines — Miracle
- 19 **We Are The Champions/We Will Rock You** — Queen — Elektra
- 20 **Take A Chance On Me** — Abba — RCA
- 21 **From New York To L.A.** — Patsy Gallant — Attic
- 22 **April Sun In Cuba** — Dragon — Portrait
- 23 **Uptown Festival** — Shalamar — RCA
- 24 **Heroes** — David Bowie — RCA
- 25 **Rendezvous** — Tina Charles — CBS

TOP TWENTY-FIVE LPs

- 1 **Simple Dreams** — Linda Ronstadt — Asylum
- 2 **Rumours** — Fleetwood Mac — Warner Bros.
- 3 **Out Of The Blue** — Electric Light Orchestra — United Artists
- 4 **Abba — The Album** — RCA
- 5 **Foot Loose & Fancy Free** — Rod Stewart — Warner Bros.
- 6 **Down Two Then Left** — Boz Scaggs — CBS
- 7 **I'm Glad You're Here With Me Tonight** — Neil Diamond — CBS
- 8 **Running On Empty** — Jackson Browne — Asylum
- 9 **Leif Garrett** — Atlantic
- 10 **A New World Record** — Electric Light Orchestra — United Artists
- 11 **Silk Degrees** — Boz Scaggs — CBS
- 12 **Moonflower** — Santana — CBS
- 13 **Heroes** — David Bowie — RCA
- 14 **Don't Let Me Be Misunderstood** — Santa Esmeralda/Leroy Gomez — Philips
- 15 **Paradise** — Stars — Mushroom
- 16 **Live And Let Live** — 10 cc — Mercury
- 17 **News Of The World** — Queen — Elektra
- 18 **Olivia Newton-John's Greatest Hits Volume 2** — Interfusion
- 19 **Weekend In L.A.** — George Benson — Warner Bros.
- 20 **Star Wars** — Original Soundtrack — 20th Century
- 21 **Running Free** — Dragon — Portrait
- 22 **Linda Ronstadt's Greatest Hits** — Asylum
- 23 **The Stranger** — Billy Joel — CBS
- 24 **Decade** — Neil Diamond — Reprise
- 25 **Saturday Night Fever** — Original Movie Soundtrack — RSO

— The Kent Music Report

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