

CASHBOX

July 24, 1976

NEWSPAPER

\$1.50



**CARLY SIMON/
A VERY SPECIAL 'PASSENGER'**

*Promotion Executives Assess
Current Pop Radio Formats*

*Postal Rates For Industry
Continue Upward Climb*

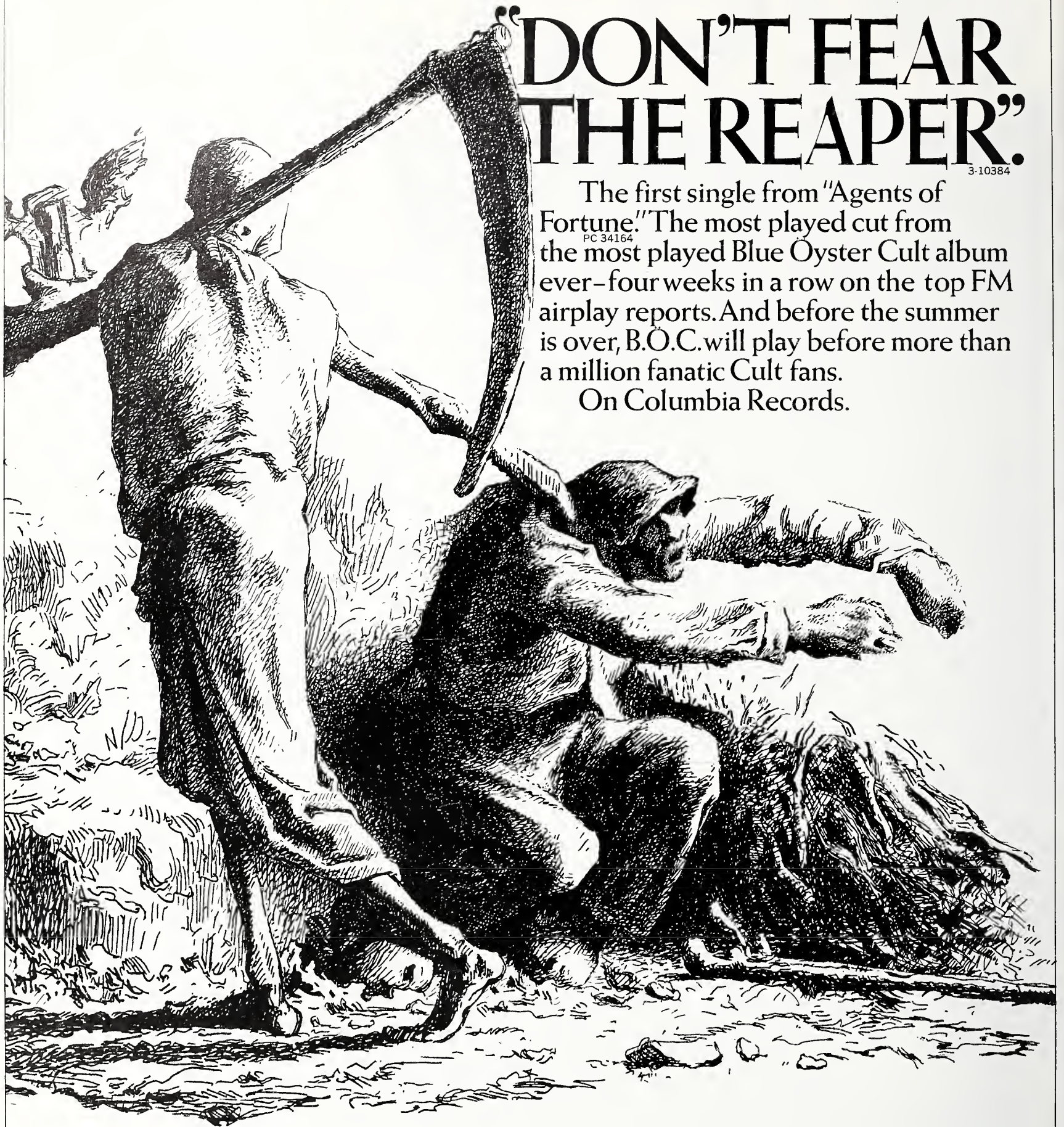
*Discomat Sells Downtown
Store, Leaving Two*

WEA Shuts Off NYC Print Ads

*Fewer LPs Are Reaching
Top 10, #1 This Year*

Bill Aucoin on Kiss's Success

*The Day Secondaries
Became Primary (Ed)*



"DON'T FEAR THE REAPER."

3-10384

The first single from "Agents of Fortune." ^{PC 34164} The most played cut from the most played Blue Oyster Cult album ever—four weeks in a row on the top FM airplay reports. And before the summer is over, B.O.C. will play before more than a million fanatic Cult fans.

On Columbia Records.

Itinerary

July 18

Civic Center
Dothan, Ala.

(with *Rush, Mott*)

July 20

Memorial Auditorium
Chattanooga, Tenn.

July 23

Greensboro Coliseum
Greensboro, N.C.

July 24

Cumberland County
Coliseum
Fayetteville, N.C.

July 25

Civic Center
Wheeling, W.Va.

July 29

Garrett Coliseum
Montgomery, Ala.
(with *Rush, Mott*)

August 1

Mile High Stadium
Denver, Colo.

Produced by
Murray Krugman,
Sandy Pearlman
and David Lucas.
Agency: A.T.I.

CASH BOX

VOLUME XXXVIII — NUMBER 10 — JULY 24, 1976

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cash box editorial

The Day Secondaries Became Primary

In this week's issue **Cash Box** introduces the AM Action Singles Chart and key playlist information from secondary market radio stations from around the country. The feature debuts this week with 50 stations; eventually this number will total 100. This is in addition to the 93 primary market stations that **Cash Box** already surveys.

Both the primary and secondary stations will receive the same coverage in **Cash Box**. From both groups of stations we are printing the number one record, the additions to their playlists and prime movers. It would be purely hypocritical to accord a second class status to secondary stations and not give the same important information that we list for the primaries.

The AM Action Singles Chart, reflecting the most added and most active singles at the secondary level, should prove a valuable and interesting feature for the entire industry. Many of the singles that appear on this week's chart are not even top 50 on the pop chart and some are still only album cuts. Because there is an obviously heavy reliance on key secondary stations by most primary markets, **Cash Box** feels the AM Action Singles Chart will have a twofold effect: to predict major hit singles well in advance of their appearance on the pop chart, and to stimulate record labels into releasing certain LP cuts as singles based upon strong response at the secondary level, or earlier than they might otherwise do.

The feature gives long overdue recognition to the secondary market radio people who, for the better part of the last decade, have been the focal point of the development of new artists at the singles level and broken many artists who would otherwise not have made the charts.

The Secondary Radio Station coverage debuting this week is but one more example of **Cash Box's** dedication to providing **total** service to the record industry, service that will continue to expand along with the industry.



**NUMBER ONE
SINGLE OF THE WEEK**
KISS AND SAY GOODBYE
MANHATTANS
Columbia 3-10310
Writer: W. Lovett
Pub: Nattahnam/Blackwood — BMI

Frampton Comes Alive!



