

CASHBOX

December 25, 1976

NEWSPAPER

\$1.50



**PETER FRAMPTON:
TOP ARTIST OF THE YEAR**
*WEA Contemplating \$7.98 List
Dept. Store Record
Sales Report
Cash Box 1976
Artist Awards
Top Records Of 1976
Year-End Review & Analysis
Still More To Come (Ed)*

This Dr. has made over 500,000 house calls.

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R.I.A.A. 12/14/76

Featuring
the smash hit single
"Cherchez La Femme"

PB-10827



Management and Direction: Tommy Mottola

Produced by Sandy Linzer

RCA Records

CASH BOX

VOLUME XXXVIII — NUMBER 32 — December 25, 1976

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cash box editorial

Still More To Come (Ed)

We've generally refrained during the past year from using our editorial page to comment on new features we've introduced. Among the reasons we've followed this policy is a desire not to appear as if whenever we introduce a feature, we pat ourselves on the back for doing it.

And yet many of the features we've introduced have literally been breakthroughs in the industry. Even our competitors now admit that **Cash Box** has the best and most comprehensive coverage of any trade publication. We've taken the mystery out of the bullets with The Singles Bullets. Radio playlist information, primary and secondary? There are over 150 stations each week in the Pop Radio Playlist Highlights. Most Added Records? Most Active Records? Most added and active at the secondary level? It's ALL here.

And there is no question that our coverage of the news of our industry is second to none. Our introduction of the Retail LP Selling Prices, and the analysis that goes with it, is clearly the last word — actually the only word — on the marketing, merchandising, advertising and sale of records. Nothing comes close to it.

Our coverage of jazz and classical has been recognized, even in the short period of time, as superior to what was previously available. The Regional Album chart and Album Chart Analysis have been used by the industry to pinpoint album strengths and weaknesses, and have become important tools for the sales- and marketing-oriented individual.

And yet with the emphasis on marketing, radio, charts and news, we have not turned our back on coverage of the person who makes it all happen: the artist. We've stayed away from a lot of the hype, though, and concentrated more on the concepts and the facts. For every reader who goes right to the charts or the news, there's one who goes right to East Coastings and Points West.

Where do we go from here? We continue in the same direction, and improve on what is already superior. In the coming months we're going to extend the same approaches we've found successful to other areas of the business, take on additional projects and introduce additional features. We've got the industry's eyes and ears, and we most definitely intend to take advantage of that. Many people thought that 1976 was "our year." Wait until they see what we do in '77!



NUMBER ONE SINGLE OF THE WEEK

DANCIN'
LEO SAYER
Warner Bros. 8283
Writers: Sayer/Poncia
PUB: Braintree — BMI/
Longmanor/Chrysalis —
ASCAP

NUMBER ONE
ALBUM OF THE WEEK
SONGS IN THE KEY OF LIFE
STEVIE WONDER
TAMLA T13-34062



CASH BOX TOP 100 SINGLES

December 25, 1976

Rank	Song	Artist	Weeks On Chart			Rank	Song	Artist	Weeks On Chart			Rank	Song	Artist	Weeks On Chart			
			12/18	12/11	Chart				12/18	12/11	Chart				12/18	12/11	Chart	
1	YOU MAKE ME FEEL LIKE DANCING	LEO SAYER (Warner Bros. WBF 8283)	2	5	11	34	HELLO OLD FRIEND	ERIC CLAPTON (RSO RS 861)	28	30	9	68	SLOW DANCING	FUNKY KINGS (Arista 209)	73	83	4	
2	TONIGHT'S THE NIGHT (GONNA BE ALRIGHT)	ROD STEWART (Warner Bros. 8262)	1	1	12	35	FREE BIRD	LYNYRD SKYNYRD (MCA 1948)	40	47	4	69	KEEP ME CRYIN'	AL GREEN (Hi/London 2319)	74	81	6	
3	YOU DON'T HAVE TO BE A STAR	MARILYN McCOO & BILLY DAVIS (ABC 12208)	4	6	13	36	SATURDAY NIGHT	EARTH, WIND & FIRE (Columbia 3-10439)	42	52	5	70	CARRY ON WAYWARD SON	KANSAS (Kirshner Z584267)	86	91	3	
4	THE RUBBERBAND MAN	SPINNERS (Atlantic 3355)	3	4	16	37	FLIGHT '76	WALTER MURPHY (Private Stock 45123)	38	41	8	71	SOMEONE TO LAY DOWN BESIDE ME	LINDA RONSTADT (Asylum 361)	75	82	4	
5	STAND TALL	BURTON CUMMINGS (Portrait/CBS 6-70001)	6	8	13	38	ROCK'N ME	STEVE MILLER BAND (Capitol 4323)	27	21	20	72	I KINDA MISS YOU	MANHATTANS (Columbia 3-10409)	77	84	7	
6	LOVE SO RIGHT	BEE GEES (RSO 859)	5	3	15	39	JUST TO BE CLOSE TO YOU	COMMODORES (Motown 1402)	31	23	17	73	IT KEEPS YOU RUNNING	DOOBIE BROS. (WB 8282)	83	—	2	
7	AFTER THE LOVIN'	ENGLBERT HUMPERDINCK (Epic 8-50270)	8	12	11	40	DON'T TAKE AWAY THE MUSIC	TAVARES (Capitol 4348)	43	46	9	74	FREE	DENIECE WILLIAMS (Columbia 10429)	79	86	6	
8	SORRY SEEMS TO BE THE HARDEST WORD	ELTON JOHN (MCA/Rocket 40645)	9	11	8	41	THE BEST DISCO IN TOWN (MEDLEY)	RITCHIE FAMILY (Marlin/TK 3306)	35	25	16	75	DO IT TO MY MIND	JOHNNY BRISTOL (Atlantic 45-3360)	80	87	5	
9	DAZZ	BRICK (Bang 727)	12	15	10	42	WEEKEND IN NEW ENGLAND	BARRY MANILOW (Arista 212)	53	60	5	76	I LIKE TO DO IT	K.C. AND THE SUNSHINE BAND (TK 1020)	81	—	2	
10	LIVIN' THING	ELO (UA 888)	11	13	9	43	FERNANDO	ABBA (Atlantic 3360)	41	27	17	77	MAN SMART, WOMAN SMARTER	ROBERT PALMER (Island 075)	82	88	5	
11	HOT LINE	SYLVERS (Capitol 4336)	14	17	9	44	NIGHT MOVES	BOB SEGER (Capitol 4369)	54	65	4	78	C.B. SAVAGE	ROD HART (Plantation 144)	85	90	3	
12	LOVE ME	YVONNE ELLIMAN (RSO/Polydor 858)	13	14	13	45	DRIVIN' WHEEL	FOGHAT (Bearsville/WB B55 0313)	50	56	6	79	SHE'S GONE	HALL & OATES (Atlantic 45-3332)	48	37	24	
13	CAR WASH	ROSE ROYCE (MCA 40615)	16	19	8	46	THE WRECK OF THE EDMUND FITZGERALD	GORDON LIGHTFOOT (Reprise 1369)	26	24	16	80	IF NOT YOU	DR. HOOK (Capitol P4364)	84	89	5	
14	I WISH	STEVIE WONDER (Tamla 54274)	19	28	4	47	AIN'T NOTHING LIKE THE REAL THING	DONNY & MARIE OSMOND (Polydor PD 14363)	51	53	6	81	YOU'VE GOT ME RUNNING	GENE COTTON (ABC 12217)	87	92	4	
15	MUSKRAT LOVE	CAPTAIN & TENNILLE (A&M 1870)	7	2	14	48	DISCO DUCK (PART 1)	RICK DEES & HIS CAST OF IDIOTS (RSO/Polydor RS 857)	44	34	20	82	MOODY BLUE	ELVIS PRESLEY (RCA PB 10857)	90	—	2	
16	SOMEBODY TO LOVE	QUEEN (Elektra E-45362)	21	29	6	49	OB LA DI, OB LA DA	THE BEATLES (Capitol P4347)	47	49	7	83	PRISONER (CAPTURED BY YOUR EYES)	L.A. JETS (RCA PB 10826)	91	—	2	
17	WALK THIS WAY	AEROSMITH (Columbia 10449)	25	31	6	50	YESTERDAY'S HERO	BAY CITY ROLLERS (Arista AS 0216)	52	54	5	84	OPEN SESAME	KOOL & THE GANG (DeLite 1586)	92	97	3	
18	JEANS ON	DAVID DUNDAS (Chrysalis CHS 2094)	22	26	15	51	DREAMBOAT ANNIE	HEART (Mushroom M7023)	61	74	3	85	CALEDONIA	ROBIN TROWER (Chrysalis 2122)	93	—	2	
19	NIGHTS ARE FOREVER WITHOUT YOU	ENGLAND DAN & JOHN FORD COLEY (Big Tree/Atlantic 16079)	10	10	11	52	DANCING QUEEN	ABBA (Atlantic 3372)	62	79	3	86	HEY BABY	RINGO STARR (Atlantic 3371)	95	—	2	
20	NADIA'S THEME (THE YOUNG AND THE RESTLESS)	BARRY DeVORZON & PERRY BOTKIN, JR. (A&M 1856)	15	7	17	53	DO YOU FEEL	PETER FRAMPTON (A&M 1867)	45	32	13	87	WHITE BIRD	DAVID LaFLAMME (Amherst 1007)	96	99	3	
21	I NEVER CRY	ALICE COOPER (Warner Bros. WBS 8228)	17	9	14	54	FLY LIKE AN EAGLE	STEVE MILLER (Capitol P4372)	72	—	2	88	CAN'T LET A WOMAN	AMBROSIA (20th Century TC 2310)	94	95	4	
22	TORN BETWEEN TWO LOVERS	MARY MacGREGOR (Ariola America/Capitol 7638)	29	39	7	55	LIVING NEXT DOOR TO ALICE	SMOKIE (RSO 860)	63	75	4	89	SILVER HEELS	BLAZE (Epic/Sweet City 8-50292)	88	94	3	
23	YOU ARE THE WOMAN	FIREBALL (Atlantic 3335)	20	18	20	56	DO WHAT YOU WANT TO DO, BE WHAT YOU ARE	DARYL HALL & JOHN OATES (RCA PB 10808)	59	62	8	90	FANCY DANCER	COMMODORES (Motown 1408)	—	—	1	
24	MORE THAN A FEELING	BOSTON (Epic 8-50266)	18	16	15	57	MADAMOISELLE	STYX (A&M 1877)	57	61	8	91	9,999,999 TEARS	DICKEY LEE (RCA 10764)	—	—	1	
25	I LIKE DREAMING	KENNY NOLAN (20th Century 2287)	30	36	7	58	IT'S A LONG WAY THERE	LITTLE RIVER BAND (Harvest/Capitol P4318)	46	33	14	92	DON'T LEAVE ME THIS WAY	THELMA HOUSTON (Motown T54278F)	—	—	1	
26	BLINDED BY THE LIGHT	MANFRED MANN (WBS 8252)	34	43	6	59	SO SAD THE SONG	GLADYS KNIGHT & THE PIPS (Buddah 544)	58	59	11	93	BE MY GIRL	DRAMATICS (ABC 12235)	—	—	1	
27	LOST WITHOUT YOUR LOVE	BREAD (Elektra E45365)	33	40	6	60	HARD LUCK WOMAN	KISS (Casablanca NB 873)	78	—	2	94	IN THE MOOD	HENHOUSE FIVE PLUS TOO (WB WBS 8301)	—	—	1	
28	ENJOY YOURSELF	JACKSONS (Epic 8-50289)	36	51	7	61	YEAR OF THE CAT	AL STEWART (Janus J265)	71	85	3	95	DARLIN', DARLIN', DARLIN' BABY	O'JAYS (Phila. Intl./Epic 3610)	100	—	2	
29	NEW KID IN TOWN	EAGLES (Asylum E45373)	39	57	3	62	SAVE IT FOR A RAINY DAY	STEPHEN BISHOP (ABC 12232)	65	77	4	96	MY PEARL	AUTOMATIC MAN (Island IS 063)	—	—	1	
30	WHISPERING/CHERCHEZ LA FEMME/C'EST SI BON	DR. BUZZARD'S ORIGINAL SAVANNAH BAND (RCA 10827)	32	35	7	63	WHAT CAN I SAY	BOZ SCAGGS (Columbia 3-10440)	64	69	5	97	SAY YOU'LL STAY UNTIL TOMORROW	TOM JONES (Epic/MAM 50308)	—	—	1	
31	THIS SONG	GEORGE HARRISON (Dark Horse/WB DRC 8294)	37	45	6	64	SHAKE YOUR RUMP TO THE FUNK	BAR-KAYS (Mercury 73833)	67	73	7	98	WHEN LOVE IS NEW	ARTHUR PRYSOCK (Old Town 1000)	—	—	1	
32	LOVE BALLAD	LTD (A&M 1847)	24	22	14	65	LOVE THEME FROM "A STAR IS BORN"	BARBRA STREISAND (Columbia 10450)	68	78	3	99	DADDY COOL	BONY M (Atco 7063)	—	—	1	
33	BETH	KISS (Casablanca NB 863)	23	20	18	66	LUCKY MAN	STARBUCK (Private Stock 45125)	76	80	5	100	MIDNIGHT LOVE AFFAIR	CAROL DOUGLAS (Midland Intl./RCA 10753)	—	—	1	
						67	I DON'T WANNA LOSE YOUR LOVE	EMOTIONS (Columbia 3-10347)	70	76	7							

ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

After The Lovin' (Silver Blue — ASCAP/ Oceans Blue — BMI) 7	Flight '76 (RFT/Don Kirshner — BMI) 37	Love Theme (First Artists/Emanuel/ 20th Century — ASCAP) 65	Somebody (Queen/Beechwood — BMI) 16
Ain't Nothing (Jobete — ASCAP) 47	Fly Like (Sailor — ASCAP) 54	Lucky Man (Brother Bill's — ASCAP) 66	Someone To (Sky Harbor — BMI) 71
Be My (Electrocord — ASCAP) 93	Free (Kee/Drick — BMI) 74	Mademoiselle (Almo — ASCAP) 57	Sorry Seems (Big Pig/Leeds — ASCAP) 8
Beth (Cafe Amer./Kiss Songs — ASCAP) 33	Free Bird (Duchess/Hustlers — BMI) 35	Man Smart, Woman Smarter (Chesdel — BMI) 77	So Sad (Screen Gems/EMI — BMI/ Print St. — ASCAP) 59
Blinded (Laurel Canyon — ASCAP) 26	Hard Luck (Cafe Amer./Kiss Songs — ASCAP) 60	Midnight Love (Midsong — ASCAP) 100	Stand Tall (Shillelagh — BMI) 5
Caledonia (Misty Days/Chrysalis — ASCAP) 85	Hello Old Friend (Stigwood — BMI) 34	Moody Blue (Screen Gems-Columbia/ Sweet Glory — BMI) 82	The Best Disco (Can't Stop — BMI) 41
Can't Let (Rubicon — BMI) 88	Hey Baby (Unart/LeBelle — BMI) 86	More Than (Pure Songs — ASCAP) 24	The Rubberband (Mighty Three — BMI) 4
Carry On (Don Kirshner — BMI) 70	Hot Line (Bull Pen — BMI/Perren Vibes — ASCAP) 11	Muskrat Love (Wishbone — ASCAP) 15	The Wreck (Moose — CAPAC) 46
C.B. Savage (Shelby Singleton/Little Richie Johnson — BMI) 78	I Don't Wanna (Pamjokee — BMI) 67	My Pearl (Island/Automatic Man — BMI) 96	This Song (Ganga/B.V. — BMI) 31
Car Wash (Duchess — BMI) 13	If Not (Horse Hairs — BMI) 80	Nadia's Theme (Screen Gems/EMI — BMI) 20	Tonight's The Night (Cock & Trumpet — ASCAP) 2
Daddy Cool (Heath Levy — ASCAP) 99	I Kinda (Nattaham/Blackwood — BMI) 72	New Kid (In The Shaprio-Bernstein/Lewis — ASCAP) 21	Torn Between (Muscle Shoals — BMI/ Silver Dawn — ASCAP) 22
Dancing Queen (Countless — BMI) 52	I Like (Sound of Nolan/Chelsea — BMI) 25	Night Moves (Gear — ASCAP) 44	Walk This (Dekset — BMI) 17
Darlin' (Mighty Three — BMI) 95	I Like To (Sherlyn/Harrick — BMI) 76	Nights Are Forever (Dawnbreaker — BMI) 19	Weekend (Unart/Piano Picker — BMI) 42
Dazz (Silver Cloud/Trolley — ASCAP) 9	I Never Cry (Ezra/Early Frost — BMI) 91	9,999,999 Tears (Lowery — BMI) 91	What Can (Boz Scaggs/Hudmar — ASCAP) 63
Do You Feel (Almo/Fram-Dee/UA — ASCAP) 48	In The (Shapiro-Bernstein/Lewis — ASCAP) 24	Ob La Di (Maclen — BMI) 49	When Love (Mighty Three — BMI) 98
Do It To (Bushka — ASCAP) 75	It Keeps (Tauripin — BMI) 73	Open Sesame (Delightful/Gang — BMI) 84	Whispering (Miller/Fisher — ASCAP/ Pink Pelican — BMI) 30
Don't Leave (Mighty Three — BMI) 92	It's A Long (Australian Tumbleweed — BMI) 58	Prisoner (Koppelman-Bandier — BMI) 83	White Bird (Halwill — ASCAP) 87
Don't Take (Bull Pen — BMI/Perren Vibes — ASCAP) 40	I Wish (Jobete/Blackball — ASCAP) 14	Rock'n Me (Sailor — ASCAP) 38	Year Of (Dejamus/Purple Pepper — ASCAP) 61
Do What You (Unichappell — BMI) 56	Jeans On (Moth/Dick James — BMI) 18	Saturday (Saggiore — BMI) 36	Yesterday's (Edward B. Marks — BMI) 50
Dr. Buzzard's Original Savannah Band (RCA 10827) 32	Just To Be (Jobete/Commodes — ASCAP) 39	Save It (Stephen Bishop — BMI) 62	You Are The (Stephen Stills — BMI) 23
Dreamboat Annie (Andorra — ASCAP) 51	Keep Me (Jec/AI Green — BMI) 69	Shake Your Rump (Barkay — BMI) 64	You Don't Have (Groovesville — BMI) 3
Drivin' (Knee Trembler — ASCAP) 45	Living Next (Chinnichap — BMI) 55	She's Gone (Unichappell — BMI) 79	You Make Me (Brintree — BMI/Longmanor-Chrysalis — ASCAP) 1
Enjoy Yourself (Mighty Three — BMI) 28	Livin' Thing (Unart/Jet — BMI) 10	Silver Heels (Rockhopper — ASCAP) 89	You've Got (Dawnbreaker — BMI) 81
Fancy Dancer (Jobete/Commodes — ASCAP) 90	Lost Without (Kipahula — ASCAP) 27	Slow Dancing (Jazzbird/Benchmark — ASCAP) 68	
Fernando (Art Work — ASCAP) 43	Love Ballad (Unichappell — BMI) 32		
	Love Me (Unichappell — BMI) 12		
	Love So Right (Stigwood — BMI) 6		

MELLOW 'DRAMATICS'



Everywhere,
the answer to
The Dramatics is yes.

"Be My Girl" (ABC 12235)
The new hit from
The Dramatics'
Joy Ride (ABCD 955)
On ABC Records

AT abc THE NAME OF THE GAME IS
MUSIC

CKLW (Hit Bound)
WDRQ-33
WCHB-5

- | | | | | | | | |
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| WDRQ | WCHB-5 | WYNN | WFDR | WESY | WORL | KKSS | WWIL-48 |
| WDAS | WJLB | WHYZ | WIBB | WOKJ-36 | WEDR | KATZ | WLE |
| WHAT | WGPR-26 | WHUR-FM | WSOK | WJMI-25 | WPDQ | KPRS-32 | WIDU |
| WILD | WWWS-10 | WRAP | KDIA | WVOL | WERD | KOWH | WWIN |
| WDX | WKLR | WOWI | KSOL | WJBE | WXOK | KJLH | WAPX |
| WCAU | WVCO | WTOY | KDKO | WNOO-32 | KOKA | KALO | WIGO |
| WVON-4 | WJMO | WJJS | XEAS | WEAS | WYLD | WLOK-21 | WAOK |
| WMPP-40 | WABQ-39 | WENZ | WBMX | WRDW | WBOK | WOL | WCKO |
| WTLC-25 | WLOU-36 | WANT | WESL | WOKS | WBLX-FM | WFGL | WVOE |
| WNOV | KCOH | WILA | WAMM | WJIZ | WORV-15 | KZEY | WAAA |
| WAWA | KDAY | WPCE | WMBM | WBUL-37 | WGOK | KCOH | WEAL |
| WWCA | KGJ-32 | KGBC | WTMP | WENN | WGIV | KJET | WEAM |

A SMASH TO FOLLOW A SMASH

Dis-Gorilla

RS 866

The New Single by

Rick Dees

Hit bound in the tradition of his #1 platinum single, DISCO DUCK



Records, Inc

On RSO Records & Tapes

Pickwick Relocates Offices; Smith To Oversee Operations

by Ken Terry & Julian Shapiro

NEW YORK — Pickwick International, Inc. plans to move its financial and administrative headquarters from Woodbury, N.Y. to Minneapolis, where its largest divisions, Heilicher Bros. and J.L. Marsh, are located. However, its proprietary products division, which includes both Pickwick's economy record line and its Keel manufacturing operation, will maintain its headquarters in Woodbury.

Smith Given New Title

At the same time that the move to Minneapolis was announced, C. Charles Smith was appointed a vice president and given the new title of chief operating officer of Pickwick International. Smith joined Pickwick as chief operating officer of the J.L. Marsh division in October, soon after the Hartz Mountain Corp. bought substantially all the Pickwick stock held by Amos and Daniel Heilicher, and consequently acquired what is believed to be a controlling interest in Pickwick (**Cash Box**, October 23). Prior to that he was executive vice president of Handleman Co., a major rack-jobbing operation.

Smith could not be reached for comment on the responsibilities of his new position. However, Seymour Leslie, chairman of the board of Pickwick International, Inc., said that Smith "will be in charge of all operations of Pickwick International's organization."

Leslie added that Smith will be reporting to Pickwick's executive committee, which consists of himself, Amos Heilicher and Leonard Stern, a member of the board of directors and a major stockholder of Hartz Mountain. In October, when Hartz acquired the controlling interest in Pickwick, Leslie assumed the newly created position of chief executive officer. He recently indicated that he retains that title "at the moment," but added that "at this particular point, I always refer to myself as chairman." He strongly underlined the fact that, for all practical purposes, the executive committee of Pickwick serves as the chief executive officer, just as it did before Hartz entered the picture.

Heilichers' Position

When Amos and Daniel Heilicher sold their stock to Hartz, **Cash Box** learned from reliable sources that the brothers would receive employment contracts for at least two years. Amos Heilicher is still president of Pickwick International and Daniel Heilicher is still senior vice president of the corporation. But with Smith's assumption of direct control over all of Pickwick's operations, including the Heilicher division, it would appear that the brothers have been shorn of some decision-making power within the corporation. In addition, the planned relocation of corporate headquarters to Minneapolis, where the Heilicher Bros./J.L. Marsh operation has always been centered, seems to signal the beginning of a larger role for the executive committee and Hartz in the affairs of the Heilichers' distribution network.

All of this points to the possibility that the 30-year Heilicher era may be speeding to a close much more rapidly than sources had earlier speculated. Have the two years shrunk to six months?

If so, speculation will certainly intensify as to the future of the Heilicher brothers within the recording industry. If they leave the Pickwick organization, will they resurface within the industry? And if they do, where will it be?

Heilicher Comments

For now, Amos Heilicher, co-founder of a record merchandising empire, would only

say that he has no intention of stepping down from the corporation's presidency within the near future. Asked what the creation of the new post of chief operating officer means in terms of Pickwick's corporate structure, Heilicher tersely replied, "It gives the company additional administrative management."

Regarding the plan to move Pickwick's headquarters, Heilicher remarked, "This is something that we have advocated for a long time because the bulk of Pickwick's activities have been in Minneapolis for some time. And the new management (Hartz Mountain) felt it would be advantageous to have our headquarters in Minneapolis."

Moss Considers Options

According to informed sources, the "new management" was also responsible for

(continued on page 151)

Secondary Radio Active Provides Early Information On Singles Play

by Phil DiMauro, Jeff Ray & Howard Lowell

NEW YORK — Since its initial appearance four months ago (August 21), the Secondary Radio Active (SRA) feature has enabled **Cash Box** to make refined observations of the correlation between specific airplay patterns and the upward movement of 45s on the **Cash Box** Top 100 Singles chart. In varying degrees, certain charting singles can be traced back to initial action at the secondary level. However, others pick up substantial play at secondary radio stations never crossing to the primary level and the upper reaches of the pop singles chart.

A #1 Record

The most striking example of a record in the former category is Gordon Lightfoot's "Wreck Of The Edmund Fitzgerald," which eventually climbed to the #1 position. The record began showing up at the secondary level in August, as the #5 SRA single on August 21 and the #6 SRA single the following week, although it had not appeared on

E/A Debuts 7.98 List Price With Release Of Queen LP

by Julian Shapiro

NEW YORK — Elektra/Asylum Records will adopt a uniform LP and tape list price of \$7.98 on selected releases, beginning with "A Day At The Races" by Queen, scheduled for distribution on December 27. With the institution of that policy it is expected that the recording industry will enter a new era of its history — the gradual but persistent rise of list prices by all manufacturers from \$6.98 to \$7.98.

The decision to institute that change in pricing policy was confirmed at a series of meetings at WEA offices in Los Angeles December 16-17. WEA is the distributing arm of Elektra/Asylum as well as of Warner Bros. and Atlantic.

With this move now confirmed by Mel Posner, president of Elektra/Asylum, and apparently ready for implementation, speculation naturally arises as to list prices

of releases issued by the two other major labels distributed by WEA. A top executive of a major retail chain indicated that he had been notified that as much as 50% of new product released by Warner Bros., Elektra/Asylum and Atlantic after January 1 will carry the higher list price.

'Absolutely Untrue'

Joel Friedman, president of WEA, vehemently denied any such allegations. "It's absolutely untrue," he declared. "Thus far, there's been one album that's been announced, only that." However, Friedman later conceded that executives of WEA and its distributed major labels were in the process of discussing future strategies at

Wherehouse Seeks 6 Hitsville Stores

LOS ANGELES — Negotiations are under way for the sale of the 6 Hitsville record stores to the Wherehouse chain, according to Sam Richlin, who is representing Hitsville in the sale process. "I can't give you too many details," stated Richlin, who owns the California Music One Stop. "There's an agreement for sale and purchase, but at the moment there is no concrete deal. It's a complicated deal, and if everything goes the way it should, it's a sale." Richlin emphasized that negotiations were in the preliminary stages.

that moment. "We're meeting right now and we may change our minds about that. The reason," he stressed, "would be what he called 'judgmental decisions.'"

In a prepared statement, Posner indicated that his company's move had been generated by "the inflationary spiral in the record industry. There isn't one element of our costs," he explained, "that has not risen." As examples, he specifically mentioned artists' royalties, album jackets, promotion, merchandising aids, advertising and recording costs.

"While this necessitates increases for the price of LPs," he continued, "improved manufacturing efficiencies in tape production should enable us to hold the level of

(continued on page 173)

the singles chart by that time. As the Lightfoot record moved to the #3 SRA single on September 4, it appeared on the **Cash Box** Top 100 Singles chart at #90, unbulleted. The following week it jumped to #70 with a bullet, at the same time becoming the #2 SRA single. Maintaining that position on the SRA the subsequent week, the single moved to #56 with a bullet on its way to the top position on the singles chart, a position it reached on November 13.

DeVorzon and Botkin's "Nadia's Theme," which reached a #5 apex on the **Cash Box** Top 100 Singles chart, was the #9 SRA single during its second unbulleted week on the singles chart, starting September 11. The following week the single bulleted at #77 while rising to the position of #5 SRA single. Subsequently it rose to #66 bullet and #4 SRA single, then #54 bullet and #1 SRA single on October 2, while picking up primary station adds the last three weeks.

Two That Might Be

Two current bulleting records were initially supported by key stations represent-

(continued on page 151)

Three Manufacturer Programs Begun In 1976 Reviewed

by Mike Falcon

(1976 saw the introduction of three new marketing/merchandising concepts by WEA, ABC and MCA. **Cash Box**, in its year-end analysis of 1976, surveyed accounts around the country and found reaction to the new programs as varied as the accounts themselves.)

WEA Returns

LOS ANGELES — WEA customers are sharply divided on the effectiveness, fairness and administration of WEA's central return policy (**Cash Box**, April 17), according to a nationwide account survey by **Cash Box**. The policy, implemented last spring, stipulates that all Warner/Reprise, Elektra/Asylum, Atlantic/Atco product, in all configurations, be returned to a central processing plant in Richmond, Indiana. The freight on these returns, including defectives, must be prepaid by accounts, as it was previously.

When the policy was implemented, WEA president Joel Friedman stated, "The move is designed to further streamline the company's return processing procedures and will enable customers to make returns on a direct basis to a central return processing

warehouse . . . customers will benefit as a consequence of improved service at the

(continued on page 173)

ABC Incentives

LOS ANGELES — The ABC "dealer incentive" return policy, implemented June 1 (**Cash Box**, June 29) has been favorably received by most retailers, rackjobbers and one stop operators. The policy provides discounts of from 1% to 3% for accounts that keep their returns on ABC product under specified levels. The discount is based on net purchases for a six-month period, which ends December 31.

One stops and retailers receive a 3% discount for returns of 0% to 10%, a 2% discount for returns of 11% to 15%, and a 1% discount for a 16% to 20% return figure. Rackjobbers get a 3% discount for holding their returns to ABC under 15%, receive 2% discount for returning 16% to 20% of their ABC product and are credited a 1% discount for staying below a 25% figure. The

(continued on page 151)

MCA Pricing

LOS ANGELES — MCA's seven-tier pricing structure which went into effect March 31 produced a rash of comment and speculation when first introduced, but a nationwide

survey of retailers, one stops and rackjobbers including hybrid accounts, indicates the policy has been accepted, and usually endorsed by the majority of MCA's accounts. The seven-level pricing system is based on the function an account performs in the MCA distributorship network as well as sales volume and labor-saving practices like box lot shipping passed on to MCA by their accounts (**Cash Box**, March 20).

Sam Passamano, MCA vice president in charge of sales, claimed that only "about 1%" of 3000 MCA accounts did not agree with the revamped pricing policy. "The response has been good," he added.

(continued on page 150)

Bennett Indicted On Tax Charges

NEW YORK — Peter Benedetto, one-time promotion manager for the Beatles, has been indicted by a federal grand jury on charges of evading \$4200 in income taxes between 1970 and 1972. According to the indictment, Benedetto, also known as Pete Bennett, did not report on his tax returns approximately \$91,000 he'd received from the sales of Beatles and Bangladesh concert records that had been earmarked for promotional use.

SPEND SOME TIME WITH ELVIN BISHOP

Got some
time
on your hands?
Well, take
three minutes
and eighteen
seconds and
give a listen
to Elvin Bishop's
new single
Spend Some Time
(CPS0266).
In just no
time
at all,
you'll be
havin' such
a swell
time,
you'll have
to hear it
time
and
time
again.

In the mean-
time,
in the
time
honored
tradition
Spend Some Time
is from
Elvin's newest
Capricorn lp
"Hometown Boy
Makes Good."
With juke-jumpin'
verses,
testifyin'
vocals from
Mickey Thomas,
and the
heaven-raisin'
roars of the
mighty
Tower Of Power
horn section,
Elvin Bishop
has hit the
Big Time!

Keep
time
to
Spend Some Time
and
"Home Town Boy
Makes Good"
on Capricorn
Records
and Tapes,
Macon, Ga.

Produced by
Allan Blazek
and Bill Szymczyk



ELVIN BISHOP
Hometown Boy Makes Good
Includes: Give It Up/D.C. Strut
Sugar Dumplin'/Spend Some Time



First Week Out:

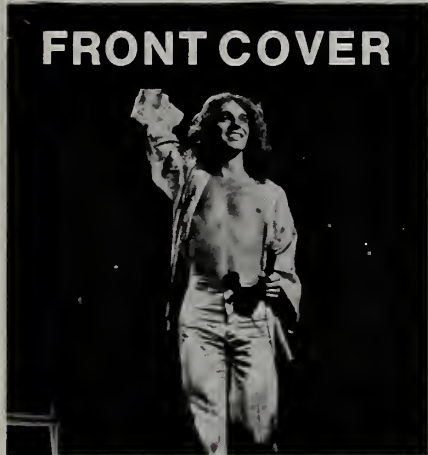
BILLBOARD
*Top Add-On/
National*

CASHBOX
*No. 2
Most Added LP*

RECORD WORLD
*Flashmaker!
Most Added LP*

Ronstadt Garners Gold

NEW YORK — Linda Ronstadt has received her fifth gold album with the recent certification of her "Greatest Hits" as gold by the RIAA.



FRONT COVER

Peter Frampton experienced his first #1 album this year, a first number one with few peers over the last ten years. Frampton is **Cash Box's** number one male vocalist/pop albums for 1976, and his double live album, "Frampton Comes Alive," is the year's number one album. Certified gold on February 27, with platinum certification coming on April 8, Frampton's most recent work is the best-selling 2-LP set ever, as well as the best-selling live album ever, with reported sales, according to A&M Records, nearing six million units. Frampton is the only legitimate superstar to emerge in 1976.

Still at #4 on the **Cash Box** Top 100 Albums chart after 48 weeks, "Frampton Comes Alive" represents a story that could hardly be labeled sudden success. Peter Frampton's fluid, melodic guitar playing and proficient compositional crafts were honed through years of playing, singing and writing, first with the Herd, then with Humble Pie, and finally as a solo artist. As a solo act, Frampton has spent years developing his performing talents on the road. His first solo album, "Winds Of Change," was followed by "Frampton's Camel," which included the first appearance of his latest single success, "Do You Feel Like We Do." He continued to win new fans in concert while continuing his recorded legacy with the albums "Somethin's Happening" and "Frampton" (certified gold on September 13). With "Frampton Comes Alive," the years of hard work finally paid off, and he jumped from cult favorite to the pinnacle of stardom.

'Greatest Hits' LPs Dominate CB Album Chart

by John Mankiewicz

LOS ANGELES — Christmas has become the season for "Greatest Hits." This week's **Cash Box** Top 200 Album chart shows 20 LPs, ten percent of all albums, as "Hits" collections. However, on June 18th of this year, there were only six "hits" LPs, or 3%. Last year, the **Cash Box** Top 200 Albums chart of December 18 had 16 "Greatest Hits" packages listed; there were five such titles on the chart of June 18, 1975.

Throughout the past two years, a total of 48 "Greatest Hits" titles have appeared on the **Cash Box** pop album charts. Those titles, collectively, had a 1482 week run, with an average charted period of 30.875 weeks. Of those 48 titles (by 48 different artists), there were six that stayed on the charts for a year or more. Discounting those, hits albums enjoy an average chart period of 19.02 weeks.

Records that have charted for a year or more include "Greatest Hits" from Elton John, (111 weeks) Seals and Crofts (52 weeks), John Denver (181 weeks), America (57 weeks), Helen Reddy (54 weeks), and The Beach Boys (73 weeks).

A representative example of a "Greatest Hits" chart pattern is the package from Barry White. Released in late September of last year, it made its chart debut on November 8, coming in at #90 on the pop chart. Four weeks later, December 6, it reached #35. The two weeks closest to Christmas, December 20 and 27, the Barry White package was at its pinnacle, #26. A month later, it had started to descend, and was at #62 on January 24. On April 10, the record had dropped to #189, and the next week it was off the chart.

Two Biggest

The two biggest "Greatest Hits" packages are those by John Denver and Elton John. John's has had a more erratic chart history, but has remained on the Top 200 in the little over two years since its release. John Denver's LP has been on the charts for more than three and a half years; in fact, the steadiest listing since Carole King's "Tapestry" fell off a few weeks ago.

In the two years that **Cash Box** tracked the John Denver record for the purposes of this article, the numbers have fluctuated according to the season. In May of this year,

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Copyright Brought Changes, Promises More In The Future

by Rebecca Moore

WASHINGTON, D.C. — Long ago, when the House Copyright Subcommittee began mark-up on the copyright revision bill in the beginning of the year, Rep. George Danielson (D-Cal) promised that the bill would be a "users' bill." In short, that the bill would benefit copyright exploiters rather than copyright owners.

When subcommittee chairman Robert Kastenmeier (D-Wis) introduced the bill this August to the full Judiciary Committee for its approval, he claimed it was a proprietors' rather than a users' bill. "It protects the authors' rights against willy-nilly reproduction of their works," he declared.

No wonder, then, that it took over a decade to coax the most important legislation for the music industry through Congress. The copyright proprietors and the copyright users brought their case to Congress, and Congress had to listen.

As they drafted a bill that would be equitable to all the special interests involved, the members of Congress had to play the role of mediators. Sen. Tunney (formerly D-Cal) remarked that it took "the wisdom of Solomon" to decide some of the issues.

The Solomons on the Hill listened to the testimony. They read thousands of pages of data. They weighed the evidence. Then

they wrote a law to provide for the technological changes that made the 1909 copyright law obsolete.

They created new royalties. They raised old rates. They extended the copyright term. They breathed new life into old copyrights. And they established a Copyright Royalty Tribunal so they wouldn't have to hassle with copyright anymore.

Special Interests

The special interests, like record companies, cable TV companies, libraries, music and book publishers, authors and composers, public and private broadcasters, had a big stake in those royalty rates. The educational efforts — "some call it lobbying" said one lobbyist — were intense, and continued up to the last minute of the 94th Congress. No one wanted to take any chances on getting stuck with a bum deal for another 67 years.

As Judiciary Committee chairman Peter Rodino (D-N.J.) said on the House floor, "No one was entirely happy, but everyone was satisfied" with the bill that passed in the closing hours of the last Congress. For some, too much money was involved; for others, too little.

"It's impossible to draft a copyright bill that makes everyone happy," admitted Kastenmeier to the Judiciary Committee. Although no one was overjoyed with the

(continued on page 36)

Carpenters, Elton And Singing Dogs Lead List Of Top Christmas Songs

by Wayne Mareci, Jeff Ray, Phil DiMauro

NEW YORK — The Carpenters' "Merry Christmas Darling" (A&M) received the greatest number of mentions from programmers who were asked for the top three Christmas titles in their respective markets based on sales and/or audience response in a recent nationwide survey of 72 radio stations conducted by **Cash Box**. The Carpenters' record was mentioned by 49 representatives of station programming departments, followed by Elton John's "Step Into Christmas" (MCA) with 30 mentions and "Jingle Bells" by the Singing Dogs (RCA), (a rendition of "Jingle Bells" sung, or rather barked, by dogs) with 15.

A&M Promotion

Of the top three placing records for the holiday season, only A&M Records, the Carpenters' label, made any active effort to promote the single for seasonal airplay, according to executives in the promotional departments of the three concerned companies. Since the initial release of "Merry

Christmas Darling" in November, 1970, the record has been serviced to stations by hand and through the mails each year, according to Al Monet, national promotion director of A&M. In addition, A&M made an active effort this year to market the single to one-stops dealing with jukebox operators, as well as increasing the attractiveness of the record to retailers by repackaging it and setting up "stocking stuffer" displays.

The promotion department of MCA Records indicated that the Elton John Christmas record, first released in 1973, was not actively serviced to stations, although the national, regional and local promotion offices each had enough units of the single in stock to satisfy any requests. The Singing Dogs single, initially released in the 1950s and last reissued in 1974, is still available on RCA Records to radio stations and dealers, although the RCA promotion department also indicated that no active effort to promote the single was made.

Runners-up in the survey included

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GORDON SIGNS WITH COLUMBIA — Jazz saxophonist Dexter Gordon, who recently played a weeklong sold-out engagement at the Village Vanguard, has signed a recording contract with Columbia Records. Pictured at Columbia Records headquarters in New York are (from left): Marvin Cohn, vice president of business affairs for CBS Records; Bruce Lundvall, president of CBS Records division; and Dexter Gordon.

Rolling Stone Records Expands, Acquires 3-Store Evolution Chain

by Charles Paikert

NEW YORK — Rolling Stone Records and Tapes, an eight store discount chain in Arizona, has acquired the three store Record Evolution chain in metropolitan Phoenix. Jeffrey Lake, president of M.J. Records and Tapes, Inc., which owns Rolling Stone Records, originally purchased Record Evolution's Scottsdale store outright, but after learning of Record Evolution's financial difficulties, which eventually resulted in bankruptcy, he obtained the leases for that chain's Phoenix and Tempe stores.

Lake stated that he "moved quickly" to negotiate new leases for the Record Evolution stores because he wanted to make an increased impact in the market before chains like Music Odyssey or Tower could expand into what he termed "our territory."

Rinfret Returns To '76 NARM

CHERRY HILL, N.J. — Internationally-known economist Dr. Pierre A. Rinfret, a speaker at the 1973 NARM convention, returns four years later to address the opening business session of the 1977 NARM convention on Saturday, March 5, at Los Angeles' Century Plaza Hotel.

Rinfret is president and chief executive officer of Rinfret Associates, Inc., an international economic and financial intelligence firm. He has served as economic counselor for three U.S. presidents and worked with various other members of the executive and legislative branch of government.

A panel of industry executives, chaired by Irwin H. Steinberg, president of the Polygram Records Group, will follow Rinfret's speech. Rinfret will field questions from Kenneth Glancy, RCA Records president; Cy Leslie, chairman and chief executive officer of Pickwick International; Jerry Moss, president of A&M Records; and Jerrold Rubinstein, president of ABC Records.

ABC Purchases Schwann Catalog

NEW YORK — ABC Leisure Magazines, Inc. has purchased W. Schwann, Inc., publishers of the Schwann Catalog, according to Warren B. Syer, president of ABC Leisure Magazines. William Schwann, founder of the catalogs 27 years ago, will continue as president, with his offices remaining in Boston. ABC Leisure Magazines, based in Great Barrington, Mass., is a subsidiary of American Broadcasting Companies, Inc. Among the magazines it publishes are High Fidelity, Musical America and Modern Photography.



UTTAL AND MURPHY HOLD GOLD — Larry Uttal, president of Private Stock Records, pictured on the right, is shown congratulating Walter Murphy, Private Stock recording artist, after Murphy's single "A Fifth Of Beethoven," and the album of the same name were certified gold by the RIAA.

Rolling Stone Records currently has stores in Sierra Vista, Casa Grande and Prescott, Arizona, in addition to its five outlets in metropolitan Phoenix. A ninth store is scheduled to open in Miami-Globe, Arizona in February.

The expansion of Rolling Stone Records throughout Arizona is based on what Lake terms "picking a corner where you can set up a small store with low overhead and a low budget, to create a situation where the customers can drive to our stores in five minutes from where they live." Lake elaborated that his decision "to get away from the supermarket concept" stems from his belief that record and tape purchasers "buy on impulse and want to drive the shortest distance to the record store, which doesn't have to be a large store."

GRT Nov. Sales Company's Best

SUNNYVALE, CALIF. — November shipments of prerecorded tape by GRT Music Tapes exceeded the company's previous monthly high (November 1975) by over 21 percent, according to Jack Woodman, GRT's vice-president of sales. He attributed the increase to a number of factors, including strong chart albums from GRT's record label affiliates; the qualification deadline for GRT's "Buy 'N' Bye" promotional trip to Tahiti; special sales efforts behind perennial Christmas favorites; contributions from a growing cassette business; and GRT's new Sunnyvale Records mid-priced line.

WCI Declares Dividend

NEW YORK — The board of directors of Warner Communications declared the regular quarterly dividend of 15¢ per share on WCI common stock Dec. 14. The board also declared regular quarterly dividends of \$1.06¼ per share on Series B Convertible Preferred stock, and \$3.31¼ on Series D Convertible Preferred stock. All dividends are payable on Feb. 15, 1977 to shareholders of record at the close of business on Jan. 14, 1977, according to the corporation.

Tavares Re-Signs With Capitol Inc.

LOS ANGELES — Tavares, the five-brother group, has re-signed with Capitol Records.

"We are proud to retain our relationship with such a fine group on an international basis," said Bhaskar Menon, president of Capitol Record Industries. Tavares was the first act to be signed to the label's soul division in 1973, and its latest album "Sky-High!" is currently on **Cash Box's** album charts. The group has recorded three previous Capitol LPs.

Chrysalis To Release Four LPs in January

LOS ANGELES — Chrysalis Records has announced a December 27 shipping date for Leo Kottke's "Leo Kottke" as well as Split Enz's "Mental Notes," "The Babys" and Racing Cars' "Downtown Tonight." Each release represents the debut album for each artist under the Chrysalis banner.

Capricorn Sets Two LPs For Jan. Release

MACON, GA. — Capricorn Records will release two debut LPs, "Boys Will Be Boys" by the South African group Rabbitt and "The Masters In Philadelphia" by The Philharmonics. Both LPs will ship on Dec. 28.

Wherehouse, Fighting Shoplifters, Tries To Cut A 1975 \$1½ Mil. Loss

by Mike Falcon

LOS ANGELES — Wherehouse Records, the California-based record retailer, has revamped security procedures in an effort to reduce shoplifting losses, which last year totaled \$1½ million. A Survey of managers, assistant managers and sales clerks in the 70-store chain revealed that the anti-theft campaign is concentrated in four areas.

Under direction of a central security office, new guidelines have been issued concerning guard systems, internal security and employee observation, plant layout and potential shoplifter identification. Although Wherehouse has refused official comment, most of the managers questioned by **Cash Box** think the new procedures are working.

The guard system involves uniformed armed guards from an agency posted at exits, floorwalking by employees, and monitoring of these two procedures by the central security office. The uniformed guards are highly visible and floorwalkers are directed to wear identification badges. Most of the managers surveyed, however, consider the badges a hindrance in identifying shoplifters, and some of the managers have privately curtailed the use of Wherehouse I.D.s in their stores.

While the Central Security Office oversees floorwalking and guard procedure, it also has the responsibility of internal theft control. It calls for outside help in this in-store police function, and has hired a shopping service, which details the actions of sales clerks.

'Written Up'

After ringing a sale, the clerk is "written up" by the shopping service, with the report going directly to the main office. On this report is a record of the sale, including the item(s) purchased, the sales total, the amount tendered and the change given to the "shopper." If there is a discrepancy, the salesperson is "shopped" again. If the clerk is observed making two inaccurate transactions he is requested to take a polygraph test. **Cash Box** was stymied in an attempt to find out if any Wherehouse employees have been prosecuted for theft or embezzlement. Some employees have been watched at closing time for unauthorized merchandise transactions, one manager revealed.

Site selection and aisle visibility were mentioned by managers as the two crucial aspects of plant layout, the third area of concentration in the Wherehouse's new security plan. Most of the new Wherehouse stores are concentrated in mall centers. Heavy foot traffic has been mentioned as one reason for this trend, but security in an enclosed mall is usually tighter than street-front shops. A thief apparently has more difficulty in escaping from an enclosed center, and since many malls have their own guards, complete with two-way radios and patrol cars, the Wherehouses in these centers frequently dispense with uniformed guards at the store exits.

Whenever possible aisles in the Wherehouses are straight-through, allowing easier customer observation, and closed-off end bins have been eliminated. While LPs are in open bins in each Wherehouse outlet, special precautions

Tape Pirate Jailed

LOS ANGELES — Michael Joseph Behar, 41, was sentenced December 13 to 18 months in federal prison for conspiring to evade income taxes. The confessed stereo tape "pirate" also received three years' probation from U.S. Dist. Judge David W. Williams. Behar, who derived more than \$1.1 million from his illegal activities, pleaded guilty to the conspiracy charge and one count of evading taxes.

are taken with tapes and singles. Discount tapes are also on the floor, but hot-selling eight-tracks and cassettes are placed on a wall accessible only to employees. To take a tape from this wall, which is directly in the line of sight of employees stationed at the main register, a customer has to reach over the discount tape bin and the "employee only" aisle, a distance of nearly five feet. Singles are located near the main register and customers must ask for them. Wherehouse has directed that two-way mirrors be installed in every store.

At The Front Door

Although registers have always been located at the front door in the Wherehouse chain, only recently has management invested in computerized register/terminals. Most of these machines are manufactured by Data Terminal Systems and can be programmed for a number of functions and departments. They are extremely fast in mechanical operation and can record the amount tendered and compute exact change. With the addition of computer "chips" these solid-state machines can be connected to a central terminal for immediate chain-wide sales totals and departmental breakdowns.

While the machines can't do physical inventory, Wherehouse has changed its operation in this area to compensate for any weaknesses in stock control. Professional inventory-taking companies will no longer be used. One manager, who asked not to be identified, claimed that the company doing inventory every six months for the stores was not able to accurately catalog the recordings, which tend to look similar to the untrained eye. Consequently, physical inventory will be performed by employees. A reliable source predicted that the Wherehouses will take inventory more frequently now, perhaps as often as every three months.

The identification of potential shoplifters is also a function of the Central Security Office, and CSO issues frequent bulletins which all managers are required to read. Although the Wherehouse employees questioned refused to give details, one manager mentioned that profiles of shoplifters are circulated much like the profiles given to airlines in the attempt to identify probable hijackers.

All employees in the Wherehouse stores who deal with customers are also given descriptions of people apprehended for record theft in every Wherehouse outlet. Some of the people taken into custody for shoplifting have had their pictures taken and these pictures have been circulated chain-wide. Although the practice has been discontinued, one Wherehouse even posted pictures of persons wanted for stealing from the retailer.

The bulletins distributed by the chain for in-house use also detail the methods used by thieves who steal from record stores. A recent story described the methods used by three-person "booster crews," and other bulletins have suggested more effective ways of detecting theft and preventing strongarm robberies.

The effectiveness of these new methods will be known when the Wherehouse files its record of losses for fiscal 1976.

ABC Starts Avalanche

LOS ANGELES — All recorded product by the Australian band Avalanche will be manufactured and distributed by ABC Records in the U.S. and other major markets, according to Jerry Rubinstein, ABC chairman of the board. The contract was signed by Rubinstein, Ron Tudor, managing director of Fable Record Co., and the members of Avalanche.

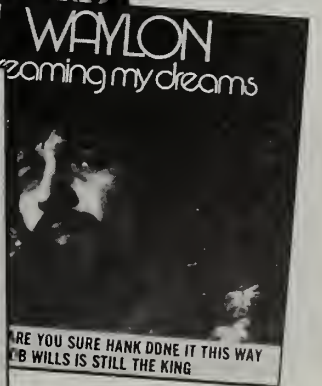
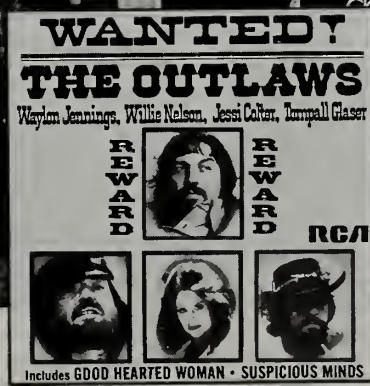
THE NATION'S #1 OUTLAW.

Waylon LIVE

Featuring eight of his greatest hits plus three classics he's never cut before.



Plus Waylon's other great albums.



Waylon LIVE
 Appearing now on
RCA Records

Certified Platinum
RIAA 11/24/76

Illegitimate Tape Problem Lingers On

by Fred Perri

NEW YORK — Debates usually slow down after elections but one that is picking up speed is the topic of bootlegged tapes. According to one side, the problem is no longer out of control, as was the case several years ago. Recent legislation has curtailed the illegal situation according to published reports.

Just a couple of weeks ago I spent a day driving through various parts of Long Island and in the course of the seven hours I passed no less than nine locations where bootlegged tapes were being sold at prices ranging from \$1.98 to \$3.98.

Four of these spots were right on very business neighborhood streets (in front of existing barber shops, jewelry stores, etc., where permission is granted for a few of those green dollar bills). Three spots were on well-traveled highways where panel trucks proclaimed, "Tapes at Only \$2.98." Two spots were in a flea market center where I learned that *not one* flea market in the city operates without a couple of peddlers of illegal tapes.

Obviously, the total amount of these tapes being sold is staggering. The legitimate dealers are being hurt because it means less customers and less volume in their stores. The city is being hurt because the term 'city sales tax' does not exist. The customer is being hurt because the tapes are inferior and not exchangeable if defective.

For those customers who do care about what they buy, here is a little advice.

Seven Ways Customers Can Spot Illegitimate Tapes

1. **Ridiculous Low Price** — There is nothing wrong with shopping around and getting the best possible discounts on tapes, but when the price on current sellers is down to \$2.98 then it's time to realize that something is wrong. And that "something" is that \$2.98 tapes, unless they are legitimate discontinued major label ones, have to be illegitimate. No bona fide dealer or tape distributor, anywhere, can buy label tapes at a price where he can pay his expenses and make a profit out of a \$2.98 sale.

2. **Covers With No Familiar Company Name or Trademark** — Bootleggers do their own covers and most of them use a Mickey Mouse company name or no trademark at all. Usually, there's no address or just a post office box number. Many tape and record buyers are familiar with the names and trademarks of well-known record companies and their label names. A quick glance at one of the record magazines and their lists of the top-selling records and tapes will give you a reference for checking out the lesser known legitimate record companies. Top-selling

charts displayed at record stores provide the same information.

3. **Watch Out for Statements Saying 'Fees and Royalties Have Been Paid' or 'The Law Has Been Complied With'** — If the label or package contains such notice, it's a strong sign the product comes from a pirate. Bootleggers have no legal rights to use the musical performances in the first place, of course, they pay no fees and royalties. Legitimate companies pay the proper royalties and fees and don't have to acknowledge this on their tapes.

4. **Watch Out for a Mixture of Top Artists on the Same Tape** — Most artists and groups perform exclusively for one record company; Sinatra on Reprise, Johnny Cash appears on Columbia, Elton John on MCA and Elvis Presley records for RCA. Since record companies do not combine performances by their exclusive artists, a tape featuring two or more of these artists would be an unlicensed pirate product.

5. **Cheap-Looking Packaging** — Record companies work very hard to make their album and tape covers distinctive and eye-catching. Pirates generally are not concerned with the appearance of their products. Few pirates use multicolor printing and artwork. Photos of performers are virtually never used. Some guys merely list the names of the songs and the artist with no illustrations at all. Some pirate tape packages will be illustrated with musical symbols or a picture of the sky, having no real link to the artist or title.

6. **Unusual Selling Place (Like a Windy Highway)** — Legitimate tapes are almost always sold in conventional ways, in established record stores or retail music departments, or by mail-order. Pirate tapes are sold on a street corner, in front of barber shops, in gas stations, flea markets, or by someone "who has an inside deal."

7. **Duplicate Cover Designs** — If you see the same package and label design on two or more tapes, chances are it's pirate merchandise. Bootleggers use the same design on various covers; they only change the name of the songs and the artists. Some pirates merely use an attractive illustration on their covers over and over again. Legitimate record companies seldom use the same cover design for more than one album or tape.

Informing customers on the evils of illegitimate tapes is only one step in the right direction and not really new. The legitimate music shop dealer is practically helpless but the cities where the sales tax money is needed so badly, can do something. Sure, it takes manpower to enforce the law but this is one point where the return (as far as revenue is concerned) far outweighs the manpower factor. This step will not solve the problem either but it will put a hell of a dent into this illegal business.

EXECUTIVES ON THE MOVE

Columbia Promotes Foley — Jim Foley has been promoted to director of A&R coordination, east coast, for Columbia Records. Foley has been on the staff of Columbia Records' A&R department since 1973.

A&M Picks Ragusa — Linda Ragusa has been appointed assistant to John Anthony, director of east coast A&R for A&M records in New York. Ms. Ragusa joined the staff of A&M records in March 1976.

A&M Appoints Stone — Rick Stone has been appointed local marketing coordinator for A&M Records in New York, and will coordinate sales promotion activities with Alpha Distributors. Stone, previously a record department manager for the Sam Goody chain, will be located at Alpha Distributors in New York City.

Richards Promoted At MCA — Scott Richards has been appointed vice president for marketing, MCA Records (Canada). For the past four years he has been national promotion manager, MCA Records (Canada). In his new position, Richards will direct the sales, promotion and advertising activities of MCA's six Canadian branch operations and will continue to be based in Toronto.

Montaque Joins Motown — Magnificent Montaque has been appointed special assistant to the president of Motown Records. In the past three years, he has been an independent



Montaque

Foley

Staton

Levy

consultant for many record companies, primarily in the areas of merchandising, production, promotion and management.

CTI Appoints Staton — Bill Staton has been appointed vice president of national promotion for CTI Records. Staton had previously been national promotion director for Atlantic Records.

Levy New Zodiac President — Len Levy has been appointed president of Zodiac Records and will be based in the label's newly opened offices in Los Angeles. Assisting him will be Buck Stapleton as western regional sales and promotion manager, and Dolores Nash will act as his administrative assistant. The Nashville office will continue to be headed by Ed Hamilton, vice president, along with George Cooper, who will operate in a promotion and sales capacity for the East. Zodiac's Los Angeles offices are at 9229 Sunset Blvd., Suite 415. (213) 275-4571.

Knight Joins A&M — Bob Knight has been named southern regional director of merchandising. He was an account executive with Grey Advertising in New York before joining A&M, and has relocated to Atlanta, Georgia, for his new position.

Stewart Named At Soul City — Walter Stewart has been named general manager of Soul City Records. He will act as a liaison between Soul City and its network of independent distributors and independent promotion men.

Riggins To Polydor — Jim Riggins has been named to the position of Polydor regional country promotion manager for the Southeast. He will be based at the Phonodisc branch in Atlanta and can be reached at (404) 433-0004.

Cream Expands — Paul Culberg has been appointed to the newly created position of vice president, sales of Cream Records. He comes to Cream after three years with Elektra/Asylum, where he was the director of west coast regional marketing and joins a staff which includes Wayne Bennett, vice president, administration; Hal Winn, vice president, product acquisition; Don Graham, vice president, promotion, and Bob Todd, vice president, publishing and product.

Changes At Elektra/Asylum — George Steele has moved to the position of vice president, marketing services and Jerry Sharell to the post of vice president, artist development. Both are newly-structured areas. Steele formerly was vice president, marketing and Sharell vice president, advertising/artist relations/international.

Bossin To VP — UA has formally announced the appointment of Gordon Bossin to the position of vice president, marketing; he will assume responsibilities in the area of promotion, sales, merchandising, advertising, graphics, artist relations and publicity. Bossin's career in the music business began in the early 50's, working at various radio stations and, after a stint in the service, as a local promotion man for Mercury Records in the Detroit area. From 1959 to 1967 he worked for RCA Records as, respectively, promotion representative for Michigan and Ohio, regional sales representative for Michigan and Ohio, regional sales representative for Houston, New Orleans and Memphis as well as promotional rep and national promotion assistant in New York City. From May 1967 until his appointment of United Artists he worked at Bell-Arista Records in the following capacities: national promotion director and director of singles, vice president in sales and marketing as well as all facets of independent distributor relations.

Peacock Joins Capitol — Michelle Peacock has been named as Capitol's promotion manager, Nashville. She previously held a similar position with Phonogram Records.

Candy Stripe Picks Birbiglia — Vinnie Birbiglia has been appointed vice president in charge of operations for Candy Stripe Records, a one stop and record exporter located in Freeport, N.Y. Previously Birbiglia was purchasing manager at ABC Record and Tape Sales.

ABC Appoints Bodnar — Mike Bodner has been named as senior purchasing agent for ABC Record and Tape Sales. Previously Bodner was buyer for Arovox Record Distributors.

Beach Boys, Campbell Gold For Capitol

LOS ANGELES — "Best Of The Beach Boys Vol. 2," and Glen Campbell's "That Christmas Feeling," both on Capitol Records, have been certified gold by the RIAA. The Beach Boys package was released in July, 1967; Glen Campbell's was first available in October, 1968.

Sesame St. Records Formed by CRA

NEW YORK — Children's Records of America, Inc. has announced the formation of a new company, Sesame Street Records, also based in New York City. All business previously conducted through Children's Records of America will now be done through the new company.



ENGLAND DAN/COLEY PICK UP GOLD — England Dan and John Ford Coley celebrated the gold certification by the RIAA of their "Nights Are Forever" debut album on Big Tree Records at a reception in their honor at Atlantic Records' New York headquarters. Pictured at the reception (from l) are: Dick Kline, vice president of promotion for Atlantic Records; Jerry Greenberg, president of Atlantic Records; John Ford Coley; Dick Vanderbilt, vice president of Big Tree Records; Doug Morris, president of Big Tree Records; Susan Joseph, the duo's manager; Dan Seals; and Dave Glew, senior vice president and general manager of Atlantic Records.

WMOT PRODUCTIONS
ANNOUNCES THEIR
MOST IMPORTANT
RELEASE YET.

WMOT RECORDS



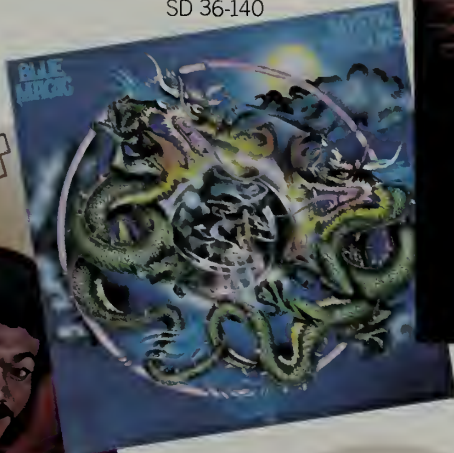
WMOT productions, the hit-producing company, announces the creation of their new label, WMOT Records.

people who were responsible for hits by Blue Magic, Major Harris, Impact and many others, WMOT Records is sure to be a vital force in the industry. Just like WMOT Productions.

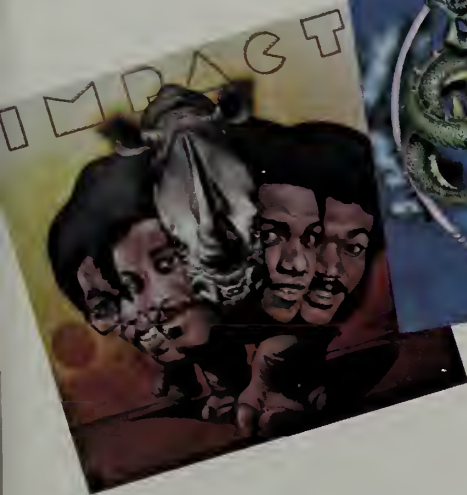
Headed by the same talented

industry. Just like WMOT Productions.

BLUE MAGIC
"MYSTIC DRAGONS"
Produced by Bobby Eli
SD 36-140



**BLUE MAGIC, MAJOR HARRIS,
MARGIE JOSEPH**
"LIVE"
Produced by WMOT Productions, Blue Magic,
Major Harris and Margie Joseph
WM 2-5000



IMPACT
Produced by Bobby Eli
SD 36-135

**BLUE MAGIC'S
LATEST SINGLE,
"SUMMER SNOW"**
WM-4003



**MAJOR HARRIS'
LATEST SINGLE,
"LAID BACK LOVE"**
WM-4002

FAT LARRY'S BAND
"FEEL IT"
Produced by Vincent Montana
WM 625

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from Mercury's 1976
award-winning artists

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Overdrive**

Bar-Kays

Tom T. Hall

**Cledus
Maggard**

Reba McEntire

Ohio Players

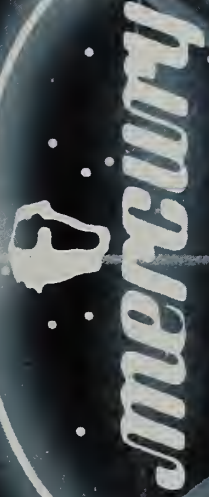
**Johnny
Rodriguez**

Rush

Statler Brothers

Gabor Szabo

Thin Lizzy



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polygram companies

Write or call your local Phonodisc distributor sales office for displays and other promotional items.

RETAIL LP SELLING PRICES

Atlanta

At Franklin Music (3 locations), six Arista releases, including "Trying To Get The Feeling" by Barry Manilow, "Dedication" by The Bay City Rollers and "The Monkees' Greatest Hits" for \$3.99/\$4.99 tape; and the "Original Radio Broadcasts" catalog on Mark 56 Records for \$3.99/\$4.99 tape. K-mart (6), 38 CBS releases, including the latest albums by EWF, Blue Oyster Cult, Aerosmith, Wild Cherry, Boz Scaggs, The Jacksons, The O'Jays and Willie Nelson, for \$3.88/\$4.96 tape. At Peaches, the Starland Vocal Band and the complete John Denver catalog with no prices listed. At Oz, the Chicago catalog with "Chicago X" and "Chicago's Greatest Hits" for \$3.49/\$4.84 tape and no other prices included. At Eckard Drugs stores, assorted Christmas releases for \$1.99/\$2.99 tape and assorted cutouts for \$2.99 per record or tape. At Woolworth stores, 16 CBS releases, including the latest albums by Ted Nugent, Aerosmith, EWF, Chicago and the Charlie Daniels Band, and Boston's debut album, for \$3.99/\$4.99 tape; and the soundtrack to "A Star Is Born" for \$5.99 per album. (Sunday Atlanta Journal and Constitution).

Baltimore

At Korvettes (4 locations), 29 CBS releases, including the latest albums by EWF, Phoebe Snow, The Jacksons, Bruce Springsteen, Chicago and Neil Diamond, for \$3.99/\$4.59 tape; and the soundtrack to "A Star Is Born" for \$5.99 per album. At Record Masters (3), "Wings Over America" (3 LPs/\$13.98 list) for \$8.88/\$9.99 tape. (Sunday Baltimore Sun).

Boston

At The MusicSmith (13 locations), the complete Chicago catalog, no prices listed. At Lechmere (4), the following features: five CBS releases, including the latest releases by Boz Scaggs, Chicago and EWF for \$3.48/\$5.48 tape; the soundtrack to "A Star Is Born" for \$5.18/\$5.84 tape; "Frampton Comes Alive" for \$4.70/\$6.36 tape; the A&M release of "Nadia's Theme" (\$5.98 list) for \$3.42/\$4.72 tape; three A&M releases, including the latest albums by The Captain & Tennille and Joan Baez, for \$3.48/\$5.48 tape; four WEA releases, including the latest albums by Gordon Lightfoot and The Doobie Brothers, for \$3.48/\$5.48 tape; the latest release by Led Zeppelin for \$7.16/\$8.76 tape; three London releases, including "Fandango" by ZZ Top, "Days of Future Passed" by the Moody Blues and "This Is the Moody Blues" (2 LPs/\$11.98 list), for \$7.16/\$8.76 tape.

Chicago

At Playback (14 locations), the following features: the latest releases by Barry Manilow, Patti Smith, Lou Reed and Melissa Manchester, all on Arista, for \$3.97/\$4.97 tape; the latest releases by Donna Summer, Parliament and Kiss, all on Casablanca, for \$3.99/\$4.97 tape; five UA releases (\$5.98 list), including "The 12 Hits of Christmas," for \$3.47/\$4.47 tape, and the latest releases from ELO and Brass Construction for \$3.97/\$4.97 tape; six A&M releases, including the latest albums by Styx and Nazareth for \$3.97/\$4.97 tape; and "Frampton Comes Alive" and Quincy Jones' latest album (2 LPs/\$7.98 list) for \$4.97/\$8.97 tape. At Sears (16), full-page ad promoting the complete Chicago

catalog for \$5.69-\$13.99 for albums and \$6.99-\$8.99 for tapes; and 20 CBS releases, including the debut album by Boston and the latest albums by EWF, The Jacksons, Loggins and Messina, Boz Scaggs, Blue Oyster Cult and Phoebe Snow, for \$3.99/\$4.99 tape. Multi-dealer ad promoting a Columbia classical album at the following stores: Disc Records, Downtown Records, E.J. Korvette, Hear Here, Laury's, Midwest Stereo, Playtique, Rose Records, Sounds Good and the University of Chicago Co-op. Multi-dealer ad promoting the soundtrack to "A Star Is Born" for \$5.99 per album or tape and six CBS releases, including the latest albums by Chicago, Aerosmith and Loggins and Messina, for \$3.99/\$4.99 tape at the following stores: Buffalo Bob's, Skippers Music Unlimited, Records and Magic, Music Enterprise, Record Roost, Andy Senic's Music Shop, Gramophone Records and Stereoland. (Sunday Chicago Tribune).

Cincinnati

No ads appeared in the Sunday Cincinnati Enquirer.

Cleveland

At Record Theatre (7 locations), the following features: nine Columbia classical albums for \$3.99 per album; "Gershwin Plays Rhapsody In Blue" (no list price) for \$2.99; two Columbia classical sets (3 LPs/\$20.94 list) for \$11.99; Columbia's "The Concert of the Century" (2LPs/\$15.98 list) for \$9.99; and the Cleveland Orchestra's version of the complete Beethoven symphonies (7 LPs/20.98 list) for \$15.99. At Disc Records (3), 20 WEA releases, including the latest albums by Linda Ronstadt, Rod Stewart, Leo Sayer, Seals and Croft, Jackson Browne and George Harrison, no prices listed. At Recordland (6), "Elementary" by Wah Wah Watson on Columbia Records for \$3.99/\$5.99 tape. At Records Unlimited (2), 10 WEA releases, including the latest albums by The Spinners, Gordon Lightfoot, Rod Stewart and James Taylor for \$3.99/\$5.99 tape. At Peaches (2), the Starland Vocal Band and the John Denver catalog, no price listed. (Cleveland Plain Dealer, December 10 and 12).

Dallas

At Sound Warehouse (5 locations), 20 WEA releases, including the latest albums by Richard Pryor, Jackson Browne, Rod Stewart, Linda Ronstadt and Gordon Lightfoot, for \$3.95/\$4.95 tape; the latest release by Led Zeppelin for \$6.45/\$8.45 tape; the Nonesuch classical catalog for \$2.35 per album; and the Steve Miller catalog on Capitol for \$3.95/\$4.95 tape. At Peaches, the John Denver catalog, no price listed. (Dallas Morning News, December 10 and 12, and the Sunday Dallas Times Herald).

Detroit

At Montgomery Ward (11 locations), the John Denver catalog, no prices listed, tied to upcoming TV appearance. At Korvettes (5), the soundtrack to "Bugsy Malone" on RSO Records for \$4.59; and the debut album by Wah Wah Watson on Columbia Records for \$3.99/\$5.79 tape. (Detroit Sunday News).

Denver

At Budget Records (16 locations), nine CBS releases, including the latest albums by Neil Diamond, Ted Nugent and EWF,

prices not included. At J.C. Penney (7 locations), the Chicago catalog for \$4.97/\$5.97 tape, except the group's debut album and "Chicago VII" for \$5.97 per album or tape, and "Chicago III" for \$7.97 per album or tape. At Hart's Super Drug (5), the soundtrack to "A Star Is Born" for \$5.99 album or tape. At Peaches, the debut album by Starland Vocal Band and the John Denver catalog, no prices listed. (Sunday Denver Post).

Houston

At Sound Warehouse (2 locations), 22 CBS releases, including the latest albums by EWF, Herbie Hancock, Boz Scaggs, The Jacksons and The O'Jays, no prices listed; at Foley's (7), 12 CBS releases, including the debut album by Boston and the latest albums by Phoebe Snow, Chicago and Boz Scaggs, for \$3.99. At Tower, the soundtrack to "A Star Is Born," prices not included. (Sunday Houston Chronicle).

Indianapolis

At Zayre stores, assorted budget albums on Columbia and RCA for \$2.97; budget releases by 101 Strings for \$1.97; four Sesame Street LPs for \$2.49 each; and assorted children's albums for 88¢. (Sunday Indianapolis Star).

Los Angeles

At The Warehouse (26 locations), the following features over six pages: all CBS releases for \$3.88/\$4.88 tape; all Odyssey classical albums (\$3.98 list) for \$2.22; the latest release by Stevie Wonder for \$8.88/\$9.88 tape; four albums on Motown, including the latest LPs by Diana Ross and the Commodores, for \$3.88; four Mercury LPs, including the latest releases by Graham Parker and Thin Lizzy, for \$3.88; "The Best Of Rod Stewart" and the latest release by Rush on Mercury (both 2 LPs/\$7.98 list) for \$4.88/\$6.18 tape; 15 tapes, including the newest releases by Paul Anka, ELO, Captain & Tennille, Barry Manilow and Melissa Manchester, for \$4.88 each; "Frampton Comes Alive" for \$4.88/\$6.18 tape; the latest release by Olivia Newton-John on MCA for \$3.88/\$4.88 tape; the newest release by Lynyrd Skynyrd and the soundtrack to "Car Wash" (both 2 LPs/\$7.98 list) for \$4.88/\$6.18 tape; Elton John's "Blue Moves" for \$7.18/\$8.88 tape; the newest album by David Bromberg (2 LPs/\$7.98 list) for \$4.88; the newest releases by Norman Connors and Gladys Knight & The Pips for \$3.88/\$4.88 tape, and the latest LP by Melba Moore for \$3.88; "Wings Over America" (3 LPs/\$13.98 list) for \$7.76/\$8.76 tape and the rest of the Wings' catalog for \$3.88/\$4.88 tape; and "Saturday Night Live" on Arista for \$3.88. At Licorice Pizza (18), these features over two pages: 12 releases on Capitol, including six Steve Miller LPs and the latest two disks by Bob Seger, for \$3.69/\$4.99 tape; the debut LP by Little River Band on Harvest for \$3.69/\$4.99 tape tied to upcoming area concert appearance; "Wings Over America" for \$7.69; 10 releases on A&M, including "Nadia's Theme" and the newest LPs by Richie Havens, Captain & Tennille and Joan Baez, for \$3.69/\$4.99 tape; "Frampton Comes Alive" for \$4.69/\$4.99 tape; and the debut LP by Burton Cummings on Columbia for \$3.69/\$4.99 tape. At Tower (4), all RCA Red Seal classical albums for \$3.99 per LP, and all RCA "Legendary Performance" albums (\$7.98 list) for \$4.99; all MCA two-fer releases (\$7.98 list) for \$4.99; and all RCA Victrola albums (\$3.98 list) for \$1.99 per LP. At Music Plus (15), the ELO catalog on UA for \$3.69/\$4.99 tape; and 40 "original radio broadcast" LPs on Mark 56 Records for

\$3.69 each. At J.C. Penney (20), 14 RCA releases, including the debut LPs by Starland Vocal Band and Silver Convention and the latest releases by John Denver, Jefferson Starship and Hall & Oates, for \$4.44/\$5.44 tape; and the RCA version of "Porgy & Bess" (2 LPs/\$14.98 list) for \$10.44. At Sears stores, John Denver's catalog for \$3.99/\$4.99 tape, except for "An Evening With John Denver" (2 LPs) at \$7.99/\$9.99 tape, and Denver's "Rocky Mountain Christmas" package (2 LPs/\$13.98 list) at \$9.99. At Wallichs Music City (7), Helen Reddy's catalog for \$3.66/\$4.86 tape; and all 45s for 94¢. (Sunday Los Angeles Times Calendar section).

Miami

At J.C. Penney stores, the soundtrack to "A Star Is Born" for \$5.99 per album. (Sunday Miami Herald).

New Orleans

At Tape City (5 locations), 30 CBS releases, including the latest albums by Chicago, Boz Scaggs, Blue Oyster Cult, Loggins and Messina and the O'Jays and the debut LPs by Boston and Wild Cherry, for \$3.98/\$4.98 tape. At Woolco (4), 40 WEA releases, including the newest albums by Linda Ronstadt, Jackson Browne, Leo Sayer, the Doobie Brothers, Fleetwood Mac and Abba, for \$3.99/\$5.29 tape. At Smith's Record Center, all Angel compatible stereo/SQ albums for \$5.29; two classical sets on Angel (2 LPs/\$13.96 list) for \$11.58; two classical sets on Angel (5 LPs/\$34.90 list) for \$27.45, one Angel set (3 LPs/\$20.94 list) for \$16.87; four MCA releases, including the latest album by Olivia Newton-John, for \$4.98; and the latest release by Elton John for \$8.98. (Sunday New Orleans Times-Picayune).

New York

At Sam Goody (27 locations), the following features over four pages: all CBS releases for \$4.36/\$5.79 tape; 10 "Picks Of The Week," including the debut LPs by Silver Convention and Dr. Buzzard's Original Savannah Band and the latest releases by ELO, the Blackbyrds and the Ozark Mountain Daredevils, for \$3.99/\$4.99 tape each; Judy Collins' catalog for \$4.19/\$5.49 tape; a full-page ad promoting 32 RCA releases, including the newest LPs by Aztec Two-Step, Hall & Oates, Jefferson Starship, John Denver, Vicki Sue Robinson, Pure Prairie League and Hot Tuna, for \$4.19/\$5.79 tape each; John Denver's "Rocky Mountain Christmas" package (2 LPs/\$13.98 list) for \$7.99; Tomita's version of "The Planets" on RCA for \$4.19/\$5.79 tape; the RCA recording of "Porgy & Bess" (2 LPs/\$14.98 list) for \$9.19/\$10.79 tape; "Caruso: A Legendary Performer" (\$7.98 list) for \$4.96/\$6.49 tape; six releases on A&M, including the latest albums by Richie Havens, Joan Baez and Captain & Tennille, for \$4.19/\$5.79 tape; "Nadia's Theme" on A&M (\$5.98 list) for \$3.59; either of the newest releases by Peter Frampton and Quincy Jones (both 2 LPs/\$7.98 list) for \$4.79/\$6.99 tape; four Arista releases, including "Nadia's Theme" by Barry DeVorzon and the most recent LPs by Patti Smith and Lou Reed, for \$4.19 each; either of the latest recordings by Barry White and the Love Unlimited Orchestra on 20th Century for \$4.19/\$5.49 tape; 19 Nonesuch classical releases (\$3.98 list) for \$2.76 each; 40 classical albums on Angel and 10 ABC classical releases for \$4.19 per LP; and one ABC classical sampler LP for 79¢.

(continued on page 165)



Congress

REG. U.S. PA

RECORD



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Wild Cherry. On Epic / Sweet City Records and Tapes.

Cash Box Analyzes Music Industry Coverage Extended By Newspapers Surveyed For Retailer Pricing, Advertising

by Ken Terry
and Julian Shapiro

NEW YORK — Ever since *Cash Box* began monitoring newspapers in major metropolitan markets across the country (now totaling 25), one fact has become curiously apparent. These papers which display record company and record retailer advertisements on a steady, often extensive basis, don't seem to reciprocate with a commensurate amount of editorial coverage.

Papers like the *New York Times*, which regularly carries several full pages of record-oriented advertising in its Sunday Arts & Leisure section, run comparatively little copy on the various aspects of the music industry. Certainly, there is a significantly smaller editorial-to-advertising ratio for music than for say, theatre, dance or books. In other papers, in such cities as Denver, New Orleans and Seattle, it is not uncommon for a week to

ple," Heilicher suggested. "We deserve more though, because we are spending more in advertising dollars. I think that the news media should give us more... they should devote two or three of five columns or a page at various times of the week. We need more exposure for our product and more enlightening as to what is out there (in the record market)."

In order to determine the validity of these assertions, *Cash Box* surveyed music coverage in the Sunday arts & leisure sections of 20 major metropolitan dailies during September and October. From this sampling, it emerged that there is little correlation between either the type or quantity of music industry advertising in daily newspapers and the editorial coverage of music-oriented subjects in those publications.

Record and tape ads, for example, normally occupy much more space in the Sunday *New York Times* than in the Sunday *Los Angeles Times*. Over the nine weeks of the survey, however, an average of only three music articles per week totalling 159 column inches) appeared in the *New York Times*'s Sunday issue, while the *Los Angeles Times* daily had an average of seven music articles per week (totalling 329 column inches) in its Sunday edition during the same period. A "music article" is considered to be a review, column of reviews, profile, concert announcement, news feature, or any analytical piece or general music column.

Editorial Vs. Ad Space

The Sunday and Friday editions of the *Cleveland Plain Dealer* together included an average of nine music articles per week, totalling 252 column inches, whereas the average for the Sunday editions of all the newspapers in the survey was only four articles per week. Yet these two issues of the *Plain Dealer* carried less record advertising than appeared in just the Sunday editions of several other major newspapers.

'Best Mix'

Even at newspapers which devote more coverage to popular than to classical music, one encounters a strong prejudice against covering any branch of music or art to the extent that certain consumer magazines do. For example, Harriet Choice, editor of the Sunday Arts & Fun section of the *Chicago Tribune*, admitted that the newspaper wants young readers and is willing to woo them with rock articles. However, she noted, "If you've got a paper the size of the *Chicago Tribune* and you've got the room, you want something in there for everybody, from the people who are interested in art to those who are interested in pop music. I want the best mix I can get. I

don't want to turn our section into a rock magazine, a movie magazine or any other kind of magazine. You don't have a good balance if you do that."

Emerson Batdorf, entertainment editor of the *Cleveland Plain Dealer*, expressed a rather low opinion of local publications which carry more rock-oriented articles than his newspaper does. "They come and go. And I no sooner get amazed at the screwy titles of some of them than that one is gone, and there's another one. It consists of about 27 record ads and about 18 columns of review, even if only three albums are reviewed. And it's pretty hard to read all this stuff. I would like to have more well-written rock stuff in the Sunday paper, but by 'well-written,' I don't mean just an interview with some bushy-looking freak."

Weekly Tabloids

A large percentage of the *Plain Dealer*'s weekend music articles are carried in the entertainment "tabloid" which forms part of the newspaper's Friday edition. As indicated by a recent report in *Advertising Age*, this type of presentation has become increasingly common among daily newspapers in recent years. The *Cash Box* survey of music coverage in dailies supports the advertising magazine's thesis: out of six newspaper editors who spoke to *Cash Box* about their publication's music coverage, four pointed out that they had instituted weekend "tabloid" sections within the past few years.

The new Friday entertainment section of the *Dallas Morning News*, begun in September, includes an entertainment guide and a number of music/arts reviews which used to go into the weekday and Sunday editions of the newspaper. "We usually try to do feature material on Sunday, and coverage (of musical events) during the week," explained John Neville, entertainment editor of the *Morning News*. "But sometimes, because of our overall space limitations, we do coverage on Sunday." Neville's reluctance to include time-dated material in the Sunday issue, he said, was connected to the fact that at the *Morning News* the entertainment sections of the Saturday and Sunday newspapers are printed on Thursday night.

Despite this technical problem, Neville asserted, "we're doing an amazing amount of music coverage, not only on the weekends, but all through the week." When it was pointed out that the *Morning News*' music coverage was more oriented toward classical than toward rock and pop music, Neville explained, "we have a very hard interested core of classical music people here in Dallas. The symphony is 50 years old, the civic opera is 25 years old, and we do a Met tour each year in the spring. I don't think our coverage is disproportionate. It's probably very well-balanced. We try to cover every major musical function, whether it's popular or classical."

Going For The Younger Market

The *Morning News*' Friday tabloid section covers various types of music in about the same proportions as its Sunday edition does. In contrast, the weekend section of the *Atlanta Journal & Constitution*, which appears on Saturday, "has a much heavier thrust toward the younger market" than does the Sunday edition, according to Durwood McAllister, managing editor of the *Atlanta Journal*.

"Traditionally, going back 10 or 15 years, we did have as I think most papers do, a much heavier emphasis on classical music than on pop music. I don't know why exactly, except that I think all of us were a little slow in realizing that we better write about where the people were. But that was in the Sunday paper at the time, on the page devoted to music and art. As we began to recognize the need for increased coverage of popular music — rock, jazz and

everything else — we didn't go in and destroy that accepted page, but tried to find other places to beef up that coverage. So, starting primarily in the daily, we began to

LOOKING AHEAD TO TOP 100

- 101 **FAR EAST MISSISSIPPI**
(Play One/Unichappell — BMI)
OHIO PLAYERS (Mercury 73860)
- 102 **WITH YOU**
(Unichappell/Begonia Melodies/Aschken — BMI)
MOMENTS (Stang/All Platinum ST 5068)
- 103 **FEELINGS**
(Fermata — ASCAP)
WALTER JACKSON
(Chi-Sound/UA CH 17599)
- 104 **SHERRY**
(Bunz Off/Catana — BMI)
KEANE BROS. (20th Century TC 2302)
- 105 **WHO ARE YOU**
(Jobete — ASCAP)
TEMPTATIONS (Gordy/Motown G7152F)
- 106 **EVERY NOW AND THEN**
(Screen Gems-EMI — BMI)
MAC DAVIS (Columbia 3-10418)
- 107 **KING KONG (YOUR SONG)**
(Number One Song — ASCAP)
BOBBY PICKETT & PETER FERRARA
(Polydor 14361)
- 108 **DON'T FIGHT THE HAND**
(Eee Cee — BMI)
HAMILTON, JOE FRANK & DENNISON
(Playboy P6088)
- 109 **HAPPIER**
(Paulanne — BMI)
PAUL ANKA (United Artists 911)
- 110 **ARE YOU READY FOR THE COUNTRY**
(Silver Fiddle — BMI)
WAYLON JENNINGS (RCA PB 10842)

cover the various rock and pop stars who came to town. Then, when we started the weekend edition, the entire thrust was toward that (younger) age market. Therefore, we're very heavy (on popular music) in that particular edition, which is sort of a second Sunday paper."

'Showcasing Pop Music'

Rather than sequester its non-serious music coverage in a "second Sunday newspaper," the *Los Angeles Times* includes coverage of all kinds of music in its Sunday Calendar section, which has a tabloid format. Altogether, the Sunday *Los Angeles Times* featured more music articles each week than any other Sunday issue among the monitored newspapers. In addition, it consistently offered extensive coverage of popular music events, recordings and personalities.

According to Wayne Warga, assistant arts editor of the *Los Angeles Times*, "our music coverage, between classical and pop (music), is influenced first by what's happening in the week ahead, and second by the fact that each Sunday there's always one full editorial page for each category. There is half an editorial page or usually a little bit more for pop music news, and each Sunday there are almost always record reviews for both categories. So we cover both of them rather extensively."

Warga noted that this hasn't always been the case at the *Times*. "When Chuck Champlin (arts editor) and myself began lobbying for this (expanded music coverage) about five or six years ago, we didn't even have a pop or rock music critic. We managed to acquire one and then we began lobbying for a full-page calendar for each Sunday. It became a monthly page and soon evolved into a weekly page and the number of ads just soared."

(continued on page 53)

'Muskrat' Goes Gold

LOS ANGELES — "Muskrat Love," the Captain and Tennille's latest single from their platinum album "Song Of Joy," has recently been certified gold by the RIAA. This makes five out of five singles released that have gone gold for the duo.



CUMMINGS' GOLDEN PORTRAIT — Following a sold-out performance at Toronto's Massey Hall, Portrait Records artist Burton Cummings was awarded his first solo gold album. Pictured (l to r): Larry Harris, vice president and general manager of Portrait; Cummings; Lorne Saifer, Portrait's vice president, A&R; and Terry Lind, president of Columbia-Canada.

pass with no editorial coverage of the music industry.

Not Unnoticed

This situation has not gone unnoticed within the record industry. At a record company convention during 1976, Daniel Heilicher, senior vice president of Pickwick International, which owns Heilicher Bros., J.L. Marsh and the Musicland stores among other entities, addressed himself to this very inequity.

"For the kind of advertising we are giving newspapers," he reiterated recently, "we are not getting the editorial space that we should. Try to find any reviews of new records and artists or whatever and you just don't get it, and I feel it's wrong of the newspaper industry and the news media."

Why is this the case? "Maybe the newspapers feel that the readers they are trying to attract aren't record (buying) peo-



ABOVE SEA LEVEL — Phil Walden, president of Capricorn Records, has recently announced the signing of the four-piece group Sea Level. The band has recently finished tracks for their first Capricorn album, "Sea Level," which is scheduled for a February release. Pictured (seated, l to r): Chuck Leavell, Lamar Williams, Jimmy Nalls, all of Sea Level; and seated, Walden. Standing in the background (l to r): Jai Johanny Johanson of Sea Level; Phil Rush of Capricorn; Stewart Levine, Sea Level's producer; William Perkins, the band's manager; and Frank Fenter and Don Schmitzerle of Capricorn.



Michael Bloomfield has recorded an educational album that people want to listen to.

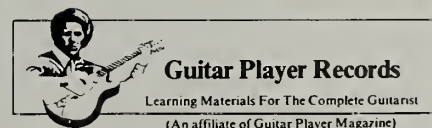
Michael's new solo album—on Guitar Player Records—is designed to be educational. It demonstrates the styles, licks, playing techniques of the great bluesmen that Michael admired while growing up and learning guitar in the streets of Chicago.

But... it's really fine music! Michael has crystalized the blues tradition in 13 songs that recreate the unique styles of legendary players like T-Bone Walker... B.B. King... Guitar Slim... Blind Blake... and many more.

The album is called "If You Love These Blues, Play 'em As You Please." And it's the latest example of a whole new kind of educational recording Guitar Player has pioneered—records that people who take music seriously can *enjoy* as well as learn from.

GPR is an affiliate of GUITAR PLAYER Magazine, the publication that serious players turn to for information to help them master their musical skills. The same noted artists who share their knowledge and experience through the pages of GUITAR PLAYER create these master sessions, for guitarists to study and enjoy both in school and at home.

Look into Guitar Player Records. And order Michael Bloomfield's new album—"If You Love These Blues, Play 'em As You Please"—from Takoma Records, our exclusive distributor. Suggested retail price is \$6.98. Standard trade discounts apply, of course.



"If You Love These Blues, Play 'em As You Please" —distributed exclusively by Takoma Records

3105 Pico Blvd., Santa Monica, CA 90405. Send for free catalogue and ordering information.

CASH BOX RADIO

FCC Rulings, LP Advance Airings Key '76 Radio Year

by J.B. Carmicle

LOS ANGELES — FCC rulings on radio broadcasters and advance airings on superstar artists by radio stations ahead of scheduled release dates highlighted the year in broadcasting. The FCC's "closed season" on radio station applications and sneak airings on Wings, Rolling Stones and Led Zeppelin product by KHJ and KMET-FM exemplified perhaps the most controversial events of radio in 1976.

The Federal Communications Commission's "closed season" on AM and FM radio station applications made nobody happy when it was announced by the commission in May. When the FCC relaxed the technical standards for AM/FM applications in the summer of 1975, it then threatened to process the number of applications on an "open" and "closed" season basis. Faced with six times the previous number of applications and a six-month backlog, the commission called for the freeze to catch up on its paperwork. FCC's John Morgan commented, "Basically it's an administrative freeze to eliminate the burden of so many pending applications."

Intervene?

In 1976 the commission also sought to simplify station logging regulations (CB July 17), re-regulate broadcasting station rules (CB June 26), and asked whether it should intervene in deciding radio stations' formats (CB April 10, Sept. 11).

Another event that sparked controversy was KHJ's airing of "Wings At The Speed Of Sound" a full day ahead of its scheduled release date, which caused some L.A. FM stations to boycott the album entirely.

Other stations, perturbed because it was thought that Capitol Records had supplied KHJ with an exclusive, played the album only lightly, if at all. Bruce Wendell, Capitol vice-president of promotion, denied that the label had supplied an exclusive to KHJ, while the station's PD Charley Van Dyke claimed, "There's more than one way to get hold of an album."

Sizzling

A week later, while FM stations were still sizzling over the Wings' airing, KMET-FM (on March 30) aired the new Led Zeppelin album with KHJ following six hours later by airing the new Rolling Stones release. Atlantic issued a telegram to stations okaying advance play while the label rush-released the Zep product. According to Atlantic promotion vice-president Dick Kline, Led Zeppelin was supposed to be

serviced nationwide April 5. When KHJ aired the Stones' product on the same day the group's attorneys asked for a cease-and-desist order from the courts to halt any further play by the station on the Stones' new material. Atlantic Records, according to Kline, considered the Stones' airing a much more serious problem because the company had been caught a full 16 days ahead of a scheduled release with a nationwide truck strike. Kline, however, said the label had no reason to take legal action but noted the company intended to tighten security on future product releases.

World-Premiered

In October, CHUM in Toronto world-premiered the new Elton John "Blue Moves" LP a full week ahead of release. "Blue Moves" was scheduled to be released Friday, October 22 by MCA and Rocket Records as a joint release. CHUM, however, aired the LP on Friday, October 15, after one of its employees, Roger Ashby, stepped off a plane and handed station PD J. Robert Wood a tape of "Blue Moves" he had obtained while doing research in London for the station. Although neither Wood nor Ashby would reveal the tape's source, it was thought that the leak occurred somewhere within the structure of EMI, the album's distributor in England. Rocket and MCA rush-released the albums to stations across America after KHJ became the first American station to air the LP (Monday, Oct. 18). According to Wood, he furnished the tape to KHJ PD Charley Van Dyke. Both Rocket and MCA executives called for tighter security after the incident and the labels jointly cancelled several press screening parties that had been planned in advance of the album's service to stations.

Other notable advance airings included the RKO chain's abrupt airing of the new Eagles single "New Kid In Town" (CB Dec. 11) and airplay on a Bruce Springsteen Christmas single, "Santa Claus Is Coming To Town" (CB Dec. 18) over WRKO and 99X. The tape could not be released as a Springsteen single by Columbia Records, Springsteen's label, because of legal ramifications.

The 1976 Radio Year In Retrospect, Review

JANUARY — The FCC announces plans to tighten AM/FM duplication rule for radio stations . . . 50,000 watt WCKY is sold to Truth Publishing Company for reported \$3.6 million . . . WSRF-AM launches 24-hour disco format . . . KGFJ airs three-day, 59-hour "Sound Of Motown" salute. Personnel changes: **Paul Fuhr** is new asst. PD/MD at WMMR; **Trip Reed** to WYSP from WSHE; former KHJ PD **Gerry Peterson** joins KCBQ; **Ron Dennington** new WCOP PD; **Joe Persek** appointed asst. operations director of night programs, ABC radio; **Bob Pittman** named WMAQ PD. Format changes: KUDL-AM goes all news with its AM airstaff moving to FM disco, gold and adult rock format . . . KADI begins programming "progressive rock" on its AM signal . . . KNX-FM and WKTU airing "mellow sound" formats.

FEBRUARY — Deejays testify they took cash and gifts as prosecution rests its case in Newark Brunswick trial. Personnel changes: **Scott Shannon** leaves WQXI to go to Casablanca Records; **Rick Dees** named national promotion director of Plough Broadcasting; **Charley Lake** new WPEZ PD. Format changes: WEEP AM/FM to go all talk . . . KHOW-FM to rock . . . KXOL-AM from modern country to adult contemporary . . . KANC from progressive country to top 40.

- ### TOP FM ALBUMS OF THE YEAR
- 1 **Frampton Comes Alive** — Peter Frampton — A&M
 - 2 **Fly Like An Eagle** — Steve Miller Band — Capitol
 - 3 **Songs In The Key Of Life** — Stevie Wonder — Tamla/Motown
 - 4 **At The Speed Of Sound** — Wings — Capitol
 - 5 **Fleetwood Mac** — WB
 - 6 **Silk Degrees** — Boz Scaggs — Columbia
 - 7 **Boston** — Epic
 - 8 **Royal Scam** — Steely Dan — ABC
 - 9 **A Night On The Town** — Rod Stewart — WB
 - 10 **Takin' It To The Streets** — Doobie Bros. — WB
 - 11 **Dreamboat Annie** — Heart — Mushroom
 - 12 **Year Of The Cat** — Al Stewart — Janus
 - 13 **Splitfire** — Jefferson Starship — Grunt/RCA
 - 14 **Breezin'** — George Benson — WB
 - 15 **The Pretender** — Jackson Browne — Asylum
 - 16 **Desire** — Bob Dylan — Columbia
 - 17 **Trick Of The Tail** — Genesis — A&M
 - 18 **Hotel California** — The Eagles — Asylum
 - 19 **Hejira** — Joni Mitchell — Asylum
 - 20 **A New World Record** — ELO — UA

STATION BREAKS

Dick Bozzi has been named program director of **CKLW**, Detroit. Bozzi previously worked at **KRTH**, Los Angeles and was program consultant for **RKO-FM** stations.

Steve Kritzer is new all-night jock at **WCCL**, Cleveland. He replaces **Cat Simon**, who leaves station.

Changes at **WBBQ**, Augusta. **John Jenkins**, former jock and co-music director, exits the station to go to **KXYZ**, Houston. **Bruce Stevens**, who shared the MD duties promoted to MD. **Charlie Foxx** has been named assistant MD while remaining on the air. A jock is needed. Send tapes and resumes to **Harvey Drew**,

WBBQ, Box 2066, Augusta, Ga. 30903.

Steve Warren has joined the **WNBC**, New York lineup in the 2-6 am slot. Warren last worked at **WNN**, also New York where he was MD and jock.

George Harrigan now doing morning drive at **WAVZ**, New Haven. He replaces **Paul Mayer** who exits station.

Bob Anthony has taken over the MD responsibilities at **KREM**, Spokane.

Jocks **Willy B. Goode** and **Dave Conley** are leaving **KFMB (B-100)**, San Diego. Replacements are needed. Forward tapes and resumes to **Bobby Rich**, KFMB, Box

Streisand 'Special' Radio Airings Begin

LOS ANGELES — "Barbara Streisand Retrospective," a two-hour radio special which includes an in-depth interview with Ms. Streisand, began airing on more than 156 stations across the U.S. and Canada on December 18. The presentation which is produced by RKO Radio, also features commentary by Dustin Hoffman, James Caan, Ryan O'Neal and Kris Kristofferson and highlights both music and conversational. "Retrospective" deals in part with Ms. Streisand's career on the stage in New York, her recording efforts, her films and a detailed look at her latest film project, "A Star Is Born."

Harvey Mednick, vice-president of special project for RKO Radio, noted to **Cash Box** that "Ms. Streisand has been honest, warm, vital and concerned not only with her own career and efforts but with the plight which faces her fellow man. Her degree of cooperation in answering any and all inquiries by RKO Radio is unique in the annals of broadcasting," concluded Mednick.

MARCH — Broad Street Communications Corp. announces agreement to purchase WSAI AM/FM . . . WIBG sold to Fairbanks Broadcasting Co. . . WLW, Avco Broadcasting sold to Queen City Comm. Inc. . . Intercollegiate Broadcasting System sees 700 flock to Philly for 37th college radio convention . . . WMAQ fires **Bill Coffey**, only jock at station with any country experience. Personnel changes: **Bill Bailey** named PD at WIXY; **Carson Schreiber** leaves KLAC to go to Farr Records; KRLA adds **Art Laboe** as program consultant; **Rick Carroll** to KEZY. Format change: WCFL goes beautiful music.

APRIL — KMET-FM and KHJ air unreleased Rolling Stones, Led Zeppelin LPs, stunning Atlantic Records . . . 1st Amendment plays key role in FCC role-deciding of radio formats issue as citizens' groups and broadcasters fight FCC intervention . . . KBIG marks first time that L.A. FM station is rated #1 in market . . . WXRT goes 24 hours a day . . . Annual Southeast College Radio Assn. convention held in Atlanta . . . KHJ airs advance Wings LP and L.A. FM stations threaten boycott of LP and Capitol product. Personnel changes: **Joe Persek** appointed asst. MD at WXLO; **Shelly Grafman** named national operations director of Century Radio chain; **Jack Lawyer** new PD at WLW; WCFL names **Jim Frank** PD.

MAY — FCC sets regulations to end extraneous interference problems for radio stations . . . **Rick Carroll** forms "Southern California Triangle," exchange programming service . . . "Hot News" begins broadcasting over 220 stations . . . KHJ air personality **M.G. Kelly** lands role in "A Star Is Born" . . . Keystone Broadcasting to measure radio audiences in smaller American cities . . . Election year time buys find radio to be effective means of campaigning. Personnel changes: **Vin Scelsa** new WNEW-FM MD, **Dennis Elsas** to do air-shift; **Thom O'Hair** leaves KMET-FM to go to Capricorn Records; **Denis McNamara** named MD of WLIR-FM after **Gil Colquitt** goes to Columbia Records, New York; **Charlene Watts** new PD at WILD; **Mardi Nehrbass** leaves RKO for Big Tree Records post; **Jonathan Schwartz** leaves WNEW, **Allison Steele** takes over Sunday morning slot; **Mark Cooper** from KSHE to K-WST; **Jerry Lubin** new PD at W4.

JUNE — FCC's six-month "closed season" on AM/FM radio applications makes applicants unhappy . . . FCC to simplify broadcast station rules by re-regulating old procedures . . . WCFL begins to use "matched key" jingle package . . . WROV claims "numberless survey" helpful to "mass appeal" program-

Mary MacGregor Mary MacGregor

What A Way To End A Year
...And Start Another!

Torn Between Two Lovers



Mary MacGregor

SMAS-50015

The Wonderful Young Lady
From Steamboat Springs, Colorado

Produced by Peter Yarrow & Barry Beckett

Management - Keith Christianson





RADIO IN THE KEY OF LIFE

First man to die
For the flag we now hold high
Was a black man/Crispus Attucks

The ground where we stand
With the flag held in our hand
Was first the redman's

Guide of a ship
On the first Columbus trip
Was a brown man/Pedro Alonzo Nino

The railroads for trains
Came on tracking that was laid
By the yellow man

We pledge allegiance
All our lives
To the magic colors

Red, blue and white
But we all must be given
The liberty that we defend
For with justice not for all men
History will repeat again
It's time we learned
This World Was Made For All Men

Heart surgery
Was first done successfully
By a black man/Dr. Daniel Hale Williams

Friendly man who died
But helped the pilgrims to survive
Was a redman/Squanto

Farm workers rights
Were lifted to new heights
By a brown man/Cesar Chavez

Incandescent light
Was invented to give sight

By the white man/Thomas Edison

We pledge allegiance
All our lives
To the magic colors
Red, blue and white
But we all must be given
The liberty that we defend
For with justice not for all men
History will repeat again
It's time we learned
This World Was Made For All Men

Now I know the birthday of nation
Is a time when a country celebrates
But as your hand touches your heart
Remember we all played a part in America
To help that banner wave

First clock to be made
In America was created
By a black man/Benjamin Banneker



Scout who used no chart
 Helped lead Lewis and Clark
 Was a redwoman/Sacagawea
 Use of martial arts
 In our country got its start
 By a yellow man
 And the leader with a pen
 Signed his name to free all men
 Was a white man/Abraham Lincoln
 We pledge allegiance
 All our lives
 To the magic colors
 Red, blue and white
 But we all must be given
 The liberty that we defend
 For with justice not for all men
 History will repeat again
 It's time we learned
 This World Was Made For All Men

This world was made for all men
 This world was made for all men
 This world was made for all men
 God saved His world for all men
 All people
 All babies
 All colors
 All races
 This world's for you
 and me
 This world
 My world
 Your world
 Everybody's world
 This world
 Their world
 Our world
 This world was made for all men

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This note of hope in the spirit of the Season
 from Stevie Wonder and the men and women
 of ABC Radio.

ABC OWNED AM STATIONS
 ABC OWNED FM STATIONS
 ABC RADIO NETWORK
 ABC FM SPOT SALES

RADIO abc
 THE RADIO PEOPLE

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TOP FM ALBUMS OF THE YEAR

WLIR-FM — LONG ISLAND, N.Y. — Denis McNamara

Frampton Comes Alive — Peter Frampton — A&M
 Takin' It To The Streets — Doobie Brothers — WB
 Fly Like An Eagle — Steve Miller Band — Capitol
 Royal Scam — Steely Dan — ABC
 Desire — Bob Dylan — Columbia
 The Pretender — Jackson Browne — Asylum
 Wings Over America — Wings — Capitol
 Songs In The Key Of Life — Stevie Wonder — Tamla/Motown
 Hejira — Joni Mitchell — Asylum
 The Art Of Tea — Michael Franks — WB
WRNW-FM — WESTCHESTER COUNTY, N.Y. — Meg Griffin
 Leprechaun — Chick Corea — Polydor
 Hejira — Joni Mitchell — Asylum
 Spirit — Earth, Wind & Fire — Columbia
 I Don't Want To Go Home — South Side Johnnie & The Asbury Jukes — Columbia
 Howlin' Wind — Graham Parker — Mercury
 Songs In The Key Of Life — Stevie Wonder — Tamla/Motown
 Year Of The Cat — Al Stewart — Janus
 Barefoot Ballet — John Klemmer — ABC
 All American Alien Boy — Ian Hunter — Columbia
 A Night On The Town — Rod Stewart — WB

WPLJ-FM — NEW YORK — Corrine Baldassano

Frampton Comes Alive — Peter Frampton — A&M
 Fleetwood Mac — WB
 At The Speed Of Sound — Wings — Capitol
 A Night At The Opera — Queen — Elektra
 Chicago X — Chicago — Columbia
 Their Greatest Hits — The Eagles — Asylum
 Fly Like An Eagle — Steve Miller Band — Capitol
 Desire — Bob Dylan — Columbia
 Breezin' — George Benson — WB
 Silk Degrees — Boz Scaggs — Columbia

WBAB-FM — BABYLON, N.Y. — Bernie Bernard

Fleetwood Mac — WB
 Takin' It To The Streets — Doobie Bros. — WB
 Royal Scam — Steely Dan — ABC
 Frampton Comes Alive — Peter Frampton — A&M
 Silk Degrees — Boz Scaggs — Columbia
 Red Octopus — Jefferson Starship — Grunt/RCA
 One Of These Nights — The Eagles — Asylum
 A Night On The Town — Rod Stewart — WB
 Face The Music — ELO — UA
 Rebel — John Miles — London

WXRT-FM — CHICAGO — Bob Shulman

Fly Like An Eagle — Steve Miller Band — Capitol
 Jailbreak — Thin Lizzy — Mercury
 Songs In The Key Of Life — Stevie Wonder — Tamla/Motown
 Trick Of The Tail — Genesis — A&M
 Leftoverture — Kansas — Kirshner/Epic
 Frampton Comes Alive — Peter Frampton — A&M
 One More From The Road — Lynyrd Skynyrd — MCA
 A New World Record — ELO — UA
 Klaatu — Capitol
 8.5 — Earthquake — Beserkley

KLOS-FM — LOS ANGELES — Dabar Hoorelbeke

Frampton Comes Alive — Peter Frampton — A&M
 Their Greatest Hits — The Eagles — Asylum
 Silk Degrees — Boz Scaggs — Columbia
 At The Speed Of Sound — Wings — Capitol
 Presence — Led Zeppelin — Swan Song/Atlantic
 Fly Like An Eagle — Steve Miller Band — Capitol
 Spitfire — Jefferson Starship — Grunt/RCA
 Atlantic Crossing — Rod Stewart — WB
 Songs In The Key Of Life — Stevie Wonder — Tamla/Motown
 Alice Cooper Goes To Hell — Alice Cooper — WB

KMET-FM — LOS ANGELES — Billy Juggs

Fleetwood Mac — Fleetwood Mac — WB
 Frampton Comes Alive — Peter Frampton — A&M
 Desire — Bob Dylan — Columbia
 Station To Station — David Bowie — RCA
 Silk Degrees — Boz Scaggs — Columbia
 Takin' It To The Streets — Doobie Bros. — WB
 At The Speed Of Sound — Wings — Capitol
 Black And Blue — Rolling Stones — Rolling Stones/Atlantic
 Fly Like An Eagle — Steve Miller — Capitol
 A Night At The Opera — Queen — Elektra

KWST-FM — LOS ANGELES — Mark Cooper

Frampton Comes Alive — Peter Frampton — A&M
 Boston — Epic
 Agents Of Fortune — Blue Oyster Cult — Columbia
 Rocks — Aerosmith — Columbia
 Live Bullet — Bob Seger — Capitol
 Fly Like An Eagle — Steve Miller Band — Capitol

The Pretender — Jackson Browne — Asylum
 One More From The Road — Lynyrd Skynyrd — MCA

Dreamboat Annie — Heart — Mushroom
 A New World Record — ELO — UA

WMMR-FM — PHILADELPHIA — Paul Fuhr

Songs In The Key Of Life — Stevie Wonder — Tamla/Motown
 Frampton Comes Alive — Peter Frampton — A&M
 Silk Degrees — Boz Scaggs — Columbia
 Fly Like An Eagle — Steve Miller Band — Capitol
 At The Speed Of Sound — Wings — Capitol
 Royal Scam — Steely Dan — ABC
 Hasten Down The Wind — Linda Ronstadt — Asylum
 Dreamboat Annie — Heart — Mushroom
 Spitfire — Jefferson Starship — Grunt/RCA
 Year Of The Cat — Al Stewart — Janus

WWWW-FM — DETROIT — Greg Gillispie

Fly Like An Eagle — Steve Miller Band — Capitol
 Live Bullet — Bob Seger — Capitol
 Takin' It To The Streets — Doobie Brothers — WB
 Frampton Comes Alive — Peter Frampton — A&M
 Amigos — Santana — Columbia
 Royal Scam — Steely Dan — ABC
 Night Moves — Bob Seger — Capitol
 Black & Blue — Rolling Stones — Rolling Stones/Atlantic
 At The Speed Of Sound — Wings — Capitol
 Spitfire — Jefferson Starship — Grunt/RCA

KSAN-FM — SAN FRANCISCO — Don Potoczak

Frampton Comes Alive — Peter Frampton — A&M
 Cry Tough — Nils Lofgren — A&M
 Spitfire — Jefferson Starship — Grunt/RCA
 Songs In The Key Of Life — Stevie Wonder — Tamla/Motown
 Silk Degrees — Boz Scaggs — Columbia
 Station To Station — David Bowie — RCA
 Some People Can Do What They Like — Robert Palmer — Island
 A Night On The Town — Rod Stewart — WB
 Boston — Epic
 Bigger Than Both Of Us — Hall & Oates — RCA

KYA-FM — SAN FRANCISCO — Jay Hansen

Frampton Comes Alive — Peter Frampton — A&M
 Fleetwood Mac — WB
 Songs In The Key Of Life — Stevie Wonder — Tamla/Motown
 At The Speed Of Sound — Wings — Capitol
 Desire — Bob Dylan — Columbia
 Fly Like An Eagle — Steve Miller Band — Capitol
 Still Crazy — Paul Simon — Columbia
 Dreamboat Annie — Heart — Mushroom

WHFS-FM — WASHINGTON, D.C. — David Einstein

Songs In The Key Of Life — Stevie Wonder — Tamla/Motown
 Gratitude — Earth, Wind & Fire — Columbia
 Last Record Album — Little Feat — WB
 Desire — Bob Dylan — Columbia
 Chicken Skin Music — Ry Cooder — WB
 Silk Degrees — Boz Scaggs — Columbia
 Joan Armatrading — A&M
 Trick Bag — The Meters — WB
 School Days — Stanley Clarke — Nemperor/Atlantic
 Hejira — Joni Mitchell — Asylum

WBCN-FM — BOSTON — Ellen Darst

Royal Scam — Steely Dan — ABC
 Boston — Epic
 Takin' It To The Streets — Doobie Bros. — WB
 Go For Broke — Ian Mathews — Columbia
 Red Tape — Atlanta Rhythm Section — Polydor
 Pousette-Dart Band — Capitol
 Cry Tough — Nils Lofgren — A&M
 Warren Zevon — Asylum
 Fly Like An Eagle — Steve Miller Band — Capitol
 Reach For The Sky — Sutherland Bros. & Quiver — Columbia

WCOZ-FM — BOSTON — Beverly Mire

Songs In The Key Of Life — Stevie Wonder
 Silk Degrees — Boz Scaggs — Columbia
 Fly Like An Eagle — Steve Miller Band — Capitol
 Boston — Epic
 Fleetwood Mac — WB
 Frampton Comes Alive — Peter Frampton — A&M
 Wings Over America — Wings — Capitol
 At The Speed Of Sound — Wings — Capitol
 A Night At The Opera — Queen — Elektra
 A New World Record — ELO — UA

KFWD-FM — DALLAS — Tim Spencer

Frampton Comes Alive — Peter Frampton — A&M
 Fleetwood Mac — WB
 Still Crazy — Paul Simon — Columbia
 Silk Degrees — Boz Scaggs — Columbia

Breezin' — George Benson — WB
 A Night On The Town — Rod Stewart — WB
 Fly Like An Eagle — Steve Miller Band — Capitol
 Boston — Epic
 Dream Weaver — Gary Wright — WB
 Songs In The Key Of Life — Stevie Wonder — Tamla/Motown

KZEW-FM — DALLAS — Charlie Kendall

Fleetwood Mac — WB
 Frampton Comes Alive — Peter Frampton — A&M
 The Song Remains The Same — Led Zeppelin — Swan Song/Atlantic
 One More From The Road — Lynyrd Skynyrd — MCA
 Fly Like An Eagle — Steve Miller Band — Capitol
 Hissing Of Summer Lawns — Joni Mitchell — Asylum
 Ted Nugent — Epic
 Faithful — Todd Rundgren — Bearsville/WB
 Silk Degrees — Boz Scaggs — Columbia
 Songs In The Key Of Life — Stevie Wonder — Tamla/Motown

KADI-FM — ST. LOUIS — Pete Parls

Frampton Comes Alive — Peter Frampton — A&M
 Dreamboat Annie — Heart — Mushroom
 Fly Like An Eagle — Steve Miller Band — Capitol
 At The Speed Of Sound — Wings — Capitol
 Silk Degrees — Boz Scaggs — Columbia
 Songs In The Key Of Life — Stevie Wonder — Tamla/Motown
 Boston — Epic
 Live Bullet — Bob Seger — Capitol
 A Night On The Town — Rod Stewart — WB
 Hotel California — The Eagles — Asylum

KSHE-FM — ST. LOUIS — Ron Stevens

Frampton Comes Alive — Peter Frampton — A&M
 Ted Nugent — Epic
 Live Bullet — Bob Seger — Capitol
 Dreamboat Annie — Heart — Mushroom
 Face The Music — ELO — UA
 Fly Like An Eagle — Steve Miller Band — Capitol
 Spitfire — Jefferson Starship — Grunt/RCA
 Agents Of Fortune — Blue Oyster Cult — Columbia
 Boston — Epic
 The Pretender — Jackson Browne — Asylum

WDVE-FM — PITTSBURGH — Marcy Posner

Frampton Comes Alive — Peter Frampton — A&M
 Songs In The Key Of Life — Stevie Wonder — Tamla/Motown
 Fleetwood Mac — WB
 Fly Like An Eagle — Steve Miller Band — Capitol
 Hotel California — Eagles — Asylum
 Wings Over America — Wings — Capitol
 Dream Weaver — Gary Wright — WB
 Rocks — Aerosmith — Columbia
 Breezin' — George Benson — WB
 Silk Degrees — Boz Scaggs — Columbia

WYDD-FM — PITTSBURGH — Steve Downes

Frampton Comes Alive — Peter Frampton — A&M
 Fleetwood Mac — WB
 Go For Broke — Ian Mathews — Columbia
 Lady In Waiting — Outlaws — Arista
 Boston — Epic
 Songs In The Key Of Life — Stevie Wonder — Tamla/Motown
 The Art Of Tea — Michael Franks — WB
 A Trick Of The Tail — Genesis — A&M
 Fly Like An Eagle — Steve Miller Band — Capitol
 Storm At Sunup — Gino Vannelli — A&M

KPFT-FM — HOUSTON — Larry Foster

Black Market — Weather Report — Columbia
 Joan Armatrading — A&M
 Fly Like An Eagle — Steve Miller Band — Capitol
 Fly With The Wind — McCoy Tyner — Fantasy
 Duke Ellington Jazz — Atlantic
 Moonmadness — Camel — Janus
 Return To Forever — Chick Corea — Columbia
 School Days — Stanley Clarke — Nemperor/Atlantic
 Aurora — Jean-Luc Ponty — Atlantic
 Desire — Bob Dylan — Columbia

WKTK-FM — BALTIMORE — Steve Cochran

Frampton Comes Alive — Peter Frampton — A&M
 Fleetwood Mac — WB
 Songs In The Key Of Life — Stevie Wonder — Tamla/Motown
 Boston — Epic
 Dreamboat Annie — Heart — Mushroom
 Fly Like An Eagle — Steve Miller — Capitol
 Silk Degrees — Boz Scaggs — Columbia
 Firefall — Atlantic
 Breezin' — George Benson — WB
 Year Of The Cat — Al Stewart — Janus

WMMS-FM — CLEVELAND — Shelly Stille

Royal Scam — Steely Dan — ABC
 Silk Degrees — Boz Scaggs — Columbia
 Resolution — Andy Pratt — Nemperor/Atlantic
 Sincerely — Dwight Twilley — Shelter/ABC
 Live Bullet — Bob Seger — Capitol
 Cry Tough — Nils Lofgren — A&M
 Young & Rich — Tubes — A&M
 Hotel California — Eagles — Asylum
 Agents Of Fortune — Blue Oyster Cult — Columbia
 Boston — Epic

WRAS-FM — ATLANTA, GA. — Bob Bailey

Desire — Bob Dylan — Columbia
 When An Old — Roy Harper — Cnrysalis
 Firefall — Atlantic
 Live — Renaissance — Sire/ABC
 Agents Of Fortune — Blue Oyster Cult — Columbia
 Sammy Walker — WB
 Trick Of The Tail — Genesis — Atco
 Midnight Mirage — Mike Greene — Mercury
 Royal Scam — Steely Dan — ABC
 Lotus — Santana — CBS

KEZY-FM — ANAHEIM — Ron Burnstein

Too Stuffed To Jump — Amazing Rhythm Aces — Dot
 On The Track — Leon Redbone — WB
 I Don't Wanna Go Home — Southside Johnny & The Asbury Jukes — Epic
 Heat Treatment — Graham Parker — Mercury
 Year Of The Cat — Al Stewart — Janus
 Station To Station — David Bowie — RCA
 A New World Record — ELO — UA
 Rock & Roll Heart — Lou Reed — Arista
 Zoot Allures — Frank Zappa — WB
 Silk Degrees — Boz Scaggs — Columbia

KGB-FM — SAN DIEGO — Steve Chaplin

Homegrown Four — Homegrown Four — KGB Records
 Songs In The Key Of Life — Stevie Wonder — Tamla/Motown
 Fleetwood Mac — Fleetwood Mac — WB
 Frampton Comes Alive — Peter Frampton — A&M
 Breezin' — George Benson — WB
 Boston — Boston — Epic
 Fly Like An Eagle — Steve Miller — Capitol
 Wired — Jeff Beck — Epic
 A Night On The Town — Rod Stewart — WB
 Silk Degrees — Boz Scaggs — Columbia

WZMF-FM — MENOMONEE FALLS, WI. — Steve Stevens

Boston — Epic
 At The Speed Of Sound — Wings — Capitol
 Fleetwood Mac — WB
 A New World Record — ELO — UA
 Red Octopus — Jefferson Starship — Grunt/RCA
 Songs In The Key Of Life — Stevie Wonder — Tamla/Motown
 Frampton Comes Alive — Peter Frampton — A&M
 Fly Like An Eagle — Steve Miller Band — Capitol
 A Night On The Town — Rod Stewart — WB
 Dreamboat Annie — Heart — Mushroom

KZOK-FM — SEATTLE, WA. — Lori Holder

Frampton Comes Alive — Peter Frampton — A&M
 Fleetwood Mac — WB
 Dreamboat Annie — Heart — Mushroom
 At The Speed Of Sound — Wings — Capitol
 Breezin' — George Benson — WB
 Touch — John Klemmer — ABC
 Ted Nugent — Epic
 Rocks — Aerosmith — Columbia
 Silk Degrees — Boz Scaggs — Columbia
 Wish You Were Here — Pink Floyd — Columbia

KZAM-FM — SEATTLE — Jon Kertzer

Songs In The Key Of Life — Stevie Wonder — Tamla/Motown
 Hejira — Joni Mitchell — Asylum
 Year Of The Cat — Al Stewart — Janus
 Joan Armatrading — Joan Armatrading — A&M
 The Art Of Tea — Michael Franks — Reprise/WB
 Chicken Skin Music — Ry Cooder — WB
 The Pretender — Jackson Browne — Asylum
 Rastaman Vibration — Bob Marley & The Wailers — Island
 Turnstiles — Billy Joel — Columbia
 Fly With The Wind — McCoy Tyner — Milestone/Fantasy

WINZ-FM — MIAMI — David Sousa

Hometown Boy Makes Good — Elvin Bishop — Capricorn
 Boston — Boston — Epic
 The Pretender — Jackson Browne — Asylum
 Hotel California — Eagles — Asylum

(continued on page 176)

WE HAVE A STYLE OF OUR OWN



HEART
CHILLIWACK
PAUL HORN
NEW WORLD ELECTRONIC
CHAMBER ENSEMBLE
SONGBIRD
DIXON HOUSE

MUSHROOM RECORDS
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POP RADIO PLAYLIST HIGHLIGHTS

WCUE — AKRON

#1 — Stevie Wonder
 *Crackers
 *Steve Miller
 *Smokie
 *Al Stewart
 *Kiss
 7 To 1 — Stevie Wonder
 20 To 11 — Aerosmith
 24 To 16 — EW&F
 22 To 17 — Queen
 31 To 24 — Manfred Mann
 35 To 27 — Mary MacGregor
 Ex To 38 — Abba
 Ex To 39 — Barbra Streisand
 Ex To 40 — Bar-Kays
WPTR — ALBANY
 #1 — Spinners
 EW&F
 Bob Seger
 Steve Miller
 Stephen Bishop
 Kiss
 17 To 13 — Sylvers
 25 To 19 — Queen
 27 To 21 — David Dundas
 29 To 22 — Aerosmith
 32 To 26 — Mary MacGregor
KRKE — ALBUQUERQUE
 #1 — Rod Stewart
 *Rose Royce
 *Steve Miller
 *Brick
 15 To 6 — Sylvers
 14 To 8 — Stevie Wonder — Lovely
 16 To 9 — Brick
 Ex To 18 — Doobie Brothers
 Ex To 19 — Bay City Rollers
 Ex To 20 — Eagles
WAEB — ALLENTOWN
 #1 — Engelbert Humperdinck
 Eagles
 Manfred Mann
 Stephen Bishop
 20 To 10 — Rose Royce
 23 To 20 — Abba
 28 To 14 — Mary MacGregor
KEZY — ANAHEIM
 #1 — Rod Stewart
 *Al Stewart
 *Lynyrd Skynyrd
 *Manfred Mann
 *Robert Palmer
 *Kansas
 15 To 10 — Stevie Wonder
 21 To 16 — Aerosmith
 24 To 19 — Rose Royce
 Ex To 31 — Mary MacGregor
 Ex To 32 — Brick
 Ex To 34 — Bob Seger
 Ex To 35 — Kenny Nolan
WRFC — ATHENS
 #1 — McCoo/Davis
 Brass Construction
 Barbra Streisand
 Copeland & Hall
 25 To 20 — Bread
 29 To 24 — Eagles
 35 To 29 — Kiss
Z-93 — ATLANTA
 #1 — Rod Stewart
 Jacksons
 *Kiss
 *Donny & Marie
 8 To 3 — Rose Royce
 17 To 10 — Rod Hart
 22 To 17 — Mary MacGregor
 29 To 22 — ELO
 Ex To 27 — Elvis — Moody Blue
 Ex To 29 — Eagles
 Ex To 30 — EW&F
WQXI — ATLANTA
 #1 — Rose Royce
 EW&F
 Mary MacGregor
 5 To 1 — Rose Royce
 20 To 8 — Stevie Wonder
WBBO — AUGUSTA
 #1 — Boston
 *Kiss
 *Al Stewart
 8 To 3 — Sylvers
 12 To 5 — Brick
 14 To 10 — Mary MacGregor
 20 To 15 — Manfred Mann
 26 To 20 — Rose Royce
 Ex To 29 — Stevie Wonder
 Ex To 30 — Bob Seger
WAUG — AUGUSTA
 #1 — Boston
 Kiss
 *Abba
 *Bob Seger
 *Al Stewart
 7 To 3 — Engelbert Humperdinck
 14 To 4 — Sylvers
 16 To 12 — Mary MacGregor
 21 To 16 — Manfred Mann
 22 To 18 — Queen
 23 To 19 — Rose Royce
 Ex To 20 — Eagles
 Ex To 22 — Barry Manilow
 Ex To 24 — Stevie Wonder
KERN — BAKERSFIELD
 #1 — Rod Stewart
 *Brick
 *Bob Seger
 19 To 12 — Aerosmith
 23 To 16 — Manfred Mann
 24 To 17 — Rose Royce
 Ex To 20 — Bread
 Ex To 21 — Stevie Wonder — Lovely
 Ex To 23 — Eagles
KAFY — BAKERSFIELD
 #1 — Spinners
 *KC & Sunshine Band
 *Mary MacGregor
 23 To 16 — Manfred Mann
 Ex To 24 — Rose Royce
 Ex To 25 — Engelbert Humperdinck
 Ex To 29 — David Dundas
WCAO — BALTIMORE
 #1 — Leo Sayer
 *Paul Anka
 *Al Stewart
 *Steve Miller
 *Donny & Marie
 23 To 16 — Mary MacGregor
 25 To 20 — Eagles

