

# CASHBOX

October 30, 1976

NEWSPAPER

\$1.50



## **EARTH, WIND & FIRE/ DOMINATING ELEMENTS**

*WEA Resumes Print Ads;  
Led Zeppelin Soundtrack Bows*

*K mart Opening Super Record Stores?*

*Record Bar Exits California*

*Ford Signs Copyright Bill*

*Toronto Station CHUM*

*Leaks New Elton John LP*

*Enter The Hero, Exit The Obscure (Ed)*

# Snow.

**Have you heard it yet?**

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On Columbia Records  
and Tapes.

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# CASH BOX

VOLUME XXXVIII — NUMBER 24 — October 30, 1976

**GEORGE ALBERT**  
President and Publisher  
**MARTY OSTROW**  
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Editorial  
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WOODY HARDING

Coin Machine  
Chicago  
CAMILLE COMPASIO, Manager

Circulation  
THERESA TORTOSA  
Manager

**PUBLICATION OFFICES**

**NEW YORK**  
119 West 57th St., N.Y., N.Y. 10019  
Phone: (212) 586-2640  
Cable Address: Cash Box N.Y.

**CALIFORNIA**  
5363 Sunset Blvd (Suite 930)  
Hollywood, Ca. 90028  
Phone: (213) 464-8241

**NASHVILLE**  
JUANITA JONES  
BARBARA O'DELL  
1511 Sigler St., Nashville Tenn. 37203  
Phone: (615) 244-2898

**CHICAGO**  
CAMILLE COMPASIO  
29 E. Madison St., Chicago, Ill. 60602  
Phone: (312) 346-7272

**WASHINGTON, D.C.**  
REBECCA MOORE  
2831 28 St. N.W.  
Washington, D.C. 20018  
Phone: (202) 483-5533

**ENGLAND — KIM THORNE**  
97 Uxbridge Rd., London W. 12  
Phone: 01-749-6724

**ARGENTINA — MIGUEL SMIRNOFF**  
Belgrano 3252, Piso 4 "B"  
Buenos Aires, Argentina  
Phone: 89-6796

**BRAZIL — H. GANDELMAN**  
Av. Rio Branco, 156 Sala 627  
Rio de Janeiro RJ

**CANADA — DAVID FARRELL**  
1946 Bloor St. W. Apt. 14  
Toronto, Ontario, Canada M6P 3K9  
Phone: (416) 766-5978

**HOLLAND — PAUL ACKET**  
Therapsiastraat 59-63, The Hague  
Phone: 837700

**ITALY — GABRIELE G. ABBATE**  
Viale A. Doria 10, 20124 Milano

**BELGIUM — ETIENNE SMET**  
Postbus 56, B-2700 Sint-Niklaas  
Phone: (03) 76-54-39

**AUSTRALIA — PETER SMITH**  
6 Murrillo Crt, Doncaster  
Victoria, Australia 3108  
Phone: 848-7878

**JAPAN — Adv. Mgr., SACHIO SAITO**  
1-11-2-Chome Shinbashi, Minato-Ku, Tokyo  
Phone: 504-1651  
Editorial Mgr., FUMIYO TACHIBANA  
1-11-2-Chome Shinbashi, Minato-Ku, Tokyo  
Phone: 504-1651

**FRANCE — CLAUDE EM MONNET**  
262 bis Rue des Pyrenees  
Paris, France 75020f Phone: 797-4261

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## *cash box editorial*

### *Enter The Hero, Exit The Obscure*

As the resplendent standard bearers of the music industry bring forth their long awaited masterpieces and cash registers across the nation trumpet the triumph of the impending year-end bonanza, a shadowy figure packs up his guitar and sheet music and lumbers dejectedly toward an obscure cave. The day of the superstar is upon us and woe be to any new artist who might seek to steal even a small portion of the spotlight.

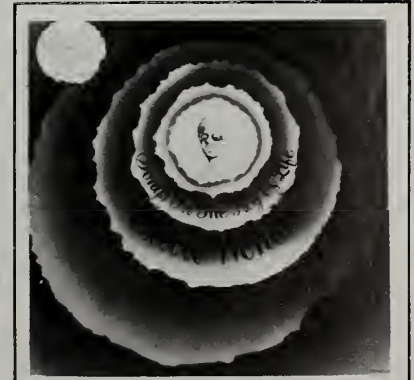
History tells us that this year isn't that much different from 1975. A barrage of strong fall product will pretty much dictate the structure of the album charts till the holidays, although the exact configuration is still anyone's guess. Interestingly, the absence of Stevie Wonder, Elton John and Led Zeppelin (to name three) did much to dictate the structure of the LP chart this past summer. It seems obvious that Peter Frampton, among others, benefitted a great deal from the release schedule. But what about the chances of a new artist making it this fall? Certainly the presence of the above three coupled with the scheduled releases of Wings and the Eagles doesn't give rise to much optimism on the part of the artist whose album has not yet shipped.

Indeed, the music industry has come upon its season of schizophrenia. If you asked any record man six months ago (and we did) what he felt was the most important ingredient in the future success of the industry, he would have said new talent. "The lifeblood of the business," one such executive remarked. We're not naive enough to suggest that the music industry ignore the fruits of its labor. After all, Elton, Stevie and their colleagues were once unknown newcomers and their rise to fame is what the music business is all about. However, some provision should be made to allow new artists an opportunity to compete on a year-round basis. As it stands now, the new artist has nine months to gain exposure, period. Release schedules have again been aimed at bringing in record year-end sales and because Wonder, John and Zep are represented by expensive two-record sets, the holiday shopper will obviously have fewer dollars to spend on the likes of Brian Cadd, David Forman and Johnny Cougar.

Advertising will be geared to moving vast amounts of established acts' latest offerings as well as their catalogs and the new artist, like his ursine counterpart, the bear, must content himself with a winter's hibernation. It's hard to criticize a business philosophy that more often than not triggers such **Cash Box** headlines as "Retail Chains' Sales Set Holiday Record" or "Industry Volume Up Dramatically As Year-End Sales Soar." Yet there is danger in any form of excess. Rather than abandoning the new artist from October until January, perhaps the industry can devise a plan to keep him in the game, albeit in a limited role. After all, next year's holiday sales records may very well depend on this fall's unknown artists.



**NUMBER ONE  
SINGLE OF THE WEEK**  
DISCO DUCK  
RICK DEES & HIS CAST OF IDIOTS  
RSO 857  
Writer: R. Dees, Cast of Idiots  
Pub: Stafree/BMI



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



# "HELLO OLD FRIEND"

A New Single From The New Album  
(RS 861)



**Watch for Eric Clapton's U.S. Tour beginning November 5.**

Available on RSO Records and Tapes




"The Music We Believe In"



RS-1-3004

Produced by Rob Fraboni in association with Eric Clapton and Carl Dean Radle by arrangement with the Robert Stigwood Organisation

Manufactured and marketed by 

YOU KNOW HIS MUSIC.  
GET TO KNOW HIS NAME.  
**RALPH MacDONALD**

Rod Stewart's "Trade Winds"  
Roberta Flack's "Where Is The Love"  
Shirley Bassey's "When You Smile"  
Grover Washington, Jr.'s "Mister Magic"

*Who wrote the songs?*

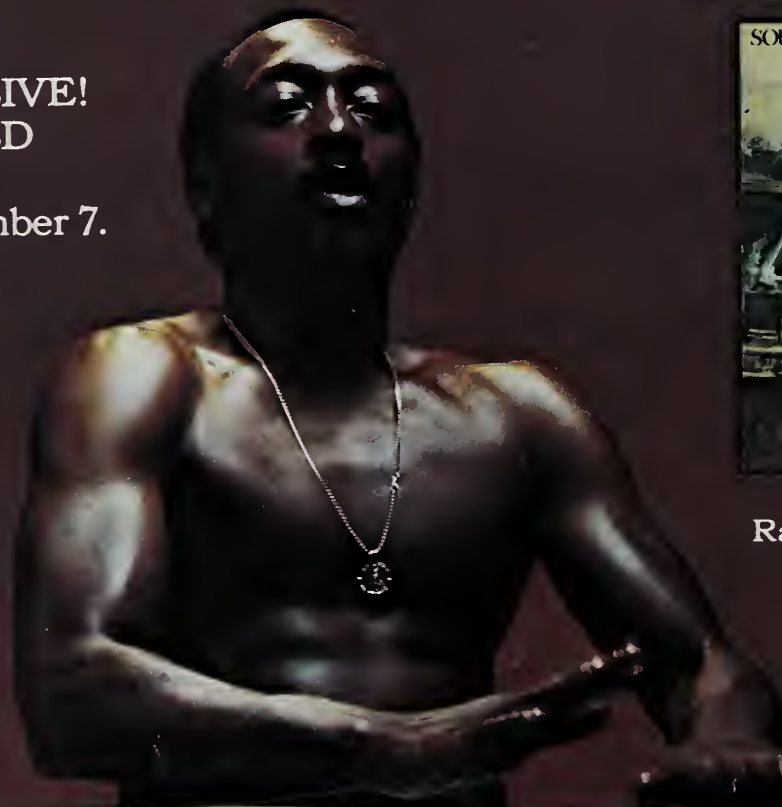
**RALPH MacDONALD**

Paul Simon's "Still Crazy After All These Years"  
George Benson's "Breezin'"  
Bette Midler's "Do You Wanna Dance"

*Who played percussion?*

**RALPH MacDONALD**

GET TO KNOW HIM LIVE!  
RALPH MacDONALD  
and Friends,  
Avery Fisher Hall, November 7.  
New York City.



(Marlin No. 3306)

Ralph MacDonald's First LP—  
"Sound of a Drum"  
Now Available on

**MARLIN**  
Distributed by **k RECORDS**  
The Independent's Independent.

## Ford Signs Copyright Bill Into Law

WASHINGTON, D.C. — With little ado and no fanfare President Ford signed the copyright revision bill S.22 into law last week. Only a brief statement was issued by the president after he okayed S.22, now an official act updating the nation's 67-year-old copyright laws.

Jukeboxes, cable TV and public TV will be paying royalties for the first time under the new law. Additionally, record companies will be paying a higher mechanical royalty to composers and music publishers: up from 2 cents to 2½ cents per tune. Length of copyright terms has been extended as well, from two 28-year terms to life of the author plus fifty years.

Most provisions of the copyright act won't go into effect until 1978, however.

## Retail Price Survey:

# WEA Resumes NY Print Ads; Led Zeppelin Soundtrack Bows, Ads Flood Cleveland

by Ken Terry

NEW YORK — Three months after starting it, WEA has lifted its ban on co-op print advertising in the New York market. In conjunction with WEA, Korvettes included a sale on all of the corporation's product in its ad last week in the Sunday *New York Times*.

### Ban Rescinded

Skid Weiss, national director of advertising and public relations for WEA, said that the ban was rescinded "because we wanted to stop and analyze what's happened. We've discovered, for example, that in New York we have to have a mix. We can't concentrate on one medium — radio, for instance. Print is very important in New York, more so than in any other major market. So as a consequence of that, we feel that we can now sit back and see where we are."

The purpose of the temporary ban, Weiss explained, was to try to show the New York dealers that it makes sense to "get more involved with broadcast. We felt that the media mix in New York was too highly concentrated in print, and that there had to be more balance. And I think we're going to be successful in changing that. Our mix is going to improve, and I'm very enthusiastic about the reactions from some of our accounts who are more open to radio than they were before."

### Stepping In

"Sam Goody's is doing a great number on radio and TV. And I think as the consequence of a Goody and a few others stepping in, there will be some kind of influence on the other dealers to follow suit."

"There are several accounts who still feel very strongly, however, that their biggest impact is through the print media. Now some of that could be true. New York is not a market on wheels like L.A., Dallas or Atlanta. It's not a situation where you have (most) people driving to work, and you can take advantage of driving time, where you have a captive audience in the cars. So much is involved with the subways, and people are constantly dependent on

newspapers.

"Korvettes has made a name and a reputation based on print advertising, and generally speaking, they've been very successful. My argument is that there's no reason why you can't do the same thing with broadcast that you've done in print. Now the only problem is that it may require a different technique."

### Improving The Mix

According to Weiss, WEA has been trying to improve its media mix in New York for some time. In 1971, when the corporation's national mix was 40 percent radio to 60 percent print, only 4 percent of the advertising budget was devoted to radio in the New York market. By the time WEA imposed the print ban, it had changed its national mix to 60 percent radio and 40 percent print, but the New York ratio was about 30 percent to 70 percent. At the present, Weiss said, "we're shooting for a 40-60 mix (of radio to print). I'd love 50-50, but I don't know if we can ever reach that. However, I think a 40-60 ratio would be a desirable goal for everybody involved."

One of the major problems with co-op print advertising, in Weiss's opinion, is that the requirements of market planning do not

*continued on pg. 28*

## Record Bar Exits California; Sells Stores To Warehouse

by Julian Shapiro

NEW YORK — The Record Bar, a national retail chain of 78 stores, will divest itself of its five remaining outlets in the Los Angeles market by January 31, 1977. At that time, the nation's second largest record retailer based on number of outlets, will have completed its exit from California leaving its most western market penetration to isolated stores in Albuquerque, New Mexico, Tucson, Arizona, and Salt Lake City, Utah.

The five stores, all located in malls, will remain record stores, though, as the chain has transferred the leases to the Warehouse, the California retailer with 73 outlets

from San Diego to San Francisco.

### Three Years in California

Three years ago, The Record Bar entered California with nine stores and maintained that number until last year. This year, problems became too severe. "We had some very bad site selections; we picked some bad malls," explained Barrie Bergman, president and chief executive officer of the chain. "That was one of the problems. And also, obviously, the market has been very difficult. In the stores we do do a lot of business in, we don't make any money because of the price structure in Los

*continued on pg. 18*

## Security Leak of Elton LP Miffs Rocket-MCA Debut

by J.B. Carmicle

LOS ANGELES — Disappointed and angered over a security leak that allowed the new Elton John LP "Blue Moves" to be aired prior to its scheduled release date on radio station CHUM in Toronto, representatives of Rocket and MCA Records (the LP is a joint release) last week were attempting to clear the air over who supplied CHUM with the album and for what reason. In addition to CHUM supplying the album to its six sister stations in Canada, the station gave advance copies to the RKO radio chain, WLS in Chicago, and WFIL in Philadelphia. This battle in "The War For Exclusivity" is the most notable incident since last April (see **CB** April 10) when KMET-FM and KHJ embarrassed Atlantic with exclusive previews of Led Zeppelin and Rolling Stones' albums.

The scenario for the "Blue Moves" espionage reads much like a James Bond script, but the results of the premature airings in several major U.S. markets triggered confusion and displeasure on the part of Rocket and MCA. Reaction at the FM level was immediately apparent. Of all the albums FMers added last week, "Blue Moves" ranked fifth in the country (see FM Analysis, pg. 21). And at midweek, as Rocket and MCA searched for answers to how CHUM got the exclusive tapes, CHUM PD J. Robert Wood and his associate Roger Ashby disclosed to **Cash Box** the nature of their coup.

Although Wood and Ashby agreed that the product had been furnished by an English source, the two programmers told two different stories when **CB** queried them about the reason for Ashby's trip to England. Wood maintained that the station had no knowledge that the advance product would be available to Ashby and noted that he was only there on an interview assignment. Ashby, verifying that he was on the trip to interview Led Zeppelin for a special rock history CHUM was putting together, contended that station executives knew, before he left, that there would be a

*continued on pg. 28*

## K mart To Open Super Record Stores?

by Julian Shapiro

NEW YORK — Speculation has heightened over the past several months that executives of K mart, the gigantic national discount merchandising operation, are contemplating the conversion of a number of abandoned Allied supermarket outlets adjacent to K mart stores to record and tape 'super stores.'

These suppositions have intensified at roughly the same rate that Allied has pruned units from its chain. Earlier this year, fifty-five Allied outlets were closed, forty-five of them adjacent to K mart stores. Recently, an additional fifty stores were added to the previous list of casualties, including forty four stores next to K marts in thirteen southern and midwestern states.

### Expansion

Officials at K mart have steadfastly denied any such expansion of their record and tape departments. Commented a spokeswoman for the company, "There is no truth in speculation that former Allied supermarkets could become K mart record supermarkets. We are looking for supermarket people to lease those locations."

A story, however, appeared in a recent issue of *Discount Store News* recently indicating that S.S. Kresge, parent organization of K mart, "had not eliminated the possibility" of re-opening some of the vacated facilities as K mart annexes for the sale of general merchandise. Records and tapes would naturally be encompassed by such a description.

A spokeswoman for K mart, when confronted with this fact, denied any truth to the allegations. "The *Discount Store News* story is just not true," she maintained. There is no one at corporate headquarters

(Kresge) who would tell you that. K mart is not looking to keep any of these stores at all. We're looking for new supermarket tenants for all of them."

### Cash Dividend

In a related development, Kresge has issued a cash dividend of 8¢ per share to its stockholders of record as of November 19. The dividend will be paid on the outstanding shares of the corporation's \$1.00 par value common stock.

## WCI Music Div. Enjoys Record 3rd Quarter

NEW YORK — Income for the fiscal third quarter ended September 30 of the recorded music and music publishing divisions of Warner Communications, Inc. rose half a million dollars to \$15,143,000 from \$14,594,000 during the same period last year. Revenues increased \$8.8 million to \$90,984,000 from \$82,253,000 in the prior-year period.

For the nine months ended September 30, earnings of the company's music divisions climbed \$10.5 million to \$45,062,000 from \$34,530,000 in the first nine months of 1975. Sales advanced \$51 million to \$272,168,000 from \$221,423,000 during the same period a year ago.

Net income for the fiscal third quarter of Warner Communications, Inc. rose 24 percent to a record \$15,540,000 from \$12,512,000 during the same period last year. Revenues increased to \$188,438,000 from \$165,839,000, and earnings per share climbed 27 percent to a record 93¢ from 73¢ in the prior-year period.

### Nine Month Totals

For the first nine months of 1976, revenues, net income and earnings per share all advanced to record levels. Net income jumped 18 percent to \$47,159,000 from \$40,084,000 during the same period a year ago. Sales increased to \$565,014,000 from \$491,807,000. Earnings per share rose to \$2.80 from \$2.24.

Commenting on these results, Steven J. Ross, chairman of Warner Communications, said, "Our excellent third quarter performance was the result of higher profits in all four of our major operating divisions. The recorded music and publishing division had the best third quarter in its history, with revenues and pretax income both showing gains in comparison to last year's very strong third quarter."

Other gains in profits were reported in the film, publishing and foreign and domestic theatrical operations of Warner Communications. For the seventh consecutive quarter, the company's cable television subsidiary showed increases in both revenue and income, with pretax earnings reaching a record \$1,852,000.

## Davis Discounts Arista Rumors

NEW YORK — In response to any rumors that Arista Records might be sold by Columbia Pictures, Arista president Clive Davis issued the following statement: "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."

# YES, IT'S GREAT.



Everyone knows it'll sell.

But what may come as a surprise is Mary Kay's phenomenal singing talent. Her album, produced by Brian Ahern (who also produces Emmylou Harris), will be thoroughly enjoyed by "Mary Hartman, Mary Hartman" addicts and non-addicts alike.

Mary Kay Place is part of the most sensational TV success of the decade:

"Mary Hartman, Mary Hartman." And her TV hits (including the skyrocketing "Baby Boy") are included on the album.