**NUMBER ONE
ALBUM OF THE WEEK**
FRAMPTON COMES ALIVE
PETER FRAMPTON
A&M SP-3703

CASH BOX TOP 100 SINGLES

July 24, 1976

			Weeks On Chart						Weeks On Chart					
	7/17	7/10		7/17	7/10		7/17	7/10		7/17	7/10		7/17	7/10
1 KISS AND SAY GOODBYE MANHATTANS (Columbia 3-10310)	1	2	14											
2 AFTERNOON DELIGHT STARLAND VOCAL BAND (Windsong/RCA 10588)	2	1	13											
3 LOVE IS ALIVE GARY WRIGHT (Warner Bros. 8143)	4	5	15											
4 MOONLIGHT FEELS RIGHT STARBUCK (Private Stock 45039)	5	6	15											
5 LET HER IN JOHN TRAVOLTA (Midland Int'l./RCA 10623)	6	7	12											
6 GOT TO GET YOU INTO MY LIFE BEATLES (Capitol 4274)	7	12	8											
7 I'LL BE GOOD TO YOU BROTHERS JOHNSON (A&M 1806-S)	8	11	13											
8 MORE, MORE, MORE ANDREA TRUE CONNECTION (Buddah 515)	3	3	18											
9 YOU'RE MY BEST FRIEND QUEEN (Elektra 45318)	12	14	9											
10 THE BOYS ARE BACK IN TOWN THIN LIZZY (Mercury 73786)	10	13	11											
11 ROCK AND ROLL MUSIC BEACH BOYS (Reprise/WB RPS 1354)	13	16	8											
12 GET CLOSER SEALS & CROFTS (Warner Bros. 8190)	14	17	16											
13 DON'T GO BREAKING MY HEART ELTON JOHN & KIKI DEE (Rocket/MCA PIG 40585)	18	30	4											
14 TAKE THE MONEY AND RUN STEVE MILLER (Capitol 4260)	9	10	12											
15 LET 'EM IN WINGS (Capitol 4293)	22	39	5											
16 I'M EASY KEITH CARRADINE (ABC 12117)	21	27	12											
17 IF YOU KNOW WHAT I MEAN NEIL DIAMOND (Columbia 3-10366)	20	25	9											
18 YOU SHOULD BE DANCING BEE GEES (RSO/Polydor 853)	29	41	4											
19 YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE LOU RAWLS (Phila. Int'l./Epic ZS 8-3592)	23	31	9											
20 TEAR THE ROOF OFF THE SUCKER PARLIAMENT (Casablanca 856)	24	29	11											
21 TURN THE BEAT AROUND VICKI SUE ROBINSON (RCA PB 10562)	25	26	12											
22 LAST CHILD AEROSMITH (Columbia 3-10359)	26	28	8											
23 I'D REALLY LOVE TO SEE YOU TONIGHT ENGLAND DAN & JOHN FORD COLEY (Big Tree/Atl. BT 16069)	27	35	7											
24 A FIFTH OF BEETHOVEN WALTER MURPHY & THE BIG APPLE (Private Stock 45073)	28	34	10											
25 SILLY LOVE SONGS WINGS (Capitol P4256)	11	4	16											
26 THIS MASQUERADE GEORGE BENSON (WB 8209)	30	37	8											
27 MISTY BLUE DOROTHY MOORE (Malaco/TK M1029)	15	8	20											
28 HEAVEN MUST BE MISSING AN ANGEL TAVARES (Capitol 4270)	33	40	8											
29 PLAY THAT FUNKY MUSIC WILD CHERRY (Sweet City/Epic 8-50225)	36	51	7											
30 YOUNG HEARTS RUN FREE CANDI STATON (Warner Bros. 8181)	35	42	7											
31 SOMETHING HE CAN FEEL ARETHA FRANKLIN (Atlantic 3326)	32	33	8											
32 BABY, I LOVE YOUR WAY PETER FRAMPTON (A&M 1832)	37	46	6											
33 SHOP AROUND CAPTAIN & TENNILLE (A&M 1817)	16	9	14											
34 ANOTHER RAINY DAY IN NEW YORK CITY CHICAGO (Columbia 3-10360)	38	44	5											
35 I NEED TO BE IN LOVE CARPENTERS (A&M 1828)	31	32	8											
36 TAKIN' IT TO THE STREETS DOOBIE BROTHERS (Warner Bros. 8196)	17	15	14											
37 NEVER GONNA FALL IN LOVE AGAIN ERIC CARMEN (Arista AS 0184)	19	19	13											
38 MAKING OUR DREAMS COME TRUE CYNDI GRECO (Private Stock 45086)	34	21	14											
39 A LITTLE BIT MORE DR. HOOK (Capitol 4280)	51	62	6											
40 SHAKE YOUR BOOTY KC & THE SUNSHINE BAND (TK 1019)	61	74	3											
41 MAMA MIA ABBA (Atlantic 3315)	39	36	9											
42 SAY YOU LOVE ME FLEETWOOD MAC (Reprise/WB 1356)	63	75	4											
43 GET UP AND BOOGIE SILVER CONVENTION (Midland Int'l./RCA 10571)	40	18	19											
44 LIVIN' AIN'T LIVIN' FIREBALL (Atlantic 3333)	41	43	8											
45 SOPHISTICATED LADY NATALIE COLE (Capitol 4259)	52	55	9											
46 SARA SMILE HALL & OATES (RCA PB 10530)	44	22	24											
47 C'MON MARIANNE DONNY OSMOND (Polydor 14320)	50	50	9											
48 TODAY'S THE DAY AMERICA (WB 8212)	43	24	11											
49 I WANT YOU MARVIN GAYE (Tama/Motown T5426F)	42	20	15											
50 FRAMED CHEECH & CHONG (Ode/A&M 66124)	46	48	8											
51 IT KEEPS YOU RUNNIN' CARLY SIMON (Elektra 45323)	55	59	7											
52 LOVE HANGOVER DIANA ROSS (Motown M1392F)	45	23	16											
53 SUMMER WAR (United Artists XW834-Y)	67	84	3											
54 GOOD VIBRATIONS TODD RUNDGREN (Bearsville/WB BSS 0309)	47	49	8											
55 TEDDY BEAR RED SOVINE (Starday/Gusto 142)	64	76	4											
56 STEPPIN' OUT NEIL SEDAKA (Rocket/MCA PIG 40582)	59	61	6											
57 DEVIL WOMAN CLIFF RICHARD (MCA 40574)	62	70	5											
58 SHANNON HENRY GROSS (Lifesong 45002)	49	45	21											
59 WELCOME BACK JOHN SEBASTIAN (Warner/Reprise 1349)	48	38	18											
60 FOOL TO CRY ROLLING STONES (Rolling Stones/Atlantic RS 19304)	57	54	14											
61 HOLD ON SONS OF CHAMPLIN (Ariola America/Capitol 7627)	65	68	6											
62 I'M GONNA LET MY HEART DO THE WALKING SUPREMES (Motown M1391F)	66	69	8											
63 WHAM BAM SHANG-A LANG SILVER (Arista 0189)	74	92	5											
64 HOT STUFF ROLLING STONES (Rolling Stones Records/Atlantic RS 19304)	68	71	6											
65 SPRINGTIME MAMA HENRY GROSS (Lifesong 45008)	79	68	3											
66 LOWDOWN BOZ SCAGGS (Columbia 3-10367)	78	88	4											
67 FOXY LADY CROWN HEIGHTS AFFAIR (DeLite/PIP 1581)	72	82	4											
68 DON'T TOUCH ME THERE TUBES (A&M 1826)	75	78	5											
69 RAINBOW IN YOUR EYES LEON & MARY RUSSELL (Paradise/WB PDS 8208)	76	83	5											
70 HARD WORK JOHN HANDY (ABC/Impulse 31005)	77	79	6											
71 THAT'S WHERE THE HAPPY PEOPLE GO THE TRAMMPS (Atlantic 3306)	73	66	18											
72 STREET SINGIN' LADY FLASH (RSO/Polydor RS 852)	86	—	2											
73 GETAWAY EARTH, WIND & FIRE (Columbia 3-10373)	92	—	2											
74 IN MY FATHER'S FOOTSTEPS TERRY JACKS (Private Stock 45094)	80	81	5											
75 EVERYTHING'S COMING UP LOVE DAVID RUFFIN (Motown M1393F)	82	86	5											
76 STILL THE ONE ORLEANS (Asylum E 45336)	—	—	1											
77 BLT LEE OSKAR (United Artists XW 807-Y)	81	85	5											
78 MARY HARTMAN, MARY HARTMAN DEADLY NIGHTSHADE (Phantom/RCA HB 10709)	84	89	4											
79 SOMEBODY'S GETTIN' IT JOHNNIE TAYLOR (Columbia 3-10334)	83	73	6											
80 DANCIN' KID DISCO TEX & THE SEX-O-LETTES (Chelsea 3045)	87	93	3											
81 WHO'D SHE COO OHIO PLAYERS (Mercury 455)	88	95	3											
82 ROOTS, ROCK, REGGAE BOB MARLEY & THE WAILERS (Island 060)	89	94	4											
83 COTTON CANDY SYLVERS (Capitol 4255)	90	96	3											
84 THE MORE YOU DO IT (THE MORE I LIKE IT DONE TO ME) RONNIE DYSON (Columbia 3-10356)	91	—	2											
85 HEY SHIRLEY (THIS IS SQUIRRELY) SHIRLEY & SQUIRRELY (GRT 054)	85	90	4											
86 I'VE BEEN LOVING YOU EASY STREET (Capricorn/WB 0255)	94	98	3											
87 ODE TO BILLY JOE BOBBIE GENTRY (Capitol 4294)	95	—	2											
88 CAN'T CHANGE MY HEART CATE BROTHERS (Asylum E45236)	96	—	2											
89 MAGIC MAN HEART (Mushroom M7011)	97	99	3											
90 GOTTA BE THE ONE MAXINE NIGHTINGALE (United Artists XW820-Y)	98	100	3											
91 WAKE UP SUSAN SPINNERS (Atlantic 3341)	—	—	1											
92 I'M YOUR MAN ROCK 'N' ROLL TARNEY & SPENCER (Private Stock PS 45008)	—	—	1											
93 HONEY CHILD BAD COMPANY (Swan Song/Atlantic SS 70109)	—	—	1											
94 OUT OF THE DARKNESS DAVID CROSBY/GRAHAM NASH (ABC 12199)	—	—	1											
95 SHE'S GONE HALL & OATES (Atlantic 45-3332)	99	—	2											
96 LISTEN TO THE BUDDAH OZO (DJM/Amherst DJUS1012)	100	—	2											
97 YOU TO ME ARE EVERYTHING REAL THING (UA 833)	—	—	1											
98 HELL CAT BELLAMY BROTHERS (Warner Bros. 8220)	93	97	3											
99 DOCTOR TARR & PROFESSOR FETHER ALLAN PARSONS PROJECT (20th Century TC 2297)	—	—	1											
100 DID YOU BOOGIE (WITH YOUR BABY) FLASH CADILLAC & THE CONTINENTAL KIDS (Private Stock PS 45009														

A black and white portrait of a woman with shoulder-length, wavy hair, looking directly at the camera. She is wearing a light-colored, possibly white, lace or crocheted top. The background is dark and textured.

Here's Tanya

With her very latest single

Here's Some Love

MCA-40598

Produced by Jerry Crutchfield

MCA RECORDS

THE MAHOGANY RUSH

RUSH

Mahogany Rush. They're breaking

out all over. On prime-mover radio stations, city and country, and in market after market they electrify with their hard-driving rock and roll concerts. All the signs are clear. The Rush is on.



WCMF Rochester	WGOE-AM Richmond	WABX Detroit	KLOL Houston	KZEW Dallas
WOUR Utica	KVVS Valdosta	WCOL Columbus	KWST Los Angeles	WLRS Louisville
WVBR Ithaca	WIOQ Philadelphia	KSHE St. Louis	KTFM, KISS San Antonio	WDVE, WYDD Pittsburgh
WLIR New York	WAIV Jacksonville	WQFM Milwaukee	KZOK Seattle	WRNE Westchester, N.Y.
WPLR New Haven	WMMS Cleveland	WJKL Elgin	WXFM Chicago	WQSR Tampa

MAHOGANY RUSH TOUR DATES

July 1	Arena Waukegan, Ill.	with Journey	July 25	Municipal Auditorium San Antonio, Tex.	with Ted Nugent
July 4	Speedway Rockford, Ill.	with Foghat	July 26	Memorial Coliseum Corpus Christi, Tex.	with Ted Nugent
July 11	Mary Sawyer Auditorium La Crosse, Wisc.	with Ted Nugent	July 28	Coliseum Houston, Tex.	with Ted Nugent
July 13	Wine Barrel Canton, Ohio	with Headline	July 29	Moody Coliseum Dallas, Tex.	with Ted Nugent
July 14	Tomorrow Club Youngstown, Ohio	with Headline	July 31	Walker Arena Muskegon, Mich.	with Ted Nugent
			August 4	Montreal Placé Nations	with Headline

*"Mahogany Rush."
The intensest rush of all.
On Columbia Records & Tapes.*

Agency: Premier Talent



Direction:
David Krebs and Steven Leber for Leber-Krebs, Inc.

A Cash Box Survey:

Major Label Promo Executives Assess Role, New Dimensions Of Pop Radio

(The following survey of promotion executives from 32 record companies was researched and written by Eric Rudolph, Phil DiMauro and John Mankiewicz. Edited by Julian Shapiro.)

NEW YORK — A survey of key promotion executives from various record companies, conducted in recent weeks by **Cash Box**, has yielded several consensus opinions about the state of radio and its relationship to promotion in mid-year 1976. Among the opinions expressed:

- Major AM station playlists are generally tight, with the major exception of the RKO chain.
- Secondary market stations are tightening up their playlists, some to the point where they begin to resemble the tightness of major market stations.
- FM top 40 stations have become very important: in some markets they have over-come or are challenging the effectiveness of top AM stations. Most of those polled agreed that the FMs do, in fact, sell records.
- The secondary stations are still the first place to go with records by new acts, although getting the records played is not as easy as it used to be.
- The most important new stations, aside from the major AMs, are the FM top 40's, the "adult" or MOR stations, and the key secondaries.

Questions posed to each promotion per-

son were whether top 40 stations have significantly tightened in the past year, whether secondaries were becoming more conservative, how important the FM top 40's are becoming, where unknown acts can get airplay, and which are the new, emerging important stations.

Not Excessively Tighter

Pat McCoy, national promotion director for ABC Records did not agree with the consensus. He felt that the key AM stations have not excessively tightened up their lists in recent months, but have rather begun to retain songs for longer periods of time. This causes a backlog and results in fewer records being played, explained McCoy. His label's most recent experience with this problem was with "S.W.A.T." and "Baretta's Theme," both by the Rhythm Heritage. When "Baretta," the second single, came out, "S.W.A.T." was still on the chart, getting airplay on enough stations and maintaining sales to keep its bullet. This prevented "Baretta" from initially making the impact ABC felt it should have. Said McCoy, "Sure, we wanted to sell two million copies of 'S.W.A.T.,' but we also wanted to get the name of the group around, not just have them known as the group that did 'S.W.A.T.'"

McCoy sees many secondary station playlists getting even tighter than many majors. "WIRL in Peoria will often say 'Is WLS

(Chicago) on it?' It's ridiculous. You have to show them proof, because nobody wants to be a hero."

As for the relative strength of the FM top 40 stations to the AM top 40s, McCoy cited the example of the Cleveland market, where, according to him, WIXY is suffering as a result of the increased impact of WGGL-FM. He also mentioned Z-93 in Atlanta, which he foresees posing strong competition to WQXI due to the former reducing its playlist to 20 records.

McCoy postulated that the most important factor for getting airplay for an unknown record is the degree of credibility and the relationships one establishes with radio people. Another key point is the ability to protect a station which "goes with a record" early, by getting it played elsewhere and by convincing retail buyers to stock it in the stores.

"The most important new station on the east coast? WIFJ in Philadelphia, and in the west, KNUS in Dallas" continued McCoy. "In Boston, WVBF would be stronger if WRKO were not so powerful and well run."

'Some AMs Tighter Than Others'

Dave Carrico, vice president of promotion for Arista Records, concurred that some top AM stations are tightening their lists more than others but, "all are comparatively tight." He credited some of the RKO stations for going with records early. As to whether secondary station lists are

also tightening up, Carrico added that he has had tertiary (sub-secondary) stations ask him if major stations were on a record before considering it. "They do this because the competition in these markets is as tough as it is for the majors in their markets."

The FM top 40s are breaking records like "Saturday Night" by The Bay City Rollers, for which Carrico credits WPIX-FM in New York. "One of the reasons for this strength (of the FM stations) is that the listeners they attract are not dial switchers as AM

continued on pg. 26

WEA Shuts Off NYC Print Ads

by Gary Cohen

NEW YORK — The New York branch of WEA has placed a temporary ban, in the New York City area, on co-op newspaper advertising. The ban, believed to be for 90 days effective July 1, requires that retailers use their co-op ad dollars on radio only, and not on print, which has traditionally received the lion's share of advertising dollars. The information on this new policy was transmitted by a number of New York area retailers, some of whom expressed displeasure with the move.

continued on pg. 24

Postal Board Hikes Rate 13%; Industry Will Feel Crunch

by Rebecca Moore

WASHINGTON, D.C. — A 13% postal rate hike approved two weeks ago by the Postal Service's board of governors is hitting the record industry hard. Record clubs, as well as every record company that mails promotional and review records, have been paying the higher rate since January, when the Postal Service temporarily raised the rates pending government approval. They can look forward to even more increases in the future, despite a new bulk mailing discount.