Ex To 25 — EW&F
 Ex To 26 — Lynrd Skynyrd
 Ex To 29 — Jacksons
 Ex To 30 — Styx
WFBR — BALTIMORE
 #1 — Rod Stewart
 Barbra Streisand
 Linda Ronstadt
 Manfred Mann
 *Stephen Bishop
 11 To 7 — Elton John
 18 To 12 — Brick
 22 To 18 — Stevie Wonder
 28 To 24 — Bread
 Ex To 39 — Steve Miller
WHNN — BAY CITY
 #1 — Manfred Mann
 *Eagles
 *David Dundas
 11 To 7 — Bob Seger
 25 To 18 — Bread
 29 To 19 — Hall & Oates
 26 To 21 — EW&F
 30 To 25 — Jacksons
 Ex To 30 — Stephen Bishop
 Ex To 22 — Barry Manilow
 Ex To 20 — Mary MacGregor
WERC — BIRMINGHAM
 #1 — Engelbert Humperdinck
 *Jacksons
 *Gene Cotton
 *EW&F
 26 To 18 — Mary MacGregor
 30 To 14 — Stevie Wonder
 Ex To 20 — Eagles
 Ex To 28 — Kiss
WGSN — BIRMINGHAM
 #1 — Spinners
 *Kiss
 *Abba
 7 To 2 — Brick
 16 To 9 — Mary MacGregor
 25 To 18 — Queen
 Ex To 25 — Barry Manilow
 Ex To 26 — Bob Seger
 Ex To 27 — Lynrd Skynyrd
KFYR — BISMARCK
 #1 — Rod Stewart
 *Kansas
 *Stephen Bishop
 *Al Stewart
 15 To 9 — Eiton John
 19 To 12 — Mary MacGregor
 Ex To 19 — Barry Manilow
 Ex To 20 — Abba
WRKO — BOSTON
 #1 — Leo Sayer
 Steve Miller
 Kiss
 George Harrison
 Cher
 8 To 3 — Savannah Band
 15 To 10 — Abba
 18 To 14 — Donny & Marie
 19 To 9 — Rose Royce
 20 To 14 — Stevie Wonder
 24 To 18 — Manfred Mann
 30 To 25 — Kenny Nolan
WBGN — BOWLING GREEN
 #1 — Mary MacGregor
 *Bread
 *Manfred Mann
 *Donny & Marie
 *Smokie
 *Bob Seger
 20 To 14 — McCoo/Davis
 19 To 13 — Kenny Nolan
 23 To 17 — Brick
 Ex To 27 — LTD
 Ex To 29 — Aerosmith
 Ex To 21 — Stevie Wonder
WICC — BRIDGEPORT
 #1 — Rod Stewart
 *Jacksons
 *Al Stewart
 *Kiss
 *Bob Seger
 *Steve Miller
 *Linda Ronstadt
 7 To 2 — Savannah Band
 14 To 7 — Burton Cummings
 23 To 19 — Brick
 26 To 21 — EW&F
 Ex To 23 — Stevie Wonder
 Ex To 24 — Eagles
 Ex To 29 — Barry Manilow
 Ex To 30 — Abba
WKBW — BUFFALO
 #1 — Spinners
 Eagles
 David Dundas
 Dr. Hook
 *Kiss — Hard Luck
 8 To 1 — Spinners
 16 To 8 — Kiss — Beth
 18 To 7 — Stevie Wonder
 21 To 16 — Queen
 26 To 20 — Manfred Mann
 28 To 21 — Mary MacGregor
WYSL — BUFFALO
 #1 — Rod Stewart
 *Abba
 *Barry Manilow
 *Rose Royce
 10 To 5 — McCoo/Davis
 23 To 15 — Queen
 Ex To 21 — Manfred Mann
 Ex To 26 — Bob Seger
 Ex To 29 — Gene Cotton
 Ex To 20 — Eagles
WTMA — CHARLESTON
 #1 — Brick
 *KC & Sunshine Band
 21 To 3 — Rose Royce
 19 To 14 — Engelbert Humperdinck
 24 To 20 — Yvonne Elliman
 Ex To 24 — Queen
 Ex To 25 — Mary MacGregor
WBT — CHARLOTTE
 #1 — Engelbert Humperdinck
 Rose Royce
 Eagles
 Barbra Streisand
 Boz Scaggs
 Paul Anka
 Al Stewart
 *Donny & Marie
 17 To 12 — Bread
 22 To 14 — Stevie Wonder

23 To 16 — Abba
 24 To 19 — John Denver
 25 To 18 — Tavares
 26 To 20 — Linda Ronstadt
WAYS — CHARLOTTE
 #1 — Rod Stewart
 Bread
 Bay City Rollers
 David Dundas
 *Foghat
 *EW&F
 8 To 4 — Spinners
 12 To 8 — Engelbert Humperdinck
 20 To 15 — Rose Royce
 21 To 10 — Mary MacGregor
 Ex To 23 — Eagles
WFLI — CHATTANOOGA
 #1 — Mary MacGregor
 *Eagles
 *Rose Royce
 18 To 13 — Stevie Wonder
 Ex To 23 — Aerosmith
 Ex To 25 — Bob Seger
WGOW — CHATTANOOGA
 #1 — Mary MacGregor
 *ELO
 *Donny & Marie
 6 To 2 — Rod Hart
 Ex To 22 — Stevie Wonder
WLS — CHICAGO
 #1 — DeVorzon & Botkin
 Brick
 Heart
 3 To 1 — DeVorzon & Botkin
 5 To 4 — Spinners
 9 To 6 — McCoo/Davis
 11 To 8 — Burton Cummings
 12 To 10 — George Harrison
 16 To 11 — ELO
 18 To 13 — Lynrd Skynyrd
 13 To 5 — Manfred Mann
 30 To 16 — Barry Manilow
 43 To 35 — Aerosmith
WMET — CHICAGO
 #1 — Rod Stewart
 Barry Manilow
 Steve Miller
 Eagles
 12 To 3 — Manfred Mann
 14 To 8 — Lynrd Skynyrd
 20 To 10 — Stevie Wonder
Q102 — CINCINNATI
 #1 — Rod Stewart
 Rose Royce
 *Manfred Mann
 8 To 5 — Spinners
 19 To 14 — Stevie Wonder
 23 To 18 — Queen
 26 To 22 — Eagles
 Ex To 28 — Lynrd Skynyrd
WSAI — CINCINNATI
 #1 — Boston
 Stevie Wonder
 5 To 1 — Boston
 13 To 8 — England Dan & Coley
 19 To 11 — Blaze
 22 To 18 — ELO
 26 To 14 — Sylvers
 29 To 21 — Eagles
WGCL — CLEVELAND
 #1 — Rod Stewart
 Yvonne Elliman
 Rose Royce
 Manfred Mann
 Starbuck
 11 To 6 — Hall & Oates
 14 To 3 — Brick
 21 To 17 — Keane Brothers
 26 To 18 — Eagles
 29 To 19 — Steve Miller
WCOL — COLUMBUS
 #1 — Burton Cummings
 Stevie Wonder
 Kiss
 Bob Seger
 Al Stewart
 14 To 9 — Yvonne Elliman
 18 To 10 — Brick
 22 To 16 — Queen
 24 To 20 — Kenny Nolan
 28 To 17 — Rose Royce
 30 To 25 — George Harrison
 32 To 26 — Manfred Mann
 34 To 29 — Mary MacGregor
 36 To 27 — Eagles
 37 To 32 — Barry Manilow
WNCI — COLUMBUS
 #1 — Brick
 Eagles
 7 To 3 — Leo Sayer
 8 To 1 — Brick
 18 To 14 — David Dundas
 21 To 17 — George Harrison
 22 To 10 — Rose Royce
KNUS — DALLAS
 #1 — Boston
 Manfred Mann
 Eagles
 18 To 14 — Kiss — Beth
 21 To 16 — Rose Royce
 24 To 19 — Linda Ronstadt
KLIF — DALLAS
 #1 — Rod Stewart
 Cher
 6 To 20 — Leo Sayer
 14 To 9 — Burton Cummings
 18 To 15 — Rose Royce
 Ex To 25 — EW&F
WING — DAYTON
 #1 — Burton Cummings
 Eagles
 Manfred Mann
 Kiss
 Funky Kings
 Al Stewart
 Barbra Streisand
 *Gene Cotton (re-add)
 11 To 2 — Leo Sayer
 23 To 17 — Queen
 28 To 18 — Aerosmith
 37 To 28 — Bay City Rollers
 38 To 27 — Boz Scaggs
 39 To 29 — KC & Sunshine Band
 43 To 39 — Smokie
WMFJ — DAYTONA BEACH
 #1 — McCoo/Davis
 *Steve Miller
 *Jacksons
 *Gene Cotton

12 To 6 — Brick
 17 To 8 — Stevie Wonder
 26 To 19 — Bob Seger
 25 To 20 — Rose Royce
 Ex To 25 — Mary MacGregor
 Ex To 26 — Eagles
 Ex To 27 — Dr. Hook
 Ex To 28 — Manfred Mann
 Ex To 29 — Queen
KTLL — DENVER
 #1 — Rod Stewart
 Bread
 Mary MacGregor
 David Dundas
 KC & Sunshine Band
 *Steven Bishop
 *Walter Murphy
 *Abba
 *Aerosmith
 *Steve Miller
 10 To 6 — McCoo/Davis
 19 To 15 — Yvonne Elliman
 22 To 18 — Bay City Rollers
 25 To 21 — Stevie Wonder
 27 To 22 — Brick
 30 To 23 — Eagles
 32 To 24 — Engelbert Humperdinck
 35 To 30 — Manfred Mann
 37 To 31 — Rose Royce
KIMN — DENVER
 #1 — Leo Sayer
 Bread
 Boz Scaggs
 12 To 7 — Sylvers
 Ex To 19 — Barry Manilow
KIOA — DES MOINES
 #1 — Spinners
 Aerosmith
 Bread
 7 To 1 — Spinners
 18 To 11 — Stevie Wonder
 22 To 17 — England Dan & Coley
 25 To 14 — Mary MacGregor
CKLW — DETROIT
 #1 — Rod Stewart
 *Dramatics
 *Aerosmith
 6 To 3 — Brick
 10 To 7 — ELO
 20 To 14 — Jacksons
 22 To 16 — Sylvers
 27 To 23 — Manfred Mann
 30 To 24 — Eagles
 Ex To 28 — Heart
 Ex To 30 — Rush
WXYZ — DETROIT
 #1 — Rod Stewart
 Manfred Mann
WRDQ — DETROIT
 #1 — Captain & Tennille
 Eagles
 Dramatics
 Mary MacGregor
 Kenny Nolan
 16 To 12 — Johnny Bristol
 19 To 15 — Sylvers
WBDO — DUBUQUE
 #1 — Burton Cummings
 *Smokie
 *Eagles
 *Stephen Bishop
 *Gene Cotton
 *Barbra Streisand
 11 To 5 — Spinners
 13 To 9 — Elton John
 17 To 6 — McCoo/Davis
 19 To 13 — ELO
 20 To 15 — Kenny Nolan
 23 To 19 — Funky Kings
 29 To 24 — Doobie Brothers
 Ex To 22 — Mary MacGregor
 Ex To 29 — Barry Manilow
 Ex To 30 — Manfred Mann
WEAQ — EAU CLAIRE
 #1 — Kiss
 Eagles
 Jacksons
 Bob Seger
 Gene Cotton
 8 To 2 — Leo Sayer
 32 To 27 — Rose Royce
 30 To 23 — Barry Manilow
 28 To 18 — Queen
 21 To 11 — Manfred Mann
 16 To 10 — Mary MacGregor
KINT — EL PASO
 #1 — Rod Stewart
 *Rose Royce
 *Mary MacGregor
 *Doobie Brothers
 *Bob Seger
 25 To 19 — Brick
 Ex To 25 — George Harrison
 Ex To 24 — Eagles
WJET — ERIE
 #1 — Burton Cummings
 *Eagles
 *George Harrison
 23 To 15 — Mary MacGregor
 29 To 19 — Rose Royce
 19 To 14 — Barry Manilow
 Ex To 27 — Kiss
KRKO — EVERETT
 #1 — Elton John
 *Gene Cotton
 *Stephen Bishop
 *James Taylor
 12 To 7 — Sylvers
 13 To 8 — ELO
 19 To 12 — Kenny Nolan
 20 To 13 — David Dundas
 21 To 14 — Mary MacGregor
 22 To 17 — Brick
 23 To 18 — Smokie
 25 To 19 — Bread
 Ex To 23 — Stevie Wonder
 Ex To 28 — Al Stewart
 Ex To 29 — Barbra Streisand
KQWB — FARGO
 #1 — Burton Cummings
 *Barbra Streisand
 *Boz Scaggs
 *Bob Seger
 19 To 13 — Barry Manilow
 13 To 8 — Funky Kings
 24 To 19 — Stephen Bishop
 Ex To 16 — Stevie Wonder
 Ex To 22 — Manfred Mann
 Ex To 25 — Smokie

Ex To 26 — Steve Miller
WFLB — FAYETTEVILLE
 #1 — Brick
 *Steve Miller
 *10cc
 *Starland Vocal Band
 *Kansas
 *Henhouse 5+2
 10 To 2 — Mary MacGregor
 18 To 11 — Barry Manilow
 20 To 16 — Smokie
 24 To 18 — Rose Royce
 28 To 21 — Eagles
 29 To 24 — Kiss
 Ex To 28 — Manfred Mann
 Ex To 29 — Barbra Streisand
 Ex To 30 — Elvin Bishop
KFJZ — FORT WORTH
 #1 — Leo Sayer
 Engelbert Humperdinck
 Rose Royce
 20 To 9 — Stevie Wonder
WVBF — FRAMINGHAM
 #1 — Rod Stewart
 *Manfred Mann
 9 To 3 — McCoo/Davis
 20 To 15 — Rose Royce
KYNO — FRESNO
 #1 — Leo Sayer
 Bob Seger
 *EW&F
 *Kiss
 *Steve Miller
 18 To 13 — Brick
 23 To 18 — Al Stewart
 24 To 17 — Rose Royce
 Ex To 29 — Boz Scaggs
 Ex To 28 — Manfred Mann
WLAV — GRAND RAPIDS
 #1 — Brick
 *Heart
 *Savannah Band
 *Jacksons
 *John Denver
 9 To 1 — Brick
 19 To 10 — Stevie Wonder
 20 To 15 — Queen
 Ex To 24 — Eagles
 Ex To 25 — Bread
 Ex To 26 — Al Stewart
 Ex To 28 — Johnny Bristol
Z-96 — GRAND RAPIDS
 #1 — McCoo/Davis
 *Barbra Streisand
 *Jacksons
 *Linda Ronstadt
 *Jackson Browne — Fuse
 14 To 7 — Elton John
 18 To 13 — Engelbert Humperdinck
 24 To 15 — Manfred Mann
 29 To 16 — Stevie Wonder
 30 To 21 — Bread
 Ex To 27 — Mary MacGregor
 Ex To 28 — Rose Royce
 Ex To 28 — Kenny Nolan
KEIN — GREAT FALLS
 #1 — Mary MacGregor
 Manfred Mann
 *Aerosmith
 *Eagles
 *John Denver
 *Foghat
 *Bay City Rollers
 *Bob Seger
 9 To 1 — Mary MacGregor
 17 To 12 — Queen
 19 To 14 — Boz Scaggs
 Ex To 18 — Bread
 Ex To 19 — Barry Manilow
WDRG — HARTFORD
 #1 — Rod Stewart
 No new additions
 12 To 5 — Sylvers
 10 To 4 — Elton John
 18 To 11 — Queen
 22 To 17 — EW&F
 28 To 19 — Rose Royce
 30 To 25 — Al Stewart
 Ex To 28 — Stevie Wonder
 Ex To 29 — Jacksons
 Ex To 30 — Seals & Crofts
KILT — HOUSTON
 #1 — Kiss
 Bob Seger
 Elvis — She Thinks
 Eagles
 *Manfred Mann
 *Kenny Nolan
 *Aerosmith
 12 To 8 — Brick
 25 To 17 — Yvonne Elliman
 27 To 22 — Mary MacGregor
 31 To 23 — Bread
 34 To 25 — Dickey Lee
 36 To 26 — Rose Royce
 40 To 34 — Al Stewart
KRBE — HOUSTON
 #1 — McCoo/Davis
 Rose Royce
 Al Green
 *Steve Miller
 *Kansas
 7 To 1 — McCoo/Davis
 21 To 8 — Brick
 22 To 14 — Bar-Kays
 24 To 19 — George Harrison
 26 To 6 — Stevie Wonder
 27 To 17 — Alice Cooper
 28 To 16 — Yvonne Elliman
 30 To 20 — Sylvers
 Ex To 18 — Mary MacGregor
 Ex To 20 — Eagles
 Ex To 27 — Queen
 Ex To 28 — Foghat
 Ex To 30 — Steven Bishop
WNDE — INDIANAPOLIS
 Stevie Wonder
 Rod Hart
 David Dundas
 Bread
 Yvonne Elliman
 George Harrison
 Eagles
 8 To 2 — McCoo/Davis
 15 To 10 — Brick
 20 To 15 — Engelbert Humperdinck
 22 To 13 — Mary MacGregor
 25 To 20 — Aerosmith

WIFE — INDIANAPOLIS
 #1 — Rod Stewart
 *Thelma Houston
 *Queen
 *Engelbert Humperdinck
 *Outlaws
 19 To 12 — Brick
 18 To 13 — Mary MacGregor
 25 To 21 — Bread
 26 To 22 — Yvonne Elliman
 Ex To 24 — Manfred Mann
 Ex To 25 — Eagles
 Ex To 26 — Boney M
WJDX — JACKSON
 #1 — Elton John
 Eagles
 Steve Miller
 Mary MacGregor
 20 To 14 — Rose Royce
 27 To 17 — Dr. Hook
 25 To 20 — Barry Manilow
 28 To 23 — George Harrison
WAPE — JACKSONVILLE
 #1 — Rose Royce
 Wings — Jet
 Doobie Brothers
 Steve Miller
 Bread
 Bob Seger
 17 To 9 — Mary MacGregor
 24 To 13 — Lynrd Skynyrd
 25 To 17 — Aerosmith
 26 To 20 — Stevie Wonder
 28 To 19 — Eagles
 29 To 24 — Foghat
WCRO — JOHNSTOWN
 #1 — Leo Sayer
 *Al Stewart
 *Smokie
 *EW&F
 *Doobie Brothers
 *Robert Palmer
 19 To 11 — Elton John
 14 To 9 — Kenny Nolan
 25 To 17 — Abba
 28 To 7 — Rose Royce
 Ex To 23 — Kiss
 Ex To 25 — Boz Scaggs
 Ex To 27 — Barry Manilow
 Ex To 28 — Easy Street
 Ex To 29 — Stephen Bishop
 Ex To 30 — Bob Seger
KBEQ — KANSAS CITY
 #1 — Rod Stewart
 Queen
 Rose Royce
 Mary MacGregor
 Eagles
 10 To 4 — Burton Cummings
 16 To 12 — Alice Cooper
 21 To 14 — Sylvers
 23 To 13 — Brick
 28 To 20 — Kansas
 30 To 15 — Stevie Wonder
WQPD — LAKELEND
 #1 — Brick
 Donna Summer
 *10cc
 Starz
 *Gino Quino
 *Henhouse 5+2
 *Richie Havens
 *Kansas
 *Tanya Tucker
 11 To 4 — Bread
 37 To 16 — Rose Royce
 34 To 19 — Emotions — Flowers
 40 To 22 — Stevie Wonder
 38 To 33 — John Denver
 39 To 34 — Kiss
 Ex To 35 — Aerosmith
 Ex To 36 — Manfred Mann
 Ex To 37 — Eagles
KENO — LAS VEGAS
 #1 — Elton John
 David Dundas
 Eagles
 Mary MacGregor
 Aerosmith
 *KC & Sunshine Band
 *Stephen Bishop
 *Steve Miller
 35 To 27 — Manfred Mann
 16 To 10 — Rose Royce
 26 To 21 — Stevie Wonder
 33 To 25 — Engelbert Humperdinck
WBLI — LONG ISLAND
 #1 — Rod Stewart
 *EW&F
 *Kenny Nolan
 *Eagles
 *George Harrison
 Ex To 9 — Leo Sayer
 Ex To 10 — Engelbert Humperdinck
KHJ — LOS ANGELES
 #1 — Sylvers
 Aerosmith
KRBE — HOUSTON
 #1 — McCoo/Davis
 15 To 9 — Spinners
 17 To 10 — Rose Royce
 19 To 13 — Engelbert Humperdinck
 20 To 15 — ELO
 Ex To 23 — Brick
 Ex To 24 — Mary MacGregor
 Ex To 26 — Manfred Mann
WAKY — LOUISVILLE
 #1 — Foghat
 Dr. Hook
 Kansas
 Tom Jones
 *John Denver
 *George Harrison
 22 To 12 — Rose Royce
 25 To 18 — Bar-Kays
 28 To 21 — Kiss
 Ex To 29 — Bread
WKLO — LOUISVILLE
 #1 — Manfred Mann
 Kenny Nolan (re-add)
 Alox Harvey
 Yvonne Elliman
 *Boney M
 *Steve Miller
 8 To 4 — Brick
 10 To 5 — Foghat
 12 To 3 — Engelbert Humperdinck
 15 To 11 — Aerosmith
 24 To 18 — Dr. Hook

(continued on page 30)

DON KIRSHNER'S
NEW
**ROCK
CONCERT**

4th YEAR . . . COMPLETELY SOLD OUT

Distributed by Syndicast



Featuring the Hit Single
"Carry On Wayward Son"

A NORMAN LEAR/DON KIRSHNER PRODUCTION

"A Year At The Top"
On CBS-TV

Debuting on January 19, 1977
Wednesday at 8:30 P.M./E.S.T.

Starring:

Robert Alda	Vivian Blaine
Judith Cohen	Greg Evigan
Phil Leeds	Mickey Rooney
Paul Shaffer	Kelly Bishop

Hottest Songs

"Lonely Night (Angel Face)"

Recorded by the Captain & Tennille
Written by Neil Sedaka

"Love In The Shadows"

Recorded by Neil Sedaka
Written by Sedaka & Cody

**"Saying Hello, Saying I Love You,
Saying Goodbye"**

Recorded by Jim Ed Brown & Helen Cornelius
Written by Barry, Hofheinz & Burg



KIRSHNER RECORDS & NBC-TV

"The Savage Bees"

Starring:

Michael Parks, Ben Johnson, Paul Hecht,
Horst Bucholz and Gretchen Corbett

**TOP TEN IN THE NATIONAL NEILSONS
WITH A 41 SHARE**

An NBC-TV Movie

AN ALAN LANDSBURG/DON KIRSHNER PRODUCTION

KIRSHNER ENTERTAINMENT CORPORATION

1370 Avenue of the Americas, New York, N.Y. 10019 (212) 489-0440

POP RADIO PLAYLIST HIGHLIGHTS CONT.

(continued from page 28)

WISM — MADISON

#1 — Bob Seger
*George Harrison
*Savannah Band
*Cliff Richard
*Wings — Yesterday
13 To 8 — Sylvers
18 To 12 — Manfred Mann
26 To 19 — Brick
29 To 23 — Rose Royce
Ex To 26 — Aerosmith
Ex To 29 — Barry Manilow
Ex To 30 — Boz Scaggs

WFOM — MARIETTA

#1 — Leo Sayer
*Jacksons
*Barry Manilow
*Manfred Mann
10 To 6 — Sylvers
14 To 10 — Aerosmith
26 To 20 — Bread
28 To 22 — Eagles
Ex To 26 — Stevie Wonder
Ex To 29 — George Harrison
Ex To 30 — Bay City Rollers

KRIB — MASON CITY

#1 — Spinners
*Abba
*Foghat
*Manfred Mann
*Kiss
*Eagles
19 To 14 — Walter Murphy
Ex To 27 — EW&F
Ex To 28 — Bay City Rollers
Ex To 29 — Bread
Ex To 30 — Smokie

WMP5 — MEMPHIS

#1 — Brick
Kiss
*Johnny Bristol
*Bob Seger
6 To 2 — Rose Royce
9 To 5 — Sylvers
12 To 8 — Bar-Kays
29 To 24 — Bread
30 To 18 — EW&F

WHBQ — MEMPHIS

#1 — Brick
Jacksons
Rick Dees
13 To 4 — Stevie Wonder
22 To 17 — Barry Manilow
24 To 19 — Bread
25 To 20 — Eagles
29 To 24 — Al Green
Ex To 27 — Aerosmith

Y100 — MIAMI

#1 — Sylvers
Starbuck
7 To 1 — Sylvers
12 To 7 — Emotions
16 To 12 — KC & Sunshine Band
21 To 17 — Jacksons
23 To 15 — Leo Sayer
25 To 16 — Steve Miller

WQAM — MIAMI

#1 — Rod Stewart
Eagles
Bay City Rollers
Manfred Mann
18 To 11 — Sylvers
21 To 15 — Burton Cummings
23 To 19 — Barry Manilow
25 To 18 — Rose Royce
27 To 23 — Engelbert Humperdinck

96X — MIAMI

#1 — Sylvers
Spinners
EW&F
Lynyrd Skynyrd
Seville & Chipmunks
25 To 15 — Engelbert Humperdinck
32 To 26 — ELO
35 To 28 — Eagles

WOKY — MILWAUKEE

#1 — Manfred Mann
Aerosmith
Eagles
Kenny Nolan
Mary MacGregor
17 To 10 — Stevie Wonder
22 To 18 — Queen
26 To 22 — Kool & The Gang
28 To 24 — David Dundas
30 To 23 — Brick
31 To 27 — Dickey Lee

WZUU — MILWAUKEE

#1 — Manfred Mann
*Lynyrd Skynyrd
*Blaze
*Kenny Nolan
*Phoebe Snow
12 To 7 — Stevie Wonder
19 To 14 — Spinners
Ex To 16 — Engelbert Humperdinck

KDWB — MINNEAPOLIS

#1 — Rod Stewart
Henhouse Five Plus Two
7 To 3 — Spinners
11 To 7 — Elton John
12 To 8 — McCoo/Davis

WDGY — MINNEAPOLIS

#1 — Burton Cummings
*Mary MacGregor
*Manfred Mann
10 To 3 — Leo Sayer
14 To 10 — McCoo/Davis
16 To 6 — Lynyrd Skynyrd
Ex To 24 — Sylvers

KSTP — MINNEAPOLIS

#1 — Rod Stewart
Bread
Hall & Oates — Rich Girl
Foghat
*Kiss
*Linda Ronstadt
9 To 4 — Spinners
11 To 7 — McCoo/Davis
13 To 10 — Sylvers
18 To 13 — Manfred Mann

KNOE — MONROE

#1 — Spinners
No new additions
13 To 8 — ELO
26 To 14 — Mary MacGregor
27 To 18 — Manfred Mann
29 To 25 — Doobie Brothers

30 To 26 — Gene Cotton

32 To 28 — Loggins & Messina

34 To 29 — Rose Royce

37 To 30 — Bob Seger

39 To 32 — Eagles

40 To 35 — Heart

Ex To 36 — Kiss

Ex To 38 — Kansas

Ex To 39 — Steve Miller

Ex To 40 — Barry Manilow

WHYY — MONTGOMERY

#1 — Leo Sayer

*Al Stewart

*Bob Seger

*Steven Bishop

*10cc

11 To 5 — Mary MacGregor

13 To 7 — Aerosmith

20 To 13 — Gene Cotton

Ex To 19 — Rose Royce

Ex To 20 — Kenny Nolan

Ex To 21 — Smokie

Ex To 24 — Manfred Mann

KVOX — MOORHEAD

#1 — Mary MacGregor

*Rose Royce

*Parker McGee

29 To 19 — Stephen Bishop

21 To 17 — Boz Scaggs

13 To 9 — Kenny Nolan

4 To 1 — Mary MacGregor

Ex To 26 — Stevie Wonder

Ex To 21 — Eagles

Ex To 30 — Kiss

WLAC — NASHVILLE

#1 — Elton John

*Dr. Hook

*David Dundas

*Bread

*Bob Seger

*Steve Miller

*Walter Murphy

15 To 5 — Rose Royce

24 To 16 — Sylvers

25 To 17 — Mary MacGregor

29 To 19 — Queen

30 To 20 — Manfred Mann

Ex To 13 — Stevie Wonder

Ex To 25 — Foghat

Ex To 26 — Eagles

Ex To 27 — Doobie Brothers

Ex To 28 — Bar-Kays

Ex To 29 — Henhouse Five

WMAK — NASHVILLE

#1 — Leo Sayer

*Mary MacGregor

*Manfred Mann

*Eagles

11 To 7 — Spinners

15 To 11 — Sylvers

17 To 12 — ELO

Ex To 24 — Rose Royce

Ex To 26 — Lynyrd Skynyrd

WAVZ — NEW HAVEN

#1 — Rod Stewart

*Boney M

*Steve Miller

*Al Green

*Kiss

*Melanie

13 To 7 — Jacksons

15 To 10 — Sylvers

20 To 14 — Aerosmith

22 To 18 — George Harrison

Ex To 19 — Rose Royce

Ex To 26 — Bread

Ex To 30 — Manfred Mann

WNOE — NEW ORLEANS

#1 — Aerosmith

Rose Royce

8 To 4 — Burton Cummings

10 To 7 — Leo Sayer

12 To 9 — Lynyrd Skynyrd

28 To 24 — David Dundas

29 To 22 — Queen

30 To 11 — Engelbert Humperdinck

31 To 27 — Sylvers

WTIX — NEW ORLEANS

#1 — Boston

Lynyrd Skynyrd

*Mary MacGregor

*Hall & Oates — Do What You Want

*Pussycats

11 To 4 — Leo Sayer

17 To 12 — Foghat

21 To 14 — ELO

25 To 15 — Stevie Wonder

27 To 23 — Rose Royce

Ex To 27 — Styx

Ex To 30 — Al Green

WABC — NEW YORK

#1 — Rod Stewart

Sylvers

Brick

ELO

5 To 3 — Capt. & Tennille

6 To 4 — Savannah Band

10 To 7 — Boston

13 To 10 — Firefall

15 To 12 — DeVorzon & Botkin

16 To 9 — Leo Sayer

18 To 13 — Elton John

25 To 20 — Stevie Wonder

29 To 21 — Engelbert Humperdinck

WPIX — NEW YORK

#1 — Elton John

*Engelbert Humperdinck

*Abba

*Aerosmith

*Barry Manilow

6 To 3 — Leo Sayer

14 To 10 — Queen

17 To 11 — Rose Royce

Ex To 17 — DeVorzon & Botkin

Ex To 19 — Burton Cummings

Ex To 20 — Jacksons

99X — NEW YORK

#1 — Rod Stewart

Cher

Brick

13 To 9 — Elton John

23 To 17 — Burton Cummings

26 To 22 — Sylvers

WGH — NORFOLK

#1 — Rod Stewart

*Eagles

*Bread

WKY — OKLAHOMA CITY

#1 — Leo Sayer

*Bob Seger

*Bread

*Eagles

18 To 9 — Rose Royce

Ex To 17 — Stevie Wonder

Ex To 19 — Aerosmith

Ex To 20 — Mary MacGregor

KOMA — OKLAHOMA CITY

#1 — Rod Stewart

Henhouse Five Plus Two

Kiss

Queen

Rose Royce

30 To 26 — Steve Miller

WOW — OMAHA

#1 — Burton Cummings

Eagles

*Steve Miller

9 To 4 — Leo Sayer

13 To 8 — Sylvers

14 To 9 — Engelbert Humperdinck

15 To 10 — Rose Royce

18 To 14 — Stevie Wonder

Ex To 18 — Mary MacGregor

WLOF — ORLANDO

#1 — Rod Stewart

No new additions

16 To 12 — Brick

22 To 18 — Mary MacGregor

KACY — OXNARD

#1 — Rod Stewart

Eagles

John Denver

24 To 19 — Kenny Nolan

WBSR — PENSACOLA

#1 — McCoo/Davis

*Manfred Mann

*Eagles

*Kiss

*Steve Miller

20 To 14 — ELO

24 To 18 — Tavares

26 To 20 — Mary MacGregor

28 To 21 — Stevie Wonder

33 To 25 — Rose Royce

34 To 27 — EW&F

Ex To 34 — Jacksons

Ex To 36 — Boz Scaggs

Ex To 38 — Dr. Hook

Ex To 40 — Foghat

WIRL — PEORIA

#1 — Rod Stewart

*Mary MacGregor

*Aerosmith

*Eagles

19 To 14 — David Dundas

Ex To 15 — Stevie Wonder

Ex To 20 — George Harrison

Ex To 22 — Kenny Nolan

WFIL — PHILADELPHIA

#1 — Rod Stewart

*Eagles

12 To 5 — Leo Sayer

15 To 9 — Rose Royce

20 To 13 — Brick

22 To 16 — Sylvers

Ex To 24 — Aerosmith

Ex To 25 — Manfred Mann

WIFI — PHILADELPHIA

#1 — Rod Stewart

*Kiss

*Melanie

13 To 7 — Jacksons

15 To 10 — Sylvers

20 To 14 — Aerosmith

22 To 18 — George Harrison

Ex To 19 — Rose Royce

Ex To 26 — Bread

Ex To 30 — Manfred Mann

WPEZ — PITTSBURGH

#1 — Rod Stewart

Steve Miller

Aerosmith

Queen

10 To 3 — Leo Sayer

10 To 12 — Elton John

22 To 15 — Rose Royce

23 To 17 — Sylvers

13Q — PITTSBURGH

No.1 New Male Vocalist of 1976

(Pop Single Cash Box)

No. 1 New Male Vocalists 1976 (Pop Albums Record World)

No. 2 Male Vocalist 1976 (Pop Singles Billboard)

No. 2 Most Promising Male Vocalist 1976
(Pop Singles Record World)

No. 3 Male Vocalist 1976 (Pop Singles Record World)

ERIC CARMEN



Congratulations Eric from everyone at



CAM PRODUCTIONS
C.A.M. — U.S.A., Inc. (BMI)
CAMERICA MUSIC, Inc. (ASCAP)

Personal Management
AWARE MANAGEMENT, Inc.
STAN POSES

CASH BOX POP RADIO ANALYSIS

MOST ADDED RECORDS

	This Week
1. New Kid In Town — Eagles — Asylum	25%
2. Fly Like An Eagle — Steve Miller — Capitol	16%
3. Blinded By The Light — Manfred Mann — WB	14%
4. Torn Between Two Lovers — Mary MacGregor — Ariola	14%
5. Lost Without Your Love — Bread — Elektra	14%
6. Night Moves — Bob Seger — Capitol	14%
7. Hard Luck Woman — Kiss — Casablanca	14%
8. Walk This Way — Aerosmith — Columbia	10%
9. Weekend In New England — Barry Manilow — Arista	10%
10. Car Wash — Rose Royce — MCA	9%
11. I Like Dreaming — Kenny Nolan — 20th Cent.	8%
12. Dancing Queen — Abba — Atlantic	7%
13. Enjoy Yourself — Jacksons — Epic	6%
14. Year Of The Cat — Al Stewart — Janus	6%
15. Carry On Wayward Son — Kansas — Kirshner	6%
16. Dazz — Brick — Bang	5%
17. Free Bird — Lynyrd Skynyrd — MCA	5%
18. Jeans On — David Dundas — Chrysalis	5%

STATION ADDS THIS WEEK

To Date	
80%	KXOK, KAKC, KIMN, KTAC, WMAK, WQAM, WNDE, WMET, WFIL, WLEE, WNCI, KEEL, WOW, WJET, WKY, WIRL, KILT, WDRQ, KNUS, KBEQ, WING, KSLQ, WOKY, WKBW, WPRO.
29%	WRKO, KJOY, KRBE, WKLO, KNDE, KJR, WPEZ, WAVZ, KCPX, KSTP, KJRB, WMET, WCAO, WLAC, B-100, WOW.
75%	Q-102, WMAK, WGCL, WQAM, KEEL, WDG, 13Q, WING, KCBQ, KING, KNUS, KILT, KEZY, WXYZ.
67%	B-100, KTLK, WQXI, WMAK, WDG, WOKY, KSLQ, KBEQ, KCBQ, KING, WDRQ, KRFC, WTIX, WIRL.
50%	KHJ, KING, WAYS, KSTP, KXOK, WIFI, KIMN, KTAC, WNDE, WLAC, KTLK, B-100, WKY, KIOA.
39%	KILT, KLEO, KYA, WHHY, KNDE, KCPX, KIMN, WCOL, WSGA, WLAC, B-100, WKY, WMPS, KTAC.
24%	WMPS, KEEL, WSGN, WBBQ, Z-93, WCOL, WIFI, WKBW, KSTP, WING, WAVZ, KCBQ, Q-94.
60%	WPEZ, WPIX, CKLW, WOKY, KIOA, KNDE, KILT, KHJ, WIRL, KYA.
35%	WMET, WBBF, KAKC, WPIX, WFOM, KNDE, KCBQ, KPAM, KLEO, WPRO.
80%	KRBE, WPEZ, KBEQ, KXOK, KJRB, Q-102, WGCL, WNOE, WBT.
34%	KSLQ, KING, WDRQ, KILT, WOKY, WPRO, WZUU, WSGA.
18%	KXOK, WPIX, WSGN, KEEL, KJOY, Q-94, WBT.
21%	Z-93, WHBQ, WFOM, Z-96, WSGA, WERC.
17%	WCOL, WBBQ, WCAO, WING, WHHY, KEZY.
9%	KSLQ, 13Q, WIFI, WAKY, KRBE, KEZY.
82%	WABC, WLS, 99X, KLEO, WBBF.
35%	KFRC, WTIX, KEZY, KCBQ, WZUU.
34%	KTLK, WLAC, WNDE, WKBW, WAYS.

RADIO ACTIVE SINGLES

- CAR WASH — ROSE ROYCE — CAPITOL**
WIFI 20-10, KSLQ 20-15, WAYS 20-15, WPIX 17-11, WPEZ 22-15, WHHY ex-9, KNUS 21-16, WDRQ 18-13, KILT 36-26, KLIF 18-13, KEZY 24-19, KFRC 18-11, KHJ 17-10, WTIX 27-23, Q-94 29-23, KLEO 16-9, WRKO 19-9, WAKY 22-12, WMPS 6-2, WKY 18-9, WJET 29-19, WOW 15-10, B-100 14-8, KTLK 37-31, WDRQ 28-19, WISM 29-23, WLAC 15-5, WBBF 12-4, WSGA 27-18, WNCI 22-10, WFIL 15-9, WQXI 5-1, WBBQ 26-20, Z-93 8-3, WQAM 25-18, WMAK ex-24, WCOL 28-17, KAKC ex-23.
- I WISH — STEVIE WONDER — TAMLA**
WRKO 20-14, KJR 14-9, KRBE 26-5, 13Q 12-9, KCPX 21-17, WFOM ex-26, KBEQ 30-15, KING 21-12, WHBQ 13-4, KEZY 15-10, WIRL ex-15, Z-96 29-16, WBT 22-14, WAPE 26-20, WORC 22-16, WERC 30-14, KIOA 18-11, WKY ex-17, WABC 25-20, WOW 18-14, B-100 7-3, KTLK 25-21, WDRQ ex-28, WLAC ex-13, KEEL 28-16, WBBF ex-12, WZUU 12-7, WQXI 20-8, WMET 20-10, WBBQ ex-29, Q-102 19-14, WIFI 15-11, WKEW 18-7, WOKY 17-10.
- TORN BETWEEN TWO LOVERS — MARY MacGREGOR — ARIOLA**
KRBE ex-18, KJOY 18-12, WHHY 11-5, KPAM 20-14, KILT 27-22, KEZY ex-31, KHJ ex-24, KLEO 11-6, KYA ex-19, WAPE 17-9, WERC 26-18, KIOA 25-14, WKY ex-20, WJET 23-15, WOW ex-18, WLAC 25-17, KEEL 21-14, WSGA 12-6, WCAO 23-16, WSGN 16-9, WBBQ 14-10, WNDE 22-13, Z-93 22-17, WCOL 34-29, KTAC 20-16, WPRO ex-18, WKBW 28-21, WAYS 21-10, WPGC 22-15, KJR 18-12.
- HOT LINE — SYLVERS — CAPITOL**
WPEZ 23-17, KING 7-3, WNOE 31-27, WDRQ 19-15, 99X 26-22, WIFI 13-8, KXOK 25-21, Y-100 7-1, WSAI 26-14, WDG, WIRL 22-16, KSTP 15-10, WFOM 10-6, WAVZ 15-10, KBEQ 21-14, WMPS 9-5, WOW 13-8, B-100 19-5, WDRQ 12-5, WISM 13-8, WLAC 24-16, WFIL 22-16, WBBQ 8-3, WQAM 18-11, WMAK 15-11, KIMN 12-7.
- DAZZ — BRICK — BANG**
B-100 21-10, KTLK 27-22, WISM 26-19, KEEL 16-11, WNCI 8-1, WSGN 7-2, WFIL 20-13, WBBQ 12-5, WNDE 15-10, WGCL 14-3, WCOL 18-10, KJRB 22-18, WIFI 19-13, WOKY 30-23, CKLW 6-3, KBEQ 23-13, KJR 25-21, WKLO 8-4, KRBE 21-8, KPAM 28-19, KILT 12-8, KEZY ex-32, KHJ ex-23, Q-94 18-11, WIRL 22-17, KYA 16-12.
- BLINDED BY THE LIGHT — MANFRED MANN — WB**
KHJ ex-26, KLEO 26-11, Z-96 24-15, WRKO 24-18, WIFI 29-23, WLS 13-5, KXOK 24-19, WKBW 26-20, CKLW 27-23, KSTP 18-13, KCPX 25-20, WAVZ ex-30, WHHY ex-24, KPAM 30-22, B-100 28-19, KTLK 35-30, WISM 18-12, WLAC 30-20, WSGA 25-20, WFIL ex-25, WMET 12-3, WBBQ 20-15, WCOL 32-26, KTAC ex-23.
- NEW KID IN TOWN — EAGLES — ASYLUM**
WCAO 25-20, WGCL 26-18, Z-93 ex-29, Q-102 26-22, WORC ex-29, WERC ex-20, B-100 29-25, KTLK 30-23, WLAC ex-26, WSGN 29-23, WCOL 36-27, KJRB 24-19, WFIL ex-28, WSAI 29-21, CKI W 30-24, WAYS ex-23, WPGC 26-20, KCPX 28-21, WFOM 28-22, KJR 21-17, KCBQ 26-21, WHBQ 25-20.

SECONDARY RADIO ACTIVE

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

- FLY LIKE AN EAGLE — STEVE MILLER — CAPITOL**
Adds: WHOT, WKWK, WTRY, WBSR, WFLB, G55, KRSP, WSPT, KROY, KKLS, KENO, WJDX, KYNO, WPTR, WICC, KRKE, WCUE, WOW, WAVZ, KLIV; Jumps: KEWI 29-25, KOMA 30-26, KQWB ex-26, KNOE ex-39, WFBR ex-39.
- HARD LUCK WOMAN — KISS — CASABLANCA**
Adds: WKWK, WBSR, WFLB, KRSP, WSPT, KKLS, WICC, WCUE, WPTR, KYNO 25-17, WAVZ, WAUG, KRIB; Jumps: WRFC 35-29, WQPD 39-34, WCRO ex-23, WJET ex-27, KVOX ex-30, KNOE ex-36, 98Q ex-38.
- YEAR OF THE CAT — AL STEWART — JANUS**
Adds: KELI, WICC, WCUE, WAUG, KROY, KFJR, WING, WCRO; Jumps: KYNO 23-18, WSPT 26-20, KSLY 28-22, KLIV ex-15, KKLS ex-22, WLAV ex-26, KEWI ex-28, KRKO ex-28.
- DANCING QUEEN — ABBA — ATLANTIC**
Adds: KELI, WYSL, WKIX, KRIB, WAUG, KFJR, KLIV; Jumps: KRSP 24-16, WCRO 25-17, WAEB 25-20, WJON ex-21, KSLY ex-28, WHOT ex-28, WICC ex-30, WCUE ex-38.
- LIVING NEXT DOOR TO ALICE — SMOKIE — RSO**
Adds: KELI, WTRY, WBSR, WCUE, KREM, KAKC, WCRO, WDBQ; Jumps: WFLB 20-16, WORD 24-18, KRKO 23-18, 98Q 31-25, KQWB ex-25, KRIB ex-30.
- SAVE IT FOR A RAINY DAY — STEPHEN BISHOP — ABC**
Adds: KRKO, WFBR, WAEB, KENO, WPTR, 98Q, WDBQ, KFJR; Jumps: KVOX 29-19, KQWB 24-19, KKLS ex-21, WCRO ex-29, WHNN ex-30.
- WHAT CAN I SAY — BOZ SCAGGS — COLUMBIA**
Adds: KELI, KQWB, 98Q; Jumps: KEIN 19-14, KVOX 21-17, WING 38-27, WCRO ex-25, KYNO ex-29, WBSR ex-36, WISM ex-30.
- YOU'VE GOT ME RUNNING — GENE COTTON — ABC**
Adds: WEAQ, KRKO, WMFJ, WDBQ; Jumps: KSLY 19-15, KNOE 30-26, WSPT ex-29, WYSL ex-29, WTRY ex-35.
- LOVE THEME FROM "A STAR IS BORN" — BARBRA STREISAND — COLUMBIA**
Adds: WFBR, KQWB, WDBQ, KROY, WING; Jumps: KRKO ex-29, WFLB ex-29, KKLS ex-30, WCUE ex-39.
- IT KEEPS YOU RUNNING — DOOBIE BROTHERS — WB**
Adds: KHNT, WKWK, WCRO, KREM, G55; Jumps: WDBQ 29-24, KNOE 29-25, KRKE ex-18, KSLY ex-29.
- CARRY ON WAYWARD SON — KANSAS — KIRSHNER**
Adds: KELI, WFLB, KRSP, WQPD, KFJR; Jumps: WSPT ex-30, KNOE ex-38.



THE ABC FAR OUT

Good Times



ALL THE NEWS THAT FITS, WE PRINT.

VOL. 1

NOVEMBER, 1976

FAR OUT PRODUCTIONS

WAR BREAKS OUT

The new WAR Featuring Eric Burdon album, *Love Is All Around*, has broken out nationally to become one of the Top Added albums in the country within 3 weeks of its release. And it's already charted at 35 on R&R's AOR Top 40.

For the week of 12/9

BB	RW	CB
#3 Top Add	#3 Top Add	#3 Top Add

R&R
#3 Top Add

WAR Stations

- | | |
|--------|---------|
| KMET | WYBC |
| KWST | WOUR |
| KEZY | WSAN |
| KZOZ | WRHY |
| KXFM | WDAS-FM |
| KSAN | WDRC-FM |
| KTIM | WABX |
| KYA-FM | WWWW |
| KOME | WIBQ |
| KSJO | WWCK |
| KZAP | WFMK |
| KFIG | WIOT |
| KISW | WXRT |
| KZOK | WTAO |
| KILO | WZMF |
| KVAN | WQFM |
| KFMY | |
| KFML | |
| KCFR | |
| KKFM | |
| KMYR | |
| KRST | |
| KZEW | |
| KFWO | |
| KMOD | |
| KATT | |
| KILT | |
| KLOL | |
| KPFT | |
| KLBJ | |
| KEXL | |
| KFMQ | |
| KQKQ | |
| KWKI | |
| KSHE | |
| KADI | |
| WFSU | |
| WHCN | |
| WCCC | |
| WPLR | |

- | | | |
|------|------|------|
| WJKL | WVOK | WBAB |
| WTKK | WERC | WLIR |
| WHFS | WHYH | WMMS |
| WMAL | WKLH | WYDD |
| WGOE | WUOG | WMME |
| WMYK | WFOX | WYSP |
| WRPL | WINZ | WIOQ |
| WDBS | WQSR | WROV |
| WKZL | WFSO | |
| WSIM | WORJ | |
| WKLS | WAIV | |
| WRAS | WGVL | |
| | WNOE | |
| | WRNO | |
| | WNEW | |
| | WRNW | |



WAR
Featuring Eric Burdon
Love Is All Around
(ABCD 988)

Produced by Jerry Goldstein
for Far Out Productions
On ABC Records

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THE SINGLES BULLETS

- #1 LEO SAYER** — Top 5 airplay at 71% of our reporting stations including #1 at WPRO, KIMN, WMAK, KEEL, WCAO, WISM, WKY, KCBQ, WRKO, WHHY. Top 5 rotation at KXOK-4, WLS-3, WIF1-5, KJRB-2, WQXT-2, WFIL-5, WLEE-2, WSGA-4, WQAM-3, Z-93-4, WGCL-2, WMPS-3, WAYS-2, WOKY-2, KSTP-2, WPIX-3, KLEO-4, WIRL-2, KHJ-5, WTIK-4, KYA-5, KFRC-4, 99X-4. 15 big jumps include WABC 16-9, WFIL 12-5, Y-100 23-15, KSLQ 15-10, 13Q 16-10, WPEZ 10-3, WPIX 6-3, KLIF 6-2, WTIK 11-4. #1 sales at Licorice Pizza/L.A., Tower/Sac., Dicks/Boston, World Wide/Seattle, Natl. Rec. Mart/Pitt., Galgano, Sound Unltd./Chi. Top 3 sales at Banana/S.F., Win, King Karol/N.Y., New England Music City/Boston, Stark/Cleve., Radio Dr./Milw., Interstate/Miami, Franklin/Atl.
- #3 McCOO & DAVIS** — 7 jumps this week including WLS 9-6, KSTP 11-7, KING 9-4, KTLK 10-6, KNDE 8-2. Top 5 rotation at WPRO-3, KXOK-3, KIMN-4, WMAK-5, KEEL-5, WQXI-4, WFL-3, WSGA-2, WQAM-5, WISM-5, WOW-5, WABC-2, WERC-3, WAYS-3, WPIX-5, 13Q-5, Z-96-1, WTIK-5, KHJ-4, 99X-2, WDRQ-3, KRBE-1. Top 5 selling single at Licorice Pizza/L.A., Tower/Sac., Peaches/Denver/St. Louis/Richman Bros., Norman Cooper/Phila., Peters/Boston, Win, Town Hall/N.Y., Double B/L.I., Giant/Va., Natl. Rec. Mart/Pitt., Stark, Prospect/Cleve., Cassells, Soul City/L.A., Sound Unltd./Chi., Interstate, Southern/Miami. (#8 on CB R&B singles chart).
- #7 ENGELBERT HUMPERDINCK** — Added at WPIX. 13 prime movers include WABC 29-21, WQAM 27-23, KXOK 15-10, KSLQ 37-27, WAYS 12-8, WKLO 12-3, KING 16-11, WNOE 30-11, KHJ 19-13. Top 5 airplay at WKBW-4, WPRO-2, WIF1-2, WMAK-2, WDRQ-3, WFIL-4, WSGN-5, WBBQ-4, WJET-4, WERC-1, WAKY-5, WORC-2, WKLO-3, 13Q-2, WIRL-4, KYA-4, KLIF-3. Top 10 sales at Peaches/Dallas, Richman Bros./Phila., Double B/L.I., Dicks/Boston, Potomac/Wash., Giant/Va., Natl. Rec. Mart/Pitt., Stark, Prospect/Cleve., Central South/Nash.
- #9 BRICK** — #5 most active single with 26 prime movers including WFIL 20-13, WGCL 14-3, WCOL 18-10, WIF1 19-13, CKLW 6-3, KJR 25-21, KRBE 21-8, KILT 12-8. Added at WABC, WLS, 99X, KLEO, WBBF. Top 5 airplay at Y-100-3, WSGN-2, WCAO-3, WNCI-1, WSGA-1, WBBQ-5, WQAM-2, WGOL-3, WMPS-1, WAKY-3, CKLW-3, WKLO-4, WPGC-5, CKLW-3, WKLO-4, WPGC-5, Z-96-4, WBBQ-1, WDRQ-5, WHHY-2. Top 10 sales at Banana, Tower/S.F., Peaches/Cleve./Ft. Laud./Denver/Atl./St. Louis, Norman Cooper/Phila., Win/N.Y., Dicks/Boston, Potomac/Wash., Giant/Va., Natl. Rec. Mart/Pitt., Prospect/Cleve., Radio Dr./Milw., Interstate/Miami. (#3 on CB R&B singles chart).
- #10 ELO** — Added at WABC, KYA. 9 big jumps including Z-93 29-22, WMAK 17-12, WLS 16-11, WSAI 22-18, CKLW 10-7, KJR 15-10, KING 14-10, KHJ 20-15, WTIK 21-14. Top 5 airplay at B-100-4, WBBF-2, WORC-4, KSTP-4, WRKO-5, KEZY-5. Top 10 sales at Tower/S.F., Peaches/Delwood/Cleve., Win/N.Y., New England Music City, Dicks/Boston, Sound Unltd./Chi., West. Merch./Amarillo, Central South/Nash.
- #11 SYLVERS** — #4 most active single with 26 big jumps including WMPS 9-5, WFIL 22-16, WQAM 18-11, WMAK 15-11, WIF1 13-8, KXOK 25-31, Y-100 7-1, WSAI 26-14, CKLW 22-16, KSTP 15-10. Added at WABC. Top 5 airplay at Y-100-1, WPRO-4, WDRQ-5, B-100-5, WSGN-3, WMPS-5, KCBQ-5, KLEO-1, KYA-1. Strong sales at Licorice Pizza/L.A., Tower/S.F., Richman Bros./Phila., Central South/Nash., Soul City/L.A., New England Music City/Boston, Town Hall/N.Y., Potomac/Wash., Natl. Rec. Mart/Pitt., Stark/Cleve., Interstate/Miami. (#2 on CB R&B singles chart).
- #12 YVONNE ELLIMAN** — Added at WPEZ, WKLO, WNDE. Jumps at KILT 25-17, Q-94 ex-32, KRBE 28-16, WPRO 14-9, WCOL 14-9, KTLK 19-15. Strong sales at Peaches/Denver, Tower/Sac., Richman Bros./Phila., Bee Gee/Albany, King Karol/N.Y., Norman Cooper/Phila., New England Music City, Dicks/Boston, Potomac/Wash., Giant/Va., Stark/Cleve., Galgano/Chi., Music Scene/Atl.
- #13 ROSE ROYCE** — #1 most active single with 38 big jumps including WIF1 20-10, KSLQ 20-15, WAYS 20-15, WPIX 17-11, WPEZ 22-15, WDRQ 18-13, KILT 36-26, KLIF 18-13, KFRC 18-11, KHJ 17-10, WTIK 27-23, KLEO 16-9, WRKO 19-9, WAKY 22-12, WMPS 6-2, KTLK 37-31, WLAC 15-5, WFIL 15-9, WQXI 5-1, Z-93 8-3, WQAM 8-3, WMAK ex-24, WCOL 28-17. #10 most added single with 9 new stations including WGCL, Q-102, KXOK, WPEZ, KRBE, WBT, WNOE, KBEQ, KJRB. Top 5 airplay at WLAC-5, WQXI-1, WBBF-4, Z-93-3, WNDE-3, WMPS-2, CKLW-2, KNDE-5, WPGC-1, WHBQ-2. Super sales at Banana/S.F., Licorice Pizza/L.A., Tower/Sac./S.F., Peaches/Cleve./Ft. Laud./Denver/Dallas/Atl./St. Louis, Waxie Maxie/D.C., Richman Bros., Norman Cooper/Phila., Cassells, Licorice Pizza/L.A., Peters, Dicks, New England Music City/Boston, Town Hall, Win, King Karol/N.Y., Double B/L.I., Potomac/Wash., Giant/Va., Stark/Cleve., Natl. Rec. Mart/Pitt., Harmony House/Det., West. Merch./Amarillo, Central South/Nash. (#1 on CB R&B singles chart).
- #14 STEVE WONDER** — #2 most active single with 34 big jumps including WRKO 20-14, KJR 14-9, KRBE 26-5, 13Q 12-9, WHBQ 13-4, Z-96 29-16, WABC 25-20, KTLK 25-21, WLAC ex-13, WZUU 12-7, WQXI 20-8, WMET 20-10, Q-102 19-14, WIF1 15-11, WKBW 18-7. Added at WSAI, WCOL, WNDE, WBBF. Top 5 airplay at KAKC-4, KJRB-4, KTAC-2, B-100-3, WGCL-4, WAVZ-2, KNDE-2, WPGC-3, KYA-3, KFRC-2, WHBQ-4, KNUS-2, KJOY-1. Strong sales at Banana/S.F., Tower/Sac., Soul City, Cassells, Licorice Pizza/L.A., Peaches/Ft. Laud./Denver, Richman Bros., Norman Cooper/Phila., Bee Gee/Albany, Win, King Karol/N.Y., Double B/L.I., New England Music City, Dicks/Boston, Potomac/Wash., World Wide/Seattle, Giant/Va., Natl. Rec. Mart/Pitt., Stark/Cleve., Harmony House/Det., Galgano/Chi., West. Merch./Amarillo, Central South/Nash., Music Scene/Atl. (#14 bullet on CB R&B singles chart).
- #16 QUEEN** — Added at WPEZ, KLEO, KBEQ. 17 big jumps include Q-102 23-18, WCOL 22-16, WKBW 21-16, KRBE ex-27, KJR 19-15, WPIX 14-10, Q-94. Strong sales at Banana/S.F., Licorice Pizza, Cassells/L.A., Bee Gee/Albany, Double B/L.I., King Karol, Win/N.Y., New England Music City/Boston, Potomac/Wash., Stark/Cleve., Franklin/Atl., West. Merch./Amarillo.
- #17 AEROSMITH** — #8 most added single with 10 new stations including CKLW, WPIX, WPEZ, KYA, WIRL, KHJ, KILT, WOKY. 23 big jumps include WFIL ex-24, WLS 43-35, KSLQ 38-31, WING 28-18, KCPX 13-8, KING ex-21, WHBQ ex-27. Top 5 airplay at WSAI-3, WCOL-3, Q-102-3, WCAO-5, WNCI-4, WPGC-2, WRKO-4, KLEO-5, WNOE-1. Sales at Peaches/Delwood/Dallas, Bee Gee/Albany, Peters, New England Music City/Boston, Win/N.Y., Potomac/Wash., Stark, Prospect/Cleve., Galgano/Chi., Franklin/Atl., Central South/Nash.
- #18 DAVID DUNDAS** — Added at WKBW, WAYS, WNDE, WLAC, KTLK. 7 jumps include B-100 31-26, WNCI 18-14, WOKY 28-24, KLEO 30-20, WIRL 19-14. Top 5 airplay at KAKC-3, KCPX-2. Sales at Licorice Pizza, Soul City/L.A., Double B/L.I., World Wide/Seattle., Natl. Rec. Mart/Pitt., Stark/Cleve., West. Merch./Amarillo, Central South/Nash.
- #22 MARY MacGREGOR** — #4 most added single with 14 new stations including WQXI, WMAK, KSLQ, WDRQ, KFRC, WTIK, KTLK. 29 prime movers include KRBE ex-18, KILT 27-22, KHJ ex-24, KLEO 11-6, KYA ex-19, WLAC 25-17, WSGA 12-6, WCAO 23-16, Z-93 22-17, WCOL 34-29, WPRO ex-15, WKBW 28-21, WAYS 21-10, WPGC 22-15, KJR 18-12. Top 5 airplay at KAKC-1, WBBF-1, WORC-1, KCPX-4, WHHY-5. Sales at Banana/S.F., Soul City/L.A., Norman Cooper/Phila., Bee Gee/Albany, Tower/S.F., New England Music City/Boston, Potomac/Wash., World Wide/Seattle, Stark/Cleve., Harmony House/Det., Interstate/Miami, Franklin/Atl.
- #25 KENNY NOLAN** — 8 adds include WDRQ, KILT, KSLQ, WOKY, WPRO, WZUU. 8 prime movers include WCOL 24-20, WRKO 30-24, WIRL ex-22, WORC 30-25. Sales at Peaches/Ft. Laud., Peters/Boston, Potomac/Wash., Stark/Cleve.
- #26 MANFRED MANN** — #3 most added single with 14 new stations including WQAM, WGCL, WMAK, Q-102, 13Q, KNUS, KCBQ. 24 big jumps including WIF1 ex-25, WMET 12-3, WCOL 32-26, WIF1 29-23, WLS 13-5, WKBW 26-20, CKLW 27-23, KSTP 18-13, KHJ ex-26, WRKO 21-16. Top 5 rotation at WLS-5, WZUU-1, WMET-3, WAKY-4, KBEQ-3, WKLO-1, WOKY-1. Sales at Licorice Pizza/L.A., Tower/Sac., Peaches/Cleve., Peters, New England Music City/Boston, Win/N.Y., Stark, Prospect/Cleve., Galgano/Chi., Franklin/Atl., Central South/Nash.
- #27 BREAD** — #5 most added single with 14 new stations including KHJ, WAYS, KXOK, WIF1, KSTP, KTAC, WLAC, KTLK, WKY, KIOA. 10 jumps include WMPS 29-24, KILT 31-23, WHBQ 24-19, WPRO 19-13, KAKC 24-15. Sales at Tower/Sac., Peaches/Delwood/Denver, Shulman/N.J., Bee Gee/Albany, Win/N.Y., Double B/L.I., Stark/Cleve., Galgano/Chi., Franklin/Atl., West. Merch./Amarillo, Central South/Nash.
- #28 JACKSONS** — Added at WERC, WSGA, Z-93, WHBQ, Z-96, WFOM. 8 jumps include WCAO ex-29, Y-100 21-17, CKLW 20-14, WPGC 30-26, WPIX ex-20. Sales at Tower/S.F., Peaches/Cleve., Richman Bros./Phila., Win/N.Y., Double B/L.I., Potomac/Wash., Giant/Va., Stark/Cleve., Harmony House/Det., Galgano/Chi., Town Hall, King Karol/N.Y. (#5 on CB R&B singles chart).
- #29 EAGLES** — #1 most added single for the third week in a row. 25 new stations include WFIL, WMET, WQAM, WMAK, KXOK, WDRQ, KSLQ, WKBW, KNUS. 23 prime movers include WCAO 25-20, WGCL 26-18, Z-93 ex-29, Q-102 26-22, WCOL 36-27, WIF1 ex-28, WSAI 29-21, CKLW 30-24, WAYS ex-23, WHBQ 25-20, WPGC 26-20, KJR 21-17. Sales at Banana, Tower/S.F., Peaches/Delwood/Dallas, Soul City/L.A., Win/N.Y., Double B/L.I., New England Music City/Boston, Prospect/Cleve., Galgano/Chi., Interstate/Miami.
- #31 GEORGE HARRISON** — Added at WRKO, WNDE, WISM, WJET, WAKY. Jumps at WCOL 30-25, WLS 17-10, KRBE 24-19, WIRL ex-20, KAKC 25-17. Sales at Banana/S.F., Licorice Pizza/L.A., Peaches/Delwood/Atl., Rec. & Tape/Balt., Win, King Karol/N.Y., Double B/L.I., Potomac/Wash., Natl. Rec. Mart/Pitt., Sound Unltd./Chi., Central South/Nash.
- #35 LYNRYD SKYNYRD** — Added at WTIK, KFRC, KEZY, KCBQ, WZUU. 10 jumps include WCAO ex-26, WMET 14-8, WMAK ex-26, Q-102 ex-28, WIF1 ex-29, WLS 18-13. Sales at Tower/S.F., Peaches/Cleve., Soul City/L.A., Peters/Boston, Win/N.Y., Double B/L.I., Giant/Va., Stark, Prospect/Cleve., Galgano/Chi., Central South/Nash.
- #36 EW&F** — Added at WQXI, WAYS, KFRC, WERC, B-100. 8 jumps include WMPS 30-18, WCAO ex-25, Z-93 ex-30, KSLQ 28-24, KLIF ex-25. Sales at Tape/Balt., Bee Gee/Albany, Interstate/Miami, Franklin/Atl. (#6 bullet on CB R&B singles chart).
- #42 BARRY MANILOW** — #9 most added single with 10 new stations including WMET, WPIX, KLEO, KCBQ, KNDE, WPRO. 14 jumps include WQAM 23-19, WCOL 37-32, WLS 30-16, WPGC 29-25, KCPX 18-10. Sales at Banana/S.F., Peaches/Delwood, Bee Gee/Albany, Win, King Karol/N.Y., New England Music City/Boston, Potomac/Wash., Harmony House/Det., Prospect/Cleve., Galgano/Chi., Interstate/Miami, Franklin/Atl.
- #44 BOB SEGER** — #6 most added single with 14 new stations including WMPS, WCOL, WLAC, WSGA, KCPX, KNDE, KILT, KLEO, KYA. 7 jumps include KSLQ 33-29, KEZY ex-34, KPAM 27-23, KJOY 30-21. Sales at Tower/S.F., Peaches/Delwood, Bee Gee/Albany, New England Music City/Boston, Potomac/Wash., Giant/Va., Harmony House/Det., Prospect/Cleve.
- #45 FOGHAT** — Added at KSLQ, KSTP, KEEL. Jumps at WLAC ex-25, WKLO 10-5, KRBE ex-28, WTIK 17-12, WAPE 29-24. Sales at Peaches/Delwood, Dicks/Boston, Prospect/Cleve., Central South/Nash.
- #47 DONNY AND MARIE OSMOND** — Added at WCAO, Z-93. Last week added at WTIK. Jumped at WRKO 18-14. Sales at Peaches/Delwood, Central/Hartford, Peters/Boston, Stark/Cleve.
- #51 HEART** — Added at WLS. Last week added at KJR, WCAO. Jumped at CKLW ex-28. Sales at Soul City/L.A., Norman Cooper/Phila., Win/N.Y., Galgano/Chi.
- #52 ABBA** — 7 new adds including KXOK, WPIX, WBT, Q-94, KJOY, KEEL. Last week added at WBBQ, WLEE. Jumps at KPAM ex-22, WRKO 15-10. Sales at Licorice Pizza/L.A., Norman Cooper/Phila., Bee Gee/Albany, King Karol/N.Y., Potomac/Wash., Giant/Va., Soul City, Cassells/L.A., Central South/Nash.
- #54 STEVE MILLER** — #2 most added single with 16 new stations including WRKO, KRBE, KJR, WMET, WCAO, WLAC. Jumps at Y-100 25-16, WGCL 29-19, KEEL ex-25. Strong secondary action with new adds at WHOT, WKWK, WTRY, WBSR, KRSP, WSPT, WICC, KRKE, WCUE. Early sales at Cassells/L.A., Norman Cooper/Phila., Win/N.Y., Prospect/Cleve.
- #55 SMOKE** — Added at KAKC, WBGW, KJOY, WBBF. Jumps at WCOL 40-30, WHHY ex-21, WMAK 25-22, WAKY 30-24, WING 43-24, KEEL ex-24. Secondary action at KELI, WTRY, WCUE, WDBQ.
- #60 KISS** — #7 most added single with 14 new stations including WMPS, Z-93, WCOL, WIF1, WKBW, KSTP. 6 jumps include WAKY 28-21, WERC ex-20, WJET ex-27, WSGA 21-17, WLEE ex-25. Strong secondary action at WCUE, WPTR, KYNO, WICC, KKLS, WSPT, KRSP, WFLB, WBSR, WKWK. Early sales at Shulman/N.J., Dicks/Boston, Natl. Rec. Mart/Pitt.
- #61 AL STEWART** — Added at WCAO, WCOL, KEZY, WHHY, WING, WBBQ. Last week added at KILT, KJRB, WLAC. Jumps at WORC ex-28, WDRQ 30-25, KNDE 24-11, KJOY 11-6. Strong secondary action with new adds at KELI, WICC, WCUE, WAUG, KROY. Sales at Soul City/L.A., Peters, Dicks/Boston, Central South/Nash.
- #66 STARBUCK** — Added at WGCL, Y-100, 13Q.
- #70 KANSAS** — Added at WIF1, KSLQ, 13Q, KRBE, KEZY, WAKY. Jumps at KBEQ 28-10, KLEO 29-25.
- #73 DOOBIE BROTHERS** — Added at KJRB, WPRO, KPAM. Jumps at WLAC ex-27, KTAC ex-24. Last week added at WRKO, WKBW, KJR. Strong secondary action at WKWK, KRKE, KNOE, KSLY.

*Happy Holidays
and
Thanks For A Great Year
To All Our Friends At
Columbia & Epic*



from
AEROSMITH
ARTFUL DODGER
STU DAYE
DANE DONOHUE
WALTER EGAN
DAVID KREBS
STEVE LEBER
MAHOGANY RUSH
ELLIOTT MURPHY
TED NUGENT
REX
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ALBUM CHART ANALYSIS

#5* EAGLES #6* WINGS

The first week in 1976 that two albums have debuted in the top ten on the **CB** Top 200 LP chart. The Eagles' most recent effort, "Greatest Hits," was a number one album for more than a month as was Wings' last effort "Speed Of Sound." 70% of all accounts reported the Eagles in their top thirty as compared to 67% reporting the Wings. Highlighted action on the Eagles includes reports from Everybody's (#1), Licorice Pizza (#1), Dan Jay (#1), Music Plus (#2), Warehouse (#2), Stark (#2), Northern (#2), World Wide, King Karol, Sound Unltd., Alexanders, Soul City, Tower (S.F.), Jimmy's and Nat. Record Mart. Other number one reports include Peter's, Swallen's, Gary's, Caper's Corner, Zebra and Franklin. An examination of the Wings LP is highlighted by reports from: Warehouse (#1), Music Plus (#1), Dan Jay (#2), Everybody's (#2), Soul City (#2), Alexander's (#2), Nat. Record Mart, Camelot, Tower (S.F.), King Karol, Sound Unltd. and Licorice Pizza. Other number one reports include Norman Cooper, Waxie Maxie, Tower (San Diego), Spec's, Peaches (Atl.), Dick's and Sam Goody (Phila.). Both albums should eventually obtain the number one position as their respective singles experience top airplay. The Eagles' "New Kid In Town" is presently #29* on the **CB** Top 100 Singles chart and the Wings' single is due within two weeks. Both albums have shipped in excess of one million copies and should enjoy overwhelming Christmas activity.

#16* GEORGE HARRISON

With the success of the single "This Song" at #31, Harrison's Dark Horse album "Thirty-Three & 1/3" obtained top thirty reports from 71% of all reporting accounts to outlast his "Greatest Hits" album on Capitol. Major accounts reporting Harrison in top twenty capacity include: Sam Goody, King Karol, Harvard Coop, Listening Booth and Win in the East Region; Nat. Record Mart and Camelot in the Midwest Region; and Licorice Pizza, Music Plus, Everybody's, and Soul City in the West Region. Top five reports include Peaches (Atl. & Denver), Record Shack (Atl.), Gary's, Cactus, Radio Dr., Father's & Sun's and 1812.

#43* KANSAS

With the exposure of a #70 bullet single on the **CB** Top 100 Singles chart, Kansas' album regains its bullet. Initially a Midwest Region top ten LP, "Leftoverture" is gradually building new strength in all other regions. Indicators of this new regional action are Listening Booth and Win in the Northeast Region, Music Plus and Soul City in the West Region, and Record Bar nationally. The Midwest continues to be the strongest region as indicated by top fifteen reports from Caper's Corner, Streetside, Radio Dr., 1812, Peaches (St. Louis & Delwood) and Sound Unltd.

#50* ENGELBERT HUMPERDINCK

This week's number four National Breakout is highlighted by overwhelming Northeast/Balt.-Wash. acceptance as reported by Sam Goody, King Karol, Listening Booth, Win, Jimmy's, N.E. Music City, Cavages, TSS/Record World, Record Masters, Harmony Hut, Bee Gee, Central, Norman Cooper, Peter's, Dick's, Vornado and Waxie Maxie. Major accounts in other regions reporting top thirty action include Nat. Record Mart, Warehouse and #58 on the J.L. Marsh computer run.

#57* BOB SEGER

Although Seger has maintained his number two position in the Midwest Region, most significant action is displayed in the West Region as evidenced by a 12-2 movement on the West Regional Breakout chart, while maintaining the number two position on the Midwest Regional Breakout chart. Initial Northeast/Balt.-Wash. action is highlighted by reports from Strawberries, Disco, N.E. Music City, Record & Tape Coll., Richman Bros., Potomac and Waxie Maxie. Seger's saleability has long been proven by his success in the Midwest Region. His latest single "Night Moves" is #44 bullet and its continued success should be the decisive factor in breaking Seger on a national level.

#54* BRICK

While maintaining the number one position in the Southeast Region of the Regional Album Breakout chart, Brick has obtained overwhelming new regional action as indicated by a number one debut in the West Region, number three debut in the Midwest Region, number eleven debut in the South Central Region and 3-1 movement in the Balt.-Wash. Region. "Dazz" enters the top ten at #9 bullet on the **CB** Top 100 Singles chart while the "Good High" LP moves to #4 bullet on the **CB** R&B LP chart. Major accounts reporting top thirty action include Nat. Record Mart, Music Plus, Tower (S.F.), Soul City and Warehouse as well as top five reports from For The Record, Record Masters, and Morey's.

#63* A STAR IS BORN

CBS's largest campaign on a soundtrack in their history is proving to be successful prior to the release of the motion picture. Major accounts reporting top thirty sales include Sam Goody, King Karol, Rec. Dept. Merch., and Tower (S.F.) as well as exceptional Midwest Regional action as indicated by Caper's Corner, 1812, Peaches (Delwood), Record Theatre, Harmony House, Sound Unltd. and Northern. This Streisand/Kristofferson effort proves its MOR appeal with movement of 262-90 on the J.L. Marsh computer run.

#98* WAYLON JENNINGS

Waylon's strongest regional buyers remain loyal as indicated by the maintenance of the number one position in the South Central Region and 4-1 movement in the Denver-Phoenix Region on the Regional Breakout chart. Accounts reporting in the South Central Region are Western Merch., Peaches (Dallas) and Zebra. In the Denver-Phoenix Region accounts include Independent, Mile High, Dan Jay and Rolling Stone. A debut of 506 on the J.L. Marsh computer run indicates Waylon's Midwest Region appeal.

#67* EMOTIONS

While struggling to find an A side on their most recent single, the Emotions have enjoyed album sales as though they had two hit singles. A longtime top ten on the R&B LP chart, the Emotions have inched up the **CB** Top 200 LP chart with sales in excess of a quarter million units. The Balt.-Wash. Region continues to be the strongest as indicated by a number ten position on the Regional Breakout chart.

#155* SALSOUL ORCHESTRA

One of three bulleting Christmas albums, Salsoul's "Christmas Jollies" is unique in that it is a disco album and is selling both pop and R&B. This week's number four album in the Northeast Region, accounts reporting include King Karol, Sam Goody, Norman Cooper, Jimmy's, Strawberries and Alexander's.

#139* SATURDAY NIGHT LIVE

The Northeast Region continues to be strongest as indicated by a number eight position on the Northeast Regional Breakout chart. Following their east coast in-store promotional tour reports are highlighted by Sam Goody, King Karol, TSS/Record World, Bee Gee, Strawberries and Sam Goody (Phila.). Other reports include Warehouse, Independent, Music Plus and Peaches (Ft. Laud.).

#170* STEVE HILLAGE

Originally available as an import only, Atlantic's domestic release received exceptional reports from major progressive accounts like Soul City, Music Plus and King Karol, as well as Music Millenium and Zebra. Formerly a member of Gong, Hillage could reach the heights of Nils Lofgren and Steve Howe with proper exposure and promotion.

#171* KING KONG

This soundtrack, much like "A Star Is Born," was released ahead of the movie and is receiving tremendous promotional support from Warner Bros. This movie should prove to be a box office monster and should result in considerable growth of the soundtrack. Initial sales reports come from King Karol, Music Plus, Camelot and Peaches (L.A.).

#111* AEROSMITH

After eighty-eight weeks on the chart Aerosmith's "Toys In The Attic" is experiencing a strong retail resurgence thanks to the success of their single "Walk This Way" at #17 bullet. This marketing technique has proven quite successful, as evidenced by the "Dream On" single, released from the first Aerosmith album long after their third album went platinum. Similarly, this single comes from Aerosmith's third album long after their fourth album was certified platinum. Accounts reporting "Toys In The Attic" include Disco and Dick's in Boston (Aerosmith's longtime strongest market), Swallen's, Waxie Maxie, Record Shack (Atl.), Franklin and Potomac. "Toys" has remained a top fifty album on the J.L. Marsh computer since its inception and appears at number 39 this week.

#118* BAR-KAYS

A former top five single on the **CB** R&B Singles chart, "Shake Your Rump" is #64 on the **CB** Top 100 Singles chart. Album sales are enhanced to a bulleting status as a result of reports from Music Scene, Cactus, Record Shack (Atl.), Mushroom, Record & Tape Coll. and For The Record.

#101* KOOL & THE GANG

Kool & The Gang maintain their Balt.-Wash. Region stronghold as exhibited on the Regional Breakout chart. Reports from this region include For The Record, Record & Tape Coll. and Record Masters as well as Northeast Region action from Jimmy's, Jerry's and N.E. Music City.

#151* LONNIE LISTON SMITH

This week's #9 bullet album on the **CB** Jazz LP chart, Smith's reports originate from progressive pop accounts including Record & Tape Coll., For The Record, Gary's, Peaches (Dallas & Delwood), Streetside, Music Street and Mile High.

#106*, #178* OSMONDS

Christmas season seems to bring out the bulk of Osmonds fans, whether it be Donny & Marie or the entire Osmond family. The "New Season" LP is gaining ground at the retail, one stop and rack level as indicated by Norman Cooper, Apex Martin, Bee Gee, TSS/Record World, Vornado, Waxie Maxie and Nat. Record Mart as well as a top 50 position on the J.L. Marsh computer run. The Osmonds' Christmas album finds its greatest strength at the racked accounts as indicated by a 58-34 movement on the J.L. Marsh computer run.

1976: Copyright Law Review

(continued from page 9)

"compromise of a compromise," opposition had dwindled to nothing but a few Pennsylvania cable companies. Not a cheer, but a sigh of relief rose from all the special interests when both Houses of Congress passed the revision bill the day before adjournment.

Although one phase of the copyright revision process was completed when President Ford signed the bill into law October 19, another phase was begun: that of explaining, interpreting and implementing the new law.

In this article **Cash Box** examines some of the major changes affecting the music industry.

The Fountainhead

The extension of the copyright term makes the author "the fountainhead" of copyright law, according to copyright register Barbara Ringer. "It's the one provision identifying copyright with the author," she says.

The new law increases copyright term to life of the author, plus fifty years. Previously, an owner could hold a copyright for two 28-year terms. The first term was not automatically renewed. As a result, close to 85% of existing copyrights lapsed after 28 years.

The new term will eliminate the renewal

process and give an author and his or her heirs longer control over the copyright. Both increased life expectancy and growing commercial life of artistic works in part prompted the extension.

Eliminating renewals also simplifies things for the Copyright Office. An author's works will all enter the public domain at the same time: 50 years after the author's death.

International Standards for Copyright Owners

Increasing copyright life for copyright owners wasn't the main reason Congress voted extension, however. The provision is really aimed at getting the United States into the international copyright community.

As far as copyrights go, "the U.S. is an international outlaw," charged Ringer. Life-plus-50 is the biggest step towards rehabilitating the outlaw, and getting U.S. law to conform to international copyright conventions.

Over 70 countries had no copyright treaty with the U.S. primarily because of the length of copyright issue. Over 100 countries already have a similar provision. That is why Sen. McClellan (D-Ark), Senate sponsor of the bill, claimed the State Department felt life-plus-50 was "the most important provision in the entire bill."

"I think the copyrights last too damn

long," said Rep. Danielson last summer. He was expressing the general consensus of the copyright subcommittee, which nevertheless adopted a life-plus-50 term.

Chairman Kastenmeier pointed out the implications of the longer term: "It will be more difficult to get licenses . . . Whatever you have found somewhere is probably still copyrighted . . . There will be relatively less in the public domain . . . There will be no mechanism to free up material as the present 28-year provision does . . ."

Senator Abourezk (D-S.D.) went as far as proposing a reduction from the life-plus-50 provision: life of the author or 56 years, whichever is longer. The Abourezk amendment, which supporters viewed as an anti-monopoly amendment, was narrowly defeated in the Senate committee. It failed by a wide margin on the floor, however.

Terminations

Unpublished or uncopyrighted works will come under the life-plus-50 term starting January 1, 1978. But what about works currently in their first or second terms?

Congress gave first termers a 47-year renewal period when the first term is up. 47 years is the sum of one 28-year term — to which an owner was entitled under the old law — plus a 19-year bonus. Second term copyrights get an extra 19-year renewal only.

Since 56 years was the total length of the old term, 19 extra years ups the total to 75 years from the date a copyright first began.

75 years is the average length of time the Copyright Office estimates that copyrights will exist under the new law.

Unexpected Resurrection

Because the extra 19 years was unexpected when copyright exploitation grants were originally contracted, Congress is giving copyright holders the chance to reclaim, and resurrect, old property. Owners may terminate or extend grants and contracts when they renew for the extra 19 years. This means authors and composers can regain control of their works, if only for 19 years.

For copyrights extended by Congress since 1962, however, time is running out. They have already used up much of the 19-year bonus.

Consequently, the Copyright Office issued a proposed regulation allowing the office to accept termination notices before the Jan. 1, 1978 effective date of the law. This regulation would give an extra year to the owners who must file a minimum two-year notice of termination. Comments were due by last Wednesday, December 15.

Congress also wrote a 35-year termination provision into the copyright's life. If they didn't file notice within a five-year period, however, the grant would continue.

Cable TV Fight

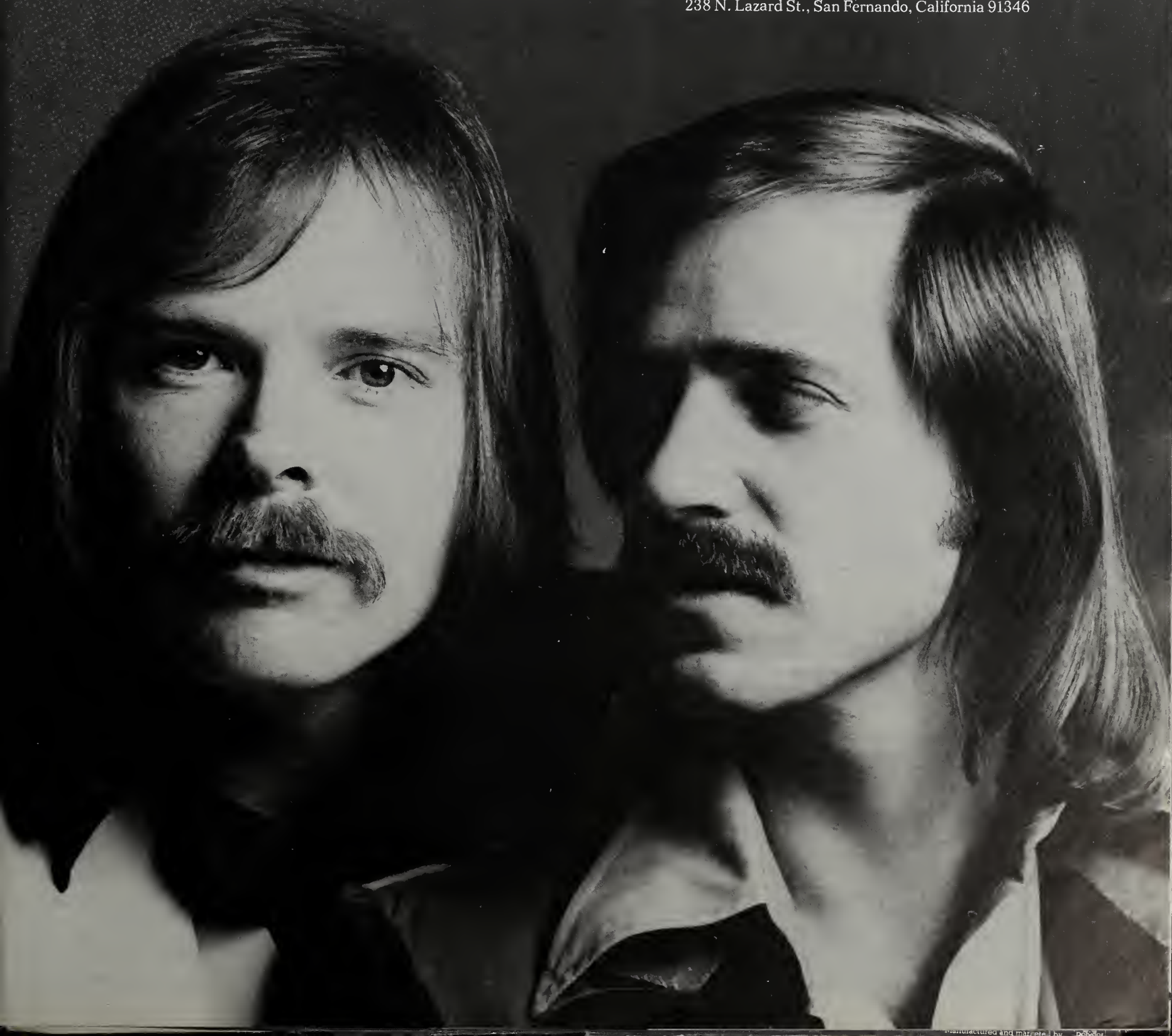
Setting royalties for cable TV was as hard as extending copyright term was easy. The

(continued on page 38)

*Hey, Dan, I think we ought to
thank everyone for making this such a
wonderful year, Don't you?*

England Dan & John Ford Coley
on Big Tree Records and Tapes

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REGIONAL ALBUM ACTION

NORTH CENTRAL

(Minnesota, Iowa, Nebraska, Kansas, N. & S. Dakota)

1. CAPTAIN & TENNILLE
2. JOHN DENVER (SPIRIT)
3. CAPTAIN & TENNILLE (LOVE WILL KEEP)
4. JOHN DENVER (XMAS)
5. KISS (ALIVE)
6. OSMONDS (SONGS FROM TV)
7. KISS (DESTROYER)
8. BEACH BOYS (ENDLESS SUMMER)
9. OSMONDS (XMAS)
10. AEROSMITH (TOYS IN THE ATTIC)
11. OSMONDS (NEW SEASON)
12. BEE GEES (GOLD)
13. BEACH BOYS (XMAS)
14. BURTON CUMMINGS
15. BOB SEGER

MIDWEST

(Cleveland, Detroit, Chicago, St. Louis, Indiana, Milwaukee, Pittsburgh, Kansas City)

1. BURTON CUMMINGS
2. BOB SEGER
3. BRICK
4. KISS (DESTROYER)
5. GEORGE HARRISON (CAPITOL)
6. CAPTAIN & TENNILLE
7. DAVE MASON
8. FOGHAT
9. NADIA'S THEME (A&M)
10. BARRY MANILOW
11. OSMONDS (NEW SEASON)
12. WAYLON JENNINGS
13. DAVID LaFLAMME
14. ROD STEWART (MERCURY)
15. LONNIE LISTON SMITH

NORTHEAST

(Metro N.Y., Upstate N.Y., Boston, Connecticut, Philadelphia)

1. McCOO & DAVIS
2. DR. BUZZARD
3. BURTON CUMMINGS
4. SALSOU ORCH. (XMAS)
5. GEORGE HARRISON (CAPITOL)
6. FOGHAT
7. ALLMAN BROTHERS
8. SATURDAY NIGHT LIVE
9. DAVE MASON
10. NADIA'S THEME (A&M)
11. OLIVIA NEWTON-JOHN
12. OSMONDS (NEW SEASON)
13. THELMA HOUSTON
14. ALL THIS & WW II
15. VAN McCOY

WEST

(California, Seattle, Portland)

1. BRICK
2. BOB SEGER
3. LEO SAYER
4. FRANK ZAPPA
5. GEORGE HARRISON (CAPITOL)
6. BLACKBYRDS
7. STEVE HILLAGE
8. DR. BUZZARD
9. FOGHAT
10. SATURDAY NIGHT LIVE
11. DAVID LaFLAMME
12. BRASS CONSTRUCTION
13. KALAPANA
14. KING KONG (SOUNDTRACK)
15. CHUCK MANGIONE

NATIONAL BREAKOUTS

1. EAGLES
2. WINGS
3. CAR WASH
4. ENGELBERT HUMPERDINCK
5. LOGGINS & MESSINA
6. A STAR IS BORN (SOUNDTRACK)

BALTIMORE/WASHINGTON

1. BRICK
2. BLACKBYRDS
3. BURTON CUMMINGS
4. GEORGE HARRISON (CAPITOL)
5. McCOO & DAVIS
6. KISS (ALIVE)
7. ALL THIS & WW II
8. KOOL & THE GANG
9. DENICE WILLIAMS
10. EMOTIONS
11. GLADYS KNIGHT
12. NITTY GRITTY DIRT BAND
13. JACKSONS
14. JEAN-LUC PONTY
15. LONNIE LISTON SMITH

DENVER/PHOENIX

1. WAYLON JENNINGS
2. DAVID LaFLAMME
3. TOMITA
4. NITTY GRITTY DIRT BAND
5. CHARLIE DANIELS
6. FOGHAT
7. LEO SAYER
8. SEALS & CROFTS
9. DAVE MASON
10. CHUCK MANGIONE

SOUTH CENTRAL

(Dallas, Houston, New Orleans, Little Rock)

1. WAYLON JENNINGS
2. DAVE MASON
3. CAPTAIN & TENNILLE
4. BAR-KAYS
5. BOB SEGER
6. JEAN-LUC PONTY
7. EMOTIONS
8. LITTLE RIVER BAND
9. J.J. CALE
10. STEPHEN STILLS
11. BRICK
12. STANLEY TURRENTINE
13. BRASS CONSTRUCTION
14. AL GREEN
15. MICHAEL MURPHEY

SOUTHEAST

(Atlanta, Memphis, Nashville, Charlotte, Richmond, Florida)

1. BRICK
2. BURTON CUMMINGS
3. OLIVIA NEWTON-JOHN
4. McCOO & DAVIS
5. FOGHAT
6. CAPTAIN & TENNILLE
7. LEO SAYER
8. JOHN DENVER (SPIRIT)
9. ALL THIS & WW II
10. KISS (ALIVE)
11. AEROSMITH (TOYS IN THE ATTIC)
12. BRASS CONSTRUCTION
13. CHARLIE DANIELS
14. AL GREEN
15. GATO BARBIERI

Albums listed as regional breakouts are consensus choices of the accounts listed below. These accounts assess hit potential of new LP releases based on regional sales, overall sales potential and personal predictions. Albums listed as national breakouts have been reported by a minimum of 75% of outlets listed below and have appeared in a minimum of six markets.

REGIONAL ALBUM ACTIVITY is compiled from sales information from the following national, regional and local wholesalers and retailers: **NATIONAL ACCOUNTS:** ABC Record & Tape Sales, Disc Records, Korvettes, Lieberman Enterprises, J.L. Marsh/Musicland & Record Bar. **REGIONAL AND LOCAL ACCOUNTS:** Alexander's/N.Y., All Records/Oakland, Alta/Phoenix, Alwilk/N.J., Ambat/Cincinnati, Angott/Detroit, Apex-Martin/N.J., Aravox/N.Y., Banana/S.F., Bee Gee/Albany, Bovis Two/Providence, Brass Ear/Seattle, Bromo/Dallas-Houston-Okla. City, Buffalo One Stop/Buffalo, Cactus/Houston, Capers Corner/Kansas City, Cassells/L.A., Cavages/Buffalo, Central/Hartford, Central South/Nashville, Circles/Phoenix, Commercial/Maine, Consolidated/Detroit, Norman Cooper/Phila., Cutlers/New Haven, Dan Jay/Denver, Dick's/Boston, Disco/Boston, D.J.'s/Seattle, Double B/Long Island, Ernie's/Chicago, 1812 Overture/Milwaukee, El Roy -TSS-Record World/Long Island, Everybody's Records/Portland, Evolution/Phoenix, Father's & Sun's/Indianapolis, For The Record/Baltimore, Franklin/Atlanta, Galgano/Chicago, Gardner's/Chicago, Gary's/Richmond, Giant/Virginia, Handleman/Detroit, Harmony House/Detroit, Harmony House/N.J., Harvard Coop/Boston, Independent/Denver, Inner Sanctum/Austin, Interstate/Miami, J&J-Record Museum/Phila., Jerry's/Phila., Jimmy's Music World/N.Y., King Carol/N.Y., Knox/Knoxville, Licorice Pizza/L.A., Lieberman One Stop/Minneapolis, M.J.S./Miami, Record Factory/S.F., Mile High/Denver,

Modern/Milwaukee, Morey's One Stop/Balt., Mushroom/New Orleans, Music City/Nashville, Music Menu/S.F., Music Millenium/Portland, Music Plus/L.A., Music Scene/Atlanta, Music Street/Seattle National Record Mart/Midwest, New England Music City/Boston, Northern Records/Cleveland, Odyssey/Phoenix & Santa Cruz, Peaches/Atlanta, Cleveland, Delwood, Denver, Ft. Lauderdale, L.A., & St. Louis, Peter's/Boston, Poplar/Memphis, Potomac/Washington, D.C., Prospect/Cleveland, Radio Doctors/Milwaukee, Rapid Sales/Madison, Record & Tape Collectors/Baltimore, Record Cove/Monterey, Record Dept. Merch./Memphis, Record Hole/San Antonio, Record Masters/Baltimore, Record Revolution/Cleveland, Record Shack/N.Y. & Atlanta, Record Theatre/Cleveland-Akron, Recordland/Midwest, Richman Bros./Phila., Rose/Chicago, Sam Goody/N.Y. & Phila., Schwartz Bros.-Harmony Huts/D.C., Sieberts/Little Rock, Shulman-Listening Booth/N.J.-Phila., Soul City One Stop/L.A., Soui Shack/D.C., Sound Town/Dallas, Sound Unlimited/Chicago, Sound Warehouse/Houston-Dallas, Southern/Miami, Spec's/Miami, Stark-Camelot/Midwest, Strawberry/Boston, Streetside/St. Louis, Swaliens/Cincinnati, Tape City/New Orleans, Tosh's One Stop/Seattle, Tower/L.A., Sacramento, S.F. & San Diego, Town Hall/N.Y., Trans World/Albany, Two Guys/East Coast, United/Miami, Wax Museum/Minneapolis, Waxie Maxie/D.C., West Coast Music Sales/L.A., Western Merchandisers/Southwest, Wilcox/Okla. City, Win One Stop/N.Y.

Copyright Law

(continued from page 36)

reason was simple. Cable TV companies had never paid a cent in royalties for the material they picked out of the air and sent through their cables.

Two Supreme Court decisions supported cable's free ride. It was up to Congress to change the situation.

Broadcasters, with big friends on the Hill, didn't particularly like the cable situation. Cable companies, particularly small, local enterprises, had their advocates as well.

The result: cable companies and the broadcasters slugged it out in Congress for over ten years, effectively scuttling copyright revision each time it appeared to be riding through both houses of Congress.

Bad Medicine

This year the cable industry swallowed the medicine and agreed to a royalty rate structure. An agreement between the National Cable Television Association and

the Motion Picture Producer's Association smoothed the rocky path to accommodation — and passage of a copyright bill — this year.

The new rates are based on percentages of a company's gross revenues. The heaviest rates fall on imported signals: cherry picking special sport or theatrical events.

Although smaller cable companies screamed that they and the medium-sized companies would bear the brunt of the new royalties, their hollers fell on deaf ears. The broadcasters weren't jumping for joy either, since they hadn't been a party to the NCTA-MPAA agreement. But for the broadcasters, something seemed to be better than nothing at this point.

Little of the estimated \$8 million royalties will make it to the music industry. Most of the pot will go to regular broadcasters, motion picture companies and sports promoters.

More Anti-Piracy

While Congress just began catching up with the cable companies, it continued the

federal anti-piracy provisions for sound recordings effective February 15, 1972. That was the first date sound recordings were afforded protection against unauthorized duplication. The first time also that Congress gave sound recordings partial copyright recognition.

Pre-1972 recordings are protected from unauthorized duplication by laws in over 45 states. To prevent those recordings from protection "in perpetuity," however, federal law will pre-empt the states' in 2047: 75 years from 1972.

The RIAA is still working on getting anti-piracy statutes in all 50 states, so that no single state can become a pirate haven. Some tape duplicators have already moved operations to states without piracy laws. A major RIAA thrust is aimed there.

Even as they were reaffirming Congress' anti-piracy stand, some members grumbled that they were throwing away the key to record company catalog. "My sentiments are that the public should have

access to these records," complained Rep. Drinan (D-Mass), referring to old catalog. Copyright register Ringer threatened the majors, saying "I would hope the Big Four (record companies) would be freer in their licensing . . . Unless they do something there will have to be compulsory license."

Lose Everything

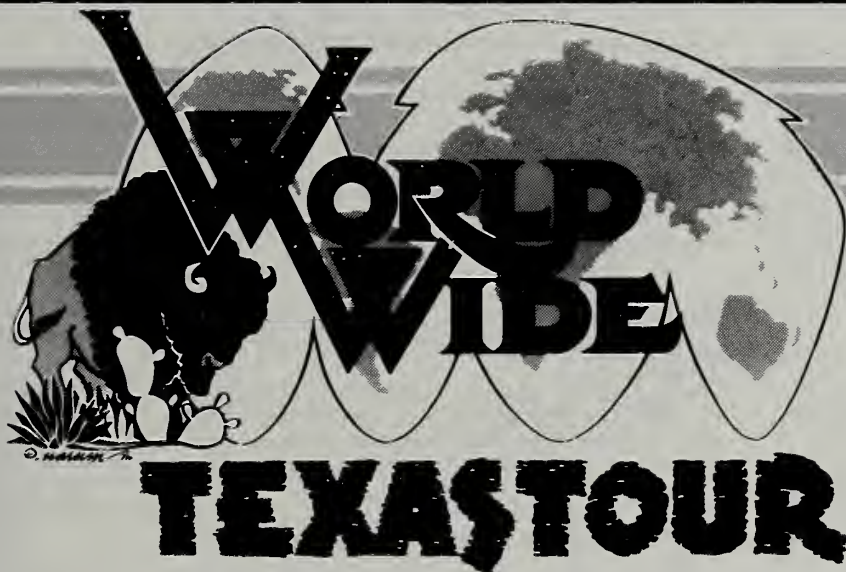
The record companies aren't going to lose anything yet, however. But the pirate will, if he's caught. The House tried to soft-pedal the forfeiture provision of the revision bill and prevent the courts from seizing any equipment, like tape recorders or office supplies related to duplication.

The conference committee stuck original Senate language back into the bill. It ordered "the forfeiture and destruction or other disposition of all infringing copies or phonorecords and all implements, devices or equipment used in the manufacture of such infringing copies or phonorecords." Which means: everything.

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ZZ TOP'S



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picks of the week

10CC (Mercury 73875)

The Things We Do For Love (3:32) (Man-Ken — BMI) (Stewart, Goldman)

Now a two-member composing/performing team, 10cc's Eric Stewart and Graham Gouldman have come up with a pop record that combines the best of a strong Beatles influence with solid rock 'n' roll and the luxuriant harmonies that characterized their past efforts. Not a simple pop record, but if top 40 could latch onto "Bohemian Rhapsody," this fine music shouldn't be too hard to swallow.

HAMILTON BOHANNON (Dakar 4560) (Dist. Brunswick)
Gittin' Off (3:29) (Hog/Bohannon — ASCAP) (Bohannon)

Bohannon's attraction is the skill with which he is able to produce simple earthy arrangements built around the most basic chord patterns, while slick arrangements seem to be the trend. Made for disco play, the rhythm here is carried by percussive, muted guitar chords and a thundering fuzz bass.

MIKE OLDFIELD (Virgin 9510) (Dist. Epic)

Portsmouth (2:02) (Front Line — ASCAP) (Traditional, Arr. Oldfield)

Famed hermit of the recording studio, Mike Oldfield explores the sound of Irish folk music here, as orchestral overdubs slowly build the simple tune into an extensive production. Makes its point quickly. Though this record will find its most comfortable slot at FM stations stateside, note that it was #14 among U.K. singles last week.

CONSUMER RAPPORT & WING AND A PRAYER FIFE & DRUM CORPS (Wing And A Prayer HS 76) (Dist. Atlantic)

A Holiday Gift (3:16)

A cute record for the holiday season that kicks off with a disco sample of "Jingle Bells," followed by an orchestral "God Rest Ye Merry Gentlemen," which leads to an upbeat lead vocal on "I'm Dreaming Of A White Christmas." The subsequent "We Wish You A Merry Christmas" introduces the finale, "Auld Lang Syne." Sounds like an overture.

OHIO PLAYERS (Mercury 73753)

Happy Holidays Pt. 1 (3:27) (Ohio Player/Unichappell — BMI) (Williams, Satchell, Pierce, Bonner, Middlebrooks, Beck, Jones)

"Hi, the Ohio Players would like to wish you the happiest of holidays," a dulcet voice announces over jingling bells. A mellow R&B song with holiday lyrics follows, and the production and arrangement are quite satisfying. This is a Christmas record, but the group behind it still pulls in the R&B and pop station adds.

THE TYMES (RCA 10862)

Savannah Sunny Sunday (3:16) (Chappell) (Galdston, Thom)

A slow, stately song from this top-notch group of vocalists. The instrumental arrangement is expansive, and the hooks are in the multi-layered chorus. Though the group's home is the R&B airwaves, this record has pop and easy listening possibilities.

BARBI BENTON (Playboy 6094)

Needing You (2:54) (Butler/Chappell — ASCAP) (Jackson, Yancy)

From the "Something New" LP, a song penned by Marvin Yancy and Chuck Jackson, composers of much of Natalie Cole's repertoire. Ms. Benton is backed by inventive orchestration, and the song has definite possibilities. A Robert Appere production.

WIGGY BITS (Polydor 14369)

Eille (3:17) (Pink Pelican/Unichappell — BMI) (Ricciardella, Cerniglia, Castro)

Pop-rock from Long Island played by a group that includes bits of Barnaby Bye and The Illusion. Heavily distorted guitars pervade an overall ambience that sounds as if it were recorded in a huge, reverberant hall. The vocals are harmonized for the most part, with no strong lead dominating. For top 40 and FM playlists.



RICK DEES AND HIS CAST OF IDIOTS (RSO 866)

Dis-Gorilla (2:58) (Stafree/Gold Top — BMI) (Manuel, Fisher, Hall)

The king of tongue-in-beak music is back on the primate prow, just in time for the latest spaghetti-King Kong extravaganza. This one fits the old formula, substituting fur for feathers, but there are some new hooks here, including Tarzan howls, jungle drums and some sort of demented cackle that pops up now and then. Following a number one golden duck, can he do it again?



THE COMMODORES (Motown 1408)

Fancy Dancer (3:40) (Jobete/Commodores Entertainment — ASCAP) (Lapread, Richie)

The Commodores have come into their own with the most modern R&B/pop, combining influences of Sly and Wonder to make them some of the best representatives of Motown music today. Number 40 with a bullet on the **Cash Box** top 100 R&B Singles chart, this record crosses over to pop as well this week, at #90.



PHOEBE SNOW (Columbia 10463)

Shakey Ground (3:29) (Jobete — ASCAP) (Bowen, Hazel, Boyd)

Ms. Snow's interpretation of this Temptations hit is full of the twists and turns of her constantly creative vocal stylization. A lively record built upon a thumping bottom, this tune finds her taking off like never before. Made for pop/R&B crossover, from the album "It Looks Like Snow."



OZARK MOUNTAIN DAREDEVILS (A&M 1888)

You Know Like I Know (3:15) (Lost Cabin — BMI) (Lee)

An easygoing, melodic ballad, this record's sweet melody is driven home by the tag, which features a chorus sung in "na-nas" in a fashion that builds up dramatically and leaves the listener hanging on for more. First-quality pop music from a group that has proven itself in the top 40 singles field.

JOHNNY MATHIS (Columbia 10447)

When A Child Is Born (3:41) (Beechwood — BMI) (Jay, Zagar)

From his "I Only Have Eyes For You" album, this single sets a holiday theme against a gentle, understated melody. The hook seems to be Mathis' optimistic speech, a wish for the joyful season. Though this record is easy-listening by nature, it could get some top 40 play in the Christmas season.

CARL DAVIS & THE CHI-SOUND ORCHESTRA (Chi-Sound XW904) (Dist. UA)

Show Me The Way To Love (2:41) (Gaetana/Thesaurus — BMI) (Davis, Washington)

A beautifully recorded grand piano introduces this record, a strongly jazz-influenced disco record that features weaving solo and section saxophones. The only vocals are provided by a whispering chorus. For discos and R&B playlists.

PAUL CLICH WITH CHOYA (Buddah 553)

Linda, Write Me A Letter (2:38) (Buddah/Mr. Chris — ASCAP) (Clich)

A lighthearted pop love song with an appropriately bouncing beat. The lead vocal is multi-tracked, a female chorus supports, and the arrangement glistens with bells and strings. Geared toward the top 40-youth market.

TOUCH OF CLASS (Midland International 10754) (Dist. RCA)

You Got To Know Better (3:25) (Diagonal/Ask Me — BMI) (Jackson, Jackson)

Suggestive lyrics combined with a New York disco arrangement (by John Davis) makes this a solid dance record. The key to this single is tightness and crispness of sound, along with decidedly purposeful vocal deliveries. For the R&B airplay route.

FAITH, HOPE & CHARITY (RCA 10865)

Life Goes On (3:22) (Van McCoy/Warner Tamerlane — BMI) (McCoy)

An uplifting song in disco rhythm from this three-person vocal group, benefited as always by the composing, arranging and producing talents of Van McCoy. The group sings the entire lyric as a unit here, as one vocalist breaks off to improvise over the chorus. The soaring strings, terse horn comments and decorative percussion are distinctive.

GATO BARBIERI (A&M 1885)

Fiesta (3:30) (Irving/Leandro — BMI) (Barbieri)

This record is described perfectly by its title. Acoustical guitars carry the chords, myriad percussion fills in the background, and Barbieri carries the melody line to sizzling levels on saxophone. Spoken Spanish syllables break the record into three sections, so the piece has a chance to build up a few times. Produced by Herb Alpert, all this record's unusual sounds ring through true and clear.

EARL KLUGH (Blue Note XW924) (Dist. UA)

Living Inside Your Love (3:15) (United Artists/Klughmoon — ASCAP, Roaring Fork — BMI) (Klugh, Grusin)

The title track of guitarist Klugh's most recent album, which made a top 20 showing on the **Cash Box** Top 40 Jazz Albums chart as well as crossing to pop. (The LP was re-added to the **Cash Box** Top 200 Albums chart this week.) The vocals and arrangement are commercial in nature, but Klugh's work on the acoustical guitar stands up to the best.

STEVE LAWRENCE (UA XW927)

You Take My Heart Away (3:39) (UA — ASCAP, Unart — BMI) (Conti, Conners, Robbins)

Lawrence's version of the love theme from "Rocky" is a bit slower and less disco-fied than the Epic/Sweet City release, though the modern drumbeat is mixed gently in the rear. It's hard to say whether there will be a real cover battle, since this record is safely within the MOR category while the other leans heavily toward pop. For now, that is.

GABRIEL KAPLAN (Elektra 45369)

Up Your Nose (3:52) (Kaplan, Prestopino, Roe)

Kaplan enters as the preacher, with sound advice for relieving tension. Simply let your arms hang loose at your sides, take a deep breath, and yell "Up your nose with a rubber hose!" The music never stops, and a melody line and a beat will take this farther than usual for a comedy record. Guest appearance by Howard Cosell.

WEAPONS OF PEACE (Playboy 6093)

City (3:09) (After Dark/Euwin — BMI) (Franklin, Hardy, Henderson, Jr.)

Hard rocking funk pursues the lead vocalist as he complains that the pressures of the city are "getting him down." The chorus draws attention via catchy offbeats, while the whole song is arranged around a bass line that surfaces with crystal clarity as the other instruments drop off during a middle verse. A good fusion of funk and heavier rock sounds, this record is for R&B programming.

PHILLY DEVOTIONS (Columbia 10462)

It's Gotta Be This Way (3:25) (Irving — BMI) (Hampton, Banks)

For R&B stations, a ballad executed in a slow blues rhythm. Anchored by a solid bass voice, this vocal group's harmonies are impeccable, set against an arrangement favoring strings. We don't mean to make statistical comparisons, but this song is much like something the Mannhattans might record.

THE PHILADELPHIA STORY (H&L 4679)

People Users (3:19) (Chappell/Unichappell/Boca/Raton — ASCAP, BMI) (McNeal, Weiss, Rubin)

A "story" song in the debut single of this group. The people users are "born losers, love abusers." Funky message music in the style of the Temptations, this record is slated for R&B playlists.

SEDAKA

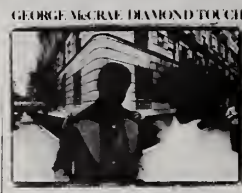


Thanks
for a
wonderful
year!
Mell
Sedatka

ALBUM REVIEWS

DIAMOND TOUCH — George McCrae — TK 606 — Producer: Gregg Diamond — List: 6.98

R&B mainstay George McCrae's new LP is his best effort in some time. With Gregg Diamond's sure production touch adding flavor to McCrae's already fully realized vocals, this will be one to watch on the R&B charts, and could easily cross over to the pop side. Singles possibilities abound — the dis-cou-sounding "Nothing But Love" is a natural, along with the powerful "Loved And Lost." The solid backing group is The Newborn Band.



WILLIS ALAN RAMSEY — Willis Alan Ramsey — Shelter/ABC SRL-52013 — Producers: Denny Cordell and Willis Alan Ramsey — List: 6.98

This fine LP was released a few years ago. With the singles success of "Muskrat Love" (covered by Captain & Tennille), it seemed like a good time to re-service the record, especially with the rumors that the elusive Ramsey is working on his second. The guitar playing, singing and writing are all excellent. Much overlooked in first release, this could chart big now, a la Leon Redbone. It's that good.

MIDNIGHT CAFE — Smokie — RSO/Polydor RS-1-3005 — Producers: Mike Chapman with Nicky Chinn — List: 6.98

Smokie is a unique rock group, if this debut LP is any indication. Under the wing of the producing and writing team of Chinn and Chapman (Sweet), the group turns in a collection of multi-influenced tunes. The lead vocals are rough and pleasantly surrounded by first-string backing vocals. The instrumentals are fairly straightforward, and the group handles ballads as well as rockers. For FM progressives.

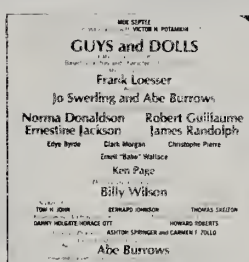


ALL MY LIFE — Arthur Prysock — Old Town OT 12-004 — Producer: John Davis — List: 6.98

Arthur Prysock has a deep, mellifluous R&B-styled voice and he really lets it loose on this new LP. "This is What You Mean To Me" is a beautifully constructed ballad that, at three minutes, should hop right on many R&B playlists. Other tunes are more upbeat; he turns in an attractive cover of Gamble and Huff's "I Wantcha Baby." Well-produced by John Davis, who also played the keyboard parts with consummate flair.

IF YOU LOVE THESE BLUES — Michael Bloomfield — Guitar Player/Takoma 3002 — Producers: Michael Bloomfield and Eric Kriss — List: 6.98

With thirteen various blues numbers encompassing a myriad of electric and acoustic styles, Michael Bloomfield gives some pointers to aspiring guitarists. Before each song there's a short spoken introduction from Bloomfield explaining the origin of the tune, the style and the key. Beyond that, this is a great record to listen to, guitar player or not, as Bloomfield demonstrates tremendous emotional and artistic investment in the material. This is a spirited LP that could easily show on many progressive and jazz radio lists.



GUYS AND DOLLS — Various Artists — Motown M6-876S1 — Producer: William Goldstein — List: 6.98

A new production of this venerable musical opened in New York this summer to rave reviews, and this is the soundtrack from that production. Musical direction is by jazzman Howard Roberts, who really knows what he's doing. There's an extra spark to these already powerful tunes, and all of the vocals are excitingly strong. Look for this to get serious jazz play, as well as considerable MOR spins.

WHEN WAS THE LAST TIME — Little Beaver — Cat/T.K. CAT 2609 — Producer: Willie Clarke — List: 6.98

Little Beaver delivers some churning funk and disco numbers on this LP. His vocals are outstanding; also noteworthy is the high quality of the band — it just kicks along like a machine. "Listen To My Heartbeat" could hit top 10 R&B if released as a single; the same possibilities exist for "Pretty Little Girl." In the same genre as Johnny "Guitar" Watson's last work, this one could explode.



ORIGINAL & TRADITIONAL MUSIC — Tom Akstens — Takoma C-1053 — Producer: Artie Traum — List: 6.98

Tom Akstens is a dynamic singer-songwriter in the folk tradition. Here he handles such classics as "Duncan And Brady" as well as "Don't Let Your Deal Go Down." He also turns in some bluesy originals that seem perfect for FM progressive play. Production chores, along with some backing guitar and vocal harmony work, were handled by Woodstock stalwart Artie Traum. An interesting, varied LP, this would benefit from in-store play.

SKATEBOARDIN' — Sneakers & Lace — PIP 6821 — Producers: Phil Margo and Nell Levenson — List: 6.98

Sneakers & Lace is a group of four youngsters (three boys and a girl) who sing about skateboarding. The title track has already been released as a single, and for its name alone "Sidewalk Convoy" should be one of the next. (The production is OK, and the four have pleasant voices.) Many of the tunes recall old Beach Boys productions, which gives the record an appropriate flavor. Some other possible AM cuts here.

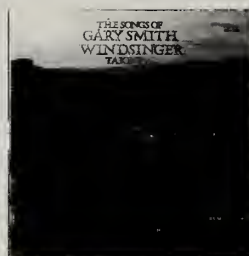


LIVE AT McCABE'S — Norman Blake — Takoma D-1052 — Producer: Doug Decker — List: 6.98

Norman Blake is one of the best country guitarists around today, and this live performance captures much of the fast, clean, inventive picking that made his name a Nashville legend. His singing is fine, and he's accompanied, on some tunes, by his wife Nancy on cello. The mixture of the two instruments is beautiful. FM progressives should pick this one up fast, as well as the expected heavy country play.

MANDOLIN FANTASY — Michael Melford — Flying Fish 023 — Producer: Michael Melford — List: 6.98

Michael Melford is a mandolin player of no little repute, and he has assembled some of the best musicians around to complement his lead work — John Hartford, Doug & Rodney Dillard, Buddy Emmons and Buddy Spicher are just a few. The classic ragtime piece "Georgia Camp Meeting" is given a definitive reading. Sure play in country markets with definite cross-over appeal to FM progressives.

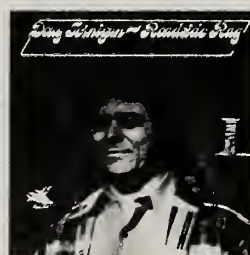


WINDSINGER: TAKE ONE — Gary Smith — Vanguard VSD 79382 — Producer: Gary Smith — List: 6.98

Gary Smith sings a collection of self-penned tunes with a common theme — a genuine love for the wilderness. Most of these are ballads in the folk tradition, and Smith has a pleasant voice, close in style to Gordon Lightfoot. While probably none of these will chart as singles, FM progressives could safely pick any as an album cut. Classy backing from a small combo. Smith has a book out with the same name, which could be a great tie-in for retailers.

ROADSIDE RAG — Doug Jernigan — Flying Fish 024 — Producer: Michael Melford — List: 6.98

A few years ago a guy named Mike Auldridge came out with an instrumental record of dobro tunes; it was terrific, and this one is at least as good. Through constant touring, Doug Jernigan has refined his tone and phrasing to a point where he can say just about anything with the country instrument. There's a great rendition of "Sally Goodin," and the backup is stellar. Look for this one on country playlists as well as adventurous AOR formats.



IPI-TOMBI — Original Cast Recording — Ashtree/Audiofidelity ASH-26000 — Producers: Billy Forest and Lofty Schultz — List: 7.98

A two-pocket set, this is an eclectic package of dialogue and songs from the play of the same name, a chronicle of a black African tribe called the Xhosa who have not yet been urbanized. It's a lively set, with a lot of different kinds of music — original African rhythms are on the same side as fifties-styled pop numbers. Some FMers should play the contemporary selections — "Andy's Song" would be a smart pick.

BARETTA — Various Artists — Wonderland WLP 309 — Producers: Tom Cipolla and Bob Goemann — List: 6.98

Aimed at the children's market, this is a collection of three dramatizations of the popular television series. The subject matter is a little toned down, which is good, and the plots move fairly quickly; kids will be able to follow the stories. The voice of Robert Blake is a crude imitation, but the actor gets the characterization well enough so that the identity can be maintained. For young TV addicts this is great at Christmas-time.



LIVE! — Randy Rivera — Dore LP-335 — Producer: Lew Bedell — List: 6.98

Randy Rivera seems stuck between comedy and music. The backing tracks are kind of interesting; his lyrics, however, lean more toward those of the late Allan Sherman than anything else. With titles like "Prom Night Blues" and "My First 84 Affairs," it's unlikely that any of these will break top 40, but country stations with a comic bent could check out "Sally Ann."

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68% Of Cash Box Top 20 LPs Had Top 20 Singles In 1976

NEW YORK — An analysis of LPs attaining top 20 positions on the **Cash Box** Top 100 Albums chart for the year 1976 reveals that 68.4%, or 78 of the total 114 LPs to enter the top 20 during any week contained a corresponding single which reached a top 20 position on the **Cash Box** Top 100 Singles chart during the year. No album by a new artist reaching the top 20 was unaccompanied by a top 20 single.

36 Of The Total

Of the remaining 32.6% of the total

114 LPs to break the top 20, 12 were greatest hits compilations containing top 20 singles. Of the remaining 24 LPs, 91.7% or 22 albums, were by artists who had previously been awarded gold albums by their respective companies. These included Bob Dylan, Led Zeppelin, John Denver, Bad Company, Aerosmith and Elton John. Only 8.3%, or two of the 24 LPs to enter the top 20 positions of the **Cash Box** Top 100 Albums chart without containing a top 20 single, were by artists who had not

previously been awarded gold records by their companies. These two albums were "Rastaman Vibration" by Bob Marley & The Wailers on Island Records, which reached an apex of #11 on the **Cash Box** Top 100 Albums chart, and "Breakaway" by Art Garfunkel on Columbia Records, which peaked at #14. (Garfunkel had not previously earned a gold album as a solo artist.)

High Placers

Records which were high placers on the

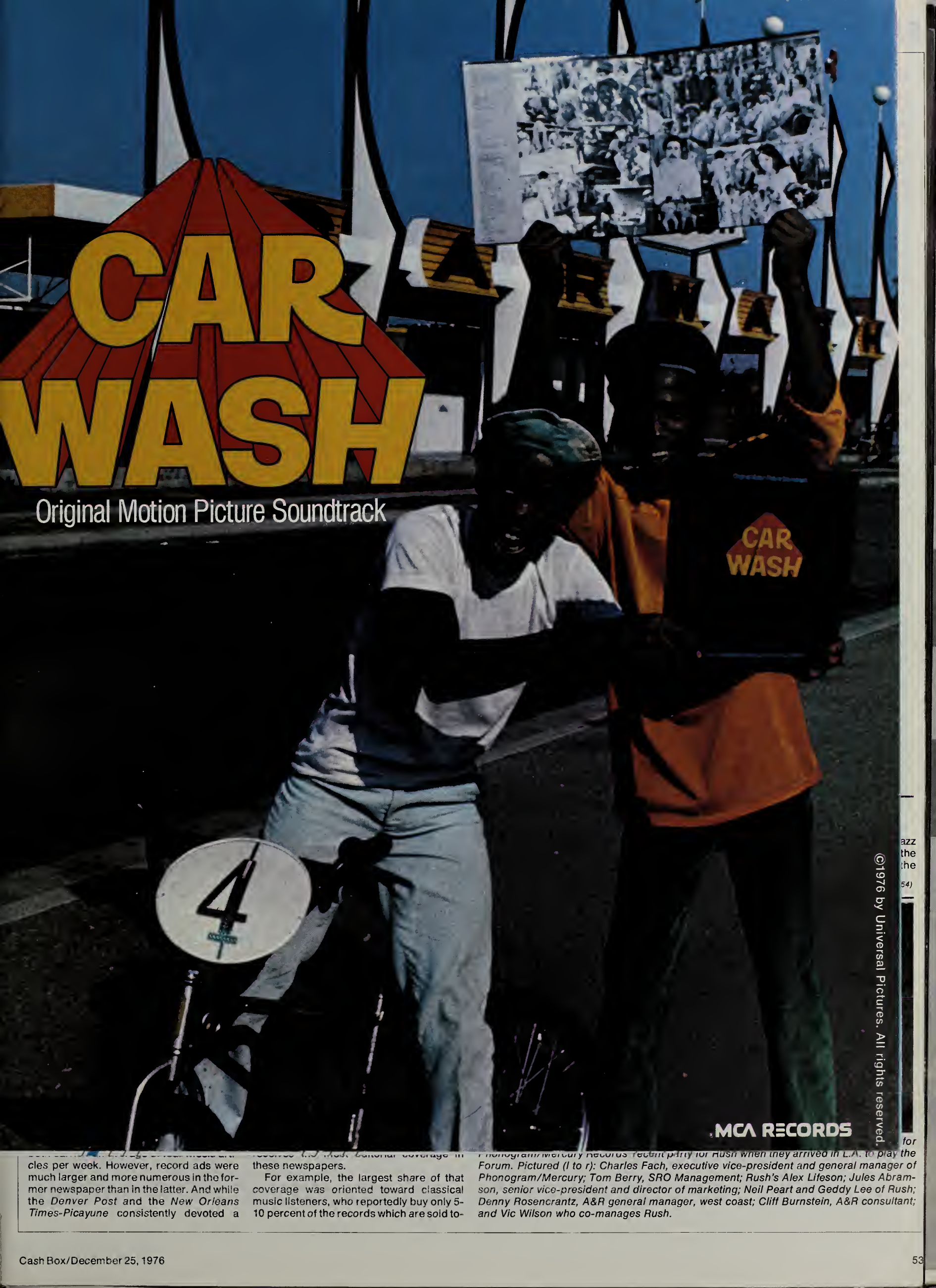
Secondary Radio Active feature which did not make the cross to primaries necessary for movement in the upper regions of the **Cash Box** Top 100 Singles chart include Alan Parsons' "Dr. Tarr And Professor Fether," Rick Springfield's "Take A Hand," Flash Cadillac's "Did You Boogie," "The End Is Not In Sight" by the Amazing Rhythm Aces, and John Travolta's "Whenever I'm Away From You."

ALBUM	ALBUM TITLE	HIGHEST POSITION	SINGLE TITLE	HIGHEST POSITION
Bob Dylan	Desire	1	—	—
Peter Frampton	Frampton Comes Alive	1	Do You Feel	13
		1	Baby I Love Your Way	16
		1	Show Me The Way	4
Eagles	Their Greatest Hits	1	(greatest hits)	—
Wings	At The Speed Of Sound	1	Let 'Em In	1
		1	Silly Love Songs	1
Led Zeppelin	Presence	1	—	—
Rolling Stones	Black & Blue	1	Fool To Cry	9
Jefferson Starship	Spitfire	1	With Your Love	13
Stevie Wonder	Songs In The Key Of Life	1	I Wish	14
E.W.&F.	Gratitude	1	Sing A Song	7
Chicago	Chicago IX	1	(greatest hits)	—
E.W.&F.	Spirit	2	Getaway	10
Boston	Boston	2	More Than A Feeling	4
John Denver	Spirit	2	—	—
America	History — America's Greatest	2	(greatest hits)	—
Paul Simon	Still Crazy After All These Years	2	50 Ways To Leave Your Lover	1
Fleetwood Mac	Fleetwood Mac	2	Over My Head	18
			Say You Love Me	12
			Rhiannon	9
			Lowdown	1
Boz Scaggs	Silk Degrees	2	—	—
Led Zeppelin	The Song Remains The Same	2	—	—
Bad Company	Run With The Pack	3	—	—
Aerosmith	Rocks	3	—	—
Chicago	Chicago X	3	If You Leave Me Now	1
Neil Diamond	Beautiful Noise	3	If You Know What I Mean	16
Rod Stewart	A Night On The Town	3	Tonight's The Night	1
Linda Ronstadt	Hasten Down The Wind	3	That'll Be The Day	11
John Denver	Windsong	3	Fly Away	6
David Bowie	Station To Station	4	Golden Years	12
Steve Miller	Fly Like An Eagle	4	Rock 'N' Me	1
			Take The Money	9
			Got To Get You Into My Life	3
Beatles	Rock 'N' Roll Music	4	—	—
Elton John	Blue Moves	4	Sorry Seems To Be The Hardest Word	8
Elton John	Here And There	5	—	—
George Benson	Breezin'	5	This Masquerade	12
Jackson Browne	The Pretender	5	—	—
Eagles	Hotel California	5	—	—
Joni Mitchell	Hissing Of Summer Lawns	5	—	—
Helen Reddy	Reddy's Greatest	5	(greatest hits)	—
Queen	A Night At The Opera	5	Bohemian Rhapsody	6
Wings	Wings Over America	6	—	—
Heart	Dreamboat Annie	6	Magic Man	7
War	War's Greatest	6	Summer (greatest hits)	15
Elton John	Rock Of The Westies	6	Grow Some Funk	9
			I Feel Like A Bullet	18
Barry Manilow	Tryin' To Get The Feeling	6	I Write The Songs	1
			Tryin' To Get The Feeling	10
Marvin Gaye	I Want You	6	I Want You	20
KC & The Sunshine Band	KC & The Sunshine Band	7	That's The Way I Like It	1
Captain & Tennille	Song Of Joy	7	Muskrat Love	2
			Shop Around	6
			Lonely Night (Angel Face)	1
Kiss	Destroyer	7	Beth	7
Doobie Brothers	Best Of The Doobies	7	(greatest hits)	—
Jefferson Starship	Red Octopus	8	—	—
Lynyrd Skynyrd	One More From The Road	8	—	—
Barry Manilow	This One's For You	8	—	—
Wild Cherry	Wild Cherry	9	Play That Funky Music	1
Bob Dylan	Hard Rain	9	—	—
John Denver	Rocky Mountain Christmas	9	—	—
Kiss	Alive	9	—	—
Gary Wright	Dream Weaver	9	Dream Weaver	1
			Love Is Alive	3
Johnnie Taylor	Eargasm	9	Disco Lady	1
Doobie Brothers	Takin' It To The Streets	9	Takin' It To The Streets	15
Diana Ross	Diana Ross	9	Love Hangover	1
Jethro Tull	MU — Best Of Jethro Tull	9	(greatest hits)	—
Carole King	Thoroughbred	9	—	—
Isley Brothers	Harvest For The World	9	—	—
Kiss	Rock And Roll Over	9	—	—
ELO	New World Record	10	Livin' Thing	10
Bob Marley & The Wailers	Rastaman Vibration	11	—	—
Bee Gees	Children Of The World	11	You Should Be Dancing	1
			Love So Right	3

(continued on page 53)

CAR WASH

Original Motion Picture Soundtrack



MCA RECORDS

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cles per week. However, record ads were much larger and more numerous in the former newspaper than in the latter. And while the *Denver Post* and the *New Orleans Times-Picayune* consistently devoted a

these newspapers.