**The Mary Kay Place album, "Tonite! At the Capri Lounge/ Loretta Haggars," including the Country/Top-40 smash "Baby Boy." The most eagerly awaited debut album in recent memory. On Columbia Records and Tapes.**



# Daylight-Only AM-ers Push For Standard Broadcast Day

by Rebecca Moore

WASHINGTON, D.C. — When you set the clock back this Sunday (Oct. 31) it may be

## FRONT COVER



With the release of "Spirit," their latest Columbia Records album, Earth, Wind & Fire have taken another step in fulfilling the promise made more than six years ago, when Maurice White and his brother Verdine formed a cooperative music ensemble capable of creating many and varied modes of music in their own unique style.

Currently the number two album on Cash Box's top 100 chart, "Spirit" is already certified platinum by the RIAA, having sold, according to Columbia, over 1,250,000 units within one week of release. Their third and fourth albums, "That's The Way Of The World" and "Gratitude," respectively, both have attained sales of over two million units each. EWF's first two Columbia albums, "Last Day's Time" and "Head To The Sky," sold over one million units each according to the label, both LPs having been released at the time when the group was relatively new and unexposed.

EWF are currently on a major-date tour of the United States which brings them to New York's Madison Square Garden for shows on October 28-29. The group continues to play the largest halls throughout the nation with each new tour.

"I've always looked at our music as being of the sky, thunderous music, music from infinity," says White. It is his vision of the spirituality of music in harmony with the forces of the universe that has led to the enormous family feeling among the members of the band: Maurice and Verdine White, Philip Bailey, Larry Dunn, Al McKay, Ralph Johnson, Johnny Graham, Andrew Wockfolk, and Fred White. With that feeling has come a continuous outpouring of dynamic and original music, that has, with each successive album, reached a wider range of age groups and musical tastes.

### INDEX

Album Chart 1-200	61
Album Reviews	35
Coin Machine News	53
Country Top 100 Singles	100
Country Top 40 LPs	46
FM Analysis	21
For The Record	29
International Section	58
On Jazz	30
Looking Ahead	28
New Additions To Playlist	22
Pop Radio Analysis	26
Radio Report	20
Regional Album Activity	37
R&B Top 100 Singles	49
R&B Top 50 LPs	48
Singles Bulletins	27
Singles Chart Top 100	4
Singles Reviews	36
Talent On Stage	28B

nice to get that extra hour of sleep. For several thousand daytime-only AM radio broadcasters, however, the ritual time-changing each April and each October means losing or gaining a lot more than sleep.

Close to 3000 of the 4460 AM radio stations in the country operate sunrise-to-sunset only, according to NAB statistics. Changes in time or length of the daylight hours, therefore, directly affect these stations' hours of operation.

### Congressional Bill

This is why the daytime-only ops fought hard the last session of Congress against a bill extending daylight savings time from six months to seven. The bill would have lengthened the current end of April/end of October term to mid-March/mid-October. The bill passed the Senate, and only the crush of other bills at the end of the Congress prevented it from getting through the House.

The time change is also why daytime ops, and the Daytime Broadcasters Association — reactivated at the last NAB convention after a seven year hiatus — are pushing for a standard broadcast day of 6 a.m. to 6 p.m. regardless of when the sun comes up or goes down. The broadcasters are leaning on the FCC as it considers new rules governing clear channel, high-watt stations.

### More Daylight

"We're delighted it did not pass," a spokesman for the National Association of Broadcasters (NAB) said of the Daylight Savings Time Bill. "Daytimers are most concerned because they lose drive time in the morning... They would prefer standard time the year-round."

But since the public favors increasing daylight savings time by a two-to-one margin, the bill is likely to come up again the next session of Congress. The Department of Transportation, also favoring more daylight savings, advocates an eight-month period. Some energy seems to be saved, although "the energy savings has been disputed," said the NAB. "It really depends on where you are in the time zone."

Farmers, daytime-only broadcasters, and those parents who must send their children to school while it's still dark, seem to be the main opponents of the increase.

### Shorter Days

Daylight savings time is not the real problem, though. As long as the earth revolves around the sun, the days get shorter in winter. With fewer daylight hours, daytime stations are simply on the air less. In deepest winter some stations are only on the air from 7:30 a.m. to 4:45 p.m. And the further north you go, the shorter the broadcast day gets.

Chuck Thornton, station manager for WTRI-AM in Brunswick, Maryland, explained some of the problems his station has during winter operations. When it snows WTRI runs a phone service so that people can call up and find out special school and commuter train snow schedules, since the station doesn't go on the air until 7:30. The station signs off at 4:45 on a bad day missing all the commuters: the first commuter train back from Washington doesn't get in until 5 p.m.

"You have a real management problem in winter," Thornton also felt. "You either have people running double duty in the summer, or lay off extra staff in winter." In mid-summer WTRI signs on at 5:30 a.m. and goes off at 8:45 p.m.

### Fight Brewing

A fight is shaping up between the daytime only broadcasters and the big, clear channel 50,000 watters. The reason: they share the same frequencies. Since

# Capitol's Income, Earnings Climb



**CAPITOL ANNUAL MEETING** — Pictured at the Capitol Industries — EMI Inc. annual general meeting are John Reid (on left), chairman of EMI Ltd. and director of Capitol Industries-EMI Inc., with Bhaskar Menon, president and chief executive officer of Capitol Industries-EMI Inc.

NEW YORK — Capitol Records' net income for its fiscal first quarter, ended September 30, jumped 504 percent to \$3,165,000 from \$524,000 during the prior-year period. Net sales climbed 51 percent to \$51,015,000 from \$33,865,000 during the same period a year earlier while earnings per share rose to 96¢ from 16¢. Capitol will pay a quarterly cash dividend of 8¢ per share on December 15 to shareholders of record as of November 24, 1976.

## Pickwick To Pay Quarterly Dividend

NEW YORK — Pickwick International, Inc. (NYSE) will pay a quarterly dividend of 8¢ per share on December 14, 1976 to shareholders of record at the close of business on November 19, 1976.

# Calla-Shakat, ATV-Pye In Feud

NEW YORK — Calla-Shakat Records last week accused its distributor, ATV-Pye Records, of refusing "to make reasonable efforts to promote and sell" Calla's records according to contractual agreement.

Lew Harris, an attorney representing Shakat, stated the charges in a letter to ATV-Pye president Marvin Schlachter and board chairman Louis Benjamin. Harris also stated in his letter that Shakat considers the agreement to be "breached, revoked, and rescinded," and that Shakat now asserts ownership rights to master tapes and records produced from masters previously delivered to ATV-Pye. Shakat, which seeks undisclosed damages, also demanded that ATV-Pye "cease manufacture and sale of any records manufactured from masters" already supplied by Shakat.

Schlachter, contacted in New York, said ATV-Pye denies any such breach of agreement. "We will continue to act and function," he said, "in accordance with our agreement. We will answer their letter, but the next step is up to them."

In a phone interview in which the language of the Harris letter was made known to CB, Nate McCalla, president of Calla, said the action taken by his company was "due to the failure of the British pound," leaving ATV-Pye without the "proper tools to function."

## Banana Chain Opens 2 New Record Stores

SAN FRANCISCO — Banana Records, a ten-store retail chain servicing the San Francisco metropolitan area, is holding a two-week, all-label sale to celebrate the recent opening of its two newest stores. All \$6.98 list LPs are priced at \$3.99 and \$7.98 list tapes are at \$4.99 in all ten stores.

According to the chain's album buyer Barry Langham, the sale was prompted "to a degree" by the competition Banana faces from Tower, Odyssey, Record Factory and Warehouse outlets. "The chain has had sales like this rather often," explained Langham, "and has also used the \$3.99 pricing before. There are customers who come in for a sale and continue to be regular customers. Maybe they didn't know about the store before. I also think when you open a new store a sale is more or less expected."

Banana's two new stores are located in

*continued on pg. 56*



**PILOT SIGNED TO ARISTA** — Arista Records has signed the British band Pilot. They are scheduled to begin work on their first album with producer Roy Thomas Baker this month, and will return to the U.S. to commence a nationwide concert tour to coincide with the release of the album, now slated for early January. Shown at the signing standing (from left); Pilot manager Nick Heath and attorney Mickey Shapiro. Seated (from left are): David Paton, lead vocalist and guitarist of Pilot; Clive Davis, president of Arista Records; and guitarist Ian Bairnstorm of Pilot.

*continued on pg. 18*



## MCA Sets Promo For Car Wash In Boston

NEW YORK — MCA Records has instituted a unique program in the Boston metropolitan area to promote the upcoming area release of the motion picture "Car Wash" and its soundtrack album, while benefitting a local charity at the same time. The coordinated effort involves five retail stores, local movie theatres, the Scrub-A-Dub car wash and radio stations WILD and WCOZ.

The campaign began on October 18 with free passes to screenings of "Car Wash" and fifty-cent discount coupons towards a car wash at Scrub-A-Dub offered at the Harvard Coop, Strawberrys, Good Vibrations and New England Music City stores. It culminated the following Saturday at the Scrub-A-Dub car wash where all the patrons received a "Car Wash" album, single, t-shirt, poster or movie pass. In addition, one dollar from every car wash was scheduled to be contributed to the Elma Lewis School for Fine Arts, the alma mater of Lauren Jackson, co-star of "Car Wash."

### 'Good Promotion'

"It's a real good promotion for radio stations to get involved in for public service," explained MCA Boston branch manager Frank Horowitz. In addition to public service announcements aired on both participating radio stations, the *Boston Phoenix* contributed a half-page ad to promote the event.

Allan Bafmajian, manager of the Harvard Coop's record department, observed that the promotion really hasn't helped sales on the album in his store, though he has sold "some" at a \$4.59 sale price through in-store play. "It obviously hasn't sold too well (without the play) because people don't know yet what the movie is," he said. The album is #147 on the **Cash Box** album chart after six weeks.

The reason for the promotion's preceding the movie's Boston opening was because "theatre owners are reluctant to give passes once a movie opens," according to Horowitz. "But the promotion is laying a groundwork for movie and album sales," he explained. The motion picture is being distributed by Universal Pictures, a division of MCA.

## Atlantic Runs National Campaign For Abba

NEW YORK — A coordinated marketing, publicity and promotional campaign has been instituted by Atlantic Records to coincide with Abba's current national promotion tour. Their single, "Fernando," is bulleted at 11 this week on the **Cash Box** singles chart after 19 weeks, and their "Greatest Hits" album is 78 on the **Cash Box** album charts after six weeks.

### Meetings

The campaign was planned the first weekend in October with a series of cross-country meetings held by Atlantic's team of regional marketing executives. Outlined were the five major areas covered by the project including sales (with the inclusion of the album in WEA's "Fall Combination" discount program), merchandising, promotion, publicity and renewed advertising funds. The promotion strategies included the designation of the weekend of October 22-24 as "National Abba Weekend."

## Arista LP Slate Set

NEW YORK — Patti Smith's "Radio Ethiopia," Melissa Manchester's "Help Is On The Way" and Lou Reed's "Rock And Roll Heart," his debut album for the label, lead off Arista Records' October/November release.

Other albums featured in the release are "The Alpha Band," "Nadia's Theme" by Barry DeVorzon, "General Johnson," "Jennifer Warnes," "Majesty Music" by Miroslav Vitous and "Duets (1976)" by Anthony Braxton.

**TK INTERNATIONAL COMES TOGETHER** — TK International recently held a special series of meetings at the Americana Hotel in New York in cooperation with RCA International, the company's distributor in markets outside the US, various RCA affiliates and members of the press, radio and television media were flown in from twenty countries around the world. The four-day event included inter-

views for the foreign media, a gala dinner hosted by TK president Henry Stone, culminating with the performance of KC and the Sunshine Band at Madison Square Garden followed by a farewell banquet. Seen above are (top left) Henry Stone, president of TK Productions; TK artist Ralph MacDonald; Donald Burkheimer of RCA Records; Gerry Oord, managing director of RCA England; and Robert Summer, division vice president of RCA International; (top right) Mary Ann Flynn, director of TK International, who hosted the event; Sandy Ross; Ralph MacDonald;

Henry Stone; (2nd row from left) Warner Mink of Inelco Holland; Ferry Maat of Tros Radio; Rick Finch and KC of KC and the Sunshine Band; Rien Van Wyk, Tros TV producer; and Wim Van Kerwyk of Inelco Holland; (next photo) Notorious Miami, TK artists, surrounding Ernie Moyersons, manager of advertising promotion for Inelco Belgium; (3rd row from left) TK artists Foxy with Ray MacGregor of Magnum Production and 4IP Radio, Brisbane; (last photo) Scandinavian affiliates interviewing TK artist George McCrae.

## Midland & NY Club Make Live LP Deal

NEW YORK — Midland International Records has concluded an agreement with the Bottom Line in New York whereby the record label will release several compilation albums of artist appearances recorded live at the club.

Alan Pepper, co-owner of the Bottom Line, informed **Cash Box** that 200 to 300 acts had been recorded since the club opened in February, 1974, all with previous consent from the artists. In informal interviews conducted with various major record label executives, the consensus was that it would be extremely difficult if not impossible to obtain releases from any major label to utilize artists' performances for any such project.

## CBGB's Road Show Follows Live Album

NEW YORK — In conjunction with the release of the double-album set, "Live At CBGB's," on Atlantic Records, the CBGB's Road Show has taken off on a series of dates around the country. All eight bands featured on the album — the Shirts, Mink DeVille, Laughing Dogs, the Miamis, Sun Manster, Stuart's Hammer and Tuff Darts — all took the show to the Rat in Boston recently. Last weekend Shirts, Laughing Dogs and Mink DeVille played The Place in Dover, New Jersey, and those three bands plus Manster are presently scheduled for the Peppermint Beach Club in Virginia Beach for the weekend of Oct. 30-31, sponsored locally by WMYK (K-94).

## KESSLER-GRASS IS SMOKIN'

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Papa John Creech

Tyrone Davis

Leon Haywood

Originals

Johnny Guitar Watson

KESSLER-GRASS



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### ON A&M RECORDS & TAPES

Produced by Styx and Barry Mraz

Includes their brand new single, "Mademoiselle."



## Mann-Weil, ATV; New Horizons

by Robert Rohwer

LOS ANGELES — ATV Music Corporation, the American company holding copyrights to the works of John Lennon and Paul McCartney, has attempted new inroads to the U.S. market with the signing of artists Barry Mann and Cynthia Weil to exclusive writer agreements.

"We signed the best available songwriting team, Mann and Weil, in an effort to expand ATV's offerings in the American market," Sam Trust, ATV president, told *Cash Box*. "While Lennon and McCartney (Maclen Publishing) are our backbone worldwide, we believe Mann and Weil will capture the American market. We wanted to balance our roster with other ar-

tists and other styles to let the American market know we can do something different."

According to Trust, Mann's and Weil's songwriting talents will be utilized on numerous feature films produced by ATV's film production company as well as on material for themselves and others. The pair, according to Trust, will work in combination as well as individually.

### Commitment

"We joined ATV because we felt they

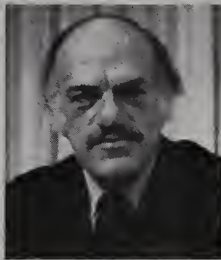


Mann, Weil Trust

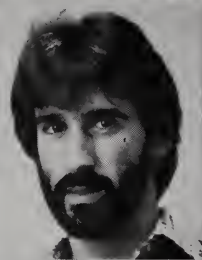
were really interested in committing themselves to a songwriting team like ourselves," said Ms. Weil, "but would allow us the flexibility of working as individuals. I

*continued on pg. 16*

## EXECUTIVES ON THE MOVE



Altshuler



Leon



Davis



Whiffen

**Three Directors Elected At Polygram** — Robert Stigwood, chairman and chief executive of the Stigwood Group Ltd.; Irwin Steinberg, senior vice president of Polygram Corporation and president of the Polygram Record Group; and Norman Weiser, senior vice president of Polygram Corporation and president of Chappell Music have been elected as directors of Polygram Corporation.

**Altshuler Promoted At CBS Records Group** — Robert Altshuler has been appointed vice president of press and public affairs for the CBS Records Group. In the newly created position, he will be responsible for the planning, development and implementation of expanded press relations for the CBS Records Group and its executives on a national level. Since 1973, when Altshuler was appointed vice president of information services for the CBS Records Group, the press department staffs of the CBS labels have undergone expansion in New York and Los Angeles, and established the industry's first record company press office in Nashville. Altshuler joined CBS Records in 1965 as director of press and public information for Columbia Records, having previously headed the press departments at Atlantic and United Artists Records.

**Leon To A&M/NY** — Michael Leon has been appointed A&M's promotion representative for the New York metropolitan area. He comes to A&M from Arista Records, where he held a similar post.

**Chocolate City Names Davis** — Chocolate City Records has announced the appointment of Tommy Davis to the post of national promotion director for the label. He will also be working in coordination with Casablanca Records' promotion department in securing air-play for records on the Casablanca and Oasis labels.

**CBS International Appoints Cohen** — Josef Cohen has been named to the newly created position of manager of music publishing for CBS Records International. He comes to CBS from Fred Heller Associates, where he worked in career development.

**Hill Joins 20th** — Elmer Hill has been appointed to the position of southeast regional R&B promotion director of 20th Century Records. He comes to 20th from R&R Records and will be based in Atlanta.

**Whiffen Named At Arista** — Janice Whiffen has been promoted to the position of coordinator, sales administration for Arista Records. Formerly she was secretary for the sales department.

**McLeod Joins WEA** — Mike McLeod has been named regional credit manager for the WEA Philadelphia branch. He was formerly midwest regional credit manager for London Records.

**Columbia Pictures Appoints Vagnini** — Jean Vagnini has been appointed corporate public relations director of Columbia Pictures Industries, Inc. Her responsibilities will include corporate and financial public relations for the parent company and publicity, public relations activities and special events for various divisions and subsidiaries of the company. She was formerly director of corporate communications for Hill Bros., Inc.

**Mallardi Elected ABC Director** — Michael P. Mallardi, vice president and chief financial officer of American Broadcasting Companies, Inc., has been elected a member of the board of directors of the corporation. He previously served as president of ABC Record and Tape Sales Corp.

**Jouett Rejoins Capitol** — Larry Jouett, a previous Capitol Records employee for seven years, has been rehired as Niles Distribution Center manager in Illinois.

**Hall Joins Farr** — Appointment of Joy Hall as national communications coordinator for adult contemporary music at Farr Records has been announced. Hall most recently was assistant to singer Andy Williams.

**Symes Named To Rogers & Cowan** — Philip Symes has been named director of the music department of the international division of Rogers & Cowan, Inc. Prior to this, he was public relations director for Danny O'Donovan.

**Baron Named Music Ed** — Ron Baron has been named rock music editor of *After Dark* magazine. In addition, he will also maintain his position as vice president of Norman Winter Associates, in Los Angeles.

**Rosica Exits RCA** — John Rosica, vice president of promotions, has left RCA.

**Fischer New VP At Stigwood** — Eugene Fischer has been appointed vice-president and chief financial officer of the Stigwood Group of companies.

He was previously vice-president of taxes and special projects for Polygram U.S.A. and is an attorney and certified public accountant.

### Nonesuch To Release Six Albums For Fall

SAN FRANCISCO — Nonesuch will be releasing six albums for this fall. They present a repertory ranging from Buxtehude to Messiaen, with the music of Japan and Africa featured in the Explorer Series.

The albums are Arnold Schoenberg's "Serenade for Seven Instruments and Bass Voice," Op. 24, as performed by the Light Fantastic Players conducted by Daniel Shulman; "Three Canatas by Dietrich Buxtehude," performed by the Westphalian Choral Ensemble and the Southwest German Chamber Orchestra under the direction of Wilhelm Ehmann; "Songs by Stephen Foster, Volume II," featuring the same principal soloists as on the 1972 Nonesuch album of Foster songs, and "Piano Etudes by Bartok, Busoni, Messiaen and Stravinsky" performed by Paul Jacobs. On

the Explorer series they are releasing "Japan/Traditional Vocal & Instrumental Music" featuring six soloists of the Ensemble Nipponia, and Africa/Drum, Chant & Instrumental Music," presenting West African folk music recorded in Niger, Mali and Upper Volta by Stephen Jay.