"I wouldn't say we were surprised the increases were approved," said RIAA executive

director Henry Brief, when the Postal Rate Commission recommended the increases. "We were disappointed they approved the rates proposed by the U.S. Postal Service (USPS)."

No Precedent

"It was not unexpected," added Herbert Trossman, a vice president of Columbia House, one of the two major record and tape clubs. "There's never been any precedent for it going down."

The USPS requests rate increases from the Postal Rate Commission. The service can then raise rates 33% over the old rates a hundred days after it puts in its request. The rate commission meanwhile holds hearings on the increases and makes recommendations which go to the board of governors of the Postal Service. "It's not often that the board of governors upsets a commission decision," noted Alan Kayes, RCA record club's business affairs manager.

Third Increase

The new rate, up from 19¢ for the first pound to 25¢, is the third permanent rate increase since postal reorganization in 1970. Reorganization drastically changed the Post Office's finances by cutting back congressional subsidies in order to make the newly-named Postal Service self-sufficient. The result: higher rates.

The special fourth class rate at which records and books are mailed was 14¢ for the first pound in 1970. By 1978 the full, permanent rate will be 40¢ for the first pound, 14¢ for the second to seventh pounds, and 8¢ for anything over seven.

Discrimination

In testimony before the rate commission,

continued on pg. 24

Singles Sale Ad Highlights Weekly Retail Prices Report

by Julian Shapiro

NEW YORK — For the first time since **Cash Box** began reporting and analyzing retail selling prices of records and tapes across the nation, an advertisement for 45s has appeared in one of the 19 major metropolitan areas surveyed. However, it is interesting to note that the offer was not tendered by a record retailer but by a general merchandising/discount store operation.

Woolco, a division of F.W. Woolworth, advertised the "top 50" 45s, with no label tie-ins, in the July 11 edition of the New Orleans Times Picayune. The sale, effective at four stores, reduced the price of each disc to 77¢ from a usual 99¢.

'Spitfire' Leads Label Advertising

In other developments, major album releases continued to command a significant percentage of print-advertising record company budgets. "Spitfire," the newest release by Jefferson Starship, was the subject of major campaigns in Los Angeles, New York, and San Francisco, each with full-page advertisements listing no store tie-ins. Additional ads for the LP appeared in Chicago and Detroit, and it was also featured in a Musicland ad that circulated in six major markets. "Spitfire" is the most impressively charted LP this week according to retail reports gathered by **Cash Box**. After two weeks on the CB chart, the album is listed at #9 with a bullet.

Other major album promotions evident this week were for Cheech & Chong's "Sleeping Beauty" and the Grateful Dead's 2 LP set "Steal Your Face." The former appeared in Baltimore (for \$3.24), Los Angeles (for \$3.88), New York (for \$3.64), and Washington (for \$3.99.) The latter was visible in Denver (\$5.99), Detroit (\$5.88), and San Francisco (\$7.66). All listed prices appeared in separate ads or distinct promotional features for these two releases.

As mentioned, Musicland advertised in seven major markets with 12 recent releases as part of its "20th anniversary celebration" in six of them. The titles (including Steve Miller, Hall & Oates, Carly Simon, and ELO) were uniformly offered in Baltimore for \$4.44/\$5.99 tape, Chicago for \$4.67/\$5.99 tape, Dallas for \$4.44/\$5.99 tape, Los Angeles for \$3.99/\$5.99 tape, Minnesota for \$4.87/\$5.99 tape, and Washington for \$4.44/\$5.99 tape. A separate Musicland ad in the Boston area was unrelated to the anniversary special.

'Reggae Got Soul'

"Reggae Got Soul," Island Records' major marketing campaign, increased its level of exposure in the metropolitan areas surveyed to four: Boston, Detroit, Los Angeles, and Philadelphia. Prices for the sale, highlighting the catalogs of Bob Marley and Toots/Maytals, ranged from \$3.77 per LP in Los Angeles to \$3.99 in Philadelphia.

The much discussed "price war" in New York was noteworthy for its lack of activity. Main combatants Mays Department Stores and Jimmy's Music World offered records at prices higher than either has posted in recent weeks. At Mays, an RCA campaign featured LPs for \$3.99 each, while Jimmy's ran a sale on ABC/Impulse records for \$3.49 each. Korvettes' prices remained at \$3.64 — a standard price for sale items in the entire chain; and Discomat did not advertise in any editions of the Daily News from July 12 to July 15 — the vehicles it has regularly utilized.

Discomat Sells Downtown Store

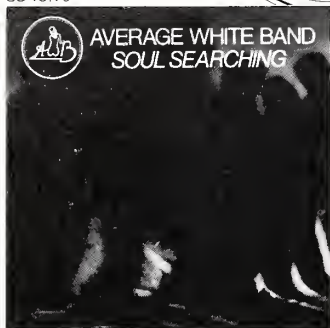
NEW YORK — The formerly three store Discomat chain is now down to two stores, as their downtown Nassau Street store has been sold to J&R Electronics, an around-the-corner competitor. Discomat had first come to prominence in the last year with aggressive advertising and promotion campaigns on hot product at extremely low prices. It was understood that Discomat was not planning any further sales, or J&R any further expansion.

Both J&R and Discomat had competed in the downtown area, as J&R's location was on Park Row, no more than a few hundred feet from Discomat. J&R had primarily been a component store, later adding records; now they plan to expand heavily into jazz and classical albums, while maintaining their same competitive pricing.

In disposing of their third store, Discomat is now left with two stores: one near Macy's and the other near Bloomingdale's.

SIZZLING SUMMER SOUL

SD 18179



Produced by Arif Mardin

SD 9906



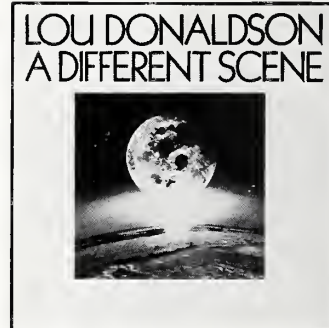
Produced by Lamont Dozier

SD 9907



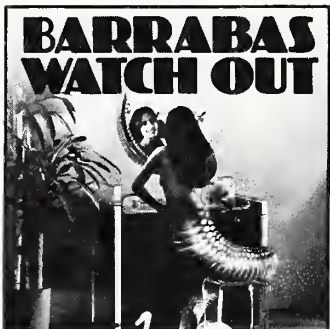
Produced by Luther Vandross

SD 9905



Produced by John Brantley and Rick Willard

SD 36-136



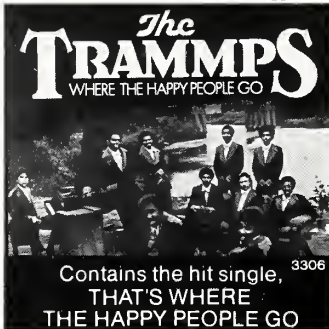
Produced by Fernando Arbex

SD 36-135



Produced by Bobby Eli for WMOT Productions

SD 18172



Produced by Ron Baker for Baker, Harris & Young

SD 1682



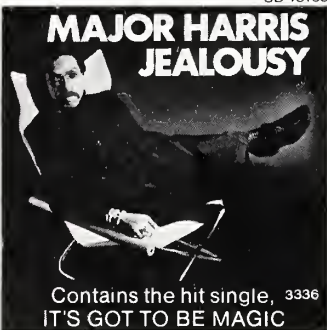
Produced by Herbie Mann

SD 18169



Produced by Alan Felder, Baker, Harris & Young, Bert DeCoteaux & Tony Silvester

SD 18160



Executive Producer WMOT Productions

SD 2-910



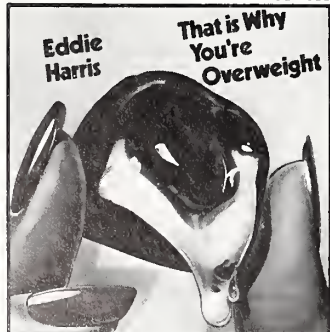
Produced by Thom Bell

SD 18150



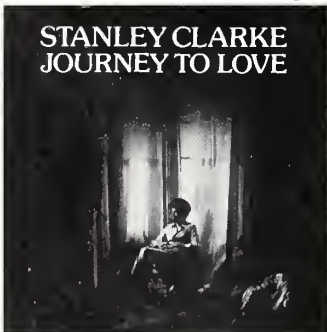
Produced by Castor-Pruitt Productions

SD 1683



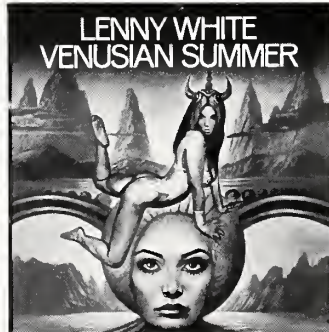
Produced by Eddie Harris

NE 433



Produced by Stanley Clarke & Ken Scott

NE 435



Produced by Lenny White

Hit singles. Hit albums. It's gonna be a hot summer on Atlantic, Atco, Cotillion and Nempereor Records.



Korvettes Runs ABC Ads In Baltimore With 2 Prices

by Jullan Shaplor

NEW YORK — Once again, variable regional pricing of records and tapes, at the retail level, has caused a major chain store operation to "compete with itself." Several weeks ago (June 20), Target stores in Dallas advertised the same selected WEA catalog albums in two different newspapers at two different prices (**Cash Box**, July 3). One week later, Korvettes committed a similar error.

In the June 27 edition of the Baltimore Sun, Korvettes advertised "ABC Week" with all LPs on ABC and affiliated labels sale-priced at \$3.64 each, at four area locations. However, in an advertising supplement in the same issue, Korvettes posted a full page record and tape ad, offering LPs on all labels (including ABC) for \$3.97 each.

\$3.97 Was Correct

"It was an error in the traffic department of the advertising system," commented Dave Rothfeld, vice president and divisional merchandise manager for Korvettes. "The ABC ad was scheduled to run at \$3.97 in conjunction with the all-label sale, but no one picked up the error." This could be partially attributed to the fact that the identical ABC campaign at \$3.64 appeared the same day in the *Detroit News*, *New York Times*, *Philadelphia Inquirer*, and *Washington Post*. The all-label sale and the \$3.97 sale price were advertised only in Baltimore, of the 19 major metropolitan markets surveyed.

Reaction from the record and tape department managers involved in the mix-up indicated that business was conducted as usual despite the conflicting prices. "We had to re-tag all ABC product," commented one manager, "and, of course, we honored the lower price." All three managers available for comment noted that this was not the first time such a situation occurred. "Usually," said one, "it happens when more than one ad is run."

Pressing Plant In Canada Found Liable In Piracy Case

NEW YORK — In a precedent setting decision handed down by the Federal Court of Appeals of Canada, Compo Co. Ltd., by reason of its pressing plant operations, was held jointly liable as a copyright infringer of the song "There Goes My Everything." The song was recorded by a Canadian artist and released by Canusa Records, without a license having been sought. Canusa and principal Tony Roman were held liable, along with Compo. The finding of liability on the part of Compo was the reverse of a lower court decision clearing the company.

The action was instituted by Al Berman, president of the Harry Fox Agency, Inc. of New York, on behalf of the publishers-principals of the composition, Blue Crest Music, Inc., Husky Music, Inc., and Acuff-Rose Publications, Inc. Berman noted that "It has long been the law under the United States Copyright Act that a pressing plant involved in the production of infringing records is liable along with the record company as a joint copyright infringer. This decision represents an important precedent under the Canadian Copyright Law and has great significance for the owners of copyrights throughout the world."

Milwaukee Co. To Move

MILWAUKEE — 1812 Overture Records and Tapes, Inc., Music Man One Stop, Inc., and Daydream Products Inc., are moving to 5510 West Florist Avenue. The move is planned for August 1st and will provide larger general office and warehouse facilities for the three businesses.