For example, the largest share of that coverage was oriented toward classical music listeners, who reportedly buy only 5-10 percent of the records which are sold to-

for Phonogram/Mercury records. Recent party for Rush when they arrived in L.A. to play the Forum. Pictured (l to r): Charles Fach, executive vice-president and general manager of Phonogram/Mercury; Tom Berry, SRO Management; Rush's Alex Lifeson; Jules Abramson, senior vice-president and director of marketing; Neil Peart and Geddy Lee of Rush; Denny Rosencrantz, A&R general manager, west coast; Cliff Burnstein, A&R consultant; and Vic Wilson who co-manages Rush.

Elton John



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MCA RECORDS THE ROCKET RECORD COMPANY™

Isley Brothers	Harvest Of The Moon	9	—	—
Kiss	Rock And Roll Over	—	—	10
ELO	New World Record	10	—	—
Bob Marley & The Wailers	Rastaman Vibration	11	—	—
Bee Gees	Children Of The World	11	—	1
			—	3
			You Should Be Dancing	
			Love So Right	

(continued on page 53)



MCA RECORDS

Britain carried an average of four music articles per week. However, record ads were much larger and more numerous in the former newspaper than in the latter. And while the *Denver Post* and the *New Orleans Times-Picayune* consistently devoted a

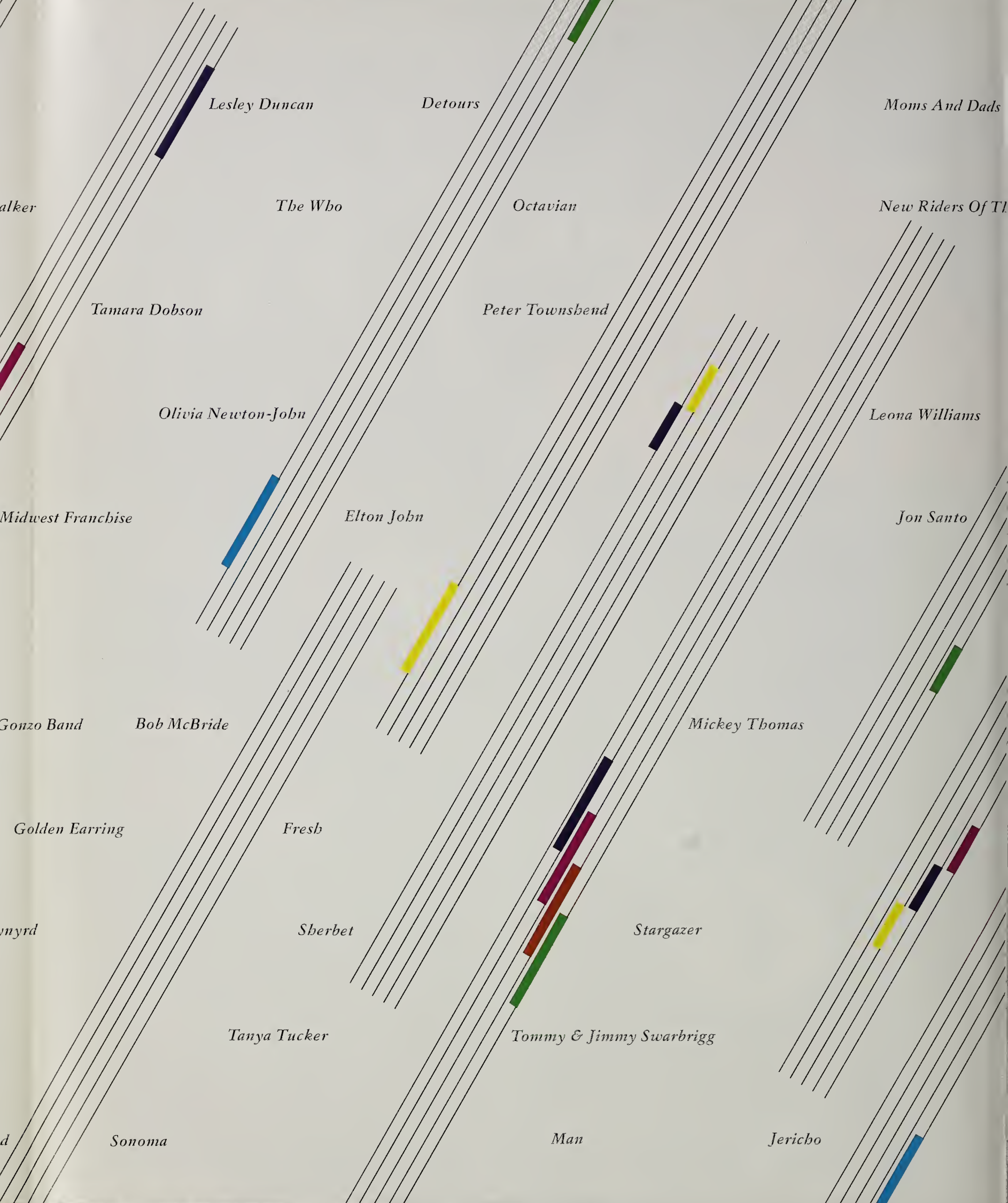
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in the Recording Industry. We at MCA Records would



Isley Brothers	Harvest Of The World	9	—	—
Kiss	Rock And Roll Over	10	—	10
ELO	New World Record	11	—	—
Bob Marley & The Wailers	Rastaman Vibration	11	—	—
Bee Gees	Children Of The World	11	—	1
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			You Should Be Dancing	
			Love So Right	

(continued on page 53)

Also like to thank all of our super artists for making

ple Sage

Junior Campbell

Neil Sedaka

Brian & Brenda Russell

Cliff Richard

Steve Gibbons

Davey Johnstone

Kiki Dee

Ronnie Reno

Howard Wertb

Colin Blunstone

Solution

Kalyan

Law

Trooper

Johnny Cougar

Jerry Clower

Bill Anderson

Andra Willis

Geof Morgan

both carried an average of four music articles per week. However, record ads were much larger and more numerous in the former newspaper than in the latter. And while the *Denver Post* and the *New Orleans Times-Picayune* consistently devoted a

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Good Wishes and Seasons Greetings to All in the Recording Industry. We at MCA Records would also like to thank all of our super artists for making 1976 such a fine year. Happy New Year to All!

Merle James Harvest
Black Oak Arkansas
Linda Carter
Roger Daltrey
Roger Williams
Peter Morse
Buckara
Tony Christie
Lisa Dal Bello
Lenny Dee
Deolato
Grand Funk Railroad
Jerry Jeff Walker
Tina Turner
Olivia Newton-John
Midwest Franchise
Jesseca James
Lynyrd Skynyrd
Lesley Duncan
The Wba
Tina Turner
Elton John
Fresb
Sberbet
Tanya Tucker
Detours
Peter Townshend
Mickey Thomas
Sturgazer
Tommy & Jimmy Starbrigg
Man
Jericho
Mama And Dads
New Riders Of The Purple Sage
Leon Williams
Jon Sonto
Lan
Johnny Cougar
Bill Anderson
Andre Willis
Junior Campbell
Neil Sedaka
Brian & Brenda Russell
Cliff Richard
Dovey Jabstone
Rinnie Reno
Harold Westb
Kulyan
Jerry Clower
Graf Morgan
The Winklers
Loretta Lynn
Kenny Starr
Lifestyle
Runnie Lee Sessions
Mury Lon Turner
Brenda Lee
Byron Berline & Sumlance
Sherry Bryce
Nat Stuckey
Kenny Starr
Lifestyle
Mel Tillis
Little Daril Wilkins
Col Smith
LaSo
Bill Monroe
Jeanne Pruett
Joe Ely Band
Jerry Jordan
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Lynyrd Skynyrd

MCA RECORDS

Kiss	Rock And Roll Over	9	—	—
ELO	New World Record	10	—	10
Bob Marley & The Wailers	Rastaman Vibration	11	—	—
Bee Gees	Children Of The World	11	—	1
			You Should Be Dancing	3
			Love So Right	3

(continued on page 53)

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68% Of Cash Box Top 20 LPs Had Top 20 Singles In '76

(continued from page 44)

ALBUM TITLE	HIGHEST POSITION	SINGLE TITLE		
Beach Boys	15 Big Ones	12	Rock 'N' Roll Music	11
Cat Stevens	Numbers	12	—	—
Brass Construction	Brass Construction	12	Movin'	14
C.W. McCall	Black Bear Road	12	Convoy	1
David Bowie	Changesonebowie	12	(greatest hits)	—
Jeff Beck	Wired	12	—	—
O'Jays	Family Reunion	13	I Love Music	7
Eagles	One Of These Nights	13	Take It To The Limit	5
Rufus	Rufus Featuring Chaka Khan	13	Sweet Thing	5
Robin Trower	Robin Trower Live	13	—	—
Santana	Amigos	13	—	—
Brothers Johnson	Look Out For #1	13	I'll Be Good To You	7
B.T.O.	Head On	13	—	—
E.L.O.	Face The Music	13	Evil Woman	9
			Strange Magic	14
America	Hideaway	13	—	—
Hejira	Joni Mitchell	13	—	—
Seals & Crofts	Seals & Crofts Greatest Hits	14	(greatest hits)	—
Art Garfunkel	Breakaway	14	—	—
Bay City Rollers	Bay City Rollers	14	Saturday Night	10
Various Artists	Outlaws	14	—	—
Bette Midler	Songs For The New Depression	14	—	—
Stills/Young Band	Long May You Run	15	—	—
James Taylor	James Taylor's Greatest Hits	15	(greatest hits)	—
Average White Band	Soul Searchin'	15	—	—
Olivia Newton-John	Come On Over	15	—	—
Janis Ian	Aftertones	16	—	—
James Taylor	In The Pocket	16	—	—
George Harrison	Thirty Three & 1/3	16*	—	—
Lou Rawls	All Things In Time	16	You'll Never Find Another Love Like Mine	4
Commodores	Hot On The Tracks	16	Just To Be Close To You	11
Carly Simon	Best Of Carly Simon	16	(greatest hits)	—
Phoebe Snow	Second Childhood	17	—	—
Bee Gees	Main Course	18	Fanny (Be Tender)	9
Eric Carmen	Eric Carmen	18	Never Gonna Fall In Love	9
			All By Myself	1
Diana Ross	Diana Ross' Greatest Hits	18	(greatest hits)	—
Ohio Players	Contradiction	18	Love Rollercoaster	3
Eric Clapton	No Reason To Cry	18	—	—
Linda Ronstadt	Lind Ronstadt's Greatest	18	(greatest hits)	—
Gordon Lightfoot	Summertime Dream	19	Wreck Of The Edmund Fitzgerald	1
Steely Dan	Royal Scam	19	—	—
Jethro Tull	Too Old To Rock 'N' Roll, Too Young To Die	19	—	—
Natalie Cole	Natalie Cole	19	—	—
Soundtrack	Theme From Mahogany	19	Theme From Mahogany (Do You Know Where You're Going To)	1
			Love Hurts	9
Nazareth	Hair Of The Dog	20	—	—
Lynyrd Skynyrd	Gimme Back My Bullets	20	—	—
Aretha Franklin	Sparkle	20	—	—
Hall & Oates	Bigger Than Both Of Us	20	—	—
Donna Summer	Love To Love You	20	Love To Love You, Baby	3
Loggins & Messina	Native Sons	20	—	—
Walter Murphy & The Big Apple Band	A Fifth Of Beethoven	20	A Fifth Of Beethoven	1

Cash Box Survey Of Newspapers' Music Industry Editorial Coverage

(continued from page 20)

Bob Hilbrun, the Times' pop music critic recalled that the Times had had a pop music feature at least since 1967, "but it was sort of at the mercy of whatever space was available. Sometimes it was a half page, and sometimes it would be jumped and there would be no art and so forth. So it was a stepchild. Then in '72 they added a full page for pop music coverage; and in '74 they added a second page for a pop music news column."

Influence Of Readership

Like Warga, Hilbrun had noticed that a lot more ads were placed with the Times as its music coverage expanded. "They (advertisers) did readership surveys which showed the number of teenagers reading the Calendar, and ads jumped remarkably."

Although the Times did not conduct such a readership survey, Warga noted that "our music columns, both pop and classical, seem to get the most letters-to-the-editor. So we know we're read."

The Sunday *Atlanta Journal & Constitution* and the Sunday *Chicago Tribune* both carried an average of four music articles per week. However, record ads were much larger and more numerous in the former newspaper than in the latter. And while the *Denver Post* and the *New Orleans Times-Picayune* consistently devoted a

good deal of space to music coverage, few record ads appeared in these publications' Sunday issues during the survey period.

Finally, there was no relationship between week-to-week increases and decreases in music coverage and the week-to-week pattern of record advertising in any particular newspaper. In weeks when a certain daily's coverage was especially extensive, there often were few or no record ads in that publication and vice versa, during periods when the newspaper included few music articles, frequently it was saturated with ads.

Types Of Music Coverage

The vast majority of record ads, naturally, are for current rock and pop albums, since these are the items which account for the largest percentage of most retailers' record business. Just as there is little correlation, however, between the amount of record advertising and the amount of space devoted to music articles in daily newspapers, there is hardly any relationship between the dominant type of advertising and the type of music that receives the most editorial coverage in these newspapers.

For example, the largest share of that coverage was oriented toward classical music listeners, who reportedly buy only 5-10 percent of the records which are sold to-

day. Articles concerning classical music events, recordings and personalities accounted for 42 percent of all music articles in the monitored newspapers. The second biggest portion, 35 percent, was devoted to

rock and pop music coverage, while jazz articles constituted only nine percent of the total. The remaining 14 percent of the

(continued on page 54)



NO RUSH HUSH — "South Of The Border, Down Hollywood Way" was the theme for Phonogram/Mercury Records' recent party for Rush when they arrived in L.A. to play the Forum. Pictured (l to r): Charles Fach, executive vice-president and general manager of Phonogram/Mercury; Tom Berry, SRO Management; Rush's Alex Lifeson; Jules Abramson, senior vice-president and director of marketing; Neil Peart and Geddy Lee of Rush; Denny Rosencrantz, A&R general manager, west coast; Cliff Burnstein, A&R consultant; and Vic Wilson who co-manages Rush.

THANK YOU. DONALD BYRD



On Blue Note records



Blue Note

A DIVISION OF UNITED ARTISTS
MUSIC AND RECORDS GROUP, INC.

Burton Cummings Debuts At Roxy

ROXY, L.A. — After the dust had settled last Monday night (13), the smile on the face of Portrait Records' Larry Harris was broader than usual. News of the much heralded Canadian road triumphs of the label's first artist, Burton Cummings, had reached Los Angeles around Thanksgiving. The single "Stand Tall" had reached the Top 10 and once audible cries of "Whatever happened to the Guess Who?" faded in proportion to Cummings' ascent as a solo performer.

Cummings' Roxy set lasted an hour and forty minutes, but it wasn't long enough. The consummate singer/songwriter revealed some new material such as the dream-inspired rocker "Charlemagne" (from his next LP) as well as his standard reminiscence medley of former #1 Guess Who hits, but he was still peaking after his second encore. As a performer Cummings delivers the goods. He's energetic and strong and his brief song introductions add to the show. As a writer, he displays a remarkable versatility, both lyrically and musically. It is rare that a performer is able to embrace as many styles as Cummings does and still control his audience.

Portrait was adamant in standing behind Cummings 100%. Now he is proving that he was worth the commitment. The performance the artist delivered was as complete as any to take place in the vaunted club's existence. The piano thumping rockers were authoritative without being pushy and the ballads were timeless. Throughout the set, one had the feeling that Cummings felt comfortable with his music. What's more important, he communicated that feeling. **d.b.**

Tom Waits

GOLDEN BEAR, HUNTINGTON BEACH — An over-sized menu, reeking of stale coffee, shouts out the day's special in shamelessly bold script. Red-tufted, cracked vinyl beckons the weary to grease-lacquered tabletops. Sliding over to the stainless steel dispensers, the heart of Saturday night, this establishment's most irregular regular, Tom Waits, joins us. "I'll have the eggs overwhelming," growls the crusty-faced, bewhiskered young man. "Or the eggs over-my-dead-body." It really doesn't matter. It's late.

The Golden Bear (not mentioned above), Orange County's answer to the musical question — the Troubadour? — hosted the poet of Santa Monica Boulevard for two evenings of street-lore debauchery this past weekend. The nightclub packed them in, these kids whose closest previous experience to anything like Waits was eating at Norm's on Sunset and Vermont at two in the morning and provided them refreshing,

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Nugent, Rush, Rex; Showdown At Forum Heavy Metal Blast

FORUM, L.A. — Perhaps the most significant aspect of Ted Nugent's emergence from journeyman rocker to full-fledged star is his determination to remain unsullied by mass recognition. Nugent has not altered his style to fit the latest hip trend, nor has he adorned himself in *au courant* chic. He has quite simply dedicated himself to playing the hardest (and sometimes loudest) rock 'n' roll he knows how to — a blend of musical pyrotechnology that has resulted in consecutive Epic gold albums for "Ted Nugent" and "Free For All," both of which are in the top 100 LPs on the **CB** chart.

Nugent's stage show is as visually persuasive as his music is frenetic, but for a reason. He has carved out a territory and an audience after 13 years of seasoning with the likes of the Amboy Dukes and views his live performances as 'opportunities.' Thus the flashy effects that crop up in venues such as the Forum are more than figments of a fertile imagination — they are a part of the creative whole. A quick glance is all it takes to determine that a Nugent audience is a transported mass, more in tune with the

Terry Cashman

BOTTOM LINE, NYC — Terry Cashman's relative inexperience as a solo live performer (apart from his longtime partner Tommy West) was not undetectable. However, his remarkable ability to communicate and entertain his audience during and between his songs made for an enjoyable evening.

Rock and roll was the highlight of Cashman's show. After paying musical tribute to Alan Freed, Cashman told stories about his old teenage "doo-wop" group (The Chevrons) and their experience with producers and royalties ("The producers convinced us royalties were from Europe and it would be un-American to take any"). After softening up the audience with laughs, Cashman turned serious and performed a gentle, moving, solo acoustic version of one of his well-known early songs, "Sunday Will Never Be The Same."

Cashman, whose debut solo album is on Lifesong Records, cleverly realized the audience's empathy toward him on stage was primarily based on his engaging personality and off-the-cuff humor, and proceeded to balance comedy with up-beat rockers like "Gotta Get Back To The Dawn." Other rock musicians certainly have better voices and material than Terry Cashman, but few have acts which convey as much personality, wit and intelligence.

Opening the evening was Lani Hall, a gifted vocalist whose wide range of material showed innovation, but whose phrasing did not. Mixing show tunes and songs from her "Sweet Bird" album on A&M Records, Ms.

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artist's searing guitar riffs than with the workaday world. Nugent's performance is an exercise in rock power and he operates on an audience much like a skilled surgeon in the trauma ward.

Rush, the Mercury group who opened for Nugent, derived its name from a feeling generated by the rapid loss of oxygen to key blood vessels in the brain. The group's music, however, is much less dangerous than all of that. In fact, considering the combination of musical and choreographical dexterity Rush displays, it's surprising the group is not better known. Its forte, as demonstrated by a live two record set, is the in-person encounter. Given the proper exposure, Rush is capable of selling a lot of records without the invaluable hit single.

Rex may not be king of the hill now, but who knew of Aerosmith four years ago except their mothers? You never know where the rock giants of tomorrow are coming from, but don't count anyone out, especially Rex. The music is tight and raucous, but has its own intrinsic appeal. **d.b.**

Aztec Two-Step David Forman

THE BOTTOM LINE, NYC — Aztec Two-Step has become a considerably more elaborate act since Neal Shulman and Rex Fowler toured the nation's campuses as an acoustic duo. But despite the addition of electric guitarists, a keyboard player and a drummer, the group's performances still revolve around the combination of two acoustic guitars and the vocal duets that highlight almost all of its songs.

The differences and similarities between the old and new Aztec Two-Step were underlined during the portion of the set in which Shulman and Fowler performed without any backup. For example, in "Walking On Air" and a laid-back version of "Humpty Dumpty," both from their second album, the duo seemed perfectly attuned to their emotionally charged material. But Fowler appeared ill at ease when he sang "Killing Me," a tune he penned for Aztec Two-Step's debut album. It was almost as if his present self-confidence excluded the regrets which permeate that song.

The rest of the set was about evenly divided between material from the group's latest LP and tunes from its first two disks. Fowler tended to dominate the newer numbers with his strong vocals, but Schulman never failed to provide satisfying acoustic riffs; the group's lead guitarist also proved a crowd-pleaser on some tasty breaks.

When Fowler spoke the words in the first verse of "Baking" instead of singing them, he got that Two-Step classic off to a bad

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The Chieftains

SANTA MONICA CIVIC, LA — The Chieftains, Ireland's premier traditionalist instrumental folk band, brought the musical heritage of the tiniest emerald isle to the Civic on Monday, and treated a well-behaved but merry audience to an evening of rousing jigs, slides, airs and polkas.

It's been 15 years that the group has been together and they remain an unpretentious and unaffected aggregation, judging from their manner and the subsequent mood they established early in the concert. Perhaps because they've only recently officially turned professional (the band members all held other jobs during the group's earlier years), they apparently look beyond fashion or theatrics to identify themselves. All the better, for their music is centuries old, and they play it with the spirit and respect it requires.

Seated semi-circularly on folding chairs, the seven members of the band joked and teased one another as well as the audience while playing a variety of songs from their six Island albums, most notably their latest "Bonaparte's Retreat" LP. They perform on many instruments, some dating back to the 12th century, and their songs, while firmly traditional, allow much room for improvisation. It was the sense of improvisation that highlighted Monday's show, as the musicians clearly enjoyed the interplay and the consequent effect it had on the audience.

Also highlighting Monday's show was the band's treatment of the title cut from their recent album, a 15-minute tour de force and musical collage telling the history of 17th century Ireland and the story of Napoleon through folksong. An intricate and varied piece, it successfully captured several moods and was aided effectively by a difficult vocal part sung by Kevin Conneff, one of the band's newest members. Other high spots included Derek Bell's beautiful (sometimes haunting) harp playing, and the many danceable jigs which took the fancy of several audience members who left their seats and wheeled happily in the aisles. **d.b.**

Jon Lucien

Joan Armatrading

TROUBADOUR, L.A. — With the appearance of Jon Lucien, the atmosphere was definitely Caribbean, to the point where one expected parrots and other tropical birds to fly from tree to tree. His sensuous low-key delivery of his vocals proved this performance was one for lovers and a must for the jazz lover.

The tempo of the show moved smoothly from one song to another with Lucien setting the stage for each song with his rich island accent that certainly charmed many in the audience. Lucien sang several cuts from his current album "Premonition," which included "Child Of Love," "Laura," and the Bill Withers tune "Hello Like Before" which received excellent response.

Many compare Lucien to such famous crooners as Arthur Prysock, Billy Eckstine or most frequently Nat King Cole, even though the Lucien style is not a copy of anyone. His unique delivery of such tunes as "Gigi" and "Soul Mate" most assuredly puts him in line as a crooner in his own right. Though the pace of the show was slow, Lucien seemed to have totally mesmerized the audience with his outstanding vocal ability and proficient musicianship. His backup band was exceptional, but Lucien held the spotlight. The success of the Troubadour performance is only a reproduction of previous shows in other cities on this tour, having sold out venues throughout the tour.

Joan Armatrading is an up and coming folk singer in the style of Joan Baez, and was certainly a pleasant opening act. Her vocals are adequate and her backup band does an excellent job of supporting her. **c.a.**

Lou Reed's Rock 'N' Roll Heart Rocks Civic

SANTA MONICA CIVIC — Justifiably hailed early in his career as rock's darkest, most frighteningly insightful singer/songwriter, Lou Reed consistently extended himself and his music beyond the outermost parameters of pop acceptability; continually thrusting his devoted following into new, unexplored musical voids. But a few years and a millenium of musicians soon caught up with Reed and his outrage was quickly upstaged. With nothing sacred anymore, Reed retreated behind a thin veil of blue-eyed soul and, employing a honkey tonk piano, scorching sax and horns, attempted to pump fresh blood into a bleeding rock and roll heart.

Results of the attempted resuscitation, on display here Thanksgiving evening, were an uneven, though eventually satisfying amalgamation of turkey, lame duck and

pheasant-under-glass. The banquet's indigestible low-point was Reed's foul treatment of his oldest and dearest friends — "Sweet Jane," "Waiting For The Man" and "Walk On The Wild Side." These songs, all relying on a dominant guitar-based structure, were left out in the cold to die of funk over-exposure — a cruel and inhumane end for such masterpieces. It was at this juncture that many in the audience began to refrain from requesting vintage Reed for fear of similar results.

The majority of the evening found Reed concentrating on a rich diet from his latest album, "Rock And Roll Heart." Currently writing in an extremely accessible vein, Reed's title cut and especially the bouncy "I Believe In Love," harken memories of the county fair and buying gingham ribbon for your best girl or guy. Reed's moved himself out of New York's backstreets and alleys

onto the main thoroughfare of American life; from the oppressing squalor of the city to the clean-scrubbed freshness of the suburbs; from winter to spring; dark to light; bad to good.

And the ch-ch-changeover is not restricted to his music. Striking a foreboding figure on the stage amidst banks of "Man Who Fell To Earth" TV monitors, Reed was the antithesis of his former nail-biting, insecure, frail self. He was in complete command of his space, his musicians, his stage and his audience. This was, by far, the concert's most impressive feature — the fact that neither the unsuspected change in musical direction nor the subsequent loss of gut-level personal statements undermined his veritable charisma... a charisma which "looms large in his legend." **r.r.**

c.a.

Cash Box Singles Awards

Top Male Vocalists

- 1 **Elton John** — MCA
- 2 **Barry Manilow** — Arista
- 3 **Peter Frampton** — A&M
- 4 Johnnie Taylor — Columbia
- 5 Gary Wright — Warner Bros.
- 6 Rod Stewart — Warner Bros.
- 7 Boz Scaggs — Columbia
- 8 Paul Simon — Columbia
- 9 Gordon Lightfoot — Warner Bros.
- 10 Neil Sedaka — MCA
- 11 Henry Gross — Lifesong
- 12 John Sebastian — Warner Bros.
- 13 George Benson — Warner Bros.
- 14 David Bowie — RCA
- 15 Lou Rawls — Phila. Intl.
- 16 John Denver — RCA
- 17 Bob Dylan — Columbia
- 18 Alice Cooper — Warner Bros.
- 19 Leo Sayer — Warner Bros.
- 20 Cliff Richard — Rocket
- 21 Engelbert Humperdinck — Epic
- 22 Norman Connors — Buddah
- 23 James Taylor — Warner Bros.
- 24 Freddy Fender — ABC Dot
- 25 Art Garfunkel — Columbia
- 26 Jimmy Dean — Casino
- 27 Ringo Starr — Atlantic
- 28 Elvis Presley — RCA
- 29 Frankie Valli — Private Stock
- 30 Neil Diamond — Columbia
- 31 Donny Osmond — Polydor
- 32 Glen Campbell — Capitol
- 33 Marvin Gaye — Tamla
- 34 Todd Rundgren — Bearsville
- 35 Gino Vannelli — A&M

Top New Male Vocalists

- 1 **Eric Carmen** — Arista
- 2 **Rick Dees** — RSO
- 3 **John Travolta** — Midland Intl.
- 4 Burton Cummings — Portrait
- 5 Keith Carradine — ABC
- 6 Larry Groce — Warner Bros.
- 7 David Dundas — Chrysalis
- 8 John Valenti — Ariola
- 9 John Miles — London
- 10 Kenny Nolan — 20th Century
- 11 Billy Ocean — Ariola
- 12 Jonathan Cain — Warner Bros.

Top Comedy Artists

- 1 **Bill Cosby** — Capitol
- 2 **Cheech & Chong** — Ode

Top Female Vocalists

- 1 **Diana Ross** — Motown
- 2 **Linda Ronstadt** — Asylum
- 3 **Natalie Cole** — Capitol
- 4 Dorothy Moore — Malaco
- 5 Aretha Franklin — Atlantic
- 6 Candi Staton — Warner Bros.
- 7 Olivia Newton-John — MCA
- 8 Helen Reddy — Capitol
- 9 Yvonne Elliman — RSO
- 10 Carole King — Ode
- 11 Melissa Manchester — Arista
- 12 Bobbie Gentry — Capitol
- 13 Deniece Williams — Columbia

Top New Female Vocalists

- 1 **Donna Summer** — Casablanca
- 2 **Maxine Nightingale** — United Artists
- 3 **Andrea True** — Buddah
- 4 Vicki Sue Robinson — RCA
- 5 Cyndi Greco — Private Stock
- 6 Mary Kay Place — Columbia

Top Duos

- 1 **Captain & Tennille** — A&M
- 2 **Hall & Oates** — RCA
- 3 **England Dan & Coley** — Big Tree
- 4 Seals & Crofts — Reprise
- 5 Carpenters — A&M
- 6 Donny & Marie Osmond — Polydor
- 7 Leon & Mary Russell — Paradise
- 8 Waylon Jennings & Willie Nelson — RCA
- 9 Crosby & Nash — ABC

Top New Duos

- 1 **Elton John & Kiki Dee** — Rocket
- 2 **McCoo & Davis** — ABC
- 3 **Pratt & McClain** — Reprise

Top Instrumentalists

- 1 **Walter Murphy** — Private Stock
- 2 **Rhythm Heritage** — ABC
- 3 **DeVorzon & Botkin** — A&M
- 4 John Handy — ABC

Top Groups

- 1 **Bee Gees** — RSO
- 2 **Bay City Rollers** — Arista
- 3 **KC & The Sunshine Band** — TK
- 4 Wings — Capitol
- 5 Steve Miller Band — Capitol
- 6 Earth, Wind & Fire — Columbia
- 7 Chicago — Columbia
- 8 Fleetwood Mac — Warner Bros.
- 9 ELO — United Artists
- 10 Manhattans — Columbia
- 11 Abba — Atlantic
- 12 Queen — Elektra
- 13 Tavares — Capitol
- 14 Dr. Hook — Capitol
- 15 Aerosmith — Columbia
- 16 Commodores — Motown
- 17 Kiss — Casablanca
- 18 Spinners — Atlantic
- 19 War — United Artists
- 20 Silver Convention — Midland Intl.
- 21 Four Seasons — Warner Bros.
- 22 Beach Boys — Warner Bros.
- 23 Jefferson Starship — Grunt
- 24 Rufus — ABC
- 25 Ritchie Family — Malaco
- 26 Beatles — Capitol
- 27 Sweet — Capitol
- 28 Orleans — Asylum
- 29 O'Jays — Phila. Intl.
- 30 Elvin Bishop — Capricorn
- 31 Parliament — Casablanca
- 32 Thin Lizzy — Mercury
- 33 Nazareth — A&M
- 34 Blue Oyster Cult — Columbia
- 35 Ohio Players — Mercury
- 36 Rolling Stones — Rolling Stone
- 37 Eagles — Asylum
- 38 The Who — MCA
- 39 The Trammps — Atlantic
- 40 Miracles — Columbia

Top New Groups

- 1 **Sylvers** — Capitol
- 2 **Wild Cherry** — Sweet City/Epic
- 3 **Heart** — Mushroom
- 4 Starland Vocal Band — RCA
- 5 Bros. Johnson — A&M
- 6 Firefall — Atlantic
- 7 Boston — Epic
- 8 Bellamy Bros. — Curb
- 9 Brass Construction — United Artists
- 10 Starbuck — Private Stock
- 11 Brick — Bang
- 12 LTD — A&M
- 13 Dr. Buzzard — RCA
- 14 Stampede — Quality
- 15 Salsoul Orchestra — Salsoul

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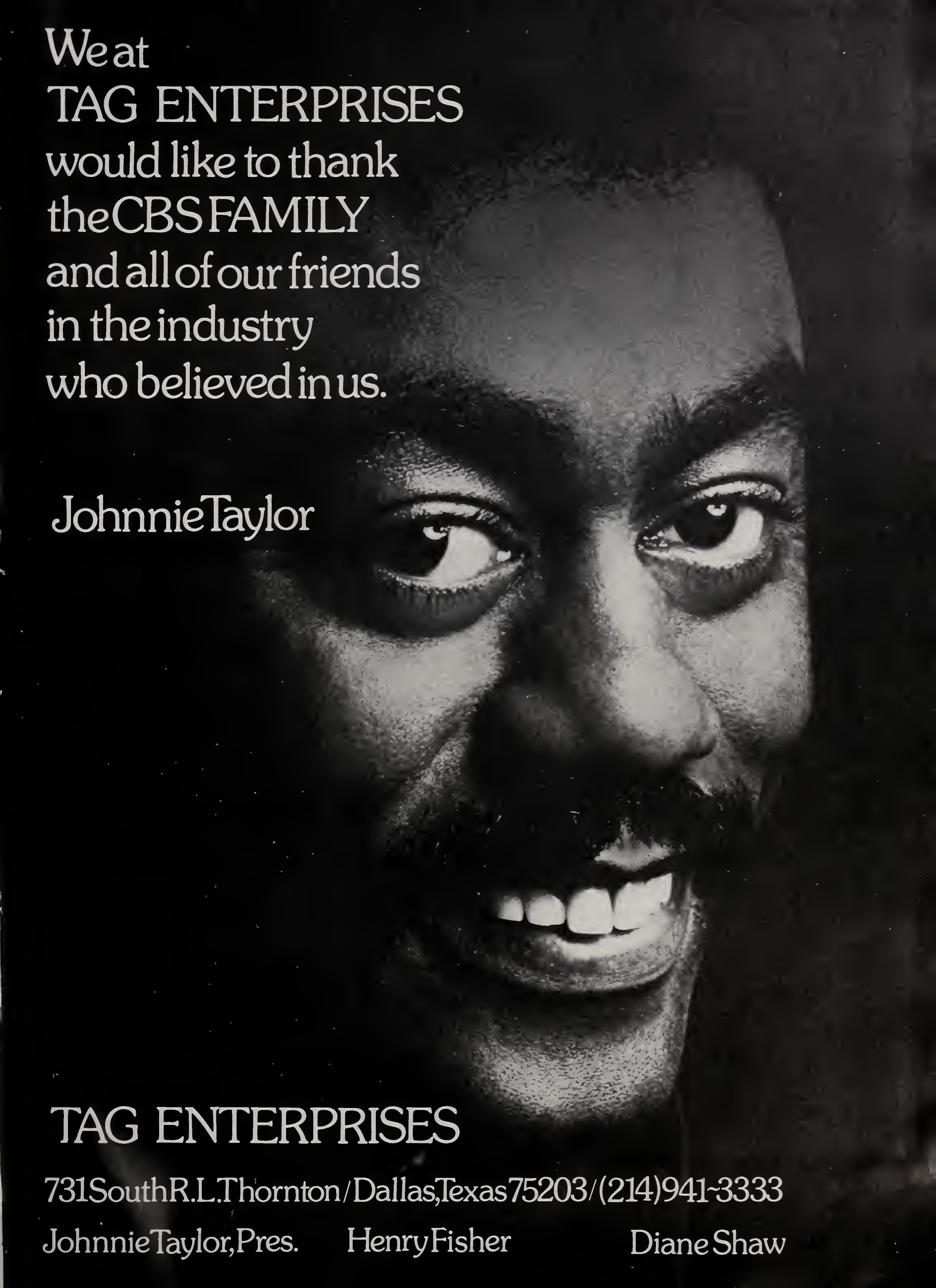


Records, Inc.

The RSO Family

TOP 100 SINGLES OF 1976

NO.	TITLE Writer	ARTIST Publisher (Licensee)	LABEL Rec. No.			
1	DISCO LADY H. Scales L. Vance D. Davis	JOHNNIE TAYLOR Groovesville BMI/Conquistador (ASCAP)	Columbia 3-10281			
2	PLAY THAT FUNKY MUSIC R. Parissi	WILD CHERRY Bema/Blaze (ASCAP)	Sweet City/Epic 8-50225			
3	KISS AND SAY GOODBYE W. Lovett	MANHATTANS Nattahnam/Blackwood (BMI)	Columbia 3-10310			
4	DISCO DUCK (PART 1) R. Dees	RICK DEES & HIS CAST OF IDIOTS Staffree (BMI)	RSO 857			
5	DON'T GO BREAKING MY HEART A. Orson C. Blanche	ELTON JOHN & KIKI DEE Big Pig/Leeds (ASCAP)	Rocket/MCA 40585			
6	A FIFTH OF BEETHOVEN W. Murphy	WALTER MURPHY & THE BIG APPLE BAND RFT (BMI)	Private Stock 45073			
7	AFTERNOON DELIGHT B. Danoff	STARLAND VOCAL BAND Cherry Lane (ASCAP)	Windsong APL1-1058			
8	TONIGHT'S THE NIGHT (GONNA BE ALRIGHT) Rod Stewart	ROD STEWART Cook & Trumpet (ASCAP)	Warner Bros. 8262			
9	SILLY LOVE SONGS P. McCartney	WINGS ATV (BMI)	Capitol 4256			
10	SHAKE YOUR BOOTY H.W. Casey R. Finch	KC & THE SUNSHINE BAND Sherlyn (BMI)	TK 1019			
11	LOVE MACHINE W. Moore W. Griffith	MIRACLES Jobete/Gimora (ASCAP)	Tamla 54262			
12	50 WAYS TO LEAVE YOUR LOVER P. Simon	PAUL SIMON Paul Simon (BMI)	Columbia 3-10270			
13	LOVE HANGOVER P. Sawyer M. McLeod	DIANA ROSS Jobete (ASCAP)	Motown 1392			
14	IF YOU LEAVE ME NOW P. Cotera	CHICAGO Big Elk/Polish Prince (ASCAP)	Columbia 3-10390			
15	ROCK 'N ME S. Miller	STEVE MILLER BAND Sailor (ASCAP)	Capitol 4323			
16	BOOGIE FEVER K. St. Lewis F. Perren	THE SYLVERS Perren Vibes/ Bulpen (ASCAP-BMI)	Capitol 4179			
17	DREAM WEAVER G. Wright	GARY WRIGHT Warner Bros.	Warner Bros. 8167			
18	MISTY BLUE B. Montgomery	DOROTHY MOORE Talmont (BMI)	Malaco 1029			
19	WELCOME BACK J. Sebastian	JOHN SEBASTIAN John Sebastian (BMI)	Reprise 1349			
20	YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE K. Gamble	LOU RAWLS Mighty Three (BMI)	Phila. Intl./Epic 3593			
21	DECEMBER 1963 (OH WHAT A NIGHT) B. Gaudio J. Parker	FOUR SEASONS Jobete (ASCAP)	Warner Bros. 8168			
22	THE WRECK OF THE EDMUND FITZGERALD G. Lightfoot	GORDON LIGHTFOOT Moose (CAPAC)	Reprise 1369			
23	LET 'EM IN P. McCartney	WINGS ATV (BMI)	Capitol 4293			
24	THE RUBBERBAND MAN L. Creed T. Bell	SPINNERS Mighty Three (BMI)	Atlantic 3355			
25	SARA SMILE D. Hall J. Oates	HALL & OATES Unichappell (BMI)	RCA 10530			
26	SHOP AROUND W. Robinson B. Gordy	CAPTAIN & TENNILLE Jobete (ASCAP)	A&M 1817			
27	YOU DON'T HAVE TO BE A STAR (TO BE IN MY SHOW) J. Dean J. Glover	MARILYN MCCOO & BILLY DAVIS Groovesville (BMI)	ABC 12208			
28	FOOLED AROUND AND FELL IN LOVE E. Bishop	ELVIN BISHOP Crabshaw (ASCAP)	Capricorn 0252			
29	MORE, MORE, MORE G. Diamond	ANDREA TRUE CONNECTION Gee/Diamond (ASCAP)	Buddah 515			
30	MUSKRAT LOVE W.A. Ramsey	CAPTAIN & TENNILLE Wishbone (ASCAP)	A&M 1870			
31	THEME FROM S.W.A.T. B. DeVorzon	RHYTHM HERITAGE Spellgold (BMI)	ABC 12135			
32	LONELY NIGHT (ANGEL FACE) N. Sedaka	CAPTAIN & TENNILLE Kirshner/Angel Face (BMI)	A&M 1782			
33	HEAVEN MUST BE MISSING AN ANGEL K. St. Lewis F. Perren	TAVARES Bull Pen/Perren Vibes (BMI-ASCAP)	Capitol 4270			
34	YOU SHOULD BE DANCING Bee Gees	BEE GEES Casserole/ Unichappell (BMI)	RSO 853			
35	SHOW ME THE WAY P. Frampton	PETER FRAMPTON Almo/Fram-Dee (ASCAP)	A&M 1795			
36	HOT LINE K. St. Lewis F. Perren	THE SYLVERS Bull Pen/ Perren Vibes (BMI-ASCAP)	CAPITOL 4336			
37	GET UP AND BOOGIE S. Levay S. Prager	SILVER CONVENTION Midsong (ASCAP)	Midland Intl. 10571			
38	CONVOY C.W. McCall B. Fries C. Davis	C.W. MCCALL American Gramophone (SESAC)	MGM 14839			
39	YOUNG HEARTS RUN FREE D. Crawford	CANDI STATON Da Ann (ASCAP)	Warner Bros. 8181			
40	SWEET LOVE L. Richie Commodores	COMMODORES Jobete/Commodores (ASCAP)	Motown 1381			
41	ALL BY MYSELF E. Carmen	ERIC CARMEN CMA/USA (BMI)	Arista 0165			
42	DAZZ R. Ransom R. Hargis E. Irons	BRICK Silver Cloud/ Trolley (ASCAP)	Bang 727			
43	I LOVE TO LOVE YOU BABY G. Moroder P. Bellotte D. Summer	DONNA SUMMER Sunday/Cafe Americana (ASCAP)	Oasis 401			
44	YOU MAKE ME FEEL LIKE DANCING L. Sayer V. Ponce	LEO SAYER BrainTree/ Chrysalis (BMI)	Warner Bros. 8283			
45	THIS MASQUERADE L. Russell	GEORGE BENSON Skyhill (BMI)	Warner Bros. 8209			
46	LOVE SO RIGHT B. Gibb R. Gibb M. Gibb	BEE GEES Stigwood (BMI)	RSO 859			
47	I'D REALLY LOVE TO SEE YOU TONIGHT P. McGee	ENGLAND DAN & JOHN FORD COLEY Dawnbreaker (BMI)	Big Tree/ Atlantic 16069			
48	YOU SEXY THING Brown Wilson	HOT CHOCOLATE Finchley (ASCAP)	Big Tree 16047			
49	RIGHT BACK WHERE WE STARTED P. Tubbs V. Edwards	MAXINE NIGHTINGALE ATV Universal (BMI)	United Artists XW752			
50	GETAWAY B. Taylor P. Cor	EARTH, WIND & FIRE Kalimba (ASCAP)	Columbia 3-10373			



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Johnnie Taylor, Pres.

Henry Fisher

Diane Shaw

TOP 100 SINGLES OF 1976

51	THEME FROM MAHOGANY (DO YOU KNOW WHERE YOU'RE GOING TO) M. Masser G. Goffin	DIANA ROSS Jobete/Screen Gems/Columbia (ASCAP-BMI)	Motown M1377-F	76	STILL THE ONE J. Hall	ORLEANS Siren (BMI)	Asylum E45336
52	BOHEMIAN RHAPSODY Freddie Mercury	QUEEN B. Feldman/AS Trident (ASCAP)	Elektra 45297	77	STRANGE MAGIC J. Lynne	ELECTRIC LIGHT ORCHESTRA Unart/Jet (BMI)	United Artists XW 770-Y
53	NADIA'S THEME (THE YOUNG AND THE RESTLESS) B. De Vorzon P. Botkin, Jr.	PERRY BOTKIN, JR. & BARRY DE VORZON Screen Gems/ Columbia/ (BMI)	A&M 1856	78	HAPPY DAYS N. Gimble C. Fox	PRATT & MC CLAIN Bruin (BMI)	Reprise RPS 1351
54	EVIL WOMAN J. Lynne	ELECTRIC LIGHT ORCHESTRA Unart/Jet (BMI)	United Artists XW-729-Y	79	TRYIN' TO GET THE FEELING AGAIN D. Pomeranz	BARRY MANILOW Warner/Tamerlane (BMI)	Arista AS 0172
55	FANNY (BE TENDER WITH MY LOVE) B. Gibb R. Gibb M. Gibb	BEE GEES Casserole (BMI)	RSO SO 519	80	MAGIC MAN A. Wilson N. Wilson	HEART Andorra (ASCAP)	Mushroom M7011
56	TAKE IT TO THE LIMIT R. Meisner D. Henley G. Frey	EAGLES Benchmark/ Kicking Bear (ASCAP)	Asylum 45293	81	MOONLIGHT FEELS RIGHT B. Blackman	STARBUCK Brothers Bill (ASCAP)	Private Stock 039
57	SHE'S GONE D. Hall J. Oates	HALL & OATES Unichappell (BMI)	Atlantic 3332	82	SING A SONG M. White A. Mackay	EARTH, WIND & FIRE Saggifire (BMI)	Columbia 3-10251
58	DEVIL WOMAN C. Hodgson T. Britten	CLIFF RICHARD Chappell (BMI)	MCA 40574	83	MORE THAN A FEELING T. Scholz	BOSTON Pure Songs (BMI)	Epic 8-50266
59	LOVE HURTS Boudleaux Bryant	NAZARETH House of Bryant (BMI)	A&M 1671	84	LET HER IN G. Benson	JOHN TRAVOLTA Midsong (ASCAP)	Midland Intl./RCA 10623
60	SHANNON H. Gross	HENRY GROSS Blendingwell/ (ASCAP)	Lifesong 45002	85	LOVE ROLLERCOASTER J. Williams, C. Satchell, L. Bonner, M. Jones, R. Middle- brooks, M. Pierce, W. Beck	THE OHIO PLAYERS Ohio Players/ Unichappell (BMI)	Mercury 436
61	SUMMER S. Alle, H. Brown M. Dickerson, J. Goldstein, L. Gordon, C. Miller, L. Oskar, H. Scott	WAR Far Out (ASCAP)	United Artists 834	86	ONLY 16 S. Cooke	DR. HOOK Kags (BMI)	Capitol 4171
62	I WRITE THE SONGS B. Johnston	BARRY MANILOW Artists/Sunbury (ASCAP)	Arista 0157	87	MONEY HONEY Faulkner & Wood	BAY CITY ROLLERS Hudson Bay (BMI)	Arista AS 0170
63	FOX ON THE RUN Connolly, Priest, Scott, Tucker	SWEET Sweet Pub. Ltd.	Capitol P-4157	88	MOVIN' R. Mueller W. Williamson	BRASS CONSTRUCTION Desert Moon/ Jeff Mar (BMI)	United Artists 775
64	AFTER THE LOVIN' H. Bernstein R. Adams	ENGELBERT HUMPERDINCK Silver Blue/ Oceans Blue (ASCAP-BMI)	Epic 8-50270	89	GOT TO GET YOU INTO MY LIFE J. Lennon P. McCartney	BEATLES Maclen (BMI)	Capitol 4274
65	SWEET THING T. Maiden C. Khan	RUFUS FEATURING CHAKA KHAN American B'casting (ASCAP)	ABC 12149	90	DREAM ON S. Tyler	AEROSMITH Frank Connoly/ Baksel (BMI)	Columbia 3-10278
66	TAKE THE MONEY AND RUN S. Miller	STEVE MILLER Sailor (ASCAP)	Capitol 4260	91	THE BOYS ARE BACK IN TOWN Lynott	THIN LIZZY RSO (ASCAP)	Mercury 73786
67	TURN THE BEAT AROUND P. Jackson G. Jackson	VICKI SUE ROBINSON Sunbury/Dunbar (BMI)	RCA PB 10562	92	BETH/DETROIT ROCK CITY P. Criss, S. Penridge, B. Ezrin, P. Stanley	KISS Cafe Americana/ Kiss Songs (ASCAP)	Casablanca NB 863
68	I'LL BE GOOD TO YOU G. Johnson L. Johnson S. Sam	BROTHERS JOHNSON Kidada/Goulgris (BMI)	A&M 1806-S	93	ACTION Scott, Priest, Connolly, Tucker	SWEET Sweet/WB (ASCAP)	Capitol P4220
69	I NEVER CRY Cooper, Wagner	ALICE COOPER Ezra/Early Frost (BMI)	Warner Bros. 8228	94	THE BEST DISCO IN TOWN J. Morali, R. Rome, H. Belolo, P. Hurtt	RITCHIE FAMILY Can't Stop (BMI)	Marlin TK 3306
70	I.O.U. L. Harkes J. Dean	JIMMY DEAN Plainview (BMI)	Casino/GRT GRT 052	95	I DO, I DO, I DO, I DO B. Andersson S. Anderson B. Ulvaeus	ABBA Countless (BMI)	Atlantic 3310
71	I'M EASY K. Carradine	KEITH CARRADINE Lion's Gate/Easy (ASCAP)	ABC 12117	96	BABY, I LOVE YOUR WAY P. Frampton	PETER FRAMPTON Almo/Fram-Dee (ASCAP)	A&M 1832
72	JUST TO BE CLOSE TO YOU L. Richie Commodores	COMMODORES Jobete/Commodores (ASCAP)	Motown 1402	97	ROCK AND ROLL LOVE LETTER T. Moore	BAY CITY ROLLERS Ackee/Andustin (ASCAP)	Arista 0185
73	I LOVE MUSIC K. Gamble L. Huff	O'JAYS Mighty Three (BMI)	Phila. Intl./Epic ZS 8-3677-1	98	A LITTLE BIT MORE B. Gosh	DR. HOOK By Gosh (BMI)	Capitol 4280
74	RHIANNON Nicks	FLEETWOOD MAC Rockhopper (BMI)	Reprise 1345	99	DO YOU FEEL P. Frampton	PETER FRAMPTON Almo/Fram-Dee (ASCAP)	A&M 1867
75	BREAKING UP IS HARD TO DO N. Sedaka H. Greenfield	NEIL SEDAKA Screen Gems-Col. (BMI)	Rocket PIG 40500	100	SOMETHING HE CAN FEEL C. Mayfield	ARETHA FRANKLIN Warner-Tamerlane (BMI)	Atlantic 3326



#1 Best New Duo

ELTON JOHN AND KIKI DEE

CASHBOX YEAR END AWARDS 1976

Cash Box POP Album Awards

Top Male Vocalists

- 1 Peter Frampton — A&M**
- 2 Stevie Wonder — Tamla**
- 3 Elton John — MCA**
- George Benson — Warner Bros.
- Bob Dylan — Columbia
- Gary Wright — Warner Bros.
- Boz Scaggs — Columbia
- Rod Stewart — Warner Bros.
- John Denver — RCA
- Barry Manilow — Arista
- Marvin Gaye — Motown
- Lou Rawls — Phila. Intl.
- Ted Nugent — Epic
- Gordon Lightfoot — Warner Bros.
- David Bowie — RCA
- Johnnie Taylor — Columbia
- James Taylor — Warner Bros.
- Alice Cooper — Warner Bros.
- Robin Trower — Chrysalis
- Neil Sedaka — Rocket
- Joe Walsh — ABC
- Cat Stevens — A&M
- Norman Connors — Buddah
- Elvin Bishop — Capricorn
- Leon Russell — Paradise
- Eric Carmen — Arista
- Stephen Stills — Columbia
- Eric Clapton — RSO
- Neil Young — Warner Bros.
- Barry White — 20th Century
- Harry Chapin — Elektra
- Gino Vannelli — A&M
- Paul Anka — UA
- Willie Nelson — Columbia
- Al Green — Hi

Top Groups

- 1 Eagles — Asylum**
- 2 Earth, Wind & Fire — Columbia**
- 3 Chicago — Columbia**
- Fleetwood Mac — Warner Bros.
- Aerosmith — Columbia
- Kiss — Casablanca
- America — Warner Bros.
- Led Zeppelin — Swan Song
- Bee Gees — RSO
- Wings — Capitol
- Queen — Elektra
- KC & The Sunshine Band — TK
- Doobie Brothers — Warner Bros.
- Parliament — Casablanca
- Steve Miller Band — Capitol
- Jefferson Starship — Grunt
- Isley Brothers — T-Neck
- Boston — Epic
- Lynyrd Skynyrd — MCA
- Brothers Johnson — A&M
- Rolling Stones — Rolling Stone
- Brass Construction — UA
- Beach Boys — Warner Bros.
- Commodores — Motown
- Electric Light Orchestra — UA
- O'Jays — Phila. Intl.
- Heart — Mushroom
- Hall & Oates — RCA
- Jethro Tull — Chrysalis
- War — UA
- Spinners — Atlantic
- Bad Company — Swan Song
- Wild Cherry — Sweet City
- Beatles — Capitol
- Average White Band — Atlantic

TOP VOCAL GROUP-POP ALBUM

Number One

TOP 100 ALBUMS OF 1976

Number Two - "Their Greatest Hits"

*Thank
You.*

EAGLES

• GLENN • DON • RANDY • DON • JOE •

Cash Box POP Album Awards

Top New Groups

- 1 **Boston — Epic**
- 2 **Brass Construction — UA**
- 3 **Heart — Mushroom**
- 4 Brothers Johnson — A&M
- 5 Wild Cherry — Sweet City
- 6 Walter Murphy & The Big Apple Band — Private Stock
- 7 Firefall — Atlantic
- 8 Bootsy's Rubber Band — WB
- 9 Dr. Buzzard's Original Savannah Band — RCA
- 10 Yamashta, Winwood & Shrieve — Island

Top New Duos

- 1 **England Dan & John Ford Coley — Big Tree**
- 2 **Stills/Young — WB**
- 3 **Marilyn McCoo & Billy Davis — ABC**
- 4 Leon & Mary Russell — Paradise
- 5 Barry DeVorzon & Perry Botkin Jr. — A&M

Top Female Vocalists

- 1 **Linda Ronstadt — Asylum**
- 2 **Diana Ross — Motown**
- 3 **Donna Summer — Casablanca**
- 4 Olivia Newton-John — MCA
- 5 Helen Reddy — Capitol
- 6 Natalie Cole — Capitol
- 7 Aretha Franklin — Atlantic
- 8 Carly Simon — Elektra
- 9 Joni Mitchell — Asylum
- 10 Joan Baez — A&M
- 11 Phoebe Snow — Columbia
- 12 Judy Collins — Asylum
- 13 Melissa Manchester — Arista
- 14 Dorothy Moore — Malaco
- 15 Janis Ian — Columbia
- 16 Vicki Sue Robinson — RCA
- 17 Patti Smith — Arista
- 18 Laura Nyro — Columbia
- 19 Barbra Streisand — Columbia
- 20 Maria Muldaur — Reprise

Top Duos

- 1 **Captain & Tennille — A&M**
- 2 **Hall & Oates — RCA**
- 3 **Seals & Crofts — WB**
- 4 England Dan & John Ford Coley — Big Tree
- 5 Crosby/Nash — ABC
- 6 Stills/Young — WB
- 7 Donny & Marie Osmond — Polydor
- 8 Marilyn McCoo & Billy Davis — ABC
- 9 Leon & Mary Russell — Paradise
- 10 Carpenters — A&M

Top Instrumentalists

- 1 **Jeff Beck — Epic**
- 2 **Walter Murphy & Big Apple Band — Private Stock**
- 3 **Herbie Hancock — Columbia**
- 4 School Days — Stanley Clarke
- 5 John Klemmer — ABC
- 6 Roy Ayers Ubiquity — Polydor
- 7 Bob James — CTI
- 8 Quincy Jones — A&M
- 9 Return To Forever — Columbia
- 10 Ramsey Lewis — Columbia
- 11 Grover Washington — CTI
- 12 Crusaders — ABC
- 13 Ronnie Laws — Blue Note
- 14 Weather Report — Columbia
- 15 Donald Byrd — Blue Note
- 16 Tower Of Power — Columbia
- 17 Lee Oskar — UA
- 18 Chick Corea — Polydor
- 19 Chuck Mangione — A&M
- 20 John Handy — Impulse

Top New Female Vocalists

- 1 **Donna Summer — Casablanca**
- 2 **Natalie Cole — Capitol**
- 3 **Dorothy Moore — Malaco**
- 4 Vicki Sue Robinson — RCA
- 5 Patti Smith — Arista

Top New Male Vocalists

- 1 **Johnny Guitar Watson — DJM**
- 2 **Robert Palmer — Island**
- 3 **Burton Cummings — Portrait**
- 4 John Travolta — Midland Intl.
- 5 Tom Waits — Asylum

Top Comedy Artists

- 1 **Richard Pryor — WB**
- 2 **George Carlin — Little David**
- 3 **Cheech & Chong — Ode**
- 4 Redd Foxx — Atlantic
- 5 Bill Cosby — Capitol

CONGRATULATIONS
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Cash Box Top 100 Albums of the Year

- 1 FRAMPTON COMES ALIVE — PETER FRAMPTON — A&M
- 2 THEIR GREATEST HITS — EAGLES — Asylum
- 3 FLEETWOOD MAC — FLEETWOOD MAC — Warner Bros.
- 4 SONGS IN THE KEY OF LIFE — STEVIE WONDER — Tamla
- 5 HISTORY—AMERICA'S GREATEST HITS — AMERICA — Warner Bros.
- 6 AT THE SPEED OF SOUND — WINGS — Capitol
- 7 GRATITUDE — EARTH, WIND & FIRE — Columbia
- 8 BREEZIN' — GEORGE BENSON — Warner Bros.
- 9 A NIGHT AT THE OPERA — QUEEN — Elektra
- 10 THE DREAM WEAVER — GARY WRIGHT — Warner Bros.
- 11 SONG OF JOY — CAPTAIN & TENNILLE — A&M
- 12 ROCKS — AEROSMITH — Columbia
- 13 KC & THE SUNSHINE BAND — KC & THE SUNSHINE BAND — TK
- 14 SILK DEGREES — BOZ SCAGGS — Columbia
- 15 SPIRIT — EARTH, WIND & FIRE — Columbia
- 16 CHICAGO X — CHICAGO — Columbia
- 17 FLY LIKE AN EAGLE — STEVE MILLER BAND — Capitol
- 18 SPITFIRE — JEFFERSON STARSHIP — RCA
- 19 BOSTON — BOSTON — Epic
- 20 LOOK OUT FOR NUMBER ONE — BROTHERS JOHNSON — A&M
- 21 THE SONG REMAINS THE SAME — LED ZEPPELIN — Swan Song
- 22 BLACK AND BLUE — ROLLING STONES — Rolling Stones
- 23 I WANT YOU — MARVIN GAYE — Tamla
- 24 DESIRE — BOB DYLAN — Columbia
- 25 DESTROYER — KISS — Casablanca
- 26 BEAUTIFUL NOISE — NEIL DIAMOND — Columbia
- 27 MAIN COURSE — BEE GEES — RSO
- 28 HOT ON THE TRACKS — COMMODORES — Motown
- 29 A NIGHT ON THE TOWN — ROD STEWART — Warner Bros.
- 30 MOTHERSHIP CONNECTION — PARLIAMENT — Casablanca
- 31 TRYIN' TO GET THE FEELING — BARRY MANILOW — Arista
- 32 CHICAGO'S GREATEST HITS — CHICAGO — Columbia
- 33 HASTEN DOWN THE WIND — LINDA RONSTADT — Asylum
- 34 DREAMBOAT ANNIE — HEART — Mushroom
- 35 PRESENCE — LED ZEPPELIN — Swan Song
- 36 GREATEST HITS — WAR — United Artists
- 37 SPIRIT — JOHN DENVER — RCA
- 38 RUN WITH THE PACK — BAD COMPANY — Swan Song
- 39 HARVEST FOR THE WORLD — ISLEY BROS. — T-Neck
- 40 WILD CHERRY — WILD CHERRY — Epic
- 41 THE OUTLAWS — WAYLON JENNINGS, WILLIE NELSON, TOMPALL GLASER, JESSI COLTER — RCA
- 42 TAKIN' IT TO THE STREETS — DOOBIE BROS. — Warner Bros.
- 43 ROCK 'N' ROLL MUSIC — BEATLES — Capitol
- 44 BLUE MOVES — ELTON JOHN — Rocket
- 45 SPARKLE — ARETHA FRANKLIN — Atlantic
- 46 SOUL SEARCHING — AVERAGE WHITE BAND — Atlantic
- 47 HERE & THERE — ELTON JOHN — MCA
- 48 ONE MORE FROM THE ROAD — LYNRYD SKYNYRD — MCA
- 49 BEST OF THE DOOBIE BROTHERS — DOOBIE BROS. — Warner Bros.
- 50 NATALIE — NATALIE COLE — Capitol
- 51 ALL THINGS IN TIME — LOU RAWLS — Phila. Intl.
- 52 EARGASM — JOHNNIE TAYLOR — Columbia
- 53 RUFUS FEATURING CHAKA KHAN — RUFUS — ABC
- 54 DIANA ROSS' GREATEST HITS — DIANA ROSS — Motown
- 55 THIS ONE'S FOR YOU — BARRY MANILOW — Arista
- 56 15 BIG ONES — BEACH BOYS — Warner Bros.
- 57 BRASS CONSTRUCTION — BRASS CONSTRUCTION — United Artists
- 58 CHANGESONEBOWIE — DAVID BOWIE — RCA
- 59 WAKE UP EVERYBODY — HAROLD MELVIN & THE BLUENOTES — Phila. Intl.
- 60 ROCK 'N' ROLL — KISS — Casablanca
- 61 HARD RAIN — BOB DYLAN — Columbia
- 62 CHILDREN OF THE WORLD — BEE GEES — RSO
- 63 A NEW WORLD RECORD — ELECTRIC LIGHT ORCHESTRA — United Artists
- 64 HIDEAWAY — AMERICA — Warner Bros.
- 65 DIANA ROSS — DIANA ROSS — Motown
- 66 SUMMERTIME DREAM — GORDON LIGHTFOOT — Warner Bros.
- 67 HELEN REDDY'S GREATEST HITS — HELEN REDDY — Capitol
- 68 LOVE TO LOVE YOU BABY — DONNA SUMMER — Casablanca
- 69 WIRED — JEFF BECK — Epic
- 70 OLE ELO — ELECTRIC LIGHT ORCHESTRA — United Artists
- 71 FAMILY REUNION — O'JAYS — Phila. Intl.
- 72 PART III — KC & THE SUNSHINE BAND — TK
- 73 TED NUGENT — TED NUGENT — Epic
- 74 COME ON OVER — OLIVIA NEWTON-JOHN — MCA
- 75 M.U.—BEST OF TULL — JETHRO TULL — Chrysalis
- 76 ABANDONED LUNCHEONETTE — HALL & OATES — Atlantic
- 77 BEST OF CARLY SIMON — CARLY SIMON — Elektra
- 78 THOROUGHbred — CAROLE KING — Ode
- 79 STATION TO STATION — DAVID BOWIE — RCA
- 80 AGENTS OF FORTUNE — BLUE OYSTER CULT — Columbia
- 81 CLONES OF DR. FUNKENSTEIN — PARLIAMENT — Casablanca
- 82 NUMBERS — CAT STEVENS — A&M
- 83 GET CLOSER — SEALS & CROFTS — Warner Bros.
- 84 MESSAGE IN OUR MUSIC — O'JAYS — Phila. Intl.
- 85 A FIFTH OF BEETHOVEN — WALTER MURPHY BAND — Private Stock
- 86 ROYAL SCAM — STEELY DAN — ABC
- 87 B.T.O.'S GREATEST HITS (SO FAR) — B.T.O. — Mercury
- 88 FREE FOR ALL — TED NUGENT — Epic
- 89 HAPPINESS IS BEING WITH THE SPINNERS — SPINNERS — Atlantic
- 90 FIREFALL — FIREFALL — Atlantic
- 91 NIGHTS ARE FOREVER — ENGLAND DAN & JOHN FORD COLEY — Big Tree
- 92 IN THE POCKET — JAMES TAYLOR — Warner Bros.
- 93 LOVE TRILOGY — DONNA SUMMER — Casablanca
- 94 MANHATTANS — MANHATTANS — Columbia
- 95 STRUTTIN' MY STUFF — ELVIN BISHOP — Capricorn
- 96 GIMME BACK MY BULLETS — LYNRYD SKYNYRD — MCA
- 97 BIGGER THAN BOTH OF US — HALL & OATES — RCA
- 98 SECOND CHILDHOOD — PHOEBE SNOW — Columbia
- 99 SPINNERS LIVE — SPINNERS — Atlantic
- 100 ALICE COOPER GOES TO HELL — ALICE COOPER — Warner Bros.

CONGRATULATIONS PETER!

#1 ALBUM OF THE YEAR

#1 MALE VOCALIST ON POP ALBUMS

*"FROM YOUR FAMILY OF FRIENDS
Dee and Bill
and everyone at Bandana"*

Direction: Bandana Enterprises, Limited
595 Madison Avenue
New York, New York 10022
Phone 212-758-2122

Agency: Frank Barsalona
Premier Talent
888 7th Avenue
New York, New York 10019
Phone 212-757-4300



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#1 POP SINGLES THIS YEAR

#1 POP ALBUMS THIS YEAR

Date	Title	Artist
1/3	I Write The Songs	Barry Manilow
1/10	Theme From Mahogany	Diana Ross
1/17	Convoy	C.W. McCall
1/24	Convoy	C.W. McCall
1/31	Convoy	C.W. McCall
2/7	50 Ways To Leave Your Lover	Paul Simon
2/14	50 Ways To Leave Your Lover	Paul Simon
2/21	50 Ways To Leave Your Lover	Paul Simon
2/28	Theme From S.W.A.T.	Rhythm Heritage
3/6	Love Machine	Miracles
3/13	All By Myself	Eric Carmen
3/20	December 1963	Four Seasons
3/27	Dream Weaver	Gary Wright
4/3	Lonely Night (Angel Face)	Captain & Tennille
4/10	Disco Lady	Johnnie Taylor
4/17	Disco Lady	Johnnie Taylor
4/24	Right Back Where We Started From	Maxine Nightingale
5/1	Let Your Love Flow	Bellamy Brothers
5/8	Boogie Fever	The Sylvers
5/15	Welcome Back	John Sebastian
5/22	Welcome Back	John Sebastian
5/29	Silly Love Songs	Wings
6/5	Silly Love Songs	Wings
6/12	Love Hangover	Diana Ross
6/19	Get Up And Boogie	Silver Convention
6/26	Afternoon Delight	Starland Vocal Band
7/3	Afternoon Delight	Starland Vocal Band
7/10	Afternoon Delight	Starland Vocal Band
7/17	Kiss And Say Goodbye	Manhattans
7/24	Kiss And Say Goodbye	Manhattans
7/31	Afternoon Delight	Starland Vocal Band
8/7	Don't Go Breaking My Heart	Elton John & Kiki Dee
8/14	Don't Go Breaking My Heart	Elton John & Kiki Dee
8/21	Don't Go Breaking My Heart	Elton John & Kiki Dee
8/28	Let 'Em In	Wings
9/4	You Should Be Dancing	Bee Gees
9/11	Play That Funky Music	Wild Cherry
9/18	Play That Funky Music	Wild Cherry
9/25	Shake Your Booty	KC & The Sunshine Band
10/2	Lowdown	Boz Scaggs
10/9	A Fifth Of Beethoven	Walter Murphy & The Big Apple Band
10/16	Disco Duck (Part I)	Rick Dees & His Cast of Idiots
10/23	If You Leave Me Now	Chicago
10/30	Disco Duck (Part I)	Rick Dees & His Cast of Idiots
11/6	Rock'N Me	Steve Miller Band
11/13	The Wreck Of The Edmund Fitzgerald	Gordon Lightfoot
11/20	Tonight's The Night	Rod Stewart
11/27	Tonight's The Night	Rod Stewart
12/4	Tonight's The Night	Rod Stewart
12/11	Tonight's The Night	Rod Stewart
12/18	Tonight's The Night	Rod Stewart
12/25	You Make Me Feel Like Dancing	Leo Sayer

Date	Title	Artist
1/3	Chicago's Greatest Hits	Chicago
1/10	Chicago's Greatest Hits	Chicago
1/17	Chicago's Greatest Hits	Chicago
1/24	Back Home Again	John Denver
1/31	Gratitude	Earth, Wind & Fire
2/7	Desire	Bob Dylan
2/14	Desire	Bob Dylan
2/21	Desire	Bob Dylan
2/28	Desire	Bob Dylan
3/6	Desire	Bob Dylan
3/13	Frampton Comes Alive	Peter Frampton
3/20	Their Greatest Hits	Eagles
3/27	Their Greatest Hits	Eagles
4/3	Their Greatest Hits	Eagles
4/10	Their Greatest Hits	Eagles
4/17	Their Greatest Hits	Eagles
4/24	Presence	Led Zeppelin
5/1	Presence	Led Zeppelin
5/8	Presence	Led Zeppelin
5/15	Presence	Led Zeppelin
5/22	Black And Blue	The Rolling Stones
5/29	Black And Blue	The Rolling Stones
6/5	At The Speed Of Sound	Wings
6/12	At The Speed Of Sound	Wings
6/19	At The Speed Of Sound	Wings
6/26	At The Speed Of Sound	Wings
7/3	At The Speed Of Sound	Wings
7/10	At The Speed Of Sound	Wings
7/17	Frampton Comes Alive	Peter Frampton
7/24	Frampton Comes Alive	Peter Frampton
7/31	Frampton Comes Alive	Peter Frampton
8/7	Spitfire	Jefferson Starship
8/14	Frampton Comes Alive	Peter Frampton
8/21	Frampton Comes Alive	Peter Frampton
8/28	Frampton Comes Alive	Peter Frampton
9/4	Frampton Comes Alive	Peter Frampton
9/11	Frampton Comes Alive	Peter Frampton
9/18	Frampton Comes Alive	Peter Frampton
9/25	Frampton Comes Alive	Peter Frampton
10/2	Frampton Comes Alive	Peter Frampton
10/9	Frampton Comes Alive	Peter Frampton
10/16	Songs In The Key Of Life	Stevie Wonder
10/23	Songs In The Key Of Life	Stevie Wonder
10/30	Songs In The Key Of Life	Stevie Wonder
11/6	Songs In The Key Of Life	Stevie Wonder
11/13	Songs In The Key Of Life	Stevie Wonder
11/20	Songs In The Key Of Life	Stevie Wonder
11/27	Songs In The Key Of Life	Stevie Wonder
12/4	Songs In The Key Of Life	Stevie Wonder
12/11	Songs In The Key Of Life	Stevie Wonder
12/18	Songs In The Key Of Life	Stevie Wonder
12/25	Songs In The Key Of Life	Stevie Wonder

Thanks, again



Barry Manilow

Personal Management: Miles J. Lourie

TOP 20 ALBUMS OF 1976



#1 — Peter Frampton
"Frampton Comes Alive"



#2 — Eagles
"Their Greatest Hits"



#3 — Fleetwood Mac
"Fleetwood Mac"



#4 — Stevie Wonder
"Songs In The Key Of Life"



#5 — America
"Greatest Hits"



#6 — Wings
"At The Speed Of Sound"



#7 — Earth, Wind & Fire
"Gratitude"



#8 — George Benson
"Breezin'"



#9 — Queen
"A Night At The Opera"



#10 — Gary Wright
"The Dream Weaver"



#11 — Captain & Tennille
"Song Of Joy"



#12 — Aerosmith
"Rocks"



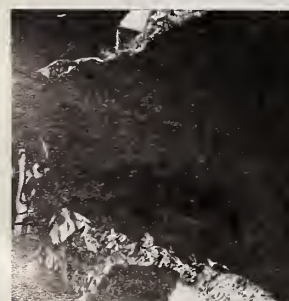
#13 — K.C. & The Sunshine Band
"K.C. & The Sunshine Band"



#14 — Boz Scaggs
"Silk Degrees"



#15 — Earth, Wind & Fire
"Spirit"



#16 — Chicago
"Chicago X"



#17 — Steve Miller
"Fly Like An Eagle"



#18 — Jefferson Starship
"Spitfire"



#19 — Boston
"Boston"



#20 — Brothers Johnson
"Look Out For Number One"

The single

“I Wish”

(T 54274)

Billboard **7**

Cash Box **14**

Record World **16**



from the number one album.

©1976 Motown Record Corporation



TOP 30 NEW ARTISTS OF 1976

- 1 Boston — Epic**
- 2 Brass Construction — UA**
- 3 Heart — Mushroom**
- 4 Brothers Johnson — A&M
- 5 Donna Summer — Casablanca
- 6 Natalie Cole — Capitol
- 7 Wild Cherry — Epic
- 8 Walter Murphy & The Big Apple Band —
Private Stock
- 9 Firefall — Atlantic
- 10 Sylvers — Capitol
- 11 England Dan & John Ford Coley — Big
Tree
- 12 Eric Carmen — Arista
- 13 Bootsy's Rubber Band — WB
- 14 Burton Cummings — Portrait
- 15 Johnny Guitar Watson — DJM
- 16 DeVorzon & Botkin, Jr. — A&M
- 17 Silver Convention — Midland Intl.
- 18 Emotions — Columbia
- 19 Dr. Buzzard's Original Savannah Band
— RCA
- 20 Stills/Young — WB
- 21 LTD — A&M
- 22 Yamashta, Winwood, Shrieve — Island
- 23 Marilyn McCoo & Billy Davis — ABC
- 24 Robert Palmer — Island
- 25 Dorothy Moore — Malaco
- 26 Rick Dees & His Cast Of Idiots — RSO
- 27 John Travolta — Midland Intl.
- 28 Vicki Sue Robinson — RCA
- 29 Patti Smith — Arista
- 30 Leon & Mary Russell — Paradise

**Special Theatrical Award:
Kiss — Casablanca**

Guess Who's

#2

The 2nd Most Award Winning Independent Label Celebrates 1976 Our 2nd Year Of Independence

RIAA Gold Record Awards 1976 Independent Companies

1. A&M	11 Gold
2. Casablanca	9 Gold
3. United Artists	9 Gold
4. Arista	5 Gold

RIAA Platinum Record Awards 1976 Independent Companies

1. A&M	3 Platinum
2. Casablanca	2 Platinum
3. Mushroom	1 Platinum

45% of our releases were Certified Gold.
15% of our releases were Certified Platinum.

Mighty At #2 Where It Counts.



Thanks to the artists that put us there...

KISS

CASHBOX

★ Special Merit Award for
Excellence in Live Performance
and Recording Achievement

#6 Top Group, Pop Albums

RECORD WORLD

★ Special Achievement, KISS, for having
an album that remained on the Top 100
for the entire year

#1 Most Promising Male Group, Pop Singles

#2 Top Live Album, "Kiss Alive"

#5 Top Male Group, Pop Albums

Gold & Platinum Record Awards 1976



Kiss Alive
Gold & Platinum



Destroyer
Gold & Platinum



Rock & Roll Over
Gold

Management:
A **rock steady**
PRODUCTION INC.

Carabianca
and Partners, L.P.

Booking:

ATI

Donna Summer

"The First Lady Of Love"

CASHBOX

- #1 New Female Vocalist, Pop Single
- #1 New Female Vocalist, R&B Album
- #1 New Female Vocalist, Pop Album
- #1 New Female Vocalist, R&B Single
- #2 Female Vocalist, R&B Album
- #3 Female Vocalist, Pop Album
- #5 New Top Artist of 1976

BILLBOARD

- #1 Top Disco Artist
- #4 Top Pop Album Female Artist
- #7 Top Pop Single Female Artist

RECORD WORLD

- #1 Top New Female Vocalist, Pop Single
- #1 Top New Female Vocalist, Pop Album
- #1 Top New Female Vocalist, R&B Single
- #1 Top New Female Vocalist, R&B Album
- #3 Top Female Vocalist, Pop Single
- #3 Top Female Vocalist, R&B Album
- #4 Top Female Vocalist, R&B Single
- #5 Top Female Vocalist, Pop Album
- #5 Top R&B Single (solo),
"Love To Love You Baby"
- #5 Top R&B Album (solo),
"Love To Love You Baby"
- #8 Top Pop Single (solo),
"Love To Love You Baby"

Gold Record Awards 1976



Love To Love You Baby
Gold



A Love Trilogy
Gold



Four Seasons Of Love
Gold



Love To Love You Baby
Gold Single

Management:
Joyce Bogart & Dick Broder
Summer Nights, Inc.
Dick Broder Personal Management, Inc.
151 Sunset Blvd., Los Angeles, CA
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Booking: William Morris



PARLIAMENT

CASHBOX

#3 Group, R&B Album (Group)

#9 Top R&B Album of 1976, "Mothership Connection"

RECORD WORLD

#1 Most Promising Male Group, R&B Albums

#4 Most Promising Male Group, Pop Singles

#6 Top Single (Group), "Tear The Roof Off The Sucker"

#7 Top Male Group, R&B Albums

#8 Top Album (Group), "Mothership Connection"

Gold & Platinum Record Awards 1976



Mothership Connection
Gold & Platinum



Clones Of Dr. Funkenstein
Gold



Tear The Roof Off The Sucker
Gold Single

Management:

backstage
MANAGEMENT

Booking: William Morris

XXX

Cash Box R&B Singles Awards

Top Male Vocalists

- 1 **Johnnie Taylor** — Columbia
- 2 **Tyrone Davis** — Columbia
- 3 **Lou Rawls** — Phila. Intl.
- 4 David Ruffin — Motown
- 5 Eddie Kendricks — Motown
- 6 George Benson — Warner Bros.
- 7 Norman Connors — Buddah
- 8 James Brown — Polydor
- 9 Al Green — Hi
- 10 Marvin Gaye — Tamla
- 11 Al Wilson — Playboy
- 12 Barry White — 20th Century
- 13 Joe Simon — Spring
- 14 John Handy — ABC
- 15 Ronnie Dyson — Columbia
- 16 Bill Withers — Columbia
- 17 Willie Hutch — Motown
- 18 Bobby Womack — Columbia
- 19 Smokey Robinson — Motown
- 20 Bobby Bland — ABC
- 21 Billy Paul — Columbia
- 22 George McCrae — TK
- 23 Leon Haywood — Columbia
- 24 Curtis Mayfield — Curtom
- 25 Johnny Bristol — Atlantic

Top New Male Vocalists

- 1 **Bootsy Collins** — Warner Bros.
- 2 **Boz Scaggs** — Columbia
- 3 **Rick Dees** — RSO
- 4 Jermaine Jackson — Motown
- 5 Lonnie Jordon — United Artists

Top Duos

- 1 **McCoo & Davis** — ABC
- 2 **Hall & Oates** — RCA
- 3 **Bobby Bland & B.B. King** — ABC
- 4 George & Gwen McCrea — TK

Top Groups

- 1 **Earth, Wind & Fire** — Columbia
- 2 **KC & The Sunshine Band** — TK
- 3 **Ohio Players** — Mercury
- 4 Tavares — Capitol
- 5 Sylvers — Capitol
- 6 Commodores — Motown
- 7 Manhattans — Columbia
- 8 Rufus Featuring Chaka Khan — ABC
- 9 Isley Brothers — T-Neck
- 10 Spinners — Atlantic
- 11 Temptations — Motown
- 12 Brothers Johnson — A&M
- 13 Parliament — Casablanca
- 14 O'Jays — Phila. Intl.
- 15 Harold Melvin & The Bluenotes — Phila. Intl.
- 16 B.T. Express — Columbia
- 17 War — United Artists
- 18 Gladys Knight & The Pips — Buddah
- 19 Graham Central Station — Warner Bros.
- 20 The Trammps — Atlantic
- 21 Archie Bell & The Drells — TSOP
- 22 Staples — Warner Bros.
- 23 Average White Band — Atlantic
- 24 Miracles — Columbia
- 25 Jacksons — Epic
- 26 Bar-Kays — Mercury
- 27 Kool & The Gang — DeLite
- 28 Moments — All Platinum
- 29 Bee Gees — RSO
- 30 The Blackbyrds — Fantasy
- 31 Brother To Brother — All Platinum
- 32 Hot Chocolate — Big Tree
- 33 4 Tops — ABC
- 34 Fatback Band — Spring
- 35 Bloodstone — London
- 36 Blue Magic — WMOT
- 37 Emotions — Columbia
- 38 The Tymes — RCA
- 39 Dramatics — ABC
- 40 Whispers — RCA

Top New Duos

- 1 **Marilyn McCoo & Billy Davis** — ABC
- 2 **B.B. King/ Bobby Bland** — ABC
- 3 **Ashford & Simpson** — WB

Top Female Vocalists

- 1 **Diana Ross** — Motown
- 2 **Aretha Franklin** — Atlantic
- 3 **Dorothy Moore** — Malaco
- 4 Natalie Cole — Capitol
- 5 Candi Staton — Warner Bros.
- 6 Jackie Moore — Kayvette (TK)
- 7 Dionne Warwick — Warner Bros.
- 8 Betty Wright — TK
- 9 Willie Jackson — Spring
- 10 Denise La Salle — 20th Century

Top New Female Vocalists

- 1 **Donna Summer** — Oasis
- 2 **Andrea True** — Buddah
- 3 **Maxine Nightingale** — United Artists
- 4 Vicki Sue Robinson — RCA

Top New Groups

- 1 **Sylvers** — Capitol
- 2 **Silver Convention** — Midland Intl.
- 3 **Brothers Johnson** — A&M
- 4 Wild Cherry — Sweet City
- 5 Brass Construction — United Artists
- 6 LTD — A&M
- 7 Brick — Bang
- 8 Booty's Rubber Band — Warner Bros.
- 9 Rose Royce — MCA
- 10 Rhythm Heritage — ABC
- 11 Walter Murphy — Private Stock
- 12 Facts Of Life — TK
- 13 Salsoul — Salsoul
- 14 Dr. Buzzard's Original Savannah Band — RCA
- 15 Muscle Shoals Horns — Bang

**Our Deepest Appreciation
and Thanks To All Of You Who
Made 1976 Such A Beautiful Year**

The SYLVERS & AL ROSS



**CASH BOX'S TOP NEW GROUP
on POP SINGLES IN 1976**

**CASH BOX'S TOP NEW GROUP
on R&B SINGLES IN 1976**

**RECORD WORLD'S TOP GROUP
on POP SINGLES IN 1976**

**RECORD WORLD'S TOP GROUP
on R&B SINGLES IN 1976**

RECORD WORLD 1976 ENCORE AWARD WINNERS

**SPECIAL THANKS TO BILLBOARD, CASH BOX AND RECORD
WORLD FOR MAKING "BOOGIE FEVER" #1 RECORD ON BOTH
POP AND R&B CHART AND HELPING
SELL 2,500,00 UNITS!**

TOP 100 R&B SINGLES OF 1976

NO.	TITLE Writer	ARTIST Publisher (Licensee)	LABEL Rec. No.			
1	DISCO LADY H. Scales L. Vance D. Davis	JOHNNIE TAYLOR Conquistador (ASCAP) Groovesville (BMI)	Columbia 3-10281	27	GET UP OFFA THAT THING D. Brown	JAMES BROWN Dynatone/Tub/ (BMI) Polydor PD 14326
2	KISS AND SAY GOODBYE W. Lovett	MANHATTANS Nanhattnam/ Blackwood (BMI)	Columbia 3-10316	28	THEME FROM S.W.A.T. D. DeVorzon	RHYTHM HERITAGE Spellgold (BMI) ABC 12135
3	SOMETHING HE CAN FEEL Curtis Mayfield	ARETHA FRANKLIN Warner Tamerlane (BMI)	Atlantic 45-3326	29	SOPHISTICATED LADY (SHE'S A DIFFERENT LADY) C. Jackson M. Yanay N. Cole	NATALIE COLE Jay's Ent./ Chappell (ASCAP) Cole/Arama (BMI) Capitol P4559
4	YOU'LL NEVER FIND ANOTHER LOVE K. Gamble L. Huff	LOU RAWLS Mighty Three (BMI)	Phila. Intl./Epic ZS 8-3592	30	THE RUBBERBAND MAN T. Bell	SPINNERS Mighty Three (BMI) Atlantic 3355
5	MISTY BLUE B. Montgomery	DOROTHY MOORE Talmont (BMI)	Malaco 1029	31	WHO'D SHE COO W. Beck, M. Jones, J. Williamson, M. Pierce	OHIO PLAYERS Tight (BMI) Mercury 455
6	LOVE HANGOVER Hal Davis	DIANA ROSS Jobete (ASCAP)	Motown M-1392F	32	GET UP AND BOOGIE S. Levay S. Prager	SILVER CONVENTION Midsong (ASCAP) Midland/Intl. 10571
7	SWEET THING Rufus	RUFUS Amer. Broadcast- ing (ASCAP)	ABC 12149	33	A FIFTH OF BEETHOVEN W. Murphy	WALTER MURPHY & THE BIG APPLE BAND RFT (BMI) Private Stock 45073
8	YOUNG HEARTS RUN FREE Dave Crawford	CANDI STATON DaAnn (ASCAP)	Warner Bros. 8191	34	LOWDOWN B. Scaggs D. Paich	BOZ SCAGGS Boz Scaggs/ Hudmar (ASCAP) Columbia 3-10367
9	TEAR THE ROOF OFF THE SUCKER C. Clinton B. Collins J. Bralley	PARLIAMENT Malbiz & Ricks (BMI)	Casablanca NB 856	35	SHAKE YOUR RUMP TO THE FUNK L. Dodson, J. Alexander, M. Beard, W. Stewart, L. Smith, C. Allen, H. Hender- son, F. Thompson	BAR-KAYS Barkay (BMI) Mercury 462
10	SWEET LOVE L. Ritchie Commodores	COMMODORES Jobete/Commodores (ASCAP)	Motown 1381	36	YOU ARE MY STARSHIP M. Henderson	NORMAN CONNORS Electrocord (ASCAP) Buddah BDA 542
11	TURNING POINT L. Graham	TYRONE DAVIS Julio-Brian/ Content (BMI)	Dakar 4550	37	GET THE FUNK OUTTA MY FACE E. Jones G. Johnson L. Johnson	BROTHERS JOHNSON Kalimba (ASCAP) A&M 8379
12	INSEPARABLE C. Jackson M. Yancy	NATALIE COLE Jay's Chappell (ASCAP)	Capitol P4193	38	MESSAGE IN OUR MUSIC K. Gamble L. Huff	THE O'JAYS Mighty Three (BMI) Phila./Intl. ZS 8-3601
13	GIVE IT UP Leo Graham	TYRONE DAVIS N.Y. Times/Content/ Little Bears (BMI)	Columbia 3-10388	39	HOT LINE K. St. Lewis F. Perren	SYLVERS Bull Pen/Perren Vibes (BMI) Capitol 4336
14	I WANT YOU L. Ware F. Ross	MARVIN GAYE Almo/Jobete (ASCAP)	Tamla/Motown T54264F	40	CAR WASH R. Royce	ROSE ROYCE Duchess (BMI) MCA 40615
15	JUST TO BE CLOSE TO YOU L. Ritchie Commodores	COMMODORES Jobete/Commodores (ASCAP)	Motown M 1402F	41	LOVE TO LOVE YOU BABY G. Moroder, P. Beilotte, D. Summer	DONNA SUMMER Sunday/Cage Americana (ASCAP) Oasis 401
16	DAZZ R. Ransom R. Hargis E. Irons	BRICK Silver Cloud/ Trolley (ASCAP)	Bang 727	42	YOU DON'T HAVE TO BE A STAR J. Dean J. Glover	McCOO & DAVIS Groovesville (BMI) ABC 12208
17	BOOGIE FEVER K. St. Lewis F. Perren	SYLVERS Perren Vibes/ Bull Pen (BMI)	Capitol 4179	43	LIVIN' FOR THE WEEKEND K. Gamble L. Huff C. Gilbert	O'JAYS Mighty Three (BMI) Phila. Intl./Epic ZS 8-3587
18	GET AWAY B. Taylor P. Cor	EARTH, WIND & FIRE Kalimba	Columbia 3-10373	44	DANCE WIT ME G. Christopher	RUFUS Ackee/Mocrisp (ASCAP) ABC 12179
19	HE'S MY FRIEND A. Felder B. Gray T. Conway	EDDIE KENDRICKS Stone Diamond/ Mighty Three (BMI)	Tamla 54266	45	SUMMER Alle, Brown, Dickerson, Gold- stein, Jordan, Miller, Osler, Scott	WAR Far Out (ASCAP) United Artists XW 834-Y
20	SHAKE YOUR BOOTY (SHAKE, SHAKE, SHAKE) H.W. Casey R. Finch	K.C. & THE SUNSHINE BAND Sherlyn (BMI)	TK 1019	46	LET'S GROOVE L. Huff J. Whitehead	ARCHIE BELL & THE DRELLS Mighty Three (BMI) Columbia/Epic TSOP 4775
21	HEAVEN MUST BE MISSING AN ANGEL K. St. Lewis F. Perren	TAVARES Bull Pen/Perren Vibes (BMI/ASCAP)	Capitol P 4270	47	CATFISH L. Payton F. Bridges M. Farrow	FOUR TOPS ABC/Dunhill Ralf (BMI) ABC 12223
22	I'LL BE GOOD TO YOU G. Johnson L. Johnson S. Sam	BROTHERS JOHNSON Goulgris (BMI)	A&M 1806-S	48	WHO LOVES YOU BETTER (PART I) Isley Brothers C. Casper	ISLEY BROTHERS Bovine (ASCAP) T-Neck/Epic ZS 8-2260
23	SOMEBODY'S GETTIN' IT C. Jones C. Colter D. Davis	JOHNNIE TAYLOR Groovesville (BMI) Conquistador (ASCAP)	Columbia 3-10334	49	I'VE GOT A FEELING (WE'LL BE SEEING EACH OTHER AGAIN) C. Hampton H. Banks	AL WILSON Irving (BMI) Playboy P6062
24	THIS MASQUERADE L. Russell	GEORGE BENSON Skyhill (BMI)	Warner Bros. WBS 8209	50	DISCO DUCK R. Dees	RICK DEES & HIS CAST OF IDIOTS Shafree R. Dees (BMI) RSO 857
25	MOVIN' R. Mueller W. Williamson	BRASS CONSTRUCTION Desert Moon/ Jeff Mar (BMI)	United Artists XW 755-Y			
26	LOVE BALLAD S. Scarborough	LTD Unichappell (BMI)	A&M 1847			

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TOP 100 R&B SINGLES OF 1976

51 SARA SMILE D. Hall J. Oates	HALL & OATES Unichappell (BMI)	RCA JH10530	51 SARA SMILE D. Hall J. Oates	HALL & OATES Unichappell (BMI)	RCA JH10530	75 THE JAM L. Graham	GRAHAM CENTRAL STATION Warner Bros. Nineteen Eighty-Five (BMI) WBS P175
52 ONCE YOU HIT THE ROAD J. Jefferson C. Simmons	DIONNE WARWICK Mighty Three Sacred Pen (BMI)	Warner Bros. 8154	52 ONCE YOU HIT THE ROAD J. Jefferson C. Simmons	DIONNE WARWICK Mighty Three Sacred Pen (BMI)	Warner Bros. 8154	76 MORE, MORE, MORE G. Diamond	ANDREA TRUE CONNECTION Buddah Buddah/Gee Diamond (ASCAP) 515
53 HAPPY MUSIC D. Byrd	THE BLACKBYRDS Elgy (BMI)	Fantasy F-762	53 HAPPY MUSIC D. Byrd	THE BLACKBYRDS Elgy (BMI)	Fantasy F-762	77 TELL THE WORLD HOW I FEEL ABOUT 'CHA BABY I FEEL ABOUT 'CHA BABY	HAROLD MELVIN Mighty Three (BMI) ZS 8-3588
54 NEW ORLEANS C. Mayfield	THE STAPLE SINGERS Warner-Tamerlane (BMI)	Curtom 113	54 NEW ORLEANS C. Mayfield	THE STAPLE SINGERS Warner-Tamerlane (BMI)	Curtom 113	78 LET'S MAKE A BABY K. Gamble L. Huff	BILLY PAUL Mighty Three (BMI) ZS 8-3584
55 WALK AWAY FROM LOVE C. Kipps	DAVID RUFFIN Charles Kipps (BMI)	Motown M1376FA	55 WALK AWAY FROM LOVE C. Kipps	DAVID RUFFIN Charles Kipps (BMI)	Motown M1376FA	79 SPANISH HUSTLE G. Thomas	FATBACK BAND Clita/Sambo (BMI) Event/Polydor 229
56 I NEED YOU, YOU NEED ME J. Smith, R. Gerald, B. Kennedy	JOE SIMON Pee Wee (BMI)	Spring/Polydor 163	56 I NEED YOU, YOU NEED ME J. Smith, R. Gerald, B. Kennedy	JOE SIMON Pee Wee (BMI)	Spring/Polydor 163	80 WHAT'S COME OVER ME T. Mills	MARGIE JOSEPH & BLUE MAGIC W.M.O.T. (BMI) 7030
57 WAKE UP EVERYBODY Whitehead, MacFadden, Carstarphen	HAROLD MELVIN & THE BLUENOTES Mighty Three (BMI)	Phila. Intl./Epic ZS 8-3579	57 WAKE UP EVERYBODY Whitehead, MacFadden, Carstarphen	HAROLD MELVIN & THE BLUENOTES Mighty Three (BMI)	Phila. Intl./Epic ZS 8-3579	81 CAUGHT IN THE ACT H. Banks C. Hampton	FACTS OF LIFE Irving (BMI) Kayvette 5126 (TK)
58 HARD WORK J. Handy	JOHN HANDY Hard Work (BMI)	ABC/Impulse IMP 31005	58 HARD WORK J. Handy	JOHN HANDY Hard Work (BMI)	ABC/Impulse IMP 31005	82 PARTY DOWN P. Hutch	WILLIE HUTCH Getral (BMI) Motown 1371
59 DAY LIGHT B. Womack H. Payne	BOBBY WOMACK Unart/Bobby Womack (BMI)	RCA 10775	59 DAY LIGHT B. Womack H. Payne	BOBBY WOMACK Unart/Bobby Womack (BMI)	RCA 10775	83 ENJOY YOURSELF K. Gamble L. Huff	THE JACKSONS Mighty Three (BMI) Epic 8-50289
60 HEAVY LOVE V. McCoy J. Cobb	DAVID RUFFIN Interior/Van McCoy/Warner Tamerlane (BMI)	Motown M1388F	60 HEAVY LOVE V. McCoy J. Cobb	DAVID RUFFIN Interior/Van McCoy/Warner Tamerlane (BMI)	Motown M1388F	84 MARRIED, BUT NOT TO EACH OTHER D. La Salle F. Miller	DENISE LA SALLE Ordena/Bridgeport (BMI) Westbound 5019
61 LOVE OR LEAVE J. B. Jefferson C. Simmons B. Hawes	SPINERS Mighty Three (BMI)	Atlantic 45-3309	61 LOVE OR LEAVE J. B. Jefferson C. Simmons B. Hawes	SPINERS Mighty Three (BMI)	Atlantic 45-3309	85 FUNNY HOW TIME SLIPS AWAY W. Nelson	DOROTHY MOORE Slipsaway Tree (BMI) Malaco/TK M1033
62 THE MORE YOU DO IT (THE MORE I LIKE IT DONE TO ME) M. Yancy C. Jackson	RONNIE DYSON Jay's Ent./Chappell (ASCAP)	Columbia 3-10356	62 THE MORE YOU DO IT (THE MORE I LIKE IT DONE TO ME) M. Yancy C. Jackson	RONNIE DYSON Jay's Ent./Chappell (ASCAP)	Columbia 3-10356	86 WITH YOU K. Ascher C. Sager	MOMENTS Unichappell/Kischken (BMI) Stang/All Platinum 5068A
63 LET THE MUSIC PLAY B. White	BARRY WHITE Sa-Vette/January (BMI)	20th Century 2265	63 LET THE MUSIC PLAY B. White	BARRY WHITE Sa-Vette/January (BMI)	20th Century 2265	87 OPEN W. Robinson N. Tarplin P. Moffet	SMOKEY ROBINSON Jobete & Bertram (ASCAP) Tamla/Motown 54267
64 YOU SHOULD BE DANCING Bee Gees	BEE GEES Casserole/Unichappell (BMI)	RSO/Polydor RS 853	64 YOU SHOULD BE DANCING Bee Gees	BEE GEES Casserole/Unichappell (BMI)	RSO/Polydor RS 853	88 LET'S BE YOUNG TONIGHT M. L. Smith D. Daniels	JERMAINE JACKSON Jobete (ASCAP) Stone Diamond (BMI) Motown M1401F
65 KEEP HOLDING ON E. Holland B. Holland	TEMPTATIONS Stone Diamond Gold Forever (BMI)	Gordy G 7-146F	65 KEEP HOLDING ON E. Holland B. Holland	TEMPTATIONS Stone Diamond Gold Forever (BMI)	Gordy G 7-146F	89 YOU'RE FOOLIN' YOU T. Hester	DRAMATICS Groovesville (BMI) ABC 12150
66 LOVE MACHINE W. Moore W. Griffith	THE MIRACLES Jobete/Grimara (ASCAP)	Tamla T54262F	66 LOVE MACHINE W. Moore W. Griffith	THE MIRACLES Jobete/Grimara (ASCAP)	Tamla T54262F	90 I KINDA MISS YOU W. Lovett	MANHATTANS Nattahnam/Blackwood (BMI) Columbia 3-10430
67 HOLD BACK THE NIGHT R. Baker N. Harris F. Young	THE TRAMMPS Golden Fleece/Mured (BMI)	Buddah BDA 507	67 HOLD BACK THE NIGHT R. Baker N. Harris F. Young	THE TRAMMPS Golden Fleece/Mured (BMI)	Buddah BDA 507	91 BORN TO GET DOWN M.S. Horn	MUSCLE SHOALS HORNS Muscle Shoals (BMI) Bang 721
68 MAKE LOVE TO YOUR MIND B. Withers	BILL WITHERS Golden Withers	Columbia 3-10255	68 MAKE LOVE TO YOUR MIND B. Withers	BILL WITHERS Golden Withers	Columbia 3-10255	92 I DON'T WANNA LOSE YOUR LOVE W. Hutchingson J. Hawes	EMOTIONS Pamjokeen (BMI) 3-13047
69 YOU SEXY THING Brown, Wilson	HOT CHOCOLATE Finchley (ASCAP)	Big Tree 16047	69 YOU SEXY THING Brown, Wilson	HOT CHOCOLATE Finchley (ASCAP)	Big Tree 16047	93 TANGERINE J. Mercer V. Schertzinger	SALSOUL ORCHESTRA Famous (ASCAP) Salsoul SZ 2004
70 THEME FROM MAHOGANY (DO YOU KNOW WHERE YOU'RE GOING TO) M. Masser G. Goffin	DIANA ROSS Jobete (ASCAP) Screen Gems/Columbia (BMI)	Motown 1377	70 THEME FROM MAHOGANY (DO YOU KNOW WHERE YOU'RE GOING TO) M. Masser G. Goffin	DIANA ROSS Jobete (ASCAP) Screen Gems/Columbia (BMI)	Motown 1377	94 SO SAD THE SONG M. Masser G. Goffin	GLADYS KNIGHT & THE PIPS Screen Gems (BMI) Buddah BDA 544
71 I LOVE MUSIC K. Gamble L. Huff	O'JAYS Mighty Three (BMI)	Phila. Intl./Epic ZS 8-3577	71 I LOVE MUSIC K. Gamble L. Huff	O'JAYS Mighty Three (BMI)	Phila. Intl./Epic ZS 8-3577	95 NURSERY RHYMES (PART I) L. Huff C. Gilbert	PEOPLES CHOICE Mighty Three (BMI) TSOP ZS 8-4773
72 THAT'S WHERE THE HAPPY PEOPLE GO R. Baker	THE TRAMMPS Burma East (BMI)	Atlantic 3306	72 THAT'S WHERE THE HAPPY PEOPLE GO R. Baker	THE TRAMMPS Burma East (BMI)	Atlantic 3306	96 HONEY I H. W. Casey	GEORGE McCRAE Sherlyn (BMI) TK 1016
73 LOVE ROLLERCOASTER J. Williams, C. Satchell L. Bonner, M. Jones, R. Middlebrooks, M. Pierce, W. Beck	OHIO PLAYERS Sutra (BMI)	Mercury 436	73 LOVE ROLLERCOASTER J. Williams, C. Satchell L. Bonner, M. Jones, R. Middlebrooks, M. Pierce, W. Beck	OHIO PLAYERS Sutra (BMI)	Mercury 436	97 YES, YES, YES S. Gardner B. Cosby	BILL COSBY Turtle Head (BMI) Capitol P4528
74 IT'S COOL M. Yancy C. Jackson	THE TYMES Chappell (ASCAP)	RCA PB 105611	74 IT'S COOL M. Yancy C. Jackson	THE TYMES Chappell (ASCAP)	RCA PB 105611	98 SLIP AND DO IT J. Brian	BETTY WRIGHT Cachand (BMI) Alston 3718
						99 IT AIN'T THE REAL THING B. T. Jar	BOBBY BLAND Meadow Ridge (ASCAP) ABC 12189
						100 OPEN SESAME (PART I) R. Bell Kool & The Gang	KOOL & THE GANG Delighted/Gang (BMI) DeLite DEP 1586

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(R&B SINGLES—RECORD WORLD)
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Cash Box R&B Album Awards

Top Groups

- 1 Earth, Wind & Fire — Columbia**
- 2 Commodores — Motown**
- 3 Parliament — Casablanca**
- Brass Construction — UA
- Isley Brothers — T-Neck
- Ohio Players — Mercury
- O'Jays — Phila. Intl.
- KC & The Sunshine Band — TK
- Spinners — Atlantic
- War — UA
- Wild Cherry — Epic
- Brothers Johnson — A&M
- Average White Band — Atlantic
- Miracles — Motown
- Rufus — ABC
- Harold Melvin & The Bluenotes — Phila. Intl.
- Manhattans — Columbia
- Blackbyrds — Fantasy
- Bootsy's Rubber Band — Warner Brothers
- Tavares — Capitol
- Silver Convention — Midland Intl.
- Graham Central Station — Warner Brothers
- LTD — A&M
- Emotions — Columbia
- Trammps — Atlantic

Top New Groups

- 1 Brass Construction — UA**
- 2 Wild Cherry — Epic**
- 3 Brothers Johnson — A&M**
- Bootsy's Rubber Band — Warner Brothers
- LTD — A&M
- Emotions — Columbia
- Silver Convention — Midland Intl.
- Brick — Bang
- Salsoul Orchestra — Salsoul
- Dr. Buzzard's Original Savannah Band — RCA

Top Duos

- 1 Marilyn McCoo & Billy Davis — ABC**
- 2 Daryl Hall & John Oates — RCA**
- 3 Bo Kirkland & Ruth Davis — Claridge**

Top Male Vocalists

- 1 Stevie Wonder — Tamla**
- 2 Marvin Gaye — Tamla**
- 3 George Benson — Warner Brothers**
- Lou Rawls — Phila. Intl.
- Johnnie Taylor — Columbia
- Norman Connors — Buddah
- Richard Pryor — Warner Brothers
- Johnny Guitar Watson — DJM
- Herbie Hancock — Columbia
- Walter Jackson — UA

Top New Male Vocalists


- 1 Johnny Guitar Watson — DJM**
- 2 Norman Connors — Buddah**
- 3 Walter Jackson — UA**
- Al Jarreau — Warner Brothers
- Michael Henderson — Buddah

Top Female Vocalists

- 1 Diana Ross — Motown**
- 2 Donna Summer — Casablanca**
- 3 Natalie Cole — Capitol**
- Aretha Franklin — Atlantic
- Dorothy Moore — Malaco
- Deniece Williams — Columbia
- Vicki Sue Robinson — RCA
- Gloria Gaynor — Polydor
- Melba Moore — Buddah
- Candi Staton — Warner Brothers

Top New Female Vocalists

- 1 Donna Summer — Casablanca**
- 2 Natalie Cole — Capitol**
- 3 Dorothy Moore — Malaco**
- Deniece Williams — Columbia
- Vicki Sue Robinson — RCA



*Thank you for your acknowledgement.
Marilyn McCoo & Billy Davis, Jr.*

RECORD WORLD 1976 YEAR END POLL

Pop Singles: Most Promising Mixed Duo #1

Pop Albums: Most Promising Mixed Duo #1

Top Mixed Duo #3

R&B Singles: Top Mixed Duo #1

CASH BOX 1976 YEAR END POLL

Pop Singles: New Duos #2

Pop Albums: New Duos #3

Pop Albums: Duos #9

R&B Singles: Duos #1

R&B Albums: Duos #1

R&B Albums: New Duos #1

Marilyn McCoo & Billy Davis, Jr.

On ABC Records

abc Records

#1 R&B SINGLES THIS YEAR

#1 R&B ALBUMS THIS YEAR

Date	Title	Artist
1/3	Walk Away From Love	David Ruffin
1/10	Wake Up Everybody	Harold Melvin & The Bluenotes
1/17	Love Machine	The Miracles
1/24	Sing A Song	Earth, Wind & Fire
1/31	I Love To Love You Baby	Donna Summer
2/7	Turning Point	Tyrone Davis
2/14	Sweet Thing	Rufus Featuring Chaka Khan
2/21	Sweet Thing	Rufus Featuring Chaka Khan
2/28	Inseparable	Natalie Cole
3/6	Disco Lady	Johnnie Taylor
3/13	Disco Lady	Johnnie Taylor
3/20	Disco Lady	Johnnie Taylor
3/27	Disco Lady	Johnnie Taylor
4/3	Disco Lady	Johnnie Taylor
4/10	Disco Lady	Johnnie Taylor
4/17	Disco Lady	Johnnie Taylor
4/24	Disco Lady	Johnnie Taylor
5/1	Disco Lady	Johnnie Taylor
5/8	Love Hangover	Diana Ross
5/15	Love Hangover	Diana Ross
5/22	Kiss And Say Goodbye	Manhattans
5/29	Kiss And Say Goodbye	Manhattans
6/5	Young Hearts Run Free	Candi Staton
6/12	I Want You	Marvin Gaye
6/19	Tear The Roof Off The Sucker	Parliament
6/26	Something He Can Feel	Aretha Franklin
7/3	Something He Can Feel	Aretha Franklin
7/10	Something He Can Feel	Aretha Franklin
7/17	Something He Can Feel	Aretha Franklin
7/24	You'll Never Find Another Love Like Mine	Lou Rawls
7/31	You'll Never Find Another Love Like Mine	Lou Rawls
8/7	You'll Never Find Another Love Like Mine	Lou Rawls
8/14	You'll Never Find Another Love Like Mine	Lou Rawls
8/21	Play That Funky Music	Wild Cherry
8/28	Play That Funky Music	Wild Cherry
9/4	Getaway	Earth, Wind & Fire
9/11	(Shake, Shake, Shake) Shake Your Booty	KC & The Sunshine Band
9/18	Play That Funky Music	Wild Cherry
9/25	Play That Funky Music	Wild Cherry
10/2	Lowdown	Boz Scaggs
10/9	Give It Up (Turn It Loose)	Tyrone Davis
10/16	Just To Be Close To You	Commodores
10/23	Just To Be Close To You	Commodores
10/30	You Are My Starship	Norman Connors
11/6	Just To Be Close To You	Commodores
11/13	Love Ballad	LTD
11/20	Love Ballad	LTD
11/27	You Don't Have To Be A Star	Marilyn McCoo & Billy Davis
12/4	Dazz	Brick
12/11	Dazz	Brick
12/18	Car Wash	Rose Royce
12/25	Car Wash	Rose Royce

Date	Title	Artist
1/3	Family Reunion	The O'Jays
1/10	Gratitude	Earth, Wind & Fire
1/17	Gratitude	Earth, Wind & Fire
1/24	Gratitude	Earth, Wind & Fire
1/31	Gratitude	Earth, Wind & Fire
2/7	Gratitude	Earth, Wind & Fire
2/14	Gratitude	Earth, Wind & Fire
2/21	Wake Up Everybody	Harold Melvin & The Bluenotes
2/28	Rufus Featuring Chaka Khan	Rufus
3/6	Rufus Featuring Chaka Khan	Rufus
3/13	Rufus Featuring Chaka Khan	Rufus
3/20	Brass Construction	Brass Construction
3/27	Eargasm	Johnnie Taylor
4/3	Eargasm	Johnnie Taylor
4/10	Eargasm	Johnnie Taylor
4/17	Eargasm	Johnnie Taylor
4/24	Eargasm	Johnnie Taylor
5/1	Eargasm	Johnnie Taylor
5/8	Eargasm	Johnnie Taylor
5/15	I Want You	Marvin Gaye
5/22	I Want You	Marvin Gaye
5/29	I Want You	Marvin Gaye
6/5	Breezin'	George Benson
6/12	Breezin'	George Benson
6/19	Breezin'	George Benson
6/26	Breezin'	George Benson
7/3	Breezin'	George Benson
7/10	Breezin'	George Benson
7/17	Breezin'	George Benson
7/24	Breezin'	George Benson
7/31	Sparkle	Aretha Franklin
8/7	Breezin'	George Benson
8/14	Breezin'	George Benson
8/21	Sparkle	Aretha Franklin
8/28	All Things In Time	Lou Rawls
9/4	All Things In Time	Lou Rawls
9/11	Hot On The Tracks	Commodores
9/18	Hot On The Tracks	Commodores
9/25	Hot On The Tracks	Commodores
10/2	Hot On The Tracks	Commodores
10/9	Hot On The Tracks	Commodores
10/16	Hot On The Tracks	Commodores
10/23	Songs In The Key Of Life	Stevie Wonder
10/30	Songs In The Key Of Life	Stevie Wonder
11/6	Songs In The Key Of Life	Stevie Wonder
11/13	Songs In The Key Of Life	Stevie Wonder
11/20	Songs In The Key Of Life	Stevie Wonder
11/27	Songs In The Key Of Life	Stevie Wonder
12/4	Songs In The Key Of Life	Stevie Wonder
12/11	Songs In The Key Of Life	Stevie Wonder
12/18	Songs In The Key Of Life	Stevie Wonder
12/25	Songs In The Key Of Life	Stevie Wonder

The single "Don't Leave Me This Way"^(T 54278)
from the new album proves that
"Any Way You Like It"^(T6-345S1)
Thelma Houston is a hit!



Motown's New Crop...Watch 'em!



Cash Box Country Singles Awards

Top Male Vocalists

- 1 **Ronnie Milsap** — RCA
- 2 **Freddy Fender** — ABC Dot
- 3 **Charley Pride** — RCA
- 4 Don Williams — ABC Dot
- 5 Merle Haggard — Capitol
- 6 Conway Twitty — MCA
- 7 Eddie Rabbitt — Elektra
- 8 Willie Nelson — Columbia
- 9 Mickey Gilley — Playboy
- 10 Dickey Lee — RCA
- 11 Tom T. Hall — Mercury
- 12 Johnny Rodriguez — Mercury
- 13 Joe Stampley — Epic & ABC/Dot
- 14 Mel Tillis — MCA & MGM
- 15 Freddie Hart — Capitol
- 16 Billy "Crash" Craddock — ABC/Dot
- 17 Charlie Rich — Epic
- 18 Johnny Cash — Columbia
- 19 C.W. McCall — Polydor
- 20 John Denver — RCA
- 21 Johnny Duncan — Columbia
- 22 Waylon Jennings — RCA
- 23 Marty Robbins — Columbia
- 24 Glen Campbell — Capitol
- 25 George Jones — Epic
- 26 Narvel Felts — ABC/Dot
- 27 Mo Bandy — Columbia
- 28 Gene Watson — Capitol
- 29 Sonny James — Columbia
- 30 Tommy Overstreet — ABC/Dot

Top New Male Vocalists

- 1 **Randy Corner** — ABC Dot
- 2 **Tom Bresh** — Farr
- 3 **Carmol Taylor** — Elektra
- 4 Vernon Oxford — RCA
- 5 Bobby Borchers — Playboy
- 6 Ronnie Prophet — RCA
- 7 Ed Bruce — United Artists
- 8 Terry Bradshaw — Mercury
- 9 Gary Stewart — RCA
- 10 Donny King — Con Brio

Top Instrumental Groups

- 1 **Bill Black Combo** — Hi
- 2 **Atkins String Company** — RCA

Top New Instrumentalists

- 1 **Maury Finney** — Soundwaves

Top Groups

- 1 **Statler Brothers** — Mercury
- 2 **Amazing Rhythm Aces** — ABC/Dot
- 3 **Eagles** — Asylum
- 4 Wilburn Brothers — MCA
- 5 Nitty Gritty Dirt Band — United Artists

Top New Groups

- 1 **Dave & Sugar** — RCA
- 2 **Asleep At The Wheel** — Capitol
- 3 **Blackwood Singers** — Capitol
- 4 Charlie Daniels Band — Epic & Kama Sutra
- 5 Marshall Tucker Band — Capricorn
- 6 Shylo — Columbia
- 7 Bellamy Brothers — Warner Bros.
- 8 Tompall And The Outlaw Band — Polydor
- 9 Starland Vocal Band — Windsong
- 10 Shirley And Squirrely — GRT

Top New Duets

- 1 **Bill Anderson & Mary Lou Turner** — MCA
- 2 **Waylon Jennings & Jessi Colter** — RCA
- 3 **Waylon Jennings & Willie Nelson** — RCA
- 4 Jim Ed Brown & Helen Cornelius — RCA
- 5 Del Reeves & Billie Jo Spears — United Artists

Top Instrumentalists

- 1 **Charlie McCoy** — Monument
- 2 **Fiddlin' Frenchie Burke** — Hi
- 3 **Floyd Cramer** — RCA

Top Comedians

- 1 **Cledus Maggard** — Mercury
- 2 **Zoot Fenster** — Antique
- 3 **Larry Groce** — Warner Bros.

Top Recitations

- 1 **Red Sovine** — Starday
- 2 **Jimmy Dean** — Casino

Top Female Vocalists

- 1 **Tanya Tucker** — MCA
- 2 **Tammy Wynette** — Epic
- 3 **Loretta Lynn** — MCA
- 4 Dolly Parton — RCA
- 5 Crystal Gayle — United Artists
- 6 Emmylou Harris — Reprise
- 7 Olivia Newton-John — RCA
- 8 Billie Jo Spears — United Artists
- 9 Barbara Mandrell — ABC Dot
- 10 Jessi Colter — Capitol
- 11 Lynn Anderson — Columbia
- 12 Connie Smith — Columbia
- 13 Margo Smith — Warner Bros.
- 14 Linda Ronstadt — Asylum
- 15 LaCosta — Capitol
- 16 Donna Fargo — ABC
- 17 Barbara Fairchild — Columbia
- 18 Connie Cato — Capitol
- 19 Anne Murray — Capitol
- 20 Dottie — RCA
- 21 Sammi Smith — Elektra
- 22 Jean Sheppard — United Artists
- 23 Linda Hargrove — Capitol
- 24 Kathy Barnes — Republic
- 25 Stella Parton — Country Soul
- 26 Ruby Falls — 50 States
- 27 Jody Miller — Epic
- 28 Jeanne Pruett — MCA
- 29 Sue Richards — ABC Dot

Top New Female Vocalists

- 1 **Joni Lee** — MCA
- 2 **Mary Lou Turner** — MCA
- 3 **Mary Kay Place** — Columbia
- 4 Sheila Tilton — Con Brio
- 5 Reba McEntire — Mercury
- 6 Helen Cornelius — RCA
- 7 Katy Moffatt — Columbia
- 8 Ann J. Morton — Prairie Dust
- 9 Linda Cassety — Cin-Kay
- 10 Jessica James — MCA

Top Duets

- 1 **George Jones & Tammy Wynette** — Epic
- 2 **Conway Twitty & Loretta Lynn** — MCA
- 3 **Porter Wagoner & Dolly Parton** — RCA
- 4 Jack Blanchard & Misty Morgan — Epic
- 5 Don Gibson & Sue Thompson — Hickory

JERRY REED

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**PAST WINNER COUNTRY MUSIC ASSOCIATION
INSTRUMENTALIST OF THE YEAR AWARD**

**GRAMMY AWARD FOR THE HIT RECORDING
"WHEN YOU'RE HOT, YOU'RE HOT"**



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6 Flags Over Mid-America
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Kentucky State Fair

American Royal Livestock Show
Oklahoma State Fair
Arizona State Fair
California Expo State Fair
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Cash Box 1976 Country Album Awards

Top Male Vocalists

- 1 **John Denver** — RCA
- 2 **C.W. McCall** — Polydor
- 3 **Merle Haggard** — Capitol
- 4 **Freddy Fender** — ABC Dot
- 5 **Waylon Jennings** — RCA
- 6 **Conway Twitty** — MCA
- 7 **Red Sovine** — Starday
- 8 **Willie Nelson** — Columbia
- 9 **Glen Campbell** — Capitol
- 10 **Johnny Rodriguez** — Mercury
- 11 **Elvis Presley** — RCA
- 12 **Charley Pride** — RCA
- 13 **Ronnie Milsap** — RCA
- 14 **Don Williams** — ABC Dot
- 15 **Marty Robbins** — Columbia
- 16 **Charlie Rich** — Epic
- 17 **Mickey Gilley** — Playboy
- 18 **Dickey Lee** — RCA
- 19 **Gene Watson** — Capitol
- 20 **Tom T. Hall** — Mercury

Top New Male Vocalists

- 1 **David Allan Coe** — Columbia
- 2 **Eddie Rabbitt** — Elektra
- 3 **Kenny Starr** — MCA

Top Instrumentalists

- 1 **Charlie McCoy** — Monument
- 2 **Floyd Cramer** — RCA
- 3 **Boots Randolph** — Monument

Top New Comedian

- 1 **Cledus Maggard** — Mercury

Top Groups

- 1 **Statler Brothers** — Mercury
- 2 **Asleep At The Wheel** — Capitol

Top New Groups

- 1 **Dave & Sugar** — RCA
- 2 **Amazing Rhythm Aces** — ABC Dot

Top Duets

- 1 **Loretta Lynn & Conway Twitty** — MCA
- 2 **George Jones & Tammy Wynette** — Epic
- 3 **Porter Wagoner & Dolly Parton** — RCA

Top New Duet

- 1 **Bill Anderson & Mary Lou Turner** — MCA

Top New Instrumentalists

- 1 **Chester & Lester** — RCA
- 2 **Vassar Clements** — Mercury

Top Comedian

- 1 **Jerry Clower** — MCA

Top Female Vocalists

- 1 **Linda Ronstadt** — Asylum
- 2 **Loretta Lynn** — MCA
- 3 **Olivia Newton-John** — MCA
- 4 **Tanya Tucker** — MCA
- 5 **Jessi Colter** — Capitol
- 6 **Dolly Parton** — RCA
- 7 **Tammy Wynette** — Epic
- 8 **Emmylou Harris** — Reprise

Top New Female Vocalists

- 1 **Dottsy** — RCA
- 2 **Joni Lee** — MCA
- 3 **Linda Hargrove** — Capitol

Top Instrumental Groups

- 1 **Danny Davis & The Nashville Brass** — RCA
- 2 **Earl Scruggs Revue** — Columbia
- 3 **The Bill Black Combo** — Hi

Top New Instrumental Group

- 1 **Atkins String Company** — RCA

Top Compilation

- 1 **The Outlaws** — RCA

#1 COUNTRY SINGLES THIS YEAR

Date	Title	Artist
1/3	Convoy	C.W. McCall
1/10	Just In Case	Ronnie Milsap
1/17	When The Tingle Becomes A Chill	Loretta Lynn
1/24	This Time I've Hurt Her More Than She Loves Me	Conway Twitty
1/31	Sometimes	Bill Anderson & Mary Lou Turner
2/7	The Happiness Of Having You	Charley Pride
2/14	The White Knight	Cledus Maggard & The Citizens Band
2/21	Don't Believe My Heart Can Stand Another You	Tanya Tucker
2/28	Good Hearted Woman	Waylon Jennings & Willie Nelson
3/6	Remember Me	Willie Nelson
3/13	The Roots Of My Raising	Merle Haggard
3/20	Faster Horses	Tom T. Hall
3/27	Angels, Roses And Rain	Dickey Lee
4/3	Till The Rivers All Run Dry	Don Williams
4/10	If I Had To Do It All Over Again	Roy Clark
4/17	You'll Lose A Good Thing	Freddy Fender
4/24	'Till I Can Make It On My Own	Tammy Wynette
5/1	Drinkin' My Baby (Off My Mind)	Eddie Rabbitt
5/8	Don't The Girls All Get Prettier At Closing Time	Mickey Gilley
5/15	My Eyes Can Only See As Far As You	Charley Pride
5/22	What Goes On When The Sun Goes Down	Ronnie Milsap
5/29	After All The Good Is Gone	Conway Twitty
6/5	I'll Get Over You	Crystal Gayle
6/12	One Piece At A Time	Johnny Cash
6/18	El Paso City	Marty Robbins
6/26	You've Got Me To Hold On To	Tanya Tucker
7/3	Stranger	Johnny Duncan
7/10	All These Things	Joe Stampley
7/17	The Door Is Always Open	Dave & Sugar
7/24	Suspicious Minds	Waylon Jennings
7/31	Teddy Bear	Red Sovine
8/7	Golden Ring	George Jones & Tammy Wynette
8/14	Say It Again	Don Williams
8/21	The Letter	Conway Twitty & Loretta Lynn
8/28	Rocky Mountain Music Do You Right Tonight	Eddie Rabbitt
9/4	One Of These Days	Emmylou Harris
9/11	Bring It On Home To Me	Mickey Gilley
9/18	(I'm A) Stand By My Woman Man	Ronnie Milsap
9/25	I Don't Want To Have To Marry You	Jim Ed Brown & Helen Cornelius
10/2	If You've Got The Money I've Got The Time	Willie Nelson
10/9	All I Can Do	Dolly Parton
10/16	Here's Some Love	Tanya Tucker
10/23	The Games That Daddies Play	Conway Twitty
10/30	You And Me	Tammy Wynette
11/6	A Whole Lotta Things To Sing About	Charley Pride
11/13	Cherokee Maiden/What Have You Got Planned Tonight	Merle Haggard
11/20	Somebody Somewhere	Loretta Lynn
11/27	Living It Down	Freddy Fender
12/4	I'm Gonna Love You	Dave & Sugar
12/11	9,999,999 Tears	Dickey Lee
12/18	Thinking Of A Rendezvous	Johnny Duncan
12/25	She Never Knew Me	Don Williams

#1 COUNTRY ALBUMS THIS YEAR

Date	Title	Artist
1/3	Black Bear Road	C.W. McCall
1/10	Black Bear Road	C.W. McCall
1/17	Ronnie Milsap/Night Things	Ronnie Milsap
1/24	Black Bear Road	C.W. McCall
1/31	Rocky	Dickey Lee
2/7	The Happiness Of Having You	Charley Pride
2/14	Black Bear Road	C.W. McCall
2/21	Black Bear Road	C.W. McCall
2/28	Overnight Sensation	Mickey Gilley
3/6	Twitty	Conway Twitty
3/13	The Outlaws	Waylon Jennings, Willie Nelson, Jessi Colter, Tompall Glaser
3/20	The Outlaws	Waylon Jennings, Willie Nelson, Jessi Colter, Tompall Glaser
3/27	The Outlaws	Waylon Jennings, Willie Nelson, Jessi Colter, Tompall Glaser
4/3	The Outlaws	Waylon Jennings, Willie Nelson, Jessi Colter, Tompall Glaser
4/10	The Outlaws	Waylon Jennings, Willie Nelson, Jessi Colter, Tompall Glaser
4/17	Rock 'N' Country	Freddy Fender
4/24	When The Tingle Becomes A Chill	Loretta Lynn
5/1	It's All In The Movies	Merle Haggard
5/8	It's All In The Movies	Merle Haggard
5/15	The Sound In Your Mind	Willie Nelson
5/22	Come On Over	Olivia Newton-John
5/29	The Greatest Hits Of Johnny Rodriguez	Johnny Rodriguez
6/5	The Greatest Hits Of Johnny Rodriguez	Johnny Rodriguez
6/12	The Sun Sessions	Elvis Presley
6/19	Bloodline	Glen Campbell
6/26	Bloodline	Glen Campbell
7/3	Harmony	Don Williams
7/10	Harmony	Don Williams
7/17	Willie Nelson Live	Willie Nelson
7/24	Elvis Presley Boulevard, Memphis Tennessee	Elvis Presley
7/31	20-20 Vision	Ronnie Milsap
8/7	Conway Twitty Now And Then	Conway Twitty
8/14	Are You Ready For The Country	Waylon Jennings
8/21	Are You Ready For The Country	Waylon Jennings
8/28	United Talent	Loretta Lynn & Conway Twitty
9/4	Teddy Bear	Red Sovine
9/11	Teddy Bear	Red Sovine
9/18	My Love Affair With Trains	Merle Haggard
9/25	My Love Affair With Trains	Merle Haggard
10/2	Diamond In The Rough	Jessi Colter
10/9	Golden Ring	George Jones & Tammy Wynette
10/16	Spirit	John Denver
10/23	Spirit	John Denver
10/30	Hasten Down The Wind	Linda Ronstadt
11/6	Hasten Down The Wind	Linda Ronstadt
11/13	Here's Some Love	Tanya Tucker
11/20	Dave & Sugar	Dave & Sugar
11/27	El Paso City	Marty Robbins
12/4	The Troublemaker	Willie Nelson
12/11	The Troublemaker	Willie Nelson
12/18	Somebody Somewhere	Loretta Lynn
12/25	Are You Ready For The Country	Waylon Jennings

At A&M, we believe in all

This year, a few have been
outstanding contribution to the
we feel they're all award winners

We thank you for the award
(in black) but above all we thank
for the award they've given all of

ALESSI

PETER ALLEN

HERB ALPERT

JOAN ARMATRADING

GATO BARBIERI

BURT BACHARACH

BOTKIN/DE VORZON

ELKIE BROOKS

THE BROTHERS JOHNSON

DAVE BRUBECK

BUDGIE

CAPTAIN & TENNILLE

KIM CARNES

CARPENTERS

DON CHERRY

JOE COCKER

RITA COOLIDGE

CHRIS DE BURGH

DANCER

PAUL DESMOND

DINGOES

BILLY ECKSTINE

ANDY FAIRWEATHER LOW

PETER FRAMPTON

GALLAGHER AND LYLE

CHARLIE HADEN

RICHIE HAVENS

JIM HALL

LANI HALL

HEAD EAST

THE HOMETOWN BAND

HUMMINGBIRD

GARLAND JEFFRIES

QUINCY JONES

THAD JONES & MEL LEWIS

KARMA

our artists.

recognized for their talent and
recording world. Quite honestly,

as you've given those chosen few
k every one of our artists
us: their music.