### Players, Lizzy Lead Mercury Oct. Release

NEW YORK — New albums by Thin Lizzy, the Chi-Lites and the Bar-Kays led Phonogram, Inc./Mercury Records' October release. The second half of the two-part release, consisting of a "greatest hits" LP by the Ohio Players and Graham Parker's latest release, was shipped last week.

## ATTENTION

### PROMOTERS and ARTIST MANAGERS

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*Barry DeVorzon* *Nadia's Theme*  
(The Young and The Restless)



## Supremes Lead Motown LP Releases for Oct.

LOS ANGELES — Motown Records has set for October release the Supremes' new album, "Mary, Scherrie & Susaye;" Thelma Houston's "Anyway You Like It," Jr. Walker's "Whopper Bopper Show Stopper," "Joyful Jukebox Music" by the Jackson 5, and the Dynamic Superiors' "You Name It."

## Boston Reaches Gold

NEW YORK — "Boston," the debut album by the group of the same name on Epic Records, has been certified gold by the RIAA.

## ATTENTION

### PROMOTERS and ARTIST MANAGERS

Any of your artists passing through Southeast Asia, Japan or Australia?

CONTACT US!

We are interested in promoting concerts of your group in Indonesia.

LETTERS TO:

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Tk. III/Flat 3  
Jakarta Pusat  
Indonesia

## Imported Consumer Electronics Sales Up

NEW YORK — All categories of imported consumer electronics had dollar sales increases for the first half of 1976, compared with the first half of 1975, according to the Electronic Industries Association's marketing services department.

Unit gains were recorded for phonographs, which increased 118.3%; record players, changers and turntables, up 213.9%; record/play tape equipment, which rose 79.5%; and tape equipment with only playback capabilities, up 84.5%. Automobile radios showed a unit gain of 110.3%, over twice the gain recorded for home radios (44%).

In addition, total television units were up 50%. Unit sales for color were up 139%, outpacing monochrome which rose 18.9%.

## 20th Sets 'WW II' Logo

LOS ANGELES — 20th Century Fox Film Corp. has authorized Holoubek Studios to produce the logo being used for the forthcoming motion picture and soundtrack, "All This And World War II." The film and soundtrack features the Beatles' music performed by twenty international rock stars and the London Symphony Orchestra including Elton John, Leo Sayer, the Bee Gees and Rod Stewart.

## Wild Cherry's Single Is Certified Platinum

NEW YORK — "Play That Funky Music," the debut single of Wild Cherry on Epic/Sweet City Records, has been certified platinum by the RIAA, making it the third such certification since the RIAA began the policy of platinum certification for singles.



**WEXLER PRODUCES FELICIANO** — Jerry Wexler is the producer of Jose Feliciano's forthcoming *Private Stock* album, which was recorded at Muscle Shoals. Shown at the studio are (from l.); Janna Feliciano, Jose's wife; Larry Uttal, president of Private Stock Records; Feliciano and Jerry Wexler.

## Charles Burr Of CBS Records Dies At 54

NEW YORK — Charles Burr, director of copy services for CBS Records, died in Lenox Hill Hospital in New York on Sunday, October 10 after an illness of four months. He was 54 years old.

Burr, a graduate of Columbia University and Princeton University, joined Columbia Records in 1953 after serving as manager of sales promotion for London Records and as an editor with Columbia University Press. He started with Columbia as an editor-writer for the Masterworks label, later serving as director of A&R for Columbia's legacy and spoken word albums and product manager for Columbia's original cast albums. Since 1966 he functioned as the director of editorial services at Columbia and was responsible for original cast album acquisitions.

### Guild Member

Burr was a member of the Writers Guild of America East and Dramatics Guild, BMI and NARAS. He was also a graduate of the BMI Musical Workshop under the direction of Lehman Engel. As a composer and lyricist, he worked on many projects including the creation of the scores for two musicals with Michel Legrand: a concert version of "The Umbrellas of Cherbourg" (scheduled for Broadway production) and an original musical by Dale Wasserman entitled "Montparnasse." An original musical with words, lyrics and music by Charles Burr.

## Former Talent Agent Joyce Dead At 75

NEW YORK — Jolly Joyce, a theatrical agent and one-time vaudeville comedian, passed away at the age of 75 on October 7 in Philadelphia, where he entered show business 60 years ago.

Born Samuel Solomon Jacobs, he took the stage name "Solly Joyce" when he broke in as a comedian. Joyce earned the nickname "Jolly" from his hijinks on the 1920's vaudeville circuit. During his five-year stint as a solo performer, he was managed by the William Morris agency.

### Retired

When the depression struck and talkies arrived, Joyce retired from the stage and started his own theatrical agency in Philadelphia. Eventually, his company opened offices in New York, Europe and Las Vegas. Among the thousands of artists which it handled were Jackie Gleason, Allan Hale, Paul Anka, Rod McKuen, Bobby Darrin, Allan Freed, Joey Dee and the Starlighters and Bill Haley and the Comets. Joyce also entered into partnership with Hank Snow to book Grand Ole Opry stars worldwide. He ran successful publishing companies, one of which he sold to ABC, and backed several motion pictures.

## "Clones" Are Golden

LOS ANGELES — Parliament's "The Clones Of Dr. Funkenstein" has been certified gold by the RIAA.

"ACT LIKE NOTHING'S WRONG"



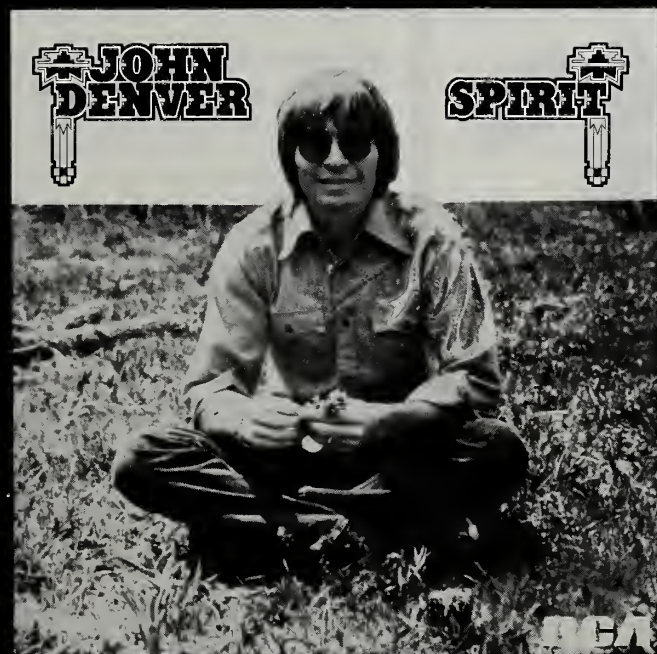
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**GREAT EXPECTATIONS** — Ned Doheny who recently signed with Columbia Records smiles at the release of his debut album titled "Hard Candy." The LP was produced by Steve Cropper, features appearances by Don Henley and Glen Frey of the Eagles, Linda Ronstadt, Tom Scott and the Tower Of Power horn section. Doheny is presently on a promotional tour and has also been rehearsing a new band and plans to tour in the fall. Pictured left to right: Richard Kimball, manager; Don Ellis national vice-president of Columbia a&r; Doheny, Cropper and Columbia's Mike Dilbeck.

# ON NOVEMBER 17<sup>TH</sup> OVER 60 MILLION AMERICANS WILL FEEL THE SPIRIT OF JOHN DENVER.

The long awaited John Denver Television Special is ready for nationwide airing 9 P.M. (8 P.M. C.S.T.) on The ABC TV Network. Featured in this outstanding showcase of entertainment are Starland Vocal Band singing their smash hits, "Afternoon Delight" and "California Day", plus a long list of other surprises. Prepare yourself early for the total impact of this very special event. Stock up now with John's new hit album, "Spirit" plus the rest of the great Denver catalogue. Millions of people will be seeing John in person on his National Fall Tour.



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## CATCH THE DENVER SPIRIT LIVE Special Guest Starland Vocal Band

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November 11 New York, New York, Madison Square Garden  
November 12 New York, New York, Madison Square Garden  
November 13 New Haven, Conn., New Haven Veterans Memorial Coliseum  
November 14 Philadelphia, Pa., Spectrum  
November 15 Philadelphia, Pa., Spectrum  
November 16 Roanoke, Va., Roanoke Civic Center Coliseum  
November 18 Atlanta, Ga., The Omni  
November 19 Birmingham, Ala., Birmingham Civic Center Coliseum  
November 20 Auburn, Ala., Auburn College Memorial Coliseum  
November 21 Nashville, Tenn., Grand Ole Opry  
November 22 Charlotte, N.C., Charlotte Coliseum  
November 23 Greensboro, N.C., Greensboro Coliseum  
November 24 Washington, D.C., Washington D.C. Capital Center  
November 25 Washington, D.C., Washington D.C. Capital Center

Jerry Weintraub Management III

**RCA** Records

## A&M Sets \$1 Concerts

LOS ANGELES — A&M Records has launched a series of eleven "Dollar Concerts" starring the Ozark Mountain Daredevils with special guest star Joan Armatrading appearing on eight of the dates. Ticket prices at all shows will be one dollar and the campaign will be a joint promotion between A&M and local radio stations. Close coordination is planned to include an in-store campaign with Ozark Mountain Daredevils poster displays and t-shirts for personnel, tied in by specially-designed "Dollar Concert" logo art. The series kicked off on Oct. 22 in Detroit and closes Nov. 24 in New Orleans.

## Far Out Acquires Burdon Interests

LOS ANGELES — Far Out Productions heads Jerry Goldstein and Steve Gold have acquired the Eric Burdon 33-1/3 percent interest in Far Out Productions.

Far Out will continue to handle all the Eric Burdon productions created from the company's formation in 1969 to March 20, 1975.



### BATTY MAN RECORDS

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## Radio Feature Views Shipwreck Story Song

NEW YORK — November 10, 1976 marks the first anniversary of the wreck of the freighter Edmund Fitzgerald, an event commemorated in song by Gordon Lightfoot. To tie the anniversary in with Lightfoot's hit record, disc jockey George Woods of WBT, Charlotte, North Carolina has researched and written a 30 minute tape for special programming, produced by assistant John Lambis.

The feature begins with a re-creation of the Lake Superior disaster using sound effects and narration, after which Lightfoot is interviewed by the narrator, Dick Taylor. The song is broken down by stanzas, with interviews with people involved in the actual event paired with appropriate verses. Aside from Lightfoot, those interviewed include Richard Ingalls, the minister of the Maritime Sailors' Cathedral in Detroit where the memorial service for the 29 seamen who lost their lives in the shipwreck was held, along with the daughter of the ship's captain, Ernest McSorley, and a local resident who gives his impressions of the tragedy.

## Mason And Manhattans Latest Albums Gold

LOS ANGELES — Columbia recording artist Dave Mason has had his album "Dave Mason" certified gold by the RIAA. It is Mason's second Columbia album. A double live album by Mason is scheduled for release the first week in November.

### Certified Gold

In addition, the Manhattans' latest Columbia album, "The Manhattans," has been certified gold by the RIAA. It is their third album on Columbia.



**FREDA PAYNE SIGNS WITH CAPITOL** — Freda Payne is pictured signing an exclusive recording agreement with Capitol Records while Larkin Arnold (left), vice president, soul music division, and Don Zimmermann, executive vice president and chief operating officer, look on. She is scheduled to go into the studio in the near future to record an album to be released early next year.

## Mann-Weil fr 12

believe ATV's aggressive attitude will help us expand our songwriting abilities and re-energize ourselves. We'll be working on specific projects offering us new and interesting challenges. We won't simply be told to sit down and write songs together."

But composer Mann and lyricist Weil have consistently been able to sit down and write songs. With material recorded by such artists as Helen Reddy, Elvis Presley, The Righteous Brothers, Barbra Streisand and B.J. Thomas, Mann and Weil have penned such standards as "On Broadway," "Brown Eyed Woman," "You've Lost That Loving Feeling," "We Gotta Get Out Of This Place," "Blame It On The Bossa Nova" and "Make Your Own Kind Of Music."

### Recent Times

The pair have also crashed the charts themselves in recent times as Ms. Weil worked in collaboration with Rick Derringer on his latest "Derringer" LP while Mann recently recorded his "The Princess And The Punk" for Arista Records.

"We've always been on the charts with singles or albums, either our own or somebody else's," said Mann. "While I enjoy writing something for myself, I find it very stimulating to write for somebody else and hear what they do with it. It's a whole new atmosphere. I've just finished working with Leo Sayer on his new album. I even helped write a song."

"We see the signing of Mann and Weil as a positive expansion of our company," said Trust, to which he smilingly added, "and we hope it will make us some money."

## M.S. London Pact

NEW YORK — M.S. Distributing Co., Inc. has been appointed the exclusive distributor for London Records in Colorado, New Mexico, Wyoming and Utah. The distribution agreement with the Denver-based company was effective October 1. "We are proud to welcome the expertise of general manager Dan Alvino and his entire staff to the London family," stated Sy Warner, the label's national sales manager.

## UA Skeds 5 Oct. LPs

LOS ANGELES — United Artists Records has scheduled for October release the debut album, "Donny Most," Jorge Daito's "Chevere," the Groundhogs' "Black Diamond," "Around The World With Ferrante And Teicher" and "Brass Construction II."

## Stamp To Mark 100 Years Of Recording

WASHINGTON, D.C. — The United States Postal Service has approved a proposal from the RIAA that it issue a commemorative stamp in 1977 marking the 100th anniversary of recorded sound. The stamp, which has yet to be designed, is scheduled to be issued in the spring of next year.

## Renfro Orchestra Single Released

LOS ANGELES — Renfro Records has released the single "Gloria's Theme" by the Anthony C. Renfro orchestra.

"ACT LIKE NOTHING'S WRONG"



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**WILL THIS COTTAGE REALLY FLY?** — Seen backstage at the Roxy Theater in Los Angeles after a recent weekend gig are Chrysalis recording artists Steeleye Span, Steeleye are touring the United States in conjunction with their latest Chrysalis LP "Rocket Cottage." Pictured (l. to r.) Steeleye Span members Tim Hart, Bob Johnson, Peter Knight, Nigel Pegrum, Chrysalis president Terry Ellis, Steeleye member Rick Kemp, Chrysalis VP of sales and promotion Sal Licata, Los Angeles Chrysalis promotion man Bill Taylor.



# The law it took 21 years to pass.

President Ford has just signed the first completely new copyright law since 1909.

In 1955 Congress undertook to revise the outmoded 1909 Copyright Act. And it took 21 years to complete the task. The revision had to balance the demands of many competing interests, and there were times we despaired of its ever being accomplished.

Yet throughout all the years of disappointment, ASCAP spearheaded the drive for a new law, knowing that such a law was the only solution for the composers, lyricists, and music publishers in their fight for economic justice.

In the struggle to get legislation approved that would command the respect of both the creators and publishers and users of music, ASCAP had the full and essential cooperation of other American organizations representing creators.

Thanks to the efforts of many individuals—especially two strong allies of America's musical creators, Senator John McClellan and Representative Kastenmeier—we have at long last succeeded. The new law is not perfect, but then no law is. It follows in the tradition of the art of the possible.

And for it we'd like to thank the lawmakers of the United States, the President and the American people.

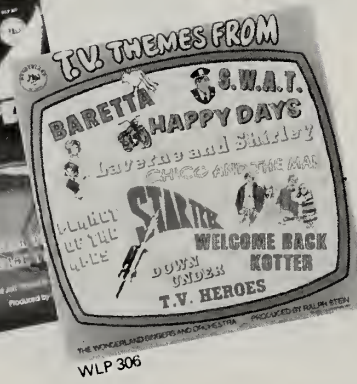
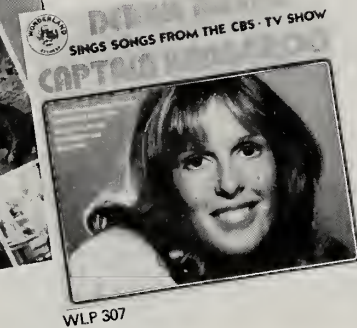
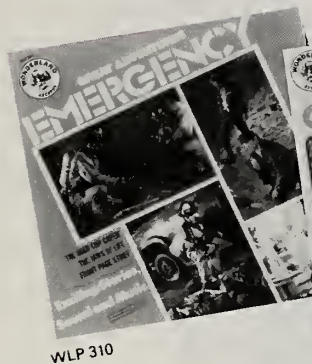
American Society of  
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*Stanley Adams, President*



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# Wonderland Records

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## Record Bar Exits Cal. ir 7

Angeles. "Prices are similar throughout all 78 Record Bar stores, and even though these prices have enabled the corporation to expand at a dramatic rate, they have not been competitive in the Los Angeles market (**Cash Box**, October 23).

"We had a break-even situation basically," Bergman continued. We had a couple of real good stores, but because of the rent structures combined with the prices we had to sell at, they (the Los Angeles stores) weren't nearly as profitable as they would have been in other areas." As a result, Bergman has no current plans to open any other stores in California in the future, though he did indicate that "quite possibly" the Record Bar might expand its commitment to other western markets including Albuquerque, Tucson and Salt Lake City.

### Hartstone's Interest

Lee Hartstone, president of The Warehouse, had been interested in the nine store locations from the time the Record Bar first acquired them, according to Bergman. "Lee Hartstone called me and wanted to buy our leases then, but we didn't do anything. And then he said, 'If you're interested, give me a call.'" At the point when the Record Bar made the decision to sell, Bergman called Hartstone.

Hartstone, for his part, issued a "no com-

ment" when asked about the sale. In fact, he extended that "no comment" when asked to verify the simple fact that he had acquired locations for five new Warehouse stores. Ironically, with this transaction, The Warehouse will supplant the Record Bar as the record retailer with the second largest number of stores. Musicland/Discount is the largest.

### No Consolidation

Bergman, however, was quick to add that this divesture in no way signifies a consolidation of his operation. "We're still opening stores actively. What we're trying to do, though, is close bad ones and open good ones." He, in fact, hinted at future plans. "We may have an opening or two by January 31. It just depends on when we can get construction done. I couldn't tell you definitely no. We're working on probably four different projects that could open before January 31." By the end of 1978, the Record Bar is expected to have 100 outlets.

But few, if any, will be in California. "Business is good all over; it's even good in California," Bergman remarked. "But it's so damn far from our base of operation that it's tough to ship into the market. We had to commit to either get in big or to get out. You'd have to commit a lot of dollars and a lot of investment of time."



**LONNIE LISTON SMITH TO RCA** — Lonnie Liston Smith is the newest addition to the RCA Records artist roster. Shown celebrating the occasion at the company's New York offices are (from l.): Joe Fontana, Smith's personal manager; Myron Roth, division vice president of business and talent affairs for RCA Records; Lonnie Liston Smith; Mel Ilberman, division vice president of commercial operations for RCA Records; and custom label merchandising director Jack Maher. Smith's first RCA album, "Renaissance," is scheduled for October release.

## AM-ers Push For Standard Day ir 9

radio waves travel better at night than during the day, the FCC decided in the mid-sixties to allot already filled spectrum space to small-market, daytime only broadcasters. The stations must sign off at sunset, however, to give the original channel holders airtime.

Daytime only stations want a standard broadcast day, claiming they serve their communities better than the distant signals that may have prior claim on the frequencies. Station manager Thornton noted that WTRI recently carried news of a million

dollar flood on the Potomac River to its listeners, while the clear channel station WKBW in Buffalo, New York had no news of the flood.