1812 Overture, with four locations in the Milwaukee area, is the largest retail music store chain in Wisconsin, with annual sales of over 2½ million dollars. Music Man One Stop is a wholesale record company and Daydream Productions is a music promotional firm, bringing over 150 concerts a year to the Wisconsin area.

Future plans for 1812 Overture call for an additional four to eight retail locations and a multi-state franchise operation.

More Diamond Gold

LOS ANGELES — Neil Diamond's latest Columbia Records album, "Beautiful Noise," shipped gold this week in four foreign markets: The Netherlands, Union of South Africa, New Zealand and Australia.

Strong LP Releases Cause Dilemma Among Retailers

by Phil DiMauro

NEW YORK — The proliferation of new albums by top selling artists may have a choking effect on sales in the upcoming months, based on the unusually large number of albums debuting on the **Cash Box** top 100 album chart, a five week total of 16.

Top placers in the group include the Beatles' "Rock 'n' Roll Music" (Capitol) which made a June 26 entrance at #69, "Chicago X" at #42 and Neil Diamond's "Beautiful Noise" at #47 (both Columbia), which debuted the week of July 3, and Jefferson Starship's "Spitfire," (Grunt/RCA) appearing for the first time in the July 17 issue at #43. All four are presently in the top 10.

'Oversaturated'

Examining the possibilities of buying problems created by the large amount of potentially large selling new releases, **Cash Box** consulted head buyers of several key retail suppliers.

"Oversaturated" was the word used by two of those asked to describe the market. Mike Holmes of Fathers and Sons in Indianapolis stated that the quantity of each new release he could buy had fallen, from what used to be about 1500 of each to approximately 500. "Individually, each artist suffers," he commented, remarking that in the case of lesser artists occupying mid-chart positions "the competition is so fierce there's no chance of breaking new artists." Holmes listed other potential effects of

over-saturation, including limited airplay on singles, because they would cancel each other out in competition, as well as large amounts of money spent on advertising, with a similar lack of effectiveness due to the large amount of product on the market.

A spokesman at Central Records and Tapes in Hartford saw the massive release of product as an unwise effort to create sales. "We've had to pass on heavies to buy heavies," he commented, remarking that the companies might better have waited until fall with the stronger releases. He also felt that marginal, MOR and new acts would not find room to expand.

Bob Jacino at New York's King Karol felt that marginal product would be hurt the most: "There are a lot of good things that will never see the light of day — and never get airplay."

'Longevity'

Jimmy Solmson, head buyer for Schwartz Brothers in Washington, D.C., stated the firm was "more cautious" in its buying, but did not attribute the policy to the recent large release of records by proven sellers. "Business is down in general, but you'll always sell a certain amount on standards." He saw a current difficulty in breaking new acts, but once again felt the reasons went deeper than competition from the many big artists' albums out now. From the Baltimore area,

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FRONT COVER



Carly Simon's work since the inception of her career just a handful of years ago has always been surrounded by excitement. Every new album, every concert appearance, and even special events in her life (marriage, a child), have all had their special impact on the entire music industry.

From her days singing with her sister Lucy to her latest Asylum release "Another Passenger," Carly has been consistently innovative. What's more, her music has a kind of rare artistic integrity — more often than not, her well-crafted songs concern themselves with aspects of her personal life, events that she gracefully expanded to universal themes that touch us all right where we live.

So it's not for nothing that one of her first huge singles was called "Anticipation." Take a look in the stores whenever a Carly Simon record is due to ship. There will be people waiting for the truck.

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Pickwick Sales, Income Peak

NEW YORK — Both sales and earnings of Pickwick International reached record levels in fiscal 1976. Sales for the year rose to just under \$265 million from \$227 million last year; earnings rose to \$9.5 million or \$2.17 a share, from \$7.2 million or \$1.62 a share, the year before. Their 1976 fiscal year ended April 30, 1976.

Cy Leslie, chairman of Pickwick, noted that "our company's sales increase was achieved in all areas with profits being particularly impressive in our rack merchandising and retail sectors." With the inclusion of the Discount Records chain of 49 stores, Pickwick now has 269 retail units, up from 201 last year.

Pickwick International 1976 Report

	1976	1975
Net Sales	\$264,937,000	\$227,206,000
Income Before Taxes	19,412,000	14,488,000
Net Income	9,530,000	7,220,000
Earnings Per Share	2.17	1.62
Average Number Of Shares Outstanding	4,390,579	4,459,693

K-Mart Sales Projected To Reach \$12B by 1980

NEW YORK — Amidst predictions that the annual sales growth rate (excluding inflation) will continue to drop through 1984, K-Mart is expected to increase its share of the market from 20 percent to 30 percent. Estimates are based on K-Mart's projected sales figures that are targeted to reach \$12 billion by 1980.

A significant portion of this unique retailing success has been attributed to the development of smaller K-Mart prototypes, which have been able to compete with stores in previously protected geographic growth areas. K-Marts traditionally average in size from 65,000 to 96,000 square feet. However, since 1975, prototypes have been developed from 40,000 square feet.

Slower population and personal income growth have been cited as being responsible for the generally dim outlook on the state of discount store operations. The actual rate is expected to dip to 4 percent by 1984.

CBS Reports Quarter, Half Earnings

NEW YORK — CBS 1976 second quarter and first half sales and earnings were announced today by William S. Paley, Chairman Arthur R. Taylor, President.

Estimated 1976 second quarter net income is \$47.5 million on estimated net sales of \$529.9 million, a gain of 40 percent over 1975 second quarter net income of \$33.9 million and an increase of 15 percent over 1975 second quarter net sales of \$460.7 million. This represents estimated second quarter per share earnings of \$1.67 compared with \$1.19 in the year-earlier period.

For the first half of 1976, estimated net income is \$75.3 million on estimated net sales of \$1.05 billion. These results represent a 30 percent increase over 1975 first half net income of \$58.1 million and a gain of 16 percent over 1975 first half net income of \$58.1 million and a gain of 16 percent over 1975 first half net sales of \$903.3 million. Earnings per share for the first half are \$2.64 compared with \$2.03 in the first half of 1975.

Commenting on the record division's contribution to sales and earnings, Paley remarked "CBS/Records Group sales increased fifteen percent with the domestic CBS Records Division setting the pace for the group."

Federal Judge Gives Stax Bankruptcy New Hope Half Million Dollar Bond Needed To Reopen Label Doors

by Paul Vancil

MEMPHIS, TENN. — A federal bankruptcy judge has given financially beleaguered Stax Records of Memphis a slim hope that it may be able to reopen.

Chief U.S. Bankruptcy Judge William B. Leffler has ruled that if Stax, once a power in the rhythm and blues recording industry, will post a \$500,000 indemnity bond, it can try to file a plan for financial reorganization under Chapter Eleven of the Federal Bankruptcy Act.

Motion Filed

However, Stax failed to meet the deadline for submitting the bond to the court and instead filed a motion asking Leffler to reconsider his requirement of bond. Since Leffler must hear the motion, the move allowed Stax to avoid the deadline and remain alive as a corporation. Without either the motion or the bond, Stax might have been adjudged bankrupt immediately.

Stax lawyers insist the first mortgage on their assets belongs to CBS, Inc., which made a secured loan to Stax of 6 million dollars. A local bank, which claims a secured interest of \$8.8 million, also claims first lien on Stax's assets. The bank is demanding the bond but CBS has said in open court it would not ask for one.

First Lien-holder

Since Stax's continuation as a firm may turn on whether it can raise bond, it would

prefer that CBS be adjudged first lien-holder, a matter to be decided at an August hearing.

CBS's secured interests total more than Stax' main assets, about 3,500 master tapes which Leffler ruled were worth about 5 million dollars. Stax maintains that if its assets are totally pledged to CBS, then the bank, under bankruptcy rules, becomes an unsecured creditor and has no standing to demand bond.

Reorganization

The bond is to protect secured creditors against loss to their security during the reorganization plan's formulation.

A Stax lawyer said, "We want the judge to hold off on any bond until we get the matter of priorities on the mortgage cleared up."

Leffler's ruling allowed Stax 30 days to formulate a plan. If the plan is not submitted within that time, Leffler may require further bond or adjudge Stax bankrupt.

Last Ditch Effort

Stax was forced into involuntary bankruptcy proceedings in December by three small creditors. After many delays, it filed for reorganization as a last-ditch effort to avoid a hearing on its solvency, which was stayed with the filing of the Chapter Eleven. Creditors' lawyers, claiming that Stax could never pay its debts, asked that the stay be

dissolved and Stax be ruled bankrupt immediately. In his ruling, Leffler denied that motion but left the door open for a possible change of mind.

Leffler said he would be "amply justified" in finding Stax bankrupt, describing the firm as "a financial holocaust." But he said the firm's motion to file a court-supervised plan met all legal requirements.

Formulated Plan

During the hearing on the motion to dissolve the stay, Stax offered a "very tentative" repayment plan to show one could be formulated. The plan was based on anticipated income from the masters.

The tapes, including such stars as Isaac Hayes, Johnnie Taylor and the Staple Singers, are essential to Stax's resurrection. If the court approves a Stax reorganization plan, the company will have use of the tapes "for a reasonable time" to try to turn a profit with them.

According to bank figures, Stax owes about \$30.8 million with only \$9.7 million in assets.

Trial Continues

Meanwhile, the criminal trial of Stax chairman Al Bell continued in federal court in Memphis. Bell and a former bank official are charged with conspiring to obtain more than \$18 million dollars in fraudulent loans.

Most of the trial, which began more than a week ago, has been taken up with jury selection and introduction of documents. It is unclear whether Bell, a black who claims the trial is racially motivated, will testify.

James Neal, the former Watergate prosecutor who is defending Bell, claimed in opening arguments that Bell is an innocent victim of his co-defendant's past crimes. The bank official, Joseph Harwell, is now serving a five-year federal sentence for embezzlement.

The trial, which is expected to last another three weeks, is being heard by a jury of six blacks and six whites.

The Managers:

Absence Of Alice Cooper Opened The Door For Kiss

by Eric Rudolph

NEW YORK — Kiss has been accused of taking advantage of the relative vacuum created by the low profile kept by Alice Cooper in the last few years. Bill Aucoin, manager of Kiss, does not care to deny this. He said in a recent interview that he became interested in the music business while producing the rock music TV show "Flipside." He became seriously interested upon meeting Shep Gordon, manager of Cooper, who told him that he planned to

take Cooper off the road for awhile in order to concentrate on his acting career. This was at the peak of Cooper's career, according to Aucoin, and he said "Suddenly, it all became clear. I went out and looked for a group." He was impressed by Kiss because of their persistence in trying to interest him and because he saw their show, of which he said, "They were true performers."

Hard Rock Found Viable

His next consideration was determining if hard rock was a truly viable commodity on a worldwide basis. "I asked Joe Smith who the largest seller of records for Warners was at that time. He said it was Deep Purple. That answered my question." He told the band that if he couldn't make a label deal for them in two weeks he would forget about it. Aucoin talked to Neil Bogart, whom he knew from having done TV commercials for groups like Gladys Knight and the Pips and Charlie Daniels. Bogart, who was about to leave Buddha to form Casablanca, immediately said yes upon hearing a tape. Aucoin was asked why he decided to go with a brand new record company rather than an established organization. "I went with Neil because obviously I had a friendship and trust with him, but more importantly because he is a tremendous promoter, he doesn't give up on anything," said Aucoin. "Another reason was that I knew it was going to be a small company where I would know everyone, while at the same time being backed with the muscle of Warner Brothers," he added. "You can sign to any record label, but if the enthusiasm isn't there, you can forget it."

Aucoin's battle plan in the early days consisted of two points: one was to keep income coming in to support Kiss, which he did by continuing to produce TV commercials, and two, to keep the controversy going, which he said is the "best hype of all. The more controversy the better; I wanted people to say 'I hate 'em' and 'I love 'em.' It was easy to keep that going by just feeding it. One thing was to not let them be seen or photographed without their makeup."