DAVID LIEBMAN

NILS LOFGREN

L.T.D.

CHUCK MANGIONE

GAP MANGIONE

STEVE MARRIOTT

LETTA MBULU

NAZARETH

MILTON NASCIMENTO

GERRY NIEWOOD

NUTZ

JIMMY OWENS

THE OZARK MOUNTAIN DAREDEVILS

PABLO CRUISE

FELIX PAPPALARDI

MICHELLE PHILLIPS

PIPER

BILLY PRESTON

ESTHER SATTERFIELD

CAT STEVENS

STYX

SUPERTRAMP

TARGET

THE TUBES

VALDY

GINO VANNELLI

RICK WAKEMAN

PAUL WILLIAMS

A&M Records



At A&M, we believe in all our artists.

This year, a few have been recognized for their talent and outstanding contribution to the recording world. Quite honestly, we feel they're all award winners.

We thank you for the awards you've given those chosen few (in black) but above all we thank every one of our artists for the award they've given all of us: their music.

ALESSI
PETER ALLEN
HERB ALPERT
JOAN ARMATRADING
GATO BARBIERI
BURT BACHARACH
BOTKIN/DE VORZON
ELKIE BROOKS
THE BROTHERS JOHNSON
DAVE BRUBECK
BUDGIE
CAPTAIN & TENNILLE
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PETER FRAMPTON
GALLAGHER AND LYLE
CHARLIE HADEN
RICHIE HAVENS
JIM HALL
LANI HALL
HEAD EAST
THE HOMETOWN BAND
HUMMINGBIRD
GARLAND JEFFRIES
QUINCY JONES
THAD JONES & MEL LEWIS
KARMA

DAVID LIEBMAN
NILS LOFGREN
L.T.D.
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LETTA MBULU
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THE OZARK MOUNTAIN DAREDEVILS
PABLO CRUISE

FELIX PAPPALARDI
MICHELLE PHILLIPS
PIPER
BILLY PRESTON
ESTHER SATTERFIELD
CAT STEVENS
STYX
SUPERTRAMP
TARGET
THE TUBES
VALDY
GINO VANNELLI
RICK WAKEMAN
PAUL WILLIAMS

A&M Records 

Cash Box Jazz Awards

Top Combos

- 1 Roy Ayers Ubiquity — Polydor
- 2 Crusaders — ABC/Impulse
- 3 Blackbyrds — Fantasy
- 4 Return To Forever — Columbia
- 5 Weather Report — Columbia
- 6 Billy Cobham-George Duke Band — Atlantic
- 7 Brecker Brothers — Arista
- 8 Lonnie Liston Smith & The Cosmic Echoes — Flying Dutchman/RCA
- 9 Brothers Johnson — A&M
- 10 Stuff — WB

Top Duos

- 1 Billy Cobham-George Duke — Atlantic
- 2 George Benson-Joe Farrell — CTI
- 3 John Abercrombie-Ralph Towner — ECM/Polydor

Top Jazz Artists

- 1 George Benson — WB, CTI
- 2 John Klemmer — ABC
- 3 Roy Ayers Ubiquity — Polydor
- 4 Bob James — CTI
- 5 Crusaders — ABC/Impulse
- 6 Ronnie Laws — Blue Note/UA
- 7 Norman Connors — Buddah
- 8 Stanley Clarke — Nemperor/Atlantic
- 9 Quincy Jones — A&M
- 10 Herbie Hancock — Columbia
- 11 Blackbyrds — Fantasy
- 12 John Handy — ABC/Impulse
- 13 Stanley Turrentine — Fantasy
- 14 Grover Washington — CTI
- 15 Return To Forever — Columbia
- 16 Freddie Hubbard — Columbia
- 17 Ramsey Lewis — Columbia
- 18 Flora Purim — Milestone/Fantasy
- 19 Keith Jarrett — EMC/Polydor, ABC/Impulse
- 20 Earl Klugh — Blue Note/UA
- 21 Weather Report — Columbia
- 22 Gato Barbieri — A&M
- 23 McCoy Tyner — Milestone/Fantasy
- 24 Hubert Laws — Columbia
- 25 Chuck Mangione — A&M

Top Soloists

- 1 George Benson — WB, CTI
- 2 John Klemmer — ABC
- 3 Bob James — CTI
- 4 Ronnie Laws — Blue Note/UA
- 5 Norman Connors — Buddah
- 6 Stanley Clarke — Nemperor/Atlantic
- 7 Quincy Jones — A&M
- 8 Herbie Hancock — Columbia
- 9 John Handy — ABC/Impulse
- 10 Stanley Turrentine — Fantasy

Top Vocalists

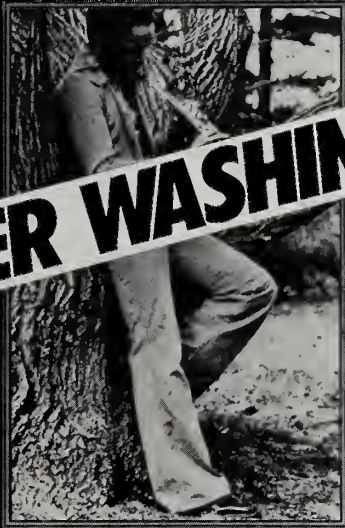
- 1 George Benson — WB
- 2 Flora Purim — Milestone/Fantasy
- 3 Al Jarreau — WB
- 4 Gil Scott-Heron — Arista
- 5 Esther Satterfield — A&M

#1 Jazz Albums This Year

Date	Title	Artist
7/10	Breezin'	George Benson
7/17	Breezin'	George Benson
7/24	Breezin'	George Benson
7/31	Breezin'	George Benson
8/7	Breezin'	George Benson
8/14	Breezin'	George Benson
8/21	Breezin'	George Benson
8/28	Breezin'	George Benson
9/4	Breezin'	George Benson
9/11	Breezin'	George Benson
9/18	Breezin'	George Benson
9/25	Breezin'	George Benson
10/2	Breezin'	George Benson
10/9	Breezin'	George Benson
10/16	Breezin'	George Benson
10/23	Breezin'	George Benson
10/30	Breezin'	George Benson
11/6	Breezin'	George Benson
11/13	Breezin'	George Benson
11/20	Breezin'	George Benson
11/27	Breezin'	George Benson
12/4	Breezin'	George Benson
12/11	Breezin'	George Benson
12/18	Breezin'	George Benson
12/25	Breezin'	George Benson

The New Jazz.

GROVER WASHINGTON, JR.
A SECRET PLACE



NEW GROVER WASHINGTON, JR.

KUDU-32

GEORGE BENSON
IN CONCERT-CARNEGIE HALL
GUEST: HUBERT LAWS



NEW GEORGE BENSON

CTI-6072 S1

HANK CRAWFORD
HANK CRAWFORD'S BACK



NEW HANK CRAWFORD

KUDU-33

On CTI/KUDU Records & Tapes

KUDU CTI

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The Definitive Year-End Review: East Coastings/1976

by Phil DiMauro
JANUARY

Though the music industry, like so many others, is notorious for its sluggish starts of the new year, the month of January saw the clarification of major issues that would have far reaching effects in 1976.

PRICE — In an article pointing to "Pricing — The Key Subject For 1976," **Cash Box** examined two aspects of this serious issue.



Jan. 3/Silver Convention

The post-holiday business survey indicated that retailers, rackjobbers, one-stops, independent distributors and manufacturers

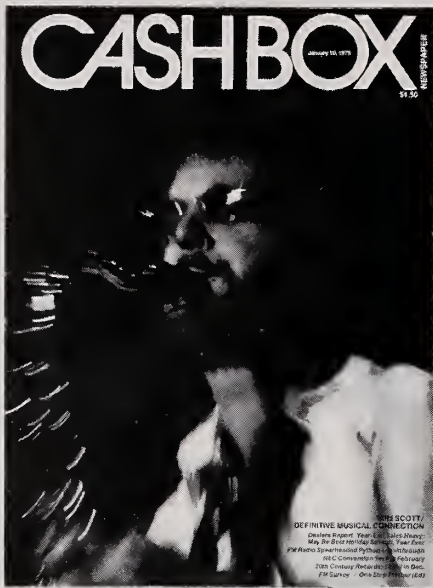
Profile: Top New Artist of 1976



The Sylvers

The Sylvers' latest album, "Something Special," seems to describe not only this new group, but also its bulletted status on the **Cash Box** Top 200 Albums chart. Their single "Boogie Fever" was also something special in 1976, having attained gold certification and reaching the #1 spot on both pop and R&B charts. Their latest hit, "Hotline," is currently bulletting on the **Cash Box** singles chart.

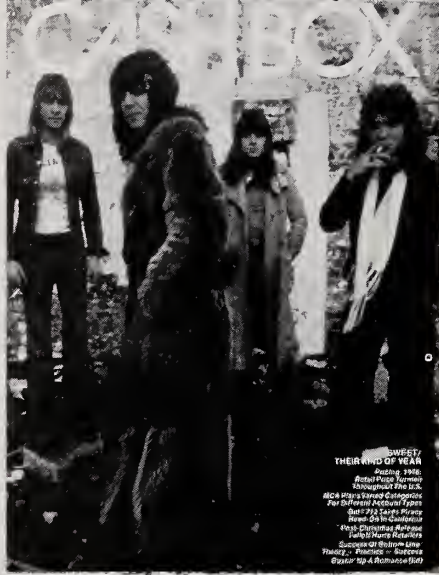
The nine member family group has come a long way from their beginnings as the "Little Angels" in the early sixties out of Watts, California. From a background of television, theatre and R&B tours, the "Little Angels" have grown into a full-fledged adult family group rivaling such groups as the Jacksons. The Sylvers now consists of Leon, James, Olympia and Charmaine plus sisters Pat and Angie and brothers Ed, Ricky and Foster. Recording for Capitol, the group has established themselves as a top-drawing attraction. Their producer Freddie Perron describes them as a "really super group" in terms of their whole attitude and approach as a family. Their singing is like the work of experienced musicians. They use their voices like instruments. Certainly, we should see much more of the Sylvers' great potential during the coming year.



Jan. 10/Tom Scott

all focused on pricing in their discussion of 1975 as well as in their projections for the year ahead. The emergence of so called "price wars" in the Los Angeles and New York markets was cited, along with evidence that similar situations might erupt in other large urban centers. On the manufacturing end, it was revealed that MCA Records was planning a new pricing structure which would bill different categories of accounts at different prices per record.

TRIAL — The U.S. government's two-year investigation of the music industry finally came to fruition as **Nat Tarnopol**, president of Brunswick and Dakar Records, along with five of his executives and an independent salesman, went on trial at



Jan. 17/Sweet

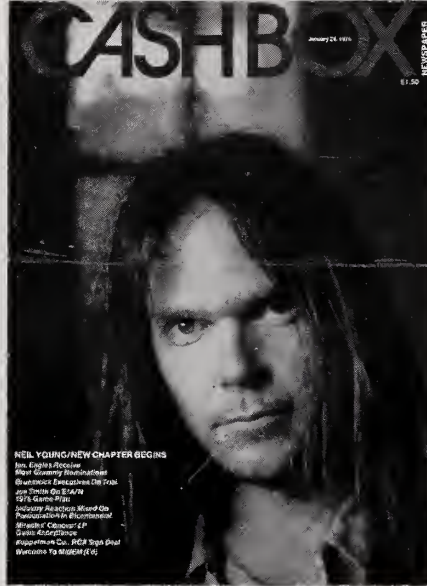
the federal court in Newark, New Jersey. They faced conspiracy charges alleging the illegal sales of more than \$371,000 worth of phonograph records, in addition to charges



AXTON JOINS MCA — Hoyt Axton recently signed with MCA Records prior to his three-night stand at the Palomino Club in Los Angeles. Seen above after the signing are (l to r): Hoyt Axton; Mike Maitland, president of MCA Records; Mae Boren Axton, Hoyt's mother; and Lou Cook, MCA's vice president of administration.

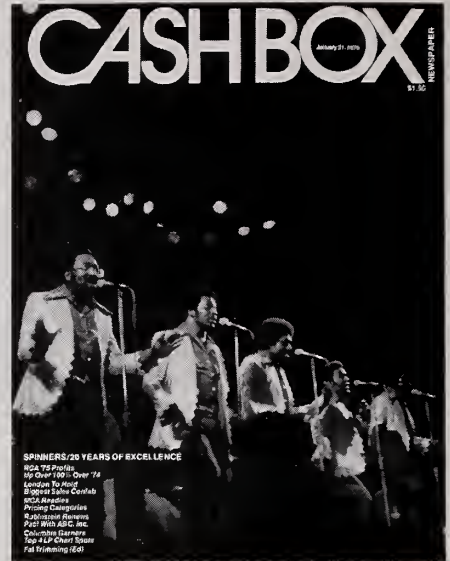
that they had used part of this money to bribe disk jockeys. The trial's complexities and complications would draw out more than seven weeks in length.

CHANGING FACES, CHANGING PLACES — **Rod Stewart** left the **Faces** to pursue a solo career . . . As the **Jefferson Starship** delivered the last album under their RCA Records contract, speculation began as to whether they would remain with the label . . . **Bill Gallagher**, formerly of CBS Records, joined Audiofidelity Records, to begin directing the label toward a more active role in the pop market . . . After borrowing through a specially founded Media Corp., **Art Kass** finally acquired 100% ownership of Buddah Records from Viewlex. . . Increased costs in manufacturing and



Jan. 24/Neil Young

shipping records were projected . . . Arista Records signed a distribution agreement with **Irving Azoff's** Morning Sky label . . . RCA Records concluded a distribution deal with the Entertainment Company, newly formed by **Charles Koppelman** and real estate financier **Samuel Lefrak** . . . The **Spinners** renewed their contract with Atlantic Records . . . CTI commenced litigation with its distributing record company, Motown, charging breach of contract, and began the move to its own independent distribution network . . . London Records entered the tape distribution field . . . **B.T. Express** left Scepter/Roadshow to join Columbia Records . . . Warner Bros. Records made its big black music splash by staging "California Soul" in New York, a concert of all the label's R&B and newly acquired jazz artists, among them **George Benson** . . . "Frampton Comes Alive" was released . . . Classical pianist **Peter Serkin** and his ensemble **Tashi** played the Bottom Line in New York . . . CB radio came into its own as **C.W. McCall's** "Convoy" went number one on the **Cash Box** Top 100 Singles chart, January 17 . . . After the release of "Born To Run," **Bruce Springsteen** was



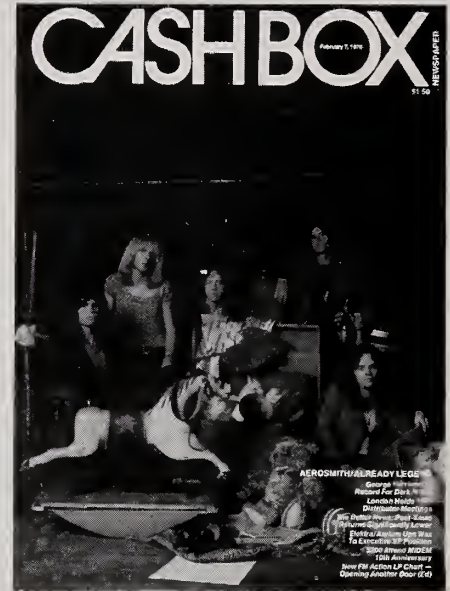
Jan. 31/Spinners

reported ready to go into the studio with over 30 songs . . . Columbia Records overtook the top four spots on the **Cash Box** Top 100 Albums chart with **EW&F**, **Chicago**, **Paul Simons** and **Bob Dylan** . . . **Hamilton Bohannon** on disco: "I'm shocked that it's lasted as long as it has".

FEBRUARY

The year's second month saw several developments that revealed, as we now observe in retrospect, that initial appearances often furnish only one misleading part of the eventual story.

A BEAUTIFUL FRIENDSHIP BEGINS — Dark Horse Records, former **Beatle George Harrison's** own label, was formed through distributing label A&M Records. A&M did release product on the Dark Horse label.



Feb. 7/Aerosmith

but when it came to Harrison's own album (his first after the expiration of his EMI contract), difficulties of a serious nature began to develop . . . Also rumored at this time was a possible Sire Records distribution switch from ABC to Arista . . . As **Fleetwood Mac's** last album passed the gold mark, they entered the studio to begin work on their next. We haven't seen it yet.

THE RIGHT SIDE — Thankfully, certain predictions were more reliable. Elektra/Asylum/Nonesuch Records chairman **Joe Smith** indicated that energies in the coming year would be focused on **Queen**, **Jackson Browne** and **Orleans**, all of whom he called "underachievers" . . . **Shelly Siegel** of Canada-based Mushroom Records, Heart's label, established a Hollywood office, claiming that even the best Canadian artists never established any degree of stardom, even in their own country, until they attained some appreciable degree of success in another

(continued on page 100)

TOP MALE GROUP ALBUMS LED ZEPPELIN **TOP FEMALE VOCALIST ALBUMS** ARETHA FRANKLIN
MOST PROMISING MIXED GROUP ALBUMS ABBA **MOST PROMISING FEATURED VOCALIST (MALE) ALBUMS** RICK ROBERTS—FIREFALL **TOP NEW INSTRUMENTAL DUO ALBUMS** BILLY COBHAM AND GEORGE DUKE **TOP MALE DUO ALBUMS** HALL & OATES **MOST PROMISING MALE DUO ALBUMS** ENGLAND DAN & JOHN FORD COLEY **TOP SOUND-TRACK ALBUM** "THE SONG REMAINS THE SAME," LED ZEPPELIN; "SPARKLE," ARETHA FRANKLIN **MOST PROMISING MIXED GROUP SINGLES** ABBA **TOP NEW MALE GROUP SINGLES** FIREFALL **TOP MIXED GROUP SINGLES** ABBA **MOST PROMISING FEATURED VOCALIST SINGLES** RICK ROBERTS—FIREFALL **TOP MALE DUO SINGLES** HALL & OATES, ENGLAND DAN & JOHN FORD COLEY **MOST PROMISING MALE DUO SINGLES** ENGLAND DAN & JOHN FORD COLEY **TOP R&B SINGLE (SOLO ARTIST)** "SOMETHING HE CAN FEEL," ARETHA FRANKLIN **TOP R&B FEMALE VOCALIST** ARETHA FRANKLIN, MARGIE JOSEPH **TOP R&B MALE GROUP** SPINNERS **TOP R&B ALBUM (SOLO ARTIST)** "SPARKLE," ARETHA FRANKLIN **TOP R&B FEMALE VOCALIST** ARETHA FRANKLIN **TOP R&B MALE GROUP** SPINNERS **TOP ORIGINAL MOVIE SOUNDTRACK** "SPARKLE," ARETHA FRANKLIN **TOP INTERNATIONAL ACHIEVEMENT** ABBA

WHEW! IT'S BEEN A BUSY YEAR PUSHIN' THE BUTTON
 AT ATLANTIC/ATCO & ITS CUSTOM LABELS.



(continued from page 98)

market. Preferably the U.S., of course . . . **Cash Box** instituted its FM Action LPs feature February 7.

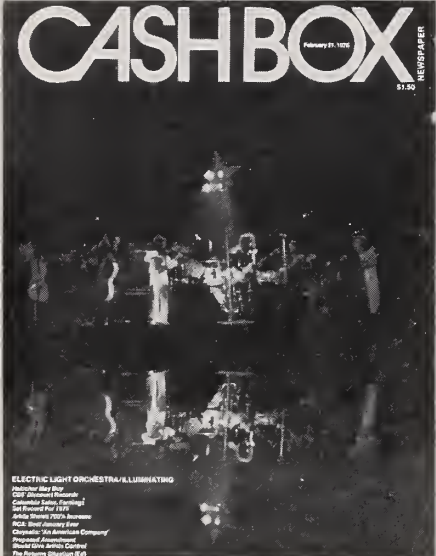
ERAS END — **John Hammond** officially resigned from his vice presidential position



Feb. 14/Joni Mitchell

at Columbia Records . . . **Percy Faith** died of cancer in Los Angeles, February 9.

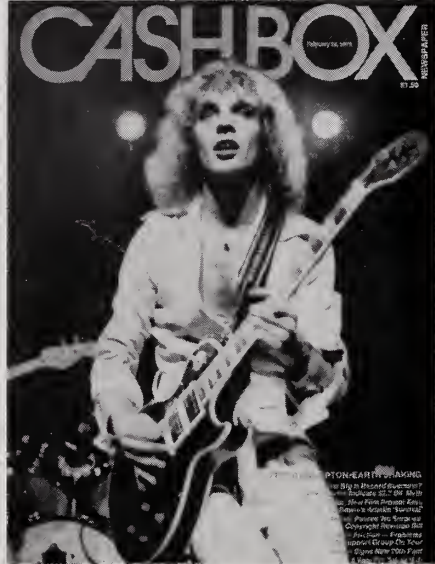
WINNER'S PICK — At the same time it was revealed that the **Allman Brothers Band** had contributed \$100,000 to the presidential campaign of **Jimmy Carter**



Feb. 21/ELO

and Capricorn Records president **Phil Walden** estimated that rock stars could easily raise over \$2 million for the candidate . . . **Charlie Rich**, **Labelle** and **CBS Records** won an injunction preventing **Springboard Records** from releasing the artists' old material in budget recordings . . . **CBS Inc.** revealed plans to phase out its **Discount Records** chain, while **Pickwick International**, along with subsidiary **Heilicher Bros.**, expressed interest in purchasing the operation . . . **Charlie Daniels** left **Buddah** to sign with **Epic Records** . . . **Don Zimmermann** was named executive vice president and chief operating officer of **Capitol Records** . . . **Steve Wax** was appointed executive vice president of **Elektra/Asylum/Nonesuch Records** . . . **Rick Derringer** formed his own group . . . **Avco Records** changed its name to **H&L Records** . . . **Russ Regan** renewed his contract with **20th Century Records** for four years . . . **Roy Clark** ended his tour of the **USSR** . . . **Farr Records** opened its doors . . . **Al Wilson** signed to **Playboy** . . . **Epic** signed the **Asbury Jukes** . . . **Ray Stevens** signed by **WB** . . . **Bobby Rydell** was signed to **P.I.P. Records** . . . **Motown** purchased **Prodigal Records** . . . **Laura Nyro** returned to recording after a long absence with "Smile" . . . **MCA Records** signed the **New Riders** . . . **The Who** announced that they would play an absurd one night stand in

New York City . . . Further developments in the **Brunswick trial**: major distributors testified that they had been influenced by **Brunswick Records** to deal in large amounts of cash for phonograph records, which the government alleged was a willful attempt to defraud the **IRS** and other agencies. **Disk jockeys** told the court that **Brunswick promotion men** had presented to them cash gifts in varying amounts, but only one indicated that such a gift had ever influenced his programming. The government rested its case, and one defendant, the independent salesman **Carmine DeNoia**, was acquitted on technicalities of the case before making a defense . . . After



Feb. 28/Peter Frampton

avoiding any performing situation for over one and one-half years, **Steve Winwood** made an unexpected appearance with the **Fania All Stars** at a London gig of the famed **Latin ensemble**, sitting in for one guitar solo.

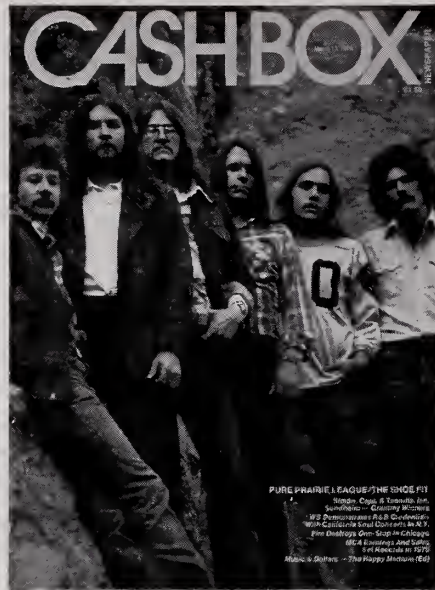
MARCH

FRAMPTON COMES ALIVE — The theory has been advanced that the music industry's persistent hunt for superstars becomes counterproductive when taken to the extreme, but the emergence of such an artist must be considered an industry event. The week of **March 13**, **Peter Frampton's** "Frampton Comes Alive," a double live recorded set on **A&M Records**, reached the number one position on the **Cash Box Top 100 Albums** chart. The LP



March 6/Eric Carmen

would be edged out at various times by the **Eagles** and **Jefferson Starship**, but for all practical purposes **Frampton** owned the position until the release of **Stevie Wonder's** "Songs In The Key Of Life." **Frampton's** manager **Dee Anthony** discussed the long process that led to eventual success. "You have to go out and keep building those fans and expanding your audience to the point that it is like overflowing a dam. If you keep hitting the



March 13/Pure Prairie League
will hard enough, it will fail."

RACK OR RETAIL? — In a study of the rackjobber's role in record merchandising, **Cash Box** quoted one marketing executive who commented, "From a consumer standpoint, the business is now 60% retailer and 40% rackjobber. Three years ago, it was exactly the opposite." In a rebuttal calling for the necessity of all types of record merchandising services, **David Lieberman** responded, "Putting the retail segment in a position to underseal the mass segment to a point where you're talking about the retail price being lower than the mass merchandiser's cost, that's the situation where you have a sick marketplace." At the beginning of the month, **MCA Records** revealed the details of its new pricing structure: seven categories of accounts, seven



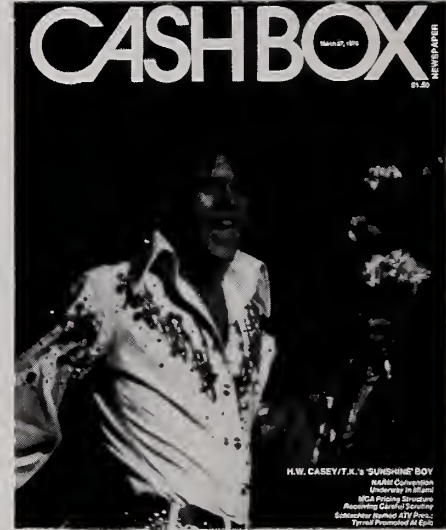
March 20/Phoebe Snow

types of discounts and a manufacturer price spread that **Cash Box** estimated would range from \$3.35 to \$3.58.

BRUNSWICK TRIAL ENDS — The trial of **Brunswick Records** executives ended with convictions of **Nat Tarnopol**, president and three other executives. **Melvin Moore**, promotion director, and **Carl Davis**, vice president of **A&R**, were acquitted. Appeals are pending for those found guilty in the conspiracy trial.

ARTISTS AND LABELS — The month saw a great deal of activity in restructurings in the creative area. **Atlantic Records** reactivated **Cotillion Records**, naming former senior vice president and 23-year **Atlantic** veteran **Henry Allen** president of the **Cotillion** label. The reactivation was keyed to an all-out program of talent development in the **R&B** and **jazz** areas . . . **Arista** concluded a distribution agreement with **Dennis Lambert** and **Brian Potter's Haven** label . . . **ABC Records** signed a licensing agreement with **GRT of Canada** . . . **John Denver** and **Frank Sinatra** appeared together on television . . . **Peter K. Siegel**

resigned as president of **Pye Records**, and was replaced by **Marvin Schlacter** . . . **RSO Records** president **Bill Oakes** was heavily rumored to be planning to make a switch to **RSO's** television division . . . **Lou Kwikler** was named president and chief operating officer of the **Handleman Company** . . . **Jim Tyrrell** was named vice president of marketing for **Epic Records** and the **CBS** custom labels . . . Plans for the mammoth **Streisand/Kristofferson** project, "A Star Is Born," were revealed . . . **Fire** destroyed the **Sound Unlimited One-Stop** in **Chicago** . . . The **Wings** world tour was expanded to extra **Asian** and **European** markets . . . A **May** release date was given for the upcoming **Stevie Wonder** album . . . A switch by **Steeleye Dan** from **ABC** to **WB** was heavily rumored, along with a move by **Sparks** from **Island** to **Columbia** . . . **Atlantic** signed both **Melanie** and **Roy Buchanan** . . . All **Platinum** announced plans for the



March 27/K.C. & The Sunshine Band

revitalization of the recently acquired **Chess** catalog . . . **Boz Scaggs** signed with **Irving Azoff's Front Line Management** . . . **20th Century Records** named **Harvey Cooper** senior vice president of marketing . . . The **Grammy** winners for the year included **Stephen Sondheim** for best song ("Send In The Clowns"); **Paul Simon** for best album ("Still Crazy After All These Years") and best male pop performance for the title track; the **Captain & Tennille** for record of the year ("Love Will Keep Us Together"); **Janis Ian** for best female pop performance ("At 17"); and **Natalie Cole** for best new artist and best female **R&B** performance ("This Will Be") . . . A more equitable copyright bill began to emerge as one of the year's more important issues. **ASCAP** president **Stanley Adams** commented on the upcoming struggle. "When we go to Congress, we do not go as fat cats seeking still more cream, we go rather as creators of music the public wants to hear, music others use to attract audiences and patrons. The users reap far greater rewards than we do . . ."

APRIL

The **National Association of Recording Merchandisers (NARM)** convened in **Hollywood, Florida**. Keynoting the gathering, **CBS, Inc.** president **Arthur Taylor** projected, "We can create a future for this republic that is not only good economically, . . . but is aesthetically fulfilling and rewarding." A special **NARM** study noted that while the **25-45** age group was increasing fastest in population, that group represented one of the industry's poorest market segments. Along with pricing issues, the question of what might be done to improve the buying habits of **25-45** year-olds was one of the **NARM** convention's major concerns.

POWER SHIFTING — **RSO Records**, the record division of the **Robert Stigwood**

(continued on page 102)

K.C. AND THE SUNSHINE BAND[®]

3 CONSECUTIVE #1 SINGLES & 27 AWARDS

Thanks For Another Great Year!

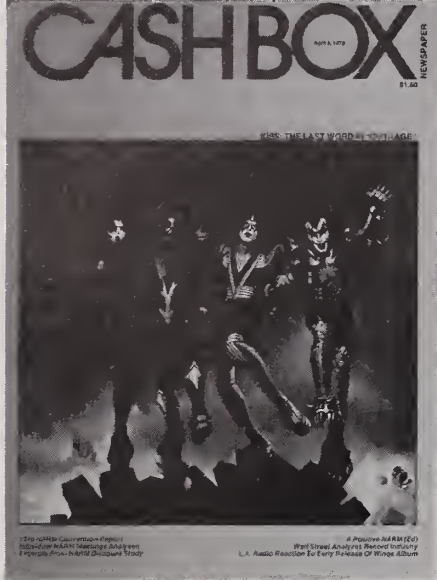


K.C. and THE SUNSHINE BAND

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(continued from page 100)

Organisation, ended its long-standing distribution agreement with Atlantic Records by moving to distribution through Polydor, thus completing RSO's international affiliation with the Polygram group. **Al Coury** left Capitol Records to become president of RSO Records . . . Warner Brothers concluded a distribution deal with **Leon**



April 3/Kiss

Russell's Paradise label . . . WEA instituted a centralized returns policy, requiring that all returns be shipped to the corporation's central warehouse in Richmond, Indiana. Wholesalers and retailers removed from this central location now faced the burden of increased shipping costs for returns . . . Arista switched its St. Louis distribution to M.S. and Milt Salstone, among other distribution changes that pointed to a growing trend: market consolidation in independent distribution . . . Convicted Brunswick exec sentenced to fines and imprisonment . . . **Charles Bobbit**, manager of **James Brown**, indicted in Atlanta . . . Cost of Buddah Records revealed: **Art Kass** turned \$2,557,000 in cash and notes over to Viewlex . . . **Peter Lemongello** claimed to have sold 35,000 albums through TV mail-order merchandising, and he sold out an Avery Fisher Hall concert as well. Articles appeared in **Cash Box**, the Wall Street Journal, The Sunday News and the Village Voice.

GROWING PAINS — **Peter Rudge**, manager of the **Who** and the **Rolling Stones**, commented on the growing importance of middle America markets that had once been considered of secondary impor-



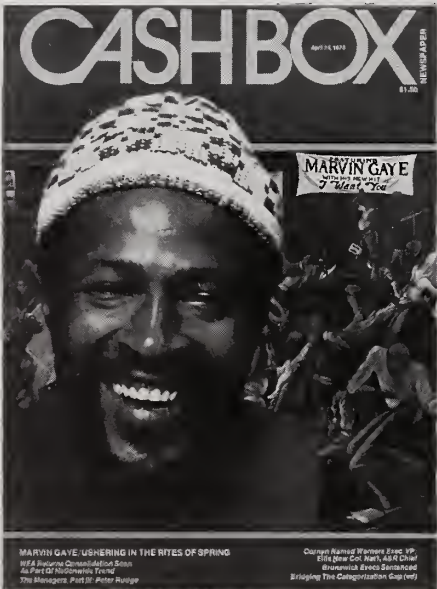
April 10/Gary Wright

tance to touring acts. "They are where New York was ten years ago" . . . The industry was set on its ear as L.A. stations thwarted record company plans by early airing of **Wings**, **Led Zeppelin** and **Rolling Stones** LPs . . . **Don Ellis** was named vice president



April 17 Bad Company

of pop A&R for Columbia Records . . . **Smokey Robinson** renewed his contract with Motown Records . . . **Eric Clapton** was caught in the studio with **Bob Dylan**, **Peter Townshend**, **Ron Wood**, **Rick Danko** and **Garth Hudson** . . . **Anita Wexler** formed her own production company after exiting Atlantic Records . . . A **Cash Box** survey saw cassette sales on the rise . . . Epic Records concluded its logo distribution deal with Cleveland-based Sweet City Records. The first single delivered was **Wild Cherry's** "Play That Funky Music" . . . Epic also effected a wholesale signing of jazz/progressive artists with **David Sancious**, **Lee Ritenour**, **Alphonso Johnson**, **Jaco Pastorlus** and **Webster Lewis** . . . **Tom Johnston** rejoined the **Doobie Brothers** . . . Plans for the **Lou Reizner**-produced "All This And World War II" package were revealed . . . **Rick Grech** left KGB . . . **Stevie Wonder** delivered his "Songs In The Key Of Life" album to Motown, and at the same time signed an unprecedented recording contract: \$13 million guaranteed . . . Phonogram/Mercury's **Jules Abramson** reported that the company was selling one



April 24/Marvin Gaye

tape to every two albums . . . Atlantic signed the **Don Harrison Band** featuring former members of **Creedence Clearwater Revival** . . . **Bob Sherwood** was named national promotion director of Columbia Record . . . "Wings Over America" tour was delayed when **Jim McCulloch** injured his hand . . . Atlantic signed a distribution deal with Philadelphia-based WMOT Records . . . **The Ramones**, a New York "punk rock" band that built its local reputation playing a Bowery club called CBGB's became the first group of its kind to be signed by a major label, pacting with the ABC-distributed Sire Records. The industry expressed curiosity as to whether

other labels would follow suit.

TOO TALL TO ROCK AND ROLL — Founding member **Alan Longmuir** quit the Bay City Rollers at 26. "It's not a question of age," he insisted. He was replaced by 17-year-old **Ian Mitchell**.

MAY

A **Beatles** song can be found to suit just about any occasion, and this month the theme was "Get Back." The news arrived that Capitol was planning to release a double album of 26 Beatles tracks that had appeared on previous albums or as singles under the title "Rock 'N' Roll Music." The album was to spearhead a Beatles catalog push that would include all the group's albums as well as the solo efforts of its members. "Everything will be shipped everywhere," stated **Dan Davis**, Capitol's vice president of creative services and merchandising, who called the push a "utilization of the most valuable catalog around." He was unabashed in his projection of results. "We expect Beatlemania to come back."

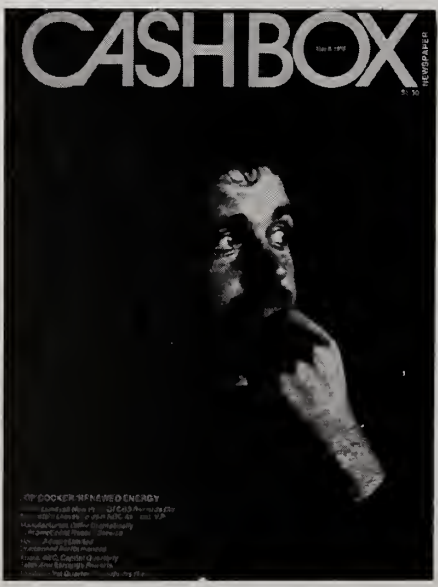
PROMOTION FEVER — The month was also highlighted by an avalanche of high-level promotions at CBS Records. **Bruce**



May 1/Donna Summer

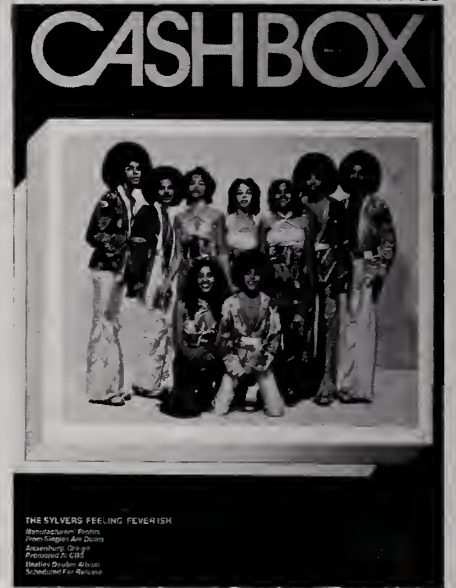
Lundvall was named president of the CBS Records division, as **Irwin Segelstein** left to join NBC television. **Ron Alexenburg** was named senior vice president of Epic Records and the associated labels two weeks later, at the same time that **Jack Craigo** was appointed vice president and general manager of marketing for CBS Records. **Don Dempsey** was later named vice president of marketing for Columbia Records. In Chicago, **Ekke Schnabel** was named vice president of business affairs for Phonogram/Mercury while retaining the same position at Polydor Records.

MORE RECOMBINATIONS — **Gladys Knight & the Pips** renewed their Buddah



May 8/Joe Cocker

Records contract for five years . . . Broadway's "A Chorus Line" dominated the annual Tony Awards . . . **Richie Havens** was signed to A&M Records . . . Mercury Records opened a Memphis office . . . **Santana** renewed their Columbia Records



May 15/Sylvers

contract . . . **Miles Davis'** "Bitches Brew," released in 1970, achieved gold status . . . **Milt Salstone**, owner of M.S. Distributors in Chicago, revealed plans to purchase the independent distribution operations of Transamerica . . . RKO radio national music coordinator **Mardi Nehrbass** left his post to become general manager of Big Tree Records . . . **Johnnie Taylor's** "Disco Lady" on Columbia became the first 45 rpm record to be certified platinum by the RIAA. The single had spent two weeks at the number one position on the **Cash Box** Top 100 Singles chart and was still the number one record on the **Cash Box** Top 100 R&B Singles chart after nine weeks there at the time of certification . . . **Steve Miller** renewed his contract with Capitol Records . . . **Leo Kottke** signed with Chrysalis Records . . . MCA Records celebrated the conclusion of a distribution agreement with British-based State Records . . . News travelled from over the Atlantic that **Steve**



May 22/Michael Pinder

Winwood would finally end a long period of recording inactivity. The Island artist had combined with Japanese composer **Stomu Yamashita** and ex-Santana drummer **Michael Shrieve** in a multi-media extravaganza to be entitled "Go" . . . **Bob Marley & The Wailers** passed through New York on a tour of the U.S. . . . **Boz Scaggs** began to break after five years on Columbia Records . . . **Jimmy Dean's** "I.O.U.," a Casino single distributed by GRT that appealed to the sentimental on Mother's Day, began snowballing station adds . . . **Jimmy**

(continued on page 106)

The entire UA Promotion Staff thanks our friends in radio.



BRASS CONSTRUCTION

"Brass Construction"

PLATINUM



ELECTRIC LIGHT ORCHESTRA

"A New World Record"

PLATINUM



PAUL ANKA

"Times Of Your Life"

GOLD



BRASS CONSTRUCTION

"Brass Construction"

GOLD



BRASS CONSTRUCTION

"Brass Construction II"

GOLD



ELECTRIC LIGHT ORCHESTRA

"Face The Music"

GOLD



ELECTRIC LIGHT ORCHESTRA

"Olé ELO"

GOLD



ELECTRIC LIGHT ORCHESTRA

"A New World Record"

GOLD



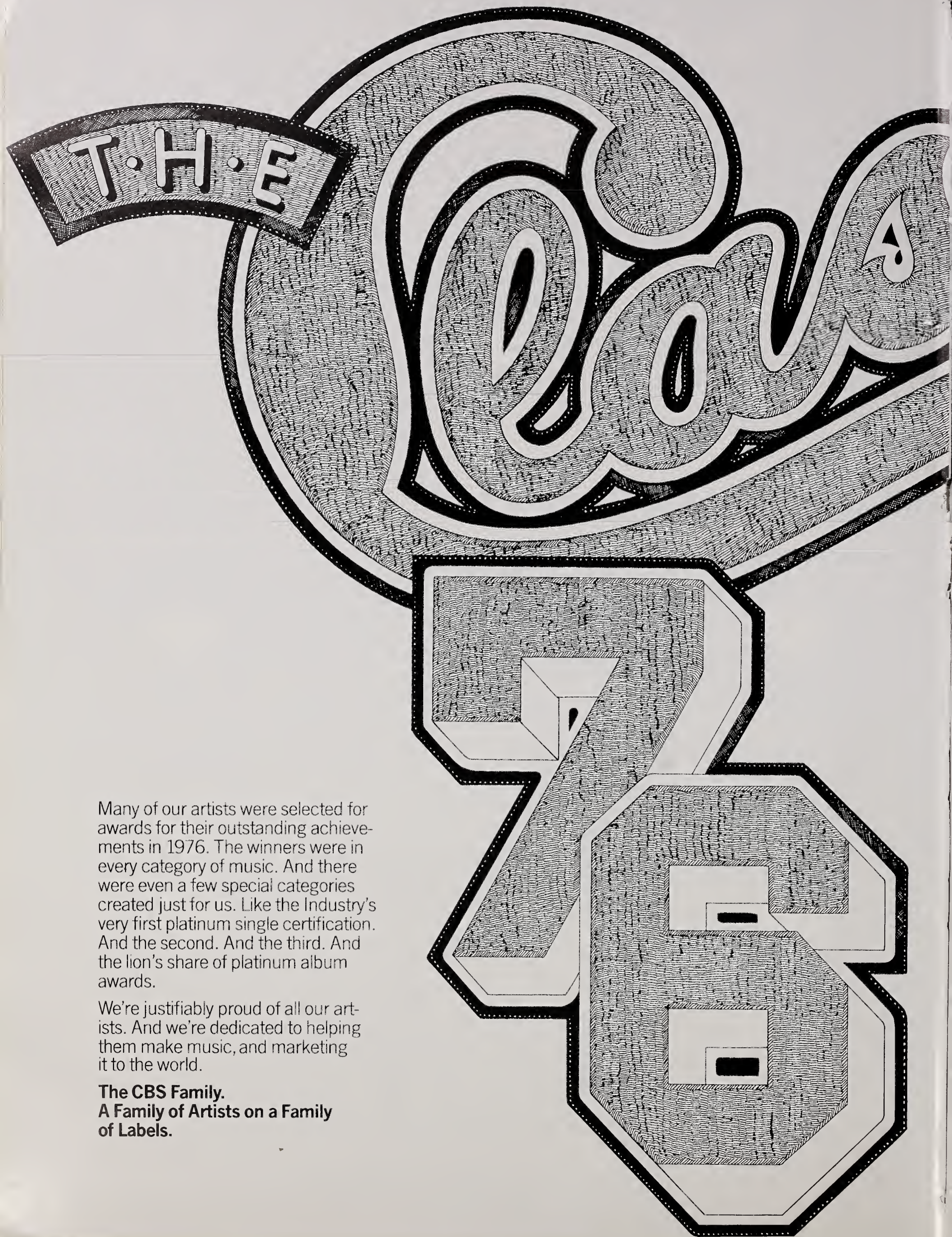
WAR

"War's Greatest Hits"

GOLD

On United Artists Records & Tapes

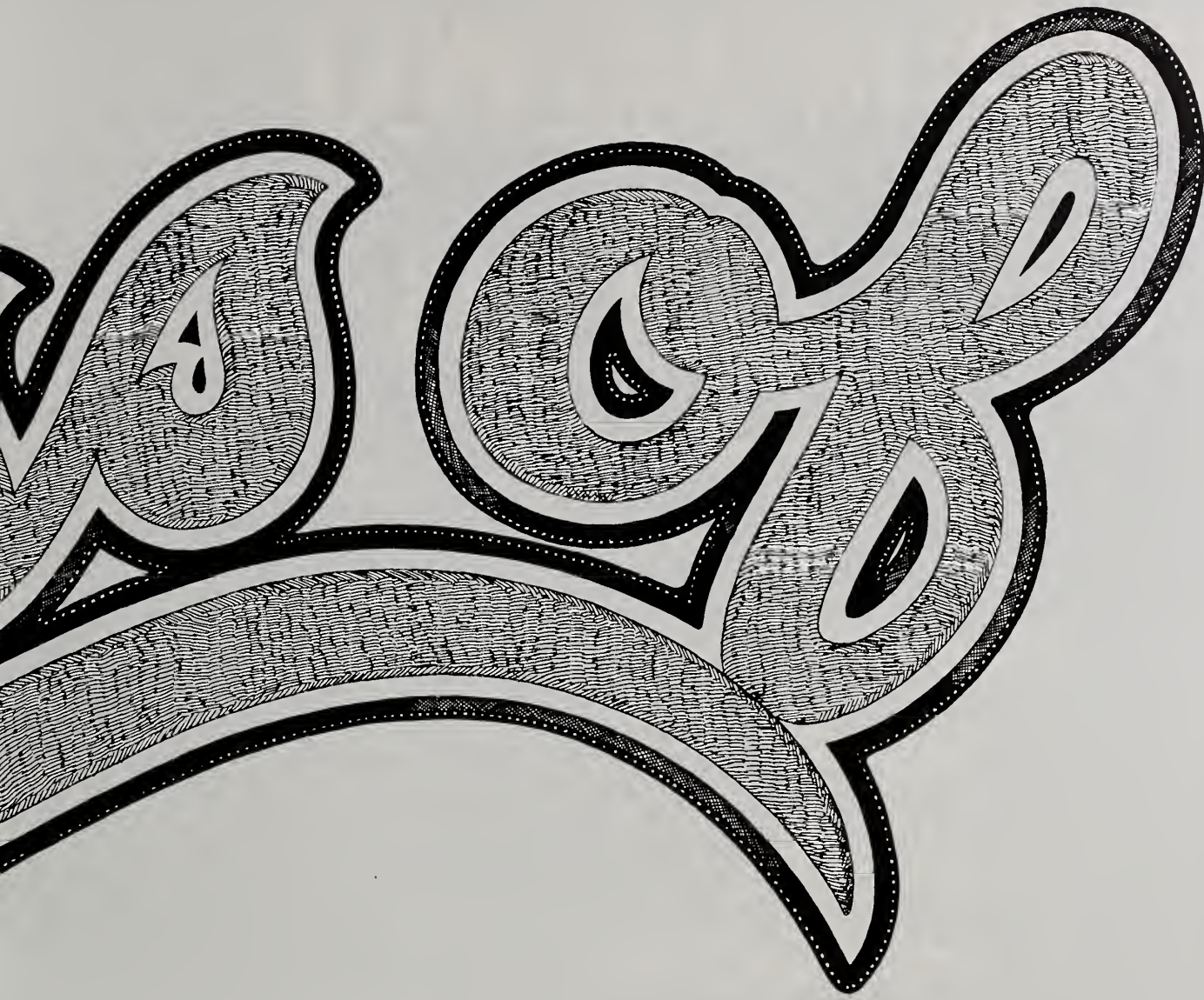




Many of our artists were selected for awards for their outstanding achievements in 1976. The winners were in every category of music. And there were even a few special categories created just for us. Like the Industry's very first platinum single certification. And the second. And the third. And the lion's share of platinum album awards.

We're justifiably proud of all our artists. And we're dedicated to helping them make music, and marketing it to the world.

The CBS Family.
A Family of Artists on a Family of Labels.



CASHBOX

New Artist of 1976

#1 BOSTON

Pop Singles Awards

#1 "Disco Lady"
JOHNNIE TAYLOR

Pop Album Awards

Instrumentalist
#1 JEFF BECK

New Group
#1 BOSTON

R&B Singles Awards

Single
#1 "Disco Lady"
JOHNNIE TAYLOR
Male Vocalist
#1 JOHNNIE TAYLOR
Group
#1 EARTH, WIND AND FIRE

R&B Album Awards

Group
#1 EARTH, WIND AND FIRE

Country Singles Awards

Instrumentalist
#1 CHARLIE McCOY

Country Album Awards

New Male Vocalist
#1 DAVID ALLAN COE
Instrumentalist
#1 CHARLIE McCOY

RECORD WORLD

Special Achievement Awards

CBS RECORDS:
for the First Three
Platinum Singles
"Disco Lady"
JOHNNIE TAYLOR
"Kiss and Say Goodbye"
THE MANHATTANS
"Play That Funky Music"
WILD CHERRY

SWEET CITY RECORDS:
for achieving a #1 single
in their first year
of existence.
"Play That Funky Music"
WILD CHERRY

CHICAGO:
for an album in the
Top 100 for the
entire year.
"CHICAGO IX"

Pop Singles Awards

Single (Solo Artist)
#1 "Disco Lady"
JOHNNIE TAYLOR
Single (Group)
#1 "Play That Funky Music"
WILD CHERRY

Pop Album Awards

New Male Group
#1 BOSTON, WILD CHERRY (Tie)
New Featured Vocalist
#1 BRAD DELP, Boston
Instrumental Album
#1 "Wired."
JEFF BECK
Broadway Cast Album
#1 "A CHORUS LINE"
Most Promising
Female Group
#1 THE EMOTIONS

R&B Singles Awards

Single (Solo Artist)
#1 "Disco Lady"
JOHNNIE TAYLOR
Single (Group)
#1 "Kiss and Say Goodbye"
THE MANHATTANS
Male Vocalist
#1 JOHNNIE TAYLOR

Most Promising
Male Vocalist
#1 TYRONE DAVIS
New Male Group
#1 WILD CHERRY
Male Group
#1 EARTH, WIND & FIRE
Featured Male Vocalist
#1 EDDIE LEVERT, The O'Jays

Most Promising
Female Group
#1 THE EMOTIONS
Instrumental Combination
#1 MFSB

R&B Album Awards

Male Group
#1 EARTH, WIND & FIRE
Most Promising
Female Group
#1 THE EMOTIONS
Instrumental Combination
#1 MFSB
Producer
#1 KENNETH GAMBLE & LEON HUFF

BILLBOARD

Label Awards
Pop Album Label
#1 COLUMBIA RECORDS

Soul Singles Label
#1 COLUMBIA RECORDS
Soul Album Label
#1 COLUMBIA RECORDS
Jazz Label
#1 COLUMBIA RECORDS
Easy Listening Label
#1 COLUMBIA RECORDS

Pop Singles Awards

New Group
#1 WILD CHERRY

Pop Album Awards

Group
#1 AEROSMITH
Album Artist
#1 AEROSMITH

Soul Singles Awards

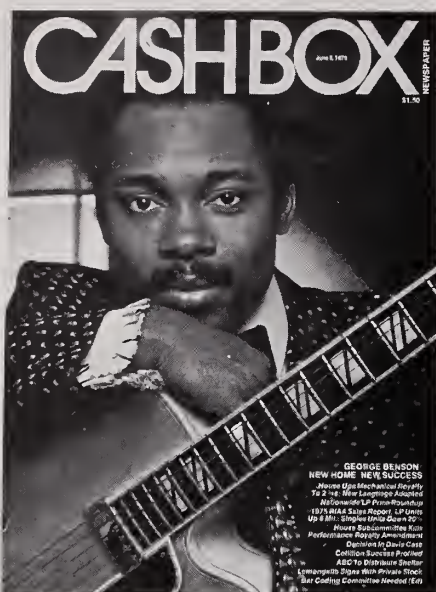
Artist
#1 JOHNNIE TAYLOR
Soul Single
#1 "Disco Lady"
JOHNNIE TAYLOR

Country Album Awards

Album
#1 "The Sound in Your Mind"
WILLIE NELSON
Album Artist
#1 WILLIE NELSON

(continued from page 102)

Jenner revealed as the next Bay City Rollers producer . . . J. Thomas filed for bankruptcy in Texas . . . Brunswick artists the Chi-Lites, who testified as government witnesses at the Newark trial, were sentenced for tax evasion . . . Producers Tom Dowd and Arif Mardin renewed their contracts as vice presidents of Atlantic Records. Dowd revealed details of upcoming releases by Rod Stewart and Stephen Stills/Nell Young . . . Bobby Vee released a single on Shadybrook Records . . . Cliff Richard began his U.S. comeback via "I'm Nearly Famous" on Rocket Records . . . Cash Box debuted the Singles Bullets and Regional Album Action features . . . The first bar-coded LP was released . . . Bette Midler's manager Aaron Russo commented on his decision not to go through with an offered ABC-TV Midler special series, "The money was quite satisfactory, but in return, the networks attempted to dictate to their artists what they could and could not do . . . Why do they want to take a star's unique talents and

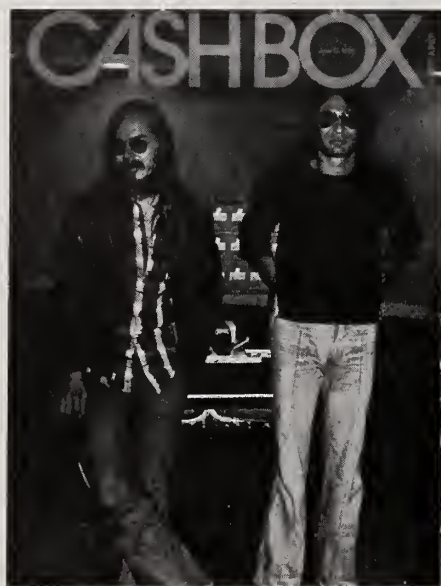


June 5/George Benson

Steve Leber, part of the Leber-Krebs team that manages Aerosmith and other heavy touring acts, had to comment that the situation was bordering on overkill. "There will be too many acts out there this summer," he stated seriously. "The concertgoing public will have their fill of large concerts, and will start looking for something new."

MORE HEADLINERS — ABC Records created a stir by implementing a new policy aimed at curbing the high rate of returns. The program offered discount incentives to dealers who kept their returns below certain prescribed levels . . . A survey of retailers indicated that bar-coding was seen as an improvement . . . Increased pressing costs threatened a yet to be seen rise in the wholesale price of 45s . . . Lieberman Enterprises set acquisition of Musical Isle of St. Louis, Transamerica's rack arm.

PAIRINGS AND PARTINGS — Though Chrysalis Records' president Terry Ellis would offer only guarded hints of a change on the horizon, it became common knowledge that the Chrysalis label would not renew its Warner Brothers distribution deal but go to independent distribution . . . Polydor signed a distribution agreement with U.K.-based Oyster Records, bringing Blackmore's Rainbow and the Strawbs into



June 12/Steely Dan

the fold . . . Iggy Pop was recording with David Bowie, Robert Fripp and Brian Eno . . . Tommy Mottola left Chappell Music to pursue his own management projects . . . Former Yardbirds lead vocalist and Renaissance founder Keith Relf died mysteriously in England. It was later deduced that he had been electrocuted by his own guitar while practicing at home . . . Clive Davis pleaded guilty to one count of income tax evasion . . . All-Platinum and president Joe Robinson were found guilty

of tax evasion at the federal court in Newark, New Jersey . . . Atlantic Records signed latin percussion star Ray Barretto for a solo LP . . . Blue Note Records featured all the artists on the jazz label's roster in a single concert, in a move designed to promote the music under a total label identity. CTI Records, which had arranged such concerts in the past, continued the policy, and the ECM label took many of its artists out on a similar tour later in the year . . . The somewhat risqué nature of the Tubes' live act caused a parents'



June 19/Carpenters

demonstration in Minneapolis/St. Paul . . . Resurgent interest in the Beatles continued as a Committee To Reunite The Beatles was formed . . . On June 18, Paul McCartney and Richard Perry both turned 34 . . . Frank Zappa was in the studio producing Grand Funk's upcoming MCA album . . . Recording contracts were rumored for two New York "punk" bands, Television and Mink DeVille. A live-recorded album of many New York-based acts was made at their "home," CBGB's. The album would later be picked up by a major label . . . UA concluded an agreement with Chi-Town Records (later to be renamed Chi-Sound) . . . Private Stock Records signed Peter Lemongello . . . Cotillion Records president Henry Allen commented on the reactivation of the label, "The prime reasoning for reactivating Cotillion was the heavy surge of black LPs over the last few years." . . . Shelter Records entered a distribution deal with ABC Records.

IN WASHINGTON — Two significant developments occurred in the passing of the new copyright bill. The House of Representatives raised the mechanical royalty to 2 3/4 cents, and the House Judiciary Committee extended the copyright to life of the author plus 50 years,



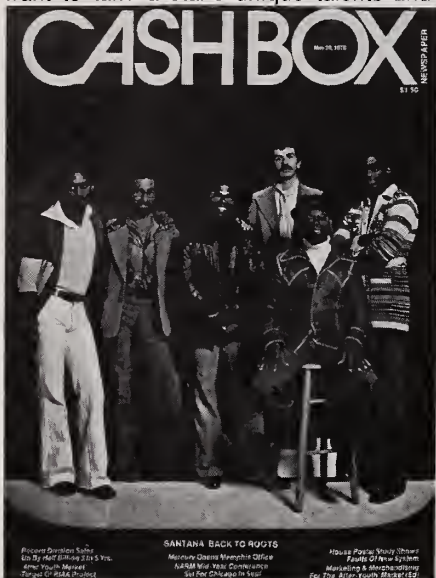
June 26/Beatles

meeting the standard followed in most international markets.

THE ROAD AGAIN — Perry Como set the first real U.S. tour of his career during June. He would play at the Westchester Premiere Theatre outside New York, his first live appearance in the metropolitan area since an engagement at the Paramount in Manhattan in 1944.

JULY

Over one five-week period, 16 albums debuted on the Cash Box Top 100 Albums chart, an unusually large total. At the time of the issue dated July 24, four of the albums released in that five-week period had reached the top ten: the Beatles reissue on



May 29/Santana

homogenize them, dilute them out of existence?" . . . Midland International's John Travolta, featured on television's "Welcome Back Kotter," attracted thousands at in-store appearances promoting his new album and single . . . The Ritchie Family was signed to T.K. Records . . . The original Tremeloes reunited with an album on DJM/Amherst . . . The Bay City Rollers set their first American concert date June 19 at the Steel Pier in Atlantic City, New Jersey . . . Gordon Lightfoot renewed with Reprise . . . Return To Forever, newly signed to Columbia, revealed that the group would take an extended sabbatical to allow individual members to work on solo projects. Later on Chick Corea stated that a new lineup would include only Corea and Stanley Clarke of the original group . . . Believe it — the first news trickled that Arista Records would release "The Monkees Greatest Hits."

JUNE

As generally warmer weather began to bring members of the younger generation outdoors, the music industry devised profitable methods of herding them together. Summer, 1976 was the season of the stadium/arena concert usually held in the open air. Facilities seating over 100,000 were filled to the brim with all-star triple bills of touring artists such as Peter Frampton, The Grateful Dead, the Jefferson Starship, The Who and Fleetwood Mac. "Average-sized" stadiums, usually seating at least 50,000 patrons, saw appearances of one headliner plus strong supporter bills that included the Eagles, Elton John, Kiss, Yes, Jethro Tull and ZZ Top. The large indoor arenas remained active as well, adding to a proliferation of large scale concerts that could safely have been labeled "unprecedented." Even



July 3/Olivia Newton-John

Capitol, the latest releases by Chicago and Nell Diamond on Columbia and the most recent by Jefferson Starship on Grunt/RCA. The heavy pre-summer and summer LP releases by major record companies were being felt, while the rest of the

(continued on page 108)

Profile: Top New Artist of 1976



Heart

For Heart, 1976 proved to be the year that the American-born rock group took its Canadian success back across the border. The result was a substantial charting impact in the U.S. market with "Dreamboat Annie," their debut album, certified platinum and their top ten single "Magic Man" certified gold.

The heart of Heart is the sibling duo of Ann and Nancy Wilson. Ann is the lead vocalist with a belting style somewhat reminiscent of Grace Slick and Nancy provides the music for their material. Both girls come from a musical background which led from classical to folk to rock. In addition to Nancy and Ann, Heart also includes Steve Fossen, Roger Fisher, Mike Derosier and Howard Leese.

The group was a fixture on the club circuit until they caught the attention of a Vancouver studio engineer, who brought them to producer Mike Flicker. The next step was a contract with Mushroom Records and the first international hit record for the group, as well as for its fledgling record company.

CONGRATULATIONS

and THANKS to

KC & The Sunshine Band

Dorothy Moore

The Ritchie Family

Betty Wright

George McCrae

Jackie Moore

Gwen McCrae

and

Facts of Life

For Another Award Winning Year



...still the hottest thing out of Florida since Sunshine.

TK PRODUCTIONS

(continued from page 106)

top ten was dominated by the year's established giant sellers: **Frampton, Wings, Fleetwood Mac, George Benson and Steve Miller.** Those who saw problems for the marginally selling acts at this time were not without evidence to support their contentions. The head buyer at King Karol in New York, **Bob Jacino,** commented on the situation. "There are a lot of things out there that will never see the light of day and never get airplay."

In another set of studies, a chart comparison of the first six months of 1975 with



July 10/AWB
AVERAGE WHITE BAND/
REDEFINING BLUESY SOUL

the same period in 1976 showed that there were fewer top ten and number one singles and albums on the **Cash Box** singles and albums charts for the 1976 period. Fewer records were making the top ten, and those that did were remaining there longer.

SUMMERTIME BLUES — A rift between **Bruce Springsteen** and his manager **Mike Appell** began to materialize when it became evident that they had not been involved with each other for several months, even through a tour of the southern U.S. by **Springsteen.** The central issue of dispute was producer **Jon Landau.** Springsteen had made it known to the media that he desired Landau's participation in his future recording efforts, while Appell told **Cash Box,** "We (meaning Appell's **Laurel Canyon Management**) will not allow Jon Landau to produce the next Bruce Springsteen LP." . . . RSO Records revealed plans to reissue albums by the **Bee Gees, Blind Faith** and **Cream** . . . **Michael Lang** of Woodstock fame began preliminary stages of "Riviera



July 17/Commodores
THE COMMODORES/
MIDTOWN'S LATEST SUPERGROUP

'76," an outdoor festival of jazz-rock to be held in France. . . **Barry Manilow** began a seven-month tour of North America . . . Reggae music was banned from the Ham-



July 24/Carly Simon

mersmith **Odeon** in London after incidents of violence following a **Bob Marley and the Wailers** concert . . . A July fourth weekend concert planned by **The Grateful Dead** at Roosevelt Stadium in New Jersey was postponed indefinitely after a stabbing occurred at a concert at that location. A Shea Stadium concert series in New York was halted after violence occurred. **Cash Box** debuted a jazz chart and related features . . . **Wings, Smokey Robinson, the J. Geils Band** and the **Doobie Brothers** were among rock artists to leave their footprints in cement at Peaches stores.

TRIAL IN MEMPHIS — Stax Records, one of the strongest companies dealing in R&B music during the '60s, began preparations for filing for commercial bankruptcy in the federal court in Memphis. In addition, Stax chairman **Al Bell** faced trial on



July 31/Helen Reddy

charges stemming from his alleged conspiracy to obtain \$18 million in fraudulent bank loans. Stax began an appeal when a federal bankruptcy judge ruled the company bankrupt at the end of July.

CONVENTIONS POINT WEST — CBS Records held its annual convention in Los Angeles, where CBS Records president **Bruce Lundvall** pointed with confidence to the company's two certified platinum albums and one platinum single, in addition to 24 gold albums and nine gold singles, all awarded during the year's first six months. At the convention **Larry Harris,** vice president and general manager of the newly-formed CBS west coast-based label **Portrait** (the name had not been revealed at the time), discussed the industry trends which had led to the label's creation. "There was a period way back, when, maybe a decade ago, New York was a far more creative center of music. Then the pendulum swung

toward Los Angeles. Now, it's swinging back to a balance between the two" . . . At the RCA convention, held in San Francisco, company president **Ken Glancy** traced the history of RCA Records back to 1901, when the newly developed talking machine "sounded like a parrot with a sore throat, yet was a new art form." Glancy further stated that at the company's 75th anniversary, the first six months' sales and earnings were the best in RCA history . . . MCA Records highlighted new product at its annual convention in Los Angeles.

INDUSTRY LOSES MERCER — **Johnny Mercer,** songwriter extraordinaire and co-founder of Capitol Records, died at the age of 66.

WRAPPING UP — The rise in postal rates was expected to have adverse effects on the industry . . . ABC Records president **Don England** noted that 50% of the company's accounts already qualified for discounts under the newly implemented discount program . . . The **Kinks** signed to Arista . . . **David Bromberg** signed to Fantasy . . . Hartz Mountain bought six percent of the stock of Pickwick International Corp., operators of Heilicher Bros., independent distributors, and the J.L. Marsh rackjobbing operation . . . RCA concluded a distribution agreement with Tattoo Records . . . **Garland Jeffreys** signed to A&M . . . **Deep Purple** broke up . . . **Gregg Allman's** former road manager sentenced to 75 years in jail . . . **Ringo Starr** shaved his entire head . . . **Frankie Crocker,** program director of WBLS-FM in New York, was indicted for perjury before a federal grand jury . . . The **Jefferson Starship** renewed their contract with RCA Records.

AUGUST

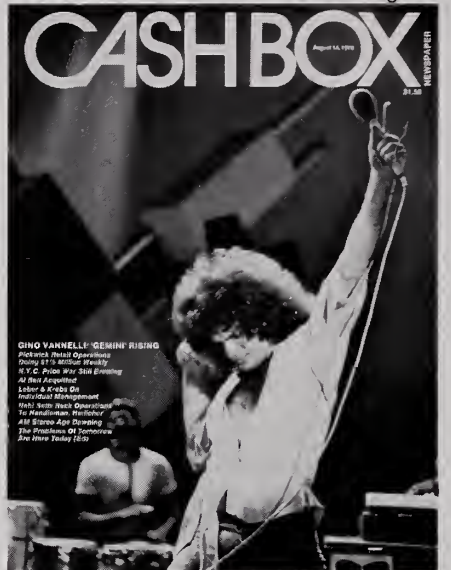
Talent acquisition is a priority that demands the unfailing concern of A&R departments all year, but this past August it seemed that certain record companies were out to make the most of their artist



Aug. 7/Spinners

signings, and where formal announcements were not made, news of interesting artist acquisitions leaked to the press. **Joan Baez, Joe Walsh** and former **Guess Who** leader **Burton Cummings** were quietly added to the roster of CBS Records' infant west coast-based label, **Portrait.** Caribou, a CBS-associated label, signed **Beach Boy Dennis Wilson** to a solo contract. At a press conference called in New York, Arista president **Clive Davis** revealed the signing of six artists to the label, all of which had taken place over the course of the year, though negotiations had been kept under wraps. **Alan Parsons, the Hudson Brothers, Rick Danko of the Band, Don McLean** and **Mandrill** were described by Davis as artists whose careers were in intermediate stages of development. In addition, the month also saw Arista giving official confirmation of the signings of **Randy Edelman** and **Lou Reed.**

Dave Edmunds entered into a recording agreement with Atlantic-distributed **Swan Song Records,** while the **Impressions** joined that company's Cotillion label. **Harold Melvin & the Blue Notes** were signed

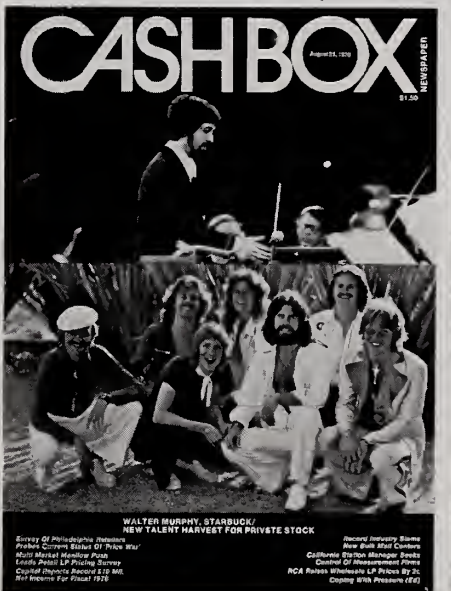


Aug. 14/Gino Vinnelli

by ABC and **Twiggy** got her first recording contract with Mercury. New England concert favorites the **James Montgomery Band** were contracted to Island, former **Doors** guitarist **Robbie Krieger** signed with the jazz label **Blue Note,** and jazz singer **Billy Eckstine** signed with A&M.

HOME FREE — After a four and one-half year battle in the courts, **John Lennon** was granted permanent resident status in the U.S., following a final hearing at which **Gloria Swanson** and **Norman Maller** testified as character witnesses. Lennon's compliment to the land beneath his feet: "This is where the action is."

MORE LEGALISMS — The news of the month was spiced by a flurry of music-related legal questions. In Memphis, Stax chairman **Al Bell** was acquitted of bank fraud charges . . . **Peter Lemongello** was sued by the agency that had handled his television advertising and mail order operation in Los Angeles, **Triad Media.** A settlement was reached shortly . . . **David**



Aug. 21/Murphy/Starbuck

Wynshaw, who had been involved in alleged corruption at CBS Records, was sentenced to one year in jail . . . In England, **Ringo Starr** and **George Harrison** made an unsuccessful attempt to halt the release of a series of recorded interviews, "**The Beatle Tapes,**" by Polydor. New York promoter **Ron Delsener** was threatened with legal barricades as he made plans to reopen the Academy of Music in downtown Manhattan to rock concerts . . . A New York ticket agency was subject to investigation when 2,500 prepaid tickets to **Elton John's**

(continued on page 110)

"Fancy Dancer" (M1409)

"Fancy Dancer" (M1408)

"Fancy Dancer" (M1408)

"Fancy Dancer" (M1408)

"Fancy Dancer" (M1408)

"Fancy Dancer" (M1408)

"Fancy Dancer" (M1408)

"Fancy Dancer" (M1408)

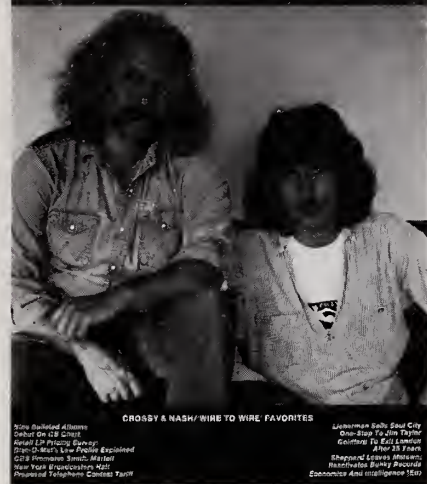
**Second smash single from
the hit album "Hot On The Tracks"
(M6-867 S1)
by the Commodores**



(continued from page 108)

Madison Square Garden performances were mysteriously stolen from its offices. The Consumer Affairs Bureau and the concert promoter did their best to soothe fans' shattered expectations . . . **Bruce Springsteen** commenced an action to end his management, publishing and recording agreement with **Mike Appell** and Laurel Canyon Ltd. Appell filed a countersuit to prevent Springsteen from recording without Laurel Canyon's participation.

THEN & NOW — At Atlantic Records, a screening of the film "Woodstock" to commemorate the festival's seventh anniversary . . . The **Santana** group as it appeared on "Amigos" dissolved; Carlos Santana began working with "unknowns" . . .



August 28/Crosby/Nash

Chrysalis named its independent distribution network . . . The **Runaways** played CBS Records vice president of marketing for branch distribution, while **Tony Martell** was appointed vice president and general manager for the CBS associated labels . . . A continuing lack of movement in the upper regions of the **Cash Box** Top 200 Albums chart was noted in a chart analysis . . . ABC formed a classical division, ABC Classics . . . Pop/contemporary music, including hard rock, was found to be the overall favorite of 25 to 45-year-olds in a NARM study.

SEPTEMBER

After a two-year wait and the completion of an unprecedented \$13 million recording contract, **Stevie Wonder's** "Songs In The Key Of Life" was taken through its final mixes and made ready for public consumption. The LP was debuted for the press at Longview Farm, a recording studio situated



Sept. 4/O'Jays

in the scenic mountains near Worcester, Massachusetts. There it was confirmed that the album would take on an unusual configuration, consisting of two 12-inch 33 1/3 rpm disks, plus a 7-inch 33 containing four cuts. The \$13.98 list package shipped platinum on September 30.

REVISION — The House of Representatives passed the Copyright Revision Bill, by a vote of 216-7. In addition to increases in the mechanical royalty and a lengthening of the term of copyright, the new bill added new royalties for jukeboxes, cable TV and public television.

EARLY AUTUMN RESOLUTIONS — **Sid Bernstein**, the personal manager who promoted the **Beatles'** last American appearance at Shea Stadium ten years ago, placed full page advertisements in the Sunday *New York Times* and the international *Herald Tribune*, calling upon Messrs. Harrison, Lennon, McCartney and Starr to reunite for one concert. Bernstein promised that aside from the great



Sept. 11/War

emotional uplift the whole world would enjoy at seeing the lads from Liverpool together on the same stage again, the several hundred million dollars which Bernstein estimated the concert could accrue through closed-circuit television, films and records could be contributed to worthwhile charities . . . Musexpo '76 began September 8 in New Orleans . . . WEA International held its convention in Montreux, Switzerland . . . Less than a week after New York promoter **Ron Delsener** reopened the Academy of Music in lower Manhattan to rock concerts under a new name, the **Palladium**, a bomb of mysterious origin exploded at the theater's entrance . . . The Record Bar held its annual convention in Hilton Head, South Carolina . . . At a regional sales meeting, ABC Records president **Don England** urged executives to think about catalog "all the time" . . . Fining **Clive Davis** for tax evasion, a New York federal judge criticized the consumer media for the "appalling publicity" given the case . . . **Lou Adler** was kidnapped and ransomed for \$25,000 . . . **Buddy Holly** Week declared in England . . . Monument Records ended its distribution agreement with Columbia Records for independent distribution, while Columbia retained distribution of records by **Kris Kristofferson** and **Billy Swan** . . . **Michael Henderson** signed to Buddah . . . Rabbit Records entered a distribution agreement with Atlantic . . . TK Records signed noted session percussionist **Ralph MacDonald** . . . **Lynyrd Skynyrd's Gary Rossington** was seriously injured in an automobile accident . . . RCA Records contracted **Tommy Mottola**, manager of **Daryl Hall** and **John Oates** and **Dr. Buzzard's Original "Savannah" Band**, to actively seek out and develop new talent for the label . . . **Diamond Reo** signed to



Sept. 18/Bee Gees

Kama Sutra . . . The **Miracles** signed to Columbia . . . At the Republican national convention, **Betty Ford** was caught dancing with **Tony Orlando**. On the winning side, **John Denver** was hanging out with **Jimmy Carter** . . . Commenting on the second "Rock Music Awards," executive producer **Don Kirshner** stated that he felt the awards were a way of legitimizing rock music for the "prime time television audience" . . . TK Records opened a New York office . . . **Wings** appeared in Venice's Piazza San Marco in a benefit for UNESCO . . . Chrysalis Records' first single as an independent label, **Nick Gilder's** "Roxy Roller," was involved in a complicated cover battle . . . In the September 11 issue, the recently gold-certified single "Play That Funky Music" (later to be platinum) by **Wild Cherry** reached the number one bulleted position on the **Cash Box** Top 100 Singles chart. Of the countless distributed label and logo deals made throughout the year, Epic/Sweet City certainly was the quickest to bear fruit . . . At the Bottom Line, ABC-TV News was on hand to videotape the open-



Sept. 25/Capt. & Tennille

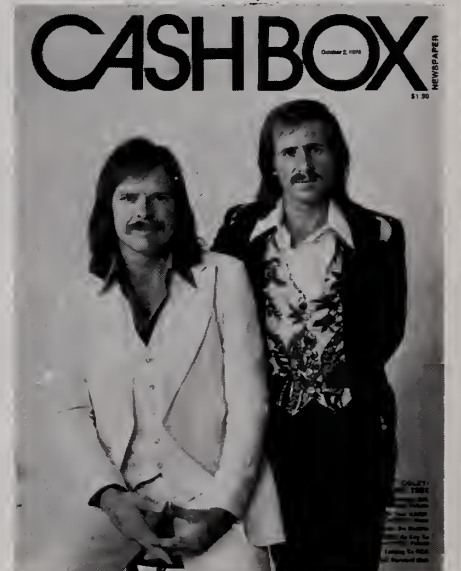
ing of Columbia Records' newly-signed cabaret sonstress **Jane Olivor**. The cameramen seemed anxious to get a good shot of the healthy gathering of CBS Records vice presidents in the front row.

OCTOBER

This month saw dramatic shifts at the upper executive levels of several large corporations. **Arthur Taylor** left CBS, Inc. as president, and was replaced by the head of the corporation's publishing group, **John D. Backe**. At the same time, CBS, Inc. chairman of the board **William Paley** relinquished his duties as chief executive officer while retaining his responsibilities as

chairman of the board . . . **Lou Kwiker**, president, and **C. Charles Smith**, executive vice president, left the Handleman Company . . . The Hartz Mountain Corp. purchased 450,000 shares in Pickwick International, virtually the entire holding of **Amos** and **Dan Hellicher**. With the Hellichers now phasing out of Pickwick, **C. Charles Smith** was appointed to a senior executive position at Pickwick International . . . The Stigwood Group and the Polygram Group concluded a pact aimed at further development in the U.S. market. **Frederick Gershon** was appointed president of the Stigwood Group in America.

GROWING PAINS — At the beginning of the month, it became apparent that **George Harrison's** Dark Horse label and A&M, its distributing company, were having difficulties over the delivery of Harrison's first



Oct. 2/Dan & Coley

album for Dark Horse. While the matter was in litigation, it was found that George Harrison had taken his master tapes over to Warner Bros. In the final outcome, Harrison signed with WB, while A&M was awarded a settlement in the matter.

NEVER GIVE UP — Interviewed in Europe, **Ringo Starr** answered **Sid Bernstein's** and all other attempts at reuniting the Beatles. "As of now, no Beatles. We just don't need it" . . . The Senate and House of Representatives finally reconciled their differences on the ten-year-old Copyright Revision Bill as it was passed in both houses. Later in the month, **President Gerald Ford** signed the bill into law . . . In the October 16 issue,



Oct. 9/Jacksons

"Disco Duck" reached number one on the **Cash Box** Top 100 Singles chart, marking the second number one single for RSO Records since the switch to Phonodisc distribution . . . The same week, **Stevie Won-**

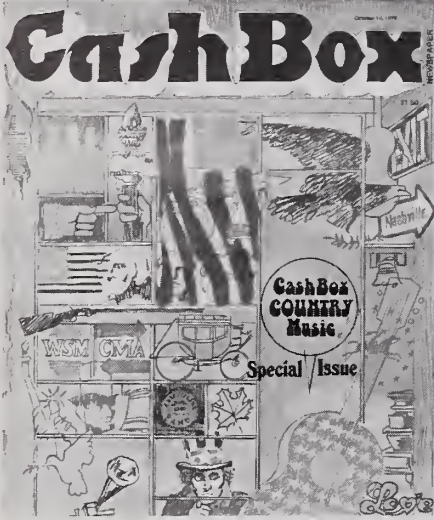
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Thanks To All Of Our Artists For Making 1976 A Beautiful Year.



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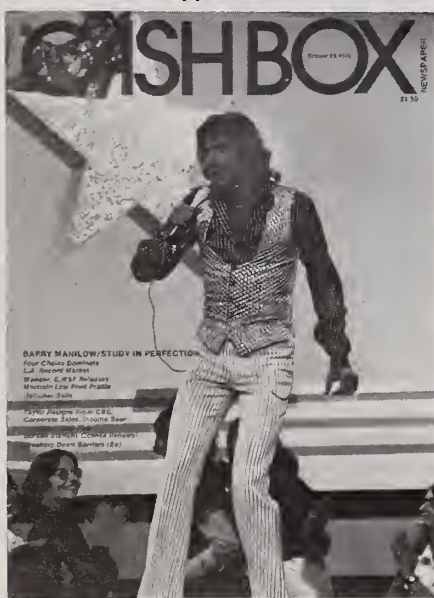
der's "Songs In The Key Of Life" debuted at number one with a bullet on the **Cash Box** Top 100 Albums chart, where it would finish out the year . . . **Mike Love** contracted serum hepatitis, forcing cancellation of about one month of dates in the Beach Boys tour. He believed he caught the disease at an Indian restaurant in London . . . **Martin Mull** was signed to ABC . . . Casablanca Records joined the RIAA, and ended all licensing agreements with EMI in Europe . . . **Barry White** formed his own



Oct. 16/Country Music

20th Century-distributed label, Unlimited Gold Records . . . **Peter Frampton** played his first headlining stint at New York's Madison Square Garden . . . **Boston** sold out 3,500 seats at the Santa Monica Civic . . . **Bay City Roller Les McKeown** was acquitted of charges related to the injury by shooting of a young fan who was prowling the grounds near his residence. His road manager confessed to the action.

SOMETHING DIFFERENT — Columbia Records released the debut album of **Mary Kay Place, Loretta Haggars** of "Mary Hartman, Mary Hartman" . . . **Stanley Clarke** was set to produce **Roy Buchanan's** second Atlantic album . . . **David Cassidy** and **Mick Ronson** revealed plans for a musical collaboration . . . Midland International Records and New York's Bottom Line club concluded an agreement to release live albums recorded at the club . . . The Record Bar chain exited the state of California, selling its stores off to the Warehouse chain . . . **Led Zeppelin's** first feature film,



Oct. 23/Barry Manilow

"The Song Remains The Same," premiered in New York and Los Angeles. The film was tied to the group's first live album after years of carefully planned national tours and LP releases . . . Atlantic Records picked up distribution of the "Live At CBGB's" album and announced that



Oct. 30/EW&F

several of the groups on the album would be touring . . . **Jerry Wexler** revealed plans to produce **Jose Feliciano's** next LP for Private Stock . . . A&M Records implemented concerts at \$1 admission to promote the **Ozark Mountain Daredevils** and **Joan Armatrading** . . . At one point in the month, new and reissued albums by **George Benson** charted on at least four different labels . . . **Clive Davis** discounted rumors that Columbia Pictures was planning to sell Arista Records. "There has never been any discussion about the sale of Arista Records. Someone must be playing an alphabet game since all the rumored companies have initials: EMI, ABC, etc. As long as they don't get to CBS, I'll deny the rumors with good humor."

NOVEMBER

When an artist reaches a certain level, it seems that popularity as a record seller/live performer is no longer an end in itself. Diversification into the areas of film and television becomes an important step in the development of many careers. Pick-



Nov. 6/Wild Cherry

ing up this philosophy at the opposite viewpoint, record companies have also realized that film and TV can be utilized quite effectively as marketing tools. Although these ideas were nothing new this year, November did see artists and record manufacturers focusing energies on the varied media. As the **Led Zeppelin** film "The Song Remains The Same" began opening in theaters across the nation, the album of the same title debuted at number five with a bullet on the **Cash Box** Top 100 Albums chart . . . Casablanca Records became Casablanca Record and Filmworks . . . A Japanese firm named Sanrio revealed plans to release a new animated film based on Ovid's "Metamorphoses," with music by **Mick Jagger** and **The Rolling Stones**, **Joan**

Baez and **The Pointer Sisters** . . . Columbia Records and Warner Pictures implemented a massive campaign of advertising tie-ins for the motion picture/album project, "A Star Is Born." For the first time, a single pop LP was list priced at \$8.98 . . . The Robert Stigwood Organisation and **Dee Anthony's** Bandana Enterprises planned a collaboration on the new Stigwood film project, "Sergeant Pepper's Lonely Hearts Club Band." **Peter Frampton** was to be cast in the lead role, with manager Anthony as executive producer . . . **John Denver** planned his debut as a film actor. He was to be cast in a supporting role with **George Burns** in an upcoming production entitled "Oh God" . . . When a melody that had been the theme of television's "The Young And The Restless" became associated with the young starlet of the Olympics ("Nadia's Theme"), composer **Barry DeVorzon** suddenly found himself collecting mechanicals on LPs on five different labels, as well as being the composer of a hit single . . . The documentary film "All This And World War II," tied to



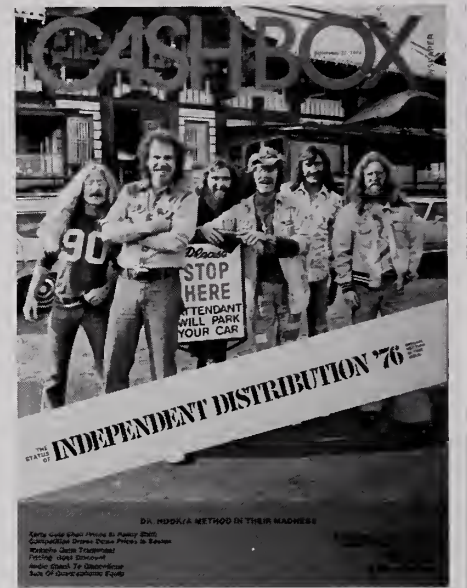
Nov. 13/Linda Ronstadt

the album on 20th Century Records, premiered in Hollywood . . . **Peter Frampton** sued Korvettes and Marlboro bookstores after allegations that the two retail outlets were selling unauthorized Frampton posters . . . Arista released a "Saturday Night Live" album . . . Atlantic Records staged a big publicity splash for a new LP by **Penny Marshall** and **Cindy Williams**, stars of television's highest-rated sitcom, "Laverne & Shirley" . . . American Bandstand celebrated its 25th anniversary. Definitely one of the originals! . . . At least one artist passed up a chance at gaining an extra film credit. **Jimmy Page**, whom we admit certainly didn't need any extra feature film exposure at this point in time, had been delaying the proposed solo electric guitar



Nov. 20/Robert Palmer

score for **Kenneth Anger's** film, "Lucifer Rising." He was dropped from the project . . . Island Records sealed up a distribution agreement with former **Monkee Mike Nesmith's** Pacific Arts label.



Nov. 27/Dr. Hook

BACK TO BUSINESS — A UPS strike hampered business at one-stops and distributors in 15 eastern states plus Washington, D.C. . . . Employees of ABC Record and Tape Sales in Seattle returned to work after a two-week strike . . . **Cash Box** debuted "Label Chart Share" feature . . . Radio Shack planned a phasing out of quad equipment . . . New York's Beacon Theater, a primary rock hall for over two years, ceased operations . . . RCA Records consolidated its pop and R&B A&R departments. Company president **Ken Glancy** called for an end to the "pigeonholing" of black music . . . A federal court endorsed the legality of release of the Watergate tapes as a record album . . . RSO Records and Chappell Music entered into a global publishing agreement . . . Roadshow Records began a distribution deal with UA . . . RCA Records concluded an agreement to distribute former Sussex head **Clarence Avant's** Tabu label . . . Motown Records opened its first wholly owned U.S. distribution branch, Hitsville in Detroit . . . The week of November 20, 18 bulleting LPs debuted on the **Cash Box** Top 100 Albums chart, the year's largest weekly total . . . The **Bee Gees**, saluted at Gracie Mansion for their charitable efforts on the part of New York City, began a national tour . . . **Elton John's** "Blue Moves" debuted on the **Cash Box** Top 100 Albums chart at number seven with a bullet . . . Wedding bells: **Grace Slick** . . . **Johnny Rivers** reactivated the Soul City label . . . Epic's **Bruce Harris** on the company's new group, **Boston**: "I don't think anyone could have anticipated that it would happen as fast as it has."

DECEMBER

The year's milestone talent event came as America's longest-lived intact rock recording group, **The Band**, gave their farewell performance at Winterland, San Francisco, on Thanksgiving Day. The group hosted 5,000 guests for dinner, dancing and a six-hour concert, the whole event recorded for posterity on film by director **Martin Scorsese**. Saluting The Band by playing with them on stage was a gathering of musician/admirers for which epithets are quite unnecessary: **Eric Clapton**, **Muddy Waters**, **Paul Butterfield**, **Van Morrison**, **Jonl Mitchell**, **Neil Young**, **Dr. John**, **Ringo Starr** and the creator of some of the best music The Band ever brought to life, **Bob Dylan**. The group was also joined by **Ronnie Hawkins**, who fronted them

(continued on page 114)

The Excitement is Growing!



PRIVATE STOCK
RECORDS. LTD.

...And so are the Awards!

CASH BOX

ANNUAL AWARDS

Top Instrumentalist/Singles
#1—WALTER MURPHY

Top New Female Vocalist/Singles
#5—CYNDI GRECCO

Top New Group/Singles
#10—STARBUCK

Singles Of The Year
#6—A FIFTH OF BEETHOVEN/WALTER MURPHY

Best New Artists/Singles & Albums
#8—WALTER MURPHY

Top Instrumentalist/Albums
#2—WALTER MURPHY

Top New Groups/Albums
#6—WALTER MURPHY

RECORD WORLD

ANNUAL AWARDS

Top Instrumental/Singles
#1—A FIFTH OF BEETHOVEN/WALTER MURPHY

Top New Male Group/Singles
#3—STARBUCK

Top Instrumental Combination/Singles
#1—WALTER MURPHY

Top New Instrumental Combination/Singles
#1—WALTER MURPHY

Top Instrumental/Albums
#2—A FIFTH OF BEETHOVEN/WALTER MURPHY

Top Instrumental Combination/Albums
#2—WALTER MURPHY

Top New Instrumental Combination/Albums
#1—WALTER MURPHY

Top Instrumental Group/R&B Singles
#2—WALTER MURPHY

Top New Instrumental Combination/R&B Albums
#1—WALTER MURPHY

Billboard®

ANNUAL AWARDS

Top Instrumentalist/Singles
#2—WALTER MURPHY

Top New Instrumentalist/Singles
#2—WALTER MURPHY

Top Pop Singles
#10—A FIFTH OF BEETHOVEN/
WALTER MURPHY

Top Instrumental Group/Albums
#7—WALTER MURPHY

Top New Female Artist
#3—CYNDI GRECCO

Honor Roll Of New Singles Artists
#6—WALTER MURPHY
#9—STARBUCK

(continued from page 112)

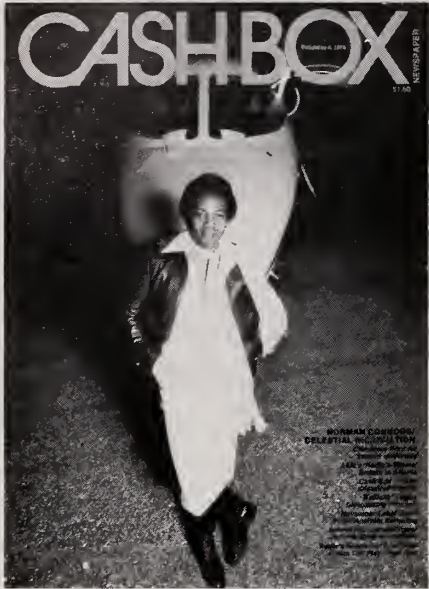
when they were called the **Hawks**. (If you go back that far, The Band might be the world's oldest rock band.) The five men may continue to record together, but for now The Band will never tour again. **Cash Box's John Manklewicz**, a participant at the ball, summed it up. "The Band retired with extraordinary class."

GRINDING TO A HALT — The UPS strike officially ended, but one stops and dis-

videodisc player was demonstrated . . . London Records changed its label design . . . **Joan Baez** took off for Northern Ireland to participate in women's peace demonstrations there . . . A survey of retailers indicated that Thanksgiving business was up from last year . . . TK sued an English licensee when copies of an unauthorized **K.C. and the Sunshine Band** compilation album began appearing in the U.S. . . . ABC was enjoined from the further manufacture of **Jim Croce** records after a

Midler was slated to sing the lead role in the New York City Ballet's production of "The Seven Deadly Sins," under the direction of **George Balanchine** . . . With solo performance dates being lined up in Australia, it seemed that **John Lennon** was ready to

Marley escaped an attempted assassination in Kingston, Jamaica, by pure luck. He later played an outdoor concert . . . **Jimmy Buffett** renewed his ABC contract . . . **Carole King** signed to Capitol Records . . . After rumors that he was about to form a super group of his own, **Rick Wakeman** rejoined **Yes** two years after leaving the group . . . **The Allman Brothers Band** came



Dec. 4/Norman Connors

tributors continued to feel the effects. **Al Marks**, buyer at Potomac One-Stop in Washington, D.C., advised us to learn from the incident. "One of the things this strike has shown us is that the industry has to find another way of shipping" . . . The first home



Dec. 11/Streisand/Kristofferson

motion made by **Terry Cashman** and **Tommy West's** Cashwest Productions . . . Audiofidelity Records formed a new division aimed at participation in the pop market . . . **Gordon Bossim** left Arista to join UA as vice president of marketing . . . **Bette**

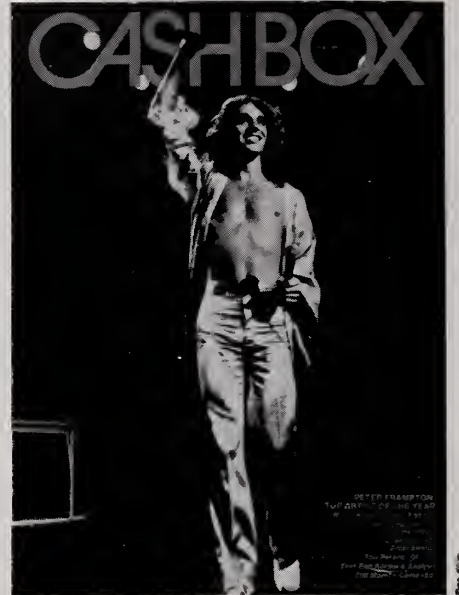


Dec. 18/Daryl Hall & John Oates

start making music again . . . As Casablanca Records moved into the production of 12-inch, 33 1/3 rpm singles, record company president **Neil Bogart** stated that he looked forward to the end of the old (7-inch, 45 rpm, large hole) configuration.

OBIT — **Tommy Bolin** died of undetermined causes at age 25.

WORKING CLASS HEROES — **Bob**



Dec. 25/Peter Frampton

to an undeniable end as Capricorn signed Allman-less breakoff group **Sea Level**, and rumors abounded that **Dickie Betts** had a non-Capricorn solo contract in his future . . . One of the year's more surprising rumors, yet to be denied, indicated that **Bob Marley** and **Bruce Springsteen** were planning to co-headline an international touring package in 1977.

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48 Grafton Way
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days of commitment

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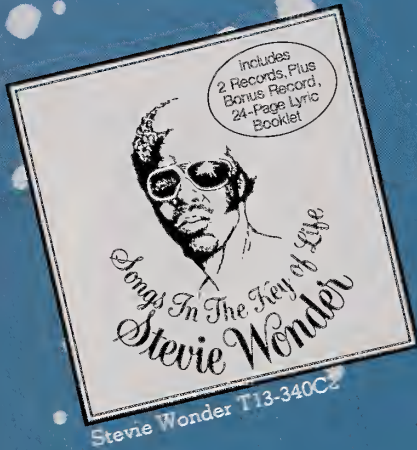
weeks of confidence and trust

12

months of harmony have
fashioned a most inspiring year
thanks to you all.

KENNETH GAMBLE
LEON HUFF
THOM BELL
MIGHTY THREE MUSIC

Have yourself a merry Motown Christmas!





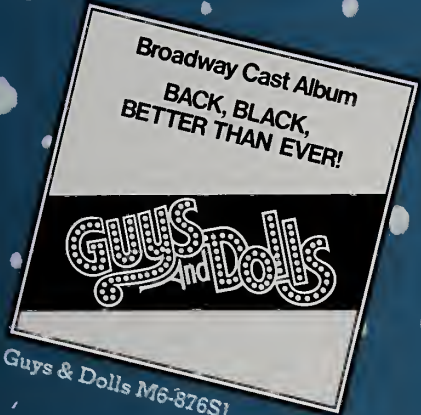
Thelma Houston T6-345S1



Jermaine Jackson M6-842S1



Bottom & Co. G6-977S1



Guys & Dolls M6-876S1



Charlene P6-10015S1



Jr. Walker S6-748S1



Eddie Kendricks T6-346S1



T. G. Sheppard H6-404S1



Pat Boone H6-405S1



Cash Box Surveys 1976 Retailer Advertising & Price Trends

by Ken Terry

NEW YORK — **Cash Box** inaugurated its Retail Price Survey seven months ago "to determine what is being advertised and at what price, by what accounts" (**Cash Box**, June 5). In order to obtain this information, daily newspapers in an increasing number of major markets across the U.S. have been monitored for record and tape ads. At the same time, **Cash Box** has devoted a growing amount of space to discussions of the marketing trends revealed by the Retail Price List.

In its first appearance in these pages on June 5, the Retail Price Survey consisted of a summary of retail record and tape prices in 12 markets with a brief commentary on the list's highlights. In the following issue, five markets were added to the list, and prices of releases by particular artists were included. By June 26, the list occupied a full half-page of the magazine; and in the July 24 issue, it filled three-quarters of a text page with prices in 19 major markets.

During the months since then, the Retail Price List has continued to grow. It now incorporates information from 29 newspapers in these 24 markets: in Atlanta, the *Sunday Journal & Constitution*; in Baltimore, the *Sunday Sun*; in Boston, the *Sunday Globe* and the *Phoenix*; in Chicago, the *Sunday Tribune*; in Cleveland, the *Friday and Sunday editions of the Plain Dealer*; in Dallas, the *Sunday Times-Herald* and the *Friday and Sunday editions of the Morning News*; in Denver, the *Sunday Post*; in Detroit, the *Sunday News*; in Houston, the *Sunday Chronicle*; in Indianapolis, the *Sunday Star*; in Los Angeles, the *Sunday Times Calendar* section; in Miami, the *Sunday Herald*; in Milwaukee, the *Sunday*

Journal; in Minneapolis, the *Sunday Tribune*; in New Orleans, the *Sunday Times-Picayune*; in New York, the *Sunday Times*; in Philadelphia, the *Sunday Inquirer and Bulletin*; in Pittsburgh, the *Sunday Press*; in Portland, the *Sunday Oregonian*; in St. Louis, the *Sunday Post-Dispatch* and the *Sunday Globe-Democrat*; in San Francisco, the *Sunday Chronicle* and *Examiner*, *Datebook/This World*; in Seattle, the *Sunday Times*; in Tampa, the *Sunday Tribune-Times*; and in Washington, the *Sunday Post*.

Print Ad Concentrations

Although the average circulation of all U.S. dailies has been declining in recent years, their advertising revenues have been increasing, partly as a result of skyrocketing rates for commercial TV time. For the first ten months of 1976, according to a report in *Editor & Publisher*, total advertising revenues of daily newspapers were running at a \$10 billion annual rate, up 21.6% from the prior-year period. During the same ten months, national advertising revenues rose 26.1%, and retail advertising volume jumped 18.1%. Industry sources expect both of these types of advertising to increase by 10% in 1977.

It is not clear what percentage of daily newspaper advertising revenues comes from the music industry. However, the vast majority of retail record ads are paid for on a co-op basis, with the manufacturers assuming the lion's share of the cost; and, as recent articles in **Cash Box** have indicated, record companies are still firmly convinced that radio advertising gives them a better return on their dollar than print does.

For example, WEA, which once spent 40 percent of its national ad budget on radio and 60 percent on print, has now reversed that ratio (**Cash Box**, October 2). Because the ratio in New York was running at about 70-30, WEA recently imposed a three-month ban on print ads in that market (**Cash Box**, August 24). Shortly after it rescinded the ban, Skip Weiss, national director of advertising and public relations for WEA, was asked for his comments about the effect of the corporation's strategy (**Cash Box**, October 30). "We felt that the media mix in New York was too highly concentrated in print," he replied, "and that there had to be more balance. And I think we're going to be successful in changing that."

At the same time, however, Weiss admitted that "print is very important in New York, more so than in any other major market. It's not a market on wheels like L.A., Dallas or Atlanta." Several other record company executives, including Howard Silvers, national sales manager for GRT Corp. (**Cash Box**, November 20), have stated the same view. And, since such eastern cities as New York, Philadelphia and Boston are heavily print-oriented, record companies tend to spend more advertising dollars on print in these areas than they do in most other regions of the country.

Sale Prices

Throughout the seven months of the Retail Price Survey, average "sale" prices for \$6.98 list releases have remained near \$4.00 across the nation, with regional fluctuations above or below that figure. \$3.99 is the most commonly advertised record price today; but in an increasing number of markets, albums have been frequently advertised for such prices as \$3.88, \$3.77, \$3.69, \$3.49 and even \$2.99 (in New York and once in Philadelphia).

These low prices for current releases, three dollars or more below list and in some cases below cost, indicate the increasingly severe competition among record retailers. This competition has become especially ferocious in such large metropolitan areas as New York and Boston, where new firms are trying to establish themselves in

already crowded markets.

New York 'Price War'

The first tremors of what has come to be known as the New York "price war" were felt about a year ago when Disc-O-Mat, small New York retail chain, began selling releases across the board for \$3.69. Disc-

Profile: Top New Artist of 1976



Donna Summer

In the fifteen months since "Love To Love You Baby" first broke in New York discos, Donna Summer has compiled a highly impressive sales record — three gold albums out of three attempts and one gold single. Furthermore, that rapidly attained success shows no sign of slowing down. Her third and latest album "Four Seasons Of Love" on Casablanca's Oasis Records has been certified gold and bulletted on the **Cash Box** Top 200 Albums chart during the past few months of this year.

Since "Love To Love" was edited and crossed over to the pop chart, triggering sales of over one million units, the popularity of her "Love To Love" and "Love Trilogy" albums has made Summer one of America's best-selling new female vocalists. Her popularity has been matched by a national controversy and publicity resulting from the unabashed sexual quality of her music.

In fact, "Love To Love" was patterned after the explicit and widely banned French song about love-making, "Je T'aime." Her ability to sell out public appearances is confirmation of the affirmative audience response to Summer's musical style.

Now 26 years old, Donna Summer was born and raised in Boston and moved to Europe, where she obtained a job as a cast member in a Munich production of "Hair." Summer also appeared in European productions of "Porgy And Bess," "Showboat" and "Godspell," before meeting Giorgio Morder and Pete Bellotte, owners of Oasis Records, who first recorded her. Two of her songs became European hits, and Morder brought the songs plus "Love To Love" to Neil Bogart, president of Casablanca Records.

O-Mat, however, showed no expansionist tendencies and has always maintained a low profile in print; therefore, its low prices didn't initially cause much of a stir among other area retailers.

The real contender for the dubious distinction of instigator of the price war is Jimmy's Music World, owned by Sutton Distributors, a cutout operation. This chain, which started with a handful of music stores a year and a half ago, now includes a total of 14 units in the New York metropolitan area. Moreover, using "clearance" and "grand opening" sales as an excuse, Jimmy's has been advertising top-charted releases for \$2.99 on a regular basis for over a year, both in the New York *Daily News* and more lately in the *Times*.

In response to Disc-O-Mat's and Jimmy's price-cutting, Alexander's, a local department store chain, also began to advertise a few releases for \$2.99 (**Cash Box**, June 5). In a recent interview (**Cash Box**, December 11), John Surico, record buyer for Alexander's, recalled how it happened. "We had done it (advertised albums for \$2.99) a long time ago. We did it here and there, every two or three months on like 10 numbers. Everyone was complaining that the price was too low and so we raised back the price. And then Jimmy's came along and they started — well, actually Disc-O-Mat did — they came first with \$3.69, and so we went back down to \$2.99 here and there. And then Jimmy's came along with \$2.99, and now Korvettes has it and so does everybody else."

War Escalates

All through the summer and fall, **Cash Box** followed the development of this price war in New York in its Retail Price Survey. On July 10, **CB** reported that Mays department stores had advertised six current releases for \$2.87. At that time, however, Alexander's was still the only major retailer in the fray with Jimmy's. Korvettes and Goody's, while lowering their prices somewhat, were still maintaining cautious postures with regard to the "war."

Then at the end of July, both of these chains plunged into the contest (**Cash Box**, August 7). Goody advertised 10 LPs, termed "Picks of the Week," for \$3.59, 60¢ less than its usual sale price at that time. And in the same edition of the *Times* in which Goody introduced its new feature, Korvettes advertised five current LPs, which it called "super-specials," for \$2.99.

After these blockbusters, a period of calm ensued in the price war. Alexander's returned to \$3.64 as its lowest sale price for new releases, a policy which it maintained through the month of August. Disc-O-Mat ran a highly unpublicized all-label sale for \$2.99, and Jimmy's added a tenth store to its chain (**Cash Box**, August 28).

Goody Adopts \$2.99 Price

Jimmy's was responsible for the next important development in the price war when it began advertising its \$2.99 sale price in the *New York Times* (**Cash Box**, Sept. 11). Commenting on his company's pricing structure, David Sutton, vice president of Sutton Distributors, told **Cash Box**, "I attempted to sell everything at \$4.99 from the day I opened Jimmy's (in May, 1975), but got no support from the consumer. Sure, I sold records for \$2.99 from the beginning; I always have, but that was maybe one-half of one percent. Now, maybe we've become a bit more bullish."

A week later, in ads carried by newspapers in both New York and Philadelphia, Sam Goody promoted several recent releases for \$2.99. Although George Levy, president of Goody, noted that this was only a special Labor Day holiday sale, he conceded that \$2.99 was the lowest price at which his chain had ever sold front-line popular records in its 27 stores. Regarding the price war, he said, "I don't see how anybody could continue it. I mean, you just get creamed out. They're only coming for that stuff. Somebody's going to wake up to the fact that that's all they're selling."

War Spreads

During the rest of September, October and November, the price war continued to intensify. Korvettes increased the number of its \$2.99 "super-specials" from five to seven and then to ten in a single week (**Cash Box**, October 2); at the same time, it began to feature these items much more prominently in its weekly *Sunday Times* ads (**Cash Box**, October 2 & 9). Goody dropped the price of its "Picks" from \$3.69 to \$3.49 (**Cash Box**, October 9). And, while continuing to advertise only 14 LPs per week for

(continued on page 120)

Profile: Top New Artist of 1976



Brothers Johnson

George is 21 and plays guitar. Louis is 23 and plays bass. They are the Brothers Johnson. Struggling session musicians in Los Angeles two years ago, they were introduced to Quincy Jones in a studio, played, and impressed him. Soon after they got a contract and started recording their own album. Today the Brothers Johnson are a monster act, with such credentials as a platinum first album, "Look Out For #1," and a million-selling first single, "I'll Be Good To You."

The brothers began playing around L.A. as youngsters and were invited to join the Billy Preston band graduating from high school. After touring extensively with Preston in the U.S. and Europe, George and Louis opted to go back to the west coast and get their own act together. It didn't happen for a year and a half, until they met Jones during his production of "Mellow Madness." Within weeks, Quincy Jones' new album included four original compositions by the Brothers Johnson.




They toured with Jones, signed a contract with A&M, and while sales of their initial album soared, the Brothers toured the country with their own 19-piece band. They also found time to record two original tracks that were used in the Bill Cosby-Racquel Welch film "Mother, Jugs and Speed," and to compose the theme for the NBC-TV late night talk show "Tomorrow."



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CASH BOX TOP 100 R&B

November 6, 1976

		10/20	WEEKS ON CHART	
1 JUST TO BE CLOSE TO YOU	COMMODORES (Motown M1402F)	2	10	
2 YOU ARE MY STARSHIP	NORMAN CONNORS (Buddah BDA 542)	1	11	
3 LOVE BALLAD	LTD (A&M 1847)	6	11	

...need we say more!

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and our friends who believe*

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A Good Memory Can Increase Your Retail Sales Volume!

by Fred Perri

NEW YORK — A good memory makes any business much more profitable. A familiar looking customer comes into your shop, asking for an album he heard on the radio. He didn't catch the name of the song but the radio announcer did say something about 'Maria.'

There are several ways the next scene can develop, all depending on the salesman's memory. A "Hello there" or "May I help you?" can be greatly enhanced with the customer's name added. The salesman can then take out a catalog, listing all the song titles and after finding 'Maria,' tell the customer what he has found. On the other hand, he can, if he has a good memory, tell the customer that what he is looking for is either 'West Side Story' or 'The Sound of Music.' They then can, again depending on his memory, pick out of stock, Columbia OS 2070 and RCA LSOD 2005. This not only leads to solving the problem speedily but allows the salesman to wait on another customer. This is also quite impressive and leaves a good imprint with the customer.

Bringing In Business

Efficient service always pays dividends although the selling price will always be a major point in how customers choose their favorite buying spots. One factor that has nothing to do with price but is just as important in bringing in business, is the following commonly heard customer phrase — "They (meaning the store personnel)

Profile: Top New Artist of 1976



Boston

Boston is masterminded by guitarist Tom Scholz. An MIT graduate in mechanical engineering, he worked by day for Polaroid and by night was a member of various bands on the North Shore club circuit in Boston. From this background, Scholz collected the best players he could find, cut a debut album for Epic which he co-produced with John Boylan, and the results skyrocketed on the **Cash Box** Top 100 Albums chart.

"Boston" was certified gold in seven weeks; platinum in 11 weeks. The single from the album "More Than A Feeling," became top 5, helping the album to become the fastest selling debut LP in CBS history to go gold.

What distinguishes Boston is that while by definition it's music is heavy rock and roll, it shows a greater concern for melodic and harmonic flow than many bands working the same general territory. There is also the use of technology as an instrument, which is unusual for a first album. Of the tendency for technology to be misused in the hands of amateurs, Tom Scholz says, "It depends completely on the person using it. People have already fallen prey to that, in my opinion, with items that they just go out and buy to get a certain sound without really understanding where that sound comes from and how to apply it." Certainly, the precise technology of the group will give it a boost with albums to come.

Other members of the group include Bradley Delp (vocals), Barry Goudreau (guitar), Fran Sheehan (bass) and Sib Hasasian (drums).

always know what you want, they usually have it, and if not, they know where to find it."

Knowing catalog numbers and having a good knowledge of the songs that famous composers have written is not too uncommon among the better, veteran salesmen. It's knowing your customer by name that separates the men from the boys. People forget names because they do not make the effort to remember the name in the first place. A new salesman from a wholesale distributor will probably introduce himself more than once. If you greet him by his name the second time around he'll be very surprised and, perhaps later on, have a chance to show his appreciation. Customers show their appreciation by becoming regular steady customers.

Priceless Asset

Remembering names is a priceless asset which very few people own. Therefore, the majority must "work" at remembering the customer's name. Anytime a customer orders something and you write his name down in your order book, do the following:

1. Listen carefully so that you understand it distinctly and don't have to ask again. The sound of the name will automatically start the machinery in your brain that will give his name a reasonably permanent place in your memory department.

2. Write it slowly and repeat the name after the introduction. If you feel odd repeating the name in front of the customer merely add this fictitious story. "Gee, I went to school with someone with 'that' name." It has been established that repetition with total concentration is by far the easiest way to remember a name.

3. Connect the name with some of the person's features. The face, if possible, or some personal traits. Look for an outstanding facial feature and improvise on it. A customer named Marcus bought a weekly supply of single records for his jukebox. He was more than just a good customer. At first I tied his name in with Marx, picturing him as Groucho Marx but it didn't work for me. Every week when he came in, I thought of Marx but not Marcus. I always had to peek into my special order book. One day I noticed that his eyebrows looked unreal, as if put on with markers. From then on the markers that he *didn't* use for his eyebrows, became the key to his real name — Marcus.

4. Associate the name with a meaning. At least half of record shop customers' names have some meaning or close to a meaning. Stone, Stein, Hill, Brown and Baker fall into the immediate meaning category. A name like Whitney, however, does not have immediate meaning unless you make it mean something. For example,

by changing Whitney to Wit-knee and having a picture in your mind of a knee telling a witty story, you will have created a silly but lasting impression; the more ridiculous the better. A name like Dreyfus, translated from the original German, means triplefeet. Therefore, by associating the customer's face with a body that has 3 feet, the original Dreyfus should come back to you. Simple names like Smith, Cohen and Sanders are the hardest to remember and it takes a wilder imagination to concoct associations. With Smiths I used to picture the face as two faces, coughing. To me this was a foolproof way of remembering the name. (My apologies to the younger readers who are not familiar with the Smith Bros.)

Cohens, regardless of size, age or sex became facial ice cream cones. A 'Sanders' automatically in my mind lost all of his clothing except for his swim suit. Any customer named Sanders looked to me as if he had just come from the beach. Sander-son just meant that the customer had an imaginary, tiny youngster, also in swim trunks, in his arms. Any name ending in son or sen had this additional youngster as part of the mental picture. It is important to remember that there is no one set system for this. What appears obvious to one makes no sense at all to another.

5. Tie the name in with a place or a product. I had a good customer by the name of Mason but for some unknown reason I had a rough time remembering it. He had good taste, bought excellent catalog merchandise, dressed impeccably and spoke English a cut above most customers. One day as he was entering the store, I was wrapping up a 'Mel Torme at the Maisonette' for someone else and suddenly the connection hit me — Mason — Maisonette. The next time he came in, I couldn't remember his name until his face silently told me, 'Maisonette,' and that was followed immediately by "And how are you today, Mr. Mason?"

Tie-ins don't always bring back the name, but always a clue to the name. A lady named 'Winston' became a very steady cassette customer. I pictured her smoking three cigarettes at the same time and the first time she came in after that, I knew her name was connected to cigarettes but I just couldn't remember which one. It was very frustrating and after that one time I was determined never to forget it again. A month later, after doing rather well all week with some difficult infrequent customer's names, she came in again. The first bulb in my head lit up and showed me a woman smoking three cigarettes. The second bulb lit up telling me the name 'Winston' and the light of the third bulb went 'out' when my mouth foolishly exclaimed, "Nice to see you again, Mrs. Churchill."

1976 Retail Advertising Review

(continued from page 118)

\$2.99 in the *Sunday Times*, Jimmy's began to take nearly full-page ads in the *Times'* notoriously costly news space.

Meanwhile, evidence that the New York price war had started to spread to adjoining Long Island was presented in a *Newsday* ad for Record World, which has four stores on Long Island and one in White Plains (**Cash Box**, November 6). In that ad, five current releases were promoted for \$3.44 per LP, well below Record World's usual sale price. Eliot Gorlin of Elroy Enterprises, which supplies Record World with records and tapes, explained that the chain was responding to its competitors' lowballing tactics. "Our intention, naturally, is to bring people into the store to buy some other product at higher prices. You don't make any money at \$3.50."

A similar sentiment was voiced by Michael R. Cono, president of Music Warehouse, another Long Island retail chain (**Cash Box**, December 11). Music Warehouse, which usually advertises releases

for \$3.88, had briefly flirted with a \$3.69 sale price in response to competition from Korvettes. But the company soon pushed its price back up, Cono said, "because I considered that it wouldn't be a good idea to sell records below the prices that retail stores have to pay for them. Korvettes can do something like that in several of their stores and not make any money for six months, and probably force whomever they're competing against into a bad position. But we're not in a position to do that. We have to make money every day."

Karol Capitulates

At the end of November, the price war suddenly shifted into a new phase. Just as Jimmy's opened its eleventh store, King Karol, the only major area retailer which had resisted the downward pressure on prices, lowered its shelf price for \$6.98 list releases from \$5.98 to \$4.49 (**Cash Box**, November 27). This is lower than shelf prices at either Goody or Korvettes.

Asked for the reasoning behind his unexpected policy shift, Ben Karol, owner of the

chain, replied, "We want to increase our volume. And we're going to try to do that using every method possible." Karol would not rule out the possibility that his store price might eventually dip below \$4.00. "We don't have any definite format that we're going to put ourselves into and say, 'Come hell or high water, that's it.' In business, you change anything you have to from day to day, depending on many factors."

Latest Developments

Soon after Karol dropped his chain's shelf prices, Goody and Korvettes came along with what they termed "special holiday sales." Goody repeated the \$2.99 "calendar sale" it had run on Labor Day with different releases, and Korvettes advertised a number of albums for \$3.88 in addi-

Profile: Top New Artist of 1976



Robert Palmer

If "Some People Can Do What They Like," which is the title of Robert Palmer's top 40 album, then a lot of people like to listen to the music of Robert Palmer. While this album was on the charts, Palmer was on the road offering his growing audience the chance to see his considerable talents for themselves.

Palmer's background is rather unusual for a musician who works in a slick "soul" style and has recorded with such respected R&B musicians as Cornell Dupree, Richard Tee and Bernard Purdie. While his family lived on the Mediterranean island of Malta, Palmer attended the Royal Navy School and, upon returning to his native England, played rhythm guitar and sang for the British rock band Vinegar Joe.

Palmer quit Vinegar Joe in February 1974, and took some demo tapes to Chris Blackwell, president of Island Records. Blackwell promptly dispatched Palmer to the United States where he recorded his first album in New York and New Orleans, working with Allan Toussaint, the Meters and Lowell George. The result, "Sneakin' Sally Through The Alley," was heavily praised by rock critics, and launched Palmer's still-increasing success in America.

tion to its usual "super-specials" (**Cash Box**, December 4). Meanwhile Jimmy's, which had offered 24 releases for \$2.99 to celebrate the opening of its eleventh store (**Cash Box**, November 27), promoted 35 releases for \$2.99/\$4.99 tape to mark the openings of three additional outlets (**Cash Box**, December 11).

In sharp contrast to the pattern of steadily dropping prices over the past few months, record prices advertised at Goody and Korvettes have risen substantially over the past two weeks, probably because of anticipated consumer buying habits during the Christmas season. Korvettes temporarily eliminated the \$2.99 "super-specials" from its ad in the December 5 issue of the *Times*; and Goody, which last week raised the price for its "Picks of the Week" to \$3.77, promoted them for \$4.19 this week. In addition, Goody advertised all

(continued on page 122)

THE SALSOUL ORCHESTRA

THANKS YOU

FOR THE

Christmas
Jollies

AND THE

NAASTY 'N' NICE

NEW YEAR



MANUFACTURED AND DISTRIBUTED BY CAYTRONICS CORPORATION • A CAYRE INDUSTRIES COMPANY
240 MADISON AVENUE, NEW YORK, N.Y. 10016

ARTIST	TITLE	COMPANY	DATE AWARDED
Ohio Players	Love Rollercoaster (S)	Mercury	January 5
Black Oak Arkansas	High On The Hog	Atco	January 6
Barry Manilow	I Write The Songs (S)	Arista	January 6
The O'Jays	I Love Music (S)	Phila. Intl.	January 12
Harold Melvin & The Bluenotes	Wake Up Everybody	Phila. Intl.	January 12
Hot Chocolate	You Sexy Thing (S)	Big Tree	January 13
Rufus Featuring Chaka Khan	Rufus Featuring Chaka Khan	ABC	January 14
Bob Dylan	Desire	Columbia	January 14
Cat Stevens	Numbers	A&M	January 15
Cat Stevens	Mona Bone Jakon	A&M	January 15
Donna Summer	Love To Love You Baby	Oasis	January 19
Helen Reddy	No Way To Treat A Lady	Capitol	January 19
Barbra Streisand	A Christmas Album	Columbia	January 21
The Electric Light Orch.	Face The Music	UA	January 23
Creedence Clearwater Revival	Proud Mary (S)	Fantasy	January 28
C.W. McCall	Black Bear Road	MGM	January 29
The Marshall Tucker Band	Searchin' For A Rainbow	Capricorn	February 4
Fleetwood Mac	Bare Trees	Reprise	February 10
Bad Company	Run With The Pack	Swan Song	February 10
Natalie Cole	Inseparable	Capitol	February 11
Rhythm Heritage	Theme From S.W.A.T. (S)	ABC	February 11
Donna Summer	Love To Love You Baby (S)	Oasis	February 19
Sweet	Fox On The Run (S)	Capitol	February 23
The Eagles	Eagles/Their Greatest Hits 1971-1975	Asylum	February 24
Jethro Tull	M.U. — The Best Of Jethro Tull	Chrysalis	February 25
David Bowie	Station To Station	RCA	February 26
Earth, Wind & Fire	Singasong (S)	Columbia	February 27
Peter Frampton	Frampton Comes Alive	A&M	February 27
Rufus Featuring Chaka Khan	Sweet Thing (S)	ABC	March 2
Gary Wright	The Dream Weaver	Warner Bros.	March 8
Barry White	Barry White's Greatest Hits	20th Century	March 9
Leon Russell	Will O' The Wisp	Shelter	March 9
Queen	A Night At The Opera	Elektra	March 9
Captain & Tennille	Song Of Joy	A&M	March 10
Willie Nelson	Red Headed Stranger	Columbia	March 11
Johnnie Taylor	Disco Lady (S)	Columbia	March 11
Paul Simon	50 Ways To Leave Your Lover (S)	Columbia	March 11
Foghat	Fool For The City	Bearsville	March 12
Pure Prairie League	Bustin' Out	RCA	March 16
Carol King	Thoroughbred	Ode	March 25
Paul McCartney & Wings	Wings At The Speed Of Sound	Capitol	March 25
The Four Seasons	December, 1963 (Oh What A Night) (S)	WB	March 29
The Outlaws	The Outlaws	RCA	March 30
Waylon Jennings			
Willie Nelson			
Jessi Colter			
Tompall Glaser			
Brass Construction	Brass Construction	UA	March 31
Led Zeppelin	Presence	Swan Song	April 1
Johnnie Taylor	Eargasm	Columbia	April 5
Frank Zappa	Apostrophe	Discreet	April 7
Captain & Tennille	Lonely Night (S)	A&M	April 8
Nazareth	Love Hurts (S)	A&M	April 8
Nazareth	Hair Of The Dog	A&M	April 8
Blackbyrds	City Life	Fantasy	April 9
Gladys Knight & The Pips	2nd Anniversary	Buddah	April 12
Barbra Streisand	Lazy Afternoon	Columbia	April 14
The Sylvers	Boogie Fever (S)	Capitol	April 20
Gary Wright	Dream Weaver (S)	Warner Bros.	April 20
Eric Carmen	All By Myself (S)	Arista	April 21
Kiss	Destroyer	Casablanca	April 22
The Rolling Stones	Black and Blue	Rolling Stone	April 26
Parliament	Mothership Connection	Casablanca	April 26
Olivia Newton-John	Come On Over	MCA	April 27
Maxine Nightingale	Right Back Where We Started From (S)	UA	April 27
Conway Twitty	You've Never Been This Far Before/Baby's Gone	MCA	April 29
Elton John	Here And There	MCA	May 6
The Doobie Brothers	Takin' It To The Streets	WB	May 11
The Brothers Johnson	Look Out For #1	A&M	May 12
Miles Davis	Bitches Brew	Columbia	May 13
Dr. Hook	Only Sixteen (S)	Capitol	May 17
America	Hideaway	WB	May 19
John Sebastian	Welcome Back Kotter (S)	Reprise	May 19
Jimmy Dean	I.O.U. (S)	Casino	May 20
Aerosmith	Rocks	Columbia	May 21
Dan Fogelberg	Souvenirs	Epic	May 21

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Year End Summary Of Ad Developments, Pricing

(continued from page 120)

CBS releases for \$4.36/\$5.79 tape; its most frequent sale price for all releases on one or more record labels in recent months has been \$4.19/\$5.49 tape.

However, other newspaper ads indicated that the New York "price war" has not yet run its course. In the December 10 issue of the *Daily News*, for example, Alexander's advertised 10 releases, including the newest albums by Chicago, Kiss, Brass Construction and Jackson Browne, for \$2.99. And once again, Jimmy's posted a \$2.99 sale price for 15 releases in the *Daily News* and for six releases in the *Sunday Times* at its 14 stores.

Prices Drop In Other Markets

New York is not the only market in which sale prices for records have dipped sharply in recent months. Last summer in Philadelphia, for example, Korvettes advertised two "super-specials" for \$2.99 (**Cash Box**, July 17), and Goody has always included its "Picks of the Week" in ads running in both the New York and Philadelphia newspapers since the feature began (although the "Picks" are not the same in both cities). Additionally, there are several small retailers in Philadelphia which consistently sell (but do not advertise) current releases for \$2.99-\$3.35. However, competition in the Philadelphia area is not intense enough right now to cause a full-fledged price war, according to several retailers who were questioned.

A more fertile area for a price war is Cleveland, where competition is very fierce among a number of retailers, including Uncle Bill's/J.P. Snodgrass, Gold Circle, Record Theatre, Camelot Music, Disc Records and Record Rendezvous. In order to attract more traffic, for example, J.P.

Snodgrass, which sells clothes as well as records, has been running all-label sales for \$3.99 on the average of once or twice a month (**Cash Box**, October 9). One of Snodgrass's main competitors, Record Theatre, advertised an all-label sale for \$3.99/\$4.99 tape at the same time that Uncle Bill's (which, along with Snodgrass, is owned by Cook United) ran an all-label sale for \$3.65/\$3.85 tape (**Cash Box**, October 30). This is the lowest record price that has been observed in Cleveland since the start of the Retail Price Survey.

Spokesmen for both chains denied that they had run their sales in response to the competition. Jim Kehoe, general manager of Record Theatre, stated that his company had been advertising all-label sales three times a year for the past four years. A representative of Uncle Bill's stated that the discount store chain was "selling records at that price to get rid of them. Because from now on Snodgrass will be carrying the records (not Uncle Bill's)." It emerged that J.P. Snodgrass will be establishing new units within existing Uncle Bill's stores as part of a planned expansion move, and that Uncle Bill's record departments will eventually be phased out.