Meanwhile, the high power stations are pressing for still more wattage: up to 75,000, 100,000, and even 750,000 according to Thornton.

The FCC extended its rule-making proceedings on clear channel stations, giving both sides more time to file comments on the subject. The commission is expected to go with the standard broadcast day, but it won't be this year.



**RENO CO-HOSTS ROCK CONCERT SHOW** — Bob Reno, president of Midland International Records, recently acted as co-host on Don Kirshner's Rock Concert television show. Pictured at a screening party following the event were (from l.): Jack Kiernan, vice president of marketing for RCA Records; Richard Roemer, attorney for Midland; Bob Reno; Ken Glancy, president of RCA Records; and Mel Ilberman, vice president of commercial operations for RCA Records.

"[OVER ALL OTHERS] I STILL PREFER 'SOUNDS OF SUNSHINE'S' EXQUISITE VOCAL TREATMENT OF 'NADIA'S THEME'."

—Bill Gavin's Personal Picks, September 10, 1976

# NADIA'S THEME

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AND  
RESTLESS"

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SOUNDS  
OF  
SUNSHINE



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WNEW	WSB	WIOD	WJNO	KWKH	KWLA	WBCK	WCGO	WHNY	KOWB	WRKX
WGN	WCCO	KMHT	KLOV	KPOL	KEUN	WPAG	WTAS	WACR	WTTF	WEDO
WIBA	WISM	WNAM	KDWN	XPRS	KGU	WMPX	WHLO	WMNS	WEBR	WJRN
WYEN	WACI	WSPT	WMSL	KOZA	KSTM	WAZY	WRBR	WJRC	WLBK	WBOW

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# CASH BOX RADIO



**YAMASHTU VISITS KLOS** — Island recording artist Stomu Yamashta, whose current release "GO" is high on the nation's charts, visits Los Angeles radio station KLOS. Pictured (l-r) are KLOS' J.J. Jackson, Island's Bob Stolarski, Yamashta and KLOS program director Tom Yates.

## Century Radio Chain Buys KFRC-FM

LOS ANGELES — Century Broadcasting Company has reached an agreement with RKO Radio to purchase KFRC-FM, San Francisco for an undisclosed price. According to Century operations director Shelly Grafman the station's present format is "contemporary 25+ soft rock" and it will take Century about 90 days to take over the station's programming. Century also owns KWST-FM, Los Angeles, WABX-FM, Detroit and KSHE-FM, St. Louis. Asked if KFRC-FM would program the progressive

rock format Century's other stations employ, Grafman said, "I haven't thought about it yet but I'm of the opinion that it will follow the current trend of programming we use in those other cities." Grafman also confirmed that Bob Burch, who directs programming at all of Century's properties, would also handle KFRC-FM's programming chores. The station is located at 106.1 on the FM dial with 69,000 watts of ERP (effective radiated power).

## KFJZ-AM, KWXI-FM, & Texas News Network Sold To Swanco Company For Four Million

LOS ANGELES — **Cash Box** has learned that Communications Properties, Inc., Austin, Texas has sold both KFJZ-AM and KWXI-FM, Fort Worth to Swanco Broadcasting Company, based in Tulsa, Oklahoma for a "little over \$4 million dollars," according to one station spokesman. In addition to the stations, CPI also included the Texas State News Network (TSNN) in the sale. Swanco assumed ownership of CPI's broadcast properties October 1, according to station music director Danny Owen, and has made

no changes in either personnel or format since taking over. KFJZ-AM and KWXI-FM both program contemporary top 40 formats with 5,000 and 90,000 watts (ERP) respectively. The TSNN serves approx-

*continued on pg. 56*

## War Special Ready For Int'l. Airing

LOS ANGELES — A 90-minute radio special tracing the history of the rock group War from its ghetto origins to its current ranking among the major creative forces in contemporary music has been developed for international airing.

The special, "Platinum Jazz/The Story Of War," was produced by George Burns of Burns Media Services, Los Angeles, whose organization will direct and supervise its availability to radio stations throughout the world.

At the same time, highlight versions of the radio special are being developed for reference availability to others involved with music. This will include the record

*continued on pg. 56*

## Morrera Named New WNEW-FM PD

NEW YORK — Tom Morrera has been appointed music director of WNEW-FM, Metromedia's progressive station in New York. Morrera had been with WNEW-FM since May working weekends and fill-in shifts. Morrera started in radio with WRNW-FM, Briarcliff Manor, New York, and then went to WQSR-FM, Sarasota before joining WNEW-FM.

## WLW Radio Names 4 Vice Presidents

CINCINNATI — The board of directors of WLW Radio, Inc., Cincinnati, has elected four operating vice presidents for the station.

Lana Albright, who has been with WLW Radio for the past ten years as administrative assistant and with WLW-T prior to that, was named vice president-administration.

Bernie Kvale, former Avco Broadcasting radio division sales manager and assistant general manager of WLW, was named vice president-sales. Kvale has been with the station for the past three years and prior to that a vice president and eastern sales manager for Avco Radio Sales in New York for 5 years.

### Operations Manager

Jack Lawyer, who joined WLW as operations manager in March of this year was elected vice president-operations. Lawyer was formerly with the Storer group as operations manager at WSPD in Toledo.

James D. Hampton, who has been director at network sports and chief engineer for WLW during the past nine years, was elected vice president-engineering. Hampton also worked for the Storz group as chief engineer for WQAM in Miami for five years.

Charles K. Murdock became president and general manager of the 50,000 watt station Aug. 3 when Queen City Communications, Inc., WLW's parent firm, took over the station.

## NEW FM ACTION LPs

### MOST ADDED LPs

1. **The Song Remains The Same** — Led Zeppelin — Swan Song/Atlantic
2. **A New World Record** — ELO — UA
3. **It Looks Like Snow** — Phoebe Snow — Columbia
4. **Gulf Winds** — Joan Baez — A&M
5. **Blue Moves** — Elton John — MCA-Rocket/MCA
6. **Burton Cummings** — Portrait/CBS
7. **Some People Can Do What They Like** — Robert Palmer — Island
8. **Calling Card** — Rory Gallagher — Chrysalis
9. **Small Change** — Tom Waits — Asylum
10. **Main Refrain** — Wendy Waldman — WB
11. **Crystal Ball** — Styx — A&M
12. **Leftoverture** — Kansas — Kirshner/CBS
13. **Gold Plated** — Climax Blues Band — Sire/ABC
14. **Radio Ethiopia** — Patti Smith — Arista
15. **No Reason To Cry** — Eric Clapton — RSO/Polydor
16. **Jesse Come Home** — James Gang — Atco

### MOST REQUESTED CUTS

1. **Songs In The Key Of Life** — Stevie Wonder — Tamla/Motown
2. **More Than A Feeling/Foreplay** — Boston — Epic
3. **Caledonia** — Robin Trower — Chrysalis
4. **Year Of The Cat** — Al Stewart — Janus

### PREDICTIONS

1. **A New World Record (entire LP)/Livin' Thing/So Fine/Do Ya/Tight Rope** — ELO — UA
2. **Burton Cummings (entire LP)/Birch Nagic/Backyard/You Ain't Seen Nothin' Yet** — Burton Cummings — Portrait/CBS
3. **Some People Can Do What They Like (entire LP)/Man Smart, Woman Smarter/Spanish Moon** — Robert Palmer — Island

## STATION BREAKS

**WLAC**, Nashville has appointed **David Tower** as news director for its AM and FM operations.

**Jay Walker** is new 6-10 am air personality at **KAFY**, Bakersfield. Walker previously worked at **KROY**, Sacramento and replaces **Craig Roberts** who joins the **KMEN**, San Bernardino lineup.

**Gary Jensen** is the new MD at **WVBF**, Framingham.

**Scott Jones** has been promoted to MD at **KSLQ**, St. Louis. **Art Riley**, formerly news director of the station leaves.

**Dr. John Winston** can be heard afternoons on **KQWB**, Fargo. Winston replaces **John Humpfrey** who exits station.

**Ron Hayes** has been added to the lineup at **WNCI**, Columbus. Hayes was at **WVKO**, also Columbus and replaces **Todd Sebastian**. Also departing the station is **Sean McKay** who joins **KLZ**, Denver.

**Larry Campbell** is the temporary PD at **KREM**, Spokane. **Steve Taylor** who held the position remains with station as a jock.

*continued on pg. 56*

## Pittsburgh Strike Over; Taft Dispute Settled

LOS ANGELES — The 4 week strike by KQV-AM and WDVE-FM (Pittsburgh) disk jockeys against Taft Broadcasting Company was settled as **Cash Box** went to press.

The issues that went unresolved after two meetings between Taft and the American Federation of Television and Radio Artists (AFTRA) Oct. 13 and 14 were finally settled when both agreed to go back to work Thursday night (21). KQV and WDVE employees were scheduled to return to work on Sunday morning (24) at 12:01 am, according to Pittsburgh AFTRA executive secretary Dan Mallinger.

Mallinger told **Cash Box**, "We feel we won our strike. We were the only ones with the guts to take on Taft."

The strike, which would have entered its fifth week on Friday (22) centered around "economic issues and standard working procedures for station employees," according to Mallinger.



**CHAPIN IN DETROIT** — Shown visiting WNIC-FM, Dearborn, Michigan air personalities during his visit to the station is Elektra/Asylum recording artist Harry Chapin. Pictured with Chapin (c) are (l-r) Roy Stevens, afternoons, WNIC PD Paul Christy, Norm Osborne, E/A promotion and WNIC morning man Dave Watson.





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# CASH BOX POP RADIO ANALYSIS

## MOST ADDED RECORDS

This Week To Date

## STATION ADDS THIS WEEK

Rank	Record	This Week	To Date	Stations
1.	You Make Me Feel Like — Leo Sayer — WB	19%	46%	WCAO, WIFI, Q-102, WING, KJRB, WBG, WLEE, WBBF, KEEL, B-100, WJET, WDRC, WKY, WOKY, WHHY, WGCL, KNDE, KRBE, KLEO.
2.	Rubber Band Man — Spinners — Atlantic	17%	56%	WABC, WFIL, 13Q, WRKO, KLIF, KLEO, KGW, WKLO, KIMN, WSGA, KCPX, WERC, KAKC, WAYS, WFOM, KNDE.
3.	Livin' Thing — ELO — UA	16%	21%	CKLW, KLIF, WGCL, KPAM, WAVZ, WFOM, WING, WKBW, KJRB, WBG, Z-96, WSGA, WBBQ, B-100, WMP, WAKY.
4.	I Never Cry — Alice Cooper — WB	12%	68%	KHJ, WSAI, KJR, WAYS, Z-93, KTAC, KJRB, WLAC, WKY, WKLO, KPAM, KGW.
5.	Nights Are Forever Without You — England Dan & Coley — Big Tree	11%	50%	WRKO, WPGC, KJR, KAKC, WERC, WKY, WMP, WAKY, WHBQ, WBT, KTLK.
6.	Stand Tall — Burton Cummings — Portrait	11%	43%	WKBW, WPRO, WAVZ, KEZY, WVBF, Z-93, WISM, WBG, WCAO, KEEL, WJET.
7.	You Don't Have To Be — McCoo & Davis — ABC	10%	33%	KRBE, WBT, WHBQ, WFOM, WPRO, WCOL, WSGN, WBBQ, WOW, WXYZ.
8.	Love Me — Yvonne Elliman — RSO	10%	29%	WTIX, KGW, KJR, WKBW, WZUU, WCOL, KTAC, WISM, KCPX, KIOA.
9.	Tonight's The Night — Rod Stewart — WB	9%	86%	Y-100, WQAM, KIOA, WOW, WNDE, WLS, WNCI, WDRQ, WBT.
10.	Nadia's Theme — DeVorzon & Botkin — A&M	9%	57%	KRBE, WHBQ, WOKY, KNUS, WKBW, WFIL, WLAC, WNDE, WBBF.
11.	After The Lovin' — Engelbert Humperdinck — Epic	9%	20%	KLIF, WRKO, WERC, WSGN, WLEE, Q-94, WBBF, WBBQ, WORC.
12.	Sorry Seems To Be (LP cut) — Elton John — Rocket	8%	8%	KRBE, KYA, WGCL, CKLW, WPIX, WPGC, Q-102, WQAM.
13.	More Than A Feeling — Boston — Epic	7%	84%	WLS, WQXI, WOW, 13Q, KNDE, KLEO, WXYZ.
14.	Just To Be Close To You — Commodores — Motown	7%	55%	KRBE, WKLO, KNDE, WVBF, KAKC, KXOK, WDRC.
15.	It's A Long Way There — Little River Band — Harvest	5%	37%	KGW, WTIX, WAPE, KBEQ, WISM.
16.	Love Ballad — LTD — A&M	5%	24%	WMP, Q-94, WCAO, KSLQ, WGCL.
17.	Hello Old Friend — Eric Clapton — RSO	5%	14%	WKBW, WGCL, WAPE, KAKC, WBG.

## RADIO ACTIVE SINGLES

- Tonight's The Night — Rod Stewart — WB**  
WOKY 30-20, WGCL 27-7, Q-102 13-10, KJRB 23-19, WCOL 30-21, WVBF ex-21, WAYS 20-10, WPRO 23-8, WKBW 25-6, KJR 24-16, WJHF 20-14, WPEZ 23-16, WPIX 29-22, WING 23-18, WFOM 20-9, WPGC 26-13, KSLQ 36-30, 13Q 25-18, WSAI 20-10, KBEQ 30-26, WAVZ 20-12, KNDE ex-21, KING ex-23, WKLO 24-15, KTLK 17-7, WGH ex-21, KPAM 20-15, KGW ex-22, KLEO 27-24, WORC 28-10, WAKY 28-10, WMP 27-16, WKY 16-11, WDRC 29-24, B-100 18-13, KEEL 27-11, WBBF 22-1, KSTP 18-9, WSGA 21-12, WIFI 24-15, Q-94 23-14, Z-96 27-16, KCPX 28-20, WIRL ex-22, WSGN 23-10, WERC 22-14, WLAC 29-1, WFIL 26-21, KJOY 15-8.
- More Than A Feeling — Boston — Epic**  
WPGC 22-16, KSLQ 33-17, KBEQ 26-15, WHHY 19-15, WHBQ 29-18, WING 26-20, WGCL 7-4, KING 24-17, KILT 19-13, KTLK 28-19, KRBE 22-15, WORC 18-11, WMP 20-13, WDRC 16-11, WJET 15-8, B-100 14-10, KSTP 22-16, WSGA 26-20, WIFI 23-18, Q-94 22-18, WCAO 22-14, Z-96 25-15, KCPX 24-19, WIRL 23-18, WFIL ex-23, WISM ex-30, KXOK 22-15, WCOL 9-6, WZUU 19-15, WKBW 23-16, KJR ex-23.
- The Wreck Of The Edmund Fitzgerald — Gordon Lightfoot — WB**  
KNUS 21-13, 13Q 18-15, WSAI 7-1, WHHY 12-4, WHBQ 14-6, 99X 30-22, WAPE 10-5, KTLK 16-8, WMP 16-11, WQAM 17-14, KDWB 13-9, WSGA 11-9, WQXI 16-13, WDRC 10-6, KIMN 12-3, B-100 16-12, WSGN 13-3, WERC 16-8, WLAC 21-10, WFIL 19-16, Q-102 10-6, KJRB 22-17, KXOK 15-11, KTAC 11-6, Z-93 20-8, WLS 5-3, WVBF 16-8, WPRO 13-5, WPIX 27-20.
- Muskat Love — Captain & Tennille — A&M**  
KJRB 13-6, WCOL 7-3, WZUU 8-3, WLS 21-15, WKBW 12-4, WPEZ 18-12, WING 16-12, 13Q 10-8, WSAI 15-8, WDRQ 18-10, WKY 10-5, WDRC 22-17, WOW 10-5, KIMN 11-8, WQAM 13-10, KEEL 7-1, KSTP 9-5, WCAO 15-10, WNDE 15-6, WLAC 26-15, WFIL 15-8, WRKO 18-10, KYA 19-15, KEZY ex-31, WAPE 17-8, KILT 13-5, KRBE 14-5, KLEO 11-3.
- Nadia's Theme — DeVorzon & Botkin — A&M**  
KILT 25-12, WBT 11-3, WGH 36-12, KLEO 9-4, WMP 28-21, WDRC ex-29, WOW ex-15, KSTP 24-19, Q-94 18-12, WLEE 18-10, WBG ex-25, WIRL 21-15, WSGN 24-18, WERC 28-21, KAKC 23-17, WNCI 9-5, WFOM 26-19, WPGC 27-22, WSAI 21-15, KBEQ 28-22, KLIF 12-6, WGCL 30-24, KYA 16-11, KING 13-8, KEZY 13-8.
- Stand Tall — Burton Cummings — Portrait**  
KING ex-24, KILT ex-40, KTLK 32-25, KGW ex-26, KLEO 30-21, WORC ex-30, WMP 29-25, WKY ex-19, WDRC 27-23, Q-94 ex-29, WLEE 26-14, Z-96 ex-28, KCPX 13-8, WSGN ex-26, WERC ex-25, KTAC ex-26, WZUU ex-19, KAKC ex-25, KJR ex-25, WING 31-24, WFOM 13-8, CKLW 24-20, WHHY ex-18, WGCL ex-28.
- You Make Me Feel Like Dancing — Leo Sayer — WB**  
WMP 30-26, WBBQ ex-29, WSGA 29-23, Q-94 ex-28, KCPX 23-13, WSGN ex-24, WERC ex-23, KTAC ex-25, KAKC ex-25, WKBW 29-23, KJR ex-22, WFOM ex-29, CKLW ex-29, KCBQ ex-29, KEZY ex-35, KILT ex-36, KPAM ex-30, KJOY 28-14, KFRC 25-23.

## SECONDARY RADIO ACTIVE

Titles listed below are receiving strong radio support from key secondary market stations.

- Livin' Thing — Electric Light Orchestra — UA**  
Adds: WFOM, WCRO, WAUG, WAEB, WIFE, WORD, 98Q, KERN, WBG, KVOX, KRSP, WJON, WFLI, KREM, FLIV, WKWK, WBSR, KEIN, WAVZ, WING; Jumps: KSLY Ex-26, WTRY Ex-30.
- Hello, Old Friend — Eric Clapton — RSO**  
Adds: KAKC, WCRO, KNOE, WHOT, WBSR, WBG; Jumps: WING 43-33, KSLY Ex-31, WYSL Ex-30, 98Q Ex-31, WQPD Ex-34, KRIB Ex-39.
- Don't Take Away The Music — Tavares — Capitol**  
Adds: KAKC, WRFC, WAIR, 98Q, KELI, KNOE; Jumps: WQPD 39-33, WYSL Ex-27, WFLB Ex-28, WCUE Ex-35.
- Love Ballad — LTD — A&M**  
Adds: WORD, WQPD, WLCY, WHNN; Jumps: WTMA 16-9, WING 45-35, KEWI Ex-24, WCUE Ex-39.
- End Is Not In Sight — Amazing Rhythm Aces — ABC**  
Adds: WIFE, WCRO; Jumps: WFLI 16-12, WRFC 20-14, WGOW 28-16, KAKC Ex-19, WDBQ Ex-29, KRIB Ex-38.
- I Wish — Stevie Wonder — Tamla (LP Cut)**  
Adds: WISM, WKWK, KREM, KACY, WCUE, KELI; Jumps: KRIB Ex-40.
- Jeans On — David Dundas — Chrysalis**  
Adds: WCUE, KRKO, KQWB; Jumps: KKLS 24-17, 98Q 37-30.
- Do What You Want, Be What You Are — Hall & Oates — RCA**  
Adds: KELI, WRFC; Jumps: KVOX Ex-28, KSLY Ex-29, 98Q Ex-37.
- I Like Dreaming — Kenny Nolan — 20th Century**  
Adds: WICC, WEAQ, KKLS; Jumps: WSPT 26-20.
- Whenever I'm Away From You — John Travolta — Midland**  
Adds: KQWB, KKLS, WCRO 27-20, WQPD 34-28.