Aucoin was asked if there was ever a time in the beginning when the group was not breaking nationally, when they thought about giving up. "No, there were never any plans to give up; every place the group

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VISITATION — Fresh from his success with the first single by England Dan & John Ford Coley on Big Tree Records, "I'd Really Love To See You Tonight," producer/engineer Kyle Lehning paid a brief visit to the New York offices of Big Tree and its distributor Atlantic Records. Lehning has just completed work on Dan and John's first album for the label, "Nights Are Forever," recorded outside Nashville at Lee Hazen's Studio-by-the-Pond in Hendersonville, Tennessee. Shown in New York are, from left: Big Tree Records president Doug Morris, Atlantic A&R's pop product manager John Kalodner, Kyle Lehning, the group's manager Susan Joseph, Atlantic's assistant national pop promotion director Margo Knesz, and Big Tree Records vice president Dick Vanderbilt.

Fewer Top 10, #1 Albums On LP Chart, Like Singles

by Jeff Ray

NEW YORK — With a **Cash Box** study of the singles chart showing fewer top 10 and number one singles in the first six months of this year as compared to last year (July 17), a similar study of the album charts for the same six month period reveals the same trend: fewer top ten albums, and fewer number one albums, in 1976 as compared to 1975. And the decline, particularly in top 10 albums, is significant.

For the first six months last year, a total of 51 albums reached the top 10 in the January 4-June 28 period. This year, that figure dropped to only 35 top 10 albums. And while last year, a total of 10 albums went number one in that 26 week period, only 8 albums went number one this year, approximately equaling a three week run for each.

Albums that dominated the number one slot last year were Elton John's "Greatest Hits," which was number one for six weeks; Led Zeppelin's "Physical Graffiti," number one for five weeks; "That's The Way Of The World" by Earth, Wind & Fire, number one for 3 weeks; "Chicago VIII," also for three weeks; and Elton John again, with "Captain Fantastic," for four weeks.

This year, six out of the eight albums that went number one stayed in the top slot for more than one week. They were Chicago's "Greatest Hits," for four weeks; "Desire" by Bob Dylan, five weeks; Eagles' "Greatest Hits," five weeks; Wings' "At The Speed of Sound," four weeks; Led Zeppelin's "Presence," four weeks; and the Rolling Stones' "Black & Blue," two weeks. The only two albums that did not stay number one for more than a week were Peter Frampton's "Live" and "Gratitude" by Earth, Wind & Fire.

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EXECUTIVES ON THE MOVE



Marshall

Licata

DaKroob

Maitland

London Promotes Hall — Jerre Hall has been appointed national promotion manager for London Records. Hall has previously represented London as regional promotion manager in the Cleveland, Seattle, Detroit and Dallas areas. A member of the London family for four years, Hall also served as associate national promotion manager for Private Stock Records. Norman Gardner remains as national R&B promotion manager, and Joshua Blardo as assistant national promotion manager. Herb Gordon assumes the position of east coast promotion manager, covering the territories of Philadelphia, Baltimore and Washington D.C. He will work from his home base in Philadelphia.

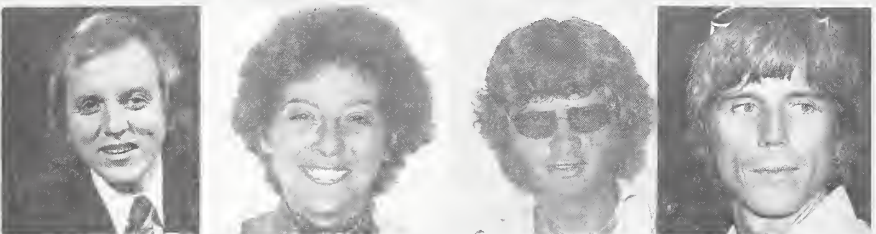
E/A/N Promotes Marshall — Stan Marshall has been named to the position of vice president, sales, for Elektra/Asylum/Nonesuch Records. Since assuming the post of national sales director for Elektra in 1971, Marshall has been involved in the initial development of the WEA Distribution network, as well as Elektra/Asylum's ongoing sales and merchandising programs. Prior to that appointment, he was national tape sales manager for Elektra, having joined the company in 1969 as east coast sales manager.

Chrysalis Promotes Licata — Sal Licata has been named to the position of vice-president of sales and promotion for Chrysalis Records. Licata, who joined Chrysalis earlier this year, has served since that time as director of sales.

DaKroob Appointed 20th Century Sales V.P. — Mel DaKroob has joined 20th Century Records as vice president, sales. DaKroob will be responsible for multi-facets of the label's operation including sales, advertising, merchandising, release programs and distribution coordination. Prior to his appointment by 20th, DaKroob was midwest sales manager for London Records, based in Detroit.

Mark Maitland To Top Warner Bros. Singles Sales Slot — Mark Maitland has been named singles sales manager at Warner Bros. Records. Maitland comes to Warner's Burbank home office from Atlanta where he was marketing coordinator for the WEA branch there. Prior to his Atlanta tenure, Maitland headed the singles action desk at the Los Angeles WEA branch. Maitland started in the record business as manager of Sunshine Records, a Thousand Oaks, California retail operation.

Buddah Taps Kreisberg — Jack Kreisberg has been appointed to the position of national director of FM promotion for the Buddah Group. Kreisberg will be based in the New York



Kehr

Stearns

Brantseg

Boylan

office and he will be reporting directly to Cossie. Kreisberg joins Buddah after four years of store management for Harmony Hut record stores, a division of Schwartz Brothers.

20th Reorganizes Promo Dept. — The additions of Tim Kehr and Judy Stearns to 20th Century Records' promotion department and the promotion of Bruce Brantseg to national secondary/MOR manager was announced by the label last week. Kehr steps into 20th as midwest regional promotion manager covering eight Midwestern states and is based in his home town of Minneapolis. Previously he worked for Motown Records as Midwest regional rep. Brantseg has been a member of 20th's promo team for the past two years, working secondary stations on behalf of the label's product. Stearns entered the industry with Blue Thumb Records in national secondary promotion and has since served Island and Casablanca Records.

3 Producers Sign With Polygram Group — The PolyGram Record Group has announced the signing of three producers whose duties will involve both PolyGram record companies, Polydor, Inc. and Phonogram, Inc./Mercury Records. The three producers are Don Davis, Joe Beck and Gregg Diamond. Beck is also signed as an artist on the Polydor label. Beck and Diamond will work separately and as co-producers with their first joint effort being a Polydor act, Impact of Brass.

Boylan Named Executive Producer Epic Records — John Boylan has been named executive producer, west coast for Epic Records. Boylan will be responsible for the production of current roster artists as well as newly signed acts. Boylan will also be involved in overseeing the production of specific Epic artists recording on the west coast. Boylan began his career in the music industry 10 years ago as staff writer and staff producer for Koppleman-Rubin Associates.

Columbia Ups Firchuk — Luba Firchuk has been appointed to the position of manager, promotion administration, Columbia Records. Ms. Firchuk will supervise and implement



Firchuk

Lederman

Greenberg

Bridges

all administrative duties relative to the Columbia national promotion department. Ms. Firchuk has been a member of the Columbia national promotion department for several years. She worked as coordinator and in 1975 was promoted to supervisor, a position she

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Braverman Sees Selectivity As Key To TV Record Ads

by Eric Rudolph

NEW YORK — The TV commercials for the Beatles reissue album "Rock 'N' Roll Music" which are currently airing, are but one more example of the work of Chuck Braverman, the first man a record company thinks of when looking for a producer for TV spots. Braverman may not be the top supplier of record company TV spots; his services are not available cheaply. But a company with the money to spend will always go to Braverman's BPI productions.

Braverman introduced the technique he calls kinestasis, which describes the animation of often hundreds of still images by fast sequencing (which is used in the Beatles spots) on the Smothers Brothers show back in 1968. The piece was called "American Time Capsule" and was described as a visual history of the United States in three minutes. Braverman was put under contract to the Smothers for a year because of the popularity of that film, and during that year produced several kinestasis shorts. When the contract expired, clients began coming to him for titles, commercials and short films. Braverman Productions, Inc. (BPI) was formed in 1972 and since then Braverman has produced the title sequences for the TV shows "Rhoda," "Phyllis," and "Cher," titles for several movies, live action documentaries and educational films, commercials for clients such as American Express and Volkswagen, as well as spots for John Lennon, David Bowie, Electric Light Orchestra and Peter Frampton, to mention a few.

His first record company project was a short film on the history of A&M records, and he repeated that type of assignment for Atlantic.

Diskers Must Be Selective

Braverman was asked recently if he thought that there was a future for the record business in television advertising. He feels that there is a future, but that because of the relative newness of the record companies to the medium, it would take awhile for them to get used to the techniques and costs of television advertising. Did he feel that the companies would have to spend a lot more money than they are now spending on spots and TV time in order for TV advertising to be effective? "No, I don't really think so," he said, noting that while the record companies still spend much less than the major TV advertisers for the production of spots, they have lately become willing to spend more when results are seen. "The companies have become selective and will have to become more selective in their choice of artists and albums which they advertise on TV. A&M is very together about it; they would not spend money on a spot for Peter Frampton, who has already sold some two million of the live album, if they didn't think they could sell more albums by putting Frampton on the air." Braverman said that this selectivity may extend to the selling of several LPs on one spot in order to get the maximum effectiveness out of the time that is brought.

As for the Beatles campaign, Braverman had been contracted to do spots only for the "Rock 'N' Roll" album, but he feels that there will be more Beatles material reissued by Capitol.

Fantasy Inks Bromberg

LOS ANGELES — David Bromberg has signed an exclusive recording contract with Fantasy Records. The announcement was made by Ralph Kaffel, president of the label, and Bromberg's manager, Gary Haber.

Bromberg's first project for Fantasy is a double album. One record will contain material recorded on June 18 and 19 at the Great American Music Hall in San Francisco; the other record is now being recorded at Fantasy's Berkeley studios.

The Fantasy film crew filmed Bromberg's appearance at the Great American Music Hall for use in a promotional film to be released simultaneously with the double LP. The new album is scheduled for late summer release.

ABKCO-Beatle Suit Settlements Possible

NEW YORK — ABKCO Industries, Inc. is currently negotiating a settlement of its controversies with the Beatles and related properties controlled by the disbanded group. ABKCO has claimed that since February 28, 1973 it has not received commissions from the "Apple companies" which it feels it is entitled.

Silvester To Mercury

CHICAGO — Tony Silvester, for several years the leader of the Main Ingredient and recently a successful producer, has signed a recording agreement with Phonogram, Inc./Mercury Records.

His debut single, "The Magic Touch," has been rush-released by Mercury under the name of Tony Silvester and the New Ingredient. An LP will be released in August.

500 Companies Set For Musexpo

NEW YORK — Musexpo has reported that as of July 7, over 500 companies from 27 countries have made reservations to attend.

Playboy Sets Confabs

LOS ANGELES — New album product by Barbi Benton, Al Wilson, Mickey Gilley, Jonathan Richman, Earth Quake, Joey Stec and Weapons of Peace is being previewed this week as Playboy Records continues its annual regional staff meetings.

In addition to the LPs, Playboy Records executive vice-president Tom Takayoshi will unveil "Double Face," a presentation consisting of Playboy executives and producers of the artists discussing the new product.

The promotional campaign was launched at the J.L. Marsh Distribution Convention at Lake Geneva, followed by meetings in Chicago and New York. The confabs continue this week in Atlanta, including the southeast district; Cleveland, including the north central district; San Francisco, including the northwest district; and Los Angeles, including the Phoenix district.

Capitol Spots Soul

LOS ANGELES — Capitol Records has launched a "Soulful Summer" campaign to spotlight its soul artists which centers on Natalie Cole, Bill Cosby, Sun, The Sylvers, Tavares and Nancy Wilson. The marketing and merchandising campaign includes radio/TV advertisements, 24" by 36" posters, three-tiered floor displays and additional trade and consumer ads. The twofold purpose behind the campaign according to Larkin Arnold, Capitol's v.p. and general manager of the soul division is that, "It will help move product by creating more public awareness of our soul artists and it will help establish Capitol's identity in the soul music field."

Helen Reddy LP Set

LOS ANGELES — Helen Reddy's latest album, "Music Music" will be released by Capitol Records July 26.