Boston Price War

Meanwhile an actual price war has started, or has been re-ignited, in Boston. This latest round in the pricing competition among Boston retailers appears to have begun last year, when a new chain called Strawberries opened a store in Harvard Square. At that time, recalled Chuck Baker, assistant manager of the Harvard Coop, the price competition "was really intense" (**Cash Box**, November 27). Although he said that it has "slowed down" since then, he still termed the present situation "a price war."

When Strawberries recently opened its third new store in Boston, it began advertising all new releases for \$3.75 or less (**Cash Box**, November 13). Two weeks later, it promoted several top-line albums for \$3.49, a price which it has maintained for the past few weeks. In addition, it recently advertised an all-label sale for \$3.69.

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Profile: Top New Artist of 1976



GO

Go is really an international group composed of Stomu Yamashta, Steve Winwood and Michael Shrieve. Together on the Island label, they've produced a unique top-50 debut album, "GO."

From Japan, Stomu Yamashta boasts a musical background all the way from a father who led the Kyoto Philharmonic Orchestra to working on the score for Ken Russell's "The Devils" and the music for Altman's "Images." More recently, his music is featured on the film, "The Man Who Fell To Earth." In addition he was nominated for two Grammy awards for his work on a cast show album for "Man From The East." His latest offering, "GO" shows him as a versatile performer, from a classical to rock musician, a drummer, percussionist, producer and musical director.

Winwood, a British performer, comes from associations with the Spencer Davis Group and Traffic, and Blind Faith. On "GO," his ability as musician and the enduring quality of his voice show to a better advantage than one has heard for a while.

One of the most celebrated kit players in rock, Shrieve learned his craft in Northern California before the formation of Santana. Out of his long association with this group, his percussion ability matured to the point where his drumming on "GO" catches one's attention without strain.

Profile: Top New Artist of 1976

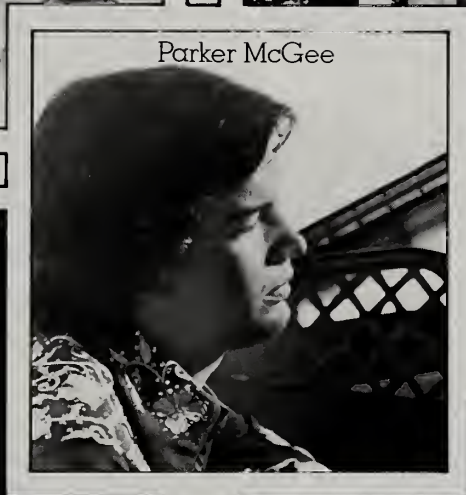
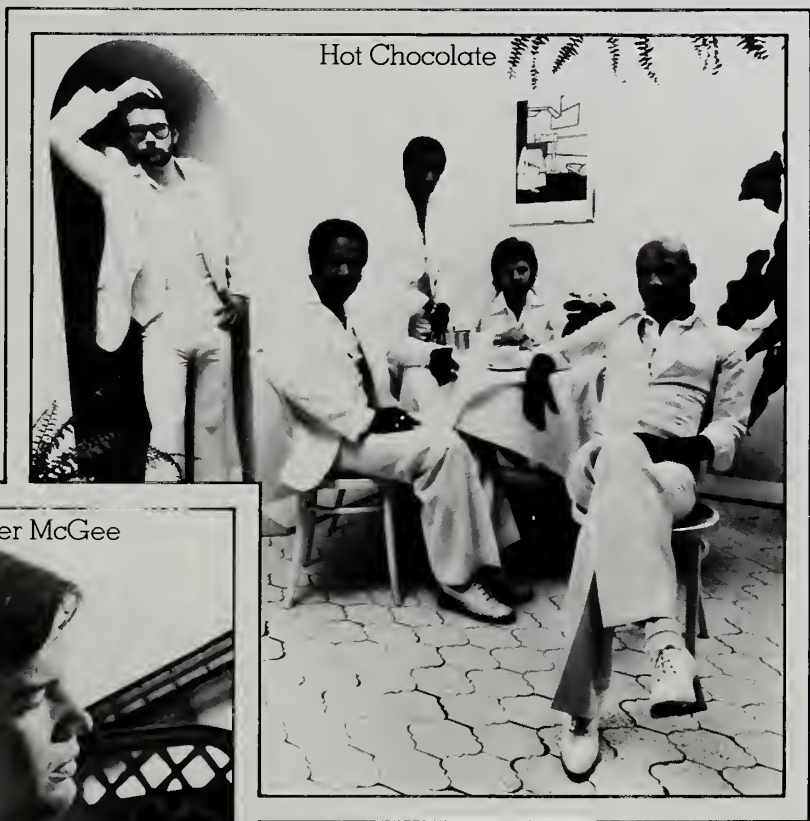


Brass Construction

From basement parties in Brooklyn, to the glittering Manhattan discos, to a national best-selling album, Brass Construction's career has advanced at a breathtaking pace. They now have two certified gold LPs and a former #1 R&B single, "Movin'." Their second album, "Brass Construction II," leaped on the **Cash Box** Top 200 Albums chart with a bullet, and promises to attain even higher positions in the weeks ahead.

The nine-member group consists of writer/arranger/singer Randy Muller, bass player Wade Williamson, guitarist Joseph Arthur-Wong, trumpeter Wayne Parris, drummer Larry Payton, percussionist Sandy Billups, tenor player Jessie Ward and clarinetist Mickey Grudge. The group's catchy rhythms, street-oriented percussion and easy-to-dance-to songs have established them as favorites, not only in discos, but as popular artists appreciated by the pop record-buying consumer.

Thanking you for a golden year.



DOUG MORRIS, President
 DICK VANDERBILT, Vice President
 SUE EMIL, Promotion
 MICHELLE OPPENHEIMER, Promotion
 75 Rockefeller Plaza
 New York, NY 10019
 (212) 489-0955

MARDI NEHRBASS,
 General Manager, West Coast
 9229 Sunset Blvd.
 Los Angeles, CA 90069
 (213) 278-9230

REEN NALLI, National Promotion
 312 S. Ashley
 Ann Arbor, Mich. 48103
 (313) 761-3755

On Big Tree Records and Tapes.



**BIG TREE
 RECORDS**

Distributed by Atlantic Records

(continued from page 122)

Mac Davis	All The Love In The World	Columbia	May 21
Sweet	Desolation Boulevard	Capitol	May 25
The Isley Brothers	Harvest For The World	T-Neck	June 3
Queen	Bohemian Rhapsody (S)	Elektra	June 3
George Benson	Breezin'	WB	June 4
Silver Convention	Get Up And Boogie (S)	Midland Intl.	June 7
The Ohio Players	Contradiction	Mercury	June 7
Wings	Silly Love Songs (S)	Capitol	June 11
Santana	Amigos	Columbia	June 11
The Beatles	Rock 'N' Roll Music	Capitol	June 14
The Manhattans	Kiss And Say Goodbye (S)	Columbia	June 17
Spirit	Twelve Dreams Of Dr. Sardonicus	Columbia	June 18
The Electric Light Orchestra	Ole ELO	UA	June 18
Henry Gross	Shannon (S)	Lifesong	June 18
Chicago	Chicago X	Columbia	June 21
Neil Diamond	Beautiful Noise	Columbia	June 21
Elvin Bishop	Foiled Around And Fell In Love (S)	Capricorn	June 23
Donna Summer	Love Trilogy	Capricorn	June 23
Daryl Hall & John Oates	Sara Smile (S)	Oasis	June 29
Jefferson Starship	Spitfire	RCA	June 30
Natalie Cole	Natalie	Capitol	July 1
Aretha Franklin	Sparkle	Atlantic	July 6
Phoebe Snow	Second Childhood	Columbia	July 9
Johnny Mathis	All-Time Greatest Hits	Columbia	July 9
Carpenters	A Kind Of Hush	A&M	July 14
Starland Vocal Band	Afternoon Delight (S)	Windsong	July 15
Boz Scaggs	Silk Degrees	Columbia	July 16
Ted Nugent	Ted Nugent	Capitol	July 26
Steve Miller Band	Fly Like An Eagle	Capitol	July 28
David Bowie	Changesonbowie	RCA	August 2
Helen Reddy	Music, Music	Capitol	August 2
Average White Band	Soul Searching	Atlantic	August 12
Captain & Tennille	Shop Around (S)	A&M	August 13
Barry Manilow	This One's For You	Artista	August 17
Elton John & Kiki Dee	Don't Go Breaking My Heart (S)	Rocket	August 17
John Denver	Spirit	RCA	August 17
Loggins & Messina	Native Sons	Columbia	August 19
Lou Rawls	You'll Never Find Another Love Like Mine	Phila. Intl.	August 19
Lou Rawls	All Things In Time	Phila. Intl.	August 23
Wild Cherry	Play That Funky Music (S)	Epic/Sweet City	August 23
War	War's Greatest Hits	UA	August 24
Seals & Crofts	Get Closer	WB	August 25
Linda Ronstadt	Hasten Down The Wind	Asylum	August 30
The Beach Boys	15 Big Ones	Reprise	September 1
Walter Murphy & The Big Apple Band	A Fifth Of Beethoven (S)	Private Stock	September 8
Heart	Dreamboat Annie	Mushroom	September 8
Wild Cherry	Wild Cherry	Epic/Sweet City	September 8
Peter Frampton	Frampton	A&M	September 13
Jeff Beck	Wired	Epic	September 14
War	Summer (S)	UA	September 14
Bee Gees	You Should Be Dancing (S)	RSO	September 15

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A FRIEND IN NEED — To help the financially troubled Metropolitan Opera, U.S. Pioneer Electronics Corp. is launching a national matching contributions program with the National Endowment for the Arts. Under the terms of this program, every dollar donated by the public will result in a four dollar gift to the Met. Shown here before a recent Met performance are (from l) Bernie Mitchell, president of Pioneer, Luciano Pavarotti, Met tenor, and Anthony Bliss, executive director of the Metropolitan Opera Association.

Ad Merchandising, Pricing Trends Explored

The lowest current sale price at Music City, one of Strawberries' major competitors, is \$3.69 (**Cash Box**, November 27). However, Howard Ring, owner of the three-store chain, told **Cash Box** that he is not at all alarmed by Strawberries' pricing policies. "Everybody thinks they have the upper edge for six items. You know, whatever it takes. It's not the end of the world for anybody."

Gimmicks Sprout Everywhere

Many of the gimmicks which retailers employ to increase their sales are related to print advertising. Over the seven-month period of the Retail Price Survey, a number of these ploys, some more successful than others, have been observed.

In New York, for example, Columbia Pictures and Korvettes collaborated on a full-page ad in *The Village Voice*, which offered, on a limited basis, two free tickets to a special New York showing of "Obsession" with each purchase of the film's soundtrack album (**Cash Box**, September 11).

The next week the Musicland chain advertised a special "two-fer" sale in Atlanta, Chicago, Los Angeles, Dallas and Minneapolis (**Cash Box**, September 18). Under the terms of this offer, a customer would pay \$5.87 for the first \$6.98 list album he bought, and \$3.59-\$3.99 (depending on the city where the ad appeared) for the second LP purchased.

During the week following Labor Day and the week preceding Thanksgiving, Sam Goody ran "calendar sales" in which a dif-

ferent album each day was advertised for either \$2.99 or \$3.49 (if it were a double set). As previously noted, the \$2.99 price was the lowest that had appeared at Goody for a domestic pop release up to that point.

In an attempt to liven up the "mundane" record retailing scene around Boston, the Lechmere chain ran an ad that offered a free "top-ten 45" to the first 100 customers who walked into each of its four area outlets (**Cash Box**, October 2). And as Christmas approached, one of Lechmere's competitors, Music City, introduced an even more startling campaign to increase traffic in its stores (**Cash Box**, December 4). Under the terms of this offer, any purchase of at least \$5 would entitle a customer to receive a "valuable discount coupon book worth \$5." The ad further indicated that, with the coupons in the book, a customer could "save money on virtually any LP or tape in the store."

Phone-In Campaign

One of the more bizarre gambits used to promote records was a teaser ad in the *Los Angeles Times* for D.J. Rogers' newest release (**Cash Box**, October 9). Tagging the album for \$3.88 at Tower Records, the ad contained a sentence that read: "You can listen to D.J. Rogers by calling (the number which was listed)." After dialing that number, the caller heard a cut from the new disk and a pre-recorded message from the artist.

More recently, Disc Records promoted the "complete Beatles catalog" for \$98 with each individual Beatles LP priced at \$4.49 in an ad in the *Cleveland Plain Dealer* (**Cash Box**, December 11). During the three-week sale, customers who bought the entire Beatles catalog would receive a free Beatles t-shirt and Beatles poster. In addition, they would be eligible to participate in a drawing for a Beatles mirror (one per store) and the complete Paul McCartney catalog.

'Priceless' Ads

A variety of record ads that didn't include any prices have appeared across the country over the past several months. In one week, such ads were observed in nine major markets, including Boston, Chicago, Cleveland, Dallas, Houston, Los Angeles, New York, Pittsburgh and Washington (**Cash Box**, November 6).

Prices were excluded from certain ads for several different reasons. Some ads were purely institutional, designed merely to showcase a particular label's releases without any specific dealer tie-ins. In other cases, albums by particular artists were advertised as tie-ins to upcoming area concert appearances, with or without dealer tie-ins. In Dallas, a multi-dealer ad for the debut LP by Lady Flash was designed as a follow-up to an area concert.

Occasionally, prices were left out of ads because of the competitive situation in a particular area. For instance, K-mart, which has higher record prices than some of its competitors in the Los Angeles area, recently advertised a number of CBS releases without a price. And, to avoid aggravating its competition, Strawberries in Boston did not include a price in a full-page ad for Stevie Wonder's latest release. However, Peaches excluded prices from a series of ads which it recently ran in four markets simply as a matter of policy (**Cash Box**, November 13).

The inclusion of several dealers' names in a single ad was offered as yet another reason for not printing the prices of advertised albums (**Cash Box**, November 6). Nevertheless, a multi-dealer ad with a price for several albums was recently spotted in Cleveland (**Cash Box**, December 11). According to Dave Spaulding, general manager of Northern Record Sales, the one-stop that services the involved retailers, "All of the stores involved in it are not in direct competition with each other."

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Profile: Top New Artist of 1976



Rick Dees

Rick Dees is considered Memphis' number one disk jockey, formerly with WMPS, now at WHBQ and is a recent recording artist. He is the self-proclaimed "mouth of the south" utilizing "his cast of idiots" who are in reality a composite of tapes and his own multitude of voice inflections. He is a natural entertainer with a contagious personality. This is born out by the popularity of his first single, "Disco Duck," released by RSO records. Within a few weeks it broke out of the south and spread to the #1 position on the **Cash Box** Top 100 Singles chart.

The 26-year-old Dees is a graduate of the University of North Carolina where he specialized in radio, television and motion pictures. Beginning his radio career in high school he progressed through several stations, finally settling with his comic routine at WHBQ. Dees concept of early-morning radio broadcasting revolves around comedy. "The idea is to inform people about what's going on in a humorous way... all I do is take a local situation and work it into a comedy routine."

Dees created "his cast of idiots" from his early days in radio. From aping voices of old recordings to contemporary politicians, he secured a successful collection of insert personalities. With these sound effects, vocal tricks, etc. he uses over 300 tapes to put across his unique brand of music-humor.

IT'S BEEN A VERY GOOD YEAR.
Congratulations on your award-winning
performance in the 1976 Cash Box
Year End poll.

**R&B LPS, NEW GROUPS —
BRASS CONSTRUCTION #1**

**POP LPS, NEW GROUPS —
BRASS CONSTRUCTION #2**

**TOP NEW ARTISTS OF 1976 —
BRASS CONSTRUCTION #2**

**POP SINGLES, NEW FEMALES —
MAXINE NIGHTINGALE #2**

**R&B LPS, NEW MALE VOCALISTS —
WALTER JACKSON #3**

**R&B LPS, TOP GROUPS —
BRASS CONSTRUCTION #4**

**POP SINGLES, TOP GROUPS —
ELECTRIC LIGHT ORCHESTRA #9**

**TOP R&B LPS OF 1976 —
WAR'S GREATEST HITS #10**

On United Artists and
Chi-Sound Records.



© 1976 UNITED ARTISTS MUSIC AND RECORDS GROUP, INC.



THANK YOU ALL FOR SUCH A GREAT YEAR



WITH HOLIDAY BEST WISHES

*Lee and
Olivia*

Profile: Top New Artists of 1976



Dr. Buzzard

Look out people, here they come! "They" are Savannah, otherwise known as Dr. Buzzard's Original Savannah Band. The group arrived from the thirties and forties dressed in a zoot-suited double-breasted pin-striped look for the guys and shoulder pads and bright-red lipstick for the girls. The New York foursome made their debut album for RCA this year with top-50 status as well as consistently in the top 10. Additionally, their hits "I'll Play The Fool" and "Cherchez La Femme" establish them as a fresh and sophisticated find whose greatest attraction is through synthesis of the past four decades of American popular music.

The group's mulatto music is a blend of everything — soul, funk, big band and boogie. Mainman Stony Browder, Jr. on guitar and piano is backed up by lead singer Cory Daye. August Darnell on bass, Andy Hernandez playing vibes and Mickey Sevilla covering percussion round out the band. One listen to Savannah sending their beige-centennial message to America convinces you they have conquered time and fused yesterday, today and tomorrow into their own swank brand of soul.



Firefall

One of the most exciting new groups to emerge during the year is Firefall, a Colorado Rockies-bred country-rock band that combines the experiences and talents of five exciting new musicians. Formed during 1975 in the Denver-Boulder area by Rick Roberts, Firefall, on Atlantic, has produced a certified gold debut LP, "Firefall," as well as the top ten single "You Are The Woman."

With a background association with the Flying Burrito Brothers and the Byrds, this group was first spotted by Atlantic Records A&R director Jim Delehant, when they filled in at the Other End Club in New York. Soon thereafter, they signed their first recording contract.

Besides Rick, members of Firefall include Jock Bartley, Mark Andes, Larry Burnett and Michael Clarke.



John Travolta

By now, most of the music world is aware that Vinnie Barbarino, nee John Travolta, can sing as well as act. We refer, of course,

to his top 5 single, "Let Her In," on Midland International. At age 22, Travolta emerges from a background of summer stock, Broadway plays, TV commercials and films. His music career directly resulted from the popular TV series on ABC, "Welcome Back Kotter." Growing up in New Jersey, he quit high school at 16 for an acting career which led to summer stock and the national touring company of "Grease," then a Broadway role in "Over Here." His success on the stage led to roles in television and finally his role in "Kotter."

Travolta has become a tremendously popular character, especially with teenage girls. Now, with the release of his new album, "John Travolta" on RCA we should see a spill-over of comparable size in the months ahead.



Silver Convention

"Fly, Robin, Fly" actually did more than that — it zoomed and made Silver Convention's single #1 in both the R&B department and pop 100 singles charts. Besides their certified gold 45s, this group from Germany produced "Save Me," their debut LP, also certified gold.

The record also did a lot for the group's label, Midland International, establishing them as a hot item. Midland's president Bob Reno's first idea was to build himself a pop label similar to Elektra/Asylum, but he felt that the economic conditions would not allow it and thought his best and fastest answer was to latch on to the disco trend.

"Fly, Robin, Fly" and Silver Convention proved the viability of his theory almost immediately and he was certainly helped by the fact that R&B stations are more responsive than top 40 stations to new artists.

At the recent celebration of Midland's first birthday, the gold records from Silver Convention made the best possible birthday present.



Walter Murphy

Twenty-four-year-old Walter Murphy and his Big Apple Band have taken but a few months to build up an admirable track record on Private Stock Records. His debut LP was certified gold as well as his debut single, "A Fifth Of Beethoven," which reached the #1 spot on the **Cash Box** Top 100 Singles chart. The result was Private Stock's first gold LP.

Although his prominence as a recording artist is something new, Murphy has been working with music nearly all his life. He studied classical and jazz piano at the Manhattan School of Music and has spent

the last few years writing commercials and jingles for television, conducting and recording with other artists, as well as performing with his own group.

Murphy has appeared on many nationwide television variety shows. As his current single, "Flight '76," maintains its bulleted status on the **Cash Box** singles chart, he has been involved in many projects, including the composition of a major film score for Hollywood.



England Dan and John Ford Coley

In these days of glitter rock and stage theatrics, England Dan and John Ford Coley are a musical oasis. They are two guys from Texas who sing their own songs, and wear clothes that do not snap, crackle and pop. They are not just another record company's entry into the current musical grand prix. With piano and guitar as their main instruments, and vocal harmonies that seem to grab your soul, they are a unique commodity in the musical marketplace.

Their simplicity pushed their single on Big Tree/Atlantic, "I'd Really Love To See You Tonight," to the top 10 position on the **Cash Box** pop 45 chart, and "Nights Are Forever" currently has bullet status on the same chart. The album "Nights Are Forever" was certified gold during the year.

With a seasoned background in television in the Texas area Danny Wayland Seals comes from a country music back-

Conclusion of Advertisers And Price Roundup

(continued from page 124)

Cleveland is a big, spread-out town, and we try to pick maybe six accounts for something like that which are not right next door to each other."

Seasonal Trends

Despite the excellent sales of the music industry last summer, print ads for records and tapes during that period were rather sparse. They began to increase in number in September with the back-to-school retail push and reached a peak in the weeks between Thanksgiving and Christmas.

Early in the fall there was a proliferation of ads for cutouts and budget releases (**Cash Box**, October 9). According to Ira Heilicher, vice president of purchasing for J.L. Marsh, which racks accounts in four of the markets where these ads appeared, the large-scale distribution of these low-priced items is a seasonal phenomenon that benefits both retailers and rack jobbers.

"Whether we use LPs that list for \$4.98, economy LPs, cutouts or a mixture of all of them, we employ this strategy from time to time as one way to maintain the margins on our accounts. Also, we are offering what we feel is an exciting 'price-point.' And more than that, we feel we are reaching consumers who are maybe not into the regular-priced LPs because of their cost."

Selling Catalog

Some ads for non-current catalog items appeared during the back-to-school season, including a full-page CBS ad at K-mart in Atlanta (**Cash Box**, September 18) and a series of ads promoting Columbia's classical line (**Cash Box**, October 9). As the Christmas season neared, however, catalog releases were advertised more often and in larger quantities.

Two weeks ago, for example, a large number of catalog releases on Capitol, in-

cluding the Steve Miller catalog, anthology albums by the Beatles and other assorted releases, were promoted in print ads throughout the country (**Cash Box**, December 18). Dan Davis, vice president of marketing and merchandising for Capitol, explained that part of this campaign was related to the Christmas selling season. But he added that in its co-op ads with retailers Capitol often includes catalog albums, usually with artists' latest albums. Therefore, it would appear that, for Capitol at least, advertising catalog items is not primarily a seasonal phenomenon.

ABC Supplements

Catalog releases comprised a large part, however, of a seasonal advertising supplement put together by ABC Record & Tape Sales with their racked accounts in several markets (**Cash Box**, December 4 and 11). The 12-page, four-color newspaper insert was used to promote 212-218 releases at Rich's in Atlanta, Ayr-Way in Indianapolis, Fred Meyer in Portland, Oregon, and several other discount chains across the U.S. Most of the albums were advertised for their shelf price in the record departments of each individual chain; an unspecified number of other releases (which proved to be no more than 25-30 titles) were promoted at a sale price.

According to Rick Hess, record buyer for Rich's, the same kind of ad supplement generated an 8% increase or \$70,000 in additional revenues for the department store chain last December, as compared with the same month in 1974. He explained that when the promotion had originally been worked out by Rich's and ABC, the chain's managers had been expecting a sales increase amounting to no more than \$10-\$20,000. "It took us somewhat by surprise," he recalled.



Johnny Guitar Watson

Johnny Guitar Watson has the classic R&B background. The control, tension and his ability to blend and shape an emotion in mid-note come straight from the church where he began his singing career. Like others, however, his temperament proved unsuitable for church music and simultaneously he left the church and his home state of Texas to establish a new lifestyle in Los Angeles.

His career began with recording singles, but soon after he progressed to albums. Throughout the fifties and sixties he recorded for a wide variety of labels, ranging all the way from King and Keen labels to Chess and Columbia. Many of his records have been R&B hits, including his beautiful versions of "Mercy, Mercy," "Lonely Night" and "I'm Cutting In On You." After a long way coming up, he richly deserves his present status with DJM producing his uniquely soulful style to a mass market.

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Glendale, CA 91203
(213) 245-6464

WORLDWIDE RECORD & TAPE SALES
2028 - 21st Avenue, South
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(206) 324-2300

Booking: Music Management International
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Los Angeles, CA 90046
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P.O. Box 48440
Los Angeles, CA 90048
(213) 937-6226
(808) 947-4758

Public Relations: First Class Artists
Diane Millett
(213) 937-6226

A

Adler, Lou
 • Framed
 CHEECH & CHONG — Ode/A&M 66124
 • Only Love Is Real
 CAROLE KING — Ode 66119-S

Ahern, Brian
 • Baby Boy
 MARY KAY PLACE as LORETTA HAGGERS — Columbia 3-10422
 • Light Of The Stable
 EMMYLOU HARRIS — Reprise RPS 1341

Air Records
 • Jeans On
 David Dundas — Chrysalis CHS 2094

Albert, Ron & Howard Albert for Fat Albert Productions
 • Arms Of Mary
 SUTHERLAND BROTHERS — Columbia 3-10284

Alcock, John
 • The Boys Are Back In Town
 THIN LIZZY — Mercury 73786

Andrie, David
 • If I Only Knew
 OZARK MOUNTAIN DAREDEVILS — A&M 1772

Anderson/Bjorn Ulvaeus
 • Dancing Queen
 ABBA — Ati. 3372
 • Fernando
 ABBA — Ati. 3372

Anderson, Ian & Terry Ellis
 • Locomotive Breath
 JETHRO TULL — Chrysalis CRS 2110

Appere, Robert
 • Once A Fool
 KIKI DEE — Rocket PIG 40506

Appere, R. & N. Sedaka
 • You Gotta Make Your Own Sunshine
 NEIL SEDAKA — Rocket PIG 40614

Arnou, Catherine
 • When Love Has Gone Away
 RICHARD COCCIANTE — 20th Century TC 2275

Asher, Peter
 • That'll Be The Day

LINDA RONSTADT — Asylum E43340
 • Someone To Lay Down Beside Me
 LINDA RONSTADT — Asylum 361

B

Bachman, Randy
 • Looking Out For #1
 BACHMAN-TURNER OVERDRIVE — Mercury 73784
 • Take It Like A Man
 BACHMAN-TURNER OVERDRIVE — Mercury 73766

Bad Company
 • Honey Child
 BAD COMPANY — Swan Song 70109 (Atlantic)
 • Young Blood
 BAD COMPANY — Swan Song 70108 (Atlantic)

Baker, Roy Thomas
 • Bohemian Rhapsody
 QUEEN — Elektra E 45297

Baker, Roy Thomas & Queen
 • You're My Best Friend
 QUEEN — Elektra 45318

Baker, R., N. Harris, E. Young
 • Hold Back The Night
 TRAMMPS — Buddah BDA 507
 • That's Where The Happy People Go
 TRAMMPS — Atlantic 3306

Band, The
 • Ophelia
 THE BAND — Capitol P4230

Barber, Adrian
 • Dream On
 AEROSMITH — Columbia 3-10278

Barri, Steve & Michael Omartian
 • Baretta's Theme
 RHYTHM HERITAGE — ABC 12177
 • Happy Days
 PRATT & McCLAIN — Reprise RPS 1351

Barry, Steve & John Sebastian
 • Welcome Back Kotter
 JOHN SEBASTIAN — Reprise RPS 1349

Baskin, Richard
 • I'm Easy
 KEITH CARRADINE — ABC 12117

Beck, Joe
 • Norma Jean Wants To Be A Movie

Star
 SUNDOWN COMPANY — Polydor 14312

Bee Gees
 • You Should Be Dancing
 BEE GEES — RSO 853 (Polydor)
 • Love So Right
 BEE GEES — RSO RS 859

Bell, Thom
 • Once You Hit The Road
 DIONNE WARWICK — WB WBS 5154
 • The Rubberband Man
 SPINNERS — Atlantic 3355
 • Wake Up Susan
 SPINNERS — Atlantic 3341

Bernstein, Herb
 • One Fine Day
 JULIE — Tom Cat 10454

Bernstein, Steve & Alan Rubens — Major Harris for WMOT Productions
 • I Got Over Love
 MAJOR HARRIS — Atlantic 3303

Blackman, Bruce & Mike Clark
 • Moonlight Feels Right
 STARBUCK — Private Stock 039
 • I Got To Know
 STARBUCK — Private Stock PS 45104
 • Lucky Man
 STARBUCK — Private Stock 45125

Blazek, Allan & Bil Szymczyk
 • Fooled Around And Fell In Love
 ELVIN BISHOP — Capricorn CPS 0252

Blazek, Allan & Bil Szymczyk (For Pandora Productions with the J. Geils Band)
 • (Ain't Nothin' But A) Houseparty
 J. GEILS BAND — Atlantic 3350

Bond, Christopher
 • Do What You Want To Do, Be What You Are
 DARYL HALL & JOHN OATES — RCA PB 10808

Bond, Christopher & Daryl Hall & John Oates
 • Sara Smile
 HALL & OATES — RCA JH 10530

Boyd, Roger for Sazie Productions
 • Love Me Tonight
 HEAD EAST — A&M 1784

Boylan, J. & T. Scholz

• More Than A Feeling
 BOSTON — Epic 8-50266

Bragg, Charlie
 • One Piece At A Time
 JOHNNY CASH & THE TENNESSEE THREE — Columbia 3-10321

Bristol, Johnny
 • Do It To My Mind
 JOHNNY BRISTOL — Atlantic 45-3360

Britton, Nerangis for Cadrial Prod.
 • Every Beat Of My Heart
 CROWN HEIGHTS AFFAIR — DeLite DEP 1575

Brown, Larry
 • One Love In My Lifetime
 DIANA ROSS — Motown 1398F

Brown, James
 • Get Up Offa That Thing
 JAMES BROWN — Polydor 14326

Bule, Buddy
 • Jukin'
 ATLANTA RHYTHM SECTION — Polydor 14323
 • Free Spirit
 ATLANTA RHYTHM SECTION — Polydor PD 14339

Burnhardt, Bill & Ton! Scott
 • Hell Cat
 BELLAMY BROTHERS — WB WBS 8220

Burton, Barry "Byrd"
 • Amazing Grace
 AMAZING RHYTHM ACES — ABC 12142
 • The End is Not In Sight (The Cowboy Tune)
 AMAZING RHYTHM ACES — ABC 12202

Burton, Barry Byrd for Southern Rooster Productions
 • The End is Not In Sight
 AMAZING RHYTHM ACES — ABC/Dot 12202

Butterfly Productions by Michael Kunze and Silvester Levay for an Original Jupiter Recording
 • No No Joe
 SILVER CONVENTION — Midland Intl. MB 19723 (RCA)

Byrd, Donald
 • Happy Music
 BLACKBYRDS — Fantasy F762 A-S

C

Captain & Toni Tennille
 • Shop Around
 CAPTAIN & TENNILLE — A&M 1817
 • Muskrat Love
 CAPTAIN & TENNILLE — A&M 1870

Carmichael, J. & Commodores
 • Just To Be Close To You
 COMMODORES — Motown 1402

Carpenter, Richard
 • There's A Kind Of Hush (All Over The World)
 CARPENTERS — A&M 1800S
 • Goodies
 CARPENTERS — A&M 1859

Carr, Pete
 • Sharing The Night Together
 LENNY LeBLANC — Big Tree/Atl. BT 16062

Cartee, Al & George Soule
 • Sharing The Night Together
 ARTHUR ALEXANDER — Buddah 522

Carter, Hail & Peter Swettenham
 • You Are My Love
 LIVERPOOL EXPRESS — Atco 7058

Casey, H.W. & Richard Finch
 • Honey I
 GEORGE McCRAE — TK 1016
 • Shake Your Booty
 KC & THE SUNSHINE BAND — TK 1019

Cashman, Terry & Tommy West
 • Shannon
 HENRY GROSS — Lifesong 45002
 • Baby, Baby I Love You
 TERRY CASHMAN — Lifesong 45015

Cashman, Terry & Tommy West for Cashwest Productions
 • Chain Gang Medley
 JIM CROCE — Lifesong LS 45001
 • Springtime Mama
 HENRY GROSS — Lifesong LS 45008

Castor-Pruitt Productions
 • Do It To My Mind
 JOHNNY BRISTOL — Atlantic 45-3360

Catalano, Tom
 • The Call
 ANNE MURRAY — Capitol 4142

Chapman, M.
 • Living Next Door To Alice
 SMOKIE — RSO 860

Chapman, Mike & Nicky Chinn
 • Can The Can
 SUZI QUATRO — Big Tree BT 16053

Clinton, George for RFA Productions
 • Tear The Roof Off The Sucker
 PARLIAMENT — Casablanca 856

Couch, Tom & James Stroud
 • Misty Blue
 DOROTHY MOORE — Malaco M1029

Couch, Tom, James Stroud & Wolf Stephenson
 • Funny How Time Slips Away
 DOROTHY MOORE — Malaco/TK 1033

Cousins Productions by Denny Dlane
 • Make It Up To Me In Love
 OZIA COATES & PAUL ANKA — Epic 50298

Cox, Larry & Jefferson Starship
 • With Your Love
 JEFFERSON STARSHIP — Grunt/RCA 10746

Crawford, Dave
 • Bad Luck
 THE ATLANTA DISCO BAND — Ariola America 7611
 • Mighty High
 MIGHTY CLOUDS OF JOY — ABC 12164
 • Young Hearts Run Free
 CANDI STATON — Warner Bros. 8181

Crewe, Bob
 • Street Talk
 BOB CREWE GENERATION — 20th Century TC 2271

Cropper, Steve for Midnight Hour Music
 • Union Man
 CATE BROTHERS — Asylum E45294A
 • Can't Change My Heart
 CATE BROTHERS — Asylum 45326

Crosby, David & Graham Nash
 • Out Of The Darkness
 DAVID CROSBY/GRAHAM NASH — ABC 12199

What an exciting new year!

YESTERDAY'S HERO / Bay City Rollers

is the hot new single on the charts (Arista)

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WHICH WAY YOU GOIN' BILLY?

Marie Osmond in the new LP "Donny and Marie-
 New Season" (Polydor-Kolob)

THE BREEZE AND I / Ryo Kawasaki

a single taken from the "Juice" album (RCA)

THE NEXT TIME and **THINGS TO DO**

sung by **Lorraine Frisaura** in her debut
 album "Be Happy For Me" (Pye)

and 2 just released **Sound Track Albums**

"BLACK EMANUELLE"

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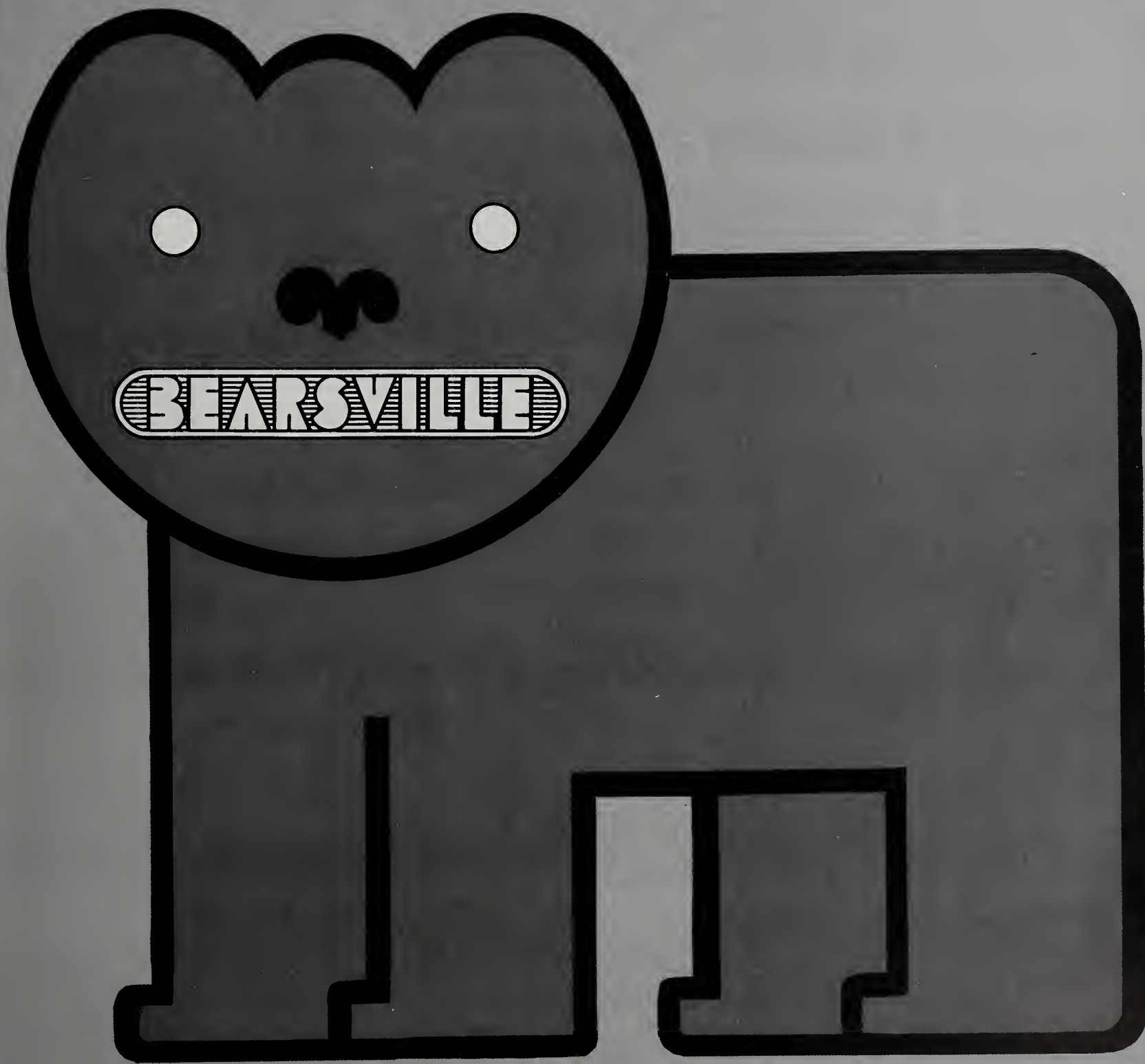
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Cullen, Bob
 •Anything You Want
 JOHN VALENTI — Ariola
 America/Capitol 7625

Curb, Mike
 •C'mon Marianne
 DONNY OSMOND — Polydor
 14320

Curb, Mike & Michael Lloyd
 •I Can't Live In A Dream
 OSMONDS — Polydor PD 14348

D'Andrea, John
 •Will You Love Me Tomorrow
 DANA VALERY — Phantom JB
 10566
 •Light Up The World With Sunshine
 HAMILTON, JOE FRANK &
 DENNISON — Playboy 6077

Dante, Ron & Barry Manilow
 •Tryin' To Get The Feeling Again
 BARRY MANILOW — Arista AS
 0172
 •This One's For You
 BARRY MANILOW — Arista 0206
 •Weekend In New England
 BARRY MANILOW — Arista 212

Davis, D.
 •You Don't Have To Be A Star (To
 Be In My Show)
 MCCOO & DAVIS — ABC 12208

Davis, Don
 •Disco Lady
 JOHNNIE TAYLOR — Columbia 3-
 10281
 •Hope We Get To Love In Time
 MARRILYN MCCOO & BILLY DAVIS
 — ABC 12170

•Somebody's Gettin' It
 JOHNNIE TAYLOR — Columbia 3-
 10334
 •We Can't Hide It Anymore
 LARRY SANTOS — Casablanca
 MB 844

Davis, Hal
 •Love Hangover
 DIANA ROSS — Motown M1392F

Davis, Paul
 •Thinking Of You
 PAUL DAVIS — Bang 724
 •Superstar
 PAUL DAVIS — Bang 726

Dea, Roy & Dickey Lee
 •9,999,999 Tears
 DICKEY LEE — RCA 10764

Denny, Bill for Dottie Prod.
 •Teddy Bear's Last Ride
 DIANA WILLIAMS — Capitol 4317

Deodato, E.
 •Peter Gunn
 DEODATO — MCA 40631

DeVito, Don
 •Mozambique
 BOB DYLAN — Columbia 3-10298

DeVorzon, B. & P. Botkin, Jr.
 •Nadia's Theme (The Young & The
 Restless)
 BARRY DEVORZON & PERRY
 BOTKIN, JR. — Arista 4104

Diamond, Gregg
 •More, More, More
 ANDREA TRUE CONNECTION —
 Buddah 515
 •Party Line
 ANDREA TRUE — Buddah 7538

**Diamond, Joel & Charlie Calello for
 Silver Blue Prod. for Gordon
 Mills Prods.**
 •After The Lovin'
 ENGELBERT HUMPERDINCK —
 Epic 8-50270

**Diante, Denny Association w/Paul
 Anka Prod.**
 •Anytime (I'll Be There)
 PAUL ANKA — UA XW 789Y

Douglas, Jack
 •(She's Just A) Fallen Angel
 STARZ — Capitol P4343

Douglas, Jack & Aerosmith
 •Last Child
 AEROSMITH — Columbia 3-
 10359
 •Home Tonight
 AEROSMITH — Columbia 3-
 10407

**Douglas, Jack for Waterfront
 Prods. Ltd. & Contemporary
 Communications Corp.**
 •Walk This Way
 AEROSMITH — Columbia 3-
 10449

Dowd, Tom
 •This Old Heart Of Mine
 ROD STEWART — WB 8170
 •Double Trouble
 LYNRYD SKYNYRD — MCA 4527
 •Tonight's The Night (Gonna Be
 Alright)
 ROD STEWART — WB 8262
 •Free Bird
 LYNRYD SKYNYRD — MCA 1948

Dragon, Daryl & Toni Tennille
 •Lonely Night (Angel Face)
 CAPTAIN & TENNILLE — A&M
 1782S

Drinkwater, S. & J. Schoenbaum
 •You Are My Starship
 NORMAN CONNORS — Buddah
 542
 •We Both Need Each Other
 NORMAN CONNORS — Buddah
 BDS 534

Dudgeon, Gus
 •Grow Some Funk Of Your Own
 ELTON JOHN — MCA 40505
 •I Feel Like A Bullet (In The Gun Of
 Robert Ford)
 ELTON JOHN — MCA 40505
 •Don't Go Breaking My Heart
 ELTON JOHN & KIKI DEE —
 Rocket PIG 40585
 •Sorry Seems To Be The Hardest
 Word
 ELTON JOHN — MCA 40645

E

Eamond, Edwards
 •Hard Work
 JOHN HANDY — ABC/Impulse
 31005

Errico, Greg & Jerry Goldstein
 •BLT
 LEE OSKAR — United Artists 607

Ertegun, Ahmet
 •Where Did Our Love Go
 THE J. GEILS BAND — Atlantic
 3320

Ezrin, Bob
 •Flaming Youth
 KISS — Casablanca NB 858
 •I Never Cry
 ALICE COOPER — WB 8228
 •Shout It Out Loud
 KISS — Casablanca NB 854

F

Faboni, R.
 •Hello Old Friend
 ERIC CLAPTON — RSO RD 861

**Farah Prod. & Jim Vienneau for
 Curb-Vienneau Prod.**
 •What A Time Of Day
 BILLY THUNDERCLOUD — 20th
 Century 2181

Farrar, John
 •Come On Over
 OLIVIA NEWTON-JOHN — MCA
 40525
 •Don't Stop Believin'
 OLIVIA NEWTON-JOHN — MCA
 40600
 •Every Face Tells A Story
 OLIVIA NEWTON-JOHN — MCA
 40642

Fatback Band
 •Spanish Hustle
 THE FATBACK BAND — Event EV
 226

**Feliciano, Janna Merlyn & Charles
 Fox**
 •Making Our Dreams Come True
 CYNDI GRECCO — Private Stock
 45086

Finch, Richard
 •Queen Of Clubs
 K.C. & THE SUNSHINE BAND —
 TK Records

Findon, Ben
 •Love Really Hurts Without You
 BILLY OCEAN — Ariola America
 P 7621

Fleetwood Mac & Keith Olsen
 •Rhiannon
 FLEETWOOD MAC — Reprise
 RPS 1345
 •Say You Love Me
 FLEETWOOD MAC — Reprise WB
 1356

Flicker, Mike
 •Crazy On You
 HEART — Mushroom M 7021
 •Dreamboat Annie
 HEART — Mushroom M 7023
 •Magic Man
 HEART — Mushroom M 7011

Fogelsong, Jim
 •Lonely Teardrops
 NARVEL FELTS — ABC/Dot
 17620

Fogerty, John
 •I Heard It Through The Grapevine
 CREDENCE CLEARWATER
 REVIVAL — Fantasy
 F-759-A-M

Frampton, Peter
 •Baby, I Love Your Way
 PETER FRAMPTON — A&M 1832
 •Do You Feel
 PETER FRAMPTON — A&M 1867
 •Show Me The Way
 PETER FRAMPTON — A&M 1795

Frechter, Colln
 •Rock And Roll Love Letter
 BAY CITY ROLLERS — Arista
 0185

Frey, Glenn
 •Rain, Oh Rain
 FOOLS GOLD — Morning Sky 700
 (Arista)

Futterman, Lou & Tom Weman
 •Hey Baby
 TED NUGENT — Epic 8-50179

G

Gamble & Huff
 •Enjoy Yourself
 JACKSONS — Epic 8-50289
 •Groovy People
 LOU RAWLS — Phila. Intl. 3604
 •Let's Make A Baby
 BILLY PAUL — Phila. Intl. ZS 8-
 3584
 •Living For The Weekend
 O'JAYS — Phila. Intl. ZS 8-3601
 •Message In Our Music
 O'JAYS — PHILA. Intl. ZS 8-3601
 •Nursery Rhymes (Part I)
 PEOPLE'S CHOICE — TSOP ZS
 8-4773
 •Tell The World How I Feel About
 'Cha Baby
 HAROLD MELVIN & THE
 BLUENOTES — Phila. Intl. ZS
 8-3588
 •You'll Never Find Another Love
 Like Mine
 LOU RAWLS — Phila. Intl. ZS 8-
 3592

Gates, David
 •Lost Without Your Love
 BREAD — Elektra 45368

Gaudio, B.
 •Bommerang
 FRANKIE VALLI — Private Stock
 PSR 109
 •We're All Alone
 FRANKIE VALLI — Private Stock
 45098

Gernhard, Phil
 •Jasper
 J. STAFFORD — Polydor 14309

Gernhard, Phil & Tony Scotti
 •Nothin' Heavy
 DAVID BELLAMY — WB/Curb
 8123
 •Let Your Love Flow
 BELLAMY BROTHERS —
 WB/Curb 8169
 •Satin Sheets
 BELLAMY BROTHERS — WBS
 2848

Glimmer Twins
 •Fool To Cry
 ROLLING STONES — Rolling
 Stones Records RS 19304
 (Atlantic)
 •Hot Stuff
 ROLLING STONES — Rolling
 Stones Records RS 19304
 (Atlantic)

Glixman, J.
 •Carry On Wayward Son
 KANSAS — Kirshner ZS 84267
 (Columbia)

Gold, Ken
 •You To Me Are Everything
 REAL THING — United Artists 833

Gordon, Kelly & Bobby Paris
 •Ode To Billy Joe
 BOBBI GENTRY — Capitol
 P 4294

Gordon, Marc
 •I've Got A Feeling (We'll Be Seeing

Each Other)
 AL WILSON — Playboy P 6062-A
 •Love Hangover
 FIFTH DIMENSION — ABC 12181

Goldstein, Jerry
 •Summer
 WAR — United Artists XW 834

Graham, Larry
 •It's Alright
 GRAHAM CENTRAL STATION —
 WB 8148
 •The Jam
 GRAHAM CENTRAL STATION —
 WB WBS 8175

Graham, Leo
 •Give It Up (Turn It Loose)
 TYRONE DAVIS — Columbia 3-
 10388
 •Turning Point
 TYRONE DAVIS — Dakar DK 4550

Guercio, James William
 •Another Rainy Day In New York
 City
 CHICAGO — Columbia 3-10360
 •If You Leave Me Now
 CHICAGO — Columbia 3-10390

H

Haffkine, Ron
 •Daddy's Little Girl
 RAY SAWYER — Capitol 4344
 •If Not You
 DR. HOOK — Capitol P4364
 •A Little Bit More
 DR. HOOK — Capitol 4280
 •Only Sixteen
 DR. HOOK — Capitol 4171

Hall, Rick
 •Tell It Like It Is
 ANDY WILLIAMS — Columbia 3-
 10263

Ham, Bill
 •It's Only Love
 ZZ TOP — London 5N-241

Hamilton, Joe Frank & Reynolds
 •Everyday Without You
 HAMILTON, JOE FRANK &
 REYNOLDS — Playboy 6068

Harris, Norman
 •He's A Friend
 EDDIE KENDRICKS — Tama
 T54266

Harrison, Don, Band
 •Sixteen Tons
 DON HARRISON BAND — Atlantic
 3323

Harrison, George
 •This Song
 GEORGE HARRISON — Dark
 Horse WB DH 3005
 •Hart, Rod
 C.B. Savage
 ROD HART — Plantation 144

Hartman, Don
 •Drivin' Wheel
 FOGHAT — Bearsville BSS 0313

Hayes, Isaac
 •(Call Me) The Traveling Man
 MASQUERADERS — Hot
 Buttered Soul/ABC 12157

**Healy, Jim, Johnny Duncan, Robert
 E. Lee and Brick**
 •Dazz
 BRICK — Bang 727

**Hertzman, Stan & Blaze
 Belkin/Maduri Prods.**
 •Silver Heels
 BLAZE — Epic/Sweet City
 8 50292

Hiller, T.
 •Sweet Lady From Georgia
 BROTHERHOOD OF MAN — Pye
 71076

Holland, Brian
 •I'm Gonna Let My Heart Do The
 Walking
 SUPREMES — Motown 1391F

Holland/Dozler
 •Keep Holdin' On
 TEMPTATIONS — Gordy G7146F

Hornsby, Paul
 •Everything That 'Cha Do (Will
 Come Back To You)
 WET WILLIE — Capricorn CPS
 0254 (WB)
 •Texas
 CHARLIE DANIELS BAND —
 Kama Sutra KA 607

I

Ienner, Jimmy
 •I Only Wanna Be With You
 BAY CITY ROLLERS — Arista AS
 0205
 •Never Gonna Fall In Love
 ERIC CARMEN — Arista AS 0184

•Sally
 GRAND FUNK RAILROAD —
 Capitol 4235

•Sunrise
 ERIC CARMEN — Arista AS 0184
 •Take Me
 GRAND FUNK RAILROAD —
 Capitol P4199

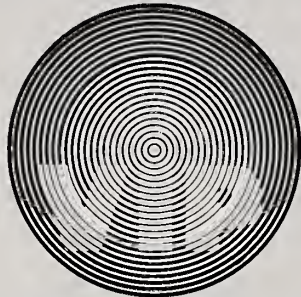
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Isley Brothers
 • Harvest For The World
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 Neck/Epic 2261
 • Who Loves You Better
 ISLEY BROTHERS — T-
 Neck/Epic 2260

J
Jackson, Chuck & Marvin Yancy
 • Loving Power
 IMPRESSIONS — Curton CMS
 0110
 • Mr. Melody
 NATALIE COLE — Capitol 4238

Jameson, Nick
 • Fool For The City
 FOGHAT — Bearsville/WB BSS
 03017

JCPI
 • Bigfoot
 BROS. SMITH — Big Tree/Atl.
 16061

Johnson, Bob
 • Dancin' Through The Night
 LA JETS — RCA PB 10668
 • Renegade
 MICHAEL MURPHEY — Epic 8-
 50184

Jones, A.
 • Shake Your Rump To The Funk
 BAR-KAYS — Mercury 73833

Jones, Quincy
 • Get The Funk Out Of My Face
 BROS. JOHNSON — A&M 1851S
 • I'll Be Good To You
 BROS. JOHNSON — A&M 1806S

K
**K.G. Productions, McVee
 Productions**
 • Open Sesame
 KOOL & THE GANG — DeLite
 1586

Kane, Kaplan
 • Listen To The Buddah
 OZO — DJM DJUS 1012

Kasenz, J., J. Katz & R. Cordell
 • Let's Rock
 ELLISON CHASE — Big Tree/Atl.
 BT 16072

Katz, Gary
 • The Fez
 STEELY DAN — ABC 1222

**Kersey, Ron & Major Harris for
 WMOT Prod.**
 • Jealousy
 MAJOR HARRIS — Atlantic 3321

Kershenbaum, David
 • Goodnight And Good Morning
 CECILIO & KAPONO — Columbia
 3-10223
 • Heart On My Sleeve
 GALLAGHER & LYLE — A&M
 1850
 • I Want To Stay With You
 GALLAGHER & LYLE — A&M
 1778

Kewley, Fred
 • Better Place To Be
 HARRY CHAPIN — Elektra 45327

Kingston, Barry
 • Scotch On The Rocks
 THE BAND OF THE BLACK
 WATCH — Private Stock 45055

**Krugman, M., S. Pearlman & D.
 Lucas**
 • (Don't Fear) The Reaper
 BLUE OYSTER CULT — Columbia
 10384

Kunze, Michael
 • Get Up And Boogie
 SILVER CONVENTION — Midland
 Intl. 10571
 • Lady Bump
 PENNY McLEAN — Atco 45-7038

Kylicka, Milan
 • Roxanne
 PETER FOLDY — Polydor PD
 14344

L
LaFlamme, David
 • White Bird
 DAVID LaFLAMME — Amherst
 1007

Lambert, Dennis & Brian Potter
 • Don't Pull Your Love/Then You
 Can Tell Me Goodbye
 GLEN CAMPBELL — Capitol
 P4245

• Help Wanted
 HUDSON BROTHERS — Arista
 2324
 • The Princess And The Punk
 BARRY MANN — Arista AS 0194

Lane, Jeff
 • Can't Stop Groovin' Now, Wanna
 Do It Some More
 B.T. EXPRESS — Columbia 3-
 10346

• Movin'
 BRASS CONSTRUCTION — UA
 XW 775Y

**Lane, Jeff for Dock Prod. & O. Prod.
 Inc.**
 • Close To You
 B.T. EXPRESS —
 Roadshow/Scepter RD 7005

Lenning, Kyle
 • I'd Really Love To See You Tonight
 ENGLAND DAN & JOHN FORD
 COLEY — Big Tree/Atl. BT
 16069
 • Nights Are Forever Without You
 ENGLAND DAN & JOHN FORD
 COLEY — Big Tree/Atl. 16079

Leslie Advertising Agency
 • The White Knight
 CLEDUS MAGGARD & THE
 CITIZENS BAND — Mercury
 73751

Lewy, Henry & S. Bishop
 • Save It For A Rainy Day
 STEPHEN BISHOP — ABC 1222Z

Limbo, Sonny & Mickey Buckins
 • (What A) Wonderful World
 JOHNNY NASH — Epic 8-50219

Linzner, Sandy
 • I'll Play The Fool
 DR. BUZZARD — RCA JH 10762
 • Whispering/Cherchez La
 Femme/C'est Si Bon
 DR. BUZZARD — RCA 10827

LiPuma, Tommy
 • This Masquerade
 GEORGE BENSON — WB 8209
 • Popsicle Toes
 MICHAEL FRANKS — Reprise
 1360

Loerlichio, Sam
 • Eh! Cumpari
 GAYLORD & HOLIDAY —
 Prodigal P0622F

Lombardo, John for Dantele Prod.
 • One Woman Band
 CAROL CHASE — Janus J256

Lynn, Jeff
 • Livin' Thing
 ELO — UA 888
 • Showdown
 ELO — UA XW 842Y

Lynn, Jeff for Jet Records
 • Strange Magic
 ELO — UA XW 770Y

M
Macaulay, Tony
 • Falling Apart At The Seams
 MARMALADE — Ariola America
 P7619

Madera, J.
 • Hungry Years
 WAYNE NEWTON — Chelsea
 3041

Malamud, Eric & Tom Sellers
 • You're My Everything
 LEE GARRETT — Chrysalis CRS
 2112

Malley, D.
 • Rocky Mountain Music
 EDDIE RABBITT — Elektra 45315

**Manhattans Productions Inc. &
 Bobby Martin**
 • Kiss And Say Goodbye
 MANHATTANS — Columbia 3-
 10310
 • I Kinda Miss You
 MANHATTANS — Columbia 3-
 10409

Manieri, Michael & David Spinozza
 • Mary Hartman, Mary Hartman
 DEADLY NIGHTSHADE —
 Phantom HB 10709

Manilow, B. & R. Dante
 • Street Singin'
 LADY FLASH — RSO RS 852

Mann, Manfred & The Earth Band
 • Blinded By The Light
 MANFRED MANN'S EARTH
 BAND — WB 8252

Manuel, Bobby
 • Disco Duck
 RICK DEES & HIS CAST OF
 IDIOTS — RSO/Polydor RS
 857

Martin, Arif
 • A Dose Of Rock 'N' Roll
 RINGO STARR — Atlantic 45-
 3361

• Queen Of My Soul
 AVERAGE WHITE BAND —
 Atlantic 3354

• She's Gone
 HALL & OATES — Atlantic 45-
 3332

Marley, Bob & The Wailers
 • Roots, Rock, Reggae
 BOB MARLEY & THE WAILERS —
 Island 060

Martin, Bill & Phil Coulter
 • Forever & Ever
 SLIK — Arista AS 0179

**Martin, Bill & Phil Coulter for
 Martin/Coulter Enterprises
 Ltd.**
 • Julie Ann
 GINGER — Sheck/Janus SH-3

Martin, George
 • Amber Cascade
 AMERICA — WB 8258
 • Got To Get You Into My Life
 THE BEATLES — Capitol 4274
 • Ob La Di, Ob La Da
 THE BEATLES — Capitol P4347

**Marx, Henry Grump & Robbie
 Buchanan**
 • Words
 DONNY GERRARD — Greedy
 G101

Mason, Jim
 • Livin' Ain't Livin'
 FIREFALL — Atlantic 3333
 • You Are The Woman
 FIREFALL — Atlantic 3335

Masser, Michael
 • I Thought It Took A Little Time
 DIANA ROSS — Motown M1387F
 • So Sad The Song
 GLADYS KNIGHT — Buddah 544

Mayfield, Curtis
 • New Orleans
 STAPLE SINGERS — Curton
 CMS 0113
 • Something He Can Feel
 ARETHA FRANKLIN — Atlantic
 3326

• Jump
 ARETHA FRANKLIN — Atlantic
 45-3358

Meaux, Huey P.
 • Living It Down
 FREDDY FENDER — ABC/Dot
 17652

• Vava Con Dios
 FREDDY FENDER — ABC/Dot
 17627

• You'll Lose A Good Thing
 FREDDY FENDER — ABC/Dot
 DOA 17607

**Medress, Hank & Dave Appell for
 Medress & Appell Prod.**

• Cupid
 TONY ORLANDO & DAWN —
 Elektra E45302A

• Midnight Love Affair
 TONY ORLANDO & DAWN —
 Elektra 45319

Miller, Steve
 • Rock n Me
 STEVE MILLER — Capitol 4323
 • Take The Money And Run
 STEVE MILLER — Capitol 4260

Miller, Tony
 • Save Your Kisses For Me
 BROTHERHOOD OF MAN — Pye
 71066

Mills, Jackie
 • The Fonz Song
 THE HEYETTES — London 5N-
 232

Mitchell, Joni & Henry Lewy
 • In France They Kiss On Main
 Street
 JONI MITCHELL — Asylum
 E45298A

Mitchell, W.
 • Keep Me Cryin'
 AL GREEN — HI/London 2319

**Mizell, Larry & Fonce Mizell (co-
 produced by Chuck Davis)**
 • Love Ballad
 LTD — A&M 1847

Montana, Vincent Jr.
 • Nice 'N' Naasty
 SALSOUL ORCHESTRA —
 Salsoul 2011
 • Tangerine
 SALSOUL ORCHESTRA —
 Salsoul 2004

**Montana, Vincent Jr. for Philly
 Prods.**
 • The Game Is Over
 BROWN SUGAR — Capitol P4198

Morali, J. & Ritchie Rome
 • The Best Disco In Town
 RITCHIE FAMILY — Martin/TK
 3306

Moroder, Giorgio & Pete Bellotte
 • Could It Be Magic
 DONNA SUMMER —
 Oasis/Casablanca OC 405

Most, Mickie
 • Don't Stop It Now
 HOT CHOCOLATE — Big Tree BT
 16060

Mc
McCartney, Paul
 • Let Em In
 WINGS — Capitol 4293
 • Silly Love Songs
 WINGS — Capitol 4256



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McCauley, Methew & Fred Mollin
 • Growin' Up
 DAN HILL — 20th Century 2254

McCoy, Ven
 • Everything's Coming Up Love
 DAVID RUFFIN — Motown M1393F
 • Heavy Love
 DAVID RUFFIN — Motown M1398F
 • Party
 VAN McCOY — H&L 4670

McKay, Tarney & Spencer
 • I'm Your Man Rock 'N' Roll
 TARNY & SPENCER — Private Stock PS 45088

Neuert, Randolph
 • Junkfood Junkie
 LARRY GROCE — WB WBS 8165

Nelson, Willie
 • Remember Me
 WILLIE NELSON — Columbia 3-10275

Nerangs, Freida Britt Britton
 • Foxy Lady
 CROWN HEIGHTS AFFAIR — DeLite 1581

Nolan, Kenny
 • Dancin' Kid
 DISCO TEX — Chelsea 3045

Nolan, K. & C. Callelo
 • I Like Dreamin'
 KENNY NOLAN — 20th Century 2287

Ohio Players
 • Fopp
 OHIO PLAYERS — Mercury 73775
 • Who'd She Coo
 OHIO PLAYERS — Mercury 455

Okun, Milton
 • Afternoon Delight
 STARLAND VOCAL BAND — Windsong/RCA 10588
 • Like A Sad Song
 JOHN DENVER — RCA PB 10774
 • Looking For Space
 JOHN DENVER — RCA JH 10586

Olsen, Kelth
 • Hold On

SONS OF CHAMPLIN — Ariola America/Capitol 7627

O'Shea, Shad
 • Colorado Call
 SHAD O'SHEA — Private Stock

Perisse, R.
 • Play That Funky Music
 WILD CHERRY — Epic 8-50225

Parsons, Alan
 • Can't Let A Woman
 AMBROSIA — 20th Century TC 2310
 • Doctor Tarr And Professor Fether
 ALAN PARSONS PROJECT — 20th Century TC 2297

Payton, Lawrence
 • Catfish
 FOUR TOPS — ABC 12214

Peata, Ches
 • Brand New Love Affair
 JIGSAW — Chelsea 3043
 • Love Fire
 JIGSAW — Chelsea CH 3037

Pennington, Ray & Waylon Jennings
 • Good Hearted Woman
 WAYLON JENNINGS & WILLIE NELSON — RCA 10529

Perren, Freddie
 • Boogie Fever
 SYLVERS — Capitol 4179
 • Cotton Candy
 SYLVERS — Capitol 4255
 • Don't Take Away The Music
 TAVARES — Capitol P4348
 • Heaven Must Be Missing An Angel
 TAVARES — Capitol 4270
 • Hot Line
 SYLVERS — Capitol 4336

Perren, Freddie for Grand Slam Productions
 • Love Me
 YVONNE ELLIMAN — RSO RS 858

Perry, Richard
 • Breakaway
 ART GARFUNKLE — Columbia 3-10273

Stand Tall
 BURTON CUMMINGS — Portrait 6-70001
 • You Make Me Feel Like Dancing
 LEO SAYER — WB F8283

Phillips, J.C.
 • 'Til It's Time To Say Goodbye
 JONATHAN CAIN — October OCT 1001-AS

Plotkin, Charles
 • Still The One
 ORLEANS — Asylum E45336
 • That's Why I Love You
 ANDREW GOLD — Asylum E45286A

Polnareff, Michel
 • If Only You Believe (Jesus For Tonight)
 MICHEL POLNAREFF — Atlantic 3314

Poncle, Vini
 • Better Days
 MELISSA MANCHESTER — Arista 0183
 • Just You And I
 MELISSA MANCHESTER — Arista 0168

Queen
 • Somebody To Love
 QUEEN — Elektra 362

RFT Music Publ.
 • A Fifth Of Beethoven
 WALTER MURPHY & THE BIG APPLE BAND — Private Stock 45073

Reno, Bob
 • Let Her In
 JOHN TRAVOLTA — Midland Intl./RCA 10623

Reno, B. & J. Davis
 • Whenever I'm Away With You
 JOHN TRAVOLTA — Midland Intl. 10780

Renzetti, Joe & David Checkler for Cherlie Prods. for The Great American Amusement Co.
 • Did You Boogie (With Your Baby)
 FLASH CADILLAC & THE CONTINENTAL KIDS — Private Stock PS 45079

Robertson, Robble
 • If You Know What I Mean
 NEIL DIAMOND — Columbia 3-10366
 • Don't Think ... Feel
 NEIL DIAMOND — Columbia 3-10405

Robinson, Smokey
 • A Quiet Storm
 SMOKEY ROBINSON — Tama T54265F

Roithchild, Paul A.
 • Slow Dancing
 FUNKY KINGS — Arista 209

Rubinson, David
 • Daylight
 BOBBY WOMACK — UA XW 763Y

Rufus
 • Dance With Me
 RUFUS — ABC 12179

Rundgren, Todd
 • Good Vibrations
 TODD RUNDGREN — Bearsville/WB BSS 0309

Russell, Leon & Mary
 • Rainbow In Your Eyes
 LEON & MARY RUSSELL — Paradise/WB PDS 8208

Sain, Oliver
 • She's A Disco Queen
 OLIVER SAIN — Abet 9463

Schatz, Warren
 • Daylight
 VICKI SUE ROBINSON — RCA 10775
 • Turn The Beat Around
 VICKI SUE ROBINSON — RCA PB 10562

Scott, Ken
 • Don't Touch Me There
 TUBES — A&M 1826

Sears, Don & Chip Davis
 • There Won't Be No Country Music
 C.W. McCALL — Polydor PD 14310

Sedeka, Neil & Robert Appere
 • Love In The Shadows
 NEIL SEDAKA — Rocket 40543
 • Steppin' Out
 NEIL SEDAKA — Rocket/MCA PIG 40582

Seeger, Bob & Punch Andrews
 • Nutbush City Limits
 BOB SEGER — Capitol 4269
 • Night Moves
 BOB SEGER — Capitol 4369

Sellers, Tom & Clive Davis
 • Wham Bam Shang-A-Lang
 SILVER — Arista 0189

Sherrill, Billy
 • America The Beautiful
 CHARLIE RICH — Epic 8-50222
 • Since I Fell For You
 CHARLIE RICH — Epic 8-50182
 • 'Til I Make It On My Own
 TAMMY WYNETTE — Epic 8-50196

Sigler, Bunny for Dick Grffl Prod.
 • Train Called Freedom
 SOUTH SHORE COMMISSION — Wand 11294

Simon, Joe & Raeford Gerald
 • Need You, You Need Me
 JOE SIMON — Spring SPR 163

Simon, Paul & Phil Ramone
 • Still Crazy After All These Years
 PAUL SIMON — Columbia 3-10332

Smith, Mark K.
 • Take A Hand
 RICK SPRINGFIELD — Chelsea CH 3051

Smith, Michael L.
 • Let's Be Young Tonight
 JERMAINE JACKSON — Motown M1401F

Smith, Steve
 • Give Me An Inch Girl
 ROBERT PALMER — Island IS 049A
 • Man Smart, Woman Smarter
 ROBERT PALMER — Island 075

Springsteen, Bruce, John Landau & Mike Appel
 • Tenth Avenue Freeze Out
 BRUCE SPRINGSTEEN — Columbia 3-10274

Stanley, P. & B. Ezrin
 • Detroit Rock City
 KISS — Casablanca NB 863

Stepney, Charles & Ramsey Lewis
 • What's The Name Of This Funk (Spiderman)
 RAMSEY LEWIS — Columbia 3-10235

Stevens, Cat
 • Banapple Gas
 CAT STEVENS — A&M 1785

Stevens, Ray for Ahah Productions
 • Young Love
 RAY STEVENS — Barnaby B618

Streisand, Barbra & Phil Ramone
 • Love Theme From "A Star Is Born"
 BARBRA STREISAND — Columbia 10450

Styx
 • Lorelei
 STYX — A&M 1786S

Sullivan, P.
 • Good Night And Good Morning
 JIM CAPALDI — Island 15067

Swan, Billy & Chip Young
 • Number One
 BILLY SWAN — Monument ZS 8-8697

Szymczyk, Bill for Pandora Productions
 • New Kid In Town
 EAGLES — Asylum 7E1084

Templeton, Ted
 • I Cheat The Hangman
 THE DOOBIE BROTHERS — WB 8161

It Keeps You Runnin'
 CARLY SIMON — Elektra 45323

It Keeps You Runnin'
 DOOBIE BROTHERS — WB 8282

Taking It To The Streets
 DOOBIE BROTHERS — WB 8196

Terrell, Billy for Mr. "V" Productions
 • Venus
 FRANKIE AVALON — DeLite 1578

Tubbs, Pierre
 • Gotta Be The One
 MAXINE NIGHTINGALE — UA XW 820Y

Right Back Where We Started From
 Maxine Nightingale — UA XW 752

(continued on page 148)

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Best Instrumental Performance
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 Billboard #1 New Pop Album Artists
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A

ABC/Dunhill/Acuff Rose — BMI
 • Don't Pull Your Love/Then You Can Tell Me Goodbye
 GLEN CAMPBELL — Capitol 4245
 Writers: Lambert, Potter, Loudermilk

ABC/Dunhill/E.L.D.G. — BMI
 • The Fez
 STEELY DAN — ABC 1222
 Writers: D. Fagan, W. Becker & P.L. Griffin

ABC/Dunhill/One Of A Kind — BMI
 • Once A Fool
 KIKI DEE — Rocket PIG 40506
 Writers: Dennis Lambert & Brian Potter

ABC/Dunhill/Rail — BMI
 • Catfish
 FOUR TOPS — ABC 12214
 Writers: L. Payton, F. Bridges, M. Farrow

ATV — BMI
 • Silly Love Songs
 WINGS — Capitol 4256
 Writer: Paul McCartney
 • Words
 DONNY GERRARD — Greedy G-101
 Writers: L. Albertelli, D. Janssen, B. Hart

ATV Universal — BMI
 • Right Back Where We Started
 MAXINE NIGHTINGALE — AUIXW52
 Writers: Pierre Tubbs, Vince Edwards
 • Let 'Em In
 WINGS — Capitol 4293
 Writer: Paul McCartney
 • I'm Your Man Rock 'N' Roll
 TARNEY AND SPENCER — Private Stock PS 45088
 Writers: Tarney, Spencer

ATV Universal — BMI
 • Right Back Where We Started
 MAXINE NIGHTINGALE — AUIXW52
 Writers: Pierre Tubbs, Vince Edwards

Ackee — ASCAP
 • Give Me An Inch Girl
 ROBERT PALMER — Island ISO49A
 Writer: Robert Palmer

Adamo — ASCAP
 • The Fonz Song
 THE HEYETTES — London 5N-232
 Writer: Michael S. Fein

Alexscar/Unichappell — BMI
 • Can't Hide Love
 EWF — Columbia 3-10309
 Writer: S. Scarbrough

Algee/Attan — BMI
 • Til I Make It On My Own
 TAMMY WYNETTE — Epic 8-50196
 Writers: T. Wynette, B. Sherrill, G. Richey

Almo/Fram-Dee — ASCAP
 • Baby, I Love Your Way
 PETER FRAMPTON — A&M 1832
 Writer: Peter Frampton
 • Do You Feel
 PETER FRAMPTON — A&M 1867
 Writer: Peter Frampton
 • Show Me The Way
 PETER FRAMPTON — A&M 1795
 Writer: Peter Frampton

Almo Music Corp./Giva Music — ASCAP
 • Love Of My Life
 GINO VANNELLI — A&M 1861
 Writer: G. Vannelli

Almo/Jobete — ASCAP
 • I Want You
 MARVIN GAYE — Tamla/Motown T5426F
 Writers: L. Ware, T. Boy Ross

Almo/Stygiun — ASCAP
 • Lorelei
 STYX — A&M 1786S
 Writers: Dennis de Young, James Young

Almo/Sweet Harmony/Hammer & Nails/Landers-Roberts — ASCAP
 • I Need To Be In Love
 CARPENTERS — A&M 1828
 Writers: J. Carpenter, J. Bettis, A. Hammond

American Dream — ASCAP
 • Light Up The World With Sunshine
 HAMILTON, JOE FRANK & DENNISON — Playboy 6077
 Writers: B. Findon, G. Wilkens

Ian Anderson Music — ASCAP
 • Locomotive Breath
 JETHRO TULL — Chrysalis CRS

Andorra — ASCAP
 • Crazy On You
 HEART — Mushroom 7021
 Writers: A. Wilson, N. Wilson
 • Magic Man
 HEART — Mushroom M7011
 Writers: A. Wilson, N. Wilson
 • Dreamboat Annie
 HEART — Mushroom M7023
 Writers: A. Wilson, N. Wilson

Andustin — ASCAP
 • Rock And Roll Love Letter
 BAY CITY ROLLERS — Arista 0185
 Writer: Tim Moore

April — ASCAP
 • Listen To The Buddha
 OZO — DJM DJUS-1012
 Writer: Kenny George

Arc — BMI
 • Rock And Roll Music
 BEACH BOYS — Reprise/WB RPS 1354
 Writer: C. Berry

Artwork — ASCAP
 • Fernando
 ABBA — Atlantic AT 3360
 Writers: B. Anderson, S. Anderson, B. Ulvaeus

Ashtar — BMI
 • Banapple Gas
 CAT STEVENS — A&M 1785
 Writer: Cat Stevens

Ashton — BMI
 • Did You Boogie (With Your Baby)
 FLASH CADILLAC AND THE CONTINENTAL KIDS — Private Stock PS 45079
 Writer: Rod McCQueen

Australian Tumbleweed — BMI
 • It's A Long Way There
 LITTLE RIVER BAND — Harvest/Capitol P4318
 Writer: Goble

Avco Embassy — ASCAP
 • Funky Weekend
 THE STYLISTICS — Avco AV 4661
 Writers: Hugo & Luigi, George David Weiss
 • You Are Beautiful
 STYLISTICS — Avco AV 4664
 Writers: Hugo & Luigi, George David Weiss

Average Music — ASCAP
 • Queen Of My Soul
 AVERAGE WHITE BAND — Atlantic 3354
 Writer: Stuart

B
Badco — ASCAP
 • Honey Child
 BAD COMPANY — Swan Song/Atlantic 70109
 Writers: Ralphs, Rodgers, Kirke, Burnell

Bar Kay — BMI
 • Shake Your Rump To The Funk
 BAR KAYS — Mercury 73833
 Writers: L. Dodson, J. Alexander, M. Beard, W. Stewart, L. Smith

Baron/Willie Nelson — BMI
 • Good Hearted Woman
 WAYLON JENNINGS & WILLIE NELSON — RCA 10529
 Writer: Waylon Jennings

Beechwood — BMI
 • Easy Roller
 SWEENEY TODD — London 240
 Writers: J. McCulloch, N. Gulder
 • The Call
 ANNE MURRAY — Capitol P4207
 Writer: Gene MacLellan

Beechwood/Bondi — BMI
 • Roxanne
 PETER FOLDY — Polydor PD 14344
 Writer: Foldy

Belinda/Elvis Presley — BMI
 • Sixteen Reasons
 LAVERNE & SHIRLEY — Atlantic 3367
 Writers: Bill Post, Doree Post

Bema/Blaze — ASCAP
 • Play That Funky Music
 WILD CHERRY — Epic 8-50225
 Writer: R. Parrisa

Betram Music Co. — ASCAP
 • Quiet Storm
 SMOKEY ROBINSON — Tamla T54265F
 Writers: W. Robinson, R.E. Jones

Big Elk/Laminations — ASCAP
 • Another Rainy Day In New York City
 CHICAGO — Columbia 3-10360
 Writer: Robert Lamm

Big Elk/Polish Prince — ASCAP
 • If You Leave Me
 CHICAGO — Columbia 3-10390
 Writer: P. Cotera

Big Pig/Leeds — ASCAP
 • Don't Go Breaking My Heart
 ELTON JOHN & KIKI DEE — Rocket PIG 40585
 Writers: Anne Orson, Carte Blanche
 • Feel Like A Bullet (In The Gun Of Robert Ford)
 ELTON JOHN — MCA 40505
 Writers: Elton John, Bernie Taupin
 • Sorry Seems To Be The Hardest Word
 ELTON JOHN — MCA 40645
 Writers: Elton John, Bernie Taupin

Big Pig/Leeds/Yellow Dog — ASCAP
 • Grow Some Funk Of Your Own
 ELTON JOHN — MCA 40505
 Writers: Elton John, Bernie Taupin, Davey Johnstone

Big Secret/Almo — ASCAP
 • Fallen Angel
 FRANKIE VALLI — Private Stock 074
 Writers: Doug Flett, Guy Fletcher

Stephen Bishop — BMI
 • Save It For A Rainy Day
 STEPHEN BISHOP — ABC 12232
 Writer: Stephen Bishop

Blackwood — BMI
 • Can't Stop Groovin' Now, Wanna Do It Some More
 BT EXPRESS — Columbia 3-10346
 Writer: B. Nichols

Black Sheep — BMI
 • Love Really Hurts Without You
 BILLY OCEAN — Ariola America 7621
 Writers: B. Findon, L. Charles

Blendingwell — ASCAP
 • Baby, Baby I Love You
 TERRY CASHMAN — Lifesong 45015
 Writers: Cashman & West
 • Shannon
 HENRY GROSS — Lifesong 45002
 Writer: Henry Gross
 • Springtime Mama
 HENRY GROSS — Lifesong 45008
 Writer: Henry Gross

Bloomsburg — BMI
 • A Dose Of Rock 'N' Roll
 RINGO STARR — Atlantic 45-3361
 Writer: C. Grossman

Blue Lick — BMI
 • 'Til It's Time To Say Goodbye
 JONATHAN CAIN — October Records OCT AS1001
 Writer: Jonathan Cain

B.O. Cult Songs — ASCAP
 • (Don't Fear) The Reaper
 BLUE OYSTER CULT — Columbia 10384
 Writer: D. Roeser

Bout Time/Missile — BMI
 • The Game Is Over
 BROWN SUGAR — Capitol P4198
 Writers: Vince Montana, Jr. & R.B. Walker

Bovina — ASCAP
 • Harvest For The World
 ISLEY BROTHERS — T-Neck/Epic 2261
 Writers: E. Isley, Marvin Isley, Ronald Isley, Rudolph Isley, O'Kelly Isley, Chris Jasper
 • Who Loves You Better
 ISLEY BROTHERS — T-Neck/Epic 2260
 Writers: E. Isley, M. Isley, C. Jasper, R. Isley

Brain Tree — BMI
 • You Make Me Feel Like Dancing
 LEO SAYER — WB F8283
 Writers: Sayer, Poncia

Brent — BMI
 • The Lonely One
 SPECIAL DELIVERY — Mainstream 5581
 Writers: T. Huff, R. Person, A. Clements

Brew — BMI
 • You Should Be Dancin'
 BEE GEES — RSO/Polydor 853
 Writer: Bee Gees

Brew — BMI
 • You Should Be Dancin'
 BEE GEES — RSO/Polydor 853
 Writer: Bee Gees

Briar Patch — BMI
 • Rocky Mountain Music
 EDDIE RABBITT — Elektra 45315
 Writer: E. Rabbitt

Brother — BMI
 • It's O.K.
 BEACH BOYS — Reprise/WB 1368
 Writers: B. Wilson, M. Love

Brother Bills — ASCAP
 • I Got To Know
 STARBUCK — Private Stock PS 45104
 Writer: Bruce Blackman
 • Lucky Man
 STARBUCK — Private Stock 45125
 Writer: B. Blackman
 • Moonlight Feels Right
 STARBUCK — Private Stock 039
 Writer: Bruce Blackman

Bruin — BMI
 • Happy Days
 PRATT & McCLAIN — Reprise RPS 1351
 Writers: Norman Gimbel & Michael Omartian
 • Making Our Dreams Come True
 CYNDI GRECO — Private Stock 45086
 Writers: Fox, Gimbell

Buddah/George Diamond/MRI — ASCAP
 • Parly Line
 ANDREA TRUE — Buddah 7538
 Writer: G. Diamond

Bullpen/Perren Vibes — BMI/ASCAP
 • Heaven Must Be Missing An Angel
 TAVARES — Capitol 4270
 Writers: K. St. Lewis, F. Perren
 • Hot Line
 SYLVERS — Capitol 4336
 Writers: K. St. Lewis, F. Perren
 • Don't Take Away The Music
 TAVARES — Capitol P4348
 Writers: K. St. Lewis, F. Perren, Yarian

Burlington — ASCAP
 • Highfly
 JOHN MILES — London 5N-20084
 Writers: John Miles, Bob Marshall

Burma East — BMI
 • That's Where The Happy People Go
 TRAMMPS — Atlantic 3306
 Writer: Ronald Baker

Bushka — ASCAP
 • Do It To My Mind
 JOHNNY BRISTOL — Atlantic 4503360
 Writer: E. Henderson, Jr.

Bygosh — ASCAP
 • A Couple More Years
 DR. HOOK — Capitol 4280
 Writers: S. Silverstein, D. Locorriere

C
C.A.M. U.S.A. — BMI
 • Never Gonna Fall In Love
 ERIC CARMEN — Arista 0184
 Writer: Eric Carmen
 • Surprise
 ERIC CARMEN — Arista AS0200
 Writer: Eric Carmen

Cafe Americana/Kiss Songs — ASCAP
 • Detroit Rock City
 KISS — Casablanca NB 863
 Writers: P. Stanley, B. Ezrin

Cafe Americana/Rock Steady — ASCAP
 • Flaming Youth
 KISS — Casablanca NB 858
 Writer: A. Frehley
 • Shout It Out Loud

Combine — BMI
 • Number One
 BILLY SWAN — Monument/Col. ZS8-8697
 Writers: M. Swan, B. Swan

Conrad/Olrap — BMI
 • Tell It Like It Is
 ANDY WILLIAMS — Columbia 3-10263
 Writers: G. Davis, L. Dismond

KISS — Casablanca NB 854
 Writers: Gene Simmons, Paul Stanley, Bob Ezrin

Can't Stop — BMI
 • The Best Disco In Town
 RITCHIE FAMILY — Marlin/TK 3306
 Writers: J. Morali, R. Rome, H. Belolo, P. Hurtt

Alan Cartee — BMI/Music Mill — ASCAP
 • Sharing The Night Together
 LENNY LEBLANC — Big Tree/Atl. BT 16062
 Writers: Eddie Struzick & Ava Aldridge
 • Sharing The Night Together
 ARTHUR ALEXANDER — Buddah 522
 Writers: Ava Aldridge, Eddie Struzick

Cascargo — BMI
 • Big Fool
 BROS. SMITH — Big Tree/Atl. 16061
 Writer: J. Cash

Casseroles/Flamm — BMI
 • Come On Over
 OLIVIA NEWTON-JOHN — MCA 40525
 Writers: B. Gibb & R. Gibb

Casseroles/Unichappell — BMI
 • Take Me
 BEE GEES — RSO/Polydor 853
 Writer: Bee Gees

Cedarwood — BMI
 • Teddy Bear
 RED SOUVINE — Starday/Gusto 142
 Writers: D. Royal, B. Burnette, T. Hill, R. Sovine
 • Teddy Bear's Last Ride
 DIANA WILLIAMS — Capitol 4317
 Writers: D. Royal, B. Burnett

Chappell — ASCAP
 • Devil Woman
 CLIFF RICHARD — MCA PIG 40574
 Writer: Christine Hodgson
 • I Only Wanna Be With You
 BAY CITY ROLLERS — Arista AS 0205
 Writers: M. Hawker, Ivor Raymond

Chappell/Young Ideas — ASCAP
 • Goodnight And Good Morning
 CECILIO AND KAPONO — Columbia 3-10223
 Writers: D. Hall & J. Oates

Cherry Lane — ASCAP
 • Afternoon Delight
 STARLAND VOCAL BAND — Windsong/RCA 10588
 Writer: Bill Danoff
 • Like A Sad Song
 JOHN DENVER — RCA PB 10774
 Writer: J. Denver
 • Looking For Space
 JOHN DENVER — RCA JH 10586
 Writer: J. Denver

Chesdell — BMI
 • Man Smart, Woman Smarter
 ROBERT PALMER — Island 075
 Writer: D. Kleiber

Chinnichap — BMI
 • Living Next Door To Alice
 SMOKIE — RSO 860
 Writers: Nicky Chinn, M. Chapman

Chinnichap, Rak — ASCAP
 • Can That Can
 SUZI QUATRO — Big Tree BT 16053
 Writers: Nicky Chinn, M. Chapman

Chrysalis/Bruce Welch — BMI/Dajamus — ASCAP
 • Every Face Tells A Story
 OLIVIA NEWTON-JOHN — MCA 40642
 Writers: M. Allison, P. Sill, D. Black

Cliita/Sambo — BMI
 • Spanish Hustle
 FATBACK BAND — Event 229
 Writer: Gerry Thomas

Cock & Trumpet — ASCAP
 • Tonight's The Night (Gonna Be Alright)
 ROD STEWART — WB 8262
 Writer: R. Stewart

Colgems — ASCAP
 • Only Love Is Real
 CAROLE KING — Ode 66119S
 Writer: Carole King
 • Wham Bam Shang-A-Lang
 SILVER — Arista 0189
 Writer: Rick Geils
 • You To Me Are Everything
 REAL THING — United Artists 833
 Writers: K. Gold, M. Denne

Frank Connelly/Baksel — BMI
 • Dream On
 AEROSMITH — Columbia 3-10278
 Writer: S. Tyler

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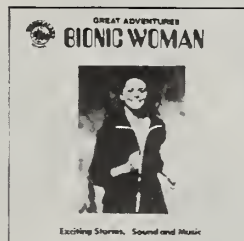
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 AEROSMITH — Columbia 3-10278
 Writer: S. Tyler

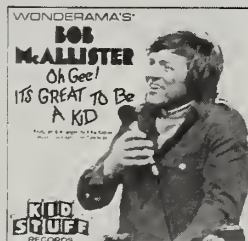
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 Writer: S. Tyler

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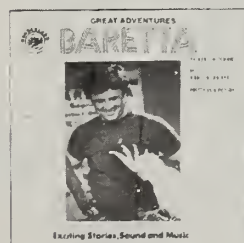
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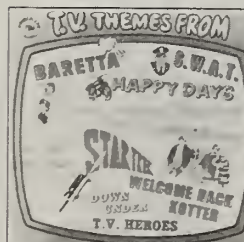
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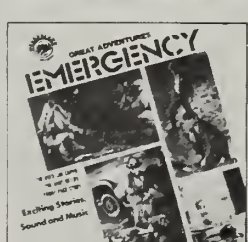
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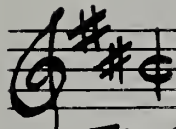


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Coral Rock/American Dream/Belzale — ASCAP
 • Love Fire
 JIGSAW — Chelsea CH 3037
 Writers: Clive Scott, Des Dyer
 • Brand New Love Affair
 JIGSAW — Chelsea 3043
 Writers: C. Graham, I. May

Counterpart — BMI
 • Colorado Call
 SHAD O'SHEA — Private Stock 45071
 Writer: Shad O'Shea

Countless Songs Ltd — BMI
 • I Do, I Do, I Do, I Do, I Do
 ABBA — Atlantic 3310
 Writers: Benny Anderson, Bjorn Ulvaeus & Stig Anderson
 • Dancing Queen
 ABBA — Atlantic 3372
 Writers: B. Anderson, S. Anderson, B. Ulvaeus
 • Mama Mia
 ABBA — Atlantic 3315
 Writers: B. Anderson, S. Anderson

Country Road — BMI
 • Showers The People
 JAMES TAYLOR — WB 8222
 Writer: James Taylor

Crabshaw — ASCAP
 • Fooled Around And Fell In Love
 ELVIN BISHOP — Capricorn CPS 0252
 Writer: E. Bishop

Cram Renaff — BMI
 • Sally
 GRAND FUNK RAILROAD — Capitol 4235
 Writer: Mark Farner

Crazy Cajun — BMI
 • You'll Lose A Good Thing
 FREDDY FENDER — ABC/Dot 17607
 Writer: B.L. Ozen

CRAZY CROW — BMI
 • In France They Kiss On Main Street
 JONI MITCHELL — Asylum E45298-A
 Writer: Joni Mitchell

DaAnn — ASCAP
 • Young Hearts Run Free
 CANDI STATON — WB 8181
 Writer: D. Crawford

Daksel Music Corp. — BMI
 • Walk This Way
 AEROSMITH — Columbia 3-10449
 Writers: S. Tyler, J. Perry

Daksel/Song & Dance & Vindaloo — BMI
 • Home Tonight
 AEROSMITH — Columbia 3-10407
 Writer: S. Tyler
 • Last Child
 AEROSMITH — Columbia 3-10359
 Writers: S. Tyler, B. Whitford

Dandellon — BMI
 • (Ain't Nothin' But A) Houseparty
 J. GEILS BAND — Atlantic 3350
 Writers: Del Shark, Joseph Thomas

Dawnbreaker — BMI
 • Baby, I'll Give It To You
 SEALS & CROFTS — WB 8277
 Writer: L. Bogan
 • Get Closer
 SEALS & CROFTS — WB 8190
 Writers: Jimmy Seals, Dash Crofts
 • I'd Really Love To See You Tonight
 ENGLAND DAN & JOHN FORD COLEY
 Writer: Parker McGee
 • Nights Are Forever Without You
 ENGLAND DAN & JOHN FORD COLEY — Big Tree/Atl. 16079
 Writer: Parker McGee

Dejamus/Purple Pepper — ASCAP
 • Year Of The Cat
 AL STEWART — Janus J266
 Writers: A. Stewart, P. Wood

Delightful — BMI
 • Foxy Lady
 CROWN HEIGHTS AFFAIR — DeLite 1581 (Pip)
 Writers: F. Nerangis, B. Britton
 • Every Beat Of My Heart
 CROWN HEIGHTS AFFAIR — DeLite DEP 1575
 Writers: Froda Nerangis, Britton

Delightful/Gang — BMI
 • Open Sesame
 KOOL & THE GANG — DeLite 1586
 Writer: R. Bell

Diamondback — BMI
 • With Your Love
 JEFFERSON STARSHIP — Grunt

10746 (RCA)
 Writers: M. Balin, Covington, Smith

Dorchester/Red Apple/N.Y. Times — BMI
 • In My Father's Footsteps
 TERRY JACKS — Private Stock 45094
 Writers: Mel Mandel, Norman Sachs

Dutchess/Get Loose Music — BMI
 • Double Trouble
 LYNRYD SKYNYRD — MCA 4527
 Writers: Allen Collins, Ronnie Van Zant

Dutchess — BMI
 • Car Wash
 ROSE ROYCE — MCA 40615
 Writer: Norman Whitefield

Dutchess Hustlers — BMI
 • Free Bird
 LYNRYD SKYNYRD — MCA 1948
 Writers: A. Collins, R. Van Zant

Dynatone/Belinda/Unichappell — BMI
 • Get Up Offa That Thing
 JAMES BROWN — Polydor 14326
 Writers: D. Brown, J. Brown, Y. Brown

Easy Listening — ASCAP
 • Sweet Lady From Georgia
 BROTHERHOOD OF MAN — Pye 71076
 Writers: Hillier, Sheridan, Lee

Eibur/Pamoja — BMI
 • What's The Name Of This Funk
 RAMSEY LEWIS — Columbia 3-10235
 Writers: C. Stepney, M. Stewart, O. Raheem

Electra Chord — ASCAP
 • We Both Need Each Other
 NORMAN CONNORS — Buddah BDS 534
 Writer: M. Henderson

Electrocord — ASCAP
 • You Are My Starship
 NORMAN CONNORS — Buddah 542
 Writer: M. Henderson

Elgy — BMI
 • Happy Music
 BLACKBYRDS — Fantasy F762 AS
 Writer: Donald Byrd

Excelleroec/Salco — BMI
 • She's A Disco Queen
 OLIVER SAIN — Abet 9463
 Writer: Oliver Sain

Ezra/Early Frost — BMI
 • Never Cry
 ALICE COOPER — WB WBS 8228
 Writers: Cooper, Wagner

Fair Star — BMI/Thin Ice — ASCAP/Staynall — BMI
 • Out Of The Darkness
 DAVID CROSBY/GRAHAM NASH — ABC 12159
 Writers: C. Degree, G. Nash, D. Crosby

Famous — ASCAP
 • Forever And Ever
 SLIK — Arista 0179
 Writers: Bill Martin, Phil Coulter
 • Hell Cat
 BELLAMY BROTHERS — WB WBS 3220
 Writer: D. Bellamy
 • Tangerine
 SAL SOUL ORCHESTRA — Sal Soul 2004
 Writers: J. Mercer, V. Scherzinger

Famous/Antique/Leeds — ASCAP
 • Jasper
 JIM STAFFORD — Polydor 14309
 Writers: J. Stafford, D. Loggins

Far Out/ikke Bad — ASCAP
 • BLT
 LEE OSKAR — UA 807
 Writers: G. Erricos, Jerry Goldstein

Far Out — ASCAP
 • Summer WAR — UA XW 834
 Writer: War

John Farrar Music — BMI
 • Don't Stop Believin'
 OLIVIA NEWTON-JOHN — MCA 40600
 Writer: John Farrar

Leo Felst — ASCAP
 • Goofus
 CARPENTERS — A&M 1859
 Writers: W. King, W. Harold, G. Khan

Finchley — ASCAP
 • Don't Stop It Now

HOT CHOCOLATE — Big Tree
 16060
 Writer: Errol Brown

First Artists/Emanuel/20th Century — ASCAP
 • Love Theme From "A Star Is Born"
 BARBRA STREISAND — Columbia 10450
 Writers: Streisand, Williams

Fisher/Miller — ASCAP/Pink Pelican — BMI
 • Whispering/Cherchez La Femme/C'est Bon
 DR. BUZZARD — RCA 10827
 Writers: Schoenberger, Coburn, Rose, Browder, A. Darnell

Fiat River — BMI
 • Can't Change My Heart
 CATE BROTHERS — Asylum 45326
 Writers: Earl & Ernie Cate
 • Union Man
 CATE BROTHERS — Asylum E45294-A
 Writers: Earl & Ernie Cate, Steve Cropper

Fourth Floor — ASCAP
 • The End Is Not In Sight (The Cowboy Tune)
 AMAZING RHYTHM ACES — ABC 12202
 Writer: H. Russell Smith

Fox Fanfare/Double Diamond — BMI
 • Help Wanted
 HUDSON BROTHERS — Arista 2324
 Writer: C. Bond

Fox Fanfare/Woolfsongs — BMI
 • Doctor Tarr and Professor Fether
 ALAN PARSONS PROJECT — 20th Century TC 2297
 Writers: Woolfson, A. Parsons

Frank Snare/Big Shorty — ASCAP
 • Rain, Oh Rain
 FOOLS GOLD — Morning Sky (Arista) 700
 Writer: D. Hensen

A! Gallico — BMI
 • January
 PILOT — BMI P4202
 Writer: D. Paton
 • Lady Bump
 PENNY McLEAN — Atco 45-7038
 Writers: Silvester Levay, Stephan Prager

GANGA B.V. — BMI
 • This Song
 GEORGE HARRISON — Dark Horse WB DH 3005
 Writer: G. Harrison

Gear — ASCAP
 • Night Moves
 BOB SEGER — Capitol 4369
 Writer: B. Seger

Genston — BMI
 • Say You Love Me
 FLEETWOOD MAC — WB Reprise 1356
 Writer: McVie

Glenwood — ASCAP
 • There's A Kind Of Hush (All Over The World)
 THE CARPENTERS — A&M 18005
 Writers: Les Reed, G. Stephens

Golden Fleece/Mured — BMI
 • Trammips — Buddah BDA 507
 Writers: Baker, Harris, Felder, Young

Groovesville — BMI/Conquistador — ASCAP
 • Disco Lady
 JOHNNIE TAYLOR — Columbia 3-10281
 Writers: H. Scales, L. Vance, D. Davis

• I Hope We Get To Love In Time
 MARILYN MCCOO/BILLY DAVIS — ABC 12170
 Writers: J. Dean, J. Glover
 • Somebody's Gettin' It
 JOHNNIE TAYLOR — Columbia
 Writers: C. Jones, C. Colter, D. Davis

Groovesville — BMI
 • We Can't Hide It Anymore
 LARRY SANTOS — Casablanca MB 844
 Writer: Barry Murphy
 • You Don't Have To Be A Star (To Be In My Show)
 MCCOO & DAVIS — ABC 12209
 Writers: J. Dean, J. Glover

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 • Hatwill — ASCAP
 • Whitebird
 DAVID LaFLAMME — Amherst 1007
 Writers: LaFlamme, LaFlamme

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Nashville, Tenn. 37212

Hamaten — BMI
 • It's Only Love
 ZZ TOP — London 5N 241
 Writers: Gibbons, Hill, Beard

Hardwork — BMI
 • Hard Work
 JOHN HANDY — ABC/Impulse
 31005
 Writer: John Handy

Heart's Delight/Gooserock — BMI
 • Street Talk
 BOB CREWE GENERATION —
 20th Century TC 2271
 Writers: Bob Crewe, Cindy
 Bullens

Horse Hairs — BMI
 • Daddy's Little Girl
 RAY SAWYER — Capitol 4344
 Writer: H. Smith
 • If Not You
 DR. HOOK — Capitol P4364
 Writer: D. Locorriere

Hudson Bay
 • Money Honey
 BAY CITY ROLLERS — Arista AS
 0170
 Writers: Faulkner, Wood

Incense — BMI
 • (Call Me) The Traveling Man
 MASQUERADERS — Hot
 Buttered Soul — ABC 12157
 Writer: The Raders

Irving — BMI
 • Good Vibrations
 TODD RUNDGREN —
 Bearsville/WB BSS 0309
 Writers: B. Wilson, M. Love

Irving Music Inc. — BMI
 • Heart On My Sleeve
 GALLAGHER & LYLE — A&M
 1850
 Writers: B. Gallagher, G. Lyle
 • I've Got A Feeling (We'll Be Seeing
 Each Other Again)
 AL WILSON — Playboy 6062
 Writer: Marc Gordon
 • I Want To Stay With You
 GALLAGHER & LYLE — A&M
 1778
 Writers: Gallagher, Lyle

Island — BMI
 • Arms Of Mary
 SUTHERLAND BROTHERS —
 Columbia 3-10284
 Writer: I. Sutherland
 • You're My Best Friend
 Queen — Elektra 45318
 Writer: Deacon

Island/Sellers — BMI
 • You're My Everything
 LEE GARRETT — Chrysalis CRS
 2112
 Writers: L. Garrett, R. Taylor

J

JSH — ASCAP
 • Hold On
 SONS OF CHAMPLIN — Ariola
 America 7627 (Capitol)
 Writers: B. Champlin, L. Atlan

Jay's Enterprises/Chappell — ASCAP
 • Loving Power
 IMPRESSIONS — Curtom CMS
 0110
 Writers: C. Jackson, M. Yancy
 • Mr. Melody
 NATALIE COLE — Capitol 4238
 Writers: C. Jackson, M. Yancy
 • Sophisticated Lady
 NATALIE COLE — Capitol 4259
 Writers: C. Jackson, M. Yancy, N.
 Cole
 • The More You Do It (The More I
 Like It Done To Me)
 RONNIE DYSON — Columbia 3-
 10356
 Writers: M. Yancy, C. Jackson
 • You
 ARETHA FRANKLIN — Atlantic
 45-3311
 Writers: C. Jackson, M. Yancy, J.
 Butler

Jazzbird/Benchmark — ASCAP
 • Slow Dancing
 FUNKY KINGS — Arista 209
 Writer: J. Tempchin

Jec/Al Green — BMI
 • Keep Me Cryin'
 AL GREEN — Hi 2319 (London)
 Writers: W. Mitchell, A. Green

Jobete — ASCAP
 • Ain't Nothing Like The Real Thing
 DONNY & MARIE OSMOND —
 Polydor PD 14363
 Writers: Ashford, Simpson
 • I'm Gonna Let My Heart Do The
 Walking
 SUPREMES — Motown 1391F
 Writers: H. Beatty, B. Holland, E.
 Holland
 • Love Hangover
 5th DIMENSION — ABC 12181
 Writers: P. Sawyer, M. McLeod
 • Love Hangover
 DIANA ROSS — Motown M1392F
 Writers: P. Sawyer, M. McLeod
 • One Love In My Lifetime
 DIANA ROSS — Motown 1398F

Writers: T. McFaddin, L. Brown, L.
 Perry

Shop Around
 CAPTAIN & TENNILLE — A&M
 1817
 Writers: W. Robinson, B. Gordy

This Old Heart Of Mine
 ROD STEWART — WB WBS 8170
 Writers: Brian & Eddie Holland,
 Lamont Dozier

Where Did Our Love Go
 J. GEILS BAND — Atlantic 3320
 Writers: Holland, Dozier, Holland

Jobete/Blackwell — ASCAP
 • I Wish
 STEVIE WONDER — Tamla 54274
 Writer: S. Wonder

Jobete — ASCAP/Stone Agate — BMI
 • Can You Do It
 GRAND FUNK RAILROAD — MCA
 40590
 Writers: R. Stroet, T. Gordy

Jobete — ASCAP/Stone Diamond — BMI
 • Down To Love Town
 ORIGINALS — Motown 535119
 Writers: D. Daniels, M.N. Sutton
 • Let's Be Young Tonight
 JERMAINE JACKSON — Motown
 M1401F
 Writers: M.L. Smith, D. Daniels

Jobete & Commodores Entertainment — ASCAP
 • Just To Be Close To You
 COMMODORES — Motown 1402
 Writers: Ritchie, Commodores

Julep — BMI
 • America The Beautiful
 CHARLIE RICH — Epic 8050222
 Writers: K. Goell, B. Sherrill

Jullo-Brian/Content Music — BMI
 • Turning Point
 TYRONE DAVIS — Dakar DK 4550
 Writer: Leo Graham

K

Kags — BMI
 • Cupid
 TONY ORLANDO & DAWN —
 Elektra E45302A
 Writer: Sam Cooke
 • Only 16
 DR. HOOK — Capitol 4171
 Writer: Delbert McClinton
 • (What A) Wonderful World
 JOHNNY NASH — Epic 8-50219
 Writers: H. Alpert, L. Adler, S.
 Cooke

Kags/Conrad — BMI/Unichappell — ASCAP
 • Chain Gang Medley
 JIM CROCE — Lifesong LS 45001
 Writers: S. Cooke, Butler, Carter &
 Mayfield, J. Lieber & M. Stoiler

Kalimba — ASCAP
 • Getaway
 EARTH, WIND & FIRE — Columbia
 3-10373
 Writers: B. Taylor, P. Cor

Kamakazi — BMI
 • This One's For You
 BARRY MANILOW — Arista 0206
 Writers: B. Manlow, M. Panzer

Kamakazi/Angel Dust — BMI
 • Could It Be Magic
 DONNA SUMMER — Oasis 405
 (Casablanca)
 Writers: B. Manlow, A. Anderson
 • Street Singin'
 LADY FLASH — RSO RS 852
 Writers: B. Manlow, A. Anderson

Kama Sutra/Rada Dara — BMI
 • Texas
 CHARLIE DANIELS BAND —
 Kama Sutra KA 607
 Writer: Charlie Daniels

Kaskat — BMI
 • Let's Rock
 ELLISON CHASE — Big Tree BT
 15072
 Writers: E. Chase, G. Askeras

Kee/Drick — BMI
 • Free
 DENIECE WILLIAMS — Columbia
 3-10428
 Writers: D. Williams, H. Red, N.
 Watts, S. Greene

Kidada/Goulgrts — BMI
 • Get The Funk Out Of My Face
 BROTHERS JOHNSON — A&M
 AM 18515
 Writers: Quincy Jones, George
 Johnson, Louis Johnson
 • I'll Be Good To You
 BROTHERS JOHNSON — A&M
 1808-S
 Writers: G. Johnson, L. Johnson,
 S. Sam

Kipahuu Music — ASCAP
 • Lost Without Your Love
 BREAD — Elektra 45368
 Writer: David Gates

Don Kirshner — BMI
 • Carry On Wayward Son

KANSAS — Kirshner Z584267
 (Columbia)
 Writer: K. Livgren
 • Hungry Years
 WAYNE NEWTON — Chelsea
 3041
 Writers: N. Sedaka, H. Greenfield
 • You Gotta Make Your Own
 Sunshine
 NEIL SEDAKA — Rocket PIG
 40614
 Writers: N. Sedaka, H. Greenfield

Kirschner Music — BMI
 • Lonely Night (Angel Face)
 CAPTAIN & TENNILLE — A&M
 1782-S
 Writer: Neil Sedaka

Don Kirshner Music/Kirshner Songs — BMI — ASCAP
 • Love In The Shadows
 NEIL SEDAKA — Rocket 40543
 Writers: Neil Sedaka, Robert
 Appere

Don Kirshner/Kirshner Songs — BMI/ASCAP
 • Steppin' Out
 NEIL SEDAKA — Rocket PIG
 40582 (MCA)
 Writers: Neil Sedaka, Phil Cody

Kirshner Songs/Welbeck — ASCAP
 • Venus
 FRANKIE AVALON — DeLite 1578
 Writer: Ed Marshall

Knee Trembler — ASCAP
 • Fool For The City
 FOGHAT — Bearsville BSS 0307
 (WB)
 Writer: Dave Reverett

Knee Trempler Music — ASCAP
 • Drivin' Wheel
 FOGHAT — Bearsville BSS 0313
 Writers: Price, Peverett

Koppelman/Bandler — BMI
 • Dancin' Thru The Night
 LA JETS — RCA PB 10668
 Writer: Desautels
 • Music Is My Life
 HELEN REDDY — Capitol 4312
 Writer: Allan Gordon

L

Lans Downe — ASCAP
 • I Cheat The Hangman
 DOOBIE BROTHERS — Warner
 Bros. WBS 8161
 Writer: Patrick Simmons

Laurel Canyon — ASCAP
 • Blinded By The Light
 MANFRED MANN'S EARTH
 BAND — WB 8252
 Writer: B. Springsteen
 • Tenth Avenue Freeze Out
 BRUCE SPRINGSTEEN —
 Columbia 3-10274
 Writer: Bruce Springsteen

Leeds Music — ASCAP
 • Baretta's Theme
 RHYTHM HERITAGE — ABC
 12177
 Writers: M. Ames, D. Grusin
 • Howzat
 SHERBET — MCA 40610
 Writers: G. Porter, T. Mitchell

Lemoria Music — BMI
 • If I Only Could
 THE ROWANS — Elektra 45347
 Writer: C. Rowan

Lion's Gate/Easy — ASCAP
 • I'm Easy
 KEITH CARRADINE — ABC 12117
 Writer: Keith Carradine

Loaves & Fishes — BMI
 • Let Your Love Flow
 BELLAMY BROTHERS —
 WB/Curb 8169
 Writer: L.E. Williams

Lost Cabin — BMI
 • If I Only Knew
 OZARK MOUNTAIN
 DAREDEVILS — A&M 1772
 Writer: L. Leo

Low-Sal Music Company — BMI
 • Free Spirit
 ATLANTA RHYTHM SECTION —
 Polydor PD 14339
 Writers: Buie, Nix, Hammond

Low-Sal — BMI/Bob Willis & Bourne — ASCAP
 • Jukin'
 ATLANTA RHYTHM SECTION —
 Polydor 14323
 Writers: Buie, Nix

Lowery — BMI
 • 9,999,999 Tears
 DICKEY LEE — RCA 10764
 Writer: R. Bailey
 • Young Love
 RAY STEVENS — Barnaby 5618
 Writers: C. Joyner, F. Carley

Lucky Pork — ASCAP
 • Don't Touch Me There
 TUBES — A&M 1826
 Writers: Nagle, Dorkocker



466-3369

ELIZABETH MERCER
 JEFF MERCER
 MORGAN CAVETT

MERCER MUSIC
 ASCAP

BLABBER MOUTH MUSIC
 BMI

469-3528

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**1976.
ANOTHER
YEAR
WE'LL
NEVER
FORGET.**

On the opposite page are just some of the many ASCAP-licensed writers who made it into the Top 20 in this year's Billboard, Cash Box, and Record World year-end awards.



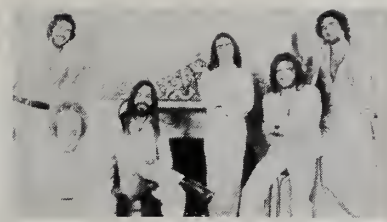
Abba (STIM)



America



Ashford & Simpson



Average White Band



Joan Baez



Jeff Beck (PRS)



Boston



Marvin Gaye



Carpenters



Keith Carradine



Chicago



Cheech



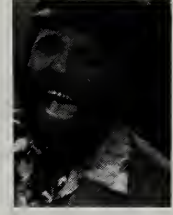
Chong



Judy Collins



Chick Corea



Andrae Crouch



John Denver



Neil Diamond



Bob Dylan



Eagles



Foghat



Peter Frampton (PRS)



Larry Groce



Henry Gross



Marvin Hamlisch



Heart (CAPAC)



G.I. Scott-Heron



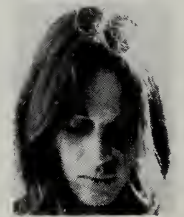
Janis Ian



Isley Brothers



Elton John (PRS)



Carole King



Kiss



Led Zeppelin



Gordon Lightfoot (CAPAC)



Steve Miller Band



Ronnie Milsap



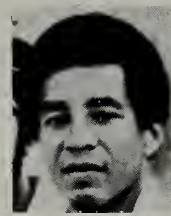
Graham Nash (PRS)



Queen (PRS)



Charlie Rich



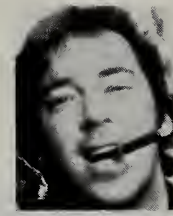
Smokey Robinson



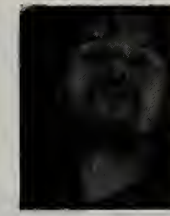
Richard Rodgers



Chaka Khan (Rufus)



Boz Scaggs



Bob Seger



Carly Simon



Patti Smith



Phoebe Snow



Candi Staton



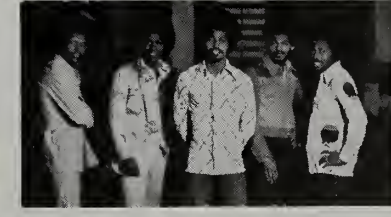
Rod Stewart



Stephen Stills



Barbra Streisand



Tavares



Tom Waits



Thin Lizzy (PRS)



War



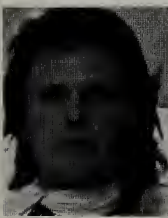
Grover Washington



Wild Cherry



Stevie Wonder



Gary Wright



Blue Oyster Cult



Gladys Knight

ASCAP

Record Publishers 1976 YEAR END NEWS ANALYSIS

Lucky Three/Anatom — BMI
 • Nice 'N' Naasty
 SALSOUK ORCHESTRA —
 Salsoul 2011
 Writer: V. Montana, Jr.

Luckyu — BMI/Horse Diaper — ASCAP
 • That's Why I Love You
 ANDREW GOLD — Asylum
 E45286A
 Writers: Andrew Gold, Gene Garlin

M

Mclen — BMI
 • Got To Get You Into My Life
 THE BEATLES — Capitol 4274
 Writers: J. Lennon, P. McCartney
 • Ob La Di, Ob La Da
 THE BEATLES — Capitol P4347
 Writers: J. Lennon, P. McCartney
 • Here There And Everywhere
 EMMYLOU HARRIS — Reprise
 RPS 1346
 Writers: J. Lennon, P. McCartney

Magickland — ASCAP
 • Dog Eat Dog
 TED NUGENT — Epic 8-50301
 Writer: Ted Nugent
 • Hey Baby
 TED NUGENT — Epic 8-50179
 Writer: D. St. Holmes

Edward B. Marks Music — BMI
 • Yesterday's Hero
 BAY CITY ROLLERS — Arista
 2342S
 Writers: Harry Vanda, George Young

McCauley Music Ltd. — ASCAP
 • Falling Apart At The Seams
 MARMALADE — Ariola America
 7610
 Writer: T. McCauley
 • Growin' Up
 DAN HILL — 20th Century 2254
 Writer: D. Hill

V. McCoy/Warner-Tamerlane — BMI
 • Party
 VAN MCCOY — H&L 4670
 Writer: V. McCoy

Malbiz & Ricks — BMI
 • Tear The Roof Off The Sucker
 PARLIAMENT — Casablanca 856
 Writers: G. Clinton, B. Collins, J. Brailey

Man-Ken — BMI
 • I'm Mandy Fly Me
 10 CG — Mercury 73779
 Writers: E. Stewart, G. Gouldman, K. Godley

Manhattan/Blackwood — BMI
 • I Kinda Miss You
 MANHATTANS — Columbia 3-10409
 Writer: W. Lovett

Martin/Coulter — ASCAP
 • Julie Ann
 GINGER — Shock/Janus SH-3
 Writers: B. Martin, P. Coulter

Merrimac — BMI
 • Lonely Teardrops
 NARVEL FELTS — ABC/Dot
 17620
 Writers: B. Gordy, Jr., T. Carlo

Midland Music — ASCAP
 • No No Joe
 SILVER CONVENTION — Midland
 Intl./RCA MB10723
 Writers: S. Levay, S. Prager

Midsong — ASCAP
 • Let Her In
 JOHN TRAVOLTA — Midland
 Intl./RCA 10623
 Writer: G. Benson
 • Midnight Love Affair

TONY ORLANDO & DAWN — Elektra 4531
 Writers: E. Levitt, P. Groscolas, M. Jourdan
 • Whenever I'm Away With You
 JOHN TRAVOLTA — Midland Intl.
 10780
 Writers: G. Benson, D. Mindel

Mighty Three — BMI
 • Bad Luck
 THE ATLANTA DISCO BAND —
 Ariola America 7611
 Writers: Carstarphen, McFadden,
 Whitehead

• Enjoy Yourself
 JACKSONS — Epic 8-50289
 Writers: K. Gamble, L. Huff
 • Groovy People
 LOU RAWLS — Phila. Intl. 3604
 Writers: Gamble, Huff
 • Let's Groove (Part I)
 ARCHIE BELL & THE DRELLS —
 TSOP ZS 8-4775
 Writers: Huff, Whitehead,
 McFadden, Carstarphen

• Living For The Weekend
 O'JAYS — Phila. Intl. ZS 8-3587-3
 Writers: Gamble, Huff, Gilbert
 • Message In Our Music
 O'JAYS — Phila. Intl. ZS 8-3601
 Writers: K. Gamble, L. Huff
 • Nursery Rhymes (Part I)
 PEOPLE'S CHOICE — TSOP ZS
 8-4773
 Writers: Huff, Gilbert

• Tell The World How I Feel About
 'Cha Baby
 HAROLD MELVIN & THE
 BLUENOTES — Phila. Intl. ZS
 8-3588
 Writers: J. Whitehead, G.
 McFadden, J. Carstarphen

• The Rubberband Man
 SPINNERS — Atlantic 3355
 Writers: L. Creed, T. Bell
 • You'll Never Find Another Love
 Like Mine
 LOU RAWLS — Phila. Intl./Epic
 ZS 8-3592
 Writers: K. Gamble, L. Huff
 • Wake Up Susan
 SPINNERS — Atlantic 3341
 Writers: S. Marshall, T. Bell

Miller — ASCAP
 • Hurt
 ELVIS PRESLEY — RCA PB 10601
 Writers: Jimmy Crane, Al Jacobs

Tony Miller — ASCAP
 • Save Your Kisses For Me
 BROTHERHOOD OF MAN — Pye
 71066
 Writers: T. Miller, L. Sheridan, M.
 Lee

Minta — BMI
 • Anything You Want
 JOHN VALENTI — Ariola
 America/Capitol 7625
 Writers: Valenti, Spinazola

Mississippi Mud — BMI
 • Popsicle Toes
 MICHAEL FRANKS — Reprise
 1360
 Writer: Michael Franks

Mocrisp — ASCAP
 • Dance Wit Me
 RUFUS — ABC 12179
 Writer: G. Christopher

Moose — CAPAC
 • The Wreck Of The Edmund
 Fitzgerald
 GORDON LIGHTFOOT — Reprise
 1369
 Writer: G. Lightfoot

Morley — ASCAP
 • Vaya Con Dios
 FREDDY FENDER — ABC/Dot
 17626
 Writers: L. Russell, E. Pepper, I.
 James

Moth/Dick James — BMI
 • Jeans On
 DAVID DUNDAS — Chrysalis CHS
 2094
 Writers: Dundas, Greenaway

MPL Communications — BMI
 • That'll Be The Day
 LINDA RONSTADT — Asylum
 E43340
 Writers: J. Allison, B. Holly, N.
 Petty

Muscle Shoals — BMI/Silver Dawn — ASCAP
 • Torn Between Two Lovers
 MARY MacGREGOR — Ariola
 America 7638
 Writers: P. Yarrow, P. Jarrell

Music Of The Time — ASCAP
 • Without Your Love (Mr. Jordan)
 CHARLIE ROSS — Big Tree BT
 16056
 Writers: Paul Vance, Perry Cone

Mystery Music — BMI
 • Renegade
 MICHAEL MURPHEY — Epic 8-
 50184
 Writer: Michael Murphey

N

Nattahnam/Blackwood — BMI
 • Kiss And Say Goodbye
 MANHATTANS — Columbia 3-
 10310
 Writer: W. Lovett

Natural Songs — ASCAP
 • Norma Jean Wants To Be A Movie
 Star
 SUNDOWN COMPANY —
 Polydor 14312
 Writer: J. Cunningham

N.Y. Times/Content/Little Bear's — BMI
 • Give It Up (Turn It Loose)
 TYRONE DAVIS — Columbia
 310388
 Writer: L. Graham

Nineteen Eighty-Five — BMI
 • The Jam
 GRAHAM CENTRAL STATION —
 WBS 8175
 Writer: Larry Graham

No Exit — BMI
 • Everything That 'Cha Do (Will
 Come Back To You)
 WET WILLIE — Capricorn CPS
 0254 (WB)
 Writer: Rocky Hirsch

• I've Been Lovin' You
 EASY STREET — Capricorn 0255
 (WB)
 Writers: Burger, Zorne, Marsh,
 Nicol

Northridge — ASCAP
 • Peter Gunn
 DEODATO — MCA 40631
 Writer: H. Mancini

Oxygen/WB/Maya Prod. — ASCAP
 • If Only You Believe (Jesus For
 Tonight)
 MICHEL POLNAREFF — Atlantic
 3314
 Writers: Michel Polnareff, G.
 Clinton, J. Brackman

P

Panjokeen — BMI
 • I Don't Wanna Lose Your Love
 EMOTIONS — Columbia 3-10347
 Writers: W. Hutchinson, J. Hawes

Peaceable Kingdom — ASCAP
 • Junk Food Junkie
 LARRY GROCE — WBS 8165
 Writer: Larry Groce

Peer International — BMI
 • Scotch On The Rocks
 THE BAND OF THE BLACK
 WATCH — Private Stock 45055
 Writer: B. Bates

Pee Wee Music — BMI
 • I Need You, You Need Me
 JOE SIMON — Spring SPR 163
 Writers: J. Simon, R. Gerald, B.
 Kennedy

Perren-Vibes/Bull Pen — BMI
 • Cotton Candy
 SYLVERS — Capitol 4255
 Writers: K. St. Lewis, F. Perren,
 Yartan

Ben Peters/Crazy Cajun — BMI
 • Living It Down
 FREDDY FENDER — ABC/Dot
 17652
 Writer: B. Peters

Pink Pelican — ASCAP
 • I'll Play The Fool
 DR. BUZZARD — RCA JH 10762
 Writer: S. Browder, Jr.

Plainview — BMI
 • I.O.U.
 JIMMY DEAN — Casino 052(GRT)
 Writer: L. Markes, J. Dean

Play One — BMI
 • Fopp
 OHIO PLAYERS — Mercury 73775
 Writer: Ohio Players

Promopub — ASCAP
 • Hot Stuff
 ROLLING STONES — Rolling
 Stones RS 19304 (Atl.)
 Writers: Richard, Jagger

Portal/Pocket Full Of Tunes — BMI
 • Take A Hand
 RICK SPRINGFIELD — Chelsea
 CH 3051
 Writer: R. Springfield

Promopub BV — ASCAP
 • Fool To Cry
 ROLLING STONES — Rolling
 Stones 19304 (Atl.)
 Writers: Richard, Jagger

Public Domain
 • Eh! Cumpari
 GAYLORD & HOLIDAY —
 Prodigal P0622F

Pure Songs — BMI
 • More Than A Feeling
 BOSTON — Epic 8-50266
 Writer: T. Sholz

Q

Queen Music/Beechwood — BMI
 • Somebody To Love
 QUEEN — Elektra 362
 Writer: Freddie Mercury

Quintet/Freddy Blenstock — BMI
 • Framed
 CHEECH & CHONG — Ode A&M
 66124
 Writers: Lieber, Stoller

Quinten/Unichappell/Freddy Blenstock — BMI
 • Young Blood
 BAD COMPANY — Swan Song
 70108
 Writers: Lieber, Stoller, Pomus

R

RFT — BMI
 • A Fifth Of Beethoven
 WALTER MURPHY & THE BIG
 APPLE BAND — Private Stock
 45073
 Writer: W. Murphy
 • Flight '78
 WALTER MURPHY — Private
 Stock 45123
 Writer: W. Murphy

RSO — ASCAP
 • The Boys Are Back In Town
 THIN LIZZY — Mercury 73786
 Writer: Lynott

Rams Horn — ASCAP
 • Mozambique
 BOB DYLAN — Columbia 3-10298
 Writers: B. Dylan, J. Levy

Ranbach/Topsoil — BMI
 • Looking Out For #1
 BACHMAN-TURNER
 OVERDRIVE — Mercury 73784
 Writer: Randy Bachman
 • Take It Like A Man
 BACHMAN-TURNER
 OVERDRIVE — Mercury 73766
 Writers: C.F. Turner, B. Thornton

Razzle Dazzle-New Seasons — BMI
 • Boomerang
 FRANKIE VALLI — Private Stock
 PSR 109
 Writers: V. Pike, T. Randazzo

Rockhopper — ASCAP
 • Rhiannon
 FLEETWOOD MAC — Reprise
 RPS 1345
 Writer: Nicks
 • Silver Heels
 BLAZE — Epic/Sweet City 8 50292
 Writer: R. Welch

Rock Steady Music/Starzongo Music — ASCAP
 • (She's Just A) Fallen Angel
 STARZ — Capitol P4343
 Writers: Harkin, Ranno, Sweval,
 Grob, Smith, DeLaney

Rubicon — BMI
 • Can't Let A Woman
 AMBROSIA — 20th Century TC
 2310
 Writer: David Pack

Rumanian Pickleworks/Columbia/N.Y. Times — BMI
 • Better Days
 MELISSA MANCHESTER —
 Arista 0183
 Writers: M. Manchester, C.
 Seager
 • Just You And I
 MELISSA MANCHESTER —
 Arista 0188
 Writers: M. Manchester, C.B.
 Sager

S

Sagittaire — BMI
 • Saturday Night
 EARTH, WIND & FIRE — Columbia
 3-10439
 Writers: M. White, A. McKay

Sailor Music — ASCAP
 • Rock n Me
 STEVE MILLER — Capitol 4323
 Writer: S. Miller
 • Take The Money And Run
 STEVE MILLER — Capitol 4260
 Writer: S. Miller

Saturday/Seasons 4 — BMI
 • C'mon Marianne
 DONNY OSMOND — Polydor
 14320
 Writers: L. Brown, R. Bloodworth

Sa-Vette/January — BMI
 • My Sweet Summer Suite
 BARRY WHITE — 20th Century TC
 2301
 Writer: B. White

Boz Scaggs — BMI
 • We're All Alone
 FRANKIE VALLI — Private Stock
 45098
 Writer: B. Scaggs

Boz Scaggs/Hudmar — ASCAP
 • Lowdown
 BOZ SCAGGS — Columbia 3-
 10367
 Writer: B. Scaggs
 • What Can I Say
 BOZ SCAGGS — Columbia 10440
 Writers: B. Scaggs, D. Paich

Boz Scaggs Music — ASCAP
 • It's Over
 BOZ SCAGGS — Columbia 3-
 10319
 Writer: Boz Scaggs

Screen Gems — BMI
 • Will You Love Me Tomorrow
 DANA VALERY — Phantom JB
 10566 (RCA)
 Writers: C. King, G. Goffin
 • One Fine Day
 JULIE — Tom Cat 10454
 Writers: Goffin, King
 • I Can't Hear You No More
 HELEN REDDY — Capitol 4312
 Writers: C. King, G. Goffin
 • So Sad The Song
 GLADYS KNIGHT — Buddah 544
 Writers: M. Masser, G. Goffin
 • The Princess & The Punk
 BARRY MANN — Arista AS 0194
 Writers: B. Mann, C. Weil

John Sebastian — BMI
 • Welcome Back Kotter
 JOHN SEBASTIAN — RPS 1349
 Writer: J. Sebastian

Larry Shayne — ASCAP
 • Ode To Billy Joe
 BOBBI GENTRY — Capitol P 4296
 Writer: B. Gentry

Sherlyn — BMI
 • Honey I
 GEORGE McCRAE — T.K. 1016
 Writers: H.W. Casey, R. Finch
 • Shake Your Booty
 KC & THE SUNSHINE BAND —
 TK 1019
 Writers: Casey, Finch

Shillelagh — BMI
 • Stand Tall
 BURTON CUMMINGS — Portrait
 6-70001
 Writer: B. Cummings

Silver Blue/Arnold — ASCAP
 • I Can't Live In A Dream
 OSMONDS — Polydor PD 14348
 Writer: A. Capitanelli

Silver Blue — ASCAP/Oceans Blue — BMI
 • After The Lovin'
 ENGELBERT HUMPERDINCK —
 Epic 8-50270
 Writers: A. Bernstein, R. Adams

Silver Cloud/Trolley — ASCAP
 • Dazz
 BRICK — Bang 727
 Writers: R. Ransom, R. Hargis, E.
 Irons

Seasons Music/Jobete — ASCAP
 • Silver Star
 FOUR SEASONS — WB 8203
 Writers: B. Gaudio, J. Parker

Paul Simon — BMI
 • Still Crazy After All These Years
 PAUL SIMON — Columbia 3-
 10332
 Writer: P. Simon

Shelby Singleton/Little Richie Johnson — BMI
 • C.B. Savage
 ROD HART — Plantation 144
 Writer: R. Hart

Siren — BMI
 • Still The One
 O'LEANS — Asylum E45336
 Writers: John & Johanna Hall

Sky Harbor — BMI
 • Someone To Lay Down Beside Me
 LINDA RONSTADT — Asylum 361
 Writer: R. Bonoff
 • This Masquerade
 G. BENSON — WB 8209
 Writer: L. Russell

Sook — ASCAP
 • Baby Boy
 MARY KAY PLACE as LORETTA
 HAGGERS — Columbia 3-
 10422
 Writer: M.K. Place

Sound of Nolan/Chelsea — BMI
 • Dancin' Kid
 DISCO TEX — Chelsea 3045
 Writer: K. Nolan
 • I Like Dreamin'
 KENNY NOLAN — 20th Century
 2287
 Writer: K. Nolan

Southern — ASCAP
 • Marty Hartman, Mary Hartman
 DEADLY NIGHTSHADE —
 Phantom HB 10709
 Writer: B. White

Spanka — BMI
 • Anytime (I'll Be There)
 PAUL ANKA — UA 789
 Writer: P. Anka
 • Make It Up To Me In Love
 O'DIA COATES & PAUL ANKA —
 Epic 8-50298
 Writer: P. Anka

Splitfire — BMI
 • Everyday Without You
 HAMILTON, JOE FRANK AND
 REYNOLDS — Playboy 6068
 Writer: D. Hamilton

Stafree — BMI
 • Disco Duck (Part I)
 RICK DEES & HIS CAST OF
 IDIOTS — RSO RS 857
 (Polydor)
 Writer: Rick Dees

Stigwood — BMI
 • Love So Right
 BEE GEES — RSO RS 859
 Writer: Bee Gees
 • Hello Old Friend
 ERIC CLAPTON — RSO RS 861
 Writer: E. Clapton

Stigwood Music — Unichappell Music — BMI
 • Love Me
 YVONNE ELLIMAN — RSO RS
 858
 Writers: B. Gibb, R. Gibb

Stephen Stills — BMI
 • Livin' Ain't Livin'
 FIREFALL — Atlantic 3333
 Writer: R. Roberts
 • You Are The Woman
 FIREFALL — Atlantic 3335
 Writer: R. Roberts

Stone Agate — BMI
 • It Should Have Been Me
 YVONNE FAIR — Motown M1384F
 Writers: N. Whitefield, W.
 Stevenson
 • Heard It Through The Grapevine
 CREEDENCE CLEARWATER
 REVIVAL — Fantasy F-759-A-
 M
 Writers: Whitfield, Strong

Stonebridge — ASCAP
 • If You Know What I Mean
 NEIL DIAMOND — Columbia 3-
 10366
 Writer: Neil Diamond
 • Don't Think . . . Feel
 NEIL DIAMOND — Columbia 3-
 10405
 Writer: Neil Diamond

Stone Diamond/Gold Forever — BMI
 • Keep Holdin' On
 TEMPTATIONS — Gordy G7146F
 Writers: E. Holland, B. Holland

Stone Diamond/Mighty Three — BMI
 • He's A Friend
 EDDIE KENDRICKS — Tamla
 T54266
 Writers: A. Felder, B. Gray, T.A.
 Conway

Story Songs Ltd. — ASCAP
 • Better Place To Be
 HARRY CHAPIN — Elektra 45327
 Writer: Harry Chapin

Sunbury — ASCAP
 • When Love Has Gone Away
 RICHARD COCCIANTE — 20th
 Century 2275
 Writers: R. Cocciante, M. Luberti,
 D. Rouby


Sunbury/Dunbar — BMI
 • Turn The Beat Around
 Vicki Sue Robinson — RCA PB
 10562
 Writers: P. Jackson, G. Jackson

Sweet/WB — ASCAP
 • Action
 SWEET — Capitol P4220
 Writers: Scott, Priest, Connolly,
 Tucker

(continued on page 148)



CHAPIN AT GOODY'S — Harry Chapin made an in-store appearance at Sam Goody's Sixth Avenue store in New York, where he signed copies of his latest album, "Oh The Road To Kingdom Come." Pictured from left to right are: Phil Cohen, WEA salesman in New York; Bob Menashe, vice president of sales for Sam Goody; Stan Rosenberg, album buyer for Sam Goody; Josephine Torrenti, tape buyer for Sam Goody; George Rossi, branch manager for WEA in New York; Irv Brusso, eastern regional sales manager for Elektra/Asylum, and Chapin seated with his son Josh.