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# TALENT ON STAGE

## Eagles Play Sold Out Forum, 3 New

FORUM, L.A. — Returning home for the first time with its new lineup, it's clear that what Southern California's crowned kings of country rock have lost in terms of musical variety with the departure of Bernie Leadon, is more than made up for in sheer power and concert magnetism with the addition of newest member Joe Walsh.

Long labeled a group you wanted to hear but not necessarily see, the Eagles have changed all that with the largest, most formidable crew of proven guitarists around. Don Felder and Walsh combined intertwining leads throughout the evening while Glenn Frey, when not on piano, provided strong rhythm support. Randy Meisner laid down a strong bottom bass and Don Henley, a superb drummer, combined with Frey to handle most of the vocals.

In the first of four consecutive,

## Richman, Lovers Hit NYC

TOWN HALL, NYC — Ever since the destroying decibel potential of the electric guitar was discovered, loudness and rock 'n' roll have been nearly inseparable. Making a rare New York appearance before an audience laced with rock writers and refugees from Max's and CBGB's, Jonathan Richman, who has somehow been lumped into the "punk rock" genre, gave the people something they were not quite ready to hear. The new Modern Lovers play acoustic bass (Curly Keranen), minimally amplified guitar (Leroy Radcliffe), and subdued percussion (Dee Sharp), with occasional acoustic guitar and saxophone by Richman. When he pranced onto the stage in cutoff jeans and a University of Santa Clara t-shirt, going through the rigid gyrations of his athletic dancing style, cries of "Turn it up!" were heard through the fourth number. It took a bit longer before people ceased laughing out loud as Richman introduced each song.

Although humor is unquestionably involved, one doesn't get the impression that Richman is looking for belly-laughs. He seems intent upon convincing his audience

## Hall & Oates Deliver Polished Funk

SANTA MONICA CIVIC — Performing together since 1969, Daryl Hall and John Oates, having recently accepted a "Rocky" for best new group of 1976, successfully displayed their Philly-funk, blue-eyed musical amalgamation before a highly-receptive, near-capacity crowd.

The Hall and Oates sound is streamlined rhythm and blues, punctuated by lilting vocals and harmonies, and crisp, clear instrumentation. Their lyrics tend to take on the tone of well-meaning advice but are delivered in such a manner as to pleasingly distinguish them from gagging diatribe.

Concert material was culled from the duo's four most recent albums with concentration paid to the current climbers.

Charted in **Cash Box** at 30, "Bigger Than Both Of Us" kicked off the evening's festivities as that LP's first four tracks were played in order. The five member backup band, hardly relegated to a position of stage submissiveness, helped produce a full, tight sound; one that seemed directly lifted from the album's grooves.

sold-out engagements at the 18,000 plus capacity Forum, the Eagles debuted material from the forthcoming "Hotel California" LP, due for release in early November. The title track, reminiscent in mood to the eerie "Witchy Woman," opened the concert as a large silhouette of the Beverly Hills Hotel on Sunset served as background. The sound system, so crucial in concert when new material is performed for the first time, was excellent as all lyrics could be clearly understood.

In a surprising move, bordering on pretentiousness, the Eagles played another new song, "Wasted Time," to the full accompaniment of a tuxedoed orchestra. The violin-infested ensemble, seated above and behind the band on a specially-crafted stage, added a lushly romantic feel to what was described by Frey in his introduction as "a rainy

that adolescence and even childhood never need fade away. He sings of martians, leprechauns and the abominable snowman (in your supermarket), all in a voice that quavers about the pitch he should be trying to hit. He insisted from the stage that his lyrics were "not metaphorical," as he introduced "Ice Cream Man," a snappy bell-ringer with a fifties feel. Yet, when he performed the song (complete with two false endings) as an encore, people were riding with it rather than laughing at it. And when he broke into the acappella introduction to his story of his crush on "The New Teller," the cleverness of the lyric ("And when I tell 'er") was irresistible.

Richman is a bit weak only where the rock 'n' roll beat fades; the wonder in his eyes simply does not make up for the thin arrangements of his slow love songs, the more extended of which can become tedious. Through the boundaries within which he works are limiting to a degree, Richman has found the originality which so many are seeking.

The dominant stage figure, lead singer Hall, clad in a black jump suit, alternated between keyboards and front stage. His exaggerated but totally controlled body movements were reminiscent of David Bowie on his "Station To Station" tour. Unlike Bowie, however, Hall's high pitched vocals were superbly suited to the soul/scat sound as he was particularly effective on the group's new single, "Do What You Want, Be What You Are."

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Show opener J.D. Souther joined the band on rhythm guitar for their third new number, "New Kid In Town," dedicated to rock's hottest new phenoms, Daryl Hall and John Oates. Having been there themselves and survived, the Eagles' lyrics served as a warning:

"Johnny come lately, the new kid in town, everybody loves you so don't let them down."

Though not presently slated for inclusion on "Hotel California," the entire band, backed only by two acoustic guitars, gave a pleasing, harmonic rendition of the country classic, "Seven Bridges Road."

Highlighted early in the evening, the orchestra continued to provide rich fillings to such songs as Meisner's "Take It To The Limit" as well as soft interludes to break the roughneck pace established by rockers "Already Gone" and "One Of These Nights."

Serving as the band's secondary lead guitarist throughout most of the evening, Walsh finally came into his own with a menacing version of his smash "Rocky Mountain Way." It pretty much became Walsh's show from that point on as his songs and leads elicited the most fevered response.

It really wasn't until the second encore that the momentum swayed back from the individual to the collective. By then the electric guitars were dropped in favor of acoustics for the beautiful "Best Of My Love" and "Tequila Sunrise." The latter included a nice dash of mandolin by Felder that fit so well that it was surprising to realize that it had not been there all along.

Overall, the 22 songs that the Eagles included demonstrated a harsher edge to the sound and a tightening of musical boundaries. There were fewer acoustic numbers than usual.

r.r.

## Tower Of Power

SANTA MONICA CIVIC — Tower of Power, Oakland's premier jazz-rock-bump band, has built its musical fortress on the strength of fine, dexterous musicianship coupled with excellent arrangements. Inexplicably, in concert the band has taken to undercutting its unique interplay abilities through an overabundance of solo spots.

Skillfully holding a three-quarters-filled Civic crowd in their collective palms for nearly half the evening, the Tower began to stumble with excessive horn spots and finally fell when its drummer solemnly succumbed to a prolonged solo. The band is composed of 11 extremely talented musicians who obviously work best when working together.

Newest member of the group, lead vocalist Edward McGee is an exciting visual performer given to much dancing and prancing about the stage — alternately giggling, pointing, mugging and singing. His high-pitched voice, though sometimes overshadowed by the accompaniment, complements Tower of Power's energized good-time sounds.

Concentrating on material from its latest album, "Ain't Nothin' Stoppin' Us Now," Tower received its most enthusiastic audience response for the venerable "So Very Hard To Go" and "You're Still A Young Man." Interestingly, these are two of the group's few ballads, but are its most successful hits. For the most part, the show reflected Tower of Power's penchant for crisp, clean and funky horn-riffed jazz.

## Richie Furay

BOTTOM LINE, NYC — If Richie Furay's recent Asylum debut album left any doubts as to his viability as a solo performer, his sold-out one-night stand here proved that he is still a musical force to be reckoned with. And even though most songs he performed were oldies but *real* goodies from his Buffalo Springfield, Poco and SHF Band days, he and his accomplished band infused it all with a life and energy that was totally new.

From the first strains of "Fallin' In Love" to the end of his superbly structured ten song medley of some of his best known and loved songs, Furay had the audience in the palm of his hand. And though it's all his game now, he modestly paid tribute to some of his former cohorts (Neil Young, Jim Messina and Paul Cotton, specifically) by including songs of theirs that he had sung in earlier bands. The four new songs he performed from "I've Got A Reason" came across more fully realized than on vinyl, undoubtedly due to the rocking talents behind him, especially guitarist Virgil Beckham, whose stinging leads were a real treat, and keyboardist Tom Stipe. By mixing old and new with flair and musical power, Furay had the audience on its feet cheering for more.

MCA's Buckacre opened the show with one of the better introductions of a new country-rock band than has been seen in a long while. Working in an idiom that has recently been flooded with imitative contenders, Buckacre proved themselves to be an already middle-weight band whose style, while still containing hints of limitation, possesses enough originality to promise high achievement in the future.

r.r.



**EAST COASTINGS** — There were serious possibilities that **Jimmy Page, Robert Plant, John Bonham** and **John Paul Jones** would not be able to attend the world premiere of their film, "The Song Remains The Same," as the first celebrity-laden limo to pull up to Cinema I in Manhattan was weighed down with clinging teenagers. Inside the theater, the 130 members of the general public who had bought tickets, in addition to the obviously large number of young people who had had complimentary tickets passed on to them by their music industry elders, reacted to the entrance of the members of **Led Zeppelin** as if it were a dream come true.

Dreams, appropriately, are the central focus of the film, during the fantasy sequences involving the group's members and their manager, **Peter Grant**, as well as the live performance segments, since Zeppelin's concert production is relying ever more heavily on magic, illusion and fantasy. Grant's dream section is the most effective cinematically, opening the film with him and road manager **Richie Cole** surprising a room full of gamblers and machine-gunning the lot gangland style. In a dark suit and fedora, the huge and heavily bearded Grant looks right at home in the back seat of a vintage roadster. Later on in the film, Grant was depicted tackling the business problems of his band with another type of violence, as he attacked the arena manager for laxity in allowing the peddling of bootleg Zeppelin posters in the theater. (The backstage action scenes were filmed reenactments.)

In the group's fantasy sequences, Jones exemplifies his solitary image, sitting at a grand cathedral organ during "No Quarter," while Bonham reveals a penchant for fast cars in a drag-racing scene set to the accelerating tempo of his drum solo during "Moby Dick." The introspective Page faces his 75-year-old self on a cliff near Loch Ness (where he owns a castle), in a scene that seems to be a filmed representation of the inside cover graphics of the fourth Led Zeppelin album. Plant's sequence, casting him in the role of a wandering prince brandishing a magic sword, setting his falcon to attack two grungy types holed up in an abandoned castle (shall we assume they were bad guys?), might be a bit too much like a Campy King Arthur movie.

In fact, though generally well-produced, the fantasy segments do not stack up to the actual on-stage footage, which is what the film is all about. "The Song Remains The Same" is, most importantly, a visual record of the band that eight years ago began to develop the definitive heavy-metal style. Their predecessors, **Cream**, may have given birth to the sound, but there was nothing of Page's flash or Plant's wiggling, which have influenced countless bands down to this day.

At the reception following the film, Plant, Jones, **Mick Jagger, Carly Simon, Roberta Flack, Rick Derringer** and **Mick Ronson** were among the performing artists in attendance. **Stephen Ross** and **David Horowitz** of Warner Communications Inc. were there, as well as Atlantic's **Ahmet Ertegun, Jerry Greenberg, Arif Mardin** and **Earl McGrath**.

**TRIPLE HEADER** — From the British Isles come reports that keyboardist **Rick Wakeman**, who recently disbanded his backing group in favor of concentrating on individual studio projects, has gotten together with drummer **Bill Bruford**, who has played with **Yes** and **King Crimson** as well as touring recently with **Genesis**, and bassist **John Wetton**, who was most recently with **Uriah Heep** as well as touring with **Crimson**. The group has obvious similarities to **Emerson, Lake & Palmer** (whose album won't be released until after January 1), though details on what types of music they intend to pursue are presently unavailable. Interestingly, Wetton filled the same bassist/vocalist spot in **Crimson** that **ELP's Lake** occupied in the very first **King Crimson**. Lake is an A&M artist. . . . Although **Flo & Eddie** will be supporting **Frank Zappa** and the **Mothers** at Philadelphia's Spectrum on October 29, their management denies rumors that the transformed **Turtles** will back Zappa at his traditional Halloween gig at the Felt Forum here. Sorry, boys and girls! . . . Also at the Spectrum, **Bruce Springsteen** and the **E Street Band**, October 25-26. Springsteen has added three sold-out weeknights. November 1-3, to his SRO October weekend at the Palladium. . . . Led Zeppelin's drummer **John Bonham** will have a Jimmy Page-produced solo album out in England, but *Swan Song* could give no U.S. release date. . . . Atlantic's new hard rock aggregation from England, **AC/DC**, features a 17-year-old guitarist named **Angus Young**, who has been causing a sensation at home by baring his rump on stage, as well as doing the "human kangaroo," executed in total nudity, while taking care to give side-views only.

**JUKE JOINT JUMP** RCA Records and Sam Goody Stores are sponsoring a "Dr. Buzzard's Original Savannah Band" "Original" Jukebox Giveaway Promotion and Display Contest" for stores in New York and Philadelphia. One jukebox will be awarded the winner in each city, chosen at random from entry blanks filled out in Goody Stores now through October 30. Cash prizes will be awarded to managers judged to have come up with the best Dr. Buzzard displays. Dr. Buzzard's new single, "Cherchez La Femme," concerns the love life of their manager, **Tommy Mottola**.

**MULTIPLICATION** — This is a time of proliferation: **George Benson** will soon be represented by current releases on at least five, and possibly six labels, with the recent release of "Blue Benson" on Polydor and an LP due from Columbia. And **Lou Rawls'** albums have just been released on Polydor and Arista in addition to Philadelphia Int'l. . . . More than \$250,000 has been collected to date in the annual campaign of Music Industry Division of the United Jewish Appeal Federation Joint Campaign. The organization's annual dinner will be held at the New York Hilton, October 30, honoring **Thea Zavin**, senior vice president of BMI. . . . Following the release of "Rock And Roll Heart," his first album for Arista, **Lou Reed** has begun a U.S. tour in Milwaukee October 21, ending in Detroit November 22. . . . **Rod Stewart** embarks on a worldwide tour November, beginning in Scandinavia and running in Europe through January, after which Australia, New Zealand and the Philippines will be visited, with tentative plans for the U.S. and Japan next summer. . . . According to **Bob Guccione**, publisher of *Rock Superstars* Poster Magazine, President Ford did not respond to several questions on the validity of the electoral process, the answers to which would have been published in the magazine for the benefit of rock fans (neither did Carter). . . . The two **Who/Grateful Dead** shows at Oakland Coliseum reportedly drew over 93,000 people and grossed more than \$1 million. . . . Celebrities supporting Carter/Mondale now include **Woody Allen, Dave DeBusschere, Bill Bradley, Ron Delsener, Joseph Papp, Stephen Sondheim** and **Gwen Verdon**. . . . **Don Rickles** with **Joey Heatherton** at the Westchester Premiere Theater, October 26-31. . . . **Dexter Gordon**, the legendary saxophonist who appears only rarely since emigrating to Denmark in 1962, begins an engagement at the Village Vanguard October 26. . . . **Cathy Chamberlain** in the studio with producer **Joel Dorn**. . . . Pye Records has signed **Onyx**. . . . A.A. Records Wonderland, the U.S. children's record manufacturer, has concluded arrangements to release LPs and 45s featuring the Barabapa\* songs (\*a gentle, non-violent cartoon family). . . . **Andy Pratt** currently at Northern Recording Studios, outside of Boston. . . . October 16 was proclaimed **Arlo Guthrie Day** in Atlanta by mayor **Maynard Jackson**. . . . **Enoch Light** to receive the distinguished Alumni Achievement Award from New York University. . . . **Gladys Knight and the Pips**, now beginning their 25th year together, will soon be back in action with television appearances, as well as American and international touring. . . . **Foghat** begins a fall-winter

tour in Albuquerque, New Mexico, Nov. 2, ending the first leg of the tour December 30 in Chicago. . . . **Harry Chapin** to appear at the renovated Avery Fisher Hall November 12 as part of the Great Performers series. He will be assisted by the **Grace Church Choir**, directed by his brother **Stephen**, with other surprises promised. . . . Airing October 30 over NBC-TV, **Don Kirshner's New Rock Concert** features **Lou Rawls, Dr. Hook**, and comedy with **Samuels and Cohen** and **Natural Gas**.

phil dimauro

**POINTS WEST** — Word comes from a reliable source that **George Harrison** has settled with **A&M** in those much-talked-about contract suits. Apparently, Harrison had to hand back some money (some say as much as one million), which was presumably advances for the albums that A&M isn't going to get. Harrison is ready to go; he paid a visit to the Warner's art department to check on artwork for his "33 1/3" LP, which now seems legally free to hit the streets.

**EAGLES CELEBRATE** — The Forum Club was packed with Eagles fans after the group's successful opening night, string section and all. **Joni Mitchell** posed for pictures with **Don Henley**; other guests included **Linda Ronstadt, Boz Scaggs, John Denver, Olivia Newton-John, Daryl Hall, John Oates** and **Tim Moore**. . . . **England Dan Seals** and wife **Andi** are the proud parents of **Holly Mae**, born October 16, and the first girl in the Seals family for nine generations. . . . **Burton Cummings** has been rehearsing his touring band in Winnipeg for a Canadian-American tour to begin November 8th in that city. The band includes stellar session drummer **Jim Gordon**, who must be impressed, because he hardly ever goes on the road. . . . **D.J. Rogers** finished his first **Rock Concert** taping, but barely; fans rushed the stage, making it hard to get through a full track. . . . **A TEN OUT OF TEN** — **Barry DeVorzon**, who co-wrote "Nadia's Theme" (currently 19 bullet on CB's singles chart), dropped by the office to talk about the single and his brand-new **Arista** album of the same name. The success of the 45 took DeVorzon by surprise; he was watching the Olympics, he said, when he discovered that, of all the possible theme music, they had chosen one of his tunes to go under **Nadia's** perfect performances. More, the tune had been written five years before, for a movie called "Bless The Beasts And Children." DeVorzon, who until now had concentrated his efforts in the dramatic underscoring department, is branching into performance and pop recording. "The record business doesn't know anything about the film business, and vice-versa. I'm trying to bridge the gap."

**THE NEW TALENT DEPARTMENT** got a shot in the arm with the recent appearance of **Kathryn Chase** in the **Grand Portage Room** at the **Registry Hotel** in Irvine, California. **CB's J.B. Carmicle** had heard about Ms. Chase's successful stay at San Francisco's "The City" club, and he was curious. "It was a dazzling, fast-paced show," Carmicle reported. "Kathryn Chase is versatile, exuberant and communicates well with her audience." The highlights of the show seemed to be two medleys — one composed of fifties material and one a salute to the USA.

**Fred DeMann, Elektra/Asylum's** indispensable promotion man, suffered a freak accident last Sunday when a five gallon Sparklett's bottle burst in his arms causing extensive tendon damage and cuts requiring over 150 stitches. DeMann will be working from his home for the next few weeks till he recovers utilizing a special phone squawk box that will allow him to stay hot on the heels of the nation's program and music directors. We wish him a speedy recovery and return to action. . . . **Harry W. Casey**, of Sunshine Band fame, is in Los Angeles.

**FAN TO FAN** — **Eric Clapton**, it seems, has taken an interest in **Don Williams**, whose work in the country music field is well known. Clapton saw Williams on the **Dinah Shore Show**, and was soon after practicing his dobro licks to Williams' records. Eric was also among the first to buy tickets to Williams' gig at **The Croyden**, part of the ABC singer's recent British tour. A few weeks later, at London's **Hammersmith Odeon**, Williams introduced his new friend, who filled out the band on dobro for the last three numbers. What's next? **Keith Richard** and **George Jones**?