THE MOST SUCCESSFUL 6-MONTH PERIOD IN CBS RECORDS HISTORY IS COMPLETE.

22 GOLD RECORDS

14 GRAMMY AWARDS
(INCLUDING ALBUM OF THE YEAR)

A PULITZER PRIZE

3 NUMBER ONE POP ALBUMS
(INCLUDING ALL OF THE TOP 4 ALBUMS,
FOUR WEEKS STRAIGHT)

5 NUMBER ONE
SOUL SINGLES,
5 NUMBER ONE
SOUL ALBUMS

2 NUMBER ONE
POP SINGLES,
INCLUDING THE YEAR'S
ONLY PLATINUM SINGLE.

A NUMBER ONE
CLASSICAL ALBUM

6 NUMBER ONE COUNTRY SINGLES
AND, FOR NINE WEEKS,
THE NUMBER ONE COUNTRY ALBUM

A RECORD-BREAKING JANUARY,
FEBRUARY, MARCH, APRIL,
MAY AND JUNE

AND NOW WE'RE READY TO REVEAL THE SECRET OF OUR SUCCESS:

WE'RE MUSIC LOVERS IN



NEIL, MEET ROBBIE.

While we were enjoying all this phenomenal success during the first six months, Neil Diamond was in the studio taking care of our next six months. His long-rumored collaboration with Robbie Robertson became a reality a few weeks ago in the form of a magnificent album, "Beautiful Noise," and the single "If You Know What I Mean."

RETURN TO FOREVER, AL DIMEOLA, HERBIE HANCOCK, WEATHER REPORT, JACO PASTORIUS, RAMSEY LEWIS, FREDDIE HUBBARD, ALPHONSO JOHNSON, DAVID SANCIOSUS, TONY WILLIAMS, MILES DAVIS, MAYNARD FERGUSON...WHEW!

Everybody knows what these artists have done to tear down the barriers of jazz, rock and everything else. And you've got to know that when Bruce Lundvall personally signs talent like Hubert Laws, RTF, Al DiMeola, Phoebe Snow and Bob James (who produced the new BS&T album after helping Maynard Ferguson double his sales), we're into progressive music up to our eyebrows.

In fact, if it must be known, there are key executives in this company who, on their own time, listen to little else. But keep that under your hat.

OUR SOUL ROOTS: O'JAYS AND HAROLD MELVIN & THE BLUE NOTES.

Today we consider ourselves among the very best sources of black music in the world. Not so before our remarkable association with Gamble & Huff. The O'Jays and Harold Melvin & The Blue Notes have consistently released albums and singles geared to turn on anybody within earshot of a radio. The gold and platinum they've accumulated stands as testimonial to their success. This year, so far, we saw The O'Jays "Family Reunion" album go platinum, while "Livin' for the Weekend" was a healthy hit single. Harold's big single, "Wake Up Everybody," was also the title of his latest gold album.

LOU, TOO.

We couldn't wait to hear what Messrs. Gamble and Huff were going to do with everybody's personal favorite, Lou Rawls. We found out fast...and so did America. The new Lou Rawls album is a triumph...by far the best recording ever by the man who made (gasp!) "Love Is a Hurting Thing." And the single from that album, "You'll Never Find Another Love Like Mine" is the kind of smash we dream about—every format, every whichway.

THE CBS RECORDS PHILOSOPHY CONTINUES.

We were listening to Johnnie Taylor when he was still "Little" Johnnie Taylor. His greatest hits ("Who's Making Love," "I Believe In You") are among the great singles of all time. When Johnnie became available to us, we snapped him up, and he delivered. "Eargasm" is by far his finest album. His first Columbia single, "Disco Lady," was the #1 record in the country throughout the entire month of April, becoming the first RIAA-certified platinum single in the process.

FROM ZERO TO ONE MILLION... THE AEROSMITH STORY.

Stan Monteiro, Mike Pillot, Bob Sherwood and the whole promotion staff spent a good part of 1975 trying to convince people that Aerosmith truly was a monster act, and that their three gold albums were not a product of our imaginations. You see, Aerosmith took off one region at a time...and non-Aerosmith regions had barely heard of the group that was monopolizing the LP charts and causing near riots in concert. This year we had no such problem, with four platinum albums and a hit single ("Dream On," from their first album!) under our wings.

HARVEST FOR ISLEY FANS.

Exactly twenty years ago the Isley Brothers (real family-style brothers) arrived in New York from Ohio to play the Palace...their first big gig. Skipping ahead slightly, past "Shout" (one of the most important crossover hits in history), past "It's Your Thing" (another of the most important crossover hits in history), we arrive at a time when an Isley album can go platinum virtually upon release. The album: "Harvest for the World." Platinum, and it's hardly even begun. We hear lots of potential hits on this beauty, and so will you in months to come.

HOW TO FOLLOW CHICAGO'S GREATEST HITS: WITH A CHOCOLATE BAR.

Chicago proved that the market for quality rock was far bigger than anyone suspected. And everyone in the music business can be grateful that they did. Albums now sell in the millions with amazing regularity...these million sellers are now declared "platinum," and we believe that Chicago's 10 platinum albums helped make the platinum standard a necessity. Just as "Chicago's Greatest Hits" was a dominant factor during the first half of the year, "Chicago X" will be much of the same story in the months to come.

THE MUSIC BUSINESS.

BACK IN EVERY WAY.

Billy Sherrill brought our friend Marty Robbins back to the Columbia fold with a Number One country single first shot at bat. And his upcoming new album (produced by Billy) rivals his classic early LP's.

BLASTS FROM THE PRESENT: SANTANA, JOHNNY CASH AND ROGER McGUINN.

At all times, crouching in the CBS bushes out of sight, are some of the most powerful forces in contemporary music, ready to strike at a moment's notice. The first six months of '76 saw Santana lash out with a new album that bulleted its way up the charts. Johnny Cash returned to his classic old sound and found a new audience for it: "One Piece at a Time" was a #1 country hit, a healthy pop hit, and the album it inspired is truly inspired music.

Roger McGuinn, who was a highlight of the Rolling Thunder Review, was re-signed by Don Ellis and released a fantastic solo album, "Cardiff Rose," that reviewers are raving about.

AMAZING BOB.

Just when we were getting used to Bob Dylan changing the face of pop music every few years, he surprised us yet again. "Desire" was the #1 album in the nation for five weeks. The Rolling Thunder Revue made headlines. And, Bob put together a TV show (upcoming) that has the music biz abuzz. Incidentally, album, tour and TV special were all somehow coordinated by Dylan fan, friend and confidant Don DeVito, who also doubles as Columbia's National Director of Merchandising.

PRIME NUGENT.

Steve Popovich signed him. And then product manager Jim Charne wouldn't let go. So this was the year Ted Nugent came into his own. His first Epic album just went gold, and it's just the beginning of the chart success we expect to share with the prime manipulator of high energy rock'n'roll.

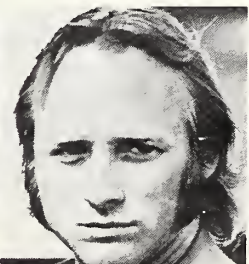
RAMPAL'S GREATEST HIT.

In the past few years Jean-Pierre Rampal's albums have been among our best-selling classics. But when Rampal's friend and student Bobby Finn, who also happens to work for us, brought Claude Bolling's "Suite for Flute and Jazz Piano" to Marvin Saines's attention, we were on to a Number One. The album had been out in Europe for some time, but when it hit the U.S., Rampal and Bolling became part of

that near miracle, a classical-to-pop crossover.

MAURICE MIXES IT UP.

It's difficult to dwell on Earth, Wind & Fire's brilliant album "Gratitude" because we've just heard the tapes of the new album...a true stunner. But that's the future, and in the first six months of '76 Earth, Wind & Fire outdistanced their imitators by a few more miles, while anyone who thought that Maurice White wasn't the greatest mixer in the business had to change his mind. The two-record "Gratitude" album, which included three sides recorded live, was a Number One album on the pop and soul charts. The "Sing A Song" single was Number One soul and Top Five on the pop charts.



WILLIE IS GOOD.

We put one more "o" in that statement than his fans do. This was the year that Willie Nelson saw more of his old albums re-released than he might have even remembered recording; while his own new album, "The Sound In Your Mind," was Number One country for two solid months.

THERE ARE NO WORDS FOR BECK.

Jeff Beck is the first of the super rock guitarists to go all instrumental. No lead vocals, just Beck up front doing what he does best (and better than anyone else). "Blow by Blow" was a rock & roll revelation, a big chart album for months, and Beck's first taste of gold. The new "Wired" album finds Jeff even more secure in the new format, creating some of the most amazing sounds of his distinguished career.

THE PAUL SIMON OF THE YEAR.

In addition to fathering some of the most delightful singles of the year (including the #1 "Fifty Ways to Leave Your Lover") the "Still Crazy..." album was awarded a Grammy as Album of the Year. And who can forget Paul's superb job of hosting "Saturday Night," with his guests Art Garfunkel and Phoebe Snow?

WE'LL TAKE MANHATTANS.

Connoisseurs of soul harmonies followed the Manhattans through three or four record labels until finally, thanks to Mickey Eichner's bringing them to Columbia, Manhattans albums appeared with some degree of regularity. For their loyalty they've been rewarded with "Kiss and Say Goodbye," a gold #1 soul hit that can be heard anyplace, anytime, since it's found a place in every radio format.

WELCOME!

SPARKS, TOWER OF POWER, HUBERT LAWS, TYRONE DAVIS, BURTON CUMMINGS, BOBBY WOMACK, KINKY FRIEDMAN, THE JACKSON FAMILY, MARY KAY PLACE (LORETTA HAGGERS OF "MARY HARTMAN" FAME), GASOLIN, JAMES VINCENT, BONNIE KOLOC, JIMMY PETERIK, CHIP TAYLOR, THE FANIA ALL-STARS.
We'll try to take good care of you.

PHOEBE SNOW, CHARLIE DANIELS, BILL WITHERS, JANIS IAN, B.T. EXPRESS, STEPHEN STILLS, MICHAEL MURPHEY, LABELLE, RAMSEY LEWIS, AND DAVE MASON.
We're proud that the best albums of your careers are on Columbia and Epic Records.

WE'RE MUSIC LOVERS IN

OFF WITH THE COXONES AND JAGUARS, ON WITH THE COLUMBIAS AND VIRGINS.

Up until recently, you couldn't walk into certain of our N.Y. offices without seeing a strange record label on the turntable and being bowled over by the relentless sound of authentic imported-from-Jamaica reggae.

Nowadays the sound is similar, but the labels are ours. Recently our own Arma Andon, Jim Foley and Mike Pillot flew to Jamaica and returned with an insatiable craving for fried ripe plantain, and the rights to the Peter Tosh album. Tosh is the ex-Wailer whose album "Legalize It" is the current rage of Kingston.

Also in the news, Virgin Records made their reggae move with albums by the king of skank, U-Roy, and the sweet-singing Mighty Diamonds. More home-grown reggae is promised for the future.

AN EDUCATED MAN "GETS DOWN"

The well-schooled keyboardist, Webster Lewis (he assists Gunther Schuller at the New England Conservatory of Music), has just gone disco. Well, virtually. Here's the story: hearing Webster playing at Sly's wedding with his "Post Pop Space Rock Be-Bop Gospel Tabernacle Chorus and Orchestra," Epic's Vice President of Marketing (and former bass player) Jim Tyrrell was floored. Jim says he heard exactly the music he was trying to achieve in his pre-VP days. Jim wound up producing Webster's album, bringing in the cream of N.Y.'s musicians, and what came out is the classiest contemporary soul album we've heard.

MOTHER, MUSIC AND THE UNIVERSAL LANGUAGE.

Leonard Bernstein discovered that some thoughts use virtually the same sounds in every known language. The sound Ma!, for example, is incorporated into the word for "mother" nearly everywhere in the world. Another thing: he noticed that children throughout the world use the same musical tones in their singsong taunts (you know, nyaa nyaa nyaa nyaa na). Are speech and music related? Are there universal musical sounds that everyone responds to? Why is "She Loves You" more appealing to us than songs that merely "bubble under"? Tune in to the Norton Lectures at your nearest public or school library for the answers to these, and maybe even "The Unanswered Question."