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- to the discovery, development, and direction of talent anywhere in the world;
- to the protection of the creator's rights through international clearance, copyright, and collection;
- to the realization of the hopes, high ideals, and happiness of all whose lives we have touched yesterday, and those who may touch ours tomorrow...

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Publishers

(continued from page 146)

T
Talmon — BMI
 • Misty Blue
DOROTHY MOORE — Malaco
 M1029
 Writer: B. Montgomery

Tangerine — BMI
 • Hit The Road
STAMPEDEERS — Quality/PS QA
 501
 Writer: Percy Mayfield

Tauripin Tunes — ASCAP
 • It Keeps You Runnin'
CARLY SIMON — Elektra 45323
 Writer: M. McDonald
 • It Keeps You Runnin'
DOOBIE BROTHERS — WB 8282
 Writer: M. McDonald
 • Takin' It To The Streets
DOOBIE BROTHERS — WB 8196
 Writer: M. McDonald

Teddy Jack — BMI
 • Rainbow In Your Eyes
LEON & MARY RUSSELL —
 Paradise/WB PDS 8206
 Writer: L. Russell

**Terren Vibes/Bulpen —
 ASCAP/BMI**
 • Boogie Fever
SYLVERS — Capitol 4179
 Writers: K. St. Lewis, F. Perren

Tight — BMI
 • Who'd She Coo
OHIO PLAYERS — Mercury 455
 Writers: W. Beck, J. Williams, N.
 Jones, M. Pierce

**Tower Tunes/Nalmaid Lane
 Songs — BMI**
 • Johnny Cool
STEVE GIBBONS BAND — MCA
 40551
 Writer: Steve Gibbons

Tree — BMI
 • Funny How Time Slips Away
DOROTHY MOORE — Malaco/TK
 1033
 Writer: W. Nelson
 • One Piece At A Time
**JOHNNEY CASH & THE
 TENNESSEE THREE** —
 Columbia 3-10321
 Writer: W. Kemp

Tuff Gong — BMI
 • Roots, Rock, Reggae
BOB MARLEY & THE WAILERS —
 Island 060
 Writer: V. Ford

U
Unart — BMI
 • Gotta Be The One
MAXINE NIGHTINGALE — UA XW
 820Y
 Writer: P. Tubbs

Unart/B. Womack — BMI
 • Daylight
VICKI SUE ROBINSON — RCA
 10775
 Writers: B. Womack, M. Payne

Unart/Huh — BMI
 • Nutbush City Limits
BOB SEGER — Columbia 4269
 Writer: Tina Turner

Unart/Jet — BMI
 • Livin' Thing
ELO — UA 888
 Writer: J. Lynn
 • Strange Magic
ELO — UA XW 770Y
 Writer: J. Lynn

Unart/Plano Picker — BMI
 • Weekend In New England
BARRY MANILOW — Arista 212
 Writer: R. Edelman

Unchappell — BMI
 • Do What You Want To Do, Be
 What You Are
DARYL HALL & JOHN OATES —
 RCA PB 10808
 Writers: Hall & Oates
 • Love Ballad
LTD — A&M 1847
 Writer: S. Scarborough
 • Sara Smile
HALL & OATES — RCA JH 0503
 Writers: Hall & Oates
 • She's Gone
HALL & OATES — Atlantic 45-
 3332
 Writers: Hall & Oates
 • The White Knight
**CLEDUS MAGGARD & THE
 CITIZENS BAND** — Mercury
 73751
 Writer: J. Huguely

Unchappell/Elvis Presley — BMI
 • Sixteen Tons
DON HARRISON BAND — Atlantic
 3323
 Writer: Merle Travis

U.S. Songs/Blue Seas/JAC — BMI
 • Close To You
B.T. EXPRESS — Roadshow RD
 7005
 Writers: B. Bacharach, H. Davis

**United Artists Music/Jet
 Music/Chappell Music —
 ASCAP**
 • Showdown
ELECTRIC LIGHT ORCHESTRA
 — UA XW 842Y
 Writer: Jeff Lynn

V
Velvet/Rak — PRS
 • Music
JOHN MILES — London 5N-20086
 Writer: J. Miles

Vogue Music Inc. — BMI
 • Remember Me
WILLIE NELSON — Columbia 3-
 10275
 Writer: T.T. Tyler

W
Warner Bros. — ASCAP
 • Amber Cascades
AMERICA — Warner Bros. 8238
 Writer: D. Bunnell
 • Dream Weaver
GARY WRIGHT — Warner Bros.
 WBS 6167
 Writer: G. Wright
 • Hard Times
PETER SKELLERN — Private
 Stock PS 45054
 Writer: P. Skellern
 • Love Is Alive
GARY WRIGHT — WB 8143
 Writer: G. Wright
 • Made To Love You
GARY WRIGHT — WBS 8250
 Writer: G. Wright
 • Since I Fell For You
CHARLIE RICH — Epic 8-50182
 Writer: B. Johnson
 • You Are My Love
LIVERPOOL EXPRESS — Atco
 7058
 Writer: C.N. Kinsley

Warner/Tamerlane — BMI
 • Jump
ARETHA FRANKLIN — Atlantic
 45-3358
 Writer: C. Mayfield
 • New Orleans
STAPLE SINGERS — Curton
 CMS 0113
 Writer: C. Mayfield
 • Something He Can Feel
ARETHA FRANKLIN — Atlantic
 3326
 Writer: C. Mayfield
 • Tryin' To Get The Feeling Again
BARRY MANILOW — Arista AS
 0172
 Writer: D. Pomeranz

**Warner/Tamerlane/V.
 McCoy/Oceans Blue — BMI**
 • Everything's Coming Up Love
DAVID RUFFIN — Motown
 M1393F
 Writer: V. McCoy

Web IV — BMI
 • Superstar
PAUL DAVIS — Bang 726
 Writer: P. Davis
 • Thinking Of You
PAUL DAVIS — Bang 724
 Writer: P. Davis

W.M.O.T. — BMI
 • I Got Over Love
MAJOR HARRIS — Atlantic 3303
 Writers: C. Simmons, J. Jefferson

Wishbone — ASCAP
 • Muskrat Love
CAPTAIN & TENNILLE — A&M
 1870
 Writer: W.A. Ramsey
 • Satin Sheets
BELLAMY BROS. — WBS 2848
 Writer: W.A. Ramsey

Y
Young Ideas/Chappell — ASCAP
 • Good Night And Good Morning
JIM CAPALDI — Island 15-067
 Writers: Hall & Oates

Z
Zuckschank/Irving — BMI
 • Love Me Tonight
HEAD EAST — A&M 1784
 Writer: Somerville

Producers

(continued from page 137)

U
Ulvaeus, Bjorn & Benny Anderson
 • I Do, I Do, I Do, I Do, I Do
ABBA — Atlantic 3310
 • Mama Mia
ABBA — Atlantic 3315

V
Valenti, T.
 • Flight '76
WALTER MURPHY — Private
 Stock 45123

Vance, Paul
 • Without Your Love (Mr. Jordan)
CHARLIE ROSS — Big Tree BT
 16056

Vannelli, G. & J. Vannelli
 • Love Of My Life
GINO VANNELLI — A&M 1861

W
Walman, Phil
 • Money Honey
BAY CITY ROLLERS — Arista AS
 0170

Ware, Leon & T-Bone Walker
 • I Want You
MARVIN GAYE — Tamla/Motown
 T5426F

Waronker, L. & G. Lightfoot
 • The Wreck Of The Edmund
 Fitzgerald
GORDON LIGHTFOOT — Reprise
 1369

Waronker, L. & R. Titelman
 • Shower The People
JAMES TAYLOR — WB 8222

Weinreich, Dennis
 • I've Been Loving You
EASY STREET — Capricorn/WB
 0255

Welch, Bruce
 • Devil Woman
CLIFF RICHARD — MCA 40574

Wexler, Jerry & Aretha Franklin
 • You
ARETHA FRANKLIN — Atlantic
 45-3311

**Weman, Tom, Cliff Davis & Lew
 Futterman for the Next City
 Corp.**
 • Dog Eat Dog
TED NUGENT — Epic 8-50301

**Wheatley, Glenn & Little River
 Band**
 • It's A Long Way There
LITTLE RIVER BAND —
 Harvest/Capitol P4318

White, Barry
 • My Sweet Summer Suite
BARRY WHITE — 20th Century TC

White, M. & C. Stepney
 • I Don't Wanna Lose Your Love
EMOTIONS — Columbia 3-10347
 • Saturday Night
EARTH, WIND & FIRE — Columbia
 3-10439

**White, Maurice & Charles Stepney
 for Kallimba Productions**
 • Free
DENIECE WILLIAMS — Columbia
 3-10429

White, Maurice & Charles Stepney
 • Can't Hide Love
EWFF — Columbia 3-10309
 • Getaway
EWFF — Columbia 3-10373

**Whitehead, John, Gene McFadden
 & Victor Carstarsphen for
 Gamble & Huff**
 • Let's Groove (Part I)
ARCHIE BELL & THE DRELLS —
 TSOP ZS 8-4775

Whitfield, Norman
 • It Should Have Been Me
YVONNE FAIR — Motown M1384F
 • Car Wash
ROSE ROYCE — MCA 40615

Wilson, Brian
 • Rock And Roll Music
THE BEACH BOYS —
 Reprise/WB RPS 1354
 • It's O.K.
THE BEACH BOYS —
 Reprise/WB 1368

**Wilson, Frank, Michael Sutton & K.
 Wakelind**
 • Down To Love Town
ORIGINALS — Motown 535119

Wissert, Joe
 • I Can't Hear You No More
HELEN REDDY — Capitol 4312
 • It's Over
BOZ SCAGGS — Columbia 3-
 10319
 • Lowdown
BOZ SCAGGS — Columbia 3-
 10367
 • Music Is My Life
HELEN REDDY — Capitol 4312
 • What Can I Say
BOZ SCAGGS — Columbia 10440

Wolt, B. & Rowans
 • If I Only Could
THE ROWANS — Elektra 45347

Wonder, S.
 • I Wish
STEVIE WONDER — Tamla 54274

Wright, Gary
 • Dream Weaver
GARY WRIGHT — WB WBS 8167
 • Love Is Alive
GARY WRIGHT — WB 8143
 • Made To Love You
GARY WRIGHT — WB WBS 8250

Y
Yancy, M.
 • Sophisticated Lady
NATALIE COLE — Capitol 4259

Yancy, M. & C. Jackson
 • The More You Do It (The More I
 Like It Done To Me)
RONNIE DYSON — Columbia 3-
 10356

Yarrow, P. & B. Beckett
 • Torn Between Two Lovers
MARY MacGREGOR — Ariola
 America 7638

Z
Zappa, Frank
 • You Can Do It
GRAND FUNK RAILROAD — MCA
 40590

Profile: Top New Artists of 1976



Vicki Sue Robinson

1976 has been a good year for Vicki Sue Robinson. Musically, her first album for RCA, "Never Gonna Let You Go," scored high on the pop albums chart, but especially her single, "Turn The Beat Around," established her as a top new female vocalist for 1976 when it reached a top 15 position. The song's driving sound was equally successful in the R&B market.

At age 21, Vicki is no overnight sensation. She's paid her dues all the way from television and nightclubs to production of "Hair" and "Jesus Christ Superstar." Although born in New York, she grew up in Philadelphia, but she's an obvious product of Manhattan. She's been likened to Barbra Streisand and there are some similarities between the two. Influenced by Laura Nyro, Sonny Terry and Brownie McGhee, her style is disco/ballad and reflects her black/white ancestry.

RCA signed Vicki and her first album was released in early 1976. When it hit the streets, "Turn The Beat" emerged rapidly as the hit single and she quickly became labeled as a disco singer.



Patti Smith

The Patti Smith group has emerged as one of the most highly acclaimed artists on the current music scene. To date she's released two albums, "Horses" in 1975 and most recently, "Radio Ethiopia" on Arista. The latter has reached a position in the top-100 album chart on **Cash Box** and promises to move up after only five weeks.

Patti's style fuses poetry and rock in what could be called primal form. She exudes a tough, street punk and mystic wail with qualities akin to Jim Morrison, Jimi Hendrix, the Stones and Velvet Underground among others.

The 20-year-old singer hails from Chicago where she grew up a gawky and spaced-out schoolgirl, an image she still projects in her music and live performances. Her music is wild, yet delicately

expressive, almost seemingly grotesque as she emits pure feeling energy — nervous and narcissistic.

Patti began her performing career in 1967, turning her poetry into rock and roll. Experimenting with her writing, she recorded her first single in 1974. In 1975 she formed a trio of guitarist Ivan Kral and drummer Jay Daugherty, toured the west coast and landed a recording contract on Arista. Raw and primitive, Patti's style shows that the spirit of rock 'n' roll lives on.



Bootsy's Rubber Band

William "Bootsy" Collins' musical past stretches way back. The release of his first Warner Brothers album, "Stretchin' Out," in 1976 is merely the latest development in a career that began in Ohio in the fifties.


Born in Cincinnati in 1953, Collins' involvement with music included singing in his mother's church choir and playing with local rock groups. As a teenager, he formed a group of his own which also included Spinners lead voice Philippe Wynne. Eventually the band became a local house band for King Records, which led to an association with James Brown's band. There, his ability as a bass player defined such soul classics as "Say It Loud," "Mother Popcorn" and "Sex Machine."



The Emotions

Webster tells us that "emotions" are strong feelings; with examples such as love, joy — even hate and sorrow. A more musical dictionary would certainly include one of the hottest new female groups to emerge during 1976: The Emotions. Their first Columbia album, "Flowers," as well as their two sided R&B hit, "Flowers" backed with "I Don't Wanna Lose Your Love" made the R&B chart and gained strong recognition in general pop audience.

Hailing from Chicago, The Emotions come from a musical background guided by their father Joe Hutchinson Jr., who currently manages the trio. Wanda, Sheila and Jeanette have a long R&B background associating with such artists as Mahalia Jackson, Red Saunders, Isaac Hayes and David Porter. While recording with Stax Records' Volt subsidiary label in the late sixties, they produced a string of R&B hits including "So I Can Love You" and "Show Me How" among them. In 1974 they were voted "best soul group" by the Chicago chapter of the National Association of Television and Radio Announcers.



**ATV Music is proud to announce
that Barry Mann and Cynthia Weil
have joined the company of our
distinguished writers and composers.**

MCA's Multi-Tier Pricing

(continued from page 7)

Joe Bressi, in charge of marketing and purchasing for Stark Records which owns 57 Camelot stores, commented that "we pay \$3.37 and don't complain about it. Our increase works out to a third of a percent. It doesn't mean much in the scheme of things."

Wayne Nichols, manager in charge of buying for Sound Warehouse in Dallas, echoed Bressi's remarks. "I haven't been told (by the owners) to be more cautious or less. The effect has been minimal, if at all. It's the same price for us."

Al Marks, buyer for Potomac One Stop in Washington, D.C., Don Simpson, buying supervisor for Father's and Sun's One Stop in Indianapolis, and Brian Auerbach of Maya/Banana Records in San Francisco, agreed. "There's hardly anything in it," added Barry Langham, who buys for Maya. "It hasn't affected me one way or another."

Sam Crowley, southern regional manager for Disc Records, was enthusiastic about the price structure. "From our point of view," he commented, "it's an advantage, because we're a chain and we're getting a lower price than we would otherwise."

Minority Unhappy

While response to MCA's price system was generally one of acceptance, some retailers were unhappy with their position or place in the seven-level structure.

Dave Williams, manager of a Music Millenium store in Portland, stated, "it's kind of a thorn in our side right now," and added, "we do more business out of this store than most others in this town do with three or four locations."

"We decided that we could get into a class where we'd pay two cents an album more, and I wouldn't have to warehouse it," volunteered a buyer for a large chain who asked that his name not be used. "There's no way I can warehouse and pay the freight for a number of stores for two cents more a record. We told MCA that as far as we were concerned, instead of making one trip into

this store for 50 albums, we wish the salesman would go into each of the stores and send them a couple albums each. I would just as soon spend another two cents and let them take care of it, as opposed to me warehousing maybe \$100,000 here and paying people to ship it. I can't do that for two cents an album. We mentioned this to MCA and they talked about keeping the same idea, but maybe changing the differences, because they realized there's no way they can write an extra amount of invoices, pay the freight, and ship to a number of different addresses, all for two cents a record. Their reply was that they were in the middle of restructuring and everything else, and they'd let us know. Now it's nine months later and they still haven't done anything about it. But in the meantime I'm still tying up maybe \$100,000 by having a warehouse."

Account Structure Might Change

Lou Fogelman, president of the 15-store Music Plus chain, commented, "I could see, the way some accounts are structured, it would be beneficial for them to do that, but our system is geared to a centralized system, and for us to deviate from that for a penny here or there would cost us more money in the long run. Unless, of course, there were a dramatic change within the industry."

Sam Passamano responded that, "We haven't had many people request that they be changed (from one level to another)." If an account did want to change, taking advantage of what Fogelman mentioned, Passamano explained that the process would require documentation, including a notarized statement. "We'd have to call on those accounts, but the difference isn't a penny. There's a difference between a central warehousing with multiple stores and multiple stores without a central warehouse. It's \$3.37 as opposed to \$3.32." Passamano added that only after "considerable input" from MCA accounts, was the price structure presented for implementation to the MCA legal department.

Station Breaks

(continued from page 22)

1234, San Diego, California 92112.

Dan McGuire, formerly with **KRKO**, Everett, is new part-time jock at **KTAC**, Tacoma.

John Hernandez is new 10-2 am air personality at **WLOF**, Orlando, not **WRKT**, Coco as previously reported.

Harvey Wells assumes MD duties at **WXRT-FM**, Chicago while remaining on the air. **Bob Shulman**, former MD has left the station.

Arthur Taylor is new all-night jock at **KAKC**, Tulsa. Taylor previously worked at **KLIF**, Dallas where he was known as **Arthur Crofton**. The station is also looking for a jock. Send tapes and resumes to **Ken Curtis**, **KAKC**, Box 970, Tulsa, Okla. 74101.

WMC-FM, Memphis, is now AOR format. **George Bryant**, who was known as **Bryan Nichols** while MD at **WNOE-FM**, New Orleans is the PD and 10-12 noon jock. **Ron Olson** is MD and is doing the 3-7 pm air shift. Jocks include **Tad Griffin** 6-10 am, **Henry Nelson** 12-3 pm, **Michelle** 7-12 midnight, **Greg Seggers** 12-6 am, and **Shella Hall** on the weekends. The station also needs servicing of albums. The address is 1960 Union Ave., Memphis, Tenn. 38104 and the telephone is (901) 274-8515.

Brian Dow, formerly with **WDRG**, Hartford, has joined the **WICC**, Bridgeport air news staff.

Craig Scott has been named vice president of programming of the Memphis-based subsidiary of the Plough Broadcasting Company. Scott will continue to have programming responsibilities for the Plough group of stations, which include **WCAC-AM & FM**, Baltimore and **WMPS**, Memphis.

jeff ray

The 1976 Year In Review

(continued from page 22)

ming . . . **KHJ PD Charley Van Dyke** records "The Flag." Personnel changes: **John Lund** out as **WNBC PD**; **Bob Palva** leaves **WLEE**, joins **London Records**; **Bill S. Jaeger** appointed **WOKY VP/GM**. **Ralph Barnes** named executive **VP/GM** of **WZMF**. **Van Jay** appointed **WRVR MD**. **Chris Edmonds** named **WNCI MD**.

JULY — FCC simplifies radio station logging requirements . . . **KHJ** participates in "Friends Across The Pacific," jock exchange with **Australia** . . . **KLAC/KMET** relocate to new quarters in **L.A.** . . . **WEA** shuts off **NYC** print ads to retailers, forces them to use radio, TV more . . . **Marge Bush** resigns at **WIXY** after 26 years . . . **Frankle Crocker**, **WBLS-FM PD**, indicted on two counts of making false statements before **Newark** federal grand jury investigating criminal conduct in recording industry. Personnel changes: **Richard W. Borel** named station manager of **WCOZ**; **Dave Parks** new MD of **WLEE**; **Robert L. Nelson** named **CBS** radio **VP**; **Walter R. Sabo, Jr.** joins **ABC** radio as director of **American FM Radio Network**; **Rochelle Staab** named **Bartell** radio **VP** programming for entire chain. Format changes: **KGBS** announces plans to rock full time in **L.A.** with 50,000 watts on **AM** signal . . . **WIXY** to use "magic radio" as air identity with application for call letter change of **WMGC** . # **WSHE-FM** begins simulcasting over **WSRF**, station's **AM** outlet.

AUGUST — **New York** radio broadcasters filed petitions with the **New York State Public Service Commission** to halt proposed **New York Telephone Company** tariff on contest call-ins . . . **Pat Michaels**, **KWIZ**, **Santa Ana, California** fights **Arbitron** and other radio measurement firms for separate **Orange County** measurement since his community and two others, **Garden Grove** and **Anaheim**, comprise the 19th largest radio market in the **U.S.** . . . **Bartell Broadcasting** license renewal for **WMJZ**, **Miami** held up by **FCC** because of station contest investigations . . . **KCBQ's Gerry Peterson** cuts non-stocked records from station playlist . . . First-ever woman vice president of a broadcast chain — **Rochelle Staab** of **Bartell** . . . "Friends Across The Pacific" exchanges six **RKO** radio jocks with their **Australian** counterparts for a week on one another's radio stations. Personnel Changes: **Don Langford** named operations director of **KLAC**; **KLAC PD Hal Smith** moves to **KNEW**; **Bud Schweska** named MD of **WNEW-AM**; **Robin Mitchell** resigns **WSAI** to move to **WIFE** as **PD**; **Tom Charles** appointed **FM** music service director for **Plough** chain; **Allen B. Shaw** promoted to president of **ABC-owned** **FM** stations; **Michael Sheehy** appointed **KNX-FM MD**; **Bruce Johnson** resigns **RSO** Broadcasting presidency to become president at **Starr Broadcasting**; **RKO** promotes **Harvey Mednick** to **VP** of special projects for chain; **Rick Dees** new **PD** at **WMPS**.

SEPTEMBER — **Keystone Broadcasting System** files petition with **FCC** to ban satellite ownership by **TV** or **radio** network companies . . . **New York State Public Service Commission** orders hearings over **New York Telephone-New York** radio contest call-in fight . . . **KJR** ends weekly visits by promotion people . . . **FCC** orders **Don Burden's** **Star** radio stations silent . . . Courts, citizens' groups fight **FCC's** newly announced policy to intervene on station's entertainment formats. Personnel Changes: **John Lund** named **PD** of **WISE/WISN**; **Paul Fuhr** new **PD** of **WMMR**; **George Taylor Morris** is **WCOZ PD**; new **WDRQ PD** is **Jim Harper**; **E. Alvin Davis** leaves **WNOE** to **PD** **WSAI**; **Buzz Bennett** new program opera-

'Dr. Buzzard' Is Gold

NEW YORK — "Dr. Buzzard's Original Savannah Band," the debut album by the group of the same name on **RCA Records**, has been certified gold by the **RIAA**.

tions manager of **WNOE**; **Rick Dees** leaves **WMPS**.

OCTOBER — Major record company survey indicates advertising support for radio is growing in relation to **TV** and **print** media . . . **Sonderling** Radio chain initiates nationwide radiothon involving its black stations to raise money for threatened bankruptcy of **NAACP** . . . **Fred Winston**, former **WLS** jock, sues **WLS** and **ABC** Radio for \$3 million — suit contains "conspiracy charges" . . . **Arbitron** decides to measure **Orange County** as separate market . . . **Plough** Chain changes three of its stations' formats . . . **KQV/WDVE**, **Pittsburgh** jocks strike against **Taft Broadcasting** after **AFTRA** negotiations break off . . . **CHUM**, **Toronto** world premieres **Elton John's** "Blue Moves," ahead of **MCA-Rocket** release schedule . . . **Daylight-only** **AM** radio stations push for standard broadcast day because of bi-annual time change . . . **Century** Radio chain buys **KFRC-FM** . . . **KFJZ-AM**, **KWXI-FM**, **Texas** News Network sold to **Swanco Co.** for \$4 million . . . four-week **Pittsburgh** jock strike ends . . . **13Q** sold to **Nationwide Insurance Co.** . . . First black woman in **Houston** radio, **Gladys Hill**, passes away . . . **Arbitron** produces ethnic listening reports including black and Spanish audiences . . . Personnel Changes: **Larry Lujack** from **WCFL** to **WLS**; **Eric Rhodes** new **MD** at **96X**; **Joe Persek** named **99X/WXLO MD**; **Robert Sherwood** new **PD** at **KSTP**; **Mike St. John** from **WERC** to **WMPS PD**; **Edd Routt** appointed **KLIF GM**; **Chuck Roberts** to **PD** **WDGY** from **KSLQ**; **Bobby Dark** named **WFIL MD**; **Tom Morrera** new **WNEW-FM PD**. Format Change: **Y-102** undergoes format change from automated oldies to **AOR**.

NOVEMBER — **Arbitron** reissues **Memphis** report because of alleged diary tampering in that market, **San Jose** California station returns 6 blank diaries to **Arbitron** after it buys them from a former employee . . . **NBC's** news network, **NIS**, will halt operations after 17 months because not enough stations contracted to participate in the all-news format it offered . . . **New York Telephone-New York** radio fight results in pre-hearing conference at which both will attend in order for rules to be set for actual **January, 1977** hearing . . . **Arbitron** includes unlisted telephone households in **November, 1976** radio samples . . . **FCC** has hundreds of radio station applicants left to process with 90 days left in its "closed season." Personnel Changes: **Dick Smith** leaves **WORC**; **J.J. Jordan** leaves **WRKO**, new **PD** is **Les Garland** from **CKLW**; **Ted Bair** new operations director at **WHN**; **Beverly Mire** new **MD** of **WCOZ**; **Phil Garner** to **WMPS**.

DECEMBER — **Paul Drew** hands **WRKO** and **99X** a tape of **Bruce Springsteen's** "Santa Claus Is Coming To Town" — the record cannot be released by **Columbia**, **Springsteen's** label, because of legal ramifications, although requests are heavy at both stations . . . **RKO's** abrupt **Eagles** airing, a full five days ahead of its scheduled release, forces **Elektra/Asylum** into rush releasing the single, "New Kid In Town." Personnel Changes: **Sie Holliday** joins staff of **KMPC** from **KRLA**; **KIIS' Charlie Tuna** resigns **PD** position but will remain on morning show; **Buzz Bennett** exits **WNOE**; **Ray Zoller** new **PD** of **13Q** after **Dennis Waters** moves to **WRVR**; **Jim Fox** promoted from **MD** to **PD** at **WKRQ**. Format Changes: All-news **WNIS-FM** **Chicago** to switch its format to **AOR** with call letter change on **Jan. 1, 1977** . . . **KPOL-FM** changes its beautiful music format to **AOR** contemporary.

'Savannah' Goes Gold

LOS ANGELES — The LP "Dr. Buzzard's Original Savannah Band" by the **RCA** recording group of the same name has been certified gold by the **RIAA**.

Greatest Hits

(continued from page 9)

after 148 weeks on the charts, **Denver's LP** was at #133. A month before, it was #120; at the beginning of **March**, it was #75 and **January 3, 1976**, saw the record at #51, its highest number from **June, 1975** to **June, 1976**.

Artists who have had "greatest hits" records on the pop charts in the last two years include: **Michael Jackson** (8 weeks), **Free** (10 weeks), **Bill Withers** (10 weeks), **The Moody Blues** (20 weeks), **Dawn** (36 weeks), **Cat Stevens** (43 weeks), **Ray Stevens** (8 weeks), **Quicksilver** (13 weeks), **John Lennon** (18 weeks), and **Ringo Starr** (16 weeks).

Other artists are **Helen Reddy** (54 weeks), **Carly Simon** (26 weeks), **Earth, Wind and Fire** (50 weeks), **America** (57 weeks), **Frankie Valli** (11 weeks), **Jethro Tull** (21 weeks), **Gladys Knight** (15 weeks), **Three Dog Night** (13 weeks), **Bread** (11 weeks), **Engelbert Humperdinck** (8 weeks), **Burt Bacharach** (6 weeks), **Al Green** (17 weeks) and **Jim Croce** (33 weeks).

Additionally, **Gordon Lightfoot** (18 weeks), **Simon and Garfunkel** (41 weeks), **The Stylistics** (28 weeks), **Kool and The Gang** (25 weeks), **Uriah Heep** (9 weeks), **Poco** (10 weeks), **The Band** (14 weeks), **Marvin Gaye** (10 weeks), **Leo Kottke** (5 weeks), **Rod Stewart** (15 weeks), **Harry Chapin** (21 weeks), **War** (15 weeks), **Leon Russell** (10 weeks), **Abba** (13 weeks), **Monkees** (18 weeks), **David Bowie** (24 weeks) and **The Eagles** (42 weeks).

In addition, during the last four weeks, there have been nine such additions to the **Cash Box** album chart. Last year, in the same time period, there were only seven.

researched by Robert Rohwer

ABC's Return Incentive Program Draws Comments

(continued from page 7)

discount will be deducted from purchases of ABC product beginning in January, and is based on dollar amount, rather than number of records in the various configurations sold.

A few arguments did surface in a **Cash Box** survey of retailers and one stop operators, and they centered on three points: 1) The effectiveness in using a bonus system to produce low return levels; 2) whether the system causes conservative buying of ABC product; and 3) potential abuses of the policy.

England Explains Reasons

Don England, ABC vice president of sales and distribution, explained the purpose behind the dealer incentive program. "The principal reason for the program was to offer an incentive to any dealer that could hold his returns down. Because they could provide a savings factor to ABC, we were able to pass on the savings back to the dealers.

"We'll know, in about another ten days, who exactly has qualified, but we already know that a great number of dealers have already qualified, going into 1977." When reminded that a 50% qualification figure was previously quoted to **Cash Box** (July 3), England responded, "At least that many will qualify for some sort of discount. And equally important, the program will continue in 1977. It is a six month at a time program.

"The dealer response backed us," England continued, "at least those who qualified seemed to be elated." England added that "some of those accounts that did not qualify, for one particular reason or another, feel that they will qualify in the second six months. There will be, I think, a far greater number qualifying in the second six months. Some of them might have had problems peculiar to their own operations and they've straightened it out insofar as our company is concerned, at least in the discussions we've had with them."

Good Business Practice

The 3% incentive sounded like a good business practice for Lou Fogelman, president of Music Plus, and he has been able to utilize the discount. "God bless them. They give me an incentive to keep returns low, but we do that anyway, and the person who does a good job gets a reward. I hope that more manufacturers start rewarding people that do a good job overall, instead of making policies to correct the people that have bad operations." Fogelman explained that Music Plus does not have a high return rate to any manufacturer, due to constant evaluation of product fill. "If you buy records just one way," Fogelman advised, "and that's just to sell them, it's ending up saving you money."

Secondary Active Play

(continued from page 7)

ted by the Secondary Radio Active feature. David Dundas' "Jeans On" was unbulleted at #83 on the **Cash Box** Top 100 Singles chart while it was the #9 SRA single on October 2. The following week it moved to #6 position on the SRA list while jumping to #79 on the singles chart. Two weeks later the single picked up a bullet at #62. The record has continued to bullet since then and is currently at #18 on the **Cash Box** Top 100 Singles chart.

Kenny Nolan's "I Like Dreaming" is #25 with a bullet on the **Cash Box** Top 100 Singles chart this week. The record began showing up on the Secondary Radio Active feature at #9 and #8 respectively for two subsequent weeks beginning October 30 without attaining a position on the pop singles chart. The following week the record debuted at #87 with a bullet and one week later the record was #1 SRA single and bulleting at #65.

Brian Auerbach, who handles returns for the Maya/Banana record chain in San Francisco, agreed that the inventory control incentive was a practice with street-level rewards, and cited the role of ABC field personnel in making the system work for Banana. "The ABC salesmen work closer for us in making the returns as quick as possible. They help to make sure the 15% is taken away," Auerbach added that, because of the close working relationship Maya/Banana has with ABC, he has been able to ship returns no more frequently than once a month, sometimes holding returns to once a quarter.

Although most people questioned thought the policy would encourage low return levels, some speculated that the new system could work to the detriment of ABC's new artists, and produce, perhaps, marginally reduced buying of ABC product.

Jim Grimes, vice president in charge of merchandising for the 50-store National Record Mart, observed, "I wasn't under 15% before with them. It has affected me with them," but noted that ABC shipping has not been quick. Consequently, he is watching orders more closely. "We always ordered heavier than we needed, and returned heavier, and I had to correct that because of the new policy."

Grimes was not the only manager who trimmed his ordering from ABC because of the incentive policy. Several buyers and return personnel commented that 1976 was not a banner year for the manufacturer, and theorized that this factor, coupled with the threat of losing the return incentive, might reduce ABC sales.

A midwest account, who asked not to be named, thought the success of the policy would hinge on the sales of current ABC releases. "I don't know what their entire purpose was," he commented. "Whether it was to keep it down to one return a month, and save paperwork or whatever. It all depends on whether they're hot or cold. If you get hot, they can get one Crosby-Nash album or something, and you can buy enough of that that you don't have to worry about the rest. If we go through 5,000 Crosby-Nash albums it's not going to make any difference if I buy 50 of a new release. It's so minute it doesn't make any difference. But if they're caught with a lot of new product it's going to hurt them a little bit."

Sam Crowley, southern regional manager for Disc Records, stated that he had not changed his buying pattern. "It's always close to the vest," he stated, adding, "it's to their advantage to set up programs and deals. In other words, if they've got an album that might sell, they'd like to load it out onto the streets, and by having a return policy like that, they're really cutting their own throats. Because if you aren't sure it's going to sell, why buy it if it's going to cost

you money?"

Most Buy As Usual

Sam Menashe of Sam Goody in New York stated, "We're continuing to do things normally, because if you start to worry that you're going to make up one percent or two percent, or three percent, it's going to affect your business. Some months we're below the figure. Some months we're above the figure." Menashe added that Goody's is near a distributor, so ABC product can be picked up quickly to maintain fill.

Don Simpson, buying supervisor for Father's and Sun's One Stop in Indianapolis, felt the same way. "We don't go out of line at all. We buy pretty much what we can sell."

Sound Warehouse, a seven-store chain in Dallas, has not been affected by the ABC policy at all, according to Wayne Nichols, manager in charge of buying. "We're pretty free-wheeling," he commented. "We buy what we think we can sell. That's how we handle it. It doesn't make any difference."

New Product Risk

One way to eliminate conservative buying on new ABC product could be for the company to set aside certain records that needed "breaking" and not include them in the return sales percentages, thus allowing dealers to take a marginal risk on a "maybe" record without worrying about the potential return level of the release.

High risk releases seemed to be a sore point with a minority of dealers, but Joe Bressi in charge of marketing and promotion for Stark Records and 57 Camelot stores answered that by volunteering, "You have to have records to sell them! The only thing I do is make sure we're buying correctly, not overloading on something we don't need. If they're helping us to do our inventory right, then they're really helping. I think any time the opportunity for discount is there, you have to take it as a good merchant, and thank the people for giving it to you." When asked if the return percentage boundary figures were unrealistic or difficult, Bressi replied, "If you run your company right, you should be in the 15% range, so they're not asking you to do anything other than run a good business. I don't think they're outrageous in their demands or anything."

Abuses In The System

Although he stated that the ABC policy had "no effect on my buying," one western manager left the door open as to how the ABC return policy could be circumvented to the advantage of the retailer. "There's ways you can get around that. You can box them and send them back to one stop if you do any amount of business with them. You're not returning the product to ABC, but somebody is. The privilege could be abused by anybody who buys from a one stop."

Pickwick Plan

(continued from page 7)

Pickwick's discontinuation of its money-losing PIP Records operation. "Pickwick as a whole is doing very well, and PIP was like a thorn in their side," said one source.

Meanwhile, David O'Connell, former president of Phonodisc, Inc., was recently appointed as a vice president of Pickwick and the chief operating officer of the company's proprietary products division, which had included PIP. The combination of these two events following one after the other has given rise to speculation that Ira Moss, president of Pickwick, USA and head of the proprietary products division, will soon be forced to leave the company.

Asked if he plans to resign from Pickwick, however, Moss replied, "Not at the moment, no. We're looking at a lot of different things, but at the moment, I'll be here for a while. I have not resigned. I'm still president of the company (Pickwick USA)."

PIP Reduces Pickwick Earnings

In the midst of these developments, Pickwick's second quarter earnings for its continuing operations rose to \$2,696,000 on sales of \$79,801,000 from \$2,524,000 on a volume of \$63,971,000 in the prior-year period. The discontinuation of its PIP Records operation during the second quarter, however, resulted in an estimated loss to Pickwick of \$1,624,000 against its earnings for that quarter, which ended October 31. Therefore, Pickwick's quarterly net income was only \$1,072,000.

For the six-month period ended October 31, Pickwick's earnings from its continuing operations climbed to \$3,774,000 from \$3,762,000 during last year's first half. The discontinuation of PIP, however, reduced the company's net income for the six-month period to \$2,074,000 as compared with \$3,739,000 for the same period last year. Sales during the six-month period climbed to \$139,948,000 from \$117,674,000.

PIP Records had a loss of \$454,000 during the second quarter, as compared with its loss of \$27,000 for the same quarter in 1975. For the six-month period, PIP's loss increased to \$530,000 from \$23,000 in the first half of last year. Pickwick has applied \$1,170,000 of its loss from the disposal of PIP against income taxes.

'A Losing Situation'

In a phone interview, Leslie said that Pickwick had decided to phase out PIP "because it was a losing situation in our most recent period, and we felt that the nature of the operation was inconsistent with the kind of business we're in. We're basically merchandisers, retailers, wholesalers, economy-priced product creators and the like.

"Getting into the popular price thing (PIP) was o.k. to the extent that it was relatively small. But when it grew a little larger, it became relatively erratic and the nature of the business became a little less consistent with what we have. And when it wasn't making money, it was obvious that it wasn't the kind of thing for us to stay with."

Leslie emphasized the fact that the company has never considered the possibility of discontinuing its budget-priced record line. "That's one of the most important growth areas we hope to achieve," he noted. "That's the thing I started with some years ago, and it's one of the most important things in our company."

In order to minimize its loss from the disposal of PIP, Leslie said Pickwick has written down the value of all the operations assets. "Hopefully, we will recover some of it in the near future in terms of somebody else handling the distribution, getting the masters back to where they belong or to other people; and we hope that we can recover on our write-down in terms of receivables and inventory."

Questioned about the contractual obligations incurred by PIP, Leslie replied,

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GLORIA RE-SIGNS — Polydor Incorporated recently celebrated Gloria Gaynor's resigning with a luncheon where she was presented with a solid gold wristwatch. Seen (l to r) are: Lou Simon, executive vice-president and general manager of Polydor Inc.; Linwood Simon, president of American Worldwide Sounds and Music, Inc.; Gloria Gaynor; Irwin H. Steinberg, president of Polydor Inc. and president of the Polygram Record Group; and Dr. Werner Vogelsang, president of the Polygram Corporation.

Most Added AM Records Of The Week

Date	Title	Artist
1/3	50 Ways To Leave Your Lover	Paul Simon
1/10	50 Ways To Leave Your Lover	Paul Simon
1/17	Love Machine	Miracles
1/24	Grow Some Funk Of Your Own	Elton John
1/31	Lonely Night	Captain & Tennille
2/7	December 1963	Four Seasons
2/14	Sweet Thing	Rufus
2/21	Right Back Where We Started	Maxine Nightingale
2/28	Right Back Where We Started	Maxine Nightingale
3/6	There's A Kind Of Hush	Carpenters
3/13	Let Your Love Flow	Bellamy Brothers
3/20	Disco Lady	Johnnie Taylor
3/27	Tryin' To Get The Feelin'	Barry Manilow
4/3	Welcome Back	John Sebastian
4/10	Welcome Back	John Sebastian
4/17	Silly Love Songs	Wings
4/24	Fool To Cry	Rolling Stones
5/1	Fool To Cry	Rolling Stones
5/8	Shop Around	Captain and Tennille
5/15	Never Gonna Fall In Love	Eric Carmen
5/22	Take The Money And Run	Steve Miller Band
5/29	Afternoon Delight	Starland Vocal Band
6/5	Afternoon Delight	Starland Vocal Band
6/12	Kiss And Say Goodbye	Manhattans
6/19	Rock And Roll Music	Beach Boys
6/26	Another Rainy Day In New York City	Chicago
7/3	Don't Go Breaking My Heart	Elton John & Kiki Dee
7/10	Don't Go Breaking My Heart	Elton John & Kiki Dee
7/17	Play That Funky Music	Wild Cherry
7/24	Shake Your Booty	K.C. and the Sunshine Band
7/31	Shake Your Booty	K.C. and the Sunshine Band
8/7	Still The One	Orleans
8/14	If You Leave Me Now	Chicago
8/21	With Your Love	Jefferson Starship
8/28	Low Down	Boz Scaggs
9/4	Disco Duck	Rick Dees
9/11	I Only Wanna Be With You	Bay City Rollers
9/18	I Only Wanna Be With You	Bay City Rollers
9/25	Muskrat Love	Captain and Tennille
10/2	A Dose Of Rock And Roll	Ringo Starr
10/9	A Dose Of Rock And Roll	Ringo Starr
10/16	Tonight's The Night	Rod Stewart
10/23	You Make Me Feel Like	Leo Sayer
10/30	You Make Me Feel Like	Leo Sayer
11/16	Sorry Seems To Be	Elton John
11/13	Sorry Seems To Be	Elton John
11/20	You Don't Have To Be A Star	McCoo/Davis
11/27	Walk This Way	Aerosmith
12/4	Somebody To Love	Queen
12/11	New Kid In Town	Eagles
12/18	New Kid In Town	Eagles
12/25	New Kid In Town	Eagles

Most Added FM Albums Of The Week

Date	Title	Artist
1/10	Head On	BTO
1/17	Desire	Bob Dylan
1/24	Aftertones	Janis Ian
1/31	Thoroughbred	Carole King
2/7	How Dare You	10cc
2/14	Run With The Pack	Bad Company
2/21	Gimme Back My Bullets	Lynyrd Skynyrd
2/28	KGB	KGB
3/6	Sweet Harmony	Maria Muldaur
3/13	A Trick Of The Tail	Genesis
3/20	Kingfish	Kingfish
3/27	On The Road	Jesse Colin Young
4/3	Lady In Waiting	Outlaws
4/10	Speed Of Sound	Wings
4/17	Presence	Led Zeppelin
4/24	Black Rose	John David Souther
5/1	Black And Blue	Rolling Stones
5/8	Illegal Stills	Stephen Stills
5/15	Saddle Tramp	Charlie Daniels Band
5/22	Fly Like An Eagle	Steve Miller
5/29	Too Old To Rock 'N' Roll	Jethro Tull
6/5	Slippin' Away	Chris Hillman
6/12	Together	Johnny & Edgar Winter
6/19	Long Hard Ride	Marshall Tucker Band
6/26	Wired	Jeff Beck
7/3	Chicago X	Chicago
7/10	Spitfire	Jefferson Starship
7/17	Whistling Down The Wire	Crosby/Nash
7/24	2nd Street	Back Street Crawler
7/31	Go	Shrieve, Stomu, Yamashta
8/7	Go	Shrieve, Stomu, Yamashta
8/14	Good Singin' Good Playin'	Grand Funk Railroad
8/21	Hasten Down The Wind	Linda Ronstadt
8/28	American Flyer	American Flyer
9/4	Midnight Mirage	Mike Greene
9/11	Somewhere I've Never Travelled	Ambrosia
9/18	Roaring Silence	Manfred Mann
9/25	One More From The Road	Lynyrd Skynyrd
10/2	Long Misty Days	Robin Trower
10/9	Songs In The Key Of Life	Stevie Wonder
10/16	Some People Can Do What They Like	Robert Palmer
10/23	Some People Can Do What They Like	Robert Palmer
10/30	The Song Remains The Same	Led Zeppelin
11/6	Night Moves	Bob Seger
11/13	Flowing Free Forever	Michael Murphey
11/20	The Pretender	Jackson Browne
11/27	The Pretender	Jackson Browne
12/4	Thirty Three & 1/3	George Harrison
12/11	Hejira	Joni Mitchell
12/18	Wings Over America	Wings

Cash Box Country

COUNTRY ARTIST OF THE WEEK

Randy Barlow



Randy Barlow — Born in Detroit, Randy Barlow went to school in western Kentucky and majored in clinical psychology at Western Kentucky University at Bowling Green. His interest in music dates back to junior high and high school bands, and in the mid-1960s carried him to southern California. There, Randy parked cars at a Sunset Strip nightspot until his songwriting ability was discovered by the club's owner, who brought Randy to the attention of music arranger and producer Don Costa, resulting in a recording contract with Mercury Records.

Several national tours with the Dick Clark shows followed, as did club and concert bookings, but the hit record didn't come until Randy met producer Fred Kelly in 1973. Fred was so impressed with Randy's performance in an LA club that he became his personal manager, and arranged a recording contract with Capitol Records. In 1974 Randy began a string of nationally charted records that included "Nobody Likes To See A Big Man Cry" and "Throw Away The Pages" on Capitol, followed by "Johnny Orphan," "Goodnight My Love" and "Lonely Eyes" on Gazelle Records, his present label.

Randy's current Gazelle release, with Fred Kelly producing, is "Twenty-Four Hours From Tulsa."

Exclusive booking for Randy Barlow is by the Joe Taylor Agency.



CHRISTMAS TREE — Tree International executives Buddy Killen and Jack Stapp welcome Cash Box's Juanita Jones to their second annual "Christmas Tree Awards" at Hillwood Country Club in Nashville. Awards presented during the affair are given exclusively to Tree writers for each composition they've created that has become a #1 chart record within the past twelve months.

Top Billing Retains Buntin Ad Agency

NASHVILLE — Buntin Advertising Inc. has been named exclusive representative for Top Billing Inc.

The move to the Buntin agency was announced by Top Billing president Tandy Rice and takes effect Jan. 1. Account executive on the Top Billing account will be Buntin agency vice president and creative director Jack Ouzts.

Top Billing Inc. client roster includes Porter Wagoner, Kitty Wells, Jerry Clower, Jack Greene & Jeannie Seely, Dottie West, Jim Ed Brown, Del Reeves, Red Sovine, Tom T. Hall, Little Jimmy Dickens and others.



BAREFOOT JERRY AT EXIT/IN — Monument Records' Barefoot Jerry headlined the first weekend the Exit/In in Nashville was opened after extensive renovations by new management and ownership. Pictured (l to r) are Tom Rodden, vice president of sales and marketing for Monument, with band members Si Edwards, Steve Davis, Mike McBride and Barry Chance. Front (l to r) are Russ Hicks and Wayne Moss.

Vegas Showroom Goes Country

NASHVILLE — Buddy Lee Attractions, Inc. has been awarded a three year contract with the Argent Corporation, which names the Nashville-based agency as exclusive talent coordinators for the main showroom at the Fremont Hotel in Las Vegas.

According to Buddy Lee, the room will re-open February 1 with Danny Davis and the Nashville Brass who will remain at the room through February 22.

"We feel the downtown location is a definite key to our type of audience in Vegas," Lee stated, "and it is also our understanding, after January 1 the Fremont will become that city's only country music outlet."

"Upon final approval from the hotel board members, we are planning to rename the room 'Music City Cabaret' or maybe 'Music City Theater,'" Lee explains, "and it is our intention to exclusively showcase country music performers within that facility. In addition to opening with the Nashville Brass," he says, "we are expecting to immediately supply such country artists as Tommy Cash, Carl Smith, Billy Thundercloud, Faron Young and Buck Owens."

Offering a seating capacity for 600 patrons, the room will remain open six nights per week, with shows scheduled for 8:15 each evening.

Mickey Gilley's Club In Houston, Texas: Another Country Success Story

by Carmen Adams

NASHVILLE — Gilley's club in Houston is country music's largest music forum. More impressive than its dimensions (which can hold more than 5,000 people) is the prosperity both namesake Mickey Gilley and owner Sherwood Cryer have generated by promoting country music, Gilley, the club and Houston.

Before Mickey Gilley met Sherwood Cryer, who owned the open-air music club called Shelley's in Houston's industrial offshoot Pasadena, he'd played a neighborhood club named the Nesadel for fifteen years with no signs of making it. "I knew Gilley," Cryer commented. "He had a good band. The disk jockeys would take me down there sometimes. Joe Ladd (KIKK) and Bill Bailey took me down there to listen to him. He was 'in cahoots' with an old boy who was just takin' all the money he made. He wasn't makin' much. Gilley and his old lady were both working and they were at their wits' end. He'd come to borrow money to pay his band. Gilley had played down the street and they had never advertised or nothing. They were content to load the

place up. So I talked to him and said, 'Hell, you have a good band. Why don't you come out here and work at this old club and we'll go in cahoots.'

'Get After People'

Cryer's idea was to bring in Gilley, rename the club and "get after these people." When Gilley came out to the club at 4500 Spencer Highway his polite reaction was, "Well, it needs remodeling," and suggested that Cryer "bulldoze the bastard down." Cryer said no, telling Gilley he would air condition and do a little improvement. "We'll rename the thing," Cryer said. "I think we should call it Gilley's." Gilley said, "I think we should call it the Sin Den." "I decided to name it Gilley's," Cryer smiled.

Six weeks after Gilley was supposed to come out to the club, Cryer had registered the rechristening with the liquor board and had made improvements. Then Gilley called. "He came out and looked the place over and said there was a fella who wanted to go in business with him and would I rent the place out. I said yeah, and told him the

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SHYLO SHOWCASED AT GILLEY'S — Columbia recording group Shylo recently performed at Gilley's Club in Houston for radio, accounts and press representatives at the CBS Records new artist showcase sponsored in tandem with Nashville Artist Development. Pictured above (l to r) are: Bob Peale, Danny Hogan of Shylo; Gene Ferguson, manager, artist development, Nashville; Ronnie Scaife and Perry York of Shylo; and Ric Libby, operations manager, KENR radio, Houston.

Charlie Daniels Band Skeds '77 'Volunteer Jam'

NASHVILLE — The Charlie Daniels Band has set plans for another "Volunteer Jam" scheduled for January 8 at the Nashville Municipal Auditorium. The Volunteer Jam concert has become the CDB's annual homecoming concert to the Volunteer State of Tennessee. The 1975 Volunteer Jam film has recently been released as the first full-length southern rock motion picture.

Volunteer Jam is a CDB concert which ends with several hours of musical jamming by the CDB and many of the bands and musicians the CDB tour with. Daniels puts it this way: "We never advertise who will be there, other than the CDB, because we don't know until the day

of the show or until they walk on stage. Ticket prices are scaled to cover expenses, not to make money."

Performing at the last jam were Buckeye, CDB, Marshall Tucker Band, Dickie Betts and Chuck Leavell from the now defunct Allman Bros. Band, Wet Willie's Jimmy Hall, Dru Lombar and Steve Miller from Grinderswitch, Alvin Lee, Billy Joe Shaver, Mylon Lefevre, Roni Stoneman, Jamie Nichol, Karl Himmell and others. Most of these have indicated they'll return to this year's jam.

Any profit will be divided between the T.J. Martell Memorial Fund for Leukemia Research in New York and the Luton Mental Health Center in Nashville.

Country Roundup 1976 January 1976

Sonny James set the pace for a great bicentennial year with his Columbia album release entitled "200 Years Of Country Music" — an album which reflects the various and far-reaching influences and styles that have made American country music what it is today. . . Owen Bradley, long time MCA vice-president in charge of the Nashville operation, announced he would no longer be involved with administrative responsibilities and devote full time to independent production. . . Monument Recording Studio, an affiliate of Monument Record Corporation, was sold to Mort Thomasson, vice-president of the studio operation for a number of years. . . Bill Anderson hosted "Hill Country Sounds," an hour-long entertainment-history of country music over the Public Broadcasting System network. . . Fifteen-year-old Carl Jean Bare, daughter of Bobby Bare, died of an extremely rare affliction called adult respiratory distress syndrome. . . Happy Shahan and Johnny Rodriguez announced a decision to dissolve their management agreement. . . Kris Kristofferson agreed to co-star in Warner Brothers' motion picture remake of "A Star Is Born" with Barbra Streisand. . . Roy Clark was appointed Friendship Ambassador for 1976 by the CMA. . . Jerry Reed re-signed with RCA Records. . . Johnny Cash was presented an award from the Layman's National Bible Conference for his autobiography "Man In Black". . . The Gospel Music Association announced building plans for Music City. . . MCA signed Nat Stuckey to a recording pact. . . Porter Wagoner curtailed his road appearances. . . The Cash Box Artist Of The Week spotlight played on Kenny Starr, Ed Bruce, Bill Anderson and Mary Lou Turner, Moe Bandy and Cledus Maggard. . . Cash Box #1 singles for January were "Convoy" (C.W. McCall); "Just In Case" (Ronnie Milsap); "When The Tingle Becomes A Chill" (Loretta Lynn); "This Time I've Hurt Her More Than She Loves Me" (Conway Twitty), and "Sometimes" (Bill Anderson & Mary Lou Turner). . . The #1 albums for January were "Black Bear Road" (C.W. McCall), for two consecutive weeks; "Night Things" (Ronnie Milsap); then to a return to "Black Bear Road" for C.W. McCall followed by "Rocky" (Dickey Lee. . .)

February 1976

Dave Burgess, prexy of Singletree Music, announced the signing of a five-year pact with Bocephus and Hank Williams, Jr. Music. . . Woodland Studios in Music City went 24-track. . . Roy Head and Red Steagall signed exclusive recording contracts with ABC/Dot. . . IRDA's expansion move included the opening of a west coast office. . . Dotsy signed an exclusive representation contract. . . Chet Atkins and Les Paul teamed up for the "Chester And Lester" LP. . . Tom McCall, PP of Dallas KYAL, died of a circulatory problem. . . Roy Clark won the sixth annual Guitar Player Magazine reader's poll. . . Johnny Cash returned to the road after a two-month absence. . . Alexander Steel became vice-president and general manager of 4-Star record, publishing and multi-media companies. . . Charley Pride made his first appearance with a symphony orchestra in Edmonton, Alberta, Canada. . . Roy Orbison returned to Monument Records under a long term recording contract. . . According to Cash Box charts, CBS led with a solid seventeen percent of activity. . . The post of vice-president of production was filled by Bob Breault. . . Tammy Wynette joined Richard Blackwell's infamous listing of the "world's ten worst dressed women". . . C.W. McCall's "Convoy" made the gold RIAA certification. . . Jerry Reed completed his second movie titled "Gator". . . Roy Drusky and his R.F.D. Express inked with the Joe Taylor artist agency. . . Disco Records was formed by Mike Lloyd. . . The Fairchilds replaced The Cates Sisters on The Jim Ed Brown Show. . . The Four Guys ended a five-year stint as background singers on the Grand Ole Opry. . . Eddy Raven released a new songbook, published by Acuff-Rose. Cash Box featured Larry Gatlin, David Allan Coe, The Bill Black Combo and Joni Lee as artists of the week. Cash Box #1 singles included "The Happiness Of Having You" (Charley Pride); "The White Knight" (Cledus Maggard); "I Don't Believe My Heart Can Stand Another You" (Tanya Tucker) and "Good Hearted Woman" (Waylon Jennings and Willie Nelson). The #1 albums were "The Happiness Of Having You" (Charley Pride); "Black Bear Road" (C.W. McCall) and "Overnight Sensation," (Mickey Gilley). . .

March 1976

Ben Peters was named "songwriter of the year" at the ninth annual Nashville Songwriters Association awards presentation. . . Roy Clark completed 11 major television guest appearances in six days in L.A. . . Dolly Parton, Ronnie Milsap, Jerry Jeff Walker, signed as the first three of 20 top recording artists to star in a new film series by Mark Williams. . . Allen Reynolds purchased Jack's Tracks from Jack Clement. . . Dave Kapp, founder of Kapp Records, died in New York. . . Twenty-nine southeastern writers shared in ASCAP's \$64,500 music awards. . . Loretta Lynn garnered four trophies at the 11th Academy of Country Music Awards Show in L.A. . . Chuck Chellman and Georgia Twitty relocated into permanent headquarters on Music Row. . . Bob Luman entered Dallas hospital. . . Worldwide International opened offices in Nashville. . . Mel Tillis returned to MCA under a long term recording contract. . . Roy Drusky inked an exclusive booking agreement with The Joe Taylor Agency. . . C.W. (Convoy) McCall became official spokesman for Midland. . . RCA launched the "Discover A New Country" promotion. . . Monument's prexy Fred Foster signed Brush Arbor to the label. . . Tennessee Governor Ray Blanton initiated a proposal that United Nations representatives visit Nashville. . . Dolly Parton resumed concert appearances after a brief hiatus brought about by throat problems caused by fatigue. . . RCA signed The Heckles to a recording contract. . . IRDA and Music Mill Records completed a major distribution deal. . . Jerry Clower presented newlyweds Linda and Johnny Rodriguez with a mini Mac McCullough Chainsaw. . . Cash Box Artists of the Week were Terry Bradshaw, The Charlie Daniels Band, Connie Smith and Don Williams. . . The #1 singles were "Remember Me" (Willie Nelson); "The Roots Of My Raising" (Merle Haggard); "Angels Roses And Rain" (Dickey Lee) and "Faster Horses" (Tom T. Hall); the #1 albums being "Twitty" (Conway Twitty), with "The Outlaws" (Waylon Jennings, Willie Nelson, Jessi Colter & Tompall Glaser) finishing the month. . . Tree International launched a unique outdoor ad campaign in L.A. whose theme was "call a nashville hit man". . . The AFM #257 copyright revision struggle voted for endorsement by the songwriters. . . Steeler quarterback Terry Bradshaw made a successful debut recording. . . Starburst Corporation opened offices in Nashville. . . Opryland went to the White House to perform for the 62nd annual White House correspondents. . . Gene Autry and Dave Bruggess reactivated Republic Records. . .

April 1976

Nashville was the site of the 7th Annual Country Radio Seminar. . . MCA designated April as "Loretta Lynn Month" to coincide with the release of her autobiography "The Coalminer's Daughter". . . Ronnie Milsap signed a booking agreement with the Lavender-Blake Agency. . . Fort Worth's KXOL moved into a country format. . . Paul Lovelace was

(continued on page 155)

Top 50 Country Albums

	Weeks On Chart	12/18		Weeks On Chart	12/18
1 ARE YOU READY FOR THE COUNTRY WAYLON JENNINGS (RCA APL 1-1816)	4	25	26 I DON'T WANT TO HAVE TO MARRY YOU JIM ED BROWN & HELEN CORNELIUS (RCA APL 1-2024)	38	2
2 THE BEST OF CHARLEY PRIDE VOL. III (RCA APL 1-2023)	7	7	27 WELCOME TO MEL TILLIS COUNTRY MEL TILLIS (MGM 1-5022)	35	4
3 IF YOU'RE EVER IN TEXAS FREDDY FENDER (ABC/Dot DOSD 2061)	3	11	28 HERE'S SOME LOVE TANYA TUCKER (MCA 2213)	21	25
4 SOMEBODY SOMEWHERE LORETTA LYNN (MCA 2228)	1	10	29 GOLDEN RING GEORGE JONES & TAMMY WYNETTE (Epic KE 34291)	23	18
5 GREATEST HITS VOLUME II CONWAY TWITTY (MCA 2235)	13	6	30 AFTER THE STORM WYNN STEWART (Playboy PB 416)	41	2
6 WAYLON LIVE WAYLON JENNINGS (RCA APL 1-1108)	19	3	31 HASTEN DOWN THE WIND LINDA RONSTADT (Asylum 7E-1067)	24	16
7 DON'T STOP BELIEVIN' OLIVIA NEWTON-JOHN (MCA 2223)	9	6	32 ANGELS, ROSES AND RAIN DICKEY LEE (RCA APL 1-1725)	37	4
8 GILLEY'S SMOKIN' MICKEY GILLEY (Playboy PB 415)	12	7	33 20-20 VISION RONNIE MILSAP (RCA APL 1-1666)	27	31
9 TONITE! AT THE CAPRI LOUNGE MARY KAY PLACE (Columbia PC 34353)	10	7	34 TWO MORE SIDES CLEUDUS MAGGARD (Mercury SRM 1-1112)	36	4
10 THE BEST OF GLEN CAMPBELL GLEN CAMPBELL (Capitol ST 11577)	15	5	35 ALL I CAN DO DOLLY PARTON (RCA APL 1-1665)	32	17
11 RONNIE MILSAP LIVE (RCA APL 1-2043)	20	5	36 TEXAS RED RED STEAGALL (ABC/Dot DOSD 2068)	—	1
12 CRASH BILLY "CRASH" CRADDOCK (ABC/Dot DOSD 2063)	16	6	37 I'M NOT EASY BILLIE JO SPEARS (United Artists UA-LA 684G)	42	3
13 THE TROUBLEMAKER WILLIE NELSON (Columbia KC 34112)	5	12	38 UNITED TALENT LORETTA LYNN & CONWAY TWITTY (MCA 2209)	34	26
14 EL PASO CITY MARTY ROBBINS (Col. KC 34303)	14	16	39 SUPER SONGS DANNY DAVIS AND THE NASHVILLE BRASS (RCA APL 1-1986)	40	6
15 REFLECTING JOHNNY RODRIGUEZ (Mercury SRM 1-1110)	6	9	40 MIDNIGHT ANGEL BARBARA MANDRELL (ABC/Dot DOSD 2067)	—	1
16 YOU AND ME TAMMY WYNETTE (Epic KE 34289)	2	11	41 COUNTRY CLASS JERRY LEE LEWIS (Mercury SRM 1-1109)	30	8
17 DAVE & SUGAR (RCA APL 1-1818)	17	17	42 COWBOY HALL OF FAME GENE AUTRY (Republic/IRDA R 6013)	46	2
18 ALONE AGAIN GEORGE JONES (Epic KE 34290)	8	9	43 TEXAS COOKIN' GUY CLARK (RCA APL 1-1944)	43	9
19 TEN SONGS ABOUT HER JOE STAMPLEY (Epic KE 34356)	22	4	44 THE BEST OF CHET ATKINS AND FRIENDS CHET ATKINS & FRIENDS (RCA APL 1-1985)	45	3
20 THE ROOTS OF MY RAISING MERLE HAGGARD & THE STRANGERS (Capitol ST 11586)	33	3	45 SPIRIT JOHN DENVER (RCA APL 1-1694)	44	15
21 THE MAGNIFICENT MUSIC MACHINE TOM T. HALL (Mercury SRM 1-11111)	11	10	46 SAX LIFE IN NASHVILLE MAURY FINNEY (Soundwaves SWS 3301)	47	3
22 DOIN' WHAT I FEEL NARVEL FELTS (ABC/Dot DOSD 2065)	26	7	47 L.A. SESSIONS BRENDA LEE (MCA 2233)	49	2
23 SOLITARY MAN T.G. SHEPPARD (Hitsville H6 40451)	18	9	48 PEANUTS AND DIAMONDS BILLY ANDERSON (MCA 2222)	31	14
24 KENNY ROGERS (United Artists UA-LA 689 G)	29	4	49 HERE I AM DRUNK AGAIN MOE BANDY (Columbia KC 34285)	28	7
25 CRYSTAL CRYSTAL GAYLE (United Artists UA LA 614G)	25	18	50 LOVIN' SOMEBODY LA COSTA (Capitol ST 11569)	39	7

Looking Ahead To Country Top 100

If Love Was A Bottle Of Wine Tommy Overstreet (ABC/Dot)	It's Midnight Sandy Posey (WB)
Lovelight Comes A-Shining Pat Boone (Hitsville)	Away With Words Carl Smith (ABC/Hickory)
Vegas Bobby & Jeannie Bare (RCA)	Jesus Is The Same In California Lloyd Goodson (UA)
Say You'll Stay Until Tomorrow Tom Jones (Epic)	Take Time To Know Him Sherri King (UA)
Neon Woman Carmol Taylor & Stella Parton (Elektra)	Honky Tonk Fool Ben Reece (Polydor)
Pure Gold Jeannie C. Riley (WB)	I Went To Bed Loving You Glen Barber (Casino)
Good 'N' Country Kathy Barnes (Republic)	Souvenirs Colleen Peterson (Capitol)
If You Don't Like Hank Williams Rayburn Anthony (Polydor)	Hello Atlanta Chip Taylor (Columbia)
Lovin' You, Lovin' Me Sonny Throckmorton (Starcrest)	Last Goodbye Red Sovine (Starday)
It Should Have Been Easy Patti Leatherwood (Epic)	Skinny Dipping Mayf Nutter (Crescendo)
Turn Loose Of My Leg Jim Stafford (WB)	Most Of All Linda Hargrove (Capitol)
My Mountain Dew Charlie Rich (RCA)	Give Me A Good Reason Jessica James (MCA)
Honky Tonk Girl Hank Thompson (ABC/Dot)	

April 1976 cont.

(continued from page 154)

named to the post of country national promotion and sales manager for Elektra/Asylum Records . . . The 8th International Festival of Country Music was held in Wembley (near London), England . . . Magnolia, Mississippi, hosted its first annual country music festival . . . WHN (New York) **Lee Arnold** presented the keynote address at the ESCM's confab . . . **Mel McDaniel** signed with Capitol Records . . . It was announced that Chappell Music would publish and distribute **Tom T. Hall's** book "How I Write Songs — Why You Can" . . . **Johnny Cash** and company toured Europe for two weeks . . . San Benito, Texas, hometown of **Freddy Fender**, honored him with keys to the city during a day-long celebration of its native son . . . **Chet Atkins** received an engraved metronome marking his 20th year with RCA Records . . . **Carson Schreiber**, general manager of Farr Records, initiated a promotion push on **Tom Bresh** . . . IRDA and Genesis Records set a distribution pact . . . Houston, Texas, presented **Tanya Tucker** the keys to the city at the Houston Livestock Show . . . **Olivia Newton-John** participated in the first satellite radio broadcast between Australia and the US as KWIZ, Santa Ana, California, traded half hours with 2GZ in Orange, New South Wales . . . GRT, Catfish and LS Records set distribution pacts . . . A gold watch set the time for vice president **Jerry Kennedy's** fifteen years with Mercury Records . . . **Waylon Jennings, Willie Nelson, Jessi Colter and Tompall Glaser** were honored with a Nashville reception and given a RIAA gold album award for their RCA LP "The Outlaws" . . . **Tom Bresh** became 1976 spokesman for the broadcast media portion for Price Dairies in New Mexico and West Texas . . . **Jack Greene** and **Jeannie Seely** were hosts at the 8th International Festival at Wembley, England . . . **L. Russell Brown** was elected director-at-large in New York of the Nashville Songwriters Association . . . **Dotty's** was the guest star at the Battle of the Alamo reenactment in Bracketville, Texas . . . **Freddy Fender** broke the attendance record for a country show when 47,000 turned out at the Astrodome in Houston . . . **Ronnie Prophet** acted as grand marshal of the 15th annual Can-Am festival in Myrtle Beach . . . Nationwide Sound Distributors signed distribution agreements with Diamond Blue Records . . . IRDA and Column One Records signed distribution agreements . . . **Jeannie C. Riley** was added to the list to guest on the Christian Broadcasting Network's 700 Club . . . **George Hamilton IV** re-signed with the Grand Ole Opry as a regular . . . **Loretta Lynn's** "Coal Miner's Daughter" LP was certified gold . . . **Roy Clark** was voted country guitarist of the year by Playboy Magazine . . . A benefit show was held for **Sue Brewer**, well-known and loved music personality . . . **Roy Clark** became involved in a new weight control food line, "Roy Clark's Dieter's Choice" . . . April **Cash Box** artists of the week were **Roy Clark, Tammy Wynette, Eddie Rabbitt and Nat Stuckey** . . . **Cash Box** #1 singles were "Till The Rivers All Run Dry" (**Don Williams**), "If I Had To Do It All Over Again" (**Roy Clark**), "You'll Lose A Good Thing" (**Freddy Fender**) and "Till I Can Make It On My Own" (**Tammy Wynette**) . . . #1 **Cash Box** albums continued with "The Outlaws" for two weeks, followed by "Rock 'N' Country" (**Freddy Fender**) and "When The Tingle Becomes A Chill" (**Loretta Lynn**) . . .

May 1976

CBC A&R tapped **David Malloy** for the position of staff producer — the CMA board met in Austin, Texas for a special music seminar luncheon and old-fashioned Texas-style barbecue . . . The Country Kingdom Record Company opened in Houston, Texas . . . **The Statler Brothers** re-signed with Phonogram/Mercury . . . The Nashville Songwriters added International to the association's name . . . **Cal Smith** and MCA met for a re-signment pact . . . **Charley Pride** made his first European appearances . . . Casino Records and **Jimmy Dean** celebrated a recording agreement in Nashville . . . **Stan Byrd** became national country director for Warner Brothers . . . A new recording facility, Wishbone Studio, was opened in Muscle Shoals . . . **Don Williams** became the 60th member of the Grand Ole Opry . . . WaWe Music was formed by **Merle Haggard** under the ASCAP banner . . . **Buck Owens** moved from his long-time Capitol relationship into the world of Warner Brothers . . . **Dan Plnickard** was appointed to the new position of product manager, CBS Records, Nashville . . . "Cowboy" **Jack Clement** formed the Cowboy Ragtime Band . . . May 30 marked the date of the bicentennial Memorial Day picnic at the Indian Nations Park . . . The Country Music Association appointed **Robert Precht** to produce the 10th annual CMA Awards show . . . Commercial Distributing appointed **Klyde Koon** as national sales manager . . . **Johnny Cash** was awarded an honorary doctor of humane letters from National University at San Diego . . . Epic artists **George Jones** and **Tammy Wynette** reunited for a recording session . . . **Sonny James** presented First Lady **Betty Ford** a bicentennial plaque on "200 Years Of Country Music" . . . Melodyland officially became Hitsville . . . **Eddy Arnold** returned to RCA Records as a recording artist . . . GRT inked **Gary Buck** and **George Hamilton IV** to recording contracts . . . Texas Records was formed with **Don Schafer** as president . . . **Roy Clark** was set to appear on "The Great American Celebration" aired live from Ft. McHenry, Baltimore . . . **Merle Haggard** and **Loretta Lynn** were voted best male and best female vocalists by the 2nd annual Truck Driver's Music Awards Competition . . . **Glen Campbell** became ambassador for the world with a 15 minute special beamed from Washington . . . **Jerry Jordan** hosted the 4th annual Gospel Radio Seminar in Nashville . . . **Mickey Gilley** was grand marshal for the historical celebration and parade on San Jacinto Day in his hometown of Pasadena, Texas . . . **Roy Drusky** re-signed a long term contract with the **Bill Goodwin** Agency . . . **Marty Robbins** drove the official pace car for the Indianapolis 500 . . . **Cledus Maggard's** CB Radio Lingo Dictionary hit the stands . . . First Lady **Betty Ford's** CB handle became "First Momma" . . . "Tennessee Wagon Master" **Mooney Lynn** rolled the Bicentennial Wagon Train through Nashville . . . **Sherry Bryce** and **Mack Sanders** married in Las Vegas . . . **Ronnie Prophet** resumed his 26-week Canadian network TV special . . . **R.W. Blackwood** and the **Blackwood Singers** became Capitol recording artists . . . **Don Gibson** signed with Top Billing for exclusive representation . . . **Cash Box** country artists of the week were **Red Steagall, Charley Pride, Marty Robbins, Mac Davis, and Tompall Glaser** . . . #1 singles were "Drinkin' My Baby (Off My Mind)" (**Eddie Rabbitt**), "Don't The Girls All Get Prettier At Closing Time" (**Mickey Gilley**), "My Eyes Can See Only As Far As You" (**Charley Pride**), "What Goes On When The Sun Goes Down" (**Ronnie Milsap**) and "After All The Good Is Gone" (**Conway Twitty**) . . . The #1 albums were "It's All In The Movies" (**Merle Haggard**), "The Sound In Your Mind" (**Willie Nelson**), "Come On Over" (**Olivia Newton-John**) and "The Greatest Hits Of **Johnny Rodriguez**."

June 1976

Dolores B. Smiley, vice president and general manager of Top Billing, exited her post at the agency . . . **Jim Mundy** became a writer for **Roger Miller's** ASCAP House Royal Oak Music . . . The Nashville Songwriters presented their 2nd annual show and presented the new "Manny" awards to all Hall of Fame winners . . . Fan Fair in Nashville kicked off the third year's activities . . . **Chuck Glaser's** Nova agency signed a pact with **Dickey Lee** . . . **Jimmy Dean** got a "gold" for "I.O.U." on Casino . . . **K-BOX** (Dallas) sponsored the 2nd annual Cotton Bowl Show with 33,000 estimated attendance . . . CBS revamped it's Nashville

Studio . . . "Gator," for which **Jerry Reed** wrote, sang and acted, premiered in Nashville . . . **Tammy Wynette** performed with The Atlanta Symphony . . . **Ken Laxton** joined the engineering staff at CBS Nashville . . . **Connie Hurt** was named assistant director at ASCAP's Nashville southern regional office . . . **Tom Rodden** became president of Farr Records . . . **Dolly Parton's** new TV series "Dolly" went into production . . . Sound Shop, Inc., went to a 24-track board . . . **Ronnie Prophet's** Grand Ole Country was picked up for the 2nd year by CTV Toronto . . . **Glenn Keener** exited his Mercury post . . . **John Stardivant** became 1976-1977 president of the Nashville chapter of NARAS . . . 12,600 persons registered for Fan Fair . . . IRDA and Music Row Records came together for a distribution pact . . . **Leona Williams** was the first female artist to perform at San Quentin prison . . . **Les Acree**, WMC (Memphis), hosted the **Danny Thomas Golf Classic** . . . **Jerry Clower** renewed his MCA recording contract . . . The Colorado Music Foundation held its 14th annual convention . . . **Chet Atkins** broke a lifetime of guitar instrumentals with the release of his vocal "Frog Kissin'" . . . **Charley Pride** hosted the 2nd annual Golf Fiesta in Albuquerque, New Mexico . . . **Charley Pride's** first television special was aired on Canada's CTV network . . . ABC/Dot recording artist **Jeris Ross** joined the **Joe Taylor** artist agency . . . **Ramona (Mrs. Grandpa) Jones** performed for King Carl Gustaf of Sweden at **Nelson Rockefeller's** ranch in Texas . . . **Cash Box** country artists of the week were **Don Everly, Johnny Cash, Tom Bresh** and **Vernon Oxford** . . . **Cash Box** #1 singles were "I'll Get Over You" (**Crystal Gayle**); "One Piece At A Time" (**Johnny Cash**); "El Paso City" (**Marty Robbins**); and "You've Got Me To Hold On To" (**Tanya Tucker**) . . . The top albums were "The Greatest Hits Of **Johnny Rodriguez**"; "The Sun Sessions" (**Elvis Presley**); "Bloodline" (**Glen Campbell**); and again with "Bloodline" . . .

July 1976

The first annual Festival Tennis Tournament was held in Dallas in conjunction with the Gospel Music Song Festival . . . Songwriter **Doodle Owen** signed with Tree International . . . Records Productions of American signed Gibson Discount Stores . . . The 3rd quarterly CMA Board meeting was set for San Francisco . . . MCA signed **Byron Berline** and **Sundance** . . . Award winning **Johnny Mercer** died in California . . . **Judy Gregory** was promoted to director of writer/publisher administration of ASCAP's southern regional offices . . . **George Hamilton IV** returned to BBC-TV with a show titled "George Hamilton IV and Other Folk" . . . **Jim Nabors** signed a recording contract with Ranwood Records . . . The International Fan Club Organization chose **Johnny Cash** as its bicentennial artist . . . CBS reported a million album mark reached with its country music pre-pack program . . . ABC/Dot set a promotional campaign around the theme "America's best country" . . . **Elroy Kahane** joined the **Jack D. Johnson** enterprise as vice president . . . **Biff Collie** became vice president of Con Brio Records in charge of promotion . . . At least 80,000 fans attended the **Willie Nelson** bash in Gonzales, Texas, even though the publicity and various relationships were badbadbad . . . **Tom T. Hall** hosted a \$50 per plate "old time plantation supper party" at his home "Fox Hollow," near Nashville, with benefits going to the Nashville Humane Association animal shelter . . . Depot Music, Inc. opened a new publishing, production, and management complex in Music City . . . An organization was formed by the independent labels . . . **Eddie Kilroy** and **David Johnson** were elected to fill vacancies on the Board of NARAS . . . **Roy Rogers** day was set by Los Angeles for July 14 . . . Mercury Records welcomed **Skeeter Davis** as an artist. Paragon Agency signed the **Ozark Mountain Daredevils** for Exclusive Representation . . . Lavender-Blake Agency and Pittsburgh Steelers' #12 **Terry Bradshaw** signed an exclusive booking agreement . . . **Mel Tillis** set an annual music scholarship for outstanding students from his alma mater, Pahokee High School in Florida . . . **Conway Twitty's** "You've Never Been This Far Before" made gold . . . **Dr. Hook** moved south and set up headquarters in Madison, Tennessee (near Nashville) . . . **The Statler Brothers' 7th Annual 4th of July** celebration drew over 50,000 fans . . . The AFM broke ground for their new quarters in Music City . . . **Loretta Lynn's** autobiography hit the New York Times bestseller list with sales over 90,000 . . . **Cash Box** Country Artists Of The Week were **Johnny Duncan, Chet Atkins, Mary Lou Turner, Red Sovine** and **Eddy Arnold**. The #1 Singles were "Stranger" (**Johnny Duncan**); "All These Things" (**Joe Stampley**), "The Door Is Always Open" (**Dave & Sugar**), "Suspicious Minds" (**Waylon Jennings & Jessi Colter**); and "Teddy Bear" (**Red Sovine**). The #1 albums for the month were "Harmony" (**Don Williams**) in two consecutive weeks; "Willie Nelson Live"; "Elvis Presley Boulevard, Memphis Tennessee;" and "20-20 Vision," (**Ronnie Milsap**) . . .

August 1976

Playboy hosted a southern distributors meeting at the downtown Hilton . . . Atlanta . . . The **Johnny Cash Show** filled the **Sonny & Cher** slot for the summer . . . **Hattie (Mom) Frost Stoneman** died in Nashville . . . **Dolly Parton** signed with Katz-Gallin in Los Angeles for management . . . The Federation of International Country Air Personalities was formed, with **Georgia Twitty** to the post of executive director . . . The Brokaw Company went into agreement with Top Billing to represent the West Coast corporate public relations for Top Billing . . . Armadillo World Headquarters climaxed a week-long celebration of its 6th birthday . . . ASCAP contributed the first \$10,000 to the proposed Gospel Music Hall of Fame to be built in Nashville . . . The Boot Meadow Festival was termed a huge success . . . **David Maddox** became executive secretary of the Nashville-based American Federation of Television and Radio Artists . . . The Country Music Association launched a speakers bureau . . . ABC Records hosted a huge barbecue in Houston to honor its artists in that city . . . California based Zodiac Records opened Nashville offices with **Ed Hamilton** as vice-president and general manager . . . Mac Music, a division of MacMillan Performing Arts, Inc. published **Mel Tillis' first** songbook . . . **Sonny James** and **United Talent** signed a representation contract . . . **David Allen Coe** and **Debra Lynn Cole** were married on July 4 following **Willie Nelson's picnic** . . . **Bob Luman** returned to the Grand Ole Opry stage after five months of medical problems . . . **Alex Harvey** has written songs that have sold over 65 million copies . . . IRDA and Roadrunner Records completed a distribution deal . . . **Gary Stewart** left the **Charley Pride Show**, formed the Rockfish Railroad and began working as a single . . . **Harlan Sanders** and **Epic Records** signed a recording pact . . . **Cashbox** Country Artists of The Week were **Kenny Rogers, Jim Ed Brown & Helen Cornelius, Jerry Jaye, and Sheila Tilton** . . . #1 singles were "Rocky Mountain Music/Do You Right Tonight" (**Eddie Rabbitt**), "The Letter," (**Conway Twitty & Loretta Lynn**), "Say It Again," (**Don Williams**), and "Golden Ring" (**George Jones & Tammy Wynette**). The #1 albums were "United Talent" (**Loretta Lynn & Conway Twitty**), "Are You Ready For The Country" (**Waylon Jennings**); and "Conway Twitty Now and Then" (**Conway Twitty**) . . .

September 1976

Columbia and Monument ended their distribution pact . . . The original **Drifting Cowboys** reunited to produce a series of weekly radio shows . . . **Linda Ronstadt's** "Hasten Down The Wind" went gold . . . MCA honored **Chic Doherty**, vice-president, operations, on

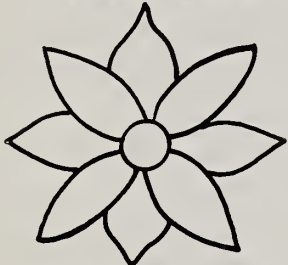
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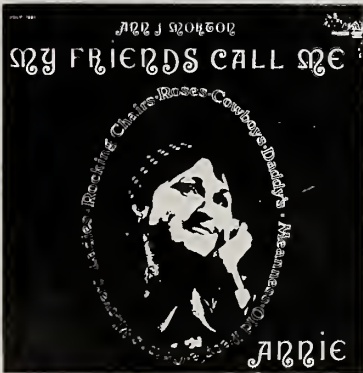
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Country Radio Active

most added singles

Listed below are new releases that were most added to key country radio stations around the U.S. This is not a sales chart.

1. Uncloudy Day — Willie Nelson — Columbia
2. Let My Love Be Your Pillow — Ronnie Milsap — RCA
3. Baby, You Look Good — John Denver — RCA
4. Near You — George Jones & Tammy Wynette — Epic
5. The Closest Thing To You — Jerry Lee Lewis — Mercury
6. Two Less Lonely People — Rex Allen Jr. — WB
7. Cheatin' Is — Barbara Fairchild — Columbia
8. The Last Of The Winfield Amateurs — Ray Griff — Capitol
9. Midnight Angel — Barbara Mandrell — ABC/Dot
10. There She Goes Again — Joe Stampley — Epic

most active singles

Listed below are singles being played on key country radio stations around the U.S. and have shown the biggest radio movement and listener response. This is not a sales chart.

1. C.B. Savage — Rod Hart — Platinum
2. I Can't Believe — Conway Twitty — MCA
3. Two Dollars In The Jukebox — Eddie Rabbitt — Elektra
4. Sing A Sad Song — Wynn Stewart — Playboy
5. You Never Miss A Good Thing — Crystal Gayle — UA
6. Don't Be Angry — Donna Fargo — ABC/Dot
7. Statues Without Hearts — Larry Gatlin — Monument
8. She Never Knew Me — Don Williams — ABC/Dot
9. Liars One, Believers Zero — Bill Anderson — MCA
10. Saying Hello — Brown & Cornelius — RCA

WSLR — AKRON

#1 — Baby Boy — Mary Kay Place
Two Less Lonely People — Rex Allen Jr. — WB
My Eyes Adored You — Marty Mitchell — Hitville
Miles And Miles Of Texas — Asleep At The Wheel — Capitol

Your Place Or Mine — Gary Stewart — RCA
Come On Home — Mel Tillis — MGM
When It's Just You And Me — Dottie West — UA
Here's To The Next Time — Billy Larkin — Casino
Take These Chains From My Heart — Terry Bradshaw — Mercury

24 Hours From Tulsa — Randy Barlow — Gazelle
#1 — Stealin' Feelin' — Mike Lunford — Starday
12 To 5 — Two Dollars In The Jukebox — Eddie Rabbitt
25 To 15 — Sing A Sad Song — Wynn Stewart
28 To 17 — So Good Woman — Waylon Jennings

WAME — CHARLOTTE

#1 — Take My Breath Away — Margo Smith
Wiggle Wiggle — Ronnie Sessions — MCA
20 To 12 — C.B. Savage — Rod Hart
21 To 15 — Don't Be Angry — Donna Fargo
26 To 20 — She Took More Than Her Share — Moe Bandy
15 To 11 — I Can't Believe She Gives It All To Me — Conway Twitty

WMNI — COLUMBUS

#1 — Lady Miss Clawdy — Mickey Gilley
Midnight Angel — Barbara Mandrell — ABC/Dot
Riding Rainbows — Tanya Tucker — MCA
Last Of The Winfield Amateurs — Ray Griff — Capitol
Skinny Dipping — Mayf Nutter — Crescendo
I'm Giving You Denver — Jean Sheppard — UA
32 To 28 — My Heart Won't Cry — Sue Richards
36 To 32 — A Mansion On A Hill — Ray Price
40 To 35 — Ramblin' Rose — Johnny Lee

KBOX — DALLAS

#1 — Thinkin' Of A Rendezvous — Johnny Duncan
The Closest Thing To You — Jerry Lee Lewis — Mercury
Crazy — Linda Ronstadt — Asylum
Say You'll Stay Until Tomorrow — Tom Jones — Epic
Moody Blue — Elvis Presley — RCA
23 To 13 — I Can't Believe — Conway Twitty
24 To 14 — Two Dollars In The Jukebox — Eddie Rabbitt
12 To 7 — Saying Hello — Brown/Cornelius
10 To 5 — Sweet Dreams — Emmylou Harris

KWMT — FORT DODGE, IOWA

#1 — She Never Knew Me — Don Williams
Wiggle Wiggle — Ronnie Sessions — MCA
Liars One, Believers Zero — Bill Anderson — MCA
Lovers Turn To Strangers — Freddie Hart — Capitol
Hey Daisy — Tom Bresh — Farr
Whispers — Bobby Borchers — Playboy

Miles And Miles Of Texas — Asleep At The Wheel — Capitol

25 To 19 — Sing A Sad Song — Wynn Stewart
31 To 26 — Your Place Or Mine — Gary Stewart
36 To 28 — Ordinary Man — Dale McBride

KENR — HOUSTON

#1 — 9,999,999 Tears — Dickey Lee
Let My Love Be Your Pillow — Ronnie Milsap — RCA
Daddy's Little Girl — Ray Sawyer — Capitol
Angel With A Broken Wing — Roy Head — ABC/Dot
She Took More Than Her Share — Moe Bandy — Columbia

Near You — George Jones & Tammy Wynette — Epic
Bluest Heartache Of The Year — Kenny Dale — Earthrider
I'll Always Love You — Mike Boyd — MBI

WVOJ — JACKSONVILLE

#1 — Don't Be Angry — Donna Fargo
Hangin' On — Vern Gosdin — Elektra
She Took More Than Her Share — Moe Bandy — Columbia
Cheatin' Is — Barbara Fairchild — Columbia
19 To 13 — Your Place Or Mine — Gary Stewart
20 To 15 — Let My Love Be Your Pillow — Ronnie Milsap
24 To 20 — Short Cut — Tanya Tucker

KCKN — KANSAS CITY

#1 — Don't Be Angry — Donna Fargo
Near You — George Jones & Tammy Wynette — Epic
Ramblin' Rose — Johnny Lee — GRT
A Mansion On A Hill — Ray Price — ABC/Dot
Ex To 18 — Uncloudy Day — Willie Nelson — Columbia
20 To 12 — C.B. Savage — Rod Hart
24 To 14 — Wiggle Wiggle — Ronnie Sessions
14 To 8 — Liars One, Believers Zero — Bill Anderson

WITL — LANSING

#1 — Thinkin' Of A Rendezvous — Johnny Duncan
Uncloudy Day — Willie Nelson — Columbia
Midnight Angel — Barbara Mandrell — ABC/Dot
Two Less Lonely People — Rex Allen Jr. — WB
The Closest Thing To You — Jerry Lee Lewis — Mercury
Hey Daisy — Tom Bresh — Farr
26 To 19 — Don't Be Angry — Donna Fargo
36 To 30 — Sing A Sad Song — Wynn Stewart
44 To 37 — Let My Love Be Your Pillow — Ronnie Milsap
47 To 41 — Near You — George Jones & Tammy Wynette

WAXU — LEXINGTON

#1 — I Can't Believe — Conway Twitty
It's Alright — Billy Thundercloud — Polydor
'Round The World With The Rubber Duck — C.W. McCall — Polydor
Uncloudy Day — Willie Nelson — Columbia
A Mansion On The Hill — Ray Price — ABC/Dot
Hangin' On — Vern Gosdin — Elektra

Gilley's Club

(continued from page 153)

price I wanted. Gilley said, 'Well, I don't have any money and I said that I knew that when you came out here.'

'Loaded The Place'

That was in 1971. The first week Gilley loaded the place and kept having packed houses so they started adding on, according to Cryer. "There was a lady named Minnie Cryer who had a vending company that kept bugging Gilley to record a song, 'She Called Me Baby,' because she couldn't get it to put on the jukebox." Gilley recorded the song and he put "Room Full of Roses" on the flip side. People started demanding to hear the record and it sold 7,000 copies in one week in the Houston area. Then Gilley went to Nashville to try and peddle the thing but they all laughed at him. They thought he sounded too much like "The Killer" (Gilley's cousin Jerry Lee

Lewis). He was ready to come back when he stopped to talk to Eddie Kilroy who said Playboy was looking for an artist. They flew to Los Angeles and Playboy picked him up. "Room Full of Roses" went number one nationally, and Gilley followed with six more chart toppers in three years.

The combination of jukebox, radio airplay and live club exposure was responsible for breaking Mickey Gilley as a major recording artist. Personal success promoted the club. Gilley's club is 180 x 230 square feet with pinball and coin operated game machines lining every wall. Pool tables bound either side of the 15 x 100 square foot dance floor and additional seating extends about 15' to each side and back. There are three serving stations where beer, liquor and food are sold.

Gilley's singles and albums are sold alongside t-shirts, bumper stickers and souvenirs at the club's entrance. Two centrally located video screens flash forthcom-

24 To 18 — Saying Hello — Brown & Cornelius
34 To 30 — If Not You — Dr. Hook
32 To 21 — Let My Love Be Your Pillow — Ronnie Milsap
31 To 22 — Statues Without Hearts — Larry Gatlin
30 To 24 — You Never Miss A Good Thing — Crystal Gayle

KLAC — LOS ANGELES

#1 — Thinkin' Of A Rendezvous — Johnny Duncan
Stealin' Feelin' — Mike Lunford — Starday
Hey Daisy — Tom Bresh — Farr
Whispers — Bobby Borchers — Playboy
Near You — George Jones & Tammy Wynette — Epic
23 To 17 — Two Dollars In The Jukebox — Eddie Rabbitt
52 To 36 — Saying Hello — Jim Ed Brown & Helen Cornelius

46 To 34 — Sing A Sad Song — Wynn Stewart
47 To 38 — Takin' What I Can Get — Brenda Lee

WWOK — MIAMI

#1 — C.B. Savage — Rod Hart
Twenty-Four Hours From Tulsa — Randy Barlow — Gazelle

Your Place Or Mine — Gary Stewart — RCA
Vegas — Bobby & Jeannie Bare — RCA
If Love Was A Bottle — Tommy Overstreet — ABC/Dot
17 To 10 — Saying Hello — Brown & Cornelius
22 To 13 — Broken Down — Billy "Crash" Craddock
28 To 18 — Uncloudy Day — Willie Nelson
26 To 17 — Peanuts And Diamonds — Bill Anderson

WBAM — MONTGOMERY

#1 — Thinkin' Of A Rendezvous — Johnny Duncan
Uncloudy Day — Willie Nelson — Columbia
Don't Be Angry — Donna Fargo — ABC/Dot
Let My Love Be Your Pillow — Ronnie Milsap — RCA
There She Goes Again — Joe Stampley — Epic
Mansion On A Hill — Ray Price — ABC
Sing A Sad Song — Wynn Stewart — Playboy
Stealin' Feelin' — Mike Lunford — Starday
25 To 17 — Are You Ready — Waylon Jennings
29 To 20 — A Little At A Time — Sunday Sharpe
35 To 27 — Near You — Jones & Wynette

WKDA — NASHVILLE

#1 — Statues Without Hearts — Larry Gatlin
Your Place Or Mine — Gary Stewart — RCA
Sing A Sad Song — Wynn Stewart — Playboy
Near You — Jones & Wynette — Epic
When It's Just You And Me — Dottie West — UA
20 To 10 — Let My Love Be Your Pillow — Ronnie Milsap
26 To 8 — C.B. Savage — Rod Hart
19 To 11 — You Never Miss A Good Thing — Crystal Gayle

WHN — NEW YORK

#1 — Daddy's Little Girl — Ray Sawyer
Cheatin' Is — Barbara Fairchild — Columbia
New Kid In Town — The Eagles — Asylum
A Little At A Time — Sunday Sharpe — Playboy
Hangin' On — Vern Gosdin — Elektra
A Trucker's Christmas — Lee Arnold — Kirshner
25 To 4 — Liars One, Believers Zero — Bill Anderson
23 To 10 — Broken Down — Billy "Crash" Craddock
35 To 27 — I Can't Believe — Conway Twitty
24 To 20 — Laura — Kenny Rogers

WRCP — PHILADELPHIA

#1 — Baby Boy — Mary Kay Place
I Can't Believe — Conway Twitty — MCA
Two Dollars In The Jukebox — Eddie Rabbitt — Elektra
Don't Be Angry — Donna Fargo — ABC/Dot
18 To 13 — Everything I Own — Joe Stampley
20 To 16 — Statues Without Hearts — Larry Gatlin
19 To 17 — You Never Miss A Good Thing — Crystal Gayle

KRAK — SACRAMENTO

#1 — Thinkin' Of A Rendezvous — Johnny Duncan
Uncloudy Day — Willie Nelson — Columbia
Old Time Feeling — Johnny Cash & June Carter — Columbia

Why Lovers Turn To Strangers — Freddie Hart — Capitol
Near You — Jones & Wynette — Epic
Hey Daisy — Tom Bresh — Farr

28 To 22 — You Never Miss A Good Thing — Crystal Gayle
14 To 10 — Sweet Dreams — Emmylou Harris
49 To 40 — Liars One, Believers Zero — Bill Anderson
48 To 32 — Ordinary Man — Dale McBride

KCKC — SAN BERNARDINO

#1 — She Never Knew Me — Don Williams
Baby, You Look Good — John Denver — RCA
Cheatin' Is — Barbara Fairchild — Columbia
Turn Loose Of My Leg — Jim Stafford — WB
17 To 10 — C.B. Savage — Rod Hart
12 To 8 — Two Dollars In The Jukebox — Eddie Rabbitt
31 To 13 — Say You'll Stay Until Tomorrow — Tom Jones

KVOO — TULSA

#1 — She Never Knew Me — Don Williams
Whispers — Bobby Borchers — Playboy
When The New Years Off — Jody Miller — Epic
Twenty-Four Hours From Tulsa — Randy Barlow — Gazelle
My Heart Won't Cry — Sue Richards — ABC/Dot
Liars One, Believers Zero — Bill Anderson — MCA
Last Goodbye — Red Sovine — Starday

KFDI — WICHITA

#1 — C.B. Savage — Rod Hart
Neon Lights — Nick Nixon — Mercury
Her Love's Gone — Red Stragall — ABC/Dot
Last Of The Winfield Amateurs — Ray Griff — Capitol
So Good Woman — Waylon Jennings — RCA
Here's To The Next Time — Billy Larkin — Casino
38 To 33 — I Can't Believe — Conway Twitty
48 To 40 — Let My Love — Ronnie Milsap
50 To 44 — A Stranger To Me — Mack White
31 To 26 — Saying Hello — Brown & Cornelius

ing attractions and pictures of the house band and artists who've performed there, as well as messages from the management. People from all walks of life patronize Gilley's, from out-of-town artists and record company personnel to local celebrities, tourists and hometown folks. "Joe Ladd has been coming here for years. We bought advertising from KIKK when I think it was \$3 a spot. It's way on up there now," Cryer commented.

Top Names

Gilley's has always hosted top names in country entertainment. "I used to play Bob Wills in here for \$250 about every three months. One time we had a death on the dance floor when Bob Wills was up there sawing away on his fiddle. Somebody had a heart attack. He died and everyone was dancing around him. I called an ambulance," Cryer said, "and they came out

(continued on page 158)

CASH BOX TOP 100 COUNTRY

December 25, 1976

		Weeks On Chart			Weeks On Chart			Weeks On Chart			
		12/18			12/18			12/18			
1	SHE NEVER KNEW ME DON WILLIAMS (ABC/Dot DOA 17658)	3	10	35	HEY DAISY (WHERE HAVE ALL THE GOOD TIMES GONE) TOM BRESH (Farr FR 102)	42	5	69	CRAZY LINDA RONSTADT (Asylum E 4536-1)	84	2
2	GOOD WOMAN BLUES MEL TILLIS (MCA 40627)	2	13	36	STEALIN' FEELIN' MIKE LUNSFORD (Starday SD 145)	46	5	70	MIDNIGHT ANGEL BARBARA MANDRELL (ABC/Dot DOA 17668)	93	2
3	SWEET DREAMS EMMYLOU HARRIS (Reprise RPS 1371)	5	10	37	FOX ON THE RUN TOM T. HALL (Mercury 73850)	16	11	71	IN THE MOOD HENHOUSE FIVE PLUS TWO (WB 8301)	—	1
4	LAWDY MISS CLAWDY MICKEY GILLEY (Playboy P6039)	6	11	38	THANK GOD I'VE GOT YOU STATLER BROTHERS (Mercury 73846)	19	13	72	HOT AND STILL HEATIN' JERRY JAYE (Hi 2318)	78	5
5	BABY BOY MARY KAY PLACE (Columbia 3-10422)	7	11	39	TAKIN' WHAT I CAN GET BRENDA LEE (MCA 40640)	39	7	73	I KNEW YOU WHEN JERRY FOSTER (Hitsville 6043)	77	3
6	BROKEN DOWN IN TINY PIECES BILLY CRASH CRADDOCK (ABC/Dot DOA 17659)	8	11	40	ORDINARY MAN DALE McBRIDE (Con Brio CBK 114)	47	5	74	THERE SHE GOES AGAIN JOE STAMPLEY (Epic 8-50316)	82	2
7	YOU NEVER MISS A GOOD THING CRYSTAL GAYLE (United Artists UA XW 833Y)	10	8	41	MILES AND MILES OF TEXAS ASLEEP AT THE WHEEL (Capitol 4357)	50	5	75	MY HEART WON'T CRY ANYMORE SUE RICHARDS (ABC/Dot DOA 17665)	76	4
8	STATUES WITHOUT HEARTS LARRY GATLIN (Monument 45201)	11	8	42	INSTEAD OF GIVIN' UP BILLY WALKER (RCA JB 10821)	54	6	76	MOODY BLUE ELVIS PRESLEY (RCA JB 10857)	—	1
9	I CAN'T BELIEVE SHE GIVES IT ALL TO ME CONWAY TWITTY (MCA 40649)	17	6	43	WOMAN STEALER BOBBY G. RICE (GRT 084)	44	6	77	THE GREATEST SHOW ON EARTH LITTLE DAVID WILKINS (MCA 40646)	81	3
10	TWO DOLLARS IN THE JUKEBOX EDDIE RABBITT (Elektra E45357)	13	8	44	NEVER DID LIKE WHISKEY BILLIE JO SPEARS (United Artists UA XW 880Y)	15	9	78	THE SHADY SIDE OF CHARLOTTE NAT STUCKEY (MCA 40658)	—	1
11	THINKING OF A RENDEZVOUS JOHNNY DUNCAN (Columbia 3-10417)	1	12	45	I JUST CAN'T (TURN MY HABIT INTO LOVE) KENNY STARR (MCA 40637)	45	8	79	SHAKE, RATTLE AND ROLL BILLY SWAN (Columbia 3-10443)	89	3
12	EVERYTHING I OWN JOE STAMPLEY (ABC/Dot DOA 17654)	12	10	46	SHE'S FREE BUT SHE'S NOT EASY JIM GLASER (MCA 40636)	48	7	80	THE LAST OF THE WINFIELD AMATEURS RAY GRIFF (Capitol 4368)	—	1
13	DON'T BE ANGRY DONNA FARGO (ABC/Dot DOA 17660)	18	9	47	A MANSION ON A HILL RAY PRICE (ABC/Dot DOA 17666)	56	3	81	THE CLOSEST THING TO YOU JERRY LEE LEWIS (Mercury 73872)	—	1
14	CHEATIN' IS BARBARA FAIRCHILD (Columbia 3-10423)	22	9	48	WHISPERS BOBBY BORCHERS (Playboy P6092)	62	3	82	I HAVE A DREAM, I HAVE A DREAM ROY CLARK (ABC/Dot DOA 17667)	—	1
15	ARE YOU READY FOR THE COUNTRY/SO GOOD WOMAN WAYLON JENNINGS (RCA JB 10842)	20	6	49	TWENTY FOUR HOURS FROM TULSA RANDY BARLOW (Gazelle/IRDA 330)	51	4	83	PUT ME BACK INTO YOUR WORLD EDDY ARNOLD (RCA JH 10794)	57	9
16	YOUR PLACE OR MINE GARY STEWART (RCA PB 10833)	23	5	50	NEAR YOU GEORGE JONES & TAMMY WYNETTE (Epic 8-50314)	72	2	84	LAURA (WHAT'S HE GOT THAT I AIN'T GOT) KENNY ROGERS (United Artists UA XW 868Y)	28	12
17	HILLBILLY HEART JOHNNY RODRIGUEZ (Mercury 73855)	4	11	51	IF YOU WANT TO MAKE ME FEEL AT HOME DeWAYNE ORENDER (RCA 10813)	52	4	85	RINGS FOR SALE SAMMI SMITH (Zodiac ZS 1013)	85	4
18	SHE TOOK MORE THAN HER SHARE MOE BANDY (Columbia 3-10428)	26	8	52	EVERY FACE TELLS A STORY OLIVIA NEWTON-JOHN (MCA 40642)	21	8	86	MY EYES ADORED YOU MARTY MITCHELL (Hitsville H6044)	96	2
19	HANGIN' ON VERN GOSDIN (Elektra E45353)	29	7	53	SHORT CUT/RIDIN' RAINBOWS TANYA TUCKER (MCA 40650)	53	6	87	HER L-O-V-E'S GONE RED STEAGALL (ABC/Dot DOA 17670)	—	1
20	LET MY LOVE BE YOUR PILLOW RONNIE MILSAP (RCA PB 10843)	33	5	54	IF NOT YOU DR. HOOK (Capitol P4364)	61	4	88	ANGEL WITH A BROKEN WING ROY HEAD (ABC/Dot DOA 17669)	—	1
21	SAYING HELLO, SAYING I LOVE YOU, SAYING GOODBYE JIM ED BROWN & HELEN CORNELIUS (RCA JH 10822)	25	6	55	I'M GIVING YOU DENVER JEAN SHEPPARD (United Artists UA XW 889Y)	55	6	89	LIVING IT DOWN FREDDY FENDER (ABC/Dot DOA 17652)	49	16
22	(ONE MORE YEAR OF) DADDY'S LITTLE GIRL RAY SAWYER (Capitol 4344)	27	6	56	RAMBLIN' ROSE JOHNNY LEE (GRT 096)	64	3	90	MAY I SPEND EVERY NEW YEAR WITH YOU T.G. SHEPPARD (Hitsville H6048F)	—	1
23	SING A SAD SONG WYNN STEWART (Playboy P6091A)	35	5	57	WHEN THE YEAR WEARS OFF JODY MILLER (Epic 8-50304)	73	2	91	HERE'S TO THE NEXT TIME BILLY LARKIN (Casino GRT 097)	—	1
24	A LITTLE AT A TIME SUNDAY SHARPE (Playboy P6090)	30	8	58	TWO LESS LONELY PEOPLE REX ALLEN JR. (WB 8297)	75	2	92	AFTER THE LOVIN' ENGELBERT HUMPERDINCK (Epic 8-50270)	—	1
25	LIARS ONE, BELIEVERS ZERO BILL ANDERSON (MCA 40661)	41	4	59	UNCLOUDY DAY WILLIE NELSON (Columbia 3-10453)	79	2	93	THE SON OF HICKORY HOLLER'S TRAMP JOHNNY RUSSELL (RCA PB 10853)	—	1
26	OLD TIME FEELING JOHNNY CASH & JUNE CARTER (Columbia 3-10436)	36	5	60	'ROUND THE WORLD WITH THE RUBBER DUCK C.W. McCALL (Polydor PD 14365)	63	4	94	BACK SIDE OF THIRTY JOHN CONLEE (ABC DOA 17671)	—	1
27	I'M ALL WRAPPED UP IN YOU DON GIBSON (ABC/Hickory AH 54001)	31	8	61	BABY, YOU LOOK GOOD TO ME TONIGHT JOHN DENVER (RCA PB 10854)	71	2	95	YOU'VE GOT ME RUNNIN' GENE COTTON (ABC 12227)	99	2
28	MY GOOD THING'S GONE NARVEL FELTS (ABC/Dot DOA 17664)	34	8	62	LOOKING OUT MY WINDOW THROUGH THE PAIN MEL STREET (GRT 083)	24	8	96	SOMEBODY SOMEWHERE (DON'T KNOW WHAT HE'S MISSIN' TONIGHT) LORETTA LYNN (MCA 40607)	58	17
29	WHEN IT'S JUST YOU AND ME DOTTIE WEST (United Artists UA XW 898Y)	37	8	63	POOR WILTED ROSE ANN J. MORTON (Prairie Dust PD 7606)	60	6	97	TEDDY TOAD BOBBY (SO FINE) BUTLER (Pantheon Desert 77)	100	2
30	C.B. SAVAGE ROD HART (Plantation PL 144)	40	6	64	A STRANGER TO ME MACK WHITE (Commercial 1320)	65	4	98	LOVE IS ONLY LOVE (WHEN SHARED BY TWO) JOHNNY CARVER (ABC/Dot DOA 17661)	66	8
31	WIGGLE WIGGLE RONNIE SESSIONS (MCA 40624)	38	6	65	THE LAST TIME YOU LOVE ME JERRY NAYLOR (Hitsville H6046)	74	3	99	DROP KICK ME JESUS BOBBY BARE (RCA PB 10790)	59	12
32	TAKE MY BREATH AWAY MARGO SMITH (WB WBS 8261)	14	12	66	IT'S ALRIGHT BILLY THUNDERKLOUD & THE CHIEFTONES (Polydor PD 14362)	70	3	100	(THE WORST YOU EVER GAVE ME) THE BEST I EVER HAD FARON YOUNG (Mercury 73847)	69	11
33	WHY LOVERS TURN TO STRANGERS FREDDIE HART & THE HEARTBEATS (Capitol P4363)	43	4	67	REDNECK ROCK BILL BLACK'S COMBO (Hi N2317)	68	5				
34	9,999,999 TEARS DICKEY LEE (RCA JH 10764)	9	17	68	I'M GONNA LOVE YOU DAVE & SUGAR (RCA JH 10768)	32	16				

ALPHABETIZED TOP 100 COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

After The Lovin' (Silver Blue — ASCAP/ Ocean's Blue — BMI)	92	Hot And Still (Partner/Julip — BMI)	72	My Good Thing's (Narvel The Marvel — BMI/ Driftaway — ASCAP)	28	Take My Breath (Jidobi/Ai Gallico — BMI)	32
A Little At A (Jack & Bill — ASCAP)	24	I Can't Believe (Twitty Bird — BMI)	9	My Heart Won't (Allan Cartee — BMI)	75	Takin' What (Natural Songs — ASCAP)	39
A Mansion On The Hill (Milene — ASCAP)	47	If Not You (Horse Hairs — BMI)	54	Near You (Supreme — ASCAP)	50	Teddy Toad (Wolfhound — ASCAP)	97
Angel With (Highball — BMI/Lowball — ASCAP) ..	88	If You Want (Lawday — BMI)	51	Never Did Like (Hungry Mountain — BMI)	44	Thank God I've Got (Amer. Cowboy — BMI)	38
Are You Ready (Silver Fiddle — BMI)	15	I Have A Dream (House of Bryant — BMI)	82	9,999,999 Tears (Lowery — BMI)	34	The Closest Thing (Hall-Clement — BMI)	81
A Stranger (Acuff-Rose — BMI)	64	I Just Can't (Royal Oak — ASCAP)	45	Old Time Feeling (Almo — BMI)	26	The Greatest Show (BMI & ASCAP)	77
Baby Boy (Sook — ASCAP)	5	I Knew You (Jack & Bill — ASCAP)	73	One More Year (Horse Hairs — BMI)	22	The Last Of (Blue Echo — ASCAP)	80
Baby, You Look (Cherry Lane — BMI)	61	I'm All Wrapped (Acuff-Rose — BMI)	27	Ordinary Man (Con Brio/Blue Branch — BMI)	40	The Last Time (Caseyem/Alta Mesa/Winner Circle/ Stone Diamond — BMI)	65
Back Side (House of Gold/Pommard — BMI)	94	I'm Giving You (Tree Pub. — BMI)	55	Poor Wilted (Me & Pam — ASCAP)	63	The Shady Side (Tuckahoe — BMI)	78
Broken Down (Pick-A-Hit — BMI)	6	I'm Gonna (Dunbar/Westgate — BMI)	68	Put Me Back (Basket — BMI)	83	The Son Of (Acuff-Rose — BMI)	93
C.B. Savage (Shelby Singleton — BMI)	30	Instead Of (Best Way — ASCAP)	42	Ramblin' Rose (Sweco/ATV — BMI)	56	The Worst You (Mandy — ASCAP)	100
Cheatin' Is (Tree — BMI)	14	In The Mood (Shapiro-Bernstein/Lewis — ASCAP) ..	71	Redneck Rock (Bill Black/FI — BMI)	67	There She (Gallico — BMI)	74
Crazy (Tree — BMI)	69	It's Alright (Jack & Bill — ASCAP)	66	Rings For Sale (Tree — BMI)	85	Thinking Of A (Tree — BMI)	11
Don't Be Angry (Acuff-Rose — BMI)	13	Laura (Al Gallico — BMI)	84	Round The World (Amer. Gramophone — SESAC) ..	60	Twenty-Four Hours (Arch — ASCAP)	49
Drop Kick Me Jesus (Black Sheep — BMI)	99	Lawdy Miss Clawdy (Venice — BMI)	4	Saying Hello (Don Kirshner/Kirshner Songs)	21	Two Dollars In (Briar Patch — BMI)	10
Every Face Tells (Chrysalis/Bruce Welch/ Dejamus — BMI/ASCAP)	52	Let My Love (Chess — ASCAP)	20	Shake (Belinda — BMI)	79	Two Less Lonely (Maplehill/Vogue — BMI)	58
Everything I Own (Colgems-EMI — ASCAP)	12	Liars One (Tree — BMI)	25	She Never Knew (Hall-Clement/Vogue — BMI)	1	Uncloody Day (Willie Nelson — BMI)	59
Fox On The Run (Dick James — BMI)	37	Living It Down (Ben Peters — BMI)	89	She's Free (Inmy/Clancy — BMI)	46	When It's Just You (House of Gold — BMI)	29
Good Woman Blues (Sawgrass — BMI)	2	Looking Out My (Chess — ASCAP)	62	She Took More (Acuff-Rose — BMI)	18	When The New (Black Sheep — BMI)	57
Hangin' On (ATV — BMI)	19	Love Is Only (ABC/Dunhill — BMI)	98	Short Cut (Leeds — ASCAP)	53	Whispers (Chappell — ASCAP)	48
Her L-O-V-E's Gone (Flagship — BMI)	87	May I Spend (Highball — BMI/Lowball — ASCAP) ..	90	Sing A Sad (Four Star — BMI)	23	Why Lovers (Hartline — BMI)	33
Here's To The Next (Peer/Seesaw — BMI)	91	Midnight (Music City — ASCAP)	70	Somebody Somewhere (Coal Miners — BMI)	96	Wiggle (Ahab — BMI)	31
Hey Daisy (Fiddleback/Creature Comfort — BMI) ..	35	Miles And Miles (Brazos Valley — BMI)	41	Statues Without Hearts (First Generation — BMI) ..	8	Woman Stealer (White Tornado — BMI)	43
Hillbilly Heart (Dan Penn/Easy Nine — BMI)	17	Moody Blue (Screen Gems-Col./Sweet Glory — BMI) ..	76	Stealin' (Power Play — BMI)	36	You Never Miss (Hall-Clement — BMI)	7
		My Eyes (Stone Diamond/Tannyboy — BMI/ Kenny Nolan — ASCAP)	86	Sweet Dreams (Acuff-Rose — BMI)	3	You've Got Me (Dawnbreaker — BMI)	95
						Your Place (Chappell — BMI)	16

Country Singles Reviews - Album Reviews

ALEXANDER HARVEY (Buddah BDA 555)

Tennessee Woman (3:20) (JA/Big Ax — ASCAP) (Alexander Harvey)

Alexander Harvey penned, produced and put a deep, husky vocal on this love song to a sexy lady. Sharp drums and guitar work highlight this happy, fast-moving tune, which is perfect for both progressive and regular country formats, as well as the boxes. While Alexander hasn't had the big one yet as a recording artist, he's consistently turned out hits as a songwriter.

DAVID ROGERS (Republic/IRDA R 343)

I'm Gonna Love You Right Out Of This World (2:50) (Singletree — BMI) (Dave Burgess, Don Pfrimmer)

A low, whispering intro opens this seductive love song with a heavy beat. A smooth production with good instrumentation, this is a promising follow-up to his recent "Whispers And Grins."

THE SINGING DOGS (RCA PA 10129)

Jingle Bells (1:40) (Springfield — BMI)

This cute Christmas novelty has been getting airplay for several seasons now, and this year should be no exception. The cavorting canines are presented by Don Charles and directed by Carl Weismann.

MARCIA BALL (Chinook 9-75)

Cowboy's Sweetheart (2:28) (Public Domain)

Recently we've seen the resurgence of interest in singing cowboys — so how about a singing cowgirl? Marcia Ball and the Misery Brothers put a real western sound on their version of the old Patsy Montana hit, which is considered to be the first country hit by a female vocalist. Listen for the good horns and steel — and Marcia's super yodeling.

THE MERCY BROTHERS AND DAUGHTERS (RCA PB 50307)

Day Of Love (2:42) (Mersey Brothers — BMI) (Larry Mercey)

An adorable children's chorus warms this smooth, mid-tempo seasonal offering, perfect for family listening.

DUANE MINOT (October ORI 1003)

Put Some Country On This Country Girl (2:21) (Copper Music) (Henry Strzelecki, J.W. Bill Barnes)

A lilting tune with a heavy beat and slight rock flavor, this one sounds great for box play. Diane has something of a Jody Miller sound, and here she's telling it like it is.

PEGGY SUE (Door Knob DK 6 021)

Every Beat Of My Heart (2:21) (Lois — BMI) (J. Otis)

This slow, romantic ballad has a definite fifties flavor, complete with do-dos in the background. There's an interest in oldies recently that could help this one catch on.

RAY SMITH (Corona CR 230)

Light That Candle (2:51) (Bredan-Paushe/HitKit-BMI) (Dan McClintock, Jerry Yates)

He's telling his lady her honky-tonk daddy's coming home in this catchy, hook-filled tune that's perfect for box play.

C.W. MC CALL/RUBBER DUCK — C.W. McCall —

Polydor PD 1-6094 — Producers: Don Sears, Chip Davis — List: 6.98

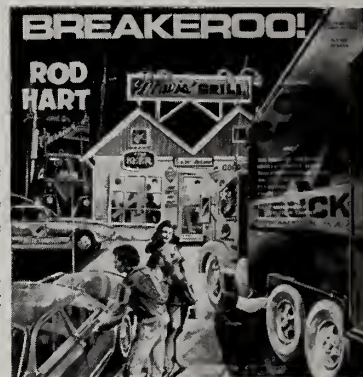
Hey there, good buddies, the ol' Rubber Duck puts the hammer down on a convoy of truckin' tales done in the semi-talking C.W. McCall style. His latest single, "Round The World With The Rubber Duck," sets the tone for this internationally-flavored set. The clever humor McCall is famous for is evident in "Audubon" and "Ratchetjaw," while "Windshield Wipers In The Rain" is a haunting ballad. "Sing Silent Night" should have been a Christmas single — maybe next year? Do you copy? This one's a big 10-4!



BREAKEROO! — Rod Hart — Plantation PLP 500

— Producers: Shelby S. Singleton Jr., Rod Hart — List: 4.98

Rod Hart's debut for Plantation is a lighthearted collection in the style of his smash novelty hit, "C.B. Savage." "Big Fanny" is a rather gross parody of "Big Bad John," and "Gary Grasshopper & Tillie Tadpole" is a sly grown-up fable, but tunes like "The Knight Of The Road" and "The Ole Town Drunk" prove that Rod Hart is a fine vocalist as well as a humorous one. The exceptionally low Plantation list price can't hurt their product.



MY FRIENDS CALL ME ANNIE — Ann J. Morton

— Prairie Dust PDLP 1661 — Producer: Larry Morton — List: 6.98

Ann J. Morton is one of the most promising singer-songwriters on the scene today, an interesting mixture of traditional and progressive. Annie wrote nine of the ten cuts on this LP, and they're all good, as well as varied. Outstanding tunes are the humorous "Onions And Love Affairs," the upbeat "The Devil Ain't As Mean As You" and her new single, the Texas swing/ragtime "Poor Wilted Rose." Ann J. Morton is a lady we should hear much more from in the very near future.



Gilley's Club

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here and said this man is dead. I said, well I don't know. I saw him breathe. But he was dead when they got him to the hospital. If they'd held an inquest there it would have been a mess. You know we didn't want dead people there, we wanted live ones.

"Then after the top was put on the club we used to book George Jones in here for \$125 regularly. He still plays the same songs he did when I paid him \$125. Anyway, the George Jones fan club president was out one night when George was here, and when she left here somebody raped and beat her to death with a tire tool. The story about it was in *True Detective* magazine. Man, there was big things going on. This club has a lot of history to it. Everybody's played here," Cryer continued. "Glen Campbell played here one time for \$150. His brother booked him in here for \$100. When Glen got into town, he said, 'Hey, Sherwood, I've got to have \$150 at least. I said ok, and we had Glen Campbell here for \$150.'"

When Gilley's recording career demanded he go on the road, a Pasadena boy named Johnny Lee and The Bayou City Beats inherited the houseband apprenticeship. The same formula of club exposure, recording, jukebox and local radio airplay promotion kicked Lee's recording of an old Gene Thomas tune "Sometimes" into the number one spot in Houston and generated the interest of ABC/Dot Records in Nashville. Lee was picked up by the label but the song didn't hit and he was dropped. He'd recorded "Red Sails In The Sunset," which was number one in Houston when GRT Records picked it up, and had moderate success nationally. Lee's third major release "Ramblin' Rose," charts at #56* this week in *Cash Box*, climbing from #84* two weeks ago.

Kenny Fulton

Cryer recently recorded Kenny Fulton, another apprentice featured at Gilley's. "The disk jockeys who have heard it say we got a good cut on it," Cryer said. "I think it will go. We've got a springboard here. We can bring artists in and let them work out their apprenticeship here and move them on up the line — or we think we have."

The most recent addition to the operation is a 24-track recording studio that will make Gilley's a natural facility for live recording on stage. Construction should be completed early next year and Cryer says several artists have already expressed interest in recording there. Huey Meaux's Studio B is the only other studio in Houston to rival it, but Sugarhill isn't connected to the largest honky tonk in the world.

December 2, Willie Nelson played Gilley's to the tune of an estimated 6,000 people at \$10 a head. Nelson was paid \$15,000 which by simple arithmetic indicates about a \$45,000 draw from the door, and drink flowed like "Whiskey River." "At one time Willie Nelson played here for \$250 and we made \$350 at the door, so we made \$50," Cryer said. "We didn't really make that because, hell, our advertising cost us more than that. Women raised hell because Willie didn't play dance music. So I used to bring him here once in a while and try to make some money on him, but I never made any money on Willie until he grewed his beard. Willie's got the record crowd for this old club. Even Gilley couldn't believe how many people Willie brings in."

Sherwood Cryer is the mind behind this country music empire set back from the road, complete with chuck-hoed parking lot that Cryer seems to find humorous, explaining, "Well, that makes it country, don't it?" Few would believe the impact Gilley's has made on country music and on the Houston music market until they see the club packed and semis parked in the lot.

his 30 years with the company . . . Tree Publishing president was surprised by friends in New York honoring Tree's 25th silver anniversary . . . RCA signed a recording contract with Linda Darrell, with Chet Atkins to produce . . . Cotton Ivy joined Canaan Records as a recording artist . . . CMA sponsored an impressive show at Musexpo in New Orleans . . . The Country Music Hall of Fame announced a 1976 attendance of 288,632 . . . CBS appointed Rick Blackburn as vice-president, marketing of the Nashville operation . . . The guitar of the late Lefty Frizzell was presented to the Country Music Hall of Fame . . . Helen Cornelius is the new featured vocalist on the Jim Ed Brown Show . . . Roy Acuff returned to the Grand Ole Opry after suffering a heart attack . . . Merle Haggard made his television debut on "The Waltons" . . . Billy Mize suffered a heart attack . . . Les Acre moved to Nashville's WKDA as program director . . . The fifth Clark-Halsey Ranch Party and the 2nd Roy Clark Celebrity Golf Classic in Tulsa was termed a huge success with work, play and good will featured . . . The Cashbox Country Artists of the Week were Johnny Carver, Billie Jo Spears, Pat Boone, and Jerry Lee Lewis . . . The #1 country singles were "One Of These Days" (Emmy Lou Harris); "Bring It On Home To Me" (Mickey Gilley); "I'm A Stand By My Woman Man" (Ronnie Milsap); and "I Don't Want To Have To Marry You" (Jim Ed Brown & Helen Cornelius). The #1 country albums were "Teddy Bear" (Red Sovine); and "My Love Affair With Trains" (Merle Haggard) . . .