**ELTON'S PARTIES GET SCOOPED** — The end of last week was supposed to have seen press previews of **Elton John's** new, 2-pocket "Blue Moves." Since **CHUM**, and other radio stations, were already playing leaked copies, well, **MCA** figured that people could hear the record in their cars, and the parties were cancelled before the ink was dry on the invitations. (See story, pg. 7). . . . **THE NIGHT THEY'LL DRIVE OLD CHERRY, CHERRY DOWN** — will not be one of the hot August variety, but will be around Thanksgiving, at Winterland, when **The Band** gives its now confirmed farewell concert. Besides the expected **Dylan** invitation, **The Band** has asked **Neil Young** and **Neil Diamond** to join at least part of the show, which promises to be chock full of surprises. Maybe they'll break down and do some tunes from "The Basement Tapes". . . . **KINKY NEWS** — **Kinky Friedman's** "Asshole From El Paso" just doesn't sit right with **Buck Owens**, who has the publishing on "Okie From Muskogee," **Merle Haggard's** tune that Kinky put new words to. So Owens, not **Epic**, is holding back on the tune; it won't be in the upcoming LP. Kinky says that when Owens wrote a letter to CBS about the song, he left out the word "asshole" so his secretary would be spared from reading it as she typed. "Yeah," said Kinky, "the real asshole's in Bakersfield. I'd like to step on his lower lip." Friedman's not too upset, however; he's keeping himself busy taping segments of **Midnight Special** and **NBC's Saturday Night Live** (aired last weekend). . . . Along the same lines, we hear **The Kinks** will be in the U.S. in December with **Dave Mason** as supporting act. The Kinks have delivered the songs for their debut **Arista** LP, all that's left is the choosing.

**BETTER DAYS, ADDED SHOWS, or, HELP IS ON THE WAY** — for **Melissa Manchester** fans who missed out on tickets for her quickly sold-out three night **Roxy** engagement that starts October 21. A fourth show, on the 24th, was added.

**REEL TO REEL** — **Nicky Hopkins** was adding keyboard parts to what looks like **Lowell George's** first solo effort. Hopkins worked all last week. . . . **Paramount** had two different people cutting tracks for **Smokey Robinson: Bobby Belle**, with **Sye Mitchell** engineering, and **Michael Sutton**, with **Roger Dollarhide** at the controls.

**KIM FOWLEY RETURNS** — to the Los Angeles stage November 3 and 4, when he hits the Starwood. He'll introduce his new teen-age wonders **Venus & The Razorblades**, along with, **Kim** claims, "ex-members of **The Byrds** and **The Mothers of Invention**, with a dance-group called **The L.A. Knockers**. This will be **Lenny Bruce** and **Rod McKuen** meeting **Ken Kesey** and **Andy Warhol** on a Kool-Aid Acid Test level." Anyone who remembers Fowley's infamous (though short-lived) gig at **The Whiskey** will know that this is not going to be your ordinary night on the town. . . . **CAPTAIN AMERICA SINGS THE BLUES** — **John Oates** (of Hall and Oates) wrote the title song for an upcoming **Warner Bros.** film called "Outlaw Blues." **Peter Fonda** plays a fugitive country & western star, and he'll be singing the tune, while Oates will appear in a cameo. **COUNTRY DISCO IS NEWS** — **Ersel Hickey**, hit pop songwriter of the sixties ("Bluebirds Over The Mountain"), and founder of the new country-disco genre, will be talking with **WHN's Lee Arnold** in a syndicated news segment that Angelinos should watch for on an upcoming edition of "Metro News, Metro News." Hickey's single, "Waitin' For Baby," is the first single to be labeled country-disco.

john mankiewicz

# Now that all is said and done, Rupert's going number one.

Here's what's been said:

"...melodious, clever and offbeat...Holmes is able to translate his creativity into striking musical terms."

—High Fidelity

"...the ultimate show biz kid, combining a vivid sense of scenario in his lyrics with an incredibly eclectic musical approach."

—Philadelphia Daily News

"...devastatingly brilliant... just plain phenomenal, marvelous and beautiful."

—L.A. Free Press

"...a completely fresh approach involving a series of things which haven't yet been done—or even thought of—on the rock and roll scene."

—Melody Maker

Now look what he's done:

"Singles." It's one of the richest, most beautiful albums of the year, and it's Rupert Holmes at his very best. Featuring the single—"Who, What, When, Where, Why"—from the album that's full of 'em.

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## TALENT ON STAGE

### Eagles Play Sold Out Forum, 3 New

FORUM, L.A. — Returning home for the first time with its new lineup, it's clear that what Southern California's crowned kings of country rock have lost in terms of musical variety with the departure of Bernie Leadon, is more than made up for in sheer power and concert magnetism with the addition of newest member Joe Walsh.

Long labeled a group you wanted to hear but not necessarily see, the Eagles have changed all that with the largest, most formidable crew of proven guitarists around. Don Felder and Walsh combined intertwining leads throughout the evening while Glenn Frey, when not on piano, provided strong rhythm support. Randy Meisner laid down a strong bottom bass and Don Henley, a superb drummer, combined with Frey to handle most of the vocals.

In the first of four consecutive,

sold-out engagements at the 18,000 plus capacity Forum, the Eagles debuted material from the forthcoming "Hotel California" LP, due for release in early November. The title track, reminiscent in mood to the eerie "Witchy Woman," opened the concert as a large silhouette of the Beverly Hills Hotel on Sunset served as background. The sound system, so crucial in concert when new material is performed for the first time, was excellent as all lyrics could be clearly understood.

In a surprising move, bordering on pretentiousness, the Eagles played another new song, "Wasted Time," to the full accompaniment of a tuxedoed orchestra. The violin-infested ensemble, seated above and behind the band on a specially-crafted stage, added a lushly romantic feel to what was described by Frey in his introduction as "a rainy

### Richman, Lovers Hit NYC

TOWN HALL, NYC — Ever since the destroying decibel potential of the electric guitar was discovered, loudness and rock 'n' roll have been nearly inseparable. Making a rare New York appearance before an audience laced with rock writers and refugees from Max's and CBGB's, Jonathan Richman, who has somehow been lumped into the "punk rock" genre, gave the people something they were not quite ready to hear. The new Modern Lovers play acoustic bass (Curly Keranen), minimally amplified guitar (Leroy Radcliffe), and subdued percussion (Dee Sharp), with occasional acoustic guitar and saxophone by Richman. When he pranced onto the stage in cutoff jeans and a University of Santa Clara t-shirt, going through the rigid gyrations of his athletic dancing style, cries of "Turn it up!" were heard through the fourth number. It took a bit longer before people ceased laughing out loud as Richman introduced each song.

Although humor is unquestionably involved, one doesn't get the impression that Richman is looking for belly-faughes. He seems intent upon convincing his audience

that adolescence and even childhood never need fade away. He sings of martians, leprechauns and the abominable snowman (in your supermarket), all in a voice that quavers about the pitch he should be trying to hit. He insisted from the stage that his lyrics were "not metaphorical," as he introduced "Ice Cream Man," a snappy bell-ringer with a fifties feel. Yet, when he performed the song (complete with two false endings) as an encore, people were riding with it rather than laughing at it. And when he broke into the acappella introduction to his story of his crush on "The New Teller," the cleverness of the lyric ("And when I tell 'er") was irresistible.

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### Hall & Oates Deliver Polished Funk

SANTA MONICA CIVIC — Performing together since 1969, Daryl Hall and John Oates, having recently accepted a "Rocky" for best new group of 1976, successfully displayed their Philly-funk, blue-eyed musical amalgamation before a highly-receptive, near-capacity crowd.

The Hall and Oates sound is streamlined rhythm and blues, punctuated by lilting vocals and harmonies, and crisp, clear instrumentation. Their lyrics tend to take on the tone of well-meaning advice but are delivered in such a manner as to pleasingly distinguish them from gagging diatribe.

Concert material was culled from the duo's four most recent albums with concentration paid to the current climbers.

Charted in **Cash Box** at 30, "Bigger Than Both Of Us" kicked off the evening's festivities as that LP's first four tracks were played in order. The five member backup band, hardly relegated to a position of stage submissiveness, helped produce a full, light sound; one that seemed directly lifted from the album's grooves.

The dominant stage figure, lead singer Hall, clad in a black jumpsuit, alternated between keyboards and front stage. His exaggerated but totally controlled body movements were reminiscent of David Bowie on his "Station To Station" tour. Unlike Bowie, however, Hall's high pitched vocals were superbly suited to the soul/scat sound as he was particularly effective on the group's new single, "Do What You Want, Be What You Are."

The bulk of uptempo material from last year's "Hall And Oates" LP was saved for the band's first of two standing encores. However, that album's smash hit, "Sara Smile," performed in a sing-along, clap-along, extended style, proved the concert showstopper, receiving a long standing ovation.

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day song:"

"If you can get on with your search

then I can get on with mine, and maybe someday we'll find it wasn't just wasted time.

Show opener J.D. Souther joined the band on rhythm guitar for their third new number, "New Kid In Town," dedicated to rock's hottest new phenoms, Daryl Hall and John Oates. Having been there themselves and survived, the Eagles' lyrics served as a warning:

"Johnny come lately, the new kid in town, everybody loves you so don't let them down."

Though not presently slated for inclusion on "Hotel California," the entire band, backed only by two acoustic guitars, gave a pleasing, harmonic rendition of the country classic, "Seven Bridges Road."

Highlighted early in the evening, the orchestra continued to provide rich fillings to such songs as Meisner's "Take It To The Limit" as well as soft interludes to break the roughneck pace established by rockers "Already Gone" and "One Of These Nights."

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around for "She's Gone," as it was a hit for both Lou Rawls and the group Tavares before cresting this year for its originators.)

"War Babies," the band's dark tribute to the mechanized chaos that is New York City, was featured with a bluesy "Is It A Star," while "Whole Oates," recorded in 1972, was totally ignored. Todd Shalt's guitar work though overused with one too many crescendos was prominently creative.

Disdaining the natural — a highly visual, theatrical show (the type performed by the band last year at the Roxy) — Hall and Oates relied strongly upon personal charisma and unique stage lighting to carry them over the top of a highly energized, warmly receiving audience.

Opening the evening's show were the Funky Kings. A ragamuffin stage appearance was conducive to the band's good-time attitude. Jack Tempchin, band leader and writer of numerous Eagle hits, highlighted the set with his acoustic guitar-based, ill-harmonized "Already Gone." r.r.

### Tower Of Power

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Skillfully holding a three-quarters-filled Civic crowd in their collective palms for nearly half the evening, the Tower began to stumble with excessive horn spots and finally fell when its drummer solemnly succumbed to a prolonged solo. The band is composed of 11 extremely talented musicians who obviously work best when working together.

Newest member of the group, lead vocalist Edward McGee is an exciting visual performer given to much dancing and prancing about the stage — alternately giggling, pointing, mugging and singing. His high-pitched voice, though sometimes overshadowed by the accompaniment, complements Tower of Power's energized good-time sounds.

Concentrating on material from its latest album, "Ain't Nothin' Stoppin' Us Now," Tower received its most enthusiastic audience response for the venerable "So Very Hard To Go" and "You're Still A Young Man." Interestingly, these are two of the group's few ballads, but are its most successful hits. For the most part, the show reflected Tower of Power's penchant for crisp, clean and funky horn-riffed jazz.

### Richie Furay

BOTTOM LINE, NYC — If Richie Furay's recent Asylum debut album left any doubts as to his viability as a solo performer, his sold-out one-night stand here proved that he is still a musical force to be reckoned with. And even though most songs he performed were oldies but *real* goodies from his Buffalo Springfield, Poco and SHF Band days, he and his accomplished band infused it all with a life and energy that was totally new.

From the first strains of "Fallin' In Love" to the end of his superbly structured ten song medley of some of his best known and loved songs, Furay had the audience in the palm of his hand. And though it's all his game now, he modestly paid tribute to some of his former cohorts (Neil Young, Jim Messina and Paul Colton, specifically) by including songs of theirs that he had sung in earlier bands. The four new songs he performed from "I've Got A Reason" came across more fully realized than on vinyl, undoubtedly due to the rocking talents behind him, especially guitarist Virgil Beckham, whose stinging leads were a real treat, and keyboardist Tom Stipe. By mixing old and new with flair and musical power, Furay had the audience on its feet cheering for more.

MCA's Buckacre opened the show with one of the better introductions of a new country-rock band than has been seen in a long while. Working in an idiom that has recently been flooded with imitative contenders, Buckacre proved themselves to be an already middle-weight band whose style, while still containing hints of limitation, possesses enough originality to promise high achievement in the future.

**EAST COASTINGS** — There were serious possibilities that **Jimmy Page, Robert Plant, John Bonham** and **John Paul Jones** would not be able to attend the world premiere of their film, "The Song Remains The Same," as the first celebrity-laden limo to pull up to Cinema I in Manhattan was weighed down with clinging teenagers. Inside the theater, the 130 members of the general public who had bought tickets, in addition to the obviously large number of young people who had had complimentary tickets passed on to them by their music industry elders, reacted to the entrance of the members of **Led Zeppelin** as if it were a dream come true.

Dreams, appropriately, are the central focus of the film, during the fantasy sequences involving the group's members and their manager, **Peter Grant**, as well as the live performance segments, since Zeppelin's concert production is relying ever more heavily on magic, illusion and fantasy. Grant's dream sequence is the most effective cinematically, opening the film with him and road manager **Richie Cole** surprising a room full of gamblers and machine-gunning the lot gangland style. In a dark suit and fedora, the huge and heavily bearded Grant looks right at home in the back seat of a vintage roadster. Later on in the film, Grant was depicted tackling the business problems of his band with another type of violence, as he attacked the arena manager for laxity in allowing the peddling of bootleg Zeppelin posters in the theater. (The backstage action scenes were filmed reenactments.)

In the group's fantasy sequences, Jones exemplifies his solitary image, sitting at a grand cathedral organ during "No Quarter," while Bonham reveals a penchant for fast cars in a drag-racing scene set to the accelerating tempo of his drum solo during "Moby Dick." The introspective Page faces his 75-year-old self on a cliff near Loch Ness (where he owns a castle), in a scene that seems to be a filmed representation of the inside cover graphics of the fourth Led Zeppelin album. Plant's sequence, casting him in the role of a wandering prince brandishing a magic sword, setting his falcon to attack two grungy types holed up in an abandoned castle (shall we assume they were bad guys?), might be a bit too much like a Campy King Arthur movie.

In fact, though generally well-produced, the fantasy segments do not stack up to the actual on-stage footage, which is what the film is all about. "The Song Remains The Same" is, most importantly, a visual record of the band that eight years ago began to develop the definitive heavy-metal style. Their predecessors, **Cream**, may have given birth to the sound, but there was nothing of Page's flash or Plant's wiggling, which have influenced countless bands down to this day.

At the reception following the film, Plant, Jones, **Mick Jagger, Carly Simon, Roberta Flack, Rick Derringer** and **Mick Ronson** were among the performing artists in attendance. **Stephen Ross** and **David Horowitz** of Warner Communications Inc. were there, as well as Atlantic's **Ahmet Ertegun, Jerry Greenberg, Arif Mardin** and **Earl McGrath**.

**TRIPLE HEADER** — From the British Isles come reports that keyboardist **Rick Wakeman**, who recently disbanded his backing group in favor of concentrating on individual studio projects, has gotten together with drummer **Bill Bruford**, who has played with **Yes** and **King Crimson** as well as touring recently with **Genesis**, and bassist **John Wetton**, who was most recently with **Uriah Heep** as well as touring with **Crimson**. The group has obvious similarities to **Emerson, Lake & Palmer** (whose album won't be released until after January 1), though details on what types of music they intend to pursue are presently unavailable. Interestingly, Wetton filled the same bassist/vocalist spot in **Crimson** that **ELP's** Lake occupied in the very first **King Crimson**. Lake is an A&M artist. . . . Although **Flo & Eddie** will be supporting **Frank Zappa** and the **Mothers** at Philadelphia's Spectrum on October 29, their management denies rumors that the transformed **Turtles** will back Zappa at his traditional Halloween gig at the Felt Forum here. Sorry, boys and girls! . . . Also at the Spectrum, **Bruce Springsteen** and the **E Street Band**, October 25-26. Springsteen has added three sold-out weeknights. November 1-3, to his SRO October weekend at the Palladium. . . . Led Zeppelin's drummer **John Bonham** will have a Jimmy Page-produced solo album out in England, but *Swan Song* could give no U.S. release date. . . . Atlantic's new hard rock aggregation from England, **AC/DC**, features a 17-year-old guitarist named **Angus Young**, who has been causing a sensation at home by baring his rump on stage, as well as doing the "human kangaroo," executed in total nudity, while taking care to give side-views only.

**JUKE JOINT JUMP** RCA Records and Sam Goody Stores are sponsoring a "Dr. Buzzard's Original Savannah Band" Original Jukebox Giveaway Promotion and Display Contest for stores in New York and Philadelphia. One jukebox will be awarded the winner in each city, chosen at random from entry blanks filled out in Goody Stores now through October 30. Cash prizes will be awarded to managers judged to have come up with the best Dr. Buzzard displays. Dr. Buzzard's new single, "Cherchez La Femme," concerns the love life of their manager, **Tommy Mottola**.

**MULTIPLICATION** — This is a time of proliferation: **George Benson** will soon be represented by current releases on at least five, and possibly six labels, with the recent release of "Blue Benson" on Polydor and an LP due from Columbia. And **Lou Rawls'** albums have just been released on Polydor and Arista in addition to Philadelphia Int'l. . . . More than \$250,000 has been collected to date in the annual campaign of Music Industry Division of the United Jewish Appeal Federation Joint Campaign. The organization's annual dinner will be held at the New York Hilton, October 30, honoring **Thea Zavin**, senior vice president of BMI. . . . Following the release of "Rock And Roll Heart," his first album for Arista, **Lou Reed** has begun a U.S. tour in Milwaukee October 21, ending in Detroit November 22. . . . **Rod Stewart** embarks on a worldwide tour November, beginning in Scandinavia and running in Europe through January, after which Australia, New Zealand and the Philippines will be visited, with tentative plans for the U.S. and Japan next summer. . . . According to **Bob Guccione**, publisher of *Rock Superstars* Poster Magazine, President Ford did not respond to several questions on the validity of the electoral process, the answers to which would have been published in the magazine for the benefit of rock fans (neither did Carter). . . . The two **Who/Grateful Dead** shows at Oakland Coliseum reportedly drew over 93,000 people and grossed more than \$1 million. . . . Celebrities supporting Carter/Mondale now include **Woody Allen, Dave DeBusschere, Bill Bradley, Ron Delsener, Joseph Papp, Stephen Sondheim** and **Gwen Verdon**. . . . **Don Rickles** with **Joey Heatherton** at the Westchester Premiere Theater, October 26-31. . . . **Dexter Gordon**, the legendary saxophonist who appears only rarely since emigrating to Denmark in 1962, begins an engagement at the Village Vanguard October 26. . . . **Cathy Chamberlain** in the studio with producer **Joel Dorn**. . . . Pye Records has signed **Onyx**. . . . A.A. Records Wonderland, the U.S. children's record manufacturer, has concluded arrangements to release LPs and 45s featuring the Barbapapa\* songs (\*a gentle, non-violent cartoon family). . . . **Andy Pratt** currently at Northern Recording Studios, outside of Boston. . . . October 16 was proclaimed **Arlo Guthrie Day** in Atlanta by mayor **Maynard Jackson**. . . . **Enoch Light** to receive the distinguished Alumni Achievement Award from New York University. . . . **Gladys Knight** and the **Pips**, now beginning their 25th year together, will soon be back in action with television appearances, as well as American and international touring. . . . **Foghat** begins a fall-winter

tour in Albuquerque, New Mexico, Nov. 2, ending the first leg of the tour December 30 in Chicago. . . . **Harry Chapin** to appear at the renovated Avery Fisher Hall November 12 as part of the Great Performers series. He will be assisted by the **Grace Church Choir**, directed by his brother **Stephen**, with other surprises promised. . . . Airing October 30 over NBC-TV, **Don Kirshner's** New Rock Concert features **Lou Rawls, Dr. Hook**, and comedy with **Samuels and Cohen** and **Natural Gas**.

phil dimauro

**POINTS WEST** — Word comes from a reliable source that **George Harrison** has settled with A&M in those much-talked-about contract suits. Apparently, Harrison had to hand back some money (some say as much as one million), which was presumably advances for the albums that A&M isn't going to get. Harrison is ready to go; he paid a visit to the Warner's art department to check on artwork for his "33 1/3" LP, which now seems legally free to hit the streets.