THE SHAKTI PHENOMENON.

Nobody has more blatantly tampered with success than John McLaughlin... or been more successful at it. Throughout his career he's gone wherever his musical sensibilities took him, and each time there were more people along for the thrilling ride. His new group, Shakti, is inspiring more intense audience enthusiasm than John or we have ever witnessed.

BOZ & BRUCE, THE COMMON DENOMINATORS.

One way to tell if you're in a CBS Records building, on the East Coast, West Coast, or in between, is to listen for the sounds of a Boz Scaggs album or a Bruce Springsteen album. The five Boz albums (especially this latest Joe Wissert production) and three Bruce albums in our catalog truly do get a disproportionate amount of voluntary in-house play. And bulleting their way into our hearts: Southside Johnny and The Asbury Jukes.

BARBRA STREISAND IN NASHVILLE, GEORGE JONES IN NEW YORK.

An informal poll of random personnel recently turned up some surprises. Current favorites in Nashville include Barbra Streisand and Leonard Bernstein. In New York they're big on George Jones and Moe Bandy. And L.A. is reggae country.

FOREVER YOUNG.

Our two-year-old album of Clifford Brown's first and last recordings is still being talked about, written about and hailed by jazz freaks within and without CBS. (Brown, you should know, is the man down beat editor Dan Morgenstern calls "the greatest trumpet player in the history of jazz.") So it stands to reason that the musician who influenced Charlie Parker will be the subject of some upcoming Columbia releases. Lester Young, the man some consider the greatest improviser in jazz history, and others consider the greatest musician of any kind in history, changed the sounds and rhythms of jazz. His very best recordings were done for us in the thirties, and they've been unavailable for entirely too long. That will soon be remedied.

OUT OF NOWHERE.

In the record business yesterday's "who?" is often today's soaring superstar. A case in point is Starcastle. Epic signed them because our St. Louis branch told us to... big local act and all

that. About a week before the official release, someone from our West Coast office called N.Y. to rave about an upcoming album: Starcastle. That was our first hint of what was to come. When Starcastle hit the radio stations, Starcastle went on the radio stations... and record stores throughout the country had trouble keeping the album in stock. In-store play also led quickly to exhausted supplies. As it stands, Starcastle is the hottest new act we're aware of in '76, and their second album is now in the works; as are future "out of nowhere" success stories.

Wild Cherry is happening every bit as fast as Starcastle.

Boston is a new group whom folks around here are calling the "finest hard rock band in history." And Mother's Finest just may be the rockiest soul band in the world. Cuts from the Boston and Mother's Finest albums are currently much in demand everywhere from thirteenth floor (Epic's) as far down as nine (below which there are few stereos).



THE MUSIC BUSINESS.

MAKE ROOM ON THE WALL FOR THE PULITZER.

Columbia's involvement with Broadway has been a grand source of pride and pleasure to us through the years. But this year it paid off in a rather spectacular way. "A Chorus Line" is currently the only album on the charts with nine Tony Awards and a Pulitzer Prize to its credit.

NEW EXCITEMENT FROM PHILADELPHIA.

News of each new Philadelphia International signing is met with glee and eager anticipation around here. We were delighted to find Don Covay (whose "See Saw" album is one of our all-time favorites) in our midst. Another Gamble and Huff triumph.

FOR THE SAKE OF ART.

We're serious about our commitment to serious music, and we're proud of it. Our new Modern American Music Series—all of it first-time-ever recordings of contemporary pieces—is a good example. Our recent agreement with Melodiya has brought some incredibly good music from the Soviet Union.

And the one remaining gap in our repertoire is about to be plugged, with a truly huge venture into opera recording, which will include first recordings of Massenet's *Le Cid*, Donizetti's *Gemma di Vergy*, Meyerbeer's *Le Prophète*, and Offenbach's *La Grande Duchesse de Gérolstein* in addition to works by Bartók, Charpentier, and Kabalevsky. Not to mention the Berlioz *Requiem*.

CREATORS CONDUCTING.

Out of our almost unbelievably rich classical archives, Odyssey put together a terrifically gratifying series of recordings, "The Composer Conducts," with works by Hindemith, Poulenc, Milhaud, and Stravinsky.

IT DOESN'T GET BETTER THAN BOB WILLS AND LEFTY FRIZZELL.

Bob Wills invented Texas swing, and his recordings are what many of us use to unwind after a day of hard listening. They sound so good. As for Lefty, he's the man who taught today's top country stars how to sing and write. You'll hear Merle, and David Allan and many more when you listen to Lefty singing his great greatest hits.

THE KOVACS UNDERGROUND SURFACES.

If you can guess what record company president owns the world's largest collection of Ernie Kovacs tapes (including rare radio programs that he

and his voice are in the "must be heard" category. People around here are comparing him (in freshness and potential impact—not in style) to the giants. So watch for his first album, and don't try to use it as dinner music.



guards jealously), then you'll know what record company is about to release "The Ernie Kovacs Album" with some of the best of the stuff you'll be seeing on PBS this season. Percy Dovetonsils fans, unite!

ALL THIS AND SALSA TOO.

The best Latin musicians in America call themselves "The Fania All-Stars." And in what we believe to be the first firm commitment to Salsa by a major record company, we've got 'em. And we love 'em as much as the New York discos seem to.

PEOPLE PUT DOWN THEIR FORKS AND LISTEN.

The most arresting new voice of the year has got to belong to Tony Bird of central Africa. In a recent New York club appearance the eaters and drinkers remained absolutely frozen throughout his set. He's a true original in every way. His lyrics are pointed and extremely visual. His melodies

**WE HAVE A SAYING.
YOU CAN'T PAY PEOPLE
ENOUGH MONEY TO WORK
THE HOURS WE DO.
WE'RE MUSIC LOVERS IN THE
MUSIC BUSINESS,
AND THAT'S THE TRUE
SECRET OF OUR SUCCESS.**

**COLUMBIA RECORDS. EPIC RECORDS.
PHILADELPHIA INTERNATIONAL RECORDS.
MONUMENT RECORDS.
T-NECK RECORDS. VIRGIN RECORDS.
BLUE SKY RECORDS. CARIBOU RECORDS.
HOT WAX RECORDS. INVICTUS RECORDS.
TSOP RECORDS.
SOUND STAGE 7 RECORDS.**

'Success Is Spelled T-R-U-S-T' Says Ed DeJoy

by Nick Nichols

LOS ANGELES — You've got a group that you think's a hit. You believe in the artists, but there are some major obstacles standing between you and success. It's a foreign progressive group that isn't into singles and hasn't as yet developed a strong identity. Furthermore, you're a small independent company and your budget is limited—but your imagination isn't. How do you break them?

"I can answer that question in two words," said Ed DeJoy, vice-president/general manager of Janus Records, "hard work."

Total Commitment

Janus is presently involved in an intensive campaign to break their star artists, Camel, who according to DeJoy have had "no identity at all" until very recently. "Their current album ('Moonmadness')," he began, "is their third for Janus and we

decided that it was high time the group established an identity in the music world. People were aware of their music but that was about all.

"At that point in time, we decided to begin an intensive promotional campaign, unlike any we had ever before attempted. As we laid out our game plans," DeJoy explained, "we decided up front to make a very heavy commitment to Camel. We knew we had to back them all the way on this effort — pull out all of the stops."

DeJoy admitted that the level of risk involved in making such a financial commitment was quite high, but he mused, "Sometimes you've just got to roll the dice — naturally, you hope your faith has been well-placed."

Elaborating on the campaign itself, he continued, "First we considered our adver-

tising — we would need trade advertising, but where and how much? Did we need teasers? We decided that we definitely needed teasers. You can't just come out with a new act and say— 'Bang! Here they are, kidz!', You've got to entice people. So we ran teaser ads in all of the trades.

"Then came the consumer level," DeJoy smiled, "we went very heavily into an area which we'd never ventured into before. We bought pages in all of the major rock publications and in a considerable amount of the secondary local press. And," he emphasized, "that was just to introduce the album!"

Hitting The Airwaves

With the record out and an identity well on its way to universal acceptance, Janus turned its attention to the second phase of the campaign — radio. "Prior to this, everything had been easy," DeJoy commented. "Buying advertising and placing teasers is all a matter of monetary investment — not time. But now everyone's workload tripled — we had radio to contend with. Our job was to get them excited about Camel. So radio was assaulted by everyone at Janus."

Outlining an all-inclusive merchandising and promotional campaign, DeJoy recounted, "We felt a total marketing program was definitely in order, so we hired an independent agency to come in and handle that aspect for us. We became very aggressive at the retail level — we did a poster mailing that hit the trades full force one week following release and our consumer-oriented campaign hit in two weeks. In the third week after the album's release we began our radio advertising.

"We had targeted five markets in which we knew the group had achieved strong acceptance and began blanketing them with air spots. In St. Louis, for example, we did 54 spots in a ten-day period."

DeJoy then planned a road trip which took him into the various markets where the spots were hitting, as he put it, "so I could personally monitor their progress."

Promotion Plus

According to DeJoy, the radio promotion was supplemented by the mailing of 15-20 thousand posters along with about 30 thousand stickers. DeJoy also investigated some unique avenues of promotion. "We've involved Camel with a company that manufactures cigarette rolling papers. Alongside the display will be a rack of Camel LPs — this will enable us to receive exposure and sell albums in places that haven't been touched before." DeJoy suggested that the displays would appear in "head" shops, or boutiques, that don't normally handle record product.

Progressive Singles

Although most progressive acts don't shoot for acceptance on the AM airwaves, Camel is making a serious bid for that market. "They've taken a tune off the album called 'Another Night' and re-worked it for the AM market. I believe they went in and laid new vocals and some guitar and keyboard parts. It was always a chunka-chunka tune, but now it sounds like a single!"

DeJoy indicated that he feels Camel will be leaning more in this direction on future efforts: "I think they're getting a whiff of the sweet smell of success with this album and finding it quite appetizing."

Does A Small Company Mean Personalized Attention?

"Some people contend that a small company like Janus has an advantage over larger companies because we are free to give our artists personalized attention," related DeJoy, "but I really think that's a myth. The majors aren't really cold. Sure, they have a fantastic force of product managers, but that doesn't make them any

less involved with their artists on a personal level than we are. It's just that our operation is scaled down — we're a smaller company. It's true that I may have more time to spend with my artists because I don't have a multi-million dollar concern to worry about, but it's also true that the responsibilities are distributed a little differently. The difference is that instead of talking to the president, such as they would be in our case, the artists communicate to a vice-president or one of his people — but that individual serves the same function in that company as I do here at Janus. They might have 150 artists to worry about, where we have ten."

DeJoy does see advantages for the artist who chooses to sign with the small independent, however. "The advantage of an artist being with a small company is that we don't have that heavy product flow. We're releasing maybe 12 albums a year, averaging out to one a month, so the artist is pretty much assured of a concentrated effort on his material with regard to promotion." But again the disadvantages seem to surface: "When an artist signs with a small independent, he must realize that the company doesn't have \$150,000 for tour support. But again it's scaled down — a major company may require \$150,000 where it might only take \$25,000 from a small company to support a tour."

How An Ocean Can Be A Wall

Regarding the major difficulties encountered by Janus, DeJoy commented, "What's our biggest problem? Six thousand miles and the Atlantic Ocean! Our roster is composed almost entirely of European artists and that makes communication very difficult. The phone is there, of course, but that's not looking the guy in the eye — it's not like sitting across from someone and saying, 'I don't like what you're doing.' You just can't do that on the telephone because the guy can lay the phone down and walk out of the room, walk back in ten minutes later and say, 'Sure, gotcha Boss. I'll talk to ya next week,' and that ends the conversation. Nothing's accomplished by telephone; I have a very difficult time dealing with my artists because of this."

DeJoy considers the geographical obstacle to be a hindrance in other ways as well. "The distance factor," he commented, "means that the group will not be available for extensive touring in the States. It also means that you can't take them around to radio stations, press functions and the like. It's a large but not insurmountable problem," he concluded.

The Key Element

Speculating on the most important single element to an independent record company's survival, DeJoy offered, "The biggest thing that we rely on is the faith that each person on the staff is doing his or her job. Though I am generally separated from many of my people, I know that they're taking care of business. And I hope that's a mutual thing. It's not a matter of personally liking each other, although that helps, it's being able to work together as a team. I'm interested in the performance of the individual — we trust each other and in the end we've got to win! I spell success T-R-U-S-T."