October 1976

The Country Music Foundation board of trustees held its 4th quarterly meeting in Chicago . . . The Independent Label Association sponsored a live stage show at Faron Young's Jailhouse . . . Rayburn Anthony and Polydor signed a recording contract . . . CBS hosted a grand opening of their new marketing and promotion facilities in Nashville . . . The first Gene Autry award was presented to the Sons of The Pioneers . . . Steve Davis joined United Artists in Nashville as an A&R director . . . The Agenda Committee for the 1977 Country Radio Seminar met in Nashville . . . Tom T. Hall signed with Top Billing, Inc for exclusive representation . . . The De Castro Sisters are now a new act for Zodiac Records . . . Bill Ficks joined Famous Music as professional manager of the Nashville Office . . . Joe Casey, (Columbia) and Roy Wunsch (Epic) received promotions to directors of sales and promotion . . . October is always the big month for Country Music. The 51st Grand Ole Opry celebration was a success even though beset with a number of problems . . . The 12th Annual Music City USA Pro-Celebrity Golf Tournament was an exciting event for the many enthusiastic golfers and spectators. Nashville's organizations presented their top awards, BMI, ASCAP, SESAC, CMA and the Nashville songwriters all celebrated with gala dinners, and the record labels showcased their numerous acts at Nashville's Municipal Auditorium. Major trade publications announced their poll winners and the country music firms rounded out their year with festive parties and planned expansions for the future . . . Cledus Maggard recorded a CB dictionary for the blind . . . Don Butler was named executive director of the Gospel Music Association . . . Dottie West signed a recording contract with United Artist Records . . . The Soviets invited Roy Clark back for another concert tour in '77 . . . Kris Kristofferson was approached to star in a new movie "The Other Side of Midnight" . . . The Cash Box Country Artists of the Week were R.W. Blackwood & Singers, Dolly Parton, Mel Tillis, Kitty Wells, and Jacky Ward . . . The #1 country singles were "If You've Got

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Profile: Top New Artists of 1976



Eric Carmen

Eric Carmen's first album for Arista makes it abundantly clear that he must be considered in the very top rank of today's major new musical talents. In addition, his single "All By Myself" was certified gold and reached the #1 spot on the **Cash Box** Top 100 Singles chart during 1976.

Eric is perhaps best known previously as the lead singer and guiding creative force behind The Raspberries, a group emerging in the early seventies. Born in Cleveland, his musical career included classical piano, theory and harmony, ending up in rock. Switching from piano to guitar, he emulated such groups as the Beatles, the Who, the Beach Boys and the Stones.

After disbanding the Raspberries, Eric decided to go solo and was signed to Arista by president Clive Davis. In the months following, Carmen worked on producing his debut album, "Eric Carmen," which includes his hit single.



Burton Cummings

Burton Cummings, as a focal point of the Guess Who, paved the way for the acceptance of Canadian rock on a worldwide basis. Today, more than seven years after "These Eyes" hypnotized the contemporary music audience, Cummings emerges as Portrait's debut artist with "Stand Tall," a **Cash Box** top 10 pop single.

Born in Winnipeg in 1947, he formed a Canadian group called The Devrons which led to his joining the Guess Who at age 18. After thirteen albums with the group, Cummings dissolved the band, recorded "Burton Cummings" and signed with CBS Records new Portrait label.

Of the record's six originals, "Is It Really Right" and "Stand Tall" reflect Cummings' talent as a songwriter. His approach to lyrics reveals a new, seasoned individuality

which is drawn from his personal experience. With solid instrumental support by noted session men like Jim Gordon and Jim Horn, Cummings moves through a potpourri of styles, giving the project a refreshing diversity.



Wild Cherry

Wild Cherry emerged from Cleveland, Ohio under the auspices of Mike Belkin and Carl Maduri and their CBS/Epic distributed Sweet City label. Maduri and Belkin happened upon the group in a Cleveland recording studio when the unknown five-member band was making a demo of "Play That Funky Music," which subsequently rocketed on the **Cash Box** Top 100 Singles chart and occupied the #1 spot on that and the R&B pop 45 charts. Besides that platinum single, the group produced "Wild Cherry," their certified gold LP debut attempt.

Wild Cherry calls its music "electric funk," which lead guitarist and vocalist Bob Parissi defines as "the beat and sound mix of black music, with an electric rock 'n' roll edge." Like the Average White Band, the group comes off as white musicians playing "funky black sounds."

In addition to Parissi, the band consists of Bryan Basset, also lead guitar; Ron Beitle, drums; Allen Wentz, bass and synthesizer; and Mark Avsec, keyboards. Based on compositions and arrangements by Parissi, Wild Cherry is an eclectic blend of electric and funky acoustic sounds that spans the spectrum of appeal from blues to disco to raw rock. Their debut album, "Wild Cherry," has remained on the Top 200 Albums chart for over 20 weeks, and combined with their hit single, has sold over 2 million records.



McCoo & Davis

Marilyn McCoo and Billy Davis, mainstays of the highly successful 5th Dimension since its inception 10 years ago, are the music world's newest husband and wife combination. Their debut album, "I Hope We Get To Love In Time" which was released on ABC, became a substantial hit currently bulleted on top album chart, "You Don't Have To Be A Star," was certified gold as a single and attained the #1 spot on the **Cash Box** R&B chart and looks to do the same on the top 100 single's chart, as it is presently #4 bullet.

Marilyn, raised in Los Angeles, graduated from UCLA with a business administration degree. Singing most of her life, she entered the professional market via winning a California beauty pageant. After a

stint with the Hi-Fi's she eventually joined the 5th Dimension. Billy, raised in St. Louis, has the R&B background of church music, eventually leaving for Los Angeles in 1965 to join the 5th Dimension.

After almost 10 years with that group, both want to expand on their own and establish themselves as a duet. Eventually, both hope to expand into solo areas on record and on film.



Natalie Cole

Natalie Cole is one of the brightest spots on the entertainment horizon today, as evidenced by two Grammy awards in 1976, including "best new artist of the year."

She has further established herself with two certified-gold LPs, including the #1 R&B single "This Will Be" on Capitol. Her second album "Natalie" rushed on the **Cash Box** Top 200 Albums chart during the year and remained there for almost 30 weeks.

The daughter of the late Nat "King" Cole, Natalie claims her father had little influence on her music. Nevertheless, music was an inevitable part of her upbringing in Los Angeles. Singing started for Natalie after her junior year at the University of Massachusetts. After graduation, she began playing clubs "that hired me strictly for my name." Her breakthrough came when two songwriters, Marvin Yancy and Chuck Jackson, helped her cut a master tape. Shortly thereafter her 1975 debut album, "Inseparable" on Capitol, shot up both the R&B charts and pop charts and spawned two crossover hits, the title tune and "This Will Be."



Dorothy Moore

A simple love song can still be highly successful on the pop charts, provided it's well made, infectious, and sung with heartfelt soul. Dorothy Moore's "Misty Blue" is a prime example. The song, a top 5 record on the **Cash Box** Top 100 Singles R&B chart this year, finally lifted Dorothy Moore to a position as a leading female balladeer.

Unlike the pounding R&B songs that have dominated the charts recently, Moore's rendition of the old country/western song concentrated on the rich, sorrowful voice of the artist, an identifiable theme and a lush background. Recorded for

Malaco Records in Mississippi (distributed by TK) and produced by Tommy Couch, "Misty Blue" struck a responsive chord among listeners throughout the country, who went to their local record stores and proved once again that soap opera love stories can be parlayed into large sales.

Moore's career began a decade ago with a female trio called The Poppies who recorded a minor hit titled "Lullaby of Love." After the group broke up, Moore settled down in Mississippi, occasionally going into the studio to sing background on such hits as Jean Knight's "Mr. Big Stuff" and King Floyd's "Groove Me." A happily married mother of two children still living in Mississippi, Moore began her solo career two years ago.



LTD

Love, Togetherness and Devotion form a versatile and sophisticated soul band, solidified by five years of work as a unit. They've greatly refined their identity on "Love To The World," their top charted latest album on A&M. During the year "Love Ballad" attained the #1 spot on **Cash Box's** R&B Singles chart and in the top 25 on the pop singles chart. After associations with groups like AWB, the Isley Brothers, The O'Jays and K.C. & The Sunshine Band, their sound has taken on a new, sharper focus; the horn section better integrated into the total sound, the rhythms more taut and propulsive and a general increase in the group's confidence. LTD has gotten itself streamlined and supercharged.

Billy and his brother Jeff Osborne form the core of LTD. They're schooled multi-instrumentalists and singers who've played together professionally for the last seven years. Between them, they do most of the group's lead vocals and Jeff supplies the drumming. The group also boasts Henry Davis on bass, guitarist Johnny McGee and Jimmy Davis, a virtuoso who alternates among five keyboard instruments. The horn section is composed of Carle Vickers (trumpet, flute, piccolo, soprano sax), Lorenzo Carnegie (saxes), Jake Riley (trombone) and Abraham Miller (tenor sax, funky pep talks) — is tighter and more economical than ever.



Leon And Mary Russell

Leon Russell has long been one of contemporary rock's more commanding figures. He has repeatedly demonstrated his abilities writing songs, arranging and producing and performing as an accomplished session musician on some of the best records on the Paradise label. This year he teamed up with his new wife Mary McCreary to produce "The Wedding Album." Mary is herself an accomplished musician, having recorded two Sly Stone hits ("Somebody's Watching You" and "You're The One").

TOP 50 R&B ALBUMS OF 1976

- 1 **Songs In The Key Of Life — Stevie Wonder — Motown**
- 2 **Gratitude — Earth, Wind & Fire — Columbia**
- 3 **Breezin' — George Benson — Warner Bros.**
- 4 KC & The Sunshine Band — TK
- 5 Spirit — Earth, Wind & Fire — Columbia
- 6 Look Out For Number One — Brothers Johnson — A&M
- 7 I Want You — Marvin Gaye — Motown
- 8 Hot On The Tracks — Commodores — Motown
- 9 Mothership Connection — Parliament — Casablanca
- 10 Greatest Hits — War — UA
- 11 Harvest For The World — Isley Brothers — T-Neck
- 12 Wild Cherry — Epic
- 13 Sparkle — Aretha Franklin — Atlantic
- 14 Soul Searchin' — AWB — Atlantic
- 15 Natalie — Natalie Cole — Capitol
- 16 All Things In Time — Lou Rawls — Epic
- 17 Eargasm — Johnnie Taylor — Columbia
- 18 The Clones Of Dr. Funkenstein — Parliament — Casablanca
- 19 Rufus Featuring Chaka Kahn — Rufus — ABC
- 20 Diana Ross' Greatest Hits — Diana Ross — Motown
- 21 Brass Construction — UA
- 22 Wake Up Everybody — Harold Melvin & Bluenotes — Phila. Intl.
- 23 Diana Ross — Motown
- 24 Love To Love You Baby — Donna Summer — Casablanca
- 25 Family Reunion — O'Jays — Phila. Intl.
- 26 Part III — KC & The Sunshine Band — TK
- 27 Message In Our Music — O'Jays — Phila. Intl.
- 28 Happiness Is Being With The Spinners — Spinners — Atlantic
- 29 Car Wash — Soundtrack — MCA
- 30 Love Trilogy — Donna Summer — Casablanca
- 31 Manhattans — Manhattans — Columbia
- 32 Spinners Live — Atlantic
- 33 City Of Angels — Miracles — Motown
- 34 Contradiction — Ohio Players — Mercury
- 35 Pick Of The Litter — Spinners — Atlantic
- 36 Honey — Ohio Players — Mercury
- 37 Stretchin' Out In Bootsy's Rubber Band — Bootsy Collins — Warner Bros.
- 38 Brass II — Brass Construction — UA
- 39 Bicentennial Nigger — Richard Pryor — Warner Bros.
- 40 Let's Do It Again — Staples — Curtom
- 41 Ain't It A Bitch — Johnny Guitar Watson — DJM
- 42 You Are My Starship — Norman Connors — Buddah
- 43 City Life — Blackbyrds — Fantasy
- 44 Mirror — Graham Central Station — Warner Bros.
- 45 Skyhigh — Tavares — Capitol
- 46 Misty Blue — Dorothy Moore — Malaco
- 47 Love To The World — LTD — A&M
- 48 Flowers — Emotions — Columbia
- 49 Good High — Brick — Bang
- 50 I Hope We Get To Love In Time — Marilyn McCoo & Billy Davis Jr. — ABC

Brown, Corea Lead 9 LP Polydor Release

NEW YORK — James Brown's "Bodyheat," Chick Corea's "My Spanish Heart" and the Atlanta Rhythm Section's "A Rock And Roll Alternative" headline the mid-December releases from Polydor.

Other Polydor releases include C.W. McCall's "The Rubber Duck," which includes his C.B. radio song "Convoy," Roy Ayers' "Vibrations," Millie Jackson's "Lovingly Yours," Terje Rypdal's "After the Rain," Barrie Phillips' "Mountainscapes" and the RSO release by Smokie, a British rock group, entitled "Midnight Cafe."

London's Disco 45's Becoming 12-Inchers

NEW YORK — Following a preference voiced by disco DJs, London Records recently announced that it will issue all forthcoming disco singles on 12-inch disks. The 45s will have their own special disco sleeve and label and will come shrinkwrapped. London's first disco release will be "Nobody Can Love Me (Like You Do)" by Nature Zone. These 12-inch disks will be initially distributed along the eastern seaboard, with national distribution planned after January 1.

East Coastings

(continued from page 54)

cry for help has to be rock 'n' roll." Now under new management (Jack Boyle of Cellar Door Productions), Crack The Sky will continue to develop a following on the road, according to Palumbo, through perseverance and the pursuit of musical quality.

WITH LIBERTY AND JUSTICE FOR ALL. — If you've seen the cover of "New Nation" by Roderick Falconer on UA Records, you're probably afraid of the guy. Even Melody Maker, in a phone interview, asked him whether he agreed that the LP art looked "rather Nazi." Falconer, really quite a gentle, if forcefully intelligent person, explained that his total image embodied in his lyrics as well as the other trappings, is one of "austerity and rejection of the pragmatic attitude of the sixties." What pragmatic attitude? "That all pervasive decadence summed up in the phrase, 'Do your own thing'." What about the notion that during the sixties, especially at Woodstock, the young generation reached a peak of mutual love and self-respect that hasn't been seen since? Of Woodstock, Falconer says he enjoyed it, but in retrospect he feels it was a "false brotherhood, based on self-indulgence rather than self-sacrifice." Not to let Falconer, the philosopher, seem too inaccessible, he is after all a musician, one who has appeared under other names on other labels. He had good things to say about his producer, Matthew Fisher, whose "A Saity Dog" is one of his favorite rock albums, though he probably won't work with Fisher on his next LP, due sometime near the end of January.

ON THE END — John Shomboy, PD at 98Q, Vidalia, informs us that the new J. Geils single, "Peanut Butter," has a tag line that says something about the White House and peanuts. Give a listen . . . Andy Williams will host the 19th annual Grammy Awards (his seventh year), set to air February 19 on CBS-TV. It will run two hours this year . . . Gemini Artists Management has signed Gil Scott-Heron, the Trampmps, George McCrae, Lonnie Liston Smith, Jimmy Castor Bunch, Hot Chocolate and Aquarian Dream . . . Speaking of perennials, Guy Lombardo once again hosts New Year's Eve at the Waldorf. Reservations are \$90, \$100 or \$125 per person depending on table location . . . Chris Bearde will direct the Robert Stigwood Organization's production of "Sergeant Pepper's Lonely Hearts Club Band" . . . Stanley Clarke, with his own solo touring band, played New York for the first time since May, two weeks ago at the Palladium. The backstage scene was a virtual who's who of fusion jazz — aside from Clarke band members Ray Gomez, Gerry Brown and David Sancious, milling about the dressing rooms were John McLaughlin, Al DiMeola, Lenny White, Tony Williams, Narada, Michael Walden, and holding up the pop end, AWB's Hamish Stuart . . . Nils Lofgren working on his next LP at Secret Sound Studios in New York, with the help of drummer/co-producer Andy Newmark . . . At the Spectrum in Philadelphia: Kiss/Bob Seger (December 21); Parliament/Funkadelic/Bootsy's Rubber Band (27); The Beach Boys (January 18) . . . Under the executive direction of Stephen Nicholas, Criteria Studios of Miami, Florida has formed its own record label, Good Sounds Records, Inc. The logo is a stylized hand making the "OK" sign . . . The Charlie Daniels Band is planning another Volunteer Jam for January 8 in Nashville . . . Don McLean will write two songs for the upcoming Paramount motion picture "Fraternity Row." Meanwhile composer Lalo Schifrin is off to London with Film Ventures Intl.'s Ed Monturo to work on the score of an upcoming horror flick, "Day Of The Animals" . . . The Winter Brothers signed to Atlantic-distributed Rabbit Records. Their first LP will be out January 4 . . . Melissa Manchester will become, as far as we can remember, the first legit rock singer to act in a midday soap opera when she tapes four episodes of "Search For Tomorrow," set to air December 27, 29 and January 5, 7. Ms. Manchester was born the very same year the longest-running soap premiered on CBS — 1951 . . . Congratulations to Arista's head of mail services Al Vono, who marks his tenth anniversary with the record arm of Columbia Pictures this December . . . For airdate December 15 over NBC-TV, Don Kirshner's Rock Concert features George Benson, Poco and comedy with George Carlin and Natural Gas.

phil dimauro

'76 Jazz Review

(continued from page 55)

Donald Byrd. Retailers say it is not unusual to have a young customer buying these artists at the same time.

As far as recording the traditional styles of jazz today, there is plenty of activity about. Chiaroscuro, Concord, Pablo, Vanguard and Choice are only some of the labels. Active musicians who represent the best of swing and bebop are still being recorded. If there has been any decline in recording representative styles, it would be at the opposite end of the spectrum. Few traditional LPs are being recorded because there are not many musicians still alive who continue to play the style. The avant garde of the 1960s is not being represented by new LPs very often and several major artists of "outside jazz" inclinations are currently without contracts.

Yet activity in Europe and Japan is taking up some of the slack. It is possible for musicians to make LPs for three or four different European labels during a tour. Japan has

long had arrangements to record "name" jazzmen with U.S. contracts for exclusive Japanese consumption. European labels such as Black Lion, Freedom, Sonet, MPS/BASF, Steeplechase and Black and Blue are turning out quality jazz LPs every week of the year. If anything, the activities of European and Japanese labels seem likely to increase in 1977.

In the domestic market, 1976 was the year that George Benson received the first-ever platinum disc by a jazzman. The year that John Handy returned to recording after a long hiatus and made the bestselling LP in the sixteen-year history of ABC/Impulse. A year when Norman Connors made a major breakthrough. It was a year when more jazz records were issued than ever before; when more jazz records were reissued than ever before: when more jazz records were sold than ever before. It was, more than anything, the year that jazz became a marketable commodity. Fats Waller would have been flabbergasted.

Country Roundup '76

(continued from page 150)

The Money I've Got The Time" (Willie Nelson); "All I Can Do" (Dolly Parton); "Here's Some Love" (Tanya Tucker); "The Games That Daddies Play" (Conway Twitty); "You and Me" (Tammy Wynette) . . . Cash Box #1 country albums were "Diamond In The Rough" (Jessi Colter); "Golden Ring" (George Jones & Tammy Wynette); "Spirit" (John Denver); and "Hasten Down The Wind" (Linda Ronstadt) . . .

November 1976

Marshall Chapman was signed to the Epic Record label as a recording artist . . . Geof Morgan is MCA's newest artist on the country label, with independent producer Tom Collins to direct . . . Roy Clark was honored as Oklahoma's Ambassador of Goodwill for 1976 . . . Dolly Parton cancelled all concert appearances for the remainder of the year due to a throat condition . . . RCA's artists were showcased for a NARAS benefit . . . The 7th Annual Country Music Awards Banquet for Great Britain was hosted by Tammy Wynette . . . The Louisiana Hayride has formed a subsidiary corporation — a record company . . . Glenn Tubb has joined writing forces with ATV Music . . . Danny Davis promoted "girl Friday" Elaine Crockett to executive vice president of Danny Davis Productions . . . Roger Sovine has now become an assistant to the vice-president at BMI . . . CMA announced Norman Weiser as chairman of the Board with Dan McKinnon to serve as president . . . Country Artists Of The Week were Tom T. Hall, Mary Kay Place, Loretta Lynn, and Mickey Gilley . . . #1 Singles were "A Whole Lotta Things To Sing About" (Charley Pride); "Cherokee Maiden" (Merle Haggard); "Somebody Somewhere" (Loretta Lynn) and "Living It Down" (Freddy Fender). The #1 albums were "Hasten Down The Wind" (Linda Ronstadt); "Here's Some Love," (Tanya Tucker); "Dave & Sugar" and "El Paso City" (Marty Robbins) . . .

December 1976

John Denver performed at a concert in Nashville and collected his 1975 CMA Awards . . . Long announced plans to exit the Bill Anderson Show for his own club and concert act were given by Jimmy Gately . . . Jacky Ward formed a pact with the William Morris agency for exclusive booking . . . "The Outlaws" album was certified platinum by RIAA . . . Cash Box #1 Country Artists of the week were Ray Sawyer, Danny Davis, C.W. McCall, and Randy Barlow . . . Cash Box #1 country singles were "I'm Gonna Love You" (Dave & Sugar); "9,999,999 Tears" (Dickey Lee); "Thinking Of A Rendezvous" (Johnny Duncan); and "She Never Knew Me" (Don Williams) . . . #1 albums were "The Trouble Maker" (Willie Nelson) for two consecutive weeks; "Somebody Somewhere" (Loretta Lynn); and "Are You Ready For The Country" (Waylon Jennings) . . . Cash Box extends best wishes to all for the holiday season, and best wishes for a very happy 1977!

Pop Radio Playlists

(continued from page 30)

*Smokie
19 To 13 — Aerosmith
Ex To 22 — Manfred Mann
Ex To 27 — Eagles
Ex To 28 — Barry Manilow
Ex To 29 — Linda Ronstadt
Ex To 30 — EW&F
98Q — VIDALIA
#1 — McCoo/Davis
*Boz Scaggs
*Stephen Bishop
*Johnny Bristol
*J. Geils
7 To 3 — Rose Royce
10 To 5 — Mary MacGregor
24 To 10 — Jacksons
22 To 15 — EW&F
31 To 25 — Smokie
33 To 28 — Manfred Mann
39 To 30 — Bob Seger
Ex To 24 — Stevie Wonder — Lovely
Ex To 29 — Eagles
Ex To 30 — Kiss
WPGC — WASHINGTON
#1 — Rose Royce
*Hall & Oates — Rich Girl
*Bee Gees — Boogie Child
22 To 15 — Mary MacGregor
26 To 20 — Eagles

28 To 24 — Manfred Mann
29 To 25 — Barry Manilow
30 To 26 — Jacksons

WKWK — WHEELING

#1 — Rod Stewart
*Kiss
*Smokie
*Bob Seger
*Doobie Brothers
*KC & Sunshine Band
*Steve Miller
25 To 21 — Queen
Ex To 30 — Foghat
Ex To 29 — Eagles
Ex To 28 — Bread

KLEO — WICHITA

#1 — Sylvers
Brick
Queen
Barry Manilow
*Bob Seger
10 To 5 — Aerosmith
11 To 6 — Mary MacGregor
16 To 9 — Rose Royce
26 To 16 — Manfred Mann
29 To 25 — Kansas
30 To 20 — David Dundas

WAIR — WINSTON/SALEM

#1 — Spinners
*Manfred Mann
*David Dundas
27 To 21 — EW&F
25 To 20 — Eagles
22 To 17 — Manfred Mann
17 To 13 — Bread
Ex To 31 — Foghat
Ex To 30 — Bob Seger
Ex To 29 — Jacksons
Ex To 27 — Bar-Kays
WORC — WORCESTER
#1 — Mary MacGregor
*Barbra Streisand
19 To 14 — Walter Murphy
20 To 15 — Olivia Newton-John
22 To 16 — Stevie Wonder
23 To 17 — Queen
30 To 25 — Kenny Nolan
Ex To 28 — Al Stewart
Ex To 29 — Eagles
Ex To 30 — Styx
WHOT — YOUNGSTOWN
#1 — Brick
*Steve Miller
17 To 10 — Manfred Mann
19 To 3 — Mary MacGregor
9 To 2 — Sylvers
Ex To 22 — Eagles
Ex To 30 — Bob Seger
Ex To 28 — Abba

Terry Cashman

(continued from page 57)

Hall's resonant voice was pleasing, but rarely moving. Not until her encore, when she sang a brief acappella version of Paul Simon's "For Emily," did the singer free herself from the strict, up-tempo confines of her excessively large electric band. The encore, though, did demonstrate the delicate beauty of the singer's well-trained, unencumbered voice.

c.p.

David Forman

(continued from page 57)

start. However, the hard-driving style that has increasingly characterized the band's sound worked very well on another old selection, "Dancers All," which also featured a tender interlude introduced by Schulman's guitar and brush-stroked cymbals.

David Forman, who opened the show, steered dangerously close to pop schlock in such numbers as his "Dream Of A Child" and "I Want To Be Your John." But at his best, in versions of "Rosalie" and "The Marriage Of Napoleon," he gave performances that uncannily recalled Randy Newman.

k.t.

Tom Waits

(continued from page 57)

back-to-the-alleyways patter that set all free to soar from suburban prison walls to the depths of his tarnished neon city.

Unlike a Hollywood actor who dons his demeanor nightly, Waits' persona is irrefutably tied to his character. His strongest stage stance is the one of drunken story-teller relating distorted visions of acute comi-tragedy reality. Waits lives his character or, perhaps, his character lives him. Whether it's hanging out at an all-night diner, a sleazy strip joint or a crowded bus station, all these experiences are brought to the stage via his desperado degeneracy.

When Waits isn't leaning against his mike stand, head angled and fingers fondling a cigarette between snaps, he stoops over a piano from where he slowly pumps out jazz-tinged ballads, backed by a rhythm combo. His voice, the hair apparent to Louis Armstrong, easily adapts itself to the evening's sporadic themes. While there is a genuine feeling of ambivalence in the direction of his work, Waits is a master craftsman, continually polishing and refining his repertoire to reach that fine edge of calculated spontaneity.

r.r.

Music Research: Which Method Is Most Accurate?

by Cookie Amerson

LOS ANGELES — In discussing the most widely used method of music research used by black-oriented stations across the country, the question of the reliability of the store report has arisen more than once. Basically these questions arise because of the general inconsistencies that occur in dealing with the record stores. Keith Adams, program director at KDIA in Oakland, cites the main problem being that many stores do not keep records of quantity of product sold. Adams explained that "many PDs must deal with knowing that they have several opinions of how product is doing, as opposed to knowing what records were actually bought from a store."

Donnie Brooks, WAMM, on his problem of not being able to speak to the same person every week, "There are many times that people have just been hired and are unaware of what is happening at the store. The store itself may try to hype you because they may have bought too much of a particular product. I try to combat some of these problems by spot checking my stores and actually going in and purchasing a record to see the operation at work."

Not Enough Time

Store personnel complain that radio stations call when they are busy with several customers and want them to spend several minutes on the phone discussing records. One west coast store manager told CB, "Many people in a record store may feel that they are only one store out of twenty that a station may be calling, thereby making their one report not that meaningful, so if they haven't had time to do a list for the week, they may unfortunately just tell the caller something to get him off the phone."

Opinions

"The method used by many stations in getting information from stores usually calls for an opinion by the store clerk who has no guidelines upon which to base that opinion," noted Steve Gaspar, who has worked in several phases of the music business and now is editor of a research sheet entitled *Audience*. Sales reports should be taken on the actual amount of records sold, and not on a sales clerk's opinion of how he or she may think the record is selling.

Gaspar went on to explain a method he believed could triple the accuracy of information received from stores. "Radio stations should set up a scale for stores to follow that would give the store clerk some criterion for information given out. For example, the top five records could be rated as excellent, the next five rated very good, and the last five rated good; anything below fifteen records should be rated either slightly above average or slightly below average. In using this method," stated Gaspar, "resulting information would be more reflective of actual amount of records sold that week. When all reports all received, a point system should be attached to each block — for instance, ten points to the top five block, eight points for the next five, six points for the next five — to build a mathematical scale. Then simply add up the points to see what is popular in your overall market. With this method, accuracy should increase tremendously as opposed to the other method of asking the store clerk for an evaluation. This procedure calls for no decision making by store personnel, thereby narrowing the margin that allows for personal taste and other factors that affect a station receiving good unbiased information."

When To Add

"While the record buyers are usually the opinion leaders when it comes to music,

thereby making the quantitative information received from store reports invaluable in letting a programmer know when a new record is starting to get action in his market," states Bill Moyes, "sales results can be very misleading in telling you where a record should go once you have decided to add the record to your list."

Moyes heads the radio division of the Omaha-based research firm, The Frank Magid Co. The Frank Magid Co. has done marketing research for some of the top stations in the country and has been in business for over twenty years. Moyes went on to explain, "Sales results cannot tell whether a record should be added to the 'A' or 'B' rotation list, or when it should go into recurrent and from there to gold. Also sales reports alone will not tell you when a record is reaching the initial stages of burnout. Once you have decided to add a record to your list the question of where to put it is best left to other forms of research such as a good call-out method, reporter groups and a little to request."

A call-out method of research, explains Moyes, can put you in touch with your entire audience, as opposed to just your record buying audience, as when you are only taking store reports. "When we go into a station, in addition to call-out research, we work up a representative cross section of that station's listening audience of approximately 200 people, cycling in fifty at a time so that we do not keep the same group of people, and have them report to us each week about records that have been added, have been on for a while, and ones we are thinking of adding. We also take requests, asking in addition to the traditional question 'What would you like to hear?', which records they want to hear more of or less of and the ones they are completely tired of. Of course the results of your research can only be as good as your sample, so working up a good cross section of your listening audience is of top priority."

Random Sample

Dennis Waters, program director at 13Q in Pittsburgh, whose background is as a research-oriented programmer, explained the intricacies of constructing a random telephone sample. "The initial sample should proportionately represent the populations of the areas covered by the directors. An initial list of approximately 1,200 random telephone numbers can give you a working sample of approximately 100 people. A specific sampling formula should be used, e.g., one number from every third page of the directory. A tally sheet should be made up of results of every call made. The caller asks at random what stations a person has listened to during the past week. If the respondent indicates he listened to your station, you then find out if he would be interested in helping the station by filling out a weekly questionnaire that would be sent to him in the mail with a stamped envelope addressed to the station."

"To determine the statistical reliability of your sample it should be broken down in the following categories: homes with disconnected numbers, homes that were never reached, homes that refused cooperation, those that were not listeners of your station, those that were but refused to cooperate, homes that were sent questionnaires but could not be reached again, and homes that were included in your final sample."

Radio Luxury

Many programmers at black-oriented stations feel that call-out research or repor-

TOP 75 R&B ALBUMS

	Weeks On Chart			Weeks On Chart	
	12/18	Chart		12/18	Chart
1 SONGS IN THE KEY OF LIFE STEVIE WONDER (Tamla/Motown T13-34062)	1	11	40 WILD CHERRY (Epic/Sweet City 34195)	38	23
2 SPIRIT EARTH, WIND & FIRE (Columbia PC 34241)	2	11	41 NICE 'N' NAASTY SALSOL ORCHESTRA (Salsoul SZS 5502)	40	12
3 CAR WASH ORIGINAL SOUNDTRACK (MCA 2-6000)	3	8	42 CHILDREN OF THE WORLD BEE GEES (RSO/Polydor RS 1-3003)	44	11
4 GOOD HIGH BRICK (Bang 408)	6	7	43 E-MAN GROOVIN' JIMMY CASTOR BUNCH (Atlantic SD 18186)	43	10
5 BRASS CONSTRUCTION II (United Artists UA LA 677G)	7	6	44 TALES OF KIDD FUNKADELIC (Westbound/20th Century W227)	39	11
6 FLOWERS EMOTIONS (Columbia PC 34163)	5	23	45 WAR GREATEST HITS (UA LA 648G)	45	17
7 THE CLONES OF DR. FUNKENSTEIN PARLIAMENT (Casablanca NBLP 7034)	4	12	46 GOIN' UP IN SMOKE EDDIE KENDRICKS (Tamla T6-346S1)	47	12
8 MESSAGE IN THE MUSIC O'JAYS (Phila. Intl. PZ 34245)	8	14	47 SILK DEGREES BOZ SCAGGS (Columbia PC 33920)	50	7
9 THIS IS NIECY DENIECE WILLIAMS (Columbia PC 34242)	11	14	48 THE MAN WITH THE SAD FACE STANLEY TURRENTINE (Fantasy F9519)	52	4
10 HOT ON THE TRACKS COMMODORES (Motown M6-867S1)	10	27	49 ALL THINGS IN TIME LOU RAWLS (Phila. Intl./Epic PZ 33957)	46	30
11 OPEN SESAME KOOL & THE GANG (DeLite DEP 2023)	13	6	50 HARVEST FOR THE WORLD ISLEY BROTHERS (Epic PZ 33809)	48	30
12 TOO HOT TO STOP BAR-KAYS (Mercury SRM 1-1099)	14	7	51 SKY HIGH TAVARES (Capitol ST 11533)	54	7
13 UNFINISHED BUSINESS BLACKBYRDS (Fantasy F9518)	22	5	52 BRISTOL'S CREME JOHNNY BRISTOL (Atlantic SD 18197)	56	6
14 FOUR SEASONS OF LOVE DONNA SUMMER (Oasis/Casablanca NBLP 7038)	12	8	53 SILVER CONVENTION MADHOUSE (Midland Intl./RCA BKL 1-1824)	49	7
15 HOPE WE GET TO LOVE IN TIME MARILYN MCCOO & BILLY DAVIS JR. (ABC ABCD 952)	16	13	54 LET 'EM IN BILLY PAUL (Phila. Intl. PZ 34389)	70	2
16 HARDSOUL JOLLIES FUNKADELIC (Warner Bros. BS 2973)	17	5	55 RENAISSANCE LONNIE LISTON SMITH & THE COSMIC ECHOES (RCA APL 1-1822)	59	3
17 LOVE TO THE WORLD LTD (A&M 4589)	9	20	56 MELBA MELBA MOORE (Buddah BDS 5677)	—	1
18 HAVE A GOOD TIME AL GREEN (Hi/London SHL 32103)	20	6	57 WHERE WILL YOU GO WHEN THE PARTY'S OVER ARCHIE BELL & THE DRELLS (Phila. Intl./PZ 34323)	61	2
19 SOMETHING SPECIAL SYLVERS (Capitol ST 11580)	19	6	58 DO IT YOUR WAY CROWN HEIGHTS AFFAIR (DeLite DEP 2022)	62	4
20 GOLD OHIO PLAYERS (Mercury SRM 1-1122)	15	7	59 HEARD YA MISSED ME, WELL I'M BACK SLY & THE FAMILY STONE (Epic PE 34348)	64	2
21 PIPE DREAMS (ORIGINAL SOUNDTRACK) GLADYS KNIGHT & THE PIPS (Buddah BDS 5676 ST)	24	5	60 HUTSON II LEROY HUTSON (Curton/WB CU 5011)	63	3
22 CATFISH FOUR TOPS (ABCD 968)	23	10	61 PASS IT ON STAPLES (Warner Bros. BS 2945)	60	4
23 FEELING GOOD WALTER JACKSON (United Artists CHLA 656G)	21	12	62 IT LOOKS LIKE SNOW PHOEBE SNOW (Columbia PC 34387)	67	3
24 AIN'T THAT A BITCH JOHNNY "GUITAR" WATSON (Amherst DJM/Amherst DJLPA-3)	25	22	63 WHAT YOU NEED SIDE EFFECT (Fantasy F9513)	65	7
25 PART 3 KC & THE SUNSHINE BAND (TK 605)	18	10	64 A FIFTH OF BEETHOVEN WALTER MURPHY (Private Stock PS 2015)	55	14
26 THE JACKSONS (Epic PE 34229)	28	5	65 THE BEST OF THE POINTER SISTERS (Blue Thumb/ABC BTSY 6026/2)	66	2
27 IS THIS WHATCHA WONT? BARRY WHITE (20th Century T516)	26	8	66 ANYWAY YOU LIKE IT THELMA HOUSTON (Motown T6-34551)	—	1
28 JOY RIDE DRAMATICS (ABC ABCD 955)	27	10	67 ONCE UPON A JUKEBOX STYLISTICS (H&L 69015)	69	2
29 CHAMELEON LABELLE (Epic PE 34189)	29	15	68 WITH YOU MOMENTS (Stang/All Platinum ST 1030)	68	3
30 DR. BUZZARD'S ORIGINAL 'SAVANNAH' BAND (RCA APL 1-1504)	31	9	69 BREEZIN' GEORGE BENSON (WB BS 2919)	57	7
31 I HEARD THAT! QUINCY JONES (A&M SP 3705)	32	13	70 MIDNIGHT LOVE AFFAIR CAROL DOUGLAS (Midland Intl./RCA BKL 1-1798)	58	7
32 HAPPINESS IS BEING WITH THE SPINNERS SPINNERS (Atlantic SD 18181)	34	22	71 THE BEST OF THE CRUSADERS (Blue Thumb/ABC BTSY 6027/2)	—	1
33 BICENTENNIAL NIGGER RICHARD PRYOR (WB BS 2960)	30	13	72 IT'S YOUR WORLD GIL SCOTT-HERON & BRIAN JACKSON (Arista 5001)	51	8
34 SOUL SEARCHING AVERAGE WHITE BAND (Atlantic SD 18179)	36	23	73 SPARKLE ARETHA FRANKLIN (Atlantic SD 18176)	53	7
35 LOVE AND TOUCH TYRONE DAVIS (Columbia PC 34268)	35	14	74 HOME IS WHERE THE HEART IS BOBBY WOMACK (Columbia PC 34384)	75	4
36 YOU ARE MY STARSHIP NORMAN CONNORS (Buddah BDS 5655)	33	23	75 LET'S STEAL AWAY TO THE HIDEAWAY LUTHER INGRAM (Koko KOA 1300)	—	1
37 THE TEMPTATIONS DO THE TEMPTATIONS (Gordy/Motown G6-975S1)	37	16			
38 SOLID MICHAEL HENDERSON (Buddah BDS 5662)	42	14			
39 NAKED AND WARM BILL WITHERS (Columbia PC 34327)	41	9			

CASH BOX TOP 100 R&B

December 25, 1976

		Weeks On Chart	12/18			Weeks On Chart	12/18			Weeks On Chart	12/18
1	CAR WASH ROSE ROYCE (MCA 40615)	1	14	35	WHO ARE YOU TEMPTATIONS (Gordy G7152F)	28	9	70	BE MY GIRL DRAMATICS (ABC 12235)	85	2
2	HOT LINE SYLVERS (Capitol 4336)	2	11	36	DON'T MAKE ME WAIT TOO LONG BARRY WHITE (20th Century TC 2309)	29	9	71	LOVE SO RIGHT BEE GEES (RSO/Polydor 859)	75	7
3	DAZZ BRICK (Bang 727)	3	12	37	THIS TIME IMPRESSIONS (Cotillion/Atlantic 44210)	40	6	72	DON'T LEAVE ME THIS WAY THELMA HOUSTON (Motown T54276F)	88	2
4	I KINDA MISS YOU MANHATTANS (Columbia 3-10430)	6	10	38	DO THAT STUFF PARLIAMENT (Casablanca 871)	33	8	73	FILL THIS WORLD WITH LOVE ANN PEEBLES (Hi/London 2320)	70	4
5	ENJOY YOURSELF THE JACKSONS (Epic 8-50289)	5	11	39	WORN OUT BROKEN HEART LOLEATTA HOLLOWAY (Gold Mine/Salsoul GM 4000)	50	5	74	LET'S BE YOUNG TONIGHT JERMAINE JACKSON (Motown M1401F)	51	19
6	SATURDAY NIGHT EARTH, WIND & FIRE (Columbia 10439)	7	6	40	FANCY DANCER COMMODORES (Motown 1408)	54	3	75	TRYIN' TO LOVE TWO WILLIAM BELL (Mercury 73839)	87	2
7	FREE DENIECE WILLIAMS (Columbia 3-10429)	10	8	41	HOME IS WHERE THE HEART IS BOBBY WCMACK & BROTHERHOOD (Columbia 10437)	43	6	76	CLOSE TO YOU TYRONE DAVIS (Columbia 10457)	—	1
8	YOU DON'T HAVE TO BE A STAR MARILYN MCCOO & BILLY DAVIS (ABC 12208)	4	17	42	LIVING TOGETHER (IN SIN) WHISPERS (Soul Train 10773)	39	11	77	GET UP AND DANCE MEMPHIS HORNS (RCA JB 10836)	89	2
9	DO IT TO MY MIND JOHNNY BRISTOL (Atlantic 45-3360)	12	11	43	FOR OLD TIME SAKE DOROTHY MOORE (Malaco M1037)	42	7	78	LET'S GO DOWN TO THE DISCO UNDISPUTED TRUTH (Whitfield/WB WHI 8295)	81	4
10	I DON'T WANNA LOSE YOUR LOVE EMOTIONS (Columbia 3-10347)	11	9	44	BE MY GIRL MICHAEL HENDERSON (Buddah BDA 552)	63	3	79	TOGETHER ONCE AGAIN DEXTER WANSEL (Phila. Intl./Epic ZS 8-3611)	82	3
11	DARLIN' DARLIN' BABY (SWEET, TENDER LOVE) O'JAYS (Phila. Intl./Epic ZS 8-3610)	16	6	45	MIDNIGHT SOUL PATROL QUINCY JONES (A&M AM 1878)	47	6	80	NINETY-NINE AND A HALF THE TRAMMPS (Atlantic 3365)	83	6
12	OPEN SESAME KOOL & THE GANG (DeLite DEP 1586)	13	10	46	JUST TO BE CLOSE TO YOU COMMODORES (Motown M1402F)	39	17	81	GLORIA ENCHANTMENT (United Artists 912)	99	2
13	DON'T TAKE AWAY THE MUSIC TAVARES (Capitol P4346)	14	10	47	PARTY NIGHT CURTIS MAYFIELD (Curtom/WB CMS 0122)	53	6	82	YOU ARE MY STARSHIP NORMAN CONNORS (Buddah BDA 542)	44	18
14	I WISH STEVIE WONDER (Tamla/Motown 54272)	31	3	48	GIVE IT UP (TURN IT LOOSE) TYRONE DAVIS (Columbia 3-10388)	41	20	83	HIDEAWAY FANTASTIC FOUR (Westbound/20th Century 5032)	86	4
15	WITH YOU MOMENTS (Stang/All Platinum ST 5068A)	8	13	49	DOWN TO LOVE TOWN ORIGINALS (Motown S35119)	45	13	84	LET'S GET IT TOGETHER EL COCCO (AVI 115)	79	11
16	CATFISH FOUR TOPS (A&C 12223)	9	15	50	EASY TO LOVE JOE SIMON (Spring/Polydor SP 169)	57	4	85	PSYCHOTICBUMPSCHOOL BOOTSYS'S RUBBER BAND (WB WBS 8291)	—	1
17	SHAKE YOUR RUMP TO THE FUNK THE BAR-KAYS (Mercury 73833)	15	19	51	BODY ENGLISH KING FLOYD (Chimneyville/TK 10212)	61	6	86	FINGER FEVER DRAMATICS (ABC/D 995)	58	13
18	LOVE BALLAD LTD (A&M 1847)	17	18	52	YOU'RE MY DRIVING WHEEL SUPREMES (Motown M1407F)	49	7	87	DANCING IN THE AISLES (TAKE ME HIGHER) SILVER CONVENTION (Midl. Intl./RCA MB 10849)	—	1
19	CERCHEZ LA FEMME DR. BUZZARD'S ORIGINAL SAVANNAH BAND (RCA JB 10827)	21	8	53	SOMETHIN' 'BOUT 'CHA LATIMORE (Glades/TK 1739)	60	4	88	HA CHA CHA (FUNKTION) BRASS CONSTRUCTION (UA XW 921)	—	1
20	DO WHAT YOU WANT, BE WHAT YOU ARE DARYL HALL & JOHN OATES (RCA JH 10608)	27	10	54	TRIED, TESTED, AND FOUND TRUE ASHFORD & SIMPSON (WB WBS 8286)	62	4	89	YOU'LL NEVER FIND ANOTHER LOVE STANLEY TURENTINE (Fantasy F782)	90	5
21	LOVE ME, LOVE ME STAPLES (Warner Bros. 8279)	23	8	55	GOIN' UP IN SMOKE EDDIE KENDRICKS (Tamla 54277)	55	5	90	LET IT FLOW TAMIKO JONES (Contempo/TK 7001)	91	3
22	SUPERMAN LOVER JOHNNY GUITAR WATSON (DJM DJUS 1019)	24	8	56	SPRING AFFAIR DONNA SUMMER (Casablanca/Oasis 872)	78	2	91	IN MY LONELINESS (WHEN WE WERE YOUNG) NANCY WILSON (Capitol 4350)	92	3
23	YOU GOTTA BELIEVE POINTER SISTERS (ABC/Blue Thumb 271)	32	5	57	BODYHEAT (PART 1) JAMES BROWN (Polydor PD 14360)	71	3	92	DAMN RIGHT IT'S GOOD GWEN MCCRAE (Cat/TK 2005)	—	1
24	FEELINGS WALTER JACKSON (UA CHXW 908Y)	35	7	58	I DO, I DO (WANT TO MAKE LOVE TO YOU) LEROY HUTSON (Curtom/WB CMS 0121)	59	7	93	GIFT WRAP MY LOVE REFLECTIONS (Capitol P4358)	95	2
25	KEEP ME CRYIN' AL GREEN (Hi 5N-2319)	20	10	59	SUMMER SNOW BLUE MAGIC (WMOT/Atlantic WM 4003)	73	3	94	LIFE BETTY WRIGHT (Alston/TK 3725)	—	1
26	THE RUBBERBAND MAN SPINNERS (Atlantic 3355)	19	15	60	SHAKE IT, SHAKE IT WILLIE HUTCH (Motown M1411F)	64	4	95	I GOT A NOTION AL HUTSON & SOUL PARTNERS (ABC 12230)	96	4
27	FAR EAST MISSISSIPPI OHIO PLAYERS (Mercury 73860)	22	8	61	(I LIKE BEING) CLOSE TO YOU RONNIE DYSON (Columbia 3-10441)	65	4	96	MY PEARL AUTOMATIC MAN (Island IS 063)	97	2
28	DISCO DUCK RICK DEES & HIS CAST OF IDIOTS (RSO/Polydor 857)	18	15	62	AN OLD FASHIONED MAN SMOKEY ROBINSON (Tamla/Motown 54276F)	56	6	97	A MAN'S GOT TOO MUCH DOG IN HIM SHELBRA DEANE (Casino 070)	98	4
29	I LIKE TO DO IT KC & THE SUNSHINE BAND (TK 1020)	38	4	63	JUMP ARETHA FRANKLIN (Atlantic 45-3358)	46	14	98	IF YOU AIN'T MAN ENOUGH TOMMY TATE (Koko 723)	100	2
30	SO SAD THE SONG GLADYS KNIGHT & THE PIPS (Buddah BDA 544)	25	13	64	MESSAGE IN OUR MUSIC O'JAYS (Phila. Intl. ZS 8-3601)	48	8	99	BUMP DE BUMP YO BOODIE MUSCLE SHOALS HORNS (Bang B728)	52	9
31	A LOVE OF YOUR OWN AVERAGE WHITE BAND (Atlantic 3363)	34	7	65	JUST FRIENDS SILVER, PLATINUM & GOLD (Farr FR 011)	68	5	100	MR. MELODY NATALIE COLE (Capitol 4328)	74	16
32	WHEN LOVE IS NEW ARTHUR PRYSOCK (Old Town 1000)	37	8	66	LOVE'S GOT ME TIRED LAURA LEE (Ariola/Capitol 7652)	56	6				
33	FREE AND SINGLE BROTHERS JOHNSON (A&M 1881)	36	5	67	TOGETHER O.C. SMITH (Caribou/Epic ZS 8-9017)	69	5				
34	GROOVY PEOPLE LOU RAWLS (Phila. Intl. ZS 8-3604)	26	11	68	ISN'T IT A SHAME LABELLE (Epic 50513)	84	2				
				69	GLORIA'S THEME ANTHONY RENFRO ORCHESTRA (Renfro 43)	67	6				

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

A Love Of (Average/WB/Long Dog — ASCAP) 31	Easy To Love (Combie — BMI) 50	I Like To Do (Sherlyn/Harrick — BMI) 29	Psychoticbumpschool (Backstage — BMI) 85
A Man's Got (Ante-Up — BMI) 97	Enjoy Yourself (Mighty Three — BMI) 5	In My Loneliness (Django — ASCAP) 91	Saturday Night (Sagittaire — BMI) 6
An Old (Stone Diamond — BMI) 62	Fancy (Jobete/Commodores Ent. — ASCAP) 40	Isn't It A (Hastings — BMI) 68	Shake It (Stone Diamond — BMI) 60
Be My Girl (Electrocord — ASCAP) 44,70	Far East (Play One/Unichappell — BMI) 27	I Wish (Jobete/Black Bull — ASCAP) 14	Shake Your Rump (Barkay — BMI) 17
Body English (Tree — BMI) 51	Feelings (Fernata Intl. Melodies — ASCAP) 24	Jump (Warner Tamerlane — BMI) 63	Somethin' (Sherlyn — BMI) 53
Body Heat (Dynatone/Belinda/Unichappell — BMI) 57	Fill This World (Jec/Petmar — BMI) 73	Just Friends (Farr/Precious Metal — BMI) 65	So Sad The Song (Screen Gems — BMI/Prince Street — ASCAP) 30
Bump De Bump (Muscle Shoals Sound/CETS) 99	Finger Fever (Groovesville — BMI) 86	Just To Be (Jobete/Commodores — ASCAP) 46	Spring Affair (Ricks — BMI) 56
Car Wash (Duchess — BMI) 1	For Old (Two Knight — BMI) 43	Keep Me Cryin' (Jec/Al Green — BMI) 25	Summer Snow (WMOT/Friday's Child — BMI) 59
Catfish (ABC/Durhill/Pali — BMI) 16	Free (Kee/Drick — BMI) 7	Let It Flow (Finger Lips/For Better Or Worse/Tamiko — BMI) 90	Superman Lover (Uri-John — BMI) 22
Cherchez (Miller/Fisher — ASCAP/Pink Pelican — BMI) 19	Free & Single (Kidada/Gougris — BMI) 33	Let's Be (Jobete — ASCAP/Stone Diamond — BMI) 74	The Rubberband (Mighty Three — BMI) 26
Close To You (NY Times/Content/Little Bear's — BMI) 76	Get Up And (Bridgewood — ASCAP) 77	Let's Got It Together (Equinox — BMI) 84	This Time (Aandika — BMI) 37
Damn Right It's Good (Sherlyn — BMI) 92	Gift Wrap (Kay Gee — BMI) 93	Let's Go Down (Stone Diamond — BMI) 78	Together (Fox/Gimbel — BMI) 67
Dancing In The Aisles (Midsong — ASCAP) 87	Give It (NY Times/Content/Little Bear's — BMI) 48	Life (Sherlyn — BMI) 94	Together Once Again (Mighty Three — BMI) 79
Darlin' (Mighty Three — BMI) 11	Gloria (Desert Moon/Willow Girl — BMI) 81	Living Together (Van McCoy/Warner Tamerlane — BMI) 42	Tried, Tested (Nick-O-Val — ASCAP) 54
Dazz (Silver Cloud/Trolley — ASCAP) 3	Gloria's Theme (Alcar — BMI) 69	Love Ballad (Unichappell — BMI) 18	Tryin' To Love (Bell-Kat/Unichappell — BMI) 75
Disco Duck (Shafree — BMI) 28	Go In' Up (Stone Diamond — BMI) 55	Love Me (Mayfield — BMI) 21	When Love Is (Mighty Three — BMI) 32
Do It To My Mind (Bushka — ASCAP) 9	Groovy People (Mighty Three — BMI) 34	Love's Got (Peabody & Co. — ASCAP) 66	Who Are You (Jobete — ASCAP) 35
Don't Leave Me (Mighty Three — BMI) 72	Ha Cha Cha (Desert Moon/Jeffmar — BMI) 88	Love So Right (Stigwood — BMI) 71	With You (Unichappell/Begonia Melodies/Aschken — BMI) 15
Don't Make Me (Sa-Vette/January — BMI) 36	Hideaway (Bridgeport — BMI) 83	Message In Our (Mighty Three — BMI) 64	Worn Out Broken Heart (Moonsong — BMI) 39
Don't Take Away (Bull Pen — BMI/Perren Vibes — ASCAP) 13	Home Is Where (Muscle Shoals — BMI) 41	Midnight (Kidada — BMI) 100	You Are (V. McCoy/Warner Tamerlane — BMI) 52
Do That (Rick's/Maib'z — BMI) 35	I Do (Silent Giant/Aopa — ASCAP) 58	Mr. Melody (Jay's Ent./Chappell — ASCAP) 45	You Don't (Groovesville — BMI) 8
Do What You (Unichappell — BMI) 20	I Don't Wanna (Pamjokeen — BMI) 10	My Pearl (Island/Automatic Man — BMI) 96	You Gotta Believe (Duchess — BMI) 23
Down To Love Town (Jobete — ASCAP/Stone Diamond — BMI) 49	If You Ain't (Klondike — BMI) 99	Ninety-Nine (East Memphis/Pronto — BMI) 80	You'll Never (Mighty Three — BMI) 89
	I Got A (Wynn's World/Mighty Three — BMI) 95	Open Sesame (Delighted/Gang — BMI) 12	
	I Kinda Miss (Nattahnam/Blackwood — BMI) 4	Party Night (Mayfield — BMI) 47	
	(I Like Being) (Chappell/Jay's Ent. — ASCAP) 61		

ADDITIONS TO R&B PLAYLISTS

WAKO — ATLANTA — Frank Barrow
 #1 — Car Wash — Rose Royce
 Love Me — Staples — WB
 Goin' Up In Smoke — Eddie Kendricks — Motown
 Life — Betty Wright — Alston
 21 To 16 — I Like To Do It — K.C. & The Sunshine Band
 #1 LP — Bar-Kays
 New LPs — Mass Production
WWIN — BALTIMORE — Al Jefferson
 #1 — You Don't Have To Be A Star — McCoo & Davis
 16 To 10 — Isn't It A Shame — Labelle
 30 To 26 — Darlin' Darlin' Baby — O'Jays
 #1 LP — Stevie Wonder
WILD — BOSTON — Charlene Waits
 #1 — Dazz — Brick
 Fancy Dancer — Commodores — Motown
 I Feel Love In This Room — Bo Kirkland & Ruth Davis — Claridge

WGIV — CHARLOTTE — Manny Clark
 #1 — Dazz — Brick
 Peter Gunn — Deodato — MCA
 Don't Leave Me This Way — Thelma Houston — Motown
 Let's Go Down To The Disco — Undisputed Truth — Whitfield
 Gloria — Enchantment — UA
 Sometimes — Facts Of Life — Kayvette
 If You Ain't Man Enough — Tammy Tate — Koko
 40 To 8 — Fancy Dancer — Commodores
 37 To 12 — Summer Snow — Blue Magic
 39 To 20 — Psychoticbumpschool — Bootsy Collins
 #1 LP — Emotions
 New LPs — Jack McDuff, Blackbyrds
WJPC — CHICAGO — Richard Steele
 #1 — Car Wash — Rose Royce
 When Love Is New — Arthur Prysock — Old Town
 Worn Out Broken Heart — Loleatta Holloway — Gold Mine
 Free & Single — Brothers Johnson — A&M
 15 To 10 — Do It To My Mind — Johnny Bristol
 24 To 12 — I Wish — Stevie Wonder
 New LPs — Archie Bell

WVON — CHICAGO — Jerry Boulding
 #1 — Dazz — Brick
 Close To You — Tyrone Davis — Columbia
 Say You Love Me — Patti Austin — CTI
 Dancin' Mama — El Chicano — Shady Oaks
 Sometimes — Facts Of Life — Kayvette
 11 To 7 — I Wish — Stevie Wonder
 #1 LP — Blackbyrds
 New LPs — Gato Barbieri
WBXM — CHICAGO — Ernest James
 You're My Driving Wheel — Supremes — Motown
 New LPs — Billy Paul, Blackbyrds, Mandrill, Gene Harris, Benson & Farrell

WCIN — CINCINNATI — Bob Long
 #1 — Feelings — Walter Jackson
 Hot Cha Cha — Brass Construction — UA
 Something 'Bout 'Cha — Latimore — Glades
 Be My Girl — Dramatics — ABC
 Be My Girl — Michael Henderson — Buddah
 Don't Leave Me This Way — Thelma Houston — Motown
 S.O.S. — Side Effect — Fantasy
 7 To 2 — I Wish — Stevie Wonder
 15 To 8 — Come Back Home — Truth
 14 To 9 — I Feel Love In This Room — Bo Kirkland & Ruth Davis
 23 To 14 — You Gotta Believe — Pointer Sisters
 22 To 15 — Love's Got Me Tired — Laura Lee
 25 To 19 — Easy To Love — Joe Simon
 26 To 20 — Fiesta — Gato Barbieri
 #1 LP — Stevie Wonder
 New LPs — Stanley Turrentine, Lonnie Liston Smith, Roy Ayers

WJMO — CLEVELAND — Lynn Tolliver
 #1 — I Wish — Stevie Wonder
 Something 'Bout 'Cha — Latimore — Glades
 Don't Leave Me This Way — Thelma Houston — Motown
 Goin' Up In Smoke/Flip — Eddie Kendricks — Tamla
 Be My Girl — Michael Henderson — Buddah
 Home Is Where The Heart Is — Bobby Womack — Columbia
 23 To 16 — Don't Walk Away — General Johnson
 25 To 19 — Body Heat — James Brown
 Ex To 22 — Close To You — Tyrone Davis
 #1 LP — Stevie Wonder
 New LPs — Dramatics, Gladys Knight, Bobby Womack

WVKO — COLUMBUS — Bill Moon
 #1 — Dazz — Brick
 Don't Take Away The Music — Tavares — Capitol
 Be My Girl — Dramatics — ABC
 Summer Snow — Blue Magic — WMOT
 Easy To Love — Joe Simon — Spring
 Hot Cha Cha — Brass Construction — UA
 28 To 20 — You're My Driving Wheel — Supremes
 24 To 19 — You Gotta Believe — Pointer Sisters
 22 To 17 — Darlin', Darlin', Baby — O'Jays
 21 To 16 — Tried, Tested — Ashford & Simpson
 27 To 14 — Open Sesame — Kool & The Gang
 18 To 12 — Feelings — Walter Jackson
 Ex To 11 — Body English — King Floyd
 19 To 10 — Who Are You — Temptations
 14 To 9 — Everything Is Beautiful — Jimmy Castor
 #1 LP — Stevie Wonder

KNOK — DALLAS/FT. WORTH — Nat Jackson
 #1 — I Kinda Miss You — Manhattan
 Passion — Ecstasy, Passion & Pain — Roulette
 Wake Up And Be Somebody — Brainstorm — Tabu
 Life Goes On — Faith, Hope & Charity — RCA
 Savannah Sunny Sunday — Tymes — RCA
 Let It Flow — Tamiko Jones — Contempo
 19 To 15 — Body Heat — James Brown
 #1 LP — Stevie Wonder
 New LPs — Deniece Williams
KKDA — DALLAS — Chuck Smith
 #1 — Do It To My Mind — Johnny Bristol
 Something 'Bout 'Cha — Latimore — Glades
 Hot Cha Cha — Brass Construction — UA
 That's Enough — Sonny & Diane — Epic
 Don't Leave Me This Way — Thelma Houston — Motown
 This Train — Controllers — Juana
 14 To 8 — Open Sesame — Kool & The Gang
 11 To 7 — Saturday Night — EW&F
 #1 LP — Stevie Wonder

WDAO — DAYTON — Dwayne Hoard
 #1 — Free — Deniece Williams
 When Love Is New — Arthur Prysock — Old Town
 Superman Lover — Johnny Guitar Watson — DJM
 S.O.S. — Side Effect — Fantasy
 This Time — Impressions — Cotillion
 Be My Girl — Michael Henderson — Buddah
 Be My Girl — Dramatics — ABC
 Isn't It A Shame — Labelle — Epic
 I Feel Love In This Room — Bo Kirkland & Ruth Davis — Claridge
 Being With You — Mystic Moods — Sound Bird
 6 To 1 — Free — Deniece Williams
 13 To 5 — Car Wash — Rose Royce
 21 To 14 — Darlin' Darlin' Baby — O'Jays
KDKO — DENVER — Bob Moore
 #1 — Car Wash — Rose Royce
 Love So Right — Bee Gees — RSO
 Hot Cha Cha — Brass Construction — UA

Reflections 'N Black

The Commodores are in the studios working on their next album scheduled for release in February. The album is being co-produced by James Carmichael (producer of their first four albums) along with the Commodores, who are also writing all the material.
Ben Vereen, the Buddah recording artist, has been selected as guest of honor in this year's Cotton Bowl Parade.
Minnie Riperton's new album will be entitled "Stay In Love," and is scheduled to be released the last week in January.
Interface Public Relations has opened its doors representing **The Emotions, The Miracles** and **Deniece Williams**.

cookie amerson

Psychoticbumpschool — Bootsy Collins — WB
 Don't Leave Me This Way — Thelma Houston — Motown
 Be My Girl — Dramatics — ABC
 Spring Affair — Donna Summer — Oasis
 18 To 14 — Feelings — Walter Jackson
 24 To 18 — Free — Deniece Williams
 16 To 6 — I Wish — Stevie Wonder
 #1 LP — Stevie Wonder

WCKO — FT. LAUDERDALE — Joe Fisher
 #1 — Saturday Night — EW&F
 Spring Affair — Donna Summer — Oasis
 Pazu — Tony Sylvester — Mercury
 I Do — Leroy Hutson — Curton
 You Gotta Believe — Pointer Sisters — ABC
 Party Night — Curtis Mayfield
 Ex To 25 — Just Friends — Silver, Platinum & Gold
 20 To 10 — Do It To My Mind — Johnny Bristol
 #1 LP — Stevie Wonder
 New LPs — Crusaders, Vivian Reed

WRBD — FT. LAUDERDALE — Joe Fisher
 #1 — So Sad The Song — Gladys Knight
 Cold Blooded — People's Choice — TSOP
 Somebody's Knocking — Ben E. King — Atlantic
 Fancy Dancer — Commodores — Motown
 The Shuffle — Van McCoy — H&L

KOKY — LITTLE ROCK — J.D. Black
 #1 — I Don't Wanna Lose Your Love — Emotions
 Hotline — Sylvers — Capitol
 Something 'Bout 'Cha — Latimore — Glades
 Spring Affair — Donna Summer — Oasis
 Be My Girl — Dramatics — ABC
 #1 LP — Stevie Wonder
 New LPs — K.C. & The Sunshine Band

KDAY — LOS ANGELES — Jim Maddox
 #1 — Car Wash — Rose Royce
 Be My Girl — Dramatics — ABC
 Hot Cha Cha — Brass Construction — UA
 #1 LP — Stevie Wonder
 New LPs — Chicago, Leo Sayer, Bee Gees

KUTE — LOS ANGELES — Lucky Pierre
 #1 LP — Stevie Wonder
 New LPs — Roy Ayers, Brass Fever, Thelma Houston

KGFJ — LOS ANGELES — Lucky Pierre
 #1 — Dazz — Brick
 Isn't It A Shame — Labelle — Epic
 When Love Is New — Arthur Prysock — Old Town
 Hot Cha Cha — Brass Construction — UA
 23 To 13 — I Wish — Stevie Wonder

R&B Singles To Watch

1. Hot Cha Cha — Brass Construction — UA
2. Don't Leave Me This Way — Thelma Houston — Motown
3. Be My Girl — Dramatics — ABC
4. Sometimes — Facts Of Life — Kayvette

*Based On Radio Activity

Be My Girl — Michael Henderson — Buddah
 Betcha By Golly Wow — Norman Connors — Buddah
 8 To 4 — Free & Single — Brothers Johnson
 14 To 8 — Tryin' To Love Two — William Bell
 20 To 11 — Party Night — Curtis Mayfield
 22 To 13 — Sometimes — Facts Of Life
 #1 LP — Stevie Wonder/Gladys Knight
 New LPs — Moments

WTLC — INDIANAPOLIS — Roger Holloway
 #1 — I Do, I Do — Leroy Hutson
 Isn't It A Shame — Labelle — Epic
 With You — Moments — Stang
 Love So Right — Bee Gees — RSO
 Easy To Love — Joe Simon — Spring
 You'll Never Find Another Love — Stanley Turrentine — Fantasy

It's Worth A Whipping — Margie Alexander
 12 To 3 — You Make Me Feel Like Dancin' — Leo Sayer
 21 To 15 — Do What You Wanna Do — Hall & Oates
 22 To 14 — I Wish — Stevie Wonder
 20 To 16 — It's Just A Matter Of Time — Peabo Bryson
 23 To 17 — Be My Girl — Henderson/Dramatics
 27 To 19 — Free & Single — Brothers Johnson
 31 To 20 — Fancy Dancer — Commodores

WOKJ — JACKSON — Dick Dawkins
 #1 — Dazz — Brick
 Tried, Tested — Ashford & Simpson — WB
 Up Hill Peace Of Mind — Fredrick Knight — Malaco
 Don't Leave Me This Way — Thelma Houston — Motown
 Cherchez La Femme — Savannah Band — RCA
 19 To 9 — I Wish — Stevie Wonder
 12 To 10 — Sometimes — Facts Of Life
 21 To 18 — Damn Right It's Good — Gwen McCrae

WLou — LOUISVILLE — Neal O'Rea
 #1 — I Wish — Stevie Wonder
 Love So Right — Bee Gees — RSO
 Say You Love Him — James Cleveland — Savoy
 Goin' Up In Smoke — Eddie Kendricks — Tamla
 Fill This World With Love — Ann Peebles — Hi
 Wake Up And Be Somebody — Brainstorm — Tabu
 Isn't It A Shame — Labelle — Epic
 Sometimes — Facts Of Life — Kayvette
 14 To 7 — I Do — Leroy Hutson
 10 To 15 — Saturday Night — EW&F
 20 To 13 — Darlin' Darlin' Baby — O'Jays
 26 To 16 — I Like To Do It — K.C. & The Sunshine Band
 28 To 18 — Wiggle, Wiggle — Creme De Coco
 5 To 1 — I Wish — Stevie Wonder
 27 To 15 — Midnight Soul Patrol — Quincy Jones
 9 To 4 — You Gotta Believe — Pointer Sisters
 7 To 2 — Catfish — Four Tops
 13 To 8 — Love Me — Staples
 25 To 14 — When Love Is New — Arthur Prysock
 23 To 17 — Do What You Wanna Do — Hall & Oates
 New LPs — Blackbyrds

WDIA — MEMPHIS — Maxx Fortune
 #1 — Car Wash — Rose Royce
 Party Night — Curtis Mayfield — Curton
 Easy To Love — Joe Simon — Spring
 Body Heat — James Brown — Polydor
 Tried, Tested — Ashford & Simpson — WB
 What Can I Say — Boz Scaggs — Columbia
 Let It Flow — Tamiko Jones — Contempo
 Life — Betty Wright — Alston

Most Programmed New LPs

1. Let 'Em In — Billy Paul — Phlla. Intl.

*Based On Radio Activity

26 To 20 — Tryin' To Love Two — William Bell
 #1 LP — Car Wash
 New LPs — Bobby Womack, Funkadelic (WB), Melba Moore

KALO — LITTLE ROCK — Barry Mayo
 #1 — Car Wash — Rose Royce/Free — Deniece Williams
 With You — Moments — Stang
 Stay Awhile — Donnie Gerarrd — Greedy
 Free — Deniece Williams
 Car Wash — Rose Royce
 I Wish — Stevie Wonder
 I Don't Wanna Lose Your Love — Emotions
 Dazz — Brick
 Guitar Man — Albert King
 Just A Matter Of Time — Peabo Bryson
 #1 LP — Deniece Williams
 New LPs — Brass Construction, Billy Preston

Betcha By Golly Wow — Norman Connors — Buddah
 8 To 5 — For Old Time Sake — Dorothy Moore
 21 To 10 — I Wish — Stevie Wonder
 22 To 11 — Fancy Dancer — Commodores
 19 To 13 — I Like To Do It — K.C. & The Sunshine Band
 23 To 14 — Don't Take Away The Music — Tavares
 30 To 18 — Something 'Bout 'Cha — Latimore
 24 To 19 — Ninety-Nine And A Half — Trampas
 26 To 20 — Home Is Where The Heart Is — Bobby Womack
 #1 LP — Stevie Wonder
 New LPs — Impressions, Billy Paul, Sly Stone, Brick, El Chicano, Limousine

WWRL — NEW YORK — Sonny Taylor
 #1 — You Don't Have To Be A Star — McCoo & Davis
 20 To 16 — Tried, Tested — Ashford & Simpson
 30 To 23 — Spring Affair — Donna Summer
 31 To 27 — Midnight Soul Patrol — Quincy Jones
 #1 LP — Melba Moore

R&B Crossing To Top 40

1. Fancy Dancer — Commodores — Motown
2. Don't Leave Me This Way — Thelma Houston — Motown
3. Shake Your Rump — Bar-Kays — Mercury
4. Do It To My Mind — Johnny Bristol — Atlantic
5. When Love Is New — Arthur Prysock — Old Town
6. Dancin' In The Aisles — Silver Convention — RCA

Top 40 Crossing To R&B

1. Do What You Wanna Do — Hall & Oates — RCA
2. Love So Right — Bee Gees — RSO
3. You Make Me Feel Like Dancing — Leo Sayer — WB

*Based On Sales And Radio Activity

WBSL — NEW YORK — Frankie Crocker
 #1 — Gloria — Enchantment
 Let It Flow — Tamiko Jones — Contempo
 Spring Rain — Sylva — Salsoul
 Get Up And Dance — Memphis Horns — UA
 Hot Cha Cha — Brass Construction — UA
 Passion — Ecstasy, Passion & Pain — Roulette
 The City — Weapons Of Peace — Playboy
 #1 LP — Thelma Houston

KOWH — OMAHA — Tony Sledge
 #1 — Car Wash — Rose Royce
 Ooh Cha — Soul Train Gang — Soul Train
 Lay Some Good Lovin' On Me — Brown Sugar — Capitol
 Close To You — Tyrone Davis — Columbia
 Don't Leave Me This Way — Thelma Houston — Motown
 Hot Cha Cha — Brass Construction — UA
 Guitar Talk — Aquarian Dream — Buddah
 13 To 5 — Love So Right — Bee Gees
 15 To 7 — Free — Deniece Williams
 16 To 9 — I Wish — Stevie Wonder
 27 To 18 — You Make Me Feel Like Dancing — Leo Sayer
 25 To 19 — You Gotta Believe — Pointer Sisters
 #1 LP — Car Wash
 New LP — Billy Paul, Bill Withers, John Edwards, Conjunction

WAMO — PITTSBURGH — Mat Leadbetter
 #1 — Do It To My Mind — Johnny Bristol
 I Wish — Stevie Wonder — Motown
 Daddy Cool — Boney M — Abet
 Rigor Mortis — Cameo — Chocolate City
 Party Night — Curtis Mayfield — Curton
 I Like To Do It — K.C. & The Sunshine Band — TK
 Get Up And Dance — Memphis Horns — RCA
 Body English — King Floyd — Chimneyville
 8 To 3 — Car Wash — Rose Royce
 20 To 14 — Free & Single — Brothers Johnson
 24 To 15 — I Kinda Miss You — Manhattan
 25 To 17 — I Don't Wanna Lose Your Love — Emotions
 27 To 18 — A Love Of Your Own — AWB
 #1 LP — Stevie Wonder
 New LPs — Billy Paul, Crusaders, Esther Phillips

WENZ — RICHMOND — Al Scott
 #1 — Dazz — Brick
 Tried, Tested — Ashford & Simpson
 Being With You — Mystic Moods — Music Chord
 Don't Leave Me This Way — Thelma Houston — Motown
 Sometimes — Facts Of Life — Kayvette
 Do You Want To Get Down — Maxwell Roemer — Lundy
 14 To 10 — Living Together In Sin — Whispers
 5 To 2 — You Don't Have To Be A Star — McCoo & Davis
 12 To 9 — Open Sesame — Kool & The Gang
 8 To 5 — Free — Deniece Williams
 Ex To 11 — You Gotta Believe — Pointer Sisters
 Ex To 12 — Let's Get It Together — El Coco
 Ex To 14 — Body English — King Floyd
 #1 LP — Car Wash
 New LP — Leroy Hutson, Bottom & Company, Moments, Funkadelic (WB)

KATZ — ST. LOUIS — Chico Brown
 #1 — You Don't Have To Be A Star — McCoo & Davis
 Party Night — Curtis Mayfield — Curton
 Don't Make Me Wait — Barry White — 20th Century
 If I Didn't Mean You Well — Bill Withers — Columbia
 20 To 17 — Saturday Night — EW&F
 #1 LP — Stevie Wonder
 New LPs — Melba Moore, Parliament

KEAZ — SAN DIEGO — Bruce Lay
 #1 — Dazz — Brick
 The City — Weapons Of Peace — Playboy
 Don't Leave Me This Way — Thelma Houston — Motown
 15 To 9 — I Do, I Do — Leroy Hutson
 #1 LP — Stevie Wonder
 New LPs — Archie Bell, Billy Paul, Lonnie Liston Smith

WSOK — SAVANNAH — Elliot Nealy
 #1 — Hot Line — Sylvers
 Gettin' Off — Bohannon — Dakar
 Be My Girl — Dramatics — ABC
 15 To 9 — Darlin' Darlin' Baby — O'Jays
 24 To 18 — You Gotta Believe — Pointer Sisters
 #1 LP — Stevie Wonder
 New LPs — Billy Paul, Archie Bell, Aretha Franklin, Bottom & Company, Little Beaver

KYAC — SEATTLE — Robert L. Scott
 #1 — You Don't Have To Be A Star — McCoo & Davis
 When Love Is New — Arthur Prysock — Old Town
 Summer Snow — Blue Magic — WMOT
 What Can I Say — Boz Scaggs — Columbia
 Spring Affair — Donna Summer — Oasis
 Easy To Love — Joe Simon — Spring
 Don't Leave Me This Way — Thelma Houston — Motown
 #1 LP — Leroy Hutson
 New LP — Bo Kirkland & Ruth Davis

WANM — TALLAHASSEE — Joe Bullard
 #1 — I Wish — Stevie Wonder
 Tryin' To Love Two — William Bell — Mercury
 Something 'Bout 'Cha — Latimore — Glades
 Isn't It A Shame — Labelle — Epic
 Hot Cha Cha — Brass Construction — UA
 Gettin' Off — Hamilton Bohannon — Dakar
 Close To You — Tyrone Davis — Columbia
 Body Heat — James Brown — Polydor
 16 To 1 — I Wish — Stevie Wonder
 18 To 9 — Be My Girl — Michael Henderson
 17 To 8 — We Are All God's Children — New Birth
 15 To 7 — Darlin' Darlin' Baby — O'Jays
 14 To 6 — Free And Single — Brothers Johnson
 13 To 5 — Saturday Night — EW&F
 9 To 3 — Midnight Soul Patrol — Quincy Jones
 11 To 4 — I Do, I Do — Leroy Hutson
 #1 LP — Stevie Wonder

WTMP — TAMPA — Jerry Walker
 #1 — Car Wash — Rose Royce
 Be My Girl — Dramatics — ABC
 Body English — King Floyd — Kayvette
 Tried, Tested — Ashford & Simpson
 Say Boy, Say Girl — Glenn Alexander — Handee
 Spring Affair — Donna Summer — Oasis
 #1 LP — Car Wash
 New LPs — Labelle, Dorothy Moore, Staples, Johnny Bristol

WOL — WASHINGTON, D.C. — Cortez Thompson
 #1 — Dazz — Brick
 Hot Cha Cha — Brass Construction — UA
 Sometimes — Facts Of Life — Kayvette
 Whatever Makes You Happy — R.B. Hudson — Atlantic
 The Shuffle — Van McCoy — H&L
 Dancin' In The Aisles — Silver Convention — RCA
 The City — Weapons Of Peace — Playboy
 11 To 5 — With You — Moments
 11 To 7 — Feelings — Walter Jackson
 #1 LP — Stevie Wonder
 New LPs — Billy Paul, Melba Moore, Vivian Reed

(continued from page 16)

At Korvettes (30), these features over four pages: all CBS releases for \$3.99/\$5.79 tape; the soundtrack to "A Star Is Born" (\$8.98 list) for \$5.99; Dave Mason's "Certified Live" (2 LPs/\$7.98 list) for \$4.59; three releases by the Bee Gees, including their latest LP, for \$3.99; the debut LP by David Soul on Private Stock for \$3.99; three releases on CTI/Kudu, including the debut album by Patti Austin, for \$3.99; George Harrison's latest LP on Dark Horse (WB) and four Warner Bros. releases, including the newest LPs by Rod Stewart and the Doobie Bros., for \$3.99 each, and the most recent album by the Allman Bros. (2 LPs/\$7.98 list) for \$4.59; the Osmonds' Christmas album (2 LPs/\$7.98 list) for \$4.59/\$6.79 tape; the most recent albums by Thin Lizzy and Graham Parker on Mercury for \$3.99 each, three other Mercury releases (all 2 LPs/\$7.98 list), including the newest album by Rush, for \$4.59 each; two opera sets on DG (2 LPs/\$15.98 list) for \$9.78 each; the Karajan/Berlin Philharmonic version of the complete Beethoven symphonies (8 LPs) on DG for \$31.92; the Fischer-Dieskau/Jochum version of Wagner's "Die Meistersinger" (5 LPs/\$39.98) for \$24.45; the Davis/London Symphony recording of Handel's "Messiah" and Rossini's "Elisabetta" (5 LPs/\$39.98) for \$24.45; the Philips (both 3 LPs/\$23.98 list) for \$14.67 each; Tchaikovsky's "The Nutcracker" on Philips (2 LPs/\$15.98 list) for \$9.78; six "super-specials," including the debut LPs by Heart and Dr. Buzzard's Original Savannah Band and the latest albums by ELO and Jefferson Starship, for \$2.99; the most recent LPs by Linda Ronstadt and Joni Mitchell on Asylum for \$3.99 each, and Mitchell's "Miles Of Aisles" (2 LPs/\$11.98 list) for \$6.78; the original cast recording of "Fiddler On The Roof" on RCA and three jazz releases on Arista for \$3.99 each; "Honky Tonk Master" on RCA and two jazz reissues on Arista (all 2 LPs/\$7.98 list) for \$4.59 tape; two Columbia classical albums (both 2 LPs/\$13.98 list), including Bernstein's version of Berlioz's "Requiem," for \$7.98 each; original cast recording of "The Three Penny Opera" for \$4.59; Charpentier's "Louise" and Massenet's "Le Cid" on Columbia (both 3 LPs/\$20.98 list) for \$10.97 each; "George Gershwin Plays Rhapsody In Blue" for \$2.99; and "The Concert Of The Century" (2 LPs/\$15.98 list) for \$7.99. At King Karol (6), Phoebe Snow's newest release for \$3.88/\$4.99 tape; and the latest release by Melba Moore on Bud-dah for \$3.88/\$4.99 tape tied to recently completed area concert appearance. At Jimmy's Music World (14), six releases, including the most recent releases by George Harrison and the Bee Gees, for \$2.99/\$4.99 tape each; two albums by the Salsoul Orchestra for \$2.99 each; assorted 3-record sets by the Longines Symphonette Orchestra for \$2.99 each; and the latest album by the Bar-Kays on Mercury for \$3.99. (Sunday *New York Times*).

Philadelphia

At Sam Goody (10 locations), the following features: all CBS releases for \$4.36/\$4.99 tape; the John Denver catalog for \$4.36/\$5.79 tape, except "An Evening With John Denver" (2 LPs/\$12.98 list) for \$8.19/\$10.79 tape, and a two-album set including "Rocky Mountain Christmas" and "Spirit" for \$8.79 per set; the debut album by the Starland Vocal Band for \$4.36/\$5.79 tape; Chicago's debut album and "Chicago II" (\$7.98 list) for \$4.69/\$5.79 tape; "Chicago III and IV" (\$9.98 list) for \$5.52/\$7.49 tape; "Chicago At Carnegie Hall" (4 LPs) for \$9.32/\$11.58 tape; all other Chicago releases for \$3.99/\$5.49 tape; 10 "Picks Of The Week," including the latest albums by Joni Mitchell, Hall & Oates and Rod Stewart, for \$3.99 each; the latest release by Stevie Wonder for \$7.99; "Wings Over America" (3 LPs/\$13.98 list) for \$7.99/\$10.99 tape, and three of Wings'

catalog releases for \$4.36/\$5.79 tape; 40 classical releases on Angel for \$4.19 per LP; the latest album by Leon Russell for \$4.36/\$5.79 tape; six ABC releases on the Seon classical series for \$4.99 per album with a sampler album given free to each purchaser. At Korvettes (5), the following features over two pages: 30 CBS releases, including the latest albums by EWF, Ted Nugent, Chicago, Neil Diamond, Aerosmith, Blue Oyster Cult, Phoebe Snow and Boz Scaggs and the debut album by Boston for \$3.99 each; the latest release by Dave Mason (2 LPs/\$7.98 list) for \$4.59 per set; the soundtrack to "A Star Is Born" for \$5.99 per LP; assorted Columbia Christmas releases for \$2.99 per LP; seven Columbia classical albums for \$3.99 per LP; five Odyssey classical albums (\$3.98 list) for \$2.49 per album; three Columbia classical sets (2 LPs/\$7.98 list) for \$4.59; "The Concert Of The Century" (2 LPs/\$15.98 list) for \$7.99 per set; and two Columbia operas (3 LPs/\$20.98 list) for \$11.97. At Wall To Wall Sound (12), 20 assorted releases, including the latest albums by Linda Ronstadt, Loggins & Messina, Alice Cooper and Engelbert Humperdinck, the Bruce Springsteen catalog and the debut album by Wild Cherry, for \$3.88/\$4.99 tape; the latest release by Quincy Jones (2 LPs/\$7.98 list) for \$4.48/\$6.69 tape; and assorted Christmas albums for \$1.99/\$2.99 tape. At Listening Booth (15), the following features: six Arista releases, including the latest albums by Patti Smith, Barry Manilow and The Bay City Rollers, and five A&M releases, including the latest albums by Joan Baez and Captain and Tennille, for \$3.88/\$5.69 tape; "Frampton Comes Alive" for \$4.38/\$6.49 tape; five Mercury releases, including the latest albums by Graham Parker, B.T.O. and the Ohio Players for \$3.88/\$5.69 tape; and the latest release by Rush (2 LPs/\$7.98 list) for \$4.38/\$6.49 tape. (Sunday *Philadelphia Inquirer* and the Sunday *Philadelphia Bulletin*).

Pittsburgh

At National Record Mart stores, the following features: "Porgy And Bess" by Cleo Laine and Ray Charles on RCA (2 LPs/\$14.98 list) for \$9.98 per set; six RCA original cast recordings including "Hair" and "Oliver!," no price listed; the soundtrack to "A Star Is Born" for \$7.89/\$7.97 tape; the debut albums by David Soul and Laverne & Shirley, price not mentioned; At A&P stores, assorted cutouts for 99¢ each. (Sunday *Pittsburgh Press*).

Portland

No ads appeared in the Sunday *Portland Oregonian*.

St Louis

At Venture stores, the following features: the Chicago catalog for \$3.69/\$4.69 tape, except the first two at \$4.99/\$4.69 tape, "Chicago III" at \$6.99 per album or tape, and "Chicago At Carnegie Hall" (4 LPs) at \$8.99; 14 CBS releases, including the debut album by Boston and the most recent albums by EWF, Kansas, Boz Scaggs and Willie Nelson, for \$3.69/\$4.69 tape; and the soundtrack to "A Star Is Born" for \$5.88 per album or tape. At Peaches (2), the John Denver catalog and the debut LP by the Starland Vocal Band, prices not listed. At Discount Records (3), the latest release from R.E.O. on Epic, price not listed. At Street Side Records, "Wings Over America" (3 LPs/\$13.98 list) for \$7.99/\$10.99 tape; and three catalog releases by Wings for \$3.99 per album. Ad promoting the soundtrack to "A Star Is Born" for \$5.99 at Webster Records, The Record Bar and Camelot Music. (Sunday *St. Louis Post Dispatch* and Sunday *St. Louis Globe-Democrat*).

San Francisco

At Odyssey Records and Tapes, Columbia classical sale with these features: six releases for \$3.99; four albums (2 LPs/\$13.98 list) for \$9.98; and four albums (3 LPs/\$20.98 list) for \$11.98. At Banana Records (9 locations), 24 CBS releases, including the latest albums by EWF, Neil Diamond, Boz Scaggs, Aerosmith, Herbie Hancock and Phoebe Snow, for \$3.99; Dave Mason's "Certified Live" (2 LPs/\$7.98 list) for \$4.99; and a full-page ad promoting the Chicago catalog (\$6.98-\$14.98 list) for \$3.99-\$10.99. At Banana Records (Terra Linda location only), all \$6.98 rock and soul LPs for \$3.88. At The Warehouse (26), these features over four pages: 15 tapes, including the latest releases by Paul Anka, ELO, Captain & Tennille, Barry Manilow and Melissa Manchester, for \$4.88; "Frampton Comes Alive" for \$4.88/\$6.18 tape; all CBS releases for \$3.88/\$4.88 tape; all Columbia classical releases for \$3.88 per LP; all Odyssey classical albums (\$3.98 list) for \$2.22; three Motown LPs, including the newest discs by the Commodores and Diana Ross, for \$3.88; Stevie Wonder's latest release for \$8.88/\$9.99 tape; four albums on Mercury, including the latest LPs by Graham Parker and Thin Lizzy, for \$3.88; "The Best Of Rod Stewart" and the latest release by Rush on Mercury (both 2 LPs/\$7.98 list) for \$4.88/\$6.18 tape; and "Saturday Night Live" on Arista for \$3.77. At Macy's stores: seven releases, including the newest albums by Olivia Newton-John, Jefferson Starship and Captain & Tennille, for \$3.99; the most recent albums by Peter Frampton and Lynyrd Skynyrd (both 2 LPs/\$7.98 list) for \$5.99; the soundtrack to "A Star Is Born" (\$8.98 list) for \$6.99; Elton John's "Blue Moves" for \$9.99; the RCA version of "Porgy & Bess" (2 LPs/\$14.98 list) for \$11.99; and assorted budget records on ABC for \$2.99. (Sunday *San Francisco Examiner & Chronicle*, *Datebook/This World*).

Seattle

At Wide World Of Music and Music Street stores, the soundtrack to "A Star Is Born" for \$5.40 per album or tape. (Sunday *Seattle Times*).

Tampa

At Eckerd Drugs stores, assorted Christmas albums for \$1.99/\$2.99 tape; and assorted 3-LP sets from the Longines Symphonette Society catalog for \$2.99 per set or tape. (Sunday *Tampa Tribune Times*).

Washington

At Korvettes (4 locations), 29 CBS releases, including the debut album by Boston and the latest albums by EWF, Boz Scaggs, The O'Jays, Bob Dylan, The Jacksons, Aerosmith, Chicago and Neil Diamond for \$3.99/\$4.99 tape; and the soundtrack to "A Star Is Born" for \$5.99 per album. At K-mart (10), the Chicago catalog for \$4.46/\$5.46 tape, except "Chicago X" at \$3.96/\$4.96 tape, "Chicago III" and "Chicago VII" at \$6.96 album or tape, and "Chicago At Carnegie Hall" at \$10.96/\$21.84 tape. At Music Land (4), four multi-label releases, including the latest albums by Kiss and Captain & Tennille for \$3.99/\$5.99 tape; the Sesame Street albums on RCA Records for \$2.99 each, and assorted Christmas albums for \$1.29-\$1.99/\$2.99 tape. At Discount Record and Book Shop (2), assorted classical albums on DG and Phillips, price not included. At Record & Tape Ltd. & The Book Annex (2), 10 WEA releases, including the latest albums by Jackson Browne, Gordon Lightfoot and Rod Stewart, for \$3.99/\$5.99 tape. At Soul Shack (2), the latest release by Labelle for \$3.99/\$5.99 tape. At Waxie Maxie (15), six Arista releases, including the latest albums by Barry Manilow and Lou Reed for \$3.99/\$5.49 tape; and the latest

Gil Scott-Heron release (2 LPs/\$9.98 list) for \$6.49/\$7.49 tape. At Serenade (3), 10 WEA releases, including the most recent albums by Rod Stewart, Linda Ronstadt, Gordon Lightfoot and The Doobie Brothers for \$3.99/\$5.49 tape; three MCA releases, including the latest album by Elton John for \$8.98, the soundtrack to "Car Wash" for \$5.79 and the latest album by Deodato for \$3.99 per album; and assorted DG releases for \$4.99/\$5.99 tape. At the Disc Shop, five CBS releases, including the latest albums by Hubert Laws, and the opera "Le Cid," prices not given. (Sunday *Washington Post*).

Note: All information in the above list gathered from December 12 editions unless otherwise indicated.

ABC Releases 32 January LPs

LOS ANGELES — Chaka Khan and Rufus, a live LP from Issac Hayes and Dionne Warwick and Jimmy Buffett's latest highlight a list of 32 album releases from ABC for January. "Ask Rufus" is Rufus' latest while the Hayes/Warwick LP, "A Man And A Woman," captures their performance at Atlanta's Fabulous Fox. Jimmy Buffett's LP "Changes In Latitudes, Changes In Attitudes" is produced by Norbert Putnam, who also produced Neil Diamond efforts.

Other titles include "King Size" by B.B. King, "Truth Is The Power" by the Mighty Clouds of Joy, "Last Night On Earth" by Rhythm Heritage, "Alias I" by Dirk Hamilton, "Pictures And Rhymes" by Jim Weatherly and "Reaching For The World," the first album on ABC from Harold Melvin and the Blue Notes.

Tompall Glaser and Martin Mull have also joined ABC releasing, respectively, "Tompall Glaser And His Outlaw Band" and "I'm Everyone I Ever Loved."

In addition to the "Lakeside" LP, ABC debuts "The Big Wha-Koo," "Little Funk Machine" by Street Corner Symphony, "Avalanche," "Al Hudson And The Soul Partners" and "Shotgun."

Other Releases

ABC/Dot releases Don Williams' "Visions," Tommy Overstreet's "Vintage '77" and "Donna Fargo's Greatest Hits." Gospel releases from ABC/Peacock include "Melodyaires" by Mildred Clark and the Melodyaires and Tessie Hill's "Think About It." ABC/Impulse will release a jazz LP by Keith Jarrett entitled "Shades."

ABC's British-based Anchor Records puts Ace's "No Strings" on the shelves, as well as an LP from "Cado Belle," Sire/Passport, distributed by ABC, releases a new Renaissance album, "Novella," and "The Ramones Leave Home," as well as the Stanky Brown Group's "If The Lights Don't Get You, The Helots Will." From the recently acquired Shelter catalog come "Belle Of The Ball" and "Eureka" by Richard Torrance, a solo album from D.J. Roger and "Butterflies In Heaven and Jezebel" from Leon Russell's wife Mary McCreary.

Motown Closes Year With 3 CTI Releases

LOS ANGELES — Grover Washington Jr., Hank Crawford and George Benson albums are being released by Motown on the CTI label, closing out the final quarter of this year. The Washington LP entitled "A Secret Place" is expected to have instant impact in the jazz market with considerable crossover potential. The Hank Crawford album is titled "Hank Crawford Is Back" and the George Benson album is a recorded live appearance "In Concert-Carnegie Hall." Motown has gauged a supportive advertising campaign to coincide with the releases, with concentrated emphasis on the complete CTI catalogue.

Copyright Law: The Year In Review As Viewed From The Nation's Capital

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The House meanwhile restored current fines and prison terms at the request of the Justice Department. Courts and prosecutors claimed success with the lesser penalties because they were "not too Draconian," observed the House Subcommittee counsel.

The first offense is punishable by not more than one year imprisonment and/or a \$25,000 fine. The second offense is worth no more than two years' imprisonment, and/or a \$50,000 fine.

Sound-alike records are still permissible. The difference between sound-alikes and unauthorized duplication was explained by Rep. Ned Pattison (D-N.Y.): "You can get something that sounds like Frank Sinatra; but as long as you don't call it Frank Sinatra it's okay."

¾ Cent

One of the hardest fought battles for the music industry was over three-fourths of a cent, the increase over the old mechanical royalty of two cents per tune per record.

Three-fourths of a cent per song, however, is a lot when you multiply it by the number of records made and distributed. The RIAA estimates the new royalties of 2.75¢ per song, or .5¢ per minute, will cost the record companies close to a quarter of a million dollars in increased royalties. The cost per record in mechanicals alone will be up to an average of 27.5¢, from 20¢ currently. Costs to consumers are expected to increase as well.

Congress limited the payment of mechanicals to records actually "distributed," or permanently parted with, rather than including all records actually manufactured. This means companies won't have to pay for returns or inventory. But they will pay on returns sent out again, and on promo and review copies.

Inflation

To the ones on the receiving end, the publishers and composers who split the royalty 50-50, 2.75¢ is not nearly enough to offset inflation. Even through increased numbers of records have boosted publisher and composer income, the trend toward fewer cuts per album, the prospect of more inflation, and higher record prices make them nervous about the future.

Although Congress acted as a referee between the record companies and the pubs and composers, it wasn't really sure of the rules of the game. It has vacillated between 3¢ and 2½¢ for ten years now.

In 1967 a 3¢ mechanical was proposed. The 1967 raise fueled the publishers' argument that if 3¢ was valid then, 4¢ would be better today. They claim the rate is a ceiling under which they must negotiate rather

than an actual rate — which is what the record companies assert.

Last year the rate vacillated between 3¢ and 2½¢. Sen. Tunney led the Senate committee to 2½¢ rate, passed by the Senate in February. Tunney was supported by the Consumer Federation of America and the Musicians Union, who charged that in the end it would be the consumer who got stuck with the higher mechanical royalty.

The House upped that to 2.75¢ per song, and .6¢ per minute. The Conference Committee compromised with the House's 2.75¢ and the Senate's .5¢ per minute, but not before eleventh hour haggling delayed final disposition by half a day.

Congress Puzzled

The mechanical royalty debate was one issue that puzzled Congress more than any other. The wealth of data from both sides confused some members. Others were avowedly partisan.

The final vote in the House subcommittee mark-up was one indication of confusion among the Solomons. The consensus at that time was that any rate was "arbitrary anyway." One arbitrary figure was no better, or worse, than any other.

Jukebox Royalty

Way back in 1967 negotiations between jukeboxes and Congress dumped a proposed \$19 annual royalty per jukebox for an \$8 fee. The \$8 figure has stuck through the copyright revision process.

Most representatives felt a jukebox royalty was long overdue. Other entities, like broadcasters and performers, paid royalties to perform musical compositions. Why not the jukebox operators? they asked.

The handwriting was on the wall as far as a jukebox royalty was concerned. But the operators fought hard for exemption from the periodic royalty review by the Copyright Royalty Tribunal. Senator Hollings (D-S.C.) took their case to the floor in February when the Senate debated the revision bill.

"Under the present economic conditions," he argued, "these owners are going out of business. . . Performers would have stayed in the dark if it hadn't been for the jukeboxes." Hollings noted that the half-billion dollar gross in 1966 had fallen to \$400 million; and that the nickel play in 1965 had risen to three plays for a quarter.

The Senate was not sympathetic. The House was slightly more sympathetic, but Kastenmeier expressed the consensus when he said "We do not want statutory rates set by Congress fixed forever."

The jukebox royalty is expected to bring close to \$3.5 million in new royalties. That's based on an estimated 450,000 machines times \$8 per box.

Another idea whose time had come was that public broadcasters also pay for the material they used on noncommercial, educational TV. Claiming poverty, the public broadcasters had thus far escaped paying royalties.

The Senate sugared the dose of royalties in 1975, however, by proposing a compulsory license that would have allowed the broadcasters to use just about anything — including nondramatic literary works — without having to get permission. Known as the Mathias Amendment, because it was proposed by Sen. Mathias (R-Md.), the proposal would have given the public broadcasters carte blanche for what they hoped would be a nominal fee.

Although attacking public TV was a lot like attacking motherhood and the flag, a number of people took the challenge. The copyright register stated she was "against the whole section in principle." The inclusion of literary works under a compulsory license was a "first" in copyright law. It was seen as a foot in the door to further government erosion of property rights.

Several Senators also tried to soften the effect of the Mathias Amendment, to little avail against the broadcasters' outspoken defender, retired Sen. Pastore (D-R.I.). "What Congress giveth, Congress taketh away," bellowed the Senator to his opponents, who claimed the Mathias Amendment violated the Constitution and the Bill of Rights.

Voluntary-Compulsory

What the House copyright subcommittee proposed, and what was finally adopted, was a system of voluntary and compulsory licensing. Literary works were also dropped from the measure.

The new law gives public broadcasters, and the performing rights societies (as far as music is concerned), the chance to first voluntarily negotiate fees and licenses.

If they cannot agree within a six-months limit set from the date of first notice by the Copyright Royalty Tribunal, the tribunal will impose a compulsory license. Meanwhile, if the parties can agree, they can substitute the voluntary agreement for the compulsory arrangement.

The Copyright Office is required to report in 1980 on the extent of voluntary licensing with the public broadcasters, but things already look promising. The Copyright Office proposed regulations for recording voluntary agreements now, before the Royalty Tribunal is even established, and is ready to accept them.

22 Days

Congress spent 22 mark-up days, 17 hearing days and 99 witnesses for copyright revision on the House side alone this session. The hearing days and mark-up time spent in the last ten years on copyright revision run well into the hundreds of hours.

Not only did revision take up a lot of Congress' time; it also took the time and energy of the interests affected by revision. And the delay hurt companies trying to plan and accommodate copyright plans.

Royalty Tribunal

To get copyright out of its hair, then, Congress created a Copyright Royalty Tribunal. The presidentially-appointed five-member tribunal will essentially take over Congress' job of reviewing royalty rates. "The duties it seems likely to be called upon to perform," said the Copyright Office, "are simply too large, complex and specialized to be handled *de novo* by Congress and the courts."

In its latest, and final incarnation, the permanent tribunal will be housed in the Library of Congress. It will review and adjust cable TV, jukebox and mechanical royalty rates. It will decide how to distribute the cable and jukebox royalties. It will also determine a compulsory license for public broadcasters when voluntary agreement can't be reached.

Most important, the tribunal will have subpoena power. This authority seems necessary to get the economic data necessary for making royalty decisions.

The tribunal comes cheap and is expected to cost less than \$500,000 a year. The five-member panel, which must be approved by the Senate, will also be able to deduct expenses, thereby causing the party or parties precipitating reconsideration to pay a fee.

First Business

The first order of business for the tribunal, after getting itself organized that is, will be to set up compulsory rates for public broadcasters, if they haven't made previous voluntary arrangements.

Next on the agenda will be a review of all the rates beginning in 1980. After that, petitions for rate adjustment can be filed; every fifth year for cable TV and public broadcasting; every tenth year for mechanical royalties, beginning in 1978; and every tenth year for jukebox royalties, beginning in 1990.

Tribunal decisions can be appealed to the U.S. Court of Appeals. But only questions of record may be appealed. In other words, an appeal can't be made simply because one disagrees with the tribunal's decision.

President-elect Carter will have less than three months to select tribunal members when he takes office. No one is guessing who will be on the tribunal, although Senate copyright counsel Tom Brennan keeps emerging as a likely candidate.

Most people are divided as to whether Carter will choose copyright experts, or lay persons with a background in arbitration. At any rate, the effect of Carter's decision won't be felt for several months.

Still Unsettled

While the new law resolves scores of issues, a few still remain. One of the most controversial is the performance royalty — a royalty that would give the performers on sound recordings, as well as the record companies, a performance royalty.

Broadcasters, jukeboxes and discos would be the most likely candidates for paying the new royalty. And they aren't too keen on the idea.

But the performers' royalty has an impressive list of sponsors, from the Copyright Register to the unions to the White House. And it is popular in Congress. For one thing, it would give sound recordings full copyright status by recognizing the unique qualities of different performers.

No Royalty

Congress didn't put a performance royalty into law this year for fear it would kill the whole revision bill. "It is so controversial, chances of its (revision bill's) passage would be seriously impaired," claimed the Copyright Register. "The 1974 bill would not have passed (the Senate) had not performance royalties been deleted," she said.

Congress did add the requirement that the Copyright Office report on the issue by Jan. 1, 1978. Several proponents of the royalty also spoke on the House and Senate floors as well.

Sen. Scott, the performers' advocate on the Senate side, retired this year. It's not yet known who will carry the ball there. But Rep. George Danielson in the House intends to re-introduce the bill this session.

Mom and Pop

Should small mom-and-pop business establishments pay a performance royalty when they serve their customers radio through loudspeakers? That's another question still on the burner.

The Supreme Court ruled two summers ago that retransmission is not a performance, and therefore not liable to royalties. The Aiken decision was based in part on earlier court decisions on cable TV.

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MELBA HONORED AT MET — Melba Moore's Metropolitan Opera House appearance on December 12 was honored by the cities of New York and Newark, N.J., which declared the date "Melba Moore Day." Ms. Moore also received an award from ITT for her work as a spokesperson for the corporation's *Big Blue Marble* TV series for children. Pictured at the Met (from l) are: Eddie O'Jay, representative for Manhattan borough president Percy Sutton; Melba Moore; George Massaua, manager of public information for ITT; Mrs. Massaua; and Art Kass, president of Buddah Records.

CASH BOX COIN MACHINE

1976 In Review: A Synopsis

JANUARY: The free play bill is passed in Michigan ... Fascination Ltd. of DesPlaines, Ill. wins CSA (Canadian Standards Assn.) approval of its video tables line ... Gottlieb intros its "Spirit of '76" 4-player ... The 1976 Amusement Trades Exhibition (ATE) is held in London's Alexandra Palace ... Meadows Games, Inc. expands its plant facilities with the opening of a new factory Wood Craft, Inc. to manufacture cabinets for its entire video line ... Chuck Arnold joins Ramtek ... ChiCoin releases "Demolition Derby" ... Universe Affiliated Intl. of Union, N.J. announces its exclusive representation of the Platmatic of Spain line in the U.S. and Canada ... Michigan ops host billiards league ... The pinball ban is lifted in Rock Island, Ill ... The GTB (Games Tournament Board) convenes its first official meeting in Atlanta, Ga. ... Meadows releases "Ckidzo" and "Bombs Away" ... The first Irving Kaye Hurricane Soccer Tournament is held in New York.

FEBRUARY: Evanston, Illinois legalizes pinball games ... Cleveland Coin expands its space and adds to its product line...The 47th annual Natl Sporting Goods Assn. convention is held in Chicago's McCormick Place ... Hanson Dist. of Minnesota enlarges its service department and appoints Dave Rapacz to post of customer service engineer ... Rowe announces new distributor operation appointments ... Brunswick intros pinball machine for the home market ... Meadows Games announces it will open facilities in Australia and South America to expand its international operation ... Coin Sports, Inc. is formed in Seattle to promote table soccer ... Senate passes copyright revision bill. Provisions include \$8 per box jukebox royalty and establishment of a Copyright Royalty Tribunal to review and revise the fee beginning in three years and every ten years thereafter ... Tom Siemieniec is appointed parts dept. manager at Midway.

MARCH: GTB schedules Chicago meeting for March 21-22 ... Allied Leisure Ind. intros "Dynomite" solid state pinball machine ... Midway hosts 2-day school on micro computer ... Bill Findlay is named manager of customer services at Rock-Ola ... Atari debuts "Stunt Cycle" ... Leisure & Allied Industries of Australia is appointed world distributor of the Japan-based Fuji line ... Mirco Games, Inc. of Phoenix receives CSA approval of its Challenge video game ... Longtime Bally exec George Jenkins dies in Texas where he maintained residence since retiring ...

Herman Harand is appointed to the vending sales staff at World Wide Dist. in Chicago ... Ramtek slates its first national distrib meeting for March 30 in San Mateo ... New equipment released this month included Williams "Space Mission," ChiCoin's "Cinema," Bally's "Hokus Pokus," UBI's "Omicron" video table and Edcoe's "Compute Tac Toe" upright ... The Midway Mfg. Co. plant in Franklin Park is damaged by a tornado.

APRIL: Shaffer hosts open house at new Columbus location ... Fun Games releases "Bi-Plane 4" ... Sam Stern retires as president and chief executive officer of Williams Electronics Inc ... Rowe Intl. opens Los Angeles office. Ken Smith is manager ... Michigan governor signs free play bill ... Mirco hosts \$3000 table soccer tournament ... New York City Council votes to lift city's ban on pinball machines ... Midway releases "Sea Wolf" upright and "Gun Fight" cocktail table ... Advance Automatic Sales hosts a week of service schools in San Francisco ... Midway resumes near capacity production after suffering extensive tornado damage ... "Eliminator IV" is released by Electra Games ... World Wide Dist.-Chicago holds its first new product showing to premier the Gremlin "Fooswall" ... Atari releases "Quiz Show" ... NYSCMA holds 2nd annual pinball finals in Syracuse.

MAY: Atlantic-Boston is appointed Seeburn's New England distrib ... MOA's officers and board elect to change the association's name to one more representative of the entire industry ... Atari releases "Outlaw" ... Ebonite intros new "Play-Mate" line of coin-op billiard tables ... MOA holds regional seminar at O'Hare Hilton in Chicago ... Mickey Greenman is named executive director of GTB ... Exidy premieres "Death Race" ... Fascination Ltd. moves to new plant in Elk Grove Village, Ill ... Paul Jacobs joins Exidy as marketing director ... Bob Nims wins industry's praise for his p.r. efforts in New Orleans ... Allied Leisure Ind. holds national distrib convention in Florida ... Bally begins heavy promotional campaign for the newly designed, as yet unreleased, "Capt. Fantastic" pin ... Bill to legalize pins in New York City awaits mayor's signature ... Other new products released this month include "Hit Me" by Ramtek, Mirco's "Sky War" in table and upright, Bally's "Old Chicago" and ChiCoin's "Coney Island" rifle.

JUNE: "Daytona 500" is released by

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'Limitless Future For Amusement Games,' Says NY Research Firm

LOS ANGELES — As today's highly complex and sophisticated electronic games and toys become bigger and better commercial successes, the pinball machine's former "honky-tonk" image is fast disappearing. And the result, according to Frost & Sullivan, Inc., a New York-based market research organization, is a "fast growing market predicted to expand throughout the next ten-year period." Producing total sales of \$315 million in 1976, the industry is projected to generate \$639 million in volume by 1985, attesting to its rapid growth.

Forecasting the state of the market in its 150-page "The Electronic Game and Toy Market" study, Frost & Sullivan sees the prototype pinball machine rapidly being supplemented by a "stunning new species of electronic games, many coin operated, installed in a variety of private and public gathering places."

Changes within the manufacturing sphere of the industry are reported as occurring at an equally fast pace. The industry, segmented into its two principal divisions comprising the "coin operated" and "home electronics" markets, is finding many new manufacturers venturing into the field, says the report. At the same time, several long-established firms have departed, due, says Frost & Sullivan, to their "inability to cope with the technological requirements posed by the new games." There have also been the recent examples of games manufacturers being bought by larger entertainment conglomerates, as

witnessed by the purchase of Atari by Warner Communications, and Gottlieb by Columbia Pictures.

Largest Future Growth

The market study predicts that stand-up games, along with video TV cocktail table games, will produce the largest future growth. Electronic pinball machines and older style wall-type games (not relying on video TV monitors for projection) are expected to enjoy a significant share of the overall market as well.

The concept and success of the fast-emerging shopping center arcade has, according to Frost & Sullivan, "pumped fresh life blood into the industry, stimulating it to produce a new generation of electronic skill games to test and satisfy the consumer's sports and special skill interests."

Frost & Sullivan calls the large scale integrated (LSI) chip a "leading development" in the games industry, and the firm noted how its entry has motivated several semi-conductor producers to enter the electronic games field. Fairchild Instruments, a major U.S. concern now involved with Mirco Games, is just one company which has merged its state-of-the-art semi-conductor expertise with a games firm's experience and reputation. In one other case, General Instruments has produced a standard chip for use by any manufacturer, eliminating investments that formerly were required to design and produce customized LSIs.

(continued on page 170)

AMOA Publishes Tourney Manual

LOS ANGELES --- With its recent name change, the AMOA has made a symbolic gesture of sorts, in the sense that it has realized a need to identify itself for what it truly is: an organization of music and amusement operators.

On the practical side, of course, it has instituted many positive practical membership services of late, which today include insurance and money plans, newsletters, directories, and various programs of interest to the industry at large.

One of the organization's most recent membership services is the publication of the AMOA's "Tournament Guidelines," a manual for the planning and promotion of eight-ball pool tournaments.

Written exclusively for the AMOA by Ward P. Brown, executive director of the Pocket Billiards Association of Illinois, the manual is, in the author's words, "one of a number of types and ways to run pool games and tournaments."

In-Depth Guide

The 11-page publication is an in-depth guide crammed with information, suggestions, plans and procedures for setting up the 8-ball tournaments.

Brown not only describes the tournaments and the basic planning for them in a general sense, but focuses also on specifics: how to organize committees; commissioning and sanctioning tournament coordinators and officials; tournament, game, and match rules; sign-up forms; player information flyers; awards and trophies; tournament hall requirements; tournament budgeting (banking and finance); and other considerations.

Answers Questions

The manual is an informative guide which discusses and answers most questions about staging tournaments. However, it also encourages tournament organizers to modify and tailor toursneys to fit their own particular situations. Brown's manual is, in the words of one industry spokesperson, "a step in the right direction for the AMOA."

SEASON'S GREETINGS



WILLIAMS® ELECTRONICS, INC.

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WEST COAST SHOW — Los Angeles distributor C.A. Robinson & Co. was the scene of a recent "AMOA style" show which was well attended by numerous representatives in the games industry. At far left is the Bettelman family (from left: Leah, Al, Sandy and Ira); mid-

dle photos show some of the activity at the day-long affair, as Sega's "Plinker's Canyon" game had many lining up at the shooting gallery, while eats, drinks and pinball playing were 'on the house.' At far right, Al and Leah Bettelman with operator Will Golden.

Season's Greetings

from

WORLD WIDE distributors co.

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Bally®

U.S. Billiards, Inc. Introduces New Video Upright and 2 Table Games

AMITYVILLE, N.Y. — U.S. Billiards recently introduced three new games, a move that strengthens its position in the coin industry and at the same time should make operators happy.

The company's new upright is a video pool game which accommodates one or two players. Four different pool games are offered with the machine: 11-Count, Carom Billiards, Rotation and 8-Ball, with all of the action projected on a 19-inch Motorola monitor. The model's official tag is "U.S. Billiards" Video Pool and it was among the stand-out machines in the firm's exhibit at the November AMOA Expo.

New Table

A coin-operated Carom Billiards table is another of the new products. The game is played with three balls on a table without pockets, and the suggested play period of five minutes for each game is operator adjustable. After coins are deposited, the player uses the actuating handle at the side of the table to raise the slate to the playing position. To score a point (or carom) a player must drive his cue ball into contact with the other two object balls; however,

Patent Pending On U.S. Billiards' 'IQ'

NEW YORK — U.S. Billiards is currently awaiting patent on a unique new concept called "IQ," which is a simple method for distinguishing cue balls from object balls by use of a color recognition system which diverts any cue ball and returns it to the player while retaining the object balls.

The new system will be a natural for the location that demands regulation cue balls, and will eliminate the operator's expense for special cue balls.

Pending its patent, the IQ will be available only on new coin-operated pool tables featuring the U.S. Billiards exclusive IQ System.

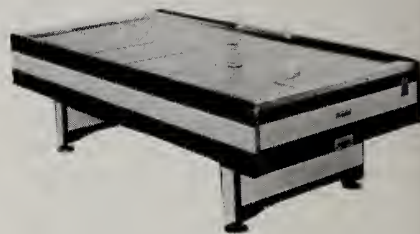
since there are five different Carom Billiard games offered, the rules do differ slightly.

At the end of each play period a short warning signal sounds and a warning light is illuminated allowing approximately 30 more seconds before the slate automatically releases and lowers to its angled position so that the balls can roll down and be locked inside the game. At any point prior to the expiration of the warning time the player can extend his game time by depositing additional coins. U.S. Billiards is marketing its Classic Rosewood pocket billiard table as a companion piece to the Carom model.

Two Sizes

Finally, the "SST" stainless steel top air cushion game is being produced by U.S. Billiards in two sizes, the large model 8 (103" by 50") and a more compact model measuring 91" by 44". Designed in red, white and blue, the models are equipped

with new solid state mechanisms, twin-drop coin chutes and numerous other features which have contributed to the popularity of air cushion games. The stainless steel top is built for durability and is conducive to faster play than models with the conventional tops.



SST



Carom Billiards

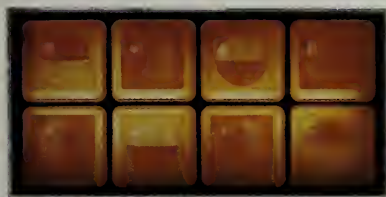


Video Pool



MOONDROPS BY ROWE AMI

CHOOOSY LOCATIONS?offer them a choice.



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1976 In Review: A Synopsis

(continued from page 167)

Allied . . . Sega announces appointment of Harry Kane as chief operating officer of Sega of America; Duane Blough, as executive veepee and chief operating officer of parent company; and Edward Amormino as vice president-mfg. of the parent company . . . Robt. Jones Int'l. (Dedham) celebrates 5th anniversary, moves into more spacious facilities . . . Veteran operator Les Montooth retires and sells his Peoria, Ill. route . . . Pingames officially become legalized in New York City . . . Harold Roberts is named veepee of Brunswick's Briarwood Division . . . Atari announces plans to move corporate headquarters from Los Gatos to Sunnyvale . . . Rowe sets up printed circuit board repair service at each of its company-owned distributorships . . . Project Support Engineering appoints Satish Bhutani director of international marketing.

JULY: George C. Williams is appointed vice president of Seesburg-Williams group . . . Sal Cracco is named general sales manager at UBI . . . Midway releases "Top Gun" . . . IAAPA reports it will expand its 1976 trade show slated for November in New Orleans . . . Universe Affiliated Intl. reveals two new bicentennial pins from Playmatic: "New World" and "Conquest 200" . . . 150 attend Music Operators of Minnesota trade show . . . Bally schedules its first service schools in Canada following the legalization of pins in that country . . . "Flyball" is released by Atari . . . Midway intro's "Tornado Baseball" . . . Atari debuts "Cops N' Robbers" . . . "Hit Me" is released by Ramtek.

AUGUST: Jim Tyrrel joins Eastern Players Table Soccer Assn . . . MOA books a third exhibit hall in the Conrad Hilton for the 1976 exposition . . . New home table, "The Genie," is premiered by UBI . . . Mac Brier joins National Coin in Chicago . . . Can-Am Entertainment intros "Grand Slam IV" . . . Atari designs and markets new test fixture similar to that used by its factory technicians . . . \$125,000 Tournament Soccer World Championships are slated for Sept. 3-6 in Minneapolis . . . With the acquisition of the assets of Muntz Mfg. Inc., Sega announces plans for expansion into consumer products. Firm establishes a Home-Theater Television Division . . . Other new products released this month include: Gottlieb's "Card Whiz" 2-pl.; Atari's "Le Mans"; Mirco's "21" video game and Exidy's "Old Time Basketball."

SEPTEMBER: Rock-Ola intros new 463 100-selection phono . . . Dynamo prepares comprehensive new tournament soccer kit . . . Atari buys network television time to advertise home video models . . . Michigan student sets world pinball record of 93 consecutive hours of play . . . Warner Communications, Inc. buys Atari . . . MOA nominates eighteen singles for annual jukebox awards . . . Bally president Bill O'Donnell receives the Prime Minister of Israel Medal and is honored at a dinner attended by coinbiz luminaries from throughout the country . . . Jerry Marcus becomes president of Chicago Dynamic Ind. . . MOA appoints a committee to develop a format for an association sponsored training program to be implemented in 1977.

(continued on page 171)

Response Positive For Atari 'F-1'

SUNNYVALE, CA. — Atari, Inc. has announced that industry reaction to the firm's new "F-1" driving game has been nothing less than excellent. Frank Ballouz, Atari national sales manager, said, "The overwhelming response at both the AMOA and IAAPA shows has convinced us the F-1 is the hottest racing attraction ever introduced to the market. The realistic feeling of speed has to be experienced to be believed."

F-1 is much like a driving simulator. Players virtually "drive" their own Formula One race car. The game projects three-dimensional images on a large race course screen while the driver is seated in a realistic race car cockpit.

F-1 has quick positive steering and instant response to acceleration, whether the player sets the gear shift at "slow" or "fast." Much of the skill factor involved in the game includes trying to keep from crashing into other cars the player has to pass, or which

are trying to pass him, while the other driver races toward the highest possible score. Driving off the road also causes a crash.

Moment of Impact

The biggest attraction F-1 offers comes at the moment of impact with another car. If the player's car collides with another video screen car, crash sound effects are produced and the screen displays a flaming scene of crashed race cars.

All scoring and game times are digitally displayed on a large, easy-to-read panel above the projection screen. The highest score previously achieved is stored and displayed. A button is provided for score reset. Extended play is awarded after a driver scores 3,000 points. Assembly is greatly simplified. The car body and module cabinet move on casters, and the lightweight 3-piece hood attaches to the module quickly. Dimensions of F-1 are: width, 48"; height, 71"; overall depth, 89"; floor area, 30 square feet.



EUROPEAN JUNKET — Larry Smith, international sales manager of Brunswick Corp., is pictured (left) at the Music Hire Group showroom in Leeds, England, with firm's Russell Smith and Tony Logie (left to right). Smith's stop in Leeds was part of his recent tour of the Brunswick distributor network in Europe, where he visited Germany, France, England, Ireland and Sweden. With Paolo Maggioli (middle) he toured the Maggioli & Co. S.N.C. operation in Florence, Italy, and (at right) in Sweden, Smith participated in the official presentation of a Brunswick 15-year service award to Otto Steinharter, Brunswick's European sales manager who accompanied Smith on the trip. At left in photo is Leif Jonsson of the Biljardexperten AB in Stockholm.

Future For Games

(continued from page 167)

The number of future outlets for coin-operated games is almost limitless, says the report. They include, of course, amusement parks and recreational centers; race tracks; billiard, pool and bowling establishments; public golf courses, social clubs; eating and drinking places; laundramats, barber shops, among many others.

Coin-operated video cocktail tables, says the report, have opened new markets in "areas where such equipment was heretofore unacceptable" — hotel and motel game rooms, recreational centers, hospital waiting rooms and auto dealerships. "One of the principal propellants for this market is the shopping mall arcade — particularly during the past five years — which draw substantial traffic," says the report.

"A steady stream of creative, innovative games is essential to success in the electronic games market," finds Frost & Sullivan. "The onus is on producing more ex-

citing, unique equipment. However, since the games are faddish by nature, entry into the market of two or more 'duds' can literally wipe out a manufacturer's reputation. Pressure is therefore placed on producing quality equipment bearing reliable systems, eliminating excessive service calls and repairs."

The largest importer of electronic games, according to the report, is Japan, which spent over \$17 million in 1974, followed by France, West Germany, Belgium, Canada, the U.K., Sweden, Hong Kong, Australia and Switzerland in the top ten. The estimated 20 nations which import U.S. amusement games accounted for combined sales totalling \$74 million in 1974.

Mirco Releases Stats For Video Products

PHOENIX, AZ — Mirco Games of Phoenix recently released reliability statistics for the company's electronic video games presently in the field.

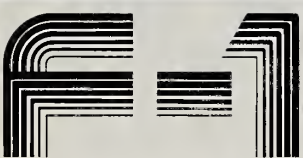
According to the company, a typical video game under average conditions (conservatively estimated to be six hours of operation per day) will operate approximately 13,000 hours before experiencing a failure. This mean time between failure (MTBF) figure represents the equivalent of only one failure for every six years of operation.

R.E. Pepper, Mirco's manager of quality control, said the MTBF figure was determined by documenting all field returns on Mirco video units shipped over the past few years, calculating the total hours of operation per year for all games shipped and

(continued on page 174)




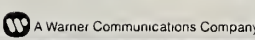
NEW GAME FROM MEADOWS — "Big-foot" Bonkers is the latest one- or two-player video offering from the Sunnyvale (Calif.) games firm, and the machine pits players against game obstacles. Each player has a separate and distinctive "trail" that is easily identifiable, and the object is to force the opponent to crash and at the same time avoid crashing into the "Big Foot" obstacles. Operator options include adjustable coinage and scoring, and adjustable sound effects.



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EASTERN FLASHES

We'd like to start off this week's column with our sincere best wishes for the holiday season! . . . Consensus of opinion among area distributors is that present business is good; however, most are patiently playing the waiting game pending the arrival of the various new machines introduced at the AMOA convention. Expectations are high that business will definitely continue upward as newly premiered equipment samples arrive for customers to see and buy . . . Spoke with **Jerry Grotjan** of Royal Dist. in Cinncy who is looking forward to the distrib's initial shipment of the NSM phone models. Royal recently took on distribution of the line and anticipates much success with it. Also expected, in the not too distant future, is a new wallgame from Century . . . Congrats to Universe Affiliated Intl. on its IAAPA award for a most "meritorious display of arcade equipment" at the association's New Orleans convention. Entire exhibit focused on the Alfred Crompton Co. (Ramsgate, England) line, as **Barry Felnblatt** pointed out, for which Universe is exclusive importer and distributor for North America . . . The Wurlitzer X-5 phono is really catching on at Bilotta Dist. in Newark, according to **Pat Bilotta** — and what's more, he sees 1977 as a banner year for music sales. Pat also mentioned that he has been doing extremely well with the Dynamo line of tables, a new shipment of which had arrived last week, and Exidy's "Alley Rally."

ON THE SINGLES SCENE: Here are some of the biggies on area jukeboxes, according to **Frank DIMarsico** of Program One Stop (Union, N.J.): "A Star Is Born" by **Barbra Streisand** (Columbia), "Feelings" by **Walter Jackson** (ChiSound/UA), "I Wish" by **Stevie Wonder** (Tamia), "Like A Sad Song" by **Frank Sinatra** (Reprise), "Somebody To Love" by **Queen** (Elektra), "Weekend In New England" by **Barry Manilow** (Arista) and three disco sides: "Caribbean Disco" by **Bobby Sax** (Abet), "The Shuffle" by **Van McCoy** (H&L) and "I Like To Do It" by **K.C. & The Sunshine Band** (TK).

CHICAGO CHATTER

Sincere holiday greetings to everyone from all of us at **Cash Box!**

SINCE MID-DECEMBER ROCK-OLA distributors from throughout the U.S. have been holding individual showings of the factory's newest 160-selection phonograph, the model 470, which was successfully premiered at the firm's October meeting in Phoenix, Arizona and subsequently displayed in the Rock-Ola exhibit at AMOA. Response to the new unit has been excellent, as observed by company execs **Ed Dorls** and **Les Rleck**, who arranged their schedules so that each could personally attend as many of the distrib gatherings as time permitted, and both anticipate a very prosperous year with it . . . Incidentally, firm's **Joe Senesac** is currently working on the promotional package Rock-Ola is launching to help stimulate jukebox play on location. The project as outlined for distributors at the Phoenix meeting will provide operators with an assortment of promotion pieces for placement at locations and should do much to induce increased play.

MIDWAY MFG. CO.'S **Andy Ducay** will be slating some more service schools after the first of the year but for the time being is enjoying a much deserved holiday respite from traveling, and spending the next few weeks in his Midway office. Andy participated in the recent weeklong service program Empire Dist. hosted in Detroit (which attracted about 50 students per day) and also conducted classes during **Abe Susman's** weekend school at State Music in Dallas, which also drew a big turnout. Unanimous opinion expressed by ops and service people, Andy said (in addition to praise for the schools, of course) was that Midway's "Sea Wolf" has been and is "the best game of the year!"

EFFECTIVE JANUARY '77 the following U.S. distributors will be handling the German-produced NSM phonograph line, according to the firm's No. American rep **Bert Davidson: Pico Indoor Sports** of Los Angeles; **Mickey Anderson Inc.** of Erie, Pa.; **Harry's Sales & Service** of Pittsburgh, Pa.; **Vendisco** of Grand Island, Nebraska; **Southland Novelty Co.** of Columbia, Tenn.; and **Automatic Vending Machine Co.** of Wahiawa, Hawaii. Bert told us U.S. interest in the line has accelerated considerably since AMOA and additional appointments are pending to further establish a strong network in this country.

NICE HEARING FROM **Paul Jacobs** of Exidy and getting wind of some of the big happenings out there. Before going into new product information, Paul mentioned that AMOA inspired interest spurred yet another production run on "Death Race," which should wrap up by the middle or end of December. Further, while Paul was in L.A. for the C.A. Robinson shindig he was approached by NBC-TV to be interviewed for the network's Saturday aired "Weekend" TV'er, with "Death Race" playing a major role. The Exidy segment will be included in the January 1 telecast and quite a bit of footage was filmed, showing people playing the game, etc. . . . On new product, Paul said the "Attack" shooting game is scheduled for production in early January and, late in the month, the factory hopes to go into production on the "Car Polo" prototype which was shown in the Exidy suite at AMOA. In production at present is the "Alley Rally."