**EAGLES CELEBRATE** — The Forum Club was packed with Eagles fans after the group's successful opening night, string section and all. **Joni Mitchell** posed for pictures with **Don Henley**; other guests included **Linda Ronstadt, Boz Scaggs, John Denver, Olivia Newton-John, Daryl Hall, John Oates** and **Tim Moore**. . . . **England Dan Seals** and wife **Andi** are the proud parents of **Holly Mae**, born October 16, and the first girl in the Seals family for nine generations. . . . **Burton Cummings** has been rehearsing his touring band in Winnipeg for a Canadian-American tour to begin November 8th in that city. The band includes stellar session drummer **Jim Gordon**, who must be impressed, because he hardly ever goes on the road. . . . **D.J. Rogers** finished his first **Rock Concert** taping, but barely; fans rushed the stage, making it hard to get through a full track. . . . **A TEN OUT OF TEN** — **Barry DeVorzon**, who co-wrote "Nadia's Theme" (currently 19 bullet on CB's singles chart), dropped by the office to talk about the single and his brand-new **Arista** album of the same name. The success of the 45 took DeVorzon by surprise; he was watching the Olympics, he said, when he discovered that, of all the possible theme music, they had chosen one of his tunes to go under Nadia's perfect performances. More, the tune had been written five years before, for a movie called "Bless The Beasts And Children." DeVorzon, who until now had concentrated his efforts in the dramatic underscoring department, is branching into performance and pop recording. "The record business doesn't know anything about the film business, and vice-versa. I'm trying to bridge the gap."

**THE NEW TALENT DEPARTMENT** got a shot in the arm with the recent appearance of **Kathryn Chase** in the **Grand Portage Room** at the **Registry Hotel** in Irvine, California. **CB's J.B. Carmicle** had heard about Ms. Chase's successful stay at San Francisco's "The City" club, and he was curious. "It was a dazzling, fast-paced show," Carmicle reported. "Kathryn Chase is versatile, exuberant and communicates well with her audience." The highlights of the show seemed to be two medleys — one composed of fifties material and one a salute to the USA.

**Fred DeMann, Elektra/Asylum's** indispensable promotion man, suffered a freak accident last Sunday when a five gallon Sparklett's bottle burst in his arms causing extensive tendon damage and cuts requiring over 150 stitches. DeMann will be working from his home for the next few weeks till he recovers utilizing a special phone squawk box that will allow him to stay hot on the heels of the nation's program and music directors. We wish him a speedy recovery and return to action. . . . **Harry W. Casey**, of **Sunshine Band** fame, is in Los Angeles.

**FAN TO FAN** — **Eric Clapton**, it seems, has taken an interest in **Don Williams**, whose work in the country music field is well known. Clapton saw Williams on the **Dinah Shore Show**, and was soon after practicing his dobro licks to Williams' records. Eric was also among the first to buy tickets to Williams' gig at **The Croyden**, part of the ABC singer's recent British tour. A few weeks later, at London's **Hammersmith Odeon**, Williams introduced his new friend, who filled out the band on dobro for the last three numbers. What's next? **Keith Richard** and **George Jones**?

**ELTON'S PARTIES GET SCOOPED** — The end of last week was supposed to have seen press previews of **Elton John's** new, 2-pocket "Blue Moves." Since **CHUM**, and other radio stations, were already playing leaked copies, well, **MCA** figured that people could hear the record in their cars, and the parties were cancelled before the ink was dry on the invitations. (See story, pg. 7). . . . **THE NIGHT THEY'LL DRIVE OLD CHERRY, CHERRY DOWN** — will not be one of the hot August variety, but will be around Thanksgiving, at Winterland, when **The Band** gives its now confirmed farewell concert. Besides the expected **Dylan** invitation, The Band has asked **Neil Young** and **Neil Diamond** to join at least part of the show, which promises to be chock full of surprises. Maybe they'll break down and do some tunes from "The Basement Tapes". . . . **KINKY NEWS** — **Kinky Friedman's** "Asshole From El Paso" just doesn't sit right with **Buck Owens**, who has the publishing on "Okie From Muskogee," **Merle Haggard's** tune that Kinky put new words to. So Owens, not **Epic**, is holding back on the tune; it won't be in the upcoming LP. Kinky says that when Owens wrote a letter to **CBS** about the song, he left out the word "asshole" so his secretary would be spared from reading it as she typed. "Yeah," said Kinky, "the real asshole's in Bakersfield. I'd like to step on his lower lip." Friedman's not too upset, however; he's keeping himself busy taping segments of **Midnight Special** and **NBC's Saturday Night Live** (aired last weekend). . . . Along the same lines, we hear **The Kinks** will be in the U.S. in December with **Dave Mason** as supporting act. The Kinks have delivered the songs for their debut **Arista** LP, all that's left is the choosing.

**BETTER DAYS, ADDED SHOWS, or, HELP IS ON THE WAY** — for **Melissa Manchester** fans who missed out on tickets for her quickly sold-out three night **Roxy** engagement that starts October 21. A fourth show, on the 24th, was added.

**REEL TO REEL** — **Nicky Hopkins** was adding keyboard parts to what looks like **Lowell George's** first solo effort. Hopkins worked all last week. . . . **Paramount** had two different people cutting tracks for **Smoky Robinson: Bobby Belle**, with **Sye Mitchell** engineering, and **Michael Sutton**, with **Roger Dollarhide** at the controls.

**KIM FOWLEY RETURNS** — to the Los Angeles stage November 3 and 4, when he hits the Starwood. He'll introduce his new teen-age wonders **Venus & The Razorblades**, along with **Kim**, claims, "ex-members of **The Byrds** and **The Mothers of Invention**, with a dance-group called **The L.A. Knockers**. This will be **Lenny Bruce** and **Rod McKuen** meeting **Ken Kesey** and **Andy Warhol** on a **Kool-Aid Acid Test** level." Anyone who remembers Fowley's infamous (though short-lived) gig at **The Whiskey** will know that this is not going to be your ordinary night on the town. . . . **CAPTAIN AMERICA SINGS THE BLUES** — **John Oates** (of Hall and Oates) wrote the title song for an upcoming **Warner Bros.** film called "Outlaw Blues." **Peter Fonda** plays a fugitive country & western star, and he'll be singing the tune, while Oates will appear in a cameo. **COUNTRY DISCO IS NEWS** — **Ersel Hickey**, hit pop songwriter of the sixties ("Bluebirds Over The Mountain"), and founder of the new country-disco genre, will be talking with **WHN's Lee Arnold** in a syndicated news segment that Angelinos should watch for on an upcoming edition of "Metro News, Metro News." Hickey's single, "Waitin' For Baby," is the first single to be labeled country-disco.

john mankiewicz

The future of the A&M Horizon label is one of the most consistent topics of conversation these days. It should be stated that in our opinion this label has provided new standards of excellence in graphic design and has had uniformly excellent recorded sound. It would be tragic were this fine label to cease operation. The latest two LPs are both tremendous achievements: **Jim Hall's** "Commitment" LP features the likes of **Tommy Flanagan, Ron Carter and Art Farmer** while **Charlie Haden's** "Closeness" finds the bassist in duets with **Ornette Coleman, Kelth Jarrett, Alice Coltrane and Paul Motian**.

Music Minus One via its tie with Danish Steeplechase is sponsoring **Dexter Gordon's** October 24 appearance at the Village Gate. MMO is rush releasing the first Steeplechase LPs with some due to arrive this month.

"Platinum Jazz" is the title of an upcoming LP. The music will be culled from previous War albums featuring its most jazz oriented tracks that do not duplicate anything in the group's "Greatest Hits" LP. A major act of War's stature utilizing the word jazz in an LP is quite interesting. Perhaps now all those people who put down jazz as not saleable will wake up to the fact that there is a true fusion music out there.

**John Lee and Gerry Brown's** next Blue Note LP will be entitled "Still Can't Say Enough." While on the subject of Blue Note, heavyweight **Ronnie Laws** made his first New York appearance with his own band when he headlined at The Beacon this past weekend.

**Lalo Schifrin**, who is in London composing music for a new **Michael Caine** film, finds himself with a monster LP on his hands in his first CTI release "Black Widow." According to British Blues and Soul magazine, "there simply isn't a disco in the capital that isn't playing the hell out of 'Jaws'."

Alligator Records, the Chicago blues label, has announced a lease arrangement with Chrischaa Records involving a German recorded set by veteran blues pianist **Blind John Davis**. The album will be Davis' first in the US.

Heavenly jazz? Definitely, according to an announcement involving four concerts at the Church Of The Heavenly Rest in New York. A three piano team of **Roland Hanna, Dave McKenna and Jimmy Rowles** opened the series on October 17 and sets by **Dick Hyman, Zoot Sims-Al Cohn and Barry**

Harris will follow.

Inner City will issue "Genesis" by trumpet man **Charles Sullivan**. The album, formerly on Strata-East, includes **Sonny Fortune and Stanley Cowell** among its personnel.

The highly successful Interludes concert series at New York's Town Hall have begun once again. Among the jazz artists scheduled to appear are **Charles Mingus (11/10)** and **David Lieberman-Richard Beirach (11/24)**.

**George Duke's** latest MPS/BASF LP "Liberated Fantasies" has arrived. Duke produced the album and is either composer or co-composer of all the music.

**Pat Martino's** version of "Send In The Clowns" from his Muse album "We'll Be Together Again" is the prettiest jazz version of that often recorded melody that we have heard.

**Bob Koester** of Delmark writes us weekly on the coming reissue of United material on his Delmark label. Artists involved are **Chris Woods, Tab Smith and Paul Bascomb**. We expect to have a very gray beard by the time they actually appear, but in the meantime Delmark has some fine New Orleans music on the reactivated Pearl label due out as you read this.

Zim Records is distributing a new album by **The No Gap Generation Jazz Band** with guest **Paul Quinichette**. Also due momentarily from Zim is an album of newly discovered **Charlie Parker** performances and a reissue of **Zoot Sims-Al Cohn** "Either Way" album.

Great guitarist **Tal Farlow** is recording his first album in several years for Columbia. Not US Columbia but Japanese Columbia will see fit to issue it here. Japan continues to lead the world in reissues and if there is a classic modern jazz album you have been searching for without any luck, there is a much better chance of finding it in Tokyo than in New York.

bob porter

## WRVR-FM Adds 4

NEW YORK — WRVR-FM, New York's jazz station, has added Paula Mittelman, Paula Livingston, Shirley Calloway and Joan Silverman to its New York sales staff.

## Kory Releasing Miller

NEW YORK — Kory Records, Inc., a subsidiary company of Countrywide Record and Tape Distributors, has agreed to release three Gien Miller albums during 1977.

## TOP 40 JAZZ ALBUMS

	Weeks On 10/23 Chart		Weeks On 10/23 Chart
1	17	21	6
2	5	22	2
3	6	23	4
4	8	24	1
5	8	25	17
6	17	26	17
7	9	27	1
8	5	28	2
9	5	29	1
		30	4
		31	7
		32	1
		33	2
		34	3
		35	1
		36	1
		37	11
		38	2
		39	9
		40	10

## Jazz Album Picks

**MOSTLY FLUTE — Sam Most — Xanadu 133 — Producer: Don Schlitten — List: 6.98**

This is an exceptionally pleasant laid back session comprised of standards and two Most originals. The leader as the title suggests stays with flute except for a pair of tunes on clarinet. Still it is the contributions of **Tal Farlow and Duke Jordan** that stand out here. The former is so rarely heard that any recorded appearance is an important listening event while the latter is playing the same sure accompaniment and melodic solo style that made him one of **Charlie Parker's** favorite musicians. Splendid music in the early modern vein.



**STUFF — Warner Brothers 2968 — Producers: Herb Lovelle and Tommy Lipuma — List: 6.98**

Stuff is the baddest rhythm section in New York. Guitarists **Eric Gale and Cornell Dupree**, keyboard specialist **Richard Tee**, bassist **Gordon Edwards** and percussionists **Stephen Gadd and Christopher Parker** are the band and while **Gale and Dupree** have recorded as leaders before this is the first group effort. There is no convenient label to put on this music since the versatility of the members of the group is well known. The tempos are danceable, the solo efforts imaginative and the production tasteful. The appearance of a horn soloist might add to textual variety but this is quality music from a quality band regardless of what you call it.

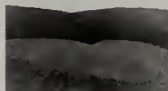


**SEXTET VOLUME 2 — Teddy Wilson — Jazz Archives 36 — List: 6.98**

Teddy Wilson is still the master of tasteful improvisation today that he was during his tenure with **Benny Goodman**. He has led a trio almost exclusively since the late 1940's but these transcriptions and broadcast performances from 1944 find him fronting a sextet with guest appearances by **Roy Eldridge, Charlie Shavers, Cootie Williams and Jimmy Dorsey** among others. The music is spirited late swing with the firmly delicate hand of the leader always in evidence.

**SARGASSO SEA — John Abercrombie/Ralph Towner — ECM-1-1080 — Producer: Manfred Elcher — List: 6.98**

Sometime jazz-rock **Abercrombie** turns down his electric guitar's volume controls to join **Towner**, who specializes in twelve-stringed acoustic and nylon-stringed guitars, for duet interpretations of eight original compositions. The uncluttered instrumentation allows the players to exploit the subtlest tone-colors of their instruments, as well as the freshness of their improvisations. The compositions range from the pleasingly melodic to the abstract and dissonant. For example, **Abercrombie** demonstrates that electronic distortion is not necessarily a function of volume as he introduces "Elbow Room" with harsh, darkly reverberating chords.



Elton John  
Blue Moves





Patrick Procktor

*Two Record Set*

*Side One:*

Your Starter For...

Tonight

One Horse Town

Chameleon

*Side Two:*

Boogie Pilgrim

Cage the Songbird

Crazy Water

Shoulder Holster

*Side Three:*

Sorry Seems To Be The Hardest Word

Out Of The Blue

Between Seventeen And Twenty

The Wide-Eyed And Laughing

Someone's Final Song

*Side Four:*

Where's The Shoorah?

If There's A God In Heaven

*(What's he waiting for?)*

Idol

Theme From A Non-Existent TV Series

Bite Your Lip *(Get up and dance!)*

*Produced by Gus Dudgeon*

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royalties for writers, publishers...and, of course, awards.**

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most performed from April 1, 1975 to March 31, 1976.*

Peter Allen	Don Goodman	Ira Louvin	Jim Rushing
Bill Anderson	Greg Gordon	Vince Matthews	Troy Seals
Jeff Barry	Bill Graham	Bob McDill	Whitey Shafer
Rory Bourke	Kelli Haggard	Hugh Moffatt	Billy Sherrill
Roger Bowling	Merle Haggard	Chips Moman	3 Awards
L. Russell Brown	4 Awards	Willie Nelson	Shel Silverstein
Boudleaux Bryant	Tom T. Hall	2 Awards	Carole Smith
Larry Butler	3 Awards	Michael Nesmith	Myra Smith
Wayne Carson	Linda Hargrove	Peter Noah	Joe South
Larry Cheshier	3 Awards	Kenny O'Dell	Mike Stoller
Jerry Chesnut	Larry Henley	2 Awards	Glenn Sutton
Johnny Christopher	Wayland Holyfield	Bonnie Owens	Billy Swan
Hank Cochran	Jay Huguely	Dolly Parton	3 Awards
Jessi Colter	Mark James	3 Awards	James Taylor
2 Awards	Sonny James	Ben Peters	Conway Twitty
Sonny Curtis	Waylon Jennings	3 Awards	2 Awards
Charlie Daniels	3 Awards	Brian Potter	Jim Webb
Danny Darst	Will Jennings	Curly Putman	Kent Westberry
Mac Davis	Sammy Johns	Jerry Reed	Sterling Whipple
Al Dexter	Kevin Johnson (APRA)	Don Reid	Hank Williams
Johnny Duncan	George Jones	2 Awards	2 Awards
Wayne Duncan	Vivian Keith	Allen Reynolds	Norro Wilson
Bobby Emmons	Murry Kellum	Billy Ray Reynolds	Bobby Wood
Phil Everly	Kris Kristofferson	John Rostill (PRS)	Neil Young
Donna Fargo	2 Awards		
2 Awards	Dennis Lambert		
John Farrar (PRS)	Jack Leback		
2 Awards	Jerry Leiber		
Freddy Fender	Irwin Levine		
Lefty Frizzell	Margaret Lewis		
James Gilreath	Charlie Louvin		



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## ASCAP COUNTRY AWARDS

### **EASY AS PIE**

WRITERS: RORY BOURKE  
GENE DOBBINS  
JOHNNY WILSON

ARTIST: BILLY "CRASH" CRADDOCK  
(ABC/Dot)

### **HERE COMES THAT GIRL AGAIN**

WRITERS: RORY BOURKE  
GENE DOBBINS  
JOHNNY WILSON

ARTIST: TOMMY OVERSTREET  
(ABC/Dot)

### **IT'S ENOUGH**

WRITER: RORY BOURKE  
ARTIST: RONNIE PROPHET (RCA)

### **SANCTUARY**

WRITER: RORY BOURKE  
ARTIST: RONNIE PROPHET (RCA)

### **SHINE ON**

WRITER: RORY BOURKE  
ARTIST: RONNIE PROPHET (RCA)

### **SOMEONE'S WITH YOUR WIFE TONIGHT, MISTER**

WRITERS: RORY BOURKE  
JOHNNY WILSON

ARTIST: BOBBY BORCHERS  
(Playboy)

## BMI COUNTRY AWARDS

### **RUBY BABY**

WRITERS: JERRY LEIBER  
MIKE STOLLER

ARTIST: BILLY "CRASH" CRADDOCK  
(ABC/Dot)

### **SAN ANTONIO STROLL**

WRITER: PETER NOAH  
ARTIST: TANYA TUCKER (MCA)

### **THE WHITE KNIGHT**

WRITER: JAY HUGUELY  
ARTIST: CLEDUS MAGGARD  
(Mercury)

Named Billboard's new male artist of the year; named Record World's top new novelty artist (Albums) and top novelty artist (Singles); named #1 new comedian 1976 - Cashbox Country LP poll, and #1 comedian 1976 Cashbox Country (Singles Poll).

### **TOO LATE TO WORRY, TOO BLUE TO CRY**

WRITER: AL DEXTER  
ARTIST: RONNIE MILSAP (RCA)

## CHAPPELL'S COUNTRY WRITERS

RORY BOURKE  
JOHNNY CHRISTOPHER  
GENE DOBBINS  
JAY HUGUELY  
HUGH MOFFATT  
DARRELL STATLER  
JOHNNY WILSON



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Henry Hurt,

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Celia Hill, Professional Staff

1512 Hawkins Street  
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# CASH BOX COIN MACHINE

## Williams 'Aztec' New 4 Pl. Pin

CHICAGO — Currently in production at the Williams Electronics Inc. factory is a new 4-player pinball machine called "Aztec," which offers a wide assortment of scoring options to stimulate player interest.

Left and right top roll-overs, when lit, will advance bonus for 1,000 points. Players must aim to hit targets lettered A, Z, T, E, C to increase scores. Hitting a Z or a T will light double bonus lanes and when all five letters are hit an extra ball target lights up. Ultimate aim is to hit all of the letters plus the bonus to make 50,000 and light up the special lane.

The game's cabinet design, reflecting the Aztec motif, is attractive and colorful.

Samples of Aztec have been shipped to Williams' network of distributors and the Chicago-based factory is currently in full production on the new model.



KHJ, Warehouse Records, Bally, and Bally's Los Angeles-based distributor, C.A. Robinson and Co., who hooked up in a recent campaign which paid off handsomely for everyone involved.

When KHJ held its "Summer For You Times Two" listener-interest promotion in which the station gave away two of various kinds of prizes, MCA Records execs Rick Frio and Tom Nieman and Bally's promotional sales manager Pete Gidion put two and two together and came up with a promotion idea that proved most successful.

As staged, three high-volume Warehouse outlets in the greater LA area each featured a Capt. Fantastic game for record

*Continued on pg. 53*

## MCA — Bally Promo For Capt. Fantastic Pin

HOLLYWOOD — Bally's Capt. Fantastic flipper wonder, inspired by international music star Elton John, who played a major role in the massive nationwide exposure of the machine, continues to be the talk of the industry. Part of the reason, of course, is the nature of the game. With its colorful attractiveness and high action features, it's been a natural in terms of generating plays and ringing up returns.

It has also proven to be a natural in promotional campaigns for the coin and music industries. Among the latest such endeavors is a coordinated effort involving MCA Records, Los Angeles radio station

## How Copyright Bill Affects Jukebox Ops

CHICAGO — The Copyright Revision Bill, as passed by both Houses of Congress (**Cash Box**, Oct. 9) is currently awaiting the President's signature. How the bill affects jukebox operators was outlined by MOA's legal counselor Nicholas E. Allen in a letter to Fred Granger, executive vice president of the association.

The points stressed by Allen are the following:

(1) The bill imposes a royalty of \$8 per year, or \$4 for a half year or less, on each jukebox on location.

(2) It subjects the rate of royalty to periodic review by a Copyright Royalty Tribunal, first in 1980, and then every ten years thereafter. The bill also includes detailed criteria for guidance of the tribunal which, among other things, specify that readjustments of the royalty rate shall "afford the copyright user a fair income under existing economic conditions" and shall "minimize any disruptive impact on the structure of the industries involved and on generally prevailing industry practices." (These criteria, Allen noted, replace wording that had been included in the House Bill which would have limited tribunal review of royalty rates to conditions existing after passage of the bill).

(3) Notably omitted from the bill is any

administrative fee for registration of jukeboxes (a 50¢ registration fee at one time was included in the bill).

(4) Also omitted from the bill is any performance royalty for record manufacturers and performing artists (such a royalty was at one time included in the bill, at \$1 per year per jukebox).

(5) The bill does provide, however, for a one-year study by the copyright office, and requires a report to Congress on January 3, 1978, with recommendations on whether to enact a performance royalty for the recording arts.

(6) The provisions of the bill as they affect jukebox operators go into effect January 1, 1978.

It should be noted, Allen stressed, that "the protective guidelines mentioned above were included in the bill through our (MOA's) efforts in conjunction with the other affected industries, and those guidelines offer some assurance that the Royalty Tribunal will fairly and equitably consider the impact of its decision on the jukebox industry in any revisions that it makes in the jukebox royalty in 1980, 1990 and later years."

He said that, all things considered, MOA had been successful in everything it sought, except exemption from future reviews of the royalty rate.

## Shuffleboard Tour. In Philly

OAKLYN, N.J. — The 1976 Bicentennial Doubles Shuffleboard Tournament, the first such nationwide event held in a quarter of a century, took place in Philadelphia on October 8-10, under the sponsorship of the American Shuffleboard Association. It was arranged as a tribute to our nation's bicentennial, according to ASA's Joe Markert, who noted that "the sport of shuffleboard dates back to colonial times in recorded history and has long been considered a favorite recreational pastime in America."

The tournament drew entries from as distant as the states of Washington, California and Oklahoma, as well as from Pennsylvania, New Jersey, Delaware, Maryland, New York and Ohio, to materialize as "true match-up of the best of the west versus the best of the east," according to Markert, "with winners rating the title of national champions."

American Shuffleboard Co. of Union City, New Jersey, supplied all of the equipment used in the tournament (which was set up by its local distributor Phila-American Shuffleboard Co.) and was instrumental in the event's sponsorship. American Shuffleboard Co. also presented trophies to the top four teams. Firm's sales manager Sol Lipkin said there were approximately 5,000 spectators on hand during the three-day meet and a 32-team field representing the "best shooters in the U.S."

First place winners were Mickey Mickens (Cherry Hill, N.J.) and Butch Such (Carteret, N.J.), who were east coast champs in 1974-75. Billy Mays (Sacramento, Ca.) and Bud Broka, (Toledo, Ohio) took second place honors, third place went to John Ryan and Tom Fillinger (both of Brooklyn, N.Y.) with Vic Falls (Turnersville, N.J.) and Billy Martin (Clemont, J.J.) winning fourth place.

"The tournament was a great success," said Ed Clarkson, president of the American Shuffleboard Association, "and a basis for large scale competition."

## A Worm In The Big Apple

by Roger C. Sharpe

Maybe it was sublime naivete on my part to think that the New York City operators and distributors would graciously agree to self-regulate themselves in this time of need. Instead, one finds an atmosphere of bickering, threats, and inflexible attitudes emerging as the cornerstones of inactivity for fall '76. Suddenly, the old refrain recurs. It's the "other guy" who is jeopardizing the works.

Flagrant abuses aside, each faction is putting the blame on the other. Some claim, and would have you believe, that red tape and uninformed city employees have held up the actions of those seeking licenses for their games. On the other side of the coin, the powers that be are trying to regain a semblance of self-esteem in the wake of disclosures regarding the extent of illegally operated games. It is, unfortunately, a vicious cycle.

Both sides have more than just egg on their faces, but the question of who is right, isn't the issue and should never be. More important to the entire evolution of events, is the apparent lack of gratitude by a majority of operators who have decided in their own self-servicing ways, to ignore the

call to action. Instead, all they hear is the sound of quarters filling their games and pockets.

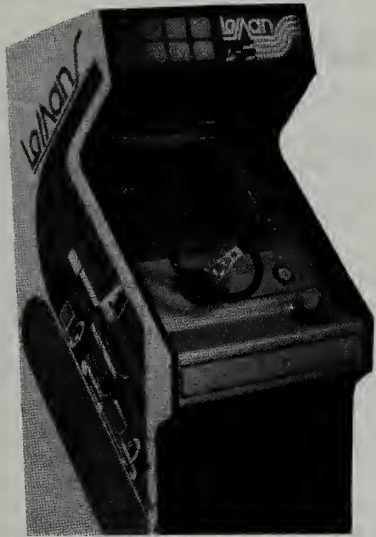
Sure, some will nobly shout how they 'tried' to license their games, but were turned away by employees of the city who didn't know what was going on. Others, who want to show their self-righteousness, whisper about how some of their games are licensed while others are not. It's enough to turn anyone's stomach; a revolting condemnation of an industry that has sickened even the staunchest supporters.

Now, I am not that insensitive to realize that some improprieties may have been unavoidable, but no one has justified a wavering of the increased negativity. Granted, some locations now sporting games are in a position where licenses are unattainable. But rather than removing the games, in many cases for fear that the operator down the street will jump in to get the action, the play continues. Mutual trust? It's an outrage for this day and age to have activities reminiscent of a bygone era. This dancing in the dark has got to stop, before someone turns off the music forever.

Over 200 models have been approved for licenses, whereby almost every game

*Continued on pg. 53*

**IN REVIEW:** Following is a photographic lineup of some of the new amusement machines introduced by the various music and games manufacturers and dated according to their exposure in **Cash Box**.



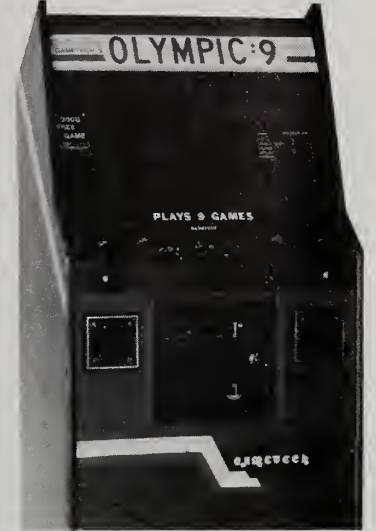
**ATARI 'LE MANS.'** Exciting racing game offering players the challenge of ten different tracks. 'Extended Play' is a special bonus feature of the game. (8/21/76).



**CHICAGO COIN 'JUKE BOX'** 4-player pin game. Built-in Pinwheel Spinner, six hit targets and many exciting scoring features contribute to the appeal of this model. (10/2/76).



**EXIDY 'OLD TIME BASKETBALL.'** Factory's first electro-mechanical game. Players shoot for baskets while mobile defender attempts to block. "Old time" cabinetry design. (8/21/76).



**GAMETECH 'OLYMPIC 9.'** Video upright offers nine different game choices and either straight ball or Gametech's exclusive "crazy ball" action. (8/28/76).



**GOTTLIEB 'SURF CHAMP'** 4-player pin game. Much playfield action. Among outstanding features are five drop targets and five star rollovers. Attractive cabinet design. (10/9/76).



**MIDWAY 'TORNADO BASEBALL COCKTAIL TABLE.'** Model contains all of the play features of the exciting upright version and is housed in a uniquely designed cocktail table cabinet. (10/9/76).



**ROCK-OLA '463'** phonograph. The 100-selection model for the space-conscious location, designed in brilliant lighting and color similar to the popular 464 160-selection. (9/4/76).



**WORLD WIDE VIDEO 'SIX-PAC.'** Video cocktail table with six game choices and three ways to win a free game. Game can be played by 1, 2, 3 or 4 persons. (8/28/76).

## Atari Names First Intl Administrator

SUNNYVALE, CA — Atari has appointed Sue Elliott administrator of its new international division, which has been created to service consumer and coin operators outside the United States.

Working closely with vice president of marketing Gene Lipkin, Elliott will supervise all ordering and act as a liaison between international customers and Atari.

Elliott comes to Atari with a background in international marketing. Prior to her appointment, she was an administrator for Multinational Corp. in Mill Valley, Calif., handling Atari's international servicing. She had previously worked for Atari as an assistant to the firm's vice president of finance.

Atari is headquartered at its new location: 1265 Borregas Ave., Sunnyvale, Calif.



### Capt. Fantastic Promo *fr 52*

buyers to see and play when they entered the stores. C.A. Robinson also featured the game at their location. At the same time, KHJ held a two-week Capt. Fantastic giveaway contest, whereby listeners called the station and "played" the game over the air. Two winners of the radio contest eventually won Capt. Fantastic machines provided by the radio station and C.A. Robinson. Tied in with the interest generated over the airwaves and in the record stores, MCA Records' entire catalog was sale-priced and prominently displayed in the Wherehouse outlets during the promotion. For Wayne McManners, MCA Los An-

geles promotion manager who helped orchestrate the campaign, it was an "ideal promotion in the sense that a lot of people got involved; it got the radio listeners interested, it gave Bally's game good exposure, Wherehouse benefitted, and we sold some records."

According to Ira Bettelman of C.A. Robinson, the promotion for his company meant more in a long-term sense than anything else. "What it did was to help keep the snowball rolling and the charisma strong for that particular game," he said. "It produced some intangible kinds of benefits in the sense that it featured pinball machines in a good, positive light. It cer-

tainly gave us some good exposure, and it kept the operators happy as public interest in the game was more effectively maintained."

The Los Angeles promotion concluded a series of successful major radio promotions on the Capt. Fantastic four-player. Similar promotions were run in Chicago, Milwaukee, Boston, Minneapolis, Cleveland, New York, Detroit, Charlotte, and Philadelphia.

### Big Apple *fr 52*

on the street can get a license, yet is's not the games themselves that are at issue so much as it is the location where they are being operated. New York City is not a 'wide-open' territory. There are rules and guidelines clearly specifying which locations can legally operate pinball machines. What most fail to realize, is that if they were to show good faith now, the remaining locations would rapidly open up also.

But it's the same old story of trying to kill the golden goose. Some are just crazed with greed, and their insensitivity may well cost them in the long run, although most have been probably operating games all along. Any way you look at it, something has to give.

Rumor has it that a task force put together by local news media, as well as government employees, will soon begin a complete canvassing of the city block by block and store by store. Games will be noted by name and manufacturer, also distributor where possible. Store owners will be asked the names of their sources for the machines. It is obvious what the final result

will be.

Headline and banner stories in the newspapers and on television, penalties assessed of violators of existing laws, and lastly the confiscation of the games themselves. This is where we have traveled. Ludicrous isn't it?

Those outside of the city limits laugh at the inability of New York to control itself. Some say "We knew they would 'screw up.'" What has been overlooked are the repercussions to the rest of the world. Do you seriously think that anyone can mount a favorable campaign to legalize pinball in Chicago if New York falls? What about other tenuous areas that may soon feel the heat of probing politicians and news hounds?

New York is a pivotal display of the ineptitude surrounding the legalization of games. No wonder it has taken so long. It is as if the operators and distributors were pawns and dupes who had taken the bait and gotten caught with their hand in the cookie jar. They feign a misunderstanding of the rules, yet don't do anything to regain a favorable image.

How many licenses have been applied for, hundreds, thousands? It's not enough. Those who are lurking in the shadows are closely reaching judgment day, and heads will roll. Do you really think the legislators are going to let you get away with the ruse? Grow up! This is the 1970's, not the 30's, where everything went. The trickle of license applications is not enough to stem the flood of public outrage. Who is standing on your behalf to plead your case to the people? No one. I offered and still do, but

*Continued on pg 56*











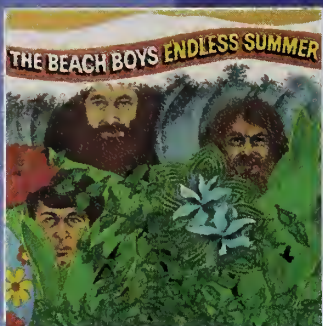




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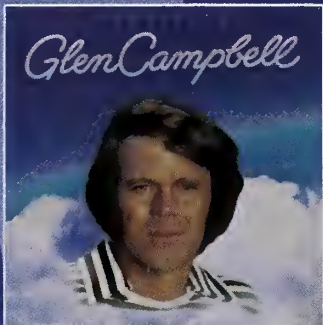
SKBO-3403 Two-Record Set



SKBO-3404 Two-Record Set



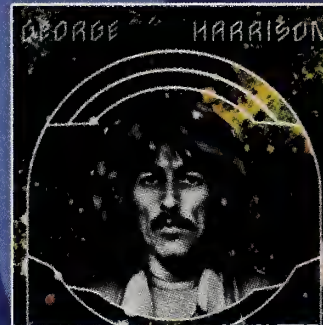
SKBO-11537 Two-Record Set



ST-11577



ST-11579



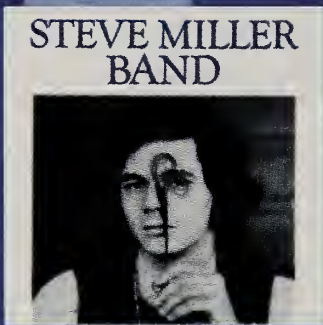
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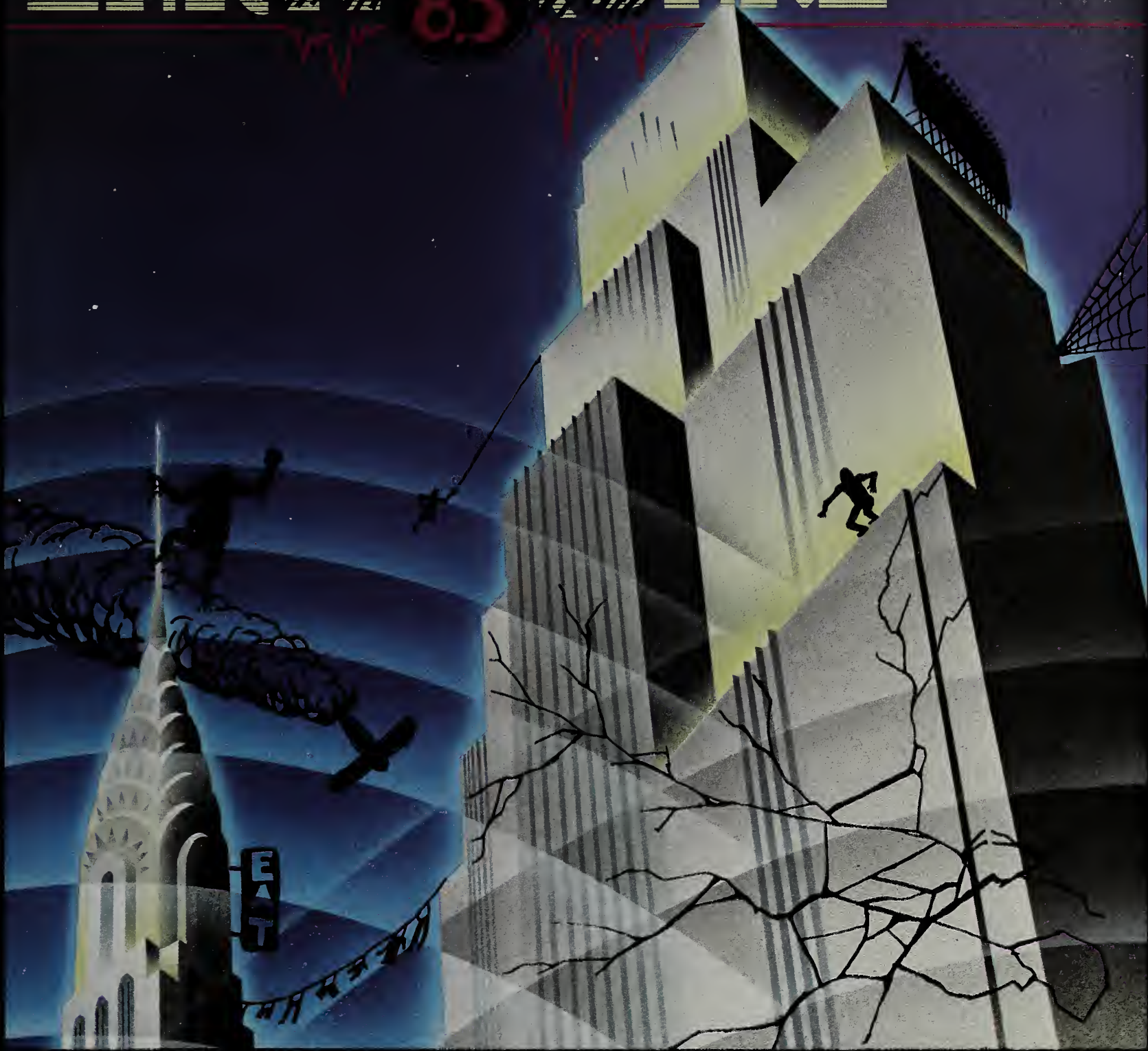
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