1976 In Review: A Synopsis

(continued from page 170)

OCTOBER: Rowe Intl. premiers new R-81 line of phonos at national distrib meeting in Chicago . . . Phil Moss & Co. appoints John Nix veepee of sales and Joe Blend veepee of branch offices . . . Vernon Leas is named general manager of Mirco's Games Division . . . R.H. Belam to export the Gremlin line . . . A.M.A. Dist. holds second coin-op pool tournament in New Orleans . . . NAMA hosts its national convention at the Civic Center Convention Hall in Philly . . . Coinbiz veteran Mort Levinson retires from his post at National Coin and takes up residence in California . . . The copyright revision bill is passed by both houses and subsequently signed by the president . . . Atari establishes an international division and names Sue Elliot its administrator . . . Rock-Ola hosts national distrib meeting in Phoenix and unveils the new 470 160-selection and 469 100-selection model phonos.

NOVEMBER: MOA becomes AMOA and the association's 1976 exposition in Chicago's Conrad Hilton Hotel breaks all existing records . . . Coinbiz veteran Fred Zemke dies at the age of 60 . . . Shaffer Dist.

of Columbus hosts a bicentennial party which attracts more than 825 music and vending operators . . . The annual IAAPA convention, considerably expanded this year, drew vastly increased attendance from the coinbiz ranks, as both exhibitors and observers . . . Millie McCarthy is re-elected president of the NYSCMA . . . Universe Affiliated Intl. announces plans to expand into more spacious quarters in early '77.

DECEMBER: Noel Beasley is named vice president-general manager at Ramtek . . . Columbia Pictures announces its purchase of D. Gottlieb & Co. . . . Seeburg appoints Michael Stroll vice president-technology . . . NAMA schedules its 1977 western convention for March 11-13 at the Anaheim Convention Center in Anaheim, California . . . Lowen Automaten announces new distributor appointments in the U.S. for its German-produced NSM phono line . . . Prognosis for 1977 is a continuation of the industry's present growth pattern, and increased public recognition; with games remaining in the spotlight and an expected surge in sales of phonographs . . . Happy Holidays!

MILWAUKEE MENTIONS

ANOTHER NAME CHANGE is being proposed. In the wake of the Amusement and Music Operators of America's recent new name from the old MOA, the Wisconsin Music Merchants Association has decided to follow suit. The association's board of directors feels that the reason for AMOA's name change also holds true for Wisconsin, namely, the industry is not just involved with music today, but also amusement devices. Therefore, the organization should have a name that truly reflects this dual nature. WMMA will now send out ballots to its members requesting a vote on the issue. The board has voted to include the following categories on the ballots: Amusement and Music Operators of Wisconsin (AMOW), Wisconsin Music and Amusement Association (WMAA), and a blank space entitled "other." This may be used either to list another name or to indicate that the name should remain the same. WMMA has indicated that the ballots will be sent out to members in the next regularly scheduled mailing.

OUR CONDOLENCES TO the **Russ Dougherty** family. **Jo Dougherty's** mother recently passed away, and we all wish to express our deepest sympathy.

JIM STANSFIELD WAS OUT HUNTING again. This time it was for wild boar down in Missouri as we hear it. Haven't gotten a report on his success yet, though.

A SAMPLE OF SEVERAL operators from around the state turned up much of the same information we've been getting in our individual interviews. Most everyone seems to agree . . . Breakout and Hit Me are two dynamite games!

THREE NEW APPRENTICES are signing into the coin-operated amusement device apprenticeship program in Wisconsin. They are **Allan Kroenig** and **Daniel Piasecki** from Feight Coin Machines, Rhinelander, and **Matthew Teresinski** from Red's Novelty, Milwaukee. That puts the program at near capacity for the instruction scheduled to begin in late January.

A NEW TELEPHONE graces **Wally Bohrer's** automobile these days. He's been so busy on the road lately that the equipment should prove to be almost invaluable.

CALIFORNIA CLIPPINGS

'Tis the season to be jolly, and some of the jolliest people in LA apparently are store owners who are watching their Christmas supplies of home video games and amusement machines being grabbed by customers seemingly anxious to turn their living rooms into brightly lit arcades. NBC's local channel 4 evening news recently caught the action at local Sears, Broadway, and Robinson's stores, as the games vanished before the very lenses of the roving cameras. Likewise, the L.A. Times Home magazine section (Sunday Dec. 12) featured the new electronic toys in words and pictures, and predicted big sales during the holiday season. It will be interesting to check in with store managers here in a week or two and find out just what sold and (maybe) how much.

In other notes, **Lila Zinter** (Meadows) and **Frank Ballouz** (Atari), among others, reported some busy recent weeks running south for distributor shows in L.A. and then over to the lone star state for the **State Music** convention there. And **Bill Currier** (Project Support Engineering) took a minute to catch his breath and report that things are not only "business as usual," but busy as well. To everybody: Happy Holiday and New Year wishes to all!

ON THE SINGLES SCENE — **California Music** supplies this week's top ten jukebox playlist: #1 "Tonight's The Night," #2 "Thinking Of A Rendezvous," #3 "You Don't Have To Be A Star," #4 "Sorry Seems To Be The Hardest Word," #5 "Car Wash," #6 "You Make Me Feel Like Dancing," #7 "After The Lovin'," #8 "I Wish," #9 "Dazz," #10 "You Are The Woman."

State Association Calendar 1977

Jan. 14-16; Oregon Amusement & Music Operators Assn., annual mtg., Village Green, Cottage Grove, Ore.

May 12-15; Music & Amusement Assn., Inc., conv. & trade show, Stevensville Country Club, Swan Lake, N.Y.

Jan. 28-30; So. Carolina Coin Operators Assn., Inc., annual mtg., Carolina Inn, Columbia, S.C.

May 20-22; Music Operators of Minnesota, conv. & trade show, Holiday Inn-Downtown, Minneapolis

Mar. 11-13; Music Operators of Michigan, annual conv., Kalamazoo Center, Kalamazoo, Mich.

June 10-12; Colorado Coin Industries, annual mtg., Holiday Inn, Glenwood Springs, Colorado.

Mar. 18-20; Wisconsin Music Merchants Assn. Inc., spring conv., Olympia Hotel & Spa, Oconomowoc, Wis.

Sept. 23-25; No. Carolina Coin Operators Assn., Inc., annual mtg., Raddison Hotel, Charlotte, N.C.

U.S. Billiards Hosts 8-Ball Pool Tourney

NEW ORLEANS — The famous gunfight at OK Corral paled in comparison with the "shoot-out" that took place during the championship playoffs of the second annual Greater New Orleans Coin-Operated 8-Ball Pool Tournament on Sunday, Nov. 28, in La Galerie Ballroom of New Orleans' Marriott Hotel.

Approximately 400 people attended the tournament, and 144 finalists competed for shares of the \$3,550 cash pot and trophies for the business establishments they represented.

New Orleans city councilman Joseph DiRosa served as official award presenter to champions and runners-up in each class division (A,B,C). Tournament director Robert E. Nims, chief executive of AMA Distributors, under whose auspices the annual event was held, was host. The

(continued on page 174)

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FOR SALE: Completely reconditioned: 1 Bally Twin-Win (4 pl) \$595; 1 Bally Sky Kings (1 pl) \$495; 1 Bally Hi-Lo Ace (1 pl) \$395; Midway Twin Pirate \$695; Midway Ball Park \$695; Playtime \$445; Leader Upright \$445; Leader Lo-Boy \$445; Winner IV \$395; Winner I \$195; Dart Champ \$95. MICKEY ANDERSON, INC., P.O. Box 6369, Erie, PA 16512. Phone (814) 452-3207.

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FOR SALE, Approx. 20,000 45's from 1966 through 1975. Take all 5¢ each plus ISC postage. Charles Zierer, P.O. Box 482, Tarpon Springs, Fla. 33589.

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HOUSE OF OLDIES — We are the world headquarters for out of print LPs and 45s. Also, the largest selections of old rock 'n' roll and rhythm and blues albums. Our famous 3 in 1 catalog. \$1.25. HOUSE OF OLDIES, 267 Bleeker St., N.Y., N.Y. 10014. (212) 243-0500.

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CLASSIFIED ADVERTISING PAYS OFF

WEA's Accounts Comment On Their Recently Implemented Returns Policy

(continued from page 7)

local WEA level. . . On April 24, **Cash Box** reported that there had been some complaints from WEA accounts, claiming WEA was slower than other major labels in issuing return authorizations and credits.

In checking the predictions by Friedman and the complaints by WEA customers, **Cash Box** questioned retailers, one-stops and rack jobbers around the country inquiring about the return policy and specifically asking the following questions: 1. What difficulties, if any, has the local retailer or wholesaler experienced as a result of the new policy? 2. Has the new policy actually helped in "streamlining the company's return policy?" 3. Is there "improved service at the local WEA level?" 4. Is WEA slower than other labels in issuing return authorizations and credits?

Unlike the ABC return policy survey response (implemented about the same time) which was divided for the most part along the lines of who could and could not stay within the incentive return figures, the WEA respondents answered the four questions along lines that at times seemed to defy coherent analysis. A California one stop operator could laud the ease of return procedures, say he could "live with" the cost of prepaid shipping to the midwest, and yet claim his returns to WEA "sit here in our return area a little longer than anybody else." If ABC's customers were predictable in their response, WEA's were independent, and sometimes seemingly iconoclastic in their answers.

Freight Costs

When asked what difficulties had surfaced with the new WEA return policy, respondents most often cited the cost of prepaid shipping to Indiana. Peter Schleifen of Cleveland's Record Revolution summed up the primary complaint when he stated, "The farther it goes, the more it's going to cost." And predictably, the level of dissatisfaction with prepaid shipping rose with the distance between operator and the Indiana return center.

Ronald Schaff, general manager for

Rondel Distributing Company in Philadelphia, stated, "Number one, it's cost us money in the returns to the middle of the country. It's certainly extra money. WEA is around the corner from me. They ship here prepaid. I wouldn't mind shipping back prepaid to their closest point, but I'm being penalized by shipping back to some plant in Indiana. You ship to the closest spot — after that the company should pick it up. It would be logical to drop it off at the WEA branch. And I don't want defective merchandise counted in as part of my return policy." Schaff recalled that Capitol, in consolidating branches "some time back" gave allowances for the increased distance, but he added that the policy was no longer in effect.

Dean Stamatopoulos of the Gramophone in San Francisco thinks it's an unfair practice. "They ship to us out of Los Angeles and we're forced to send it to Indiana and pay that heavy shipping, which is just absurd. It's very heavy, and if it's a mis-shipment, try charging back one LP or two LPs. We have more problems with Warners computers than with anything else."

Linda Stellingner, record department buyer for the Harvard Coop, a combination student co-op and retail store, returns about "200 records a day," approximately 20% to WEA. "We have enormous problems with them," she explained. "I'm prepared to pay freight to Medford or wherever, but I think for us to have to pay all this freight — our freight bill is enormous! The WEA branch here tries hard, especially when WEA in Indiana refused a couple of shipments that shouldn't have been refused and we were supposed to pay double freight, but it's an awful system." She expressed surprise that retailers on the west coast also had to prepay freight to Indiana.

A Handicap

Sam Billis, owner of Soul City One Stop in Los Angeles, commented that "it's got to be a handicap. It could run between 8¢ and 15¢ an LP. The only thing it does (the WEA return policy) is cost us money. We buy in

California and we're forced to ship to the midwest. In addition to costing us money, it takes a little while longer for us to get credit. How can it help us? It's got to be a handicap as far as we or any chain or rackjobber is concerned. It takes money out of our pocket which normally would be considered gross profit, and it goes to the trucking firms. If it goes by truck it can take between five and twelve days to get there. Normally, if I had a return I could use my trucks to return it locally, and there's a small expense for the employee and the truck, but nowhere near the freight cost from here to the midwest, because truck rates are high. It may be more convenient for WEA, but it's actually a disadvantage for us, an outright disadvantage. We're working on pennies as is, and I mean pennies."

Billis elaborated on the difficulty one-stop operators outside of the midwest drove home repeatedly. "We, unlike retail accounts, don't know what our customers are going to sell, so if we buy ten thousand of an LP and we sell five thousand, we get five thousand, and have to pay the freight back to the midwest. I'm not knocking WEA, basically, I'm just saying we don't make money by shipping to the midwest. We take a loss on it."

"Gary's would rather return it to this coast, rather than that coast," explained Martin Gary, vice president of Gary's, a six-store retailer in Richmond, Virginia. "It costs a lot more to send it to Indiana, and in addition, we've got to use freight companies that we don't normally use. Going cross country, maybe they've got to get a full truckload before they go to Indiana. Other than the freight costs, we have no complaint with returning the records there. It hasn't caused any other problems. Our treatment, otherwise, at the hands of WEA, has been excellent."

Don McCabe, vice president in charge of operations for Portland's six-store Everybody's Records chain, added, "Our freight charges have gone up with the trucking companies. Here's a manufacturer like WEA, that's doubled their profits from one quarter to the next each year, and at the same time they consolidated their costs by having all returns sent to one place in Indiana. Now, my first reaction was, now that we pay even more money to return their defective product (although we've felt that defectives should be freight collect,) what are they giving us in return? Are we getting any five percent discount on new release buys? There couldn't really be any benefits. The return authorizations still take the same amount of time. I do think that there should be some availability in terms of discount or whatever to return the savings to the retailer that they're getting be centralizing. But they haven't passed it on to the retailer, and I think that's real important on their part."

The cost of returning WEA product is compounded by a return procedure, utilized by some other manufacturers, but no an industry-wide practice, which can be termed "isolation boxing." Rather than approve a list of estimated or projected returns, WEA approves a precise list, which must be boxed and ready for shipment. While this allows WEA savings in check-in time and computer software use, it does not allow retailers or one-stops to "pull" from the boxes if an "unexpected" seller, slated for return, starts to move. The procedure was used by WEA before the central return was in effect, but the combination of the two produces a rigid return framework.

Sam Crowley of Disc Records explained how the old system allowed some flexibility in retail merchandising. "Before what they'd do is send you an RA, and then you'd box it up, what you had to return, and write it up and send it back. While doing it that way, if we had an overstock return, and what we were returning started happening, we could reach into our overstock and sell it in-

stead of returning it until the time we got the return (authorization). Usually it was taking six weeks to get a return out of them. Their theory now is you've already got it boxed up. That way we can check it against what's supposed to be in the box and we can tell shortages and so forth and all they do is — you've already punched it into a computer and the computer spits out a refund and sends it back to you. The only problem is, you've got to leave it in the boxes the whole time you're waiting for it and you can't touch it. If you do, they give you all sorts of hassles. Now if you've got two hundred and it's written down and in the boxes already then what you have to do is reorder it. Their response is that you shouldn't write it up if you think it's going to sell." Disc Records is unusual in that individual store managers do the buying, and consequently, have generally good knowledge about what sells in each location.

A national merchandising executive who asked not to be identified analyzed the WEA policy in terms of time/cost factors to merchants. "It's an interesting phenomenon. They are one of the few manufacturers that are asking us to pull the goods, package them, and request them after they're packed. We're doing some of the work for them, and what they're doing is actually approving packing slips, more than anything. One of the dangers of that is that if they don't approve a particular number you've got to tear the whole thing apart and rebuild it, but that rarely happens. I have to give WEA a pat on the back for that. If we pull the goods and put them in a holding area while we wait for the paperwork, and if the paperwork takes longer than ten working days, which is really two weeks, then you're tying up valuable warehouse space. You're also tying up hours. They can operate as they so please."

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E/A's Price Rise

(continued from page 7)

tape prices. This will result in a single list price for all configurations, which will be a great convenience to rackjobber, retailer and consumer as well, I dare say. Many of our customers have had increases in the operation of their own businesses and need and deserve an increase in their prices."

Retail Reaction

Just how this increased price will affect the retail market is purely speculative at this juncture. Commented one key industry executive close to the WEA operation, "If WEA goes \$7.98, they're going to have to come up with a whole pricing structure coupled with it. It'll be an MCA trip, but the spreads are going to be bigger." Another informed source, however, indicated that WEA would not implement a stratified pricing structure, at least not immediately. Friedman, for his part, would not comment on the possibility of stratified pricing, indicating only that "no other moves are planned at this point." But he did admit that "Yes, we are discussing prices," choosing to add that "we do that all the time. These meetings are nothing out of the ordinary."

CBS Next?

How will major manufacturers react to this move? No one is quite sure, but an informed source indicated that CBS, long thought of as one company that might initiate the rise in list price to \$7.98, would raise its price across the board on new releases, but no catalog from \$6.98 to \$7.98 after January 1. The new program would include a three-tier pricing structure to accounts. Attempts to verify this information were met with a curious form of resistance. All CBS's sales and marketing executives were unavailable for comment, as they have been sequestered in an unnamed hotel all week for a series of unscheduled meetings.



ANKA GETS GOLD AND PLATINUM — Artie Mogull, president of United Artists Records (middle) and Phil Skaff, vice president, operations, UA (right) help singer-composer Paul Anka display his most recent gold and platinum acquisitions: from Canada — a gold record for *The Painter*, a platinum for *Feelings* and the Canadian Recording Industry Association's Juno Award for "Songwriter of the Year, 1975"; and in the United States — an RIAA-certified gold record for the *Times of Your Life* album and the "Commercial of the Year" award for the "Times of Your Life" commercial for Kodak.

WEA's Accounts On Their Return Policy

(continued from page 173)

This lack of flexibility in returning WEA product, and the attendant commitment to warehouse time, plus the cost of prepaid freight to Indiana, has caused some buyers to look more closely at Warner releases than they had previously done. Commented a buyer from a large record store, "We are buying a little more conservatively from WEA. Many times I would buy by the artist's name, taking a chance if I liked the artist, or if I got to hear the release, but I don't do that as often now because of the returns."

Most managers are still buying as they did before the centralized return policy, as Bob Menashe, a buying executive for Sam Goody, explains. "I know we haven't been buying less because this will be our biggest year with them. And from what I see, our returns have been holding their own. Our purchases have increased, but I don't see where our returns have increased." Menashe agreed that a real test of marginally speculative buying of WEA product might occur if the company got "cold," but added, "if they ever do..."

Joel Friedman, president of WEA, told **Cash Box** that he had not experienced conservative buying of WEA product because of the return policy. He stated that the new procedures did improve the company's handling of returns and streamlined the operation, adding, "They've got the opportunity to collate all of their returns, all their WEA returns and ship them back en masse, which reduces their own freight expense. They still have the opportunity to ship once a day, once a month, or however frequently they choose to." Friedman added that he had experienced an "extraordinarily minor amount" of complaint concerning the new procedures.

Company Streamlining

Has the new procedure helped to "streamline the company's return processing procedures?" No, according to Sam Crowley, southern regional manager for Disc Records in Texas. "It's a lot more work for us. You have to leave the stuff in boxes somewhere the whole time you're waiting for the return and you can't touch it. If you do, then they give you all kinds of hassles." While the policy of okaying precise amounts of specified product is critical to the WEA computer setup (and was in effect before central returns), Crowley's complaint was echoed in other areas of the country.

A general manager in the northeast, when asked if WEA had streamlined, simply replied, "Oh, no — not at all," although he admitted that the process may be smoothing out the internal WEA bookkeeping.

Wayne Nichols, manager in charge of buying for the Sound Warehouse operation in Dallas, said simply, "I haven't noticed it yet. It hasn't hurt us. I haven't noticed any change in return time."

A Lot Faster

The majority of those polled, however, thought the streamlining aspect was taking effect, as Friedman had predicted, although some commented that service had been good before his announcement. Brian Auerbach, who handles returns for Maya/Mako/Banana, a combined wholesaler/one-stop/retailer, explained that the system was already satisfactory. "It's streamlined," he replied, "very much so. If everybody had the same return policy as WEA, everything would be beautiful. It's really an excellent policy. WEA has the computerized system now. Everything is a lot faster with WEA because you don't have to write down prefixes, you just write down the number. It's broken down into corporation one, corporation two, corporation three, which are the letters of WEA. It cuts down hours in writing time and sorting time, and since they accept all three companies back at the same place, that streamlines it even more. I think it's an excellent policy."

Good Before And Now

For some chains the WEA itemization procedure was only an addendum to internal bookkeeping, and had little effect on the retailers. Jim Grimes, vice president in charge of merchandising for the 50-store National Record Mart chain, remarked, "We have our own paperwork and itemize anyway. The system was good before and it's good now. We've never had any problems with them as far as returns or anything else."

Improved Service At Local Level

Although Grimes was satisfied with the total WEA treatment of his company, some retailers were awaiting the follow-up to Friedman's second prediction: that there would be "improved service at the local WEA level," presumably because local WEA warehouses would be relieved of handling returns.

Dave Williams of Portland's Music Millenium observed that "the only improvement I think I've seen is the way we write the forms up. Now we can include 'families' on the same page. The actual time and streamlining effect has never happened."

Another retailer, who requested anonymity, explained that improved service from WEA occurred only in one peculiar circumstance. "Up until this month (December) it's usually been taking them 30 days to turn their paperwork around. Now all of a sudden what happened, and is apparent — since WEA is having such a good year, as are a few other manufacturers, they're asking for their returns back now rather than take a great licking in the first quarter of '77. They're cleaning their house. It's very interesting that when they come looking for goods they're able to turn the paperwork around in seven to ten days."

Lou Fogelman, president of Music Plus, observed that "we're very close to the depot, only about ten minutes away, so we've always had good service. I can't say that the service has improved... I don't think it's ever really gotten bad. I haven't felt any changes in the return policy."

A number of mitigating factors made it difficult for music retailers and one-stop owners to accurately judge the "improved service" prediction. In Washington, D.C., Al Marks, buyer for the Potomac One-Stop, stated that he hadn't seen "improved service" from WEA, but speculated that the UPS strike may have influenced his observation.

Don Simpson, buying supervisor for Father and Sun's One-Stop in Indianapolis, had understandably little adverse comment on returns since he ships them intrastate, but he commented, "I think the fill's improved, but I think that's because of Christmas."

Barrie Bergman, president of the 80-store Record Bar chain, told **Cash Box** from his Durham, North Carolina headquarters, that WEA was "still shaky down in Atlanta, so I imagine service will improve, but I haven't seen it yet."

Speed In Handling

Opinion on WEA speed in handling and issuing return authorizations and credits divided clearly along the size of the business involved. Large operations were pleased with both speed and accuracy in the WEA system. Bob Menashe of Sam Goody in New York City observed "No, I wouldn't say they're slow. They might be a little faster than the other guys."

National Record Mart's Grimes commented that WEA was "among the best in issuing returns and credits. Our returns are under 8% anyway. It's really minor with us. Before it was as good as we could expect it to be with a company and it's still the same."

Joe Bressi, in charge of marketing and purchasing for Stark Records, serving 57 Camelot Record Stores, agreed with Grimes. "Our bookkeeper says definitely the credits have been coming in quicker and

more accurately, and less cause for problems, so from that aspect it's working out."

Barrie Bergman added, "They're the best about returns of anybody we deal with. If anything, they're faster in issuing credits than other companies." And Wayne Nichols echoed Bergman's observation almost verbatim, estimating that it took from a week to ten days for him to receive a return authorization.

Smaller Retailers Unhappy

While large operations were happy with the speed of WEA in managing the RA setup, small retailers complained vociferously, and at length, about abuses and slow paperwork in the procedures. One Pacific coast retailer, requesting his name not be used, observed: "They're pretty good with advertising credits, but with returned stock, they're not. They'll have a fulltime rep here soon, so that ought to improve. He doesn't get in here sometimes but every other week, so sometimes I'll have one written up for a couple weeks before he gets here. For example, I was down in my stock room the other day, and I've got outstanding returns dating back clear to October. And that's pretty bad when you have to wait two months. We've got room in our storage areas, but I kind of look at it as an interest-free loan to the record companies. It sits there. The returns are the biggest headache I have in the whole business." When asked which company's return methods were the most difficult for him, he replied, "I would say, Warner's."

WEA sales reps, who often are the first to handle return write-ups, came in for strong criticism. "They're much slower than an independent distributor," commented an east coast one-stop operator, "and they're slower than Columbia, and they're slower than...; the only company they're not slower than is Phonodisc. And ABC." He added that he expected Phonodisc to improve as their computer operation was refined, but noted, "WEA takes a month, a month and a half. It depends on whether they lose your RA or not. They have a convenient habit of doing that."

Although he thought WEA to "be about the same as everybody else" in speed in issuing RAs and credits, Father and Sun's Don Simpson amplified on his previous statements by adding, "it takes 20 to 30 days from the time we submit the request till we get the RA. Some are better, some are worse. That kind of depends on how efficient our sales rep and the branch are. It could sit in our sales rep's briefcase for two weeks before he even submits it, and clear through their normal process in seven days, so that we get it three weeks later, so that it looks like they're taking the same time as everybody else, but actually only taking a week. Our sales rep is taking two weeks! That's kind of hard to judge, because you don't know how quickly they're getting it into the branch."

Mirco Releases Stats

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dividing total hours by the average number of field failures per year.

Pepper further stated that "the good field performance of Mirco's games resulted from four interrelated factors: careful initial design with emphasis on enhancing reliability, stringent inspection of incoming components and subassemblies, a number of in-process quality control checks throughout the manufacturing cycle and rigid prototype testing in the field of new video game products."

According to the company, these practices have had the effect of keeping Mirco's quality cost figures to less than 2 percent of sales compared to typical industrial figures averaging between four and five percent.

Pickwick Changes

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"Obviously we have many different kinds of relationships (with artists), and we would try to resolve each relationship on its own. We try to arrange a home for everything we have, and to recoup as much as we can."

PIP's most commercially viable relationship was not with any of the artists signed to the label, but with DeLite Recorded Sound Corp., which has contracts with such groups as Kool & The Gang and Crown Heights Affair. After considerable speculation in the industry as to the disposition of PIP's distribution contract with DeLite, Pickwick announced last Wednesday that an agreement had been reached for the early termination of the agreement.

According to Fred Fioto, president of DeLite Recorded Sound Corp., the label "will now be in a position of being an independent record company once again with complete autonomy. DeLite will now manufacture, ship, sell and promote and bill its own product."

"We intend to continue with all our distributors, many of which have been DeLite distributors from the beginning of our record company. It is of the utmost importance that all our friends — distributors, program directors and deejays — become fully aware that we are an independent record company effective December 13, 1976."

Groove Merchant To Leave

Pickwick also has a distribution and manufacturing agreement with Groove Merchant, a small jazz label with artists that include Jimmy McGriff, Lonnie Liston Smith and Joe Thomas on its roster. Since this pact was made directly between Groove Merchant and Pickwick, it is not affected by the discontinuation of PIP. However, Pickwick has resolved to phase out all of its "popular-priced" proprietary record operations. Therefore, when Groove Merchant's contract with Pickwick expires in August it will not be renewed.

Sonny Lester, president of Groove Merchant, asserted that the decision to part ways with Pickwick had been a mutual one. "We already had other plans for that time period, anyway. Either we may go manufacturing ourselves, or we may go with somebody else for distribution."

U.S. Billiards Hosts Tourney

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tournament was co-sponsored by 48 business locations in the greater New Orleans area and the Coin-Op Amusement Game Operators of New Orleans.

In each of the three divisions, a total of 47 "pressure" matches were played involving 48 contestants. All matches up to the championship finals went to the players who won two of three games. Each of the three championship matches was won by the player who took three of five games.

Trophies were presented to the six business locations where the winner and runner-up in each division qualified. Players finishing in 3rd through 8th places in each division also received cash prizes.

The 1976 championship playoffs climaxed nine weeks of qualifying rounds held at each of the 48 co-sponsoring business establishments located in New Orleans, Algiers, Arabi, Belle Chasse, Gretna, Jefferson, Kenner and Metairie, La. Each location sent one player in each division to the playoffs. Over 5,000 men and women competed in the overall tournament which awarded 561 cash, merchandise, and trophy prizes with a total value of over \$12,000.

U.S. Billiards, Inc., Amityville, N.Y., manufacturers of coin-operated pool tables and other amusement games, sanctioned the tournament.

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ARTIST	TITLE	COMPANY	DATE AWARDED
Steely Dan	Royal Scam	ABC	September 15
Bee Gees	Children Of The World	RSO	September 21
Bachman-Turner Overdrive	Best Of BTO (So Far)	Mercury	September 21
Bob Dylan	Hard Rain	Columbia	September 22
Tavares	Heaven Must Be Missing An Angel (S)	Capitol	September 22
Andrea True Connection	More, More, More (S)	Buddah	September 28
Daryl Hall & John Oates	Abandoned Luncheonette	Atlantic	October 5
Rick Dees & His Cast Of Idiots	Disco Duck (S)	RSO	October 6
Earth, Wind & Fire	Spirit	Columbia	October 7
Dave Mason	Dave Mason	Columbia	October 7
Manhattans	The Manhattans	Columbia	October 7
England Dan & John Ford Coley	I'd Really Love To See You Tonight (S)	Big Tree	October 12
The Spinners	Happiness Is Being With The Spinners	Atlantic	October 12
David Crosby & Graham Nash	Whistling Down The Wire	ABC/Atlantic	October 19
Parliament	The Clones Of Dr. Funkenstein	Casablanca	October 19
Parliament	Tear The Roof Off The Sucker	Casablanca	October 19
James Taylor	In The Pocket	WB	October 19
Cliff Richard	Devil Woman (S)	Rocket	October 20
Rod Stewart	A Night On The Town	WB	October 20
O'Jays	Message In The Music	Phila. Intl.	October 21
Barry Manilow	Barry Manilow I	Arista	October 22
Wings	Let 'Em In (S)	Capitol	October 25
Electric Light Orchestra	A New World Record	UA	October 25
Lynyrd Skynyrd	One More From The Road	MCA	October 26
Blue Oyster Cult	Agents Of Fortune	Columbia	October 26
Chicago	If You Leave Me Now (S)	Columbia	October 26
Boston	Boston	Epic	October 26
The Walter Murphy Band	A Fifth Of Beethoven	Private Stock	October 26
Gordon Lightfoot	Summertime Dream	Reprise	October 26
Mario Thomas and Friends	Free To Be . . . You And Me	Arista/Bell	October 28
Elton John	Blue Moves	Rocket	October 29
Robin Trower	For Earth Below	Chrysalis	October 29
Earth, Wind & Fire	Getaway (S)	Columbia	October 29
Boz Scaggs	Lowdown (S)	Columbia	October 29
Led Zeppelin	The Song Remains The Same	Swan Song	November 3
Firefall	Firefall	Atlantic	November 3
Daryl Hall & John Oates	Bigger Than Both Of Us	RCA	November 4
Foghat	Rock And Roll Outlaws	Bearsville	November 9
Fleetwood Mac	Mystery To Me	Reprise	November 9
The Mothers	Over-Nite Sensation	Discreet	November 9
Kiss	Rock And Roll Over	Casablanca	November 11
Donna Summer	Four Seasons Of Love	Casablanca	November 11
Ted Nugent	Free For All	Epic	November 11
Brass Construction	Brass Construction II	UA	November 12
Jackson Browne	The Pretender	Asylum	November 15
Jackson Browne	Jackson Browne	Asylum	November 16
Red Sovine	Teddy Bear (S)	Starday	November 16
Frank Sinatra	Ol' Blue Eyes Is Back	Reprise	November 17
Van Morrison	Moondance	WB	November 19
The Doobie Bros.	Best Of The Doobies	WB	November 23
Alice Cooper	Alice Cooper Goes To Hell	WB	November 23
Perry Como	And I Love You So	RCA	November 24
Marilyn McCoo & Billy Davis, Jr.	You Don't Have To Be A Star (To Be In My Show (S))	ABC	November 30
Rod Stewart	Tonight's The Night (S)	WB	November 30
England Dan & John Ford Coley	Nights Are Forever	Big Tree	December 1
Dr. Buzzard's Original "Savannah" Band	Dr. Buzzard's Original "Savannah Band"	RCA	December 4
Richard Pryor	Bicentennial Nigger	WB	December 7
Olivia Newton-John	Don't Stop Believin'	MCA	December 8
Capt. & Tennille	Muskkrat Love (S)	A&M	December 8
Linda Ronstadt	Greatest Hits	Asylum	December 8
Spinners	The Rubberband Man (S)	Atlantic	December 8
Glen Campbell	That Christmas Feeling	Capitol	December 10
Beach Boys	The Best Of, Vol. II	Capitol	December 10
Daryl Hall & John Oates	Daryl Hall & John Oates	RCA	December 13
Eagles	Hotel California	Asylum	December 13
Robin Trower	Long Misty Days	Chrysalis	December 13
Wings	Wings Over America	Capitol	December 13

Olivia's Latest Gold

LOS ANGELES — Olivia Newton-John's latest album, "Don't Stop Believin'," has recently been certified gold by the R.I.A.A., her sixth album to receive such an award. Three of Ms. Newton-John's albums have also been certified platinum.

Miller Gets A 'Double'

LOS ANGELES — Surpassing sales of two million, Capitol Records has claimed "Double Platinum" status for the Steve Miller Band's "Fly Like An Eagle" album. Miller has another R.I.A.A.-certified gold album, "The Joker."

PLATINUM RECORD AWARDS

ARTIST	TITLE	COMPANY	DATE AWARDED
The Eagles	Eagles — Their Greatest Hits	Asylum	February 24
Bob Dylan	Hits	Columbia	March 4
Peter Frampton	Frampton Comes Alive!	A&M	April 8
Led Zeppelin	Presence	Swan Song	April 12
Johnnie Taylor	Disco Lady (S)	Columbia	April 22
Wings	Wings At The Speed Of Sound	Capitol	May 3
The Beatles	Rock 'N' Roll Music	Capitol	June 14
The Rolling Stones	Black And Blue	Rolling Stone	June 23
Aerosmith	Rocks	Columbia	July 9
George Benson	Breezin'	WB	August 10
Manhattans	Kiss And Say Goodbye (S)	Columbia	August 23
The Brothers Johnson	Look Out For #1	A&M	September 13
Chicago	Chicago X	Columbia	September 14
Parliament	Mothership Connection	Casablanca	September 20
Neil Diamond	Beautiful Noise	Columbia	September 20
Boz Scaggs	Silk Degrees	Columbia	September 22
Captain & Tennille	Song Of Joy	A&M	September 23
Steve Miller Band	Fly Like An Eagle	Capitol	September 27
Jefferson Starship	Spitfire	Grunt	September 28
John Denver	Spirit	RCA	October 6
Earth, Wind & Fire	Spirit	Columbia	October 13
Wild Cherry	Play That Funky Music (S)	Epic/Sweet City	October 15
Linda Ronstadt	Hasten Down The Wind	Asylum	October 28
Heart	Dreamboat Annie	Mushroom	November 5
Parliament	Destroyer	Casablanca	November 11
Led Zeppelin	The Song Remains The Same	Swan Song	November 15
Boston	Boston	Epic	November 22
Rod Stewart	A Night On The Town	WB	November 23
Waylon Jennings, Willie Nelson, Jessi Colter, Tompall Glaser	The Outlaws	RCA	November 24
Bad Co.	Run With The Pack	Swan Song	December 1
ELO	A New World Record	UA	December 6
Elton John	Blue Moves	Rocket/MCA	December 9
Brass Construction	Brass Construction	UA	December 10
Rick Dees & His Cast Of Idiots	Disco Duck (S)	RSO	December 13



CLARK AT OTHER END — Guy Clark, RCA recording artist, recently made an appearance at the Other End in New York to promote his "Texas Cooking" album. Pictured at the club (from left) are: Mel Ilberman, division vice president of commercial operations for RCA; Susannah Clark; Guy Clark; Steve Frank, Clark's co-manager; Mario DeFilippo, director of commercial sales for RCA; and Myron Roth, division vice president of business and talent affairs for RCA.

The Role Of Research At R&B Stations

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ter groups are a radio luxury meant only for large chains with thousands of dollars to spend on music research and do not investigate using these methods. "But there are ways of getting around the high cost of music research," states Waters. "Students enrolled in communications classes will work in a radio station for class credit and the local Junior Achievement chapters usually have people who will work for a minimum wage. Jay Cook at WFIL in Philadelphia has graduate students from Temple University making approximately 10,000 calls a day from his station. So good research is not as far out of our grasp as it may seem."

Behavioral Psychologist

Gone are the days when programmers specifically relied on their ears in determining what music they would play, declared Gaspar. "In this day and age of sophistication, we realize that as a person gets older and is exposed to more and more product, his taste in music may change, but most assuredly he must continue to do his job at his radio station. In many cases a music director or program director must almost

be a behavioral psychologist in determining how to motivate people to listen to his station. This then takes us to motivational research, 'semantic differential,' which is a way of speaking to an audience to entice a specific demographic to listen to you, e.g., if your morning show is low in men, perhaps injecting some sports talk may attract them. Another manner of speaking to the audience is called the 'child-parent syndrome,' which is where the announcer assumes the role of a parent in speaking to his audience ('the child') — many people react to this. There are many areas that a good PD or MD may touch on to make his station more effective in his market, which is just part of good research."

Revamp Themselves

It almost goes without saying that many stations across the country could do much to revamp their research methods to make them more accurate and more effective. At best, this sharing of ideas from people in the same or related fields has given us food for thought in order that we may expand our views and seek to improve wherever improvement is needed.

TOP FM ALBUMS OF THE YEAR

(continued from page 26)

Careless — Stephen Bishop — ABC
 Hejira — Joni Mitchell — Asylum
 Help Is On The Way — Melissa Manchester — Arista
 Night Moves — Bob Seger — Capitol
 Songs In The Key Of Life — Stevie Wonder — Tamla/Motown
 Wings Over America — Wings — Capitol

WEBN-FM — CINCINNATI — Denton Marr
 Songs In The Key Of Life — Stevie Wonder — Tamla/Motown
 Fly Like An Eagle — Steve Miller Band — Capitol
 Fleetwood Mac — WB
 Frampton Comes Alive — Peter Frampton — A&M
 Hasten Down The Wind — Linda Ronstadt — Asylum
 Silk Degrees — Boz Scaggs — Columbia
 Last Record Album — Little Feat — WB
 Royal Scam — Steely Dan — ABC
 Art Of Tea — Michael Franks — WB
 At The Speed Of Sound — Wings — Capitol

WGRQ-FM — BUFFALO, N.Y. — Tom Teuber
 Frampton Comes Alive — Peter Frampton — A&M
 Fleetwood Mac — WB
 Songs In The Key Of Life — Stevie Wonder — Tamla/Motown
 At The Speed Of Sound — Wings — Capitol
 Desire — Bob Dylan — Columbia
 Fly Like An Eagle — Steve Miller Band — Capitol
 A Night On The Town — Rod Stewart — WB
 Red Octopus — Jefferson Starship — Grunt/RCA
 Still Crazy — Paul Simon — Columbia
 Face The Music — ELO — UA

KWKI-FM — KANSAS CITY, MO. — Barry Neal
 Frampton Comes Alive — Peter Frampton — A&M
 A Night On The Town — Rod Stewart — WB
 At The Speed Of Sound — Wings — Capitol
 Still Crazy — Paul Simon — Columbia
 Fly Like An Eagle — Steve Miller Band — Capitol
 Fleetwood Mac — WB
 Silk Degrees — Boz Scaggs — Columbia
 Hasten Down The Wind — Linda Ronstadt — Asylum
 Chicago X — Chicago — Columbia
 Boston — Epic

KYYS-FM — KANSAS CITY — Max Floyd
 Frampton Comes Alive — Peter Frampton — A&M
 Fleetwood Mac — WB
 The Dream Weaver — Gary Wright — WB
 Fly Like An Eagle — Steve Miller — Capitol
 At The Speed Of Sound — Wings — Capitol
 Run With The Pack — Bad Co. — Swan Song
 Still Crazy — Paul Simon — Columbia
 Songs In The Key Of Life — Stevie Wonder — Tamla/Motown
 Boston — Boston — Epic
 Dreamboat Annie — Heart — Mushroom

KOME-FM — SAN JOSE — Dana Jang
 Frampton Comes Alive — Peter Frampton — A&M
 Royal Scam — Steely Dan — ABC
 Fly Like An Eagle — Steve Miller Band — Capitol
 A Trick Of The Tail — Genesis — Atco
 The Pretender — Jackson Browne — Asylum
 A New World Record — ELO — UA
 Takin' It To The Streets — Doobie Bros. — WB
 Moonmadness — Camel — Janus
 Breezin' — George Benson — WB
 A Night On The Town — Rod Stewart — WB

KSJO-FM — SAN JOSE — Paul Wells
 Frampton Comes Alive — Peter Frampton — A&M
 Fly Like An Eagle — Steve Miller Band — Capitol
 Songs In The Key Of Life — Stevie Wonder — Tamla/Motown
 At The Speed Of Sound — Wings — Capitol
 Boston — Epic
 Takin' It To The Streets — Doobie Bros. — WB
 GO — Island
 A New World Record — ELO — UA
 Jail Break — Thin Lizzy — Mercury

KDKB-FM — MESA, AZ. — Linda Thompson
 Year Of The Cat — Al Stewart — Janus
 Desire — Bob Dylan — Columbia
 Silk Degrees — Boz Scaggs — Columbia
 Sunburst Finish — BeBop Deluxe — Capitol
 Breezin' — George Benson — WB
 Venus & Mars — Paul McCartney & Wings — Capitol
 Takin' It To The Streets — Doobie Bros. — WB
 Faithful — Todd Rundgren — Bearsville/WB
 High Lonesome — Charlie Daniels Band — Epic
 Joan Armatrading — Joan Armatrading — A&M

wCMF-FM — ROCHESTER, N.Y. — Bernie Kimble
 A Trick Of The Tail — Genesis — Atco

GO — Island
 Within Reach — The O Band — UA (Import)
 Hymn To The Seeker — Mac Gayden — ABC
 Ain't That A Bitch — Johnny "Guitar" Watson — DJM
 Cardiff Rose — Roger McGuinn — Columbia
 Renaissance Live At Carnegie Hall — Renaissance — ABC/Sire
 Takin' It To The Streets — Doobie Bros. — WB
 Station To Station — David Bowie — RCA
 Joan Armatrading — Joan Armatrading — A&M

WOUR-FM — UTICA, N.Y. — Jeff Chard
 Waking & Dreaming — Orleans — Asylum
 Live! — Bob Marley & The Wailers — Island
 Silk Degrees — Boz Scaggs — Columbia
 Firefall — Atlantic
 Year Of The Cat — Al Stewart — Janus
 Wings Over America — Wings — Capitol
 Slipstream — Sutherland Bros. & Quiver — Columbia
 Saddle Tramp — Charlie Daniels Band — Epic
 James Montgomery Band — Island
 The Dreamer — Michael Dinner — Fantasy

WMC-FM — MEMPHIS — Ron Olson
 Fleetwood Mac — WB
 Frampton Comes Alive — Peter Frampton — A&M
 Born To Run — Bruce Springsteen — Columbia
 Spitfire — Jefferson Starship — Grunt/RCA
 Dream Weaver — Gary Wright — WB
 Station To Station — David Bowie — RCA
 Their Greatest Hits — The Eagles — Asylum
 At The Speed Of Sound — Wings — Capitol
 Breezin' — George Benson — WB
 Fly Like An Eagle — Steve Miller Band — Capitol

WQSR-FM — SARASOTA, FL — Steve Huntington
 Waking And Dreaming — Orleans — Asylum
 I Don't Wanna Go Home — Southside Johnny & The Asbury Jukes — Epic
 Songs In The Key Of Life — Stevie Wonder — Tamla/Motown
 Silk Degrees — Boz Scaggs — Columbia
 Frampton Comes Alive — Peter Frampton — A&M
 Saddle Tramp — Charlie Daniels Band — Epic
 Lady In Waiting — Outlaws — Arista
 Hejira — Joni Mitchell — Asylum
 Havana Dreaming — Jimmy Buffett — ABC
 The Pretender — Jackson Browne — Asylum

WAAL-FM — BINGHAMTON, NY — Steve Becker
 Fleetwood Mac — WB
 Fly Like An Eagle — Steve Miller Band
 Songs In The Key Of Life — Stevie Wonder — Tamla/Motown
 The Pretender — Jackson Browne — Asylum
 Boston — Epic
 Dreamboat Annie — Heart — Mushroom
 A New World Record — ELO — UA
 Wings Over America — Wings — Capitol
 Live Bullet — Bob Seger — Capitol
 Frampton Comes Alive — Peter Frampton — A&M

KJAK-FM — OKLAHOMA CITY — John Michael Scott
 Frampton Comes Alive — Peter Frampton — A&M
 Songs In The Key Of Life — Stevie Wonder — Tamla/Motown
 A Night On The Town — Rod Stewart — WB
 Troubadour — J.J. Cale — Shelter/ABC
 Breezin' — George Benson — WB
 Black & Blue — Rolling Stones — Rolling Stones
 Dreamboat Annie — Heart — Mushroom
 Silly Love Songs — Paul McCartney — Capitol
 Fleetwood Mac — WB

WNOR-FM — NORFOLK, VA — Bruce Garraway
 Frampton Comes Alive — Peter Frampton — A&M
 Songs In The Key Of Life — Stevie Wonder — Tamla/Motown
 Fly Like An Eagle — Steve Miller Band — Capitol
 Fleetwood Mac — WB
 Whistle Down The Wind — Linda Ronstadt — Asylum
 Silk Degrees — Boz Scaggs — Columbia
 Last Record Album — Little Feat — WB
 Royal Scam — Steely Dan — ABC
 At The Speed Of Sound — Wings — Capitol
 Rocks — Aerosmith — Columbia

WKDA-FM — NASHVILLE — Jack Crawford
 Frampton Comes Alive — Peter Frampton — A&M
 A Night On The Town — Rod Stewart — WB
 Fly Like An Eagle — Steve Miller — Capitol
 Songs In The Key Of Life — Stevie Wonder — Tamla/Motown
 Year Of The Cat — Al Stewart — Janus
 Blue Moves — Elton John — MCA
 Silk Degrees — Boz Scaggs — Columbia
 At The Speed Of Sound — Wings — Capitol
 Dreamboat Annie — Heart — Mushroom
 Boston — Epic

WPLR-FM — NEW HAVEN, CT — Gordon Weingarh
 Year Of The Cat — Al Stewart — Janus
 Boston — Epic
 Frampton Comes Alive — Peter Frampton — A&M
 Night At The Opera — Queen — Elektra
 Dreamboat Annie — Heart — Mushroom
 Fly Like An Eagle — Steve Miller Band — Capitol
 Wings Over America — Wings — Capitol
 Spanish Train — Chris deBurgh — A&M
 Sunburst Finish — BeBop Deluxe — Harvest/Capitol
 Presence — Led Zeppelin — Swan Song/Atlantic

WORJ-FM — ORLANDO, FL — Bill McGathy
 Run With The Pack — Bad Company — Swan Song
 Presence — Led Zeppelin — Swan Song
 Thoroughbred — Carole King — Ode
 A Night On The Town — Rod Stewart — WB
 Spitfire — Jefferson Starship — Grunt/RCA
 Frampton Comes Alive — Peter Frampton — A&M
 Fleetwood Mac — WB
 Royal Scam — Steely Dan — ABC
 Hissing Of Summer Lawns — Joni Mitchell — Asylum
 Fly Like An Eagle — Steve Miller Band — Capitol

KSAF-FM — NACOGDOCHES, TX — Charlie Palmer
 Frampton Comes Alive — Peter Frampton — A&M
 Fleetwood Mac — WB
 A Night On The Town — Rod Stewart — WB
 Songs In The Key Of Life — Stevie Wonder — Tamla/Motown
 Dreamboat Annie — Heart — Mushroom
 Silk Degrees — Boz Scaggs — Columbia
 Dream Weaver — Gary Wright — WB
 Agents Of Fortune — Blue Oyster Cult — Columbia
 Fly Like An Eagle — Steve Miller Band — Capitol
 Boston — Epic

KMOD-FM — TULSA — Lela Johnson
 The Wedding Album — Leon & Mary Russell — Paradise/WB
 Year Of The Cat — Al Stewart — Janus
 A Night On The Town — Rod Stewart — WB
 Frampton Comes Alive — Peter Frampton — A&M
 The Pretender — Jackson Browne — Asylum
 No Reason To Cry — Eric Clapton — RSO/Polydor
 Fly Like An Eagle — Steve Miller Band — Capitol
 In The Pocket — James Taylor — WB
 Firefall — Firefall — Atlantic
 A New World Record — ELO — Mercury

KMYR-FM — ALBUQUERQUE, NM — Judy McNutt
 Frampton Comes Alive — Peter Frampton — A&M
 Songs In The Key Of Life — Stevie Wonder — Tamla/Motown
 Fly Like An Eagle — Steve Miller Band — Capitol
 Firefall — Atlantic
 A Night On The Town — Rod Stewart — WB
 Boston — Epic
 Royal Scam — Steely Dan — ABC
 Dreamboat Annie — Heart — Mushroom
 The Pretender — Jackson Browne — Asylum
 Takin' It To The Streets — Doobie Bros. — WB

WQDR-FM — RALEIGH — Bill Hard
 Frampton Comes Alive — Peter Frampton — A&M
 Fleetwood Mac — WB
 Silk Degrees — Boz Scaggs — Columbia
 In The Pocket — James Taylor — WB
 Gratitude — EWF — Columbia
 At The Speed Of Sound — Wings — Capitol
 Takin' It To The Streets — Doobie Bros. — WB
 Hasten Down The Wind — Linda Ronstadt — Asylum
 Breezin' — George Benson — WB
 Black & Blue — Rolling Stones — Rolling Stones/Atlantic

KFIG-FM — FRESNO — Helen Melene
 Frampton Comes Alive — Peter Frampton — A&M
 Fleetwood Mac — WB
 At The Speed Of Sound — Wings — Capitol
 Red Octopus — Jefferson Starship — Grunt/RCA
 Silk Degrees — Boz Scaggs — Columbia
 Fly Like An Eagle — Steve Miller Band — Capitol
 Trick Of The Tail — Genesis — Atco
 Breezin' — George Benson — WB
 Crisis? What Crisis? — Supertramp — A&M
 Hasten Down The Wind — Linda Ronstadt — Asylum

KTIM-FM — SAN RAFAEL — Tony Berardini
 Songs In The Key Of Life — Stevie Wonder — Tamla/Motown
 Black & Blue — Rolling Stones — Rolling Stones/Atlantic
 Live! — Bob Marley & The Wailers — Island

Fly Like An Eagle — Steve Miller Band — Capitol
 Spitfire — Jefferson Starship — Grunt/RCA
 Welsh Connection — Man — MCA
 Hotel California — The Eagles — Asylum
 The Pretender — Jackson Browne — Asylum
 Boston — Epic
 Frampton Comes Alive — Peter Frampton — A&M
 A New World Record — ELO — UA

KREM-FM — SPOKANE, WA — Jeffrey Peel
 Silk Degrees — Boz Scaggs — Columbia
 Takin' It To The Streets — Doobie Bros. — WB
 Royal Scam — Steely Dan — ABC
 Little River Band — Harvest
 Dreamboat Annie — Heart — Mushroom
 Station To Station — David Bowie — RCA
 Last Record Album — Little Feat — WB
 Black & Blue — Rolling Stones — Rolling Stones/Atlantic
 Amigos — Santana — Columbia
 Joan Armatrading — A&M

WBLM-FM — LEWISTON, ME — Jose Diaz
 Songs In The Key Of Life — Stevie Wonder — Tamla/Motown
 Year Of The Cat — Al Stewart — Janus
 Sunburst Finish — BeBop Deluxe — Capitol
 Hejira — Joni Mitchell — Asylum
 Joan Armatrading — A&M
 Howlin' Wind — Graham Parker — Mercury
 Resolution — Andy Pratt — Nemperor/Atlantic
 Silk Degrees — Boz Scaggs — Columbia
 Authorized Bootleg — Nils Lofgren — A&M
 Desire — Bob Dylan — Columbia

KLBJ-FM — AUSTIN, TX — Steve Smith
 Royal Scam — Steely Dan — ABC
 Spitfire — Jefferson Starship — Grunt/RCA
 Joan Armatrading — A&M
 Frampton Comes Alive — Peter Frampton — A&M
 Trick Of The Tail — Genesis — Atco
 Takin' It To The Streets — Doobie Bros. — WB
 Wired — Jeff Beck — Epic
 Troubadour — J.J. Cale — Shelter/ABC
 Long May You Run — Stills-Young Band — WB
 Songs In The Key Of Life — Stevie Wonder — Tamla/Motown

WKQQ-FM — LEXINGTON — Dick Hungate
 Frampton Comes Alive — Peter Frampton — A&M
 Fleetwood Mac — WB
 Fly Like An Eagle — Steve Miller Band — Capitol
 Songs In The Key Of Life — Stevie Wonder — Tamla/Motown
 A Night On The Town — Rod Stewart — WB
 Silk Degrees — Boz Scaggs — Columbia
 Hasten Down The Wind — Linda Ronstadt — Asylum
 At The Speed Of Sound — Wings — Capitol
 Takin' It To The Streets — Doobie Bros. — WB
 Breezin' — George Benson — WB

CHUM-FM — TORONTO — Benji Karsh
 Songs In The Key Of Life — Stevie Wonder — Tamla/Motown
 Night At The Opera — Queen — Elektra
 Boulevard — Murray McLauchlan — True North/Island
 Frampton Comes Alive — Peter Frampton — A&M
 How Dare You — 10cc — Mercury
 Goodnight Mrs. Calabash — Ian Thomas — 20th Century
 New Nation — Roderick Falconer — UA
 Silk Degrees — Boz Scaggs — Columbia
 Rebel — John Miles — London

KNAC-FM — LONG BEACH — Bobby Blue
 Frampton Comes Alive — Peter Frampton — A&M
 At The Speed Of Sound — Wings — Capitol
 Songs In The Key Of Life — Stevie Wonder — Tamla/Motown
 Presence — Led Zeppelin — Swan Song/Atlantic
 Fleetwood Mac — WB
 Boston — Epic
 Wings Over America — Wings — Capitol
 One Of These Nights — The Eagles — Asylum
 Night At The Opera — Queen — Elektra
 Royal Scam — Steely Dan — ABC

WWWZ-FM — CHARLESTON, SC — Brooks Alsbrooks
 Alan Parsons Project — 20th Century
 Fly Like An Eagle — Steve Miller Band — Capitol
 Songs In The Key Of Life — Stevie Wonder — Tamla/Motown
 Silk Degrees — Boz Scaggs — Columbia
 Breezin' — George Benson — WB
 Frampton Comes Alive — Peter Frampton — A&M
 The Wedding Album — Leon & Mary Russell — Paradise/WB
 Hejira — Joni Mitchell — Asylum
 The Pretender — Jackson Browne — Asylum
 Fleetwood Mac — WB

Britain's Sex Pistols End Year With Publicity Bang

By Nigel Hunter

LONDON — The biggest pop sensation of 1976 seems likely to be the furor which has erupted around EMI's punk rock group the Sex Pistols. A television appearance by the group, widely networked, degenerated into an obscenity competition in mostly four-letter words aimed at host Bill Grundy, who afterwards was suspended from the show by Thames TV for two weeks.

Carefully Calculated Publicity?

Some observers of a cynical frame of mind aver that the whole incident was carefully calculated for publicity purposes, but if that is the case, the resultant clamor seems to have exceeded the calculations

Major Confab Set For Cannes

LONDON — "The Record & Tape Market In 1980," a major one-day conference designed to provide delegates with a clear picture of how various worldwide music markets will change and develop over the next five years, is scheduled for Tuesday, January 25 in Cannes, France.

The conference, organized by Lenorferr Limited, will feature such international speakers as Rex Frayling of McCann Erickson Advertising covering the "Media" section; Robert Heller, editor of *Management Today*, who will speak on "Social-Political and Economic Developments"; and Andrew Tessler, managing director of ITI Research, on "Population Patterns" and "Income Distribution."

Major markets to be discussed include Australia, Canada, the United Kingdom, U.S.A., France, West Germany, Italy, Spain, Japan, Scandinavia and Benelux. Potential and developing markets to be investigated will be Brazil, Mexico, South Africa, Venezuela, Argentina, East Germany and Nigeria.

Bullet Explodes

VICTORIA, AUSTRALIA — Inspired by the international recognition of *Cash Box* as an authority in the industry and the associated importance of the *Cash Box* bullet, Sound and Film Australia has announced the formation of the *Bullet* label. According to Don Fraser, the firm's national marketing manager, *Bullet's* first album release, "Johnny Chester . . . Into Country," is well on its way to receiving a gold record, while two new singles, "House At Pooh Corner" by Al Patricks and "Automatically Sunshine" by the brother and sister team Tandem, have just been released.

Phonogram Releases Products In France

PARIS — George Brassens, pioneer of the French folk song, has recently recorded an album on Phonogram Records, four years in the waiting. The album sold over 400,000 units within a week of its release, sales figures never before witnessed by the French record industry.

In other areas, Phonogram recently released the new Genesis album, "Wind And Wuthering." Peter Gabriel, ex-leader of Genesis, recently cut a solo album in Toronto, which is expected to be released here shortly.

Ange, a French group recording on the Phonogram label, received recent notoriety for its album, "Fils De Mandarin." The group is preparing an English version destined for the UK and USA markets. A January and February tour of England, Holland, Germany and Luxembourg is planned.

and started backfiring on the Pistols. Several of their concerts have been cancelled, women packers at EMI's plant refused to handle their disk for 24 hours, and EMI chairman Sir John Read has warned the group that their contract may be terminated unless they mend their ways.

Grundy was suspended from the "Today" show after a Thames TV enquiry, and the suspension is believed to have been imposed because his attitude was considered provocative. Sir John Read's remarks were made at an EMI shareholders meeting, and were undoubtedly the result of concern expressed by shareholders about the advisability of EMI being associated with such a group. EMI is also a 50% shareholder in Thames TV.

Group Conduct "Disgraceful"

Sir John said that EMI is considering



EXPLODING SEX PISTOLS — The four Sex Pistols are flanked by EMI Music creative director, Terry Slater (left); their manager, Malcolm McLaren (seated on right of sofa); EMI Music business manager Peter Gofton (rear); and Sex Pistols' attorney, Steve Fisher (far right).

"very carefully" whether to release any more disks by the Sex Pistols foursome, and described their conduct as "disgraceful." The company was ready to risk the financial and legal consequences of

breaking the contract if such action "was in accordance with our public duty."

"EMI will review its general guidelines regarding the content of pop records," Sir John continued. "The Sex Pistols have acquired a reputation for aggressive behavior which they have certainly demonstrated in public. There is no excuse for this, and we shall be doing everything we can to restrain them. If they continue to behave so deplorably, they become a liability to this company, both morally and commercially, and we want no part of them."

Meanwhile, back at the chart, "Anarchy In The UK" entered at 43 during the week ending December 9.

Punk rock, in its British manifestation, is described by its exponents and adherents as anti-establishment and a reflection of the violence in the streets and on the football terraces and a protest by the underprivileged younger generation about unemployment and lack of opportunity in their lives. Critics of punk rock ascribe less worthy motives to its exponents, calling it violent, destructive, obscene and nihilistic.

Self-Styled Yobs

The Sex Pistols, center of the controversy raging throughout the nation's media, are self-styled yobs (punks in English parlance) who dress scruffily, swear habitually on and off stage, insult virtually everybody and everything connected with what they regard as the establishment, and generally seek to outrage, including performing natural functions in public.

EMI signed them to a two-year contract reputedly worth about 40,000 pounds, and their current record is "Anarchy In The UK," a typical punk ditty advocating atheism, anarchy and destruction. The music is rough and raw to match the vocals led by Sex Pistol Johnny Rotten, a former sewage worker.

The TV interview which triggered the row was on Thames TV's "Today" show, an early evening magazine program watched by a lot of youngsters as well as their parents, as it precedes the popular independent TV soap opera "Crossroads." Compere Bill Grundy, noted for his blunt and sometimes very extrovert style, was first called a dirty old man by the Sex Pistols, and replied by challenging them to shock him if they could. That unleashed a sustained flow of four-letter obscenities, all of which were transmitted without anyone hitting even a bleep button. Within minutes the Thames TV switchboard was jammed by protesting viewers, and Fleet Street got into the act the following day with banner headlines.

Death Sparks Sales

PARIS — Jean Gabin's recent death has resulted in an increase in record sales for the French actor. Pathe Marconi/EMI recently re-released a single, "Qu'est-Ce Que Tu Dis De Ca," from the "Belle Epoque" film soundtrack, which many radio stations have picked up as a memorial to Gabin.

Great Britain Wrap-Up: The Last Six Months Of 1976

July . . . Decca Records acquires Gene Autry's Nashville-based Republic Records for distribution . . . WEA to set up distribution company to be operational by 1977 . . . Eddy Levy returns from America with publishing rights for Boz Scaggs, Dan Fogelberg and Donald Byrd for his Heath Levy Music . . . Peter Shelley resigns from board of Magnet Records.

August . . . Gerry Oord exits EMI to take helm of RCA Records UK . . . Tony Robert leaves Bell/Arista to manage Chappell Music division . . . Tim Clark promoted to new managing director at Island Records . . . Death of Mountain group directors Bill Fehilly and Bob Storm in plane crash.

September . . . Peter Cornish promoted to director of Island Music . . . Mike Everett named general manager of Charisma Records from RCA-New York . . . Peter Robinson moves from MCA to head of international A&R at CBS . . . Jan Olofson and Volker Spielberg set up joint pubbery to be known as Olofson . . . Dick James presented with coveted "Queen's Award To Industry" at company's annual sales confab . . . John Cooper named general manager of Tamla Motown . . . EMI announces two new labels at company sales confab to be known as Nut and Note.

October . . . Island Records returns to EMI for distribution . . . Olav Wyper and Geoffrey Hannington form own recording complex to be known as G&O Entertainments . . . Founder of State Records Ronnie Beck exits company . . . The Music Publishers Association holds first Forum in London . . . Denis de Freitas elected chairman of British Copyright Council . . . Bell label bows out with Showaddywaddy single, changing to Arista.

November . . . WEA launches All Time Greats single promotion campaign . . . Stewart Newton joins Chappell as contemporary product manager . . . Ronnie Beck joins Intersong Music . . . Jo Lustig named manager for Ian Anderson and Jethro Tull . . . Genesis first act to play in re-opened Rainbow Theater . . . Superstar writers Tim Rice and Andrew Lloyd Webber present new musical "Evita" on London stage . . . Roy Eldridge and Chris Stone appointed directors of Chrysalis Records.

December . . . Arthur Sherrif appointed promotions manager for Rocket Records . . . United Artists acquire Chi-Town Records for UK . . . Carlin Music vice president returns from America with many important catalogs . . . Robin Taylor appointed general manager and director of Pye Record Sales . . . Magnet Records sign European and other territories with EMI, with own label identity for launch in January . . . John Fruin returns to large company taking over helm of WEA . . . Chappell to administer Robert Stigwood publishing on worldwide basis . . . 20th Century closes London office.



ROLLER GOLD — In Wellington, New Zealand, recently, the Bay City Rollers were presented a platinum disk for "The Bay City Rollers' Greatest Hits" and gold disks for "Wouldn't You Like It," "Deucation," "Once Upon A Star" and "Rollin'." Pictured with the group is Mike Wells, managing director of EMI-New Zealand, on the left, and Bruce Ward, Arista label manager for EMI.

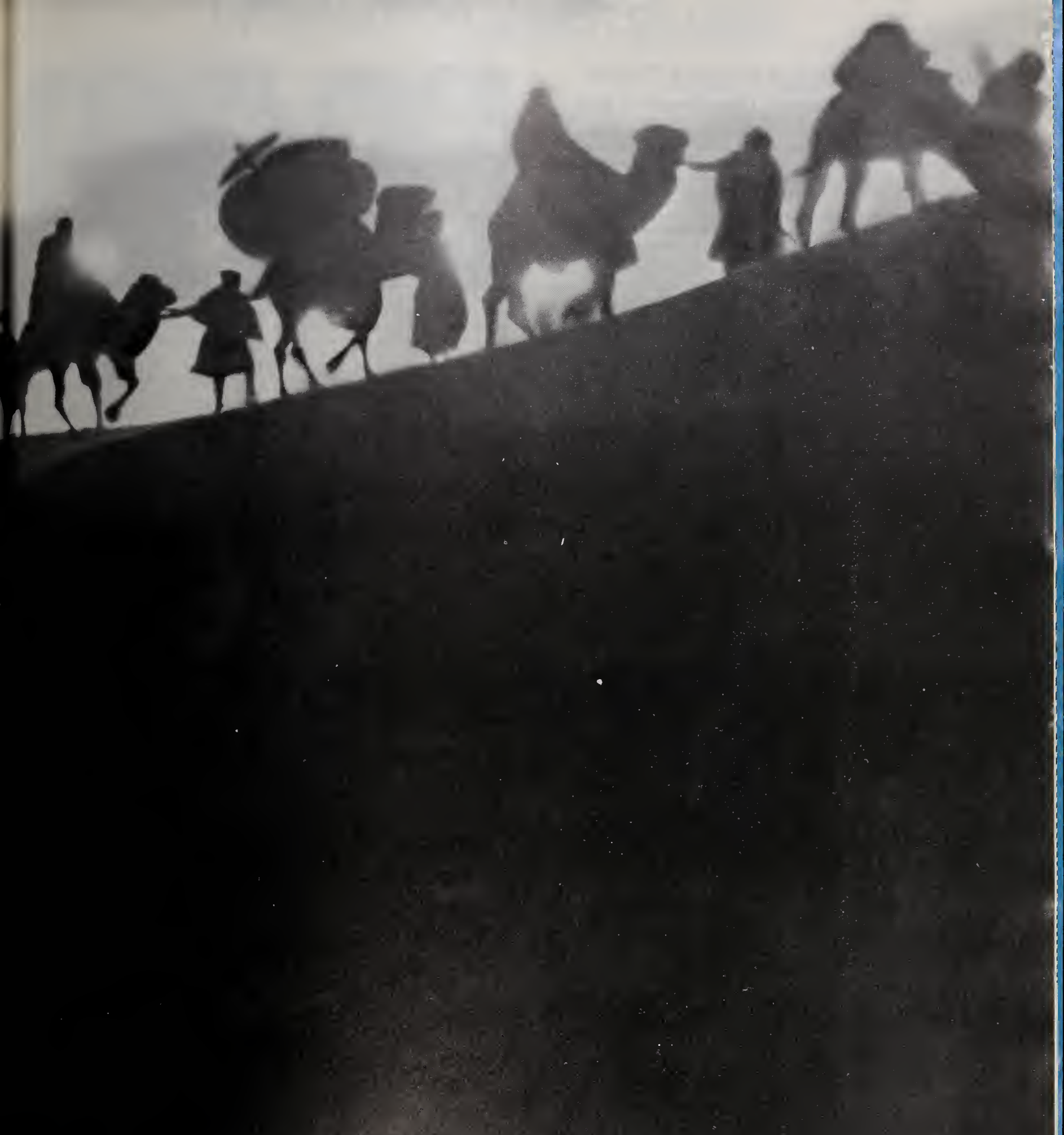


**SOME
OF OUR
MARKETS
AREN'T
ON MAIN
STREET.**

CBS artists get around more than ever these days. Anywhere there's a market for good music, we're there. From Tokyo to Sydney to London to Rio, our American artists are on tour, touching all bases and packing all houses.

This year alone they've covered 22 different countries, and that's a lot of ground. Our acts are on the move year-round, worldwide, and global exposure means global sales. We want our artists to be heard overseas. We make it happen. It's as simple as that. **CBS RECORDS INTERNATIONAL**





976
TOP 100 AMERICAN ARTISTS
ON TOUR:

Aerosmith, Blood, Sweat & Tears,
Johnny Cash, Chicago, Leonard
Cohen, Ray Conniff, Three
Degrees, Neil Diamond, Al
DiMeola, Donovan, Archie Bell
& The Drells, Maynard Ferguson,
Flying Burrito Brothers, Stan
Getz, Albert Hammond, Herbie
Hancock, Janis Ian, Billy Joel,
Journey, Labelle, Shirley

MacLaine, The Manhattans, Johnny
Mathis, The Miracles, Johnny Nash,
Willie Nelson, Ted Nugent, Jaco
Pastorius, People's Choice, Boots
Randolph, Return to Forever,
Marty Robbins, Santana, Boz
Scaggs, Wayne Shorter, Shakti,
Billy Swan, Wah Wah Watson,
Weather Report, Andy Williams,
Tammy Wynette.

WHERE THEY WENT:
Australia, Austria, Argentina,
Belgium, Canada, Chile,
Colombia, Denmark, Finland,
France, Germany, Holland, Italy,
Japan, Norway, Spain, Sweden,
Switzerland, United Kingdom,
Venezuela, New Zealand, Ireland.

Japan's October Output Down Money Value, However, Continues To Rise

TOKYO — Due to this country's long-term economic recession, the total October record output was less than that of either September 1976 or October 1975, according to the Japan Phonograph Record Association (JPRA).

October's 17,166,000 units represented a one percent decrease from September and a 9 percent drop from October 1975. In terms of dollar value, however, this output represented an 11 percent increase from September and a 4 percent increase from last year. According to experts, this increase in value despite decrease in total units has been brought on by both price increases and the rise in sales of the LP over the single.

Record Action

Singles totaled 7,435,000 units, a decrease of 19 percent from September and 18 percent from October 1975. On the other hand, LPs increased to 9,725,000 units, or 21 percent over September and 1 percent over last year. In terms of money value, the single decreased 20 percent from September and 8 percent from 1975 while the LP increased 21 percent from September and 7 percent from last October.

Tape Totals

The total tape output for October was 2,742,000 units, five percent less than September but 10 percent more than last October. In money value, this represented a one percent gain over September and 3

percent growth over the previous year.

Classifying by type, cartridge units increased 6 percent over September to 985,000 units. This figure was 16 percent lower than last year's October mark. Cassettes totaled 1,756,000 units, which was a 10 percent decrease from September but a 32 percent increase over 1975. In terms of money value, cartridges increased 5 percent over September but decreased 29 percent from last October. Cassettes fell 1 percent from September but increased 41 percent from 1975's totals.

At the same time JPRA announced that the total output for the first ten months of 1976 totaled 164,592,000 units, a 13 percent increase over the same time span in 1975. In terms of money value, this figure represents a 19 percent increase over 1975.

Japan Sales Up 14.4 Percent Over '75; Records Account For 80 Percent

TOKYO — Total sales of 16 major Japanese record and tape manufacturers for either the months of March to August or April to September of 1976 increased a decent amount when compared to figures of one year ago for the same period, but decreased slightly compared to the previous six months. Companies surveyed included Victor Musical Industries, Nippon Columbia, Toshiba-EMI, King Record, Teichiku Record, Polydor (Japan), Crown



NOT PRETENDING — Jackson Browne, Elektra/Asylum artist, paused during his current tour of Europe to accept a gold record for his current album "The Pretender." Browne's tour, with dates in Scotland, Holland, the Netherlands, Germany, Norway and Sweden, concludes with two sold-out shows Dec. 17-18 at London's New Victoria Theatre. At the presentation (l to r): Jerry Sharell, E/A vice-president, artist development; Steven Wax, E/A executive vice president; Browne; Mark Hammerman of One on One Management; Ethan Browne; and David Lindley, member of Browne's band and a featured performer on the album.

Record, Tokima Music Industries, CBS-Sony, Nippon Phonogram, Canyon, Toho Record, Warner Pioneer, Record-Jigyo-bu of Trio KK, RVC and Disco.

Sales for these companies totalled \$281,754,466, 3 percent less than last term but 14.4 percent above 1975. According to the survey, this growth can be attributed to the record-breaking hit "Oyoge Taiyakikun," two newly established manufacturers (RVC and Disco), the price increase on a single record and an increase in the number of retailers.

Records accounted for 80 percent and tapes the remaining 20 percent of sales. Record sales dipped 4.7 percent compared to the previous six months but increased 15 percent over 1975. Tapes, on the other hand, increased 4.45 percent over the previous term and 11.7 percent over last year. Tape manufacturers believed the increase in the sale of tapes over records from the last term can be attributed to the increase in cassette sales at the retail level.

Domestic music accounted for 64 percent while international music was 36 percent of the total sales. Domestic music decreased 2.2 percent when compared to the previous term but increased 18.2 percent over 1975. International music decreased 4.3 percent over the previous six months while increasing 8.3 percent over 1975.

The best selling music in Japan during this last term, in the field of new music: "Wakatte Kudasayi" (Akira Inaba, Disco); "Omoide No Kakeru" (Masatoshi Nakamura, Columbia); "Memayi" (Keyi Ogura, Polydor); "Kageriyuku Heya" (Yumi Arayi, Toshiba-EMI); "Hizashi No Nakade" (Akira Fuse, King); "Japanese Girl" (Akiko Yano, Phonogram). In the field of pop: "Momen No Handkerchief" (Hiromi Ohta, CBS-Sony); "Anatadakewo" (Teruhiko Aoyi, Teichiku); "Yokosuka Story" (Momoe Yamaguchi, CBS-Sony); "Nakanayawa" (Junko Sakurada, Victor Musical Industries); "Sexy Bus Stop" (Yuko Asano, RCA); "Enka" (Japan's traditional popular song); "Kitano Yadokara" (Harumi Miyako, Columbia); "Ganpekino Haha" (Yuriko Futaba, King); and "Omoide Boroboro" (Yasuko Nayito, Columbia). International songs and artists that sold well included: "Beautiful Sunday" (Daniel Boon, Disco); "Sexy Bus Stop" (Oriental Express, Victor); "Soul Dracula" (Hot Blood, Teichiku); Silver Convention, Zigso, Suzi Quatro, Olivia Newton-John, Carpenters and Paul Mauriat.

The diversification of "genre" was important in the sale of domestic music. No longer were the "Enka" or "Kayokyoku" (Japan's traditional popular song) the big sellers. They were replaced by the "new genre" which includes new folk music. In

addition, comic songs and music for children also sold well.

On an individual corporation basis, sales compared to the previous term and the previous year looked something like this: Victor Musical Industries (down 3 percent; up 19 percent); Nippon Columbia (up .1 percent; up 20 percent); Toshiba-EMI (up 13 percent; up 24 percent); King Records (down 11 percent; up .4 percent); Teichiku Records (up 11 percent; up 16 percent); Polydor (Japan) (down 22 percent; down 9 percent); Crown Records (up 3 percent; up 19 percent); Tokuma Musical Industries (down 14 percent; up 4 percent); CBS-Sony (up 3 percent; up 20 percent); Nippon Phonogram (down 2 percent; up 2 percent); Toho Records (up 30 percent; up 67 percent); Canyon Records (down 36 percent; up 50 percent); Warner-Pioneer (down 3 percent; up 12 percent); Record-Jigyo-bu of Trio KK (up 2 percent; up 24 percent); RVC (down 15 percent); and Disco (up 395 percent). Both RVC and Disco's figures were included in Victor Musical Industries' sales figures.

Argentinian News

BUENOS AIRES — Irupe Lopez, vice-president of Record Parnaso Argentina, reported to **Cash Box** that the whole operation of his company in this market is being revamped, with Ruben Aprile taking a managing position. Parnaso's president, Rogelio Lopez, is expected this week from the United States and will probably stay in Argentina for some time. The changes have followed the resignation of Eduardo Di Bella, previous manager of the company, and the departure of other employees.

Also coming to Buenos Aires this week is Juan Carlos Silvestre, A&R exec of Crazy Records of Brazil. Silvestre, who previously worked with Disfal in Argentina, is negotiating the release of the Crazy catalog and the licensing of Argentine labels in that market through his company.

Horacio Bulnes, RCA's vice-president, and Mario Pizzurno, recently named creative director of the Latin American area, will take part in the next Midem gathering. Also traveling is Beatriz Lupo, manager of Relay, the publishing house associated with RCA.

Rodolfo Liendo, previously sales executive of CBS, has been named to the post of A&R coordinator by general manager Hecio Cuomo. He will be in charge of local recordings and foreign releases channeled through the two labels (CBS and Epic) operated by the company.



BICKNELL JOINS A&M — Marcus Bicknell has been appointed A&M Records' managing director for Europe, according to a recent joint announcement by Jerry Moss, president of A&M Records, and David Hubert, vice-president of the label's international division. Bicknell joins A&M after five-and-a-half years with CBS Records' International Division in Paris where for the past three years, he served as director of product and artists' development for Europe. Prior to his CBS position, Bicknell was in the talent and agency business in London for several years. Bicknell will oversee all aspects of the label's European operation.

Mathis To Launch '77 Int'l. Tour

LOS ANGELES — Johnny Mathis will spend much of 1977 making international concert appearances in South Africa, France, England and Scotland, Brazil and Mexico.

He'll be playing his first-ever South African concerts in Durban, Johannesburg and Cape Town, between January 5-22, heading for France to perform January 27-February 1.

In April he returns to England and Scotland. He'll be playing in more than a dozen clubs in England and Scotland during his month there (April 27-May 21), as well as the London Palladium.

The year wraps up with October bookings (2-22) in Brazil, followed by engagements in Mexico, November 21-December 30.



TINA GARNERS GOLD — Columbia Records of Canada recently took advantage of Tina Charles' return to Montreal and the province of Quebec to present her with her first Canadian gold record for the single "I Love To Love." Pictured (l to r): Terry Lynd, Columbia vice-president and general manager; Ms. Charles; Jean Desjardins, director of marketing; and Vincent Romeo, vice-president of artist development, CBS Records International in New York.



LUCKY SEVEN — Noboru Takamiya, president of Japan's Toshiba-EMI Record Co., Ltd., recently presented seven gold records to Olivia Newton-John. During her visit, Ms. Newton-John performed concerts in eight Japanese cities.

Heath Levy Gain Publishing Rights

LONDON — Heath Levy Music, the company formed earlier this year by Geoffrey Heath and Eddie Levy, has gained UK publishing rights for the Eagles, Joe Walsh and John David Souther. The deal was completed with Irving Azoff, manager of the Eagles.

Another major Heath Levy pack is the UK representation of David Courtney Music. Courtney is famous for his successes with Leo Sayer and Roger Daltrey, and Heath Levy has formed Orinoco Music in conjunction with him to seek new talent. Heath Levy will represent Orinoco Music for the world.

Also signed on a worldwide basis are Tom McGuinness of McGuinness Flint and Manfred Mann fame and Lou Stonebridge. McGuinness and Stonebridge are currently working on a new album for new year release. Heath Levy has also acquired the US and Canadian rights for Bruce Welch Music.

INTERNATIONAL BEST SELLERS

Argentina

- 1 **Esclavo Y Amo** — Los Mensajeros — CBS
- 2 **Porque Te Vas** — Jeanette — Microfon
- 3 **MI Promesa** — Pomada — RCA
- 4 **El Amor Duele** — Nazareth — Philips; Yndio — Polydor
- 5 **SI** — Jose Luis Perales — Microfon
- 6 **En Este Momento Y A Estas Horas** — Mario Echeverria — EMI
- 7 **Dulce Flor De La Manana** — Daniel Blanco — Music Hall
- 8 **Echame A Mi La Culpa** — Albert Hammond — CBS
- 9 **Humanos** — Pastoral — Cabal
- 10 **Senora De Mi Corazon** — Sandro — RCA

TOP TEN LPs

- 1 **Amerlca** — Julio Iglesias — CBS
- 2 **Los Teen Tops** — Teen Tops — CBS
- 3 **Romanticos De Hoy** — Selection — EMI
- 4 **Los Mas Grandes Exitos** — Roberto Carlos — CBS
- 5 **Porsuigleco** — Porsuigleco — Music Hall
- 6 **Humanos** — Pastoral — Cabal
- 7 **Musica De Rock And Roll** — Beatles — EMI
- 8 **Wheel 77** — Selection — Philips
- 9 **El Amor** — Julio Iglesias — CBS
- 10 **40 Minutos** — Pepe Galan — TK

Great Britain

- 1 **Under The Moon Of Love** — Showaddywaddy — Bell
- 2 **Livin' Thing** — Electric Light Orch. — Jet
- 3 **Somebody To Love** — Queen — EMI
- 4 **Love Me** — Yvonne Elliman — RSO
- 5 **Money Money Money** — Abba — Epic
- 6 **When A Child Is Born** — Johnny Mathis — CBS
- 7 **You Make Me Feel Like Dancing** — Leo Sayer — Chrysalis
- 8 **Lost In France** — Bonnie Tyler — RCA
- 9 **Sorry Seems To Be The Hardest Word** — Elton John — Rocket
- 10 **Get Back** — Rod Stewart — Riva

TOP TEN LPs

- 1 **20 Golden Greats** — Glen Campbell — Capitol
- 2 **Arrival** — Abba — Epic
- 3 **Songs In The Key Of Life** — Stevie Wonder — Tamla/Motown
- 4 **Blue Moves** — Elton John — DJM
- 5 **100 Golden Greats** — Max Bygraves — Ronco
- 6 **22 Golden Guitar Greats** — Bert Weedon — Warwick
- 7 **Soul Motion** — Various Artists — K-Tel
- 8 **Abba's Greatest Hits** — Abba — Epic
- 9 **Song Remains The Same** — Led Zeppelin — Swan Song
- 10 **Hot Chocolate's Greatest Hits** — Hot Chocolate — Rak

Australia

- 1 **Money Money Money** — Abba — RCA
- 2 **Let's Stick Together** — Bryan Ferry — Island
- 3 **If You Leave Me Now** — Chicago — CBS
- 4 **Jeans On** — David Dundas — Chrysalis
- 5 **Every Little Bit Hurts** — Shirley — Mushroom
- 6 **Mississippi** — Pussycat — EMI
- 7 **Disco Duck** — Rick Dees & His Cast Of Idiots — RSO
- 8 **Rock Me Gently/You've Got The Gun** — Sherbet — Infinity
- 9 **I Just Don't Know What To Do With Myself** — Marcia Hines — Wizard
- 10 **Dancing Queen** — Abba — RCA

TOP TEN LPs

- 1 **Arrival** — Abba — RCA
- 2 **Let's Stick Together** — Bryan Ferry — Island
- 3 **Chicago X** — Chicago — CBS
- 4 **Shining** — Marcia Hines — Miracle
- 5 **A Night On The Town** — Rod Stewart — Warner Bros.
- 6 **Fleetwood Mac** — Reprise
- 7 **The Sherbet Collection** — Sherbet — RDM L
- 8 **Blue Moves** — Elton John — Rocket
- 9 **Songs In The Key Of Life** — Stevie Wonder — Motown
- 10 **The Song Remains The Same** — Led Zeppelin — Swan Song

Holland

- 1 **Money Money Money** — Abba — Polydor
- 2 **If You Leave Me Now** — Chicago — CBS
- 3 **Upside Down** — Teach In — Negram
- 4 **Beautiful Noise** — Neil Diamond — CBS
- 5 **Flip** — Jesse Green — Red Bus
- 6 **Somebody To Love** — Queen — EMI
- 7 **Manana (Mi Amor)** — George Baker Selection — Negram
- 8 **Major Kees And The Santa Claus** — Paul van Vliet — Philips
- 9 **Don't Take Away The Music** — Tavares — Capitol
- 10 **Livin' Thing** — ELO — United Artists

TOP TEN LPs

- 1 **Arrival** — Abba — Polydor
- 2 **Beautiful Noise** — Neil Diamond — CBS
- 3 **Songs In The Key Of Life** — Stevie Wonder — Bovema
- 4 **New World Record** — ELO — Bovema
- 5 **Chicago 10** — Chicago — CBS
- 6 **Once Upon A Time In The West** — Ennio Morricone — Inelso
- 7 **Skyhigh** — Tavares — Bovema
- 8 **Blue Moves** — Elton John — Bovema
- 9 **That Typical Dutch Little Finger** — Set Gaaikema — Phonogram
- 10 **Strings By Candlelight** — Harry van Hoof & Piet Souer — Phonogram

Brazil

- 1 **My Life** — Michael Sullivan — Top Tape
- 2 **Don't Go Breaking My Heart** — Elton John & Kiki Dee — Odeon
- 3 **Nao Se Va** — Jane E Herondy — RCA
- 4 **Because I Love You Girl** — The Stylistics — Top Tape
- 5 **Soy Latino Americano** — Ze Rodrix — Odeon
- 6 **Children** — Paul Denver — RGE-Fermata
- 7 **Anos 60 (Estupido Cupido)** — Celly Campello — Odeon
- 8 **Nobody Knows** — Dommis Gordon — Top Tape
- 9 **Those Shadows** — Paul Jones — Som Livre
- 10 **Nem Ouro, Nem Prata** — Ruy Maurity — Som Livre

TOP TEN LPs

- 1 **Estupido Cupido** — Various — Som Livre
- 2 **O Casarao (Internacional)** — Various — Som Livre
- 3 **Rosa Do Pova** — Martinho Da Vila — RCA
- 4 **Mundo Melhor** — Beth Carvalho — RCA
- 5 **Canto Das Tres Racas** — Clara Nunes — Odeon
- 6 **Rock 'N' Roll Music** — The Beatles — Odeon
- 7 **Morte De Um Poeta** — Alcione — Philips
- 8 **Passaro Proibido** — Maria Bethania — Philips
- 9 **Sua Paz Mundial (Vol. 5)** — Various — Som Livre
- 10 **Alucinacao** — Belchior — Philips

Italy

- 1 **Margherita** — Riccardo Cocciante — RCA
- 2 **Linda** — Pooh — CBS
- 3 **The Best Disco In Town** — Ritchie Family — CBS
- 4 **Musica** — John Miles — Decca
- 5 **Johnny Bassotto** — Lino Toffolo — RCA
- 6 **Canzone D'Amore** — Le Orme — Phonogram
- 7 **You Should Be Dancing** — Bee Gees — RSO
- 8 **Coniglietto** — Romans — Yep
- 9 **Ave Maria No No** — Santo California — Yep
- 10 **Due Ragazzi Nel Sole** — Collage — Saar

TOP TEN LPs

- 1 **Concerto Per Margherita** — Riccardo Cocciante — RCA
- 2 **Poohlover** — Pooh — CBS
- 3 **Is This Whatcha Want** — Barry White — 20th Century
- 4 **Via Paolo Fabbri 43** — Francesco Guccini — EMI
- 5 **Arabian Nights** — Ritchie Family — CBS
- 6 **Hard Rain** — Bob Dylan — CBS
- 7 **Trouble Maker** — Roberta Kelly — Durium
- 8 **Children Of The World** — Bee Gees — RSO
- 9 **Rotogravure** — Ringo Starr — Polydor
- 10 **Canto De Pueblos Andinos 2** — Inti Illimani — Zodiaco

France

- 1 **Daddy Cool** — Boney M. — Carrere
- 2 **Dancing Queen** — Abba — WEA
- 3 **J'accuse/La Vielle** — Michel Sardou — Sonopresse
- 4 **Le Carnet A Spirale** — William Sheller — Phonogram
- 5 **Ta Sorclere Blen-Aimee** — Sylvie Vartan — RCA
- 6 **You Should Be Dancing** — Bee Gees — Polydor
- 7 **Don't Go Breaking My Heart** — Elton John/Kiki Dee — Pathe-Marconi
- 8 **Ring Et Ding/Le Grain De Sable** — Michel Fugain — RCA
- 9 **Ne Raccroches Pas, J T'aime** — Carene Cheryl — Ibach Rec.
- 10 **Aleaz Oop** — Rubettes — Polydor

TOP TEN LPs

- 1 **Le Fil/La Chanson Du Jongleur** — Maxime Le Forestier — Polydor
- 2 **La Vallee Des Poupees/Jé Suls Pour/Jé Vous Ai Bien Eus** — Michel Sardou — Sonopresse
- 3 **Isn't She Lovely/Pastime Paradise/Joy Inside My Tears** — Stevie Wonder — Pathe-Marconi
- 4 **Sarabande End-Title** — B.O. Barry Lyndon — WEA
- 5 **Cupidon S'en Fout/Tempete Dans Un Benitier/Don Juan** — Georges Brassens — Phonogram
- 6 **Gabrielle/Ne Pour Vivre Sans Amour** — Johnny Hallyday — Phonogram
- 7 **Comment T'Appelles-Tu?/Voila Ma Vie, Maria** — Nicolas Peyrac — Pathe-Marconi
- 8 **Hurlevent/Je T'Offre Une Chanson** — Dave — CBS
- 9 **Hey Baby/You Don't Know Me At All** — Ringo Starr — Polydor
- 10 **Autumn Changes/Spring Reprise** — Donna Summer — WEA

Japan

- 1 **Kitano Yadokara** — Harumi Miyako — Columbia
- 2 **Abayo** — Naoko Ken — Canyon
- 3 **Ochibaga Yukini** — Akira Fuse — King
- 4 **Dozo Konomama** — Keyiko Maruyama — King
- 5 **Dream** — Hiromi Iwazaki — Victor
- 6 **Pepper Keyibu** — Pink Lady — Victor
- 7 **Seyishunjidayi** — Kooichi Morita & Top Garan — CBS-Sony
- 8 **Jolene** — Olivia Newton-John — Toshiba
- 9 **Omoide Boroboro** — Yasuko Nayito — Columbia
- 10 **Akayi Shoogeki** — Momoe Yamaguchi — CBS-Sony

TOP TEN LPs

- 1 **Toozakaru Fuukeyi** — Keyi Ogura — Polydor
- 2 **The 14th Moon** — Yumi Araya — Toshiba
- 3 **Christmas** — Komuro, Yoshida, Inouye, Izumiya — For Life
- 4 **Come On Over** — Olivia Newton-John — Toshiba
- 5 **Dedication** — Bay City Rollers — Toshiba-EMI
- 6 **Nanika Yiyiwasuretayooode** — Akira Inaba — Discomate
- 7 **Aftertones** — Janis Ian — CBS-Sony
- 8 **Hookoo** — Keyi Ogura — Polydor
- 9 **Yumin Brand** — Yumi Araya — Toshiba
- 10 **Kikyorayi** — Sada Masashi — Warner-Pioneer

Arts Editors Explain Their Music Industry Coverage

(continued from page 154)

perimentation following the decision to run more rock articles, the Arts & Leisure staff opted to exile popular music coverage from its regular music page. "The problem is that there are people who follow that ('serious' music) very closely," explained Honan, "and we feel that readers feel that their preserve is intruded upon if they find pop-oriented material or a very serious discussion of jazz appearing on that page. So we've decided to maintain its integrity."

'Not A Fan Magazine'

It is clear, then, that the Times is afraid of offending a particular segment of its readership. For this reason, it is very concerned about maintaining its intellectual image. As Honan put it, "we're trying to appeal to the intelligent and the discriminating reader as opposed to the fan. *The New York Times* is not a fan magazine. And so in that respect we're outclassed by them all (fan magazines). But we don't want to be (like) that."

Asked whether or not any publications in the metropolis generate significant competition in the popular music field, Honan replied, "No, I don't think it's significant for this reason: they're gushy, they're overwhelmed, there's a new star about whom they are starry-eyed virtually every week, and they're fan publications, and we're not. *The New York Times* readers wouldn't stand for that."

Local Music Coverage

Warga claimed that the *Times*' coverage of the local music scene and area musicians "is much better than any other newspaper's. For instance, *Esquire*, in its 'heavy 100' list, said that the *New York Times* had written about (John) Prine before anyone else, which was untrue. He'd been on page one of *View* here far before that. And that's happened before. We're forever doing that."

Queried about the *New York Times*' role in giving exposure to new faces on the music scene, Honan pointed out that the *Times* had run articles about punk rock and about Bruce Springsteen before many other publications had. "I went down to the Bottom Line and heard him (Springsteen) myself and just came back and assigned a story, and I know that preceded the *Time* and *Newsweek* cover stories." Honan added that the *Times*' jazz critic, John Wilson, "is out there every night covering jazz in the city. And there's no publication that gives more space to jazz in the clubs."

News Angle Important

While relatively few music articles have to do with breaking news, most of the

editors consulted by **Cash Box** said that they were especially interested in stories with news angles. For example, if a music story has political overtones, declared Honan, "it's more interesting to us." Warga agreed with this assessment. "I'd take the articles with a news angle first. But there's usually enough room for all of it, and plenty left over that we don't get in."

Asked whether or not he tends to favor news-oriented music stories over "pure" music articles and reviews, Batdorf replied, "Of course you'd go with the interesting story. If it's the signing of a (symphony musicians') contract that stops a strike, well of course that takes precedence over the straight music thing; but ordinarily you'd go with the news."

McAllister took a somewhat different position. "Given a choice like that (news story vs. 'pure' music article), our judgment would have to be based on where we thought most of our readers' interests lie. I think right now there would probably be more interest in a pop group or some development in the pop field here than there would be in something like a possible strike by symphony musicians. However, that is a news story I think we would have to cover at some point. It's really not an either/or situation."

Where does one draw the line between an article that belongs in the news section of a paper and one that should be carried in the entertainment section? "I think I'd draw the line by when it happened," said Warga. He admitted, however, that this factor of time-categorizing cannot be determined to such an editorial decision in every case. An article which concerned the use of rock groups to raise money for political candidates, for instance, ran "once in the news pages, with us coordinating on the news coverage, and once in our own pages. The articles were really much the same; one was just a logical extension of the other."

Honan felt that such a conflict would rarely arise. "If we have a story that's 90% politics and 10% arts, then perhaps that would go in what we call 'the main sheet.' But if a substantial amount of the story concerns art and entertainment and creativity, why then it's fair game for us (in the Sunday Arts & Leisure section)."

Staff Vs. Free-Lancers

The use of music articles which are either written by free-lance writers or drawn from syndicated sources varies greatly from one newspaper to another. The *Atlanta Journal & Constitution* and the *Chicago Tribune*, for example, use a few free-lance articles from time to time; all the music articles in the

Dallas Morning News are staff-written, but Batdorf would like more free-lance contributions; and both the *Los Angeles Times* and the *New York Times* regularly feature pieces by free-lancers.

Half of the interviewed editors indicated that they draw on the wire services and other syndicated sources for some of their music features. If no one at the *Chicago Tribune* writes a music column in a particular week, for example, Choice will pick up something from either *Rolling Stone* or the Sunday Group wire services. In addition, Choice said, she often uses interviews from *Rolling Stone* because people are interested in them and because it's often difficult for the *Tribune* to get an interview with a top rock star.

Eagles Earn Platinum

NEW YORK — The Eagles latest album, "Hotel California," on Asylum Records has been certified platinum by the RIAA.

Criteria Studios Forms 'Good Sounds' Label

MIAMI — Criteria Recording Studios has announced the formation of Good Sounds Records, Inc. to be a subsidiary label of Criteria.

Christmas Songs

(continued from page 9)

Cheech & Chong's "Santa Claus' Old Lady," fourth with 12 mentions; Jose Feliciano's "Felice Navidad," fourth with 12 mentions; Brenda Lee's "Rockin' Around The Christmas Tree," sixth with nine mentions; Bobby Helms' "Jingle Bell Rock," seventh with seven mentions; the Beach Boys' "Little St. Nick," eighth with seven mentions; Elvis Presley's "Blue Christmas," ninth with seven mentions; and Charles Brown's "Please Come Home For Christmas," tenth with six mentions (all from the South).

Radio Stations Comment

Four of the radio station personnel surveyed matched the top three with their replies: Kevin Murphy, MD at WNOE (Indianapolis); Ken Curtis, PD w/Steve Carter, airperson at KAC (Tulsa); John Tobin, MD at KSLY (San Luis Obispo); and Jim Elliot, PD at WPGC (Washington, D.C.).

KAC's Curtis, noting that the station will not be playing Christmas music until one or two days before the holiday, commented that the Singing Dogs record was popular for its novelty, while the Elton John and Carpenters records are "good songs that happen to be about Christmas" in his opinion, "not just Christmas songs and not necessarily seasonal." Elliot at WPGC started programming holiday music at one play every other hour on December 13, and will step up to once per hour one week later. He cited the artists involved as the major reason for the popularity of the Elton and Carpenters singles, as well as the novelty appeal of the Singing Dogs.

WFOM, Marietta's MD Peter Price pointed to the "broad demographic" of the Carpenters' record, which he finds appealing to the youthful as well as adult listener, while he feels the Elton John single is accepted "because it is Elton, and a good commercial record about Christmas." Price was of the opinion that because the songs are normally heard at only one time of the year, they have a special attraction. Rick Donahue, PD at Z96 (Grand Rapids), stated that the Carpenters single is already number one on his request list, and that he feels it will become a "standard" for its lyrical appeal. At WDBQ (Dubuque), PD Chuck Bailey called the Singing Dogs his "most requested Christmas song; nothing else comes close to it." Why? "I don't know why, but people from ages five to 65 ask about it. The song has no demographic boundaries."

3rd Qtr. Imports Up For Phonos, Radios

WASHINGTON, D.C. — Consumer electronic product imports increased for all categories in the third quarter of 1976 compared to the same period in 1975, the Electronic Industries Association reported.

Total phonograph imports climbed 124%, record player, changer and turntable imports rose 46%, total tape equipment (record and play) imports increased 67%, and tape equipment (play only) imports were up 79%, all for the third quarter, EIA figures indicated. Home radio imports increased 22%, and automobile radio imports rose 37% for the third quarter.

For the first nine months of 1976, total phonograph imports increased 89% compared with the same period in 1975. Auto radio imports climbed 72% for the same period.

Electronic consumer products export units similarly increased for the year's third quarter compared with the same period last year, except for audio tape equipment, which was down 23%. Phonograph exports were up 58%, automobile radio exports increased 87%, and home radio exports were up 24% for the third quarter of 1976.

Export units of home radios for the first nine months declined 3%, compared with the same period last year, but automobile radio exports rose 35%, and phonograph exports increased 54% for the year to date.

New Copyright Law

(continued from page 166)

The new copyright law uses the Senate language, which reverses the Supreme Court decision. The law says transmissions received on an ordinary "receiving set" are exempt from royalties unless a direct charge is made. Or if the transmission is further transmitted.

But the law also uses House report language, which upholds the Aiken decision. According to the House Subcommittee, it wanted to "encircle" that decision, not overturn it.

No one knows quite what constitutes "further transmission." Does this mean additional speakers or amplifiers would make an owner liable or not? The courts may ultimately have to decide that one.

Department Stores

The law will specifically prohibit department stores from piping music from their record sections to other parts of the store. It will also prohibit stores from amplifying records behind the confines of the store.

However, record stores and departments can play records free of performance liability, if it is for the purpose of selling that record. As Rep. Pattison explained: "The way you sell a car is to display it, the way you display a record is by putting it on, not just putting it out . . . It aids the copyright owner."

Still More

There are still more problems Congress, or the courts, will have to eventually resolve. Many issues do not involve the music industry, though.

Library photocopying, copyright of technological software, protection for typefaces and ornamental designs, government copyrights are issues still bubbling.

Last Word

The Courts of Appeal, and possibly the Supreme Court, will have the last word on a number of provisions in the new law. Questions of constitutionality of powers given to the Copyright Register remain. Tribunal decisions may also wind up with the judiciary.

Congress will also get into the copyright act again. In August, Rep. Kastenmeier warned, or promised, that the Judiciary Committee "may re-visit this law for many purposes." The subcommittee chairman's prediction may well become a self-fulfilling prophecy.



CASHMAN AT BOTTOM LINE — Terry Cashman, recording artist and president of Lifesong Records, recently began his east coast tour at the Bottom Line in New York. Pictured backstage (standing from left) are: Bob Russo, east coast regional promotion director for Lifesong; Marty Kupps, vice president of promotion and sales for Lifesong; Phil Kurnit, executive vice president for Lifesong; George Brown, vice president of creative services for Lifesong; and Barry Gross, vice president of promotion and sales for Lifesong. Seated, from left, are: Cashman and Tommy West, vice president of Lifesong.

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CASH BOX TOP 100 ALBUMS

December 25, 1976

		Weeks On 12/18 Chart			Weeks On 12/18 Chart			Weeks On 12/18 Chart
1	SONGS IN THE KEY OF LIFE STEVIE WONDER (Tamla/Motown T13-340C2)	13.98	1	10				
2	BOSTON (Epic PE 34188)	6.98	2	16				
3	A NIGHT ON THE TOWN ROD STEWART (Warner Bros. BS 2938)	6.98	3	24				
4	FRAMPTON COMES ALIVE PETER FRAMPTON (A&M SP 3703)	7.98	4	48				
5	HOTEL CALIFORNIA EAGLES (Asylum 7E-1084)	6.98	—	1				
6	WINGS OVER AMERICA WINGS (Capitol SWCO-11593)	13.98	—	1				
7	BEST OF THE DOOBIES DOOBIE BROTHERS (Warner Bros. BS 2978)	6.98	7	6				
8	THE PRETENDER JACKSON BROWNE (Asylum 7E-1079)	6.98	5	5				
9	ROCK AND ROLL OVER KISS (Casablanca NBLP 7037)	7.98	9	6				
10	A NEW WORLD RECORD ELECTRIC LIGHT ORCHESTRA (United Artists UA-LA 679)	6.98	10	8				
11	FLY LIKE AN EAGLE STEVE MILLER BAND (Capitol ST 11497)	6.98	11	31				
12	SPIRIT EARTH, WIND & FIRE (Columbia PC 34241)	6.98	6	11				
13	HEJIRA JONI MITCHELL (Asylum 7E-1087)	6.98	15	3				
14	BLUE MOVES ELTON JOHN (MCA/Rocket 2-11004)	12.98	8	7				
15	GREATEST HITS JAMES TAYLOR (Warner Bros. BS 2979)	6.98	22	4				
16	THIRTY-THREE & 1/3 GEORGE HARRISON (Dark Horse/WB DH 3005)	6.98	19	3				
17	THE SONG REMAINS THE SAME LED ZEPPELIN (Swan Song/Atlantic SS 2-201)	11.98	12	8				
18	GREATEST HITS LINDA RONSTADT (Asylum 7E-1092)	6.98	28	2				
19	CHICAGO X CHICAGO (Columbia PC 34200)	6.98	14	26				
20	ONE MORE FROM THE ROAD LYNYRD SKYNYRD (MCA 2-6001)	7.98	13	13				
21	THEIR GREATEST HITS EAGLES (Asylum 7E-1052)	6.98	17	43				
22	SONG OF JOY CAPTAIN & TENNILLE (A&M SP 4570)	6.98	25	41				
23	SILK DEGREES BOZ SCAGGS (Columbia PC 33920)	6.98	18	42				
24	CHILDREN OF THE WORLD BEE GEES (RSO/Polydor RS 1-3003)	6.98	20	14				
25	DREAMBOAT ANNIE HEART (Mushroom 5005)	6.98	16	38				
26	FLEETWOOD MAC (Warner Bros. MS 2225)	6.98	21	74				
27	YEAR OF THE CAT AL STEWART (Janus JXS 7022)	6.98	23	12				
28	CAR WASH ORIGINAL SOUNDTRACK (MCA 2-6000)	6.98	32	14				
29	SUMMERTIME DREAM GORDON LIGHTFOOT (Warner Bros. MS 2246)	6.98	24	27				
30	IT LOOKS LIKE SNOW PHOEBE SNOW (Columbia PC 34387)	6.98	29	8				
31	THE BEST OF GEORGE HARRISON (Capitol ST 11578)	6.98	34	5				
32	HASTEN DOWN THE WIND LINDA RONSTADT (Asylum 7E-1072)	6.98	26	18				
33	CERTIFIED LIVE DAVE MASON (Columbia PG 34174)	7.98	35	6				
34	SPIRIT JOHN DENVER (RCA APL 1-1694)	6.98	36	18				
35	DON'T STOP BELIEVIN' OLIVIA NEWTON-JOHN (MCA 2223)	6.98	38	8				
36	NO REASON TO CRY ERIC CLAPTON (RSO/Polydor RS 1-3004)	6.98	27	11				
37	FOUR SEASONS OF LOVE DONNA SUMMER (Oasis/Casablanca NBLP 7038)	6.98	37	9				
38	BURTON CUMMINGS (Portrait/CBS PR 34261)	6.98	42	9				
39	NIGHTS ARE FOREVER ENGLAND DAN & JOHN FORD COLEY (Big Tree/Atlantic BT 89517)	6.98	30	19				
40	NIGHT SHIFT FOGHAT (Bearsville/Warner Bros. BR 6962)	6.98	43	6				
41	DR. BUZZARD'S ORIGINAL 'SAVANNAH' BAND THE SAVANNAH BAND (RCA APL 1-1504)	6.98	41	21				
42	FREE FOR ALL TED NUGENT (Epic PE 34121)	6.98	39	14				
43	LEFTOVERTURE KANSAS (Kirshner/Epic PZ 34224)	6.98	47	8				
44	HOT ON THE TRACKS COMMODORES (Motown M6-867S1)	6.98	33	26				
45	NADIA'S THEME (THE YOUNG AND THE RESTLESS) BARRY DEVORZON & PERRY BOTKIN, JR. & VARIOUS ARTISTS (A&M SP 3412)	5.98	48	8				
46	THE CLONES OF DR. FUNKENSTEIN PARLIAMENT (Casablanca NBLP 7043)	6.98	31	12				
47	BIGGER THAN BOTH OF US HALL & OATES (RCA APL 1-1467)	6.98	40	18				
48	SOME PEOPLE CAN DO WHAT THEY LIKE ROBERT PALMER (Island ILPS 9420)	6.98	46	10				
49	I HOPE WE GET TO LOVE IN TIME MARILYN McCOO & BILLY DAVIS, JR. (ABC ABCD 952)	6.98	53	15				
50	AFTER THE LOVIN' ENGELBERT HUMPERDINCK (Epic PE 34381)	6.98	55	6				
51	GOLD OHIO PLAYERS (Mercury SRM 1-1122)	6.98	44	7				
52	AGENTS OF FORTUNE BLUE OYSTER CULT (Columbia PC 34164)	6.98	51	27				
53	ZOOT ALLURES FRANK ZAPPA (Warner Bros. BS 2970)	6.98	54	6				
54	GOOD HIGH BRICK (Bang 408)	6.98	64	8				
55	ALICE COOPER GOES TO HELL ALICE COOPER (Warner Bros. BS 2896)	6.98	57	24				
56	THIS ONE'S FOR YOU BARRY MANILOW (Arista 4090)	6.98	58	19				
57	NIGHT MOVES BOB SEGER (Capitol ST 11557)	6.98	62	8				
58	BRASS CONSTRUCTION II (United Artists UA-LA 677G)	6.98	61	6				
59	THE BEST OF FRIENDS LOGGINS & MESSINA (Columbia PC 34388)	6.98	73	3				
60	PART 3 KC & THE SUNSHINE BAND (TK 605)	6.98	50	10				
61	A FIFTH OF BEETHOVEN WALTER MURPHY BAND (Private Stock PS 2015)	6.98	49	17				
62	LONG MAY YOU RUN STILLS-YOUNG BAND (Warner Bros. MS 2253)	6.98	45	13				
63	A STAR IS BORN STREISAND, KRISTOFFERSON (Columbia JS 34403)	6.98	76	3				
64	GREATEST HITS ABBA (Atlantic SD 18189)	6.98	59	14				
65	FIREFALL (Atlantic SD 18174)	6.98	56	35				
66	ALL THIS AND WORLD WAR II (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS (20th Century 2T-522)	12.98	71	6				
67	FLOWERS EMOTIONS (Columbia PC 34163)	6.98	69	17				
68	ROCKS AEROSMITH (Columbia PC 34165)	6.98	63	31				
69	HAPPINESS IS BEING WITH THE SPINNERS SPINNERS (Atlantic SD 18181)	6.98	66	22				
70	GREATEST HITS WAR (United Artists UA-LA 648-G)	6.98	65	17				
71	LONG MISTY DAYS ROBIN TROWER (Chrysalis CHR 1107)	6.98	67	12				
72	SPITFIRE JEFFERSON STARSHIP (Grunt/RCA BFL 1-1557)	6.98	52	24				
73	UNFINISHED BUSINESS BLACKBYRDS (Fantasy F9518)	6.98	79	5				
74	LOVE WILL KEEP US TOGETHER THE CAPTAIN & TENNILLE (A&M SP 3505)	6.98	78	81				
75	DESTROYER KISS (Casablanca NBLP 7025)	6.98	83	7				
76	BEST OF LEON LEON RUSSELL (Shelter/ABC SRL 52004)	6.98	60	11				
77	MESSAGE IN THE MUSIC O'JAYS (Phila. Intl./Epic PZ 34245)	6.98	77	14				
78	GULF WINDS JOAN BAEZ (A&M SP 4603)	6.98	75	7				
79	BREEZIN' GEORGE BENSON (Warner Bros. BS 2919)	6.98	81	38				
80	WIPE THE WINDOWS, CHECK THE OIL, DOLLAR GAS ALLMAN BROTHERS BAND (Capricorn/Warner Bros. 2CX0177)	7.98	84	4				
81	CHICAGO'S GREATEST HITS (Columbia PC 33900)	6.98	80	57				
82	ENDLESS FLIGHT LEO SAYER (Warner Bros. BS 2962)	6.98	86	6				
83	ALIVE KISS (Casablanca NBLP 7020)	7.98	95	64				
84	ALL THE WORLD'S A STAGE RUSH (Mercury SRM 2-7058)	7.98	68	11				
85	JOHNNY THE FOX THIN LIZZY (Mercury SRM 1-1119)	6.98	70	8				
86	HIGH LONESOME CHARLIE DANIELS BAND (Epic PE 34377)	6.98	90	5				
87	LITTLE RIVER BAND (Capitol ST 11512)	6.98	88	17				
88	RADIO ETHIOPIA PATTI SMITH (Arista AL 4097)	6.98	72	6				
89	BEAUTIFUL NOISE NEIL DIAMOND (Columbia PC 33695)	6.98	82	26				
90	HOMETOWN BOY MAKES GOOD ELVIN BISHOP (Capricorn CP 0176)	6.98	74	5				
91	SUDAN VILLAGE SEALS & CROFTS (Warner Bros. BS 2976)	6.98	97	3				
92	DEDICATION BAY CITY ROLLERS (Arista 4093)	6.98	89	15				
93	THIS IS NIECY DENIECE WILLIAMS (Columbia PC 34242)	6.98	96	13				
94	WILD CHERRY (Epic/Sweet City 8-50025)	6.98	92	23				
95	HELP IS ON THE WAY MELISSA MANCHESTER (Arista 4095)	6.98	94	6				
96	GOLD/VOLUME ONE BEE GEES (RSO/Polydor RS 1-3006)	6.98	99	7				
97	BAREFOOT BALLET JOHN KLEMMER (ABC 950)	6.98	87	16				
98	WAYLON LIVE WAYLON JENNINGS (RCA APL 1-1108)	6.98	115	2				
99	THE ROARING SILENCE MANFRED MANN'S EARTH BAND (Warner Bros. BS 2965)	6.98	103	15				
100	TROUBADOUR J.J. CALE (Shelter/ABC SRL 52002)	6.98	98	15				

Cash Box Top Albums/101 to 200

December 25, 1976

		Weeks On Chart				Weeks On Chart				Weeks On Chart	
		12/18		12/18		12/18		12/18		12/18	
101 OPEN SESAME KOOL & THE GANG (DeLite DE 2023)	6.98	111	6	137 15 BIG ONES BEACH BOYS (Warner Bros. MS 2251)	6.98	136	24	172 ACT LIKE NOTHING'S WRONG AL KOOPER (United Artists UA LA 702G)	6.98	181	2
102 ENDLESS SUMMER BEACH BOYS (Capitol SVBB 11307)	6.98	108	67	138 NADIA'S THEME (THE YOUNG AND THE RESTLESS) BARRY DeVORZON (Arista 4104)	6.98	145	7	173 MADHOUSE SILVER CONVENTION (Midland/RCA NB 10849)	6.98	175	4
103 ABANDONED LUNCHEONETTE HALL & OATES (Atlantic SD 7269)	6.98	85	52	139 SATURDAY NIGHT LIVE! THE NOT READY FOR PRIME TIME PLAYERS (Arista 4107)	6.98	163	2	174 HEAT TREATMENT GRAHAM PARKER (Mercury SRM 1-1117)	6.98	183	4
104 THE JACKSONS (Epic PE 34229)	6.98	123	5	140 FEELING GOOD WALTER JACKSON (CH LA 656G)	6.98	138	13	175 MIDNIGHT LOVE AFFAIR CAROL DOUGLAS (Midland Int./RCA BKL 1-1798)	6.98	176	11
105 LOVE TO THE WORLD LTD (A&M 4589)	6.98	91	21	141 THE GIST OF THE GEMINI GINO VANNELLI (A&M SP 4596)	6.98	119	20	176 THE BEST OF GLEN CAMPBELL (Capitol ST 11577)	6.98	178	3
106 NEW SEASON DONNY & MARIE OSMOND (Polydor PD 1-6083)	6.98	121	6	142 SOUL SEARCHING AVERAGE WHITE BAND (Atlantic SD 18179)	6.98	134	24	177 JOHN DENVER'S GREATEST HITS (RCA CPL 1-0374)	6.98	182	182
107 ROCK AND ROLL HEART LOU REED (Arista AL 4100)	6.98	100	8	143 HARDCORE JOLLIES FUNKADELIC (Warner Bros. BS 2973)	6.98	128	6	178 OSMONDS CHRISTMAS ALBUM (Polydor PD 2-8001)	7.98	198	2
108 MAIN SQUEEZE CHUCK MANGIONE (A&M SP 4612)	6.98	118	6	144 THE PAINTER PAUL ANKA (United Artists UA-LA 653G)	6.98	144	8	179 BEACH BOYS '69 BEACH BOYS (Capitol ST 11584)	6.98	—	1
109 DANCE PURE PRAIRIE LEAGUE (RCA APL 1-1924)	6.98	93	8	145 SKY HIGH TAVARES (Capitol ST 11533)	6.98	142	29	180 NEW ENGLAND WISHBONE ASH (Atlantic SD 18200)	6.98	185	3
110 TED NUGENT (Epic PE 33692)	6.98	106	55	146 RINGO'S ROTOGRAVURE RINGO STARR (Atlantic SD 18193)	6.98	120	10	181 THE BEST OF ROD STEWART VOL. 2 (Mercury SRM 2-7509)	7.98	—	1
111 TOYS IN THE ATTIC AEROSMITH (Columbia PC 33479)	6.98	133	88	147 HOW LATE'LL YA PLAY 'TIL DAVID BROMBERG (Fantasy F9007)	6.98	131	13	182 MOMENTS WITH YOU MOMENTS (Stang 1030)	6.98	186	3
112 HARD RAIN BOB DYLAN (Columbia PC 34349)	6.98	107	13	148 AIN'T THAT A BITCH JOHNNY "GUITAR" WATSON (DJM/Amherst DJLPA-3)	6.98	139	23	183 THE HUSTLE AND THE BEST OF VAN MCCOY (H&L HL 69016)	6.98	190	2
113 ON THE ROAD TO KINGDOM COME HARRY CHAPIN (Elektra 7E-1082)	6.98	110	9	149 ROCKY MOUNTAIN CHRISTMAS JOHN DENVER (RCA APL 1-1201)	6.98	172	2	184 THE BEST OF THE POINTER SISTERS (ABC/Blue Thumb BTSY 6026/2)	9.98	187	2
114 BEST OF B.T.O. (SO FAR) BACHMAN-TURNER OVERDRIVE (Mercury SRM 1-1101)	6.98	109	20	150 IMAGINARY VOYAGE JEAN-LUC PONTY (Atlantic SD 18195)	6.98	160	5	185 THE BEST OF THE CRUSADERS (Blue Thumb/ABC BTSY 6027/2)	7.98	191	2
115 SOMETHING SPECIAL SYLVERS (Capitol ST 11580)	6.98	125	6	151 RENAISSANCE LONNIE LISTON SMITH & THE COSMIC ECHOES (RCA APL 1-1822)	6.98	168	4	186 TWO'S COMPANY AZTEC TWO-STEP (RCA APL 1-1497)	6.98	188	2
116 DIANA ROSS' GREATEST HITS (Motown M6869S1)	6.98	113	21	152 WAKING AND DREAMING ORLEANS (Asylum 7E-1070)	6.98	137	18	187 THE BEST OF DONALD BYRD (Blue Note/UA BNLA 700G)	6.98	189	2
117 HISTORY — AMERICA'S GREATEST HITS AMERICA (Warner Bros. BS 2894)	6.98	117	58	153 SOMEWHERE I'VE NEVER TRAVELLED AMBROSIA (20th Century T-510)	6.98	140	15	188 LOVE IS ALL AROUND WAR FEATURING ERIC BURDON (ABC ABCD 988)	6.98	—	1
118 TOO HOT TO STOP BAR-KAYS (Mercury SRM 1-1092)	6.98	132	7	154 SMALL CHANGE TOM WAITS (Asylum 7E-1078)	6.98	146	10	189 CARELESS STEPHEN BISHOP (ABC ABCD 954)	6.98	194	4
119 THE DREAM WEAVER GARY WRIGHT (Warner Bros. MS 2868)	6.98	112	72	155 CHRISTMAS JOLLIES SALSOL ORCHESTRA (Salsoul SZS 5507)	6.98	199	2	190 KALAPANA II KALAPANA (Abattoir KALA 0002)	6.98	192	3
120 ALL THINGS IN TIME LOU RAWLS (Phila. Int./Epic PZ 33957)	6.98	105	29	156 SCHOOL DAYS STANLEY CLARKE (Nemperor/Atlantic NE 439)	6.98	147	15	191 ROCK 'N' ROLL MUSIC THE BEATLES (Capitol SKBO 11537)	10.98	162	27
121 HOPPKORV HOT TUNA (RCA BFL 1920)	6.98	114	8	157 YOU ARE MY STARSHIP NORMAN CONNORS (Buddah BDS 5655)	6.98	152	34	192 HEARD YA MISSED ME, WELL I'M BACK SLY & THE FAMILY STONE (Epic PE 34348)	6.98	—	1
122 CALIENTE GATO BARBIERE (A&M SP 4597)	6.98	124	11	158 ANYWAY YOU LIKE IT THELMA HOUSTON (Motown T6-34551)	6.98	171	2	193 LAVERNE & SHIRLEY SING PENNY MARSHALL & CINDY WILLIAMS (Atlantic SD 18203)	6.98	193	3
123 BICENTENNIAL NIGGER RICHARD PRYOR (Warner Bros. BS 2960)	6.98	101	13	159 JOY RIDE DRAMATICS (ABC ABCD 955)	6.98	158	9	194 LIVING INSIDE YOUR LOVE EARL KLUUGH (Blue Note/UA BNLA 667G)	6.98	—	1
124 ELTON JOHN'S GREATEST HITS (MCA 2128)	6.98	127	112	160 THE MAN WITH THE SAD FACE STANLEY TURRENTINE (Fantasy F9519)	6.98	167	5	195 JOAN ARMATRADING (A&M 4588)	6.98	150	14
125 HAVE A GOOD TIME AL GREEN (Hi/London SHL 32103)	6.98	130	5	161 E-MAN GROOVIN' JIMMY CASTOR BUNCH (Atlantic SD 18186)	6.98	148	18	196 CALLING CARD RORY GALLAGHER (Chrysalis CHR 1124)	6.98	151	10
126 CRYSTAL BALL STYX (A&M SP 4604)	6.98	129	10	162 MELBA MELBA MOORE (Buddah BDS 5677)	6.98	169	3	197 GOLD PLATED CLIMAX BLUES BAND (Sire/ABC SASD 7523)	6.98	197	4
127 OLE ELO ELECTRIC LIGHT ORCHESTRA (UA LA 630G)	6.98	126	26	163 LIVE BULLET BOB SEGER (Capitol SKBB 11523)	6.98	166	35	198 A LITTLE BIT MORE DR. HOOK (Capitol ST 11522)	6.98	153	16
128 AT THE SPEED OF SOUND WINGS (Capitol SW 11525)	6.98	122	38	164 GRAND FUNK HITS GRAND FUNK RAILROAD (Capitol ST 11579)	6.98	165	4	199 THE JAMES MONTGOMERY BAND (Island ILPS 9419)	6.98	—	1
129 TECHNICAL ECSTASY BLACK SABBATH (Warner Bros. BS 2969)	6.98	102	10	165 DONNY & MARIE — TV SHOW SONGS DONNY & MARIE OSMOND (Polydor PD 6068)	6.98	173	4	200 PRIVATE EYES TOMMY BOLIN (Columbia PC 34329)	6.98	157	14
130 I HEARD THAT QUINCY JONES (A&M SP 3705)	7.98	104	14	166 CATFISH FOUR TOPS (ABC ABCD 968)	6.98	161	4				
131 WHITE BIRD DAVID LAFLAMME (Amherst AMH 1007)	6.98	149	3	167 IS THIS WHATCHA WONT? BARRY WHITE (20th Century T516)	6.98	170	7				
132 CHAMELEON LABELLE (Epic PE 34189)	6.98	116	15	168 STUFF (Warner Bros. BS 2968)	6.98	177	4				
133 FLOWING FREE FOREVER MICHAEL MURPHEY (Epic PE 34220)	6.98	135	6	169 THE PLANETS TOMITA (RCA ARL 1-1919)	6.98	180	2				
134 DIRT, SILVER & GOLD NITTY GRITTY DIRT BAND (United Artists UA LA 670-L3)	11.98	159	2	170 L STEVE HILLAGE (Atlantic SD 18205)	6.98	—	1				
135 PLAY 'N' THE GAME NAZARETH (A&M SP 4610)	6.98	141	3	171 KING KONG ORIGINAL SOUNDTRACK (Reprise/WB MS 2260)	6.98	—	1				
136 PIPE DREAMS (ORIGINAL SOUNDTRACK) GLADYS KNIGHT & THE PIPS (Buddah BDS 5676 ST)	6.98	143	6								

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

Abba	64	Cale, J.J.	100	Foghat	40	Led Zeppelin	17	Parliament	46	Sylvers	115
Aerosmith	68,111	Campbell, Glen	176	Four Tops	166	Lightfoot, Gordon	29	Pointer Sisters	184	Tavares	145
Allman Brothers	80	Captain & Tennille, The	22,74	Frampton, Peter	4	Little River Band	87	Pony, Jean-Luc	150	Taylor, James	15
Ambrosia	153	Castor, Jimmy	161	Funkadelic	143	Loggins & Messina	59	Prime Time Players	139	Thin Lizzy	85
America	117	Chapin, Harry	113	Gallagher, Rory	196	LTD	105	Pryor, Richard	123	Tomita	169
Anka, Paul	144	Chicago	19,81	Grand Funk	164	Lynyrd Skynyrd	20	Pure Prairie League	109	Trower, Robin	71
Armatrading, Joan	195	Clapton, Eric	36	Green, Al	125	Manchester, Melissa	95	Rawls, Lou	120	Turrentine, Stanley	160
Average White Band	142	Clarke, Stanley	156	Hall & Oates	47,103	Mangione, Chuck	108	Reed, Lou	107	Vannelli, Gino	141
Aztec Two-Step	186	Climax Blues Band	197	Harrison, George	16,31	Manilow, Barry	56	Ronstadt, Linda	18,32	Waits, Tom	154
Bachman-Turner Overdrive	114	Commodores	44	Heart	25	Mann, Manfred	99	Ross, Diana	116	War	70
Baez, Joan	78	Connors, Norman	157	Hillage, Steve	170	Marshall & Williams	193	Rush	84	Watson, Johnny Guitar	148
Barbieri, Gato	122	Cooper, Alice	55	Hot Tuna	121	Mason, Dave	33	Russell, Leon	76	White, Barry	167
Bar-Kays	118	Crusaders	185	Houston, Thelma	158	McCoo/Davis	49	Salsoul Orchestra	155	Wild Cherry	94
Bay City Rollers	92	Cummings, Burton	38	Humperdinck, Engelbert	50	McCoy, Van	183	Savannah	41	Williams, Deniece	93
Beach Boys	102,137,179	Daniels, Charlie	86	Jackson, Walter	149	Miller, Steve	11	Sayer, Leo	82	Wings	6,128
Beatles	191	Denver, John	34,149,177	Jacksons	104	Mitchell, Joni	13	Scaggs, Boz	23	Wishbone Ash	180
Bee Gees	24,96	DeVorzon, Barry	138	James Montgomery Band	199	Moments	182	Seals & Crofts	91	Wonder, Stevie	1
Benson, George	79	DeVorzon & Botkin	45	Jefferson Starship	72	Moore, Melba	162	Seger, Bob	57,163	Wright, Gary	119
Bishop, Elvin	90	Diamond, Neil	89	Jennings, Waylon	98	Murphey, Michael	133	Silver Convention	173	Zappa, Frank	53
Bishop, Stephen	189	Doobie Bros.	7	John, Elton	14,124	Murphy, Walter	61	Sly & The Family Stone	192		
Blackbyrds	73	Douglas, Carol	175	Jones, Quincy	130	Nazareth	135	Smith, Lonnie Liston	151		
Black Sabbath	129	Drumatics	159	Kalapana	190	Newton-John, Olivia	35	Smith, Patti	88		
Blue Oyster Cult	52	Dr. Hook	198	Kansas	43	Nitty Gritty Dirt Band	134	Snow, Phoebe	30		
Bolin, Tommy	200	Dylan, Bob	112	KC & The Sunshine Band	60	Nugent, Ted	42,110	Spinners	69	All This & WW II	66
Boston	2	Eagles	5,21	Kiss	9,75,83	Ohio Players	51	Starr, Ringo	146	A Star Is Born	63
Brass Construction	58	Earth, Wind & Fire	12	Klemmer, John	97	O'Jays	77	Stewart, Al	27	Car Wash	28
Brick	54	Electric Light Orch.	10,127	Klugh, Earl	194	Orleans	152	Stewart, Rod	3,181	King Kong	171
Bromberg, David	147	Emotions	67	Kool & The Gang	101	Osmond, Donny & Marie	106,165	Stills-Young Band	62	Pipe Dreams	136
Browne, Jackson	8	England Dan/Coley	39	Kooper, Al	172	Osmonds	178	Stuff	168		
Burdon, Eric	188	Firefall	65	Labelle	132	Palmer, Robert	48	Styx	126		
Byrd, Donald	187	Fleetwood Mac	26	LaFlamme, David	131	Parker, Graham	174	Summer, Donna	37		

The Wells Fargo Band.



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