Ivan Mogull Acquires Seidenberg Catalogs

NEW YORK — Sidney A. Seidenberg has concluded arrangements with Ivan Mogull Music Associates for Mogull to administer the sub-publishing for various catalogs in several countries.

These catalogs include songs written by B.B. King, Gladys Knight, Gene McDaniels and others.

Mogull has also acquired the rights to the Shapiro-Bernstein group of companies for sub-publishing of their catalogs.



'CONVENTION'-ERS CONVENE — Michael Kunze and Silvester Levay, producers of Silver Convention, came to the United States to meet with Bob Reno, president of Midland Records, and their attorney and business representative, Richard H. Roemer, who is also counsel to Midland. (L to r) Kunze, Levay, Reno, Roemer

TOTAL RESPONSIBILITY FOR THE INTERNATIONAL MOVEMENT OF SOUND EQUIPMENT AND INSTRUMENTS

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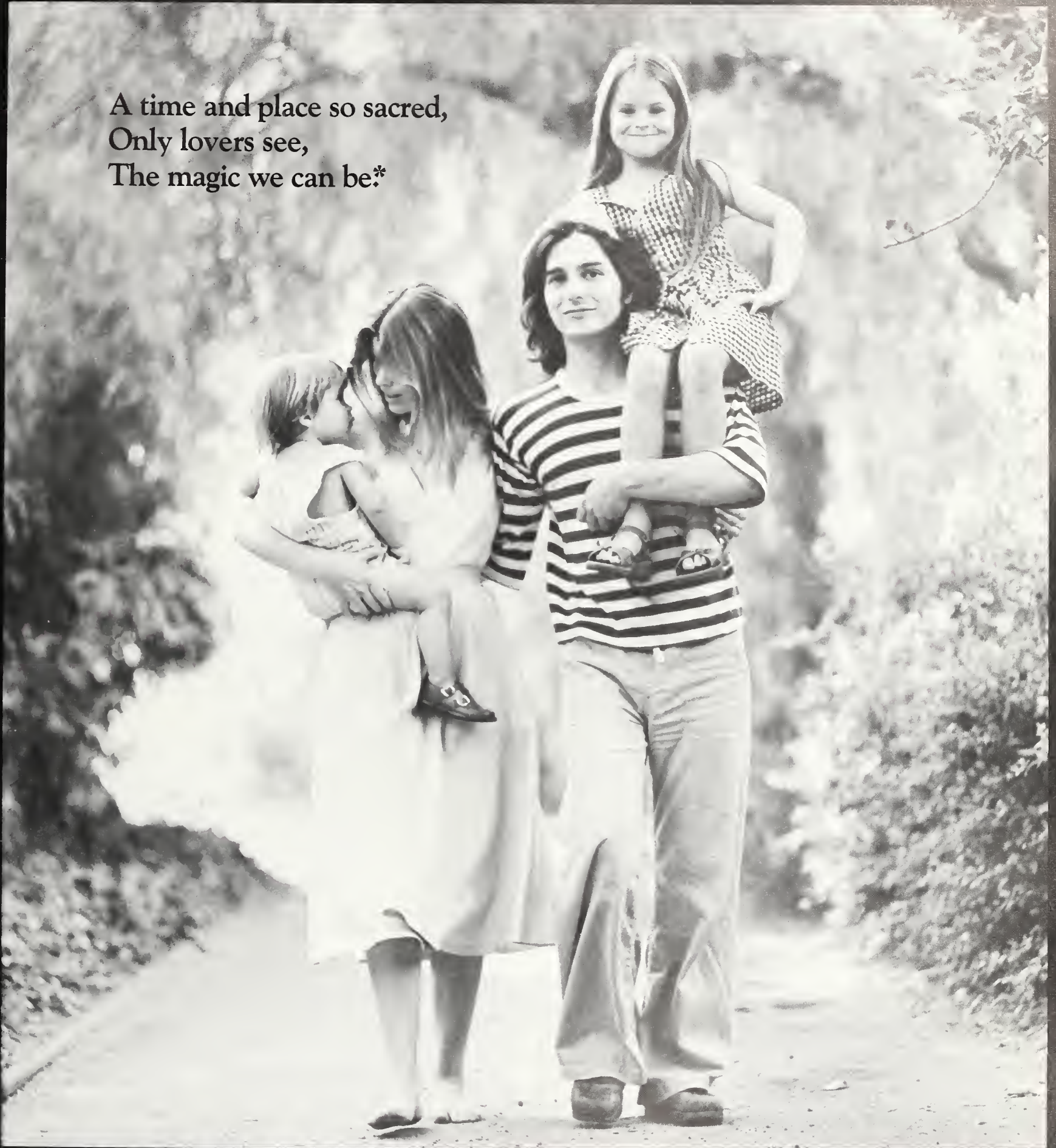
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WALK IN LOVE

AM 1837

A time and place so sacred,
Only lovers see,
The magic we can be.*



DAVID BATTEAU

The new single from the album "Happy In Hollywood"
ON A&M RECORDS

Produced by Ken Scott

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SP 4576



Retail Selling Prices ^{fr}

Atlanta: No ads in *Sunday Atlanta Journal and Constitution*.

Baltimore: At Korvettes (four locations), 12 recently released LPs on Arista and corresponding GRT tapes for \$3.94/\$5.79 tape in conjunction with label sale; in addition, multi-label sale (including Columbia, MCA, ABC, London, Casablanca) for \$3.94/\$5.79 tape. At Record and Tape Collector (five locations), the following multi-page features: WEA "Summer Gold Rush" offering 12 recent releases for \$3.94/\$5.24 tape; newest Cheech & Chong release (Ode) for \$3.94/\$5.24 tape; many catalog titles from CBS family for \$3.46/\$4.85 tape (\$5.98/\$6.98 tape list), \$3.94/\$5.24 tape (\$6.98/\$7.98 tape list), \$5.19/\$6.49 tape (selected original Broadway cast LPs and 2-LP sets). At Musicland (three locations), 20th anniversary sale offering 12 recent releases for \$4.44/\$5.99 tape. At Murphy Stores and Murphy Marts, assorted cutouts for \$1.96/\$2.96 tape (advertising supplement). (*Sunday Baltimore Sun*).

Boston: At Musicland (six locations) and Discount Records (four locations), latest LPs by Jeff Beck, Charlie Daniels, Southside Johnny and the Asbury Jukes (all Epic), and Johnny/Edgar Winter (Blue Sky) all for \$3.99 each tied to in-store promotion offering free record containing one track from each LP. At Bradlees (18 locations), 11 recent LPs on ABC Records for \$3.88 each. At Jordan Marsh stores, "Reggae Got Soul" campaign (Island) listing 15 titles (including Bob Marley and Toots/Maytals catalogs) with no prices. At Lechmere, recent releases on CBS and RCA for \$4.88 per tape; in addition, assorted cutouts for \$1.98-\$2.98 per LP (advertising supplement). (*Sunday Boston Globe*).

Chicago: At Musicland (seven locations), 20th anniversary sale offering 12 recent releases (same as in Baltimore) for \$4.67/\$5.99 tape. At Korvettes (six locations), two-page ad with the following features: multi-label sale (including Columbia, MCA, ABC, London, Casablanca) for \$3.94/\$5.79 tape; 12 recently released LPs on Arista and corresponding GRT tapes for \$3.94/\$5.79 tape in conjunction with label sale; six recent releases from A&M/Ode for \$3.94 per LP; Jefferson Starship's current LP plus two earlier releases (all Grunt/RCA) for \$3.94 per disc; latest LPs by Diana Ross (Motown), Toots/Maytals (Island), MFSB (Columbia), Rick Derringer (Blue Sky), Donna Summer (Oasis), Kay Gees (Gang/DeLite), ELO (UA), and Grateful Dead (2-LP set on UA for \$5.88), all for \$3.94 each. (*Sunday Chicago Tribune*).

Cleveland: At Gold Circle, WEA "Summer Gold Rush" offering 12 recent releases for \$3.99 per LP. At Record Theatre (five locations), seven recent releases on CBS for \$3.99/\$4.99 tape tied to upcoming area concert and in-store appearance of Wild Cherry (Epic), whose debut release is one of the seven. At Recordland (five locations), many catalog titles from CBS family with no prices listed. At Uncle Bills (11 locations), the "top 10" LPs for \$3.95/\$4.95 tape. (*Cleveland Plain Dealer*, July 9).

Dallas: at Disc Records (three locations), Odyssey catalog on sale: buy two discs at \$2.98 each (\$3.98 list) and get a third one free. At Musicland (nine locations), 20th anniversary sale offering 12 releases (same as in Baltimore and Chicago) for \$4.44/\$5.99 tape. (*Sunday Dallas Times Herald and Sunday Dallas Morning News*).

Denver: At Budget Tapes & Records (16 locations), UA/Grateful Dead ad featuring ELO catalog for \$3.94/\$4.99 tape, newest Grateful Dead release (2-LP set) for \$5.99, recent release by Jerry Garcia and previous Grateful Dead release, each for \$3.94/\$4.99 tape. (*Sunday Denver Post*).

Detroit: At Korvettes (five locations), multi-page ad with the following features: Elton John catalog (MCA), tied to his current national tour, at \$3.64 per LP; multi-label sale (including Columbia, MCA, ABC, London, Casablanca) for \$3.94/\$5.79 tape; 12 recently released LPs on Arista for \$3.94/\$5.79 tape in conjunction with label sale; four recent releases from A&M/Ode for \$3.94 per LP; Jefferson Starship's current LP plus two earlier releases (all Grunt/RCA) for \$3.94 per disc; latest LPs by Diana Ross (Motown), Toots/Maytals (Island), Chicago (Columbia), Neil Diamond (Columbia), Donna Summer (Oasis), Kay Gees (Gang/DeLite), Isaac Hayes (ABC), ELO (UA), and Grateful Dead (2-LP set on UA for \$5.88), all for \$3.94 each. (*Sunday Detroit News*).

Los Angeles: Full page Grunt/RCA Records ad, with no store tie-ins, promoting newest Jefferson Starship album. At Licorice Pizza (18 locations), half-page "Reggae Got Soul" campaign (Island) listing nine titles (including Bob Marley and Toots/Maytals catalogs) for \$3.77/\$4.99 tape. At Musicland (12 locations), 20th anniversary sale offering 12 releases (same as in Baltimore, Chicago and Dallas), for \$3.99/\$5.99 tape. At the Warehouse (36 locations), full page Cheech & Chong (Ode) ad featuring their newest LP for \$3.88; also, full page "Beatles Sale" (Apple/Capitol and Capitol) for \$3.88/\$4.88 tape, highlighting "Rock 'N' Roll Music" (2-LP set on Capitol) for \$5.88/\$7.88 tape, "Beatles (White)" (2-LP set on

Apple/Capitol) for \$7.18/\$8.88 tape, two Beatles anthologies (2-LP sets on Apple/Capitol) for \$6.58/\$7.98 tape, "Wings At The Speed Of Sound," (Capitol). Elektra Records ad promoting upcoming area concert appearance of Harry Chapin. CTI/Kudu Records ad promoting upcoming area concert appearance of various label artists as part of CTI's "Summer Jazz" program. (*Sunday Los Angeles Times Calendar section*).

Miami: No ads in *Sunday Miami Herald*.

Minneapolis: At Musicland (nine locations), 20th anniversary sale offering 12 recent releases (same as in Baltimore, Chicago, Dallas, and Los Angeles) for \$4.87/\$5.99 tape. (*Sunday Minneapolis Tribune*).

New Orleans: At Woolco (four locations), "top 50" 45s for 77¢ each. (*Sunday New Orleans Times Picayune*).

New York: Full page Grunt/RCA Records ad, with no store tie-ins, promoting newest Jefferson Starship album. At Sam Goody (27 locations), multi-label sale (including Columbia, Epic, Atlantic, Atco, Arista, Philips, Mercury) for \$4.21/\$5.89 tape. Also, features on newest Carpenters release for \$3.49/\$4.99 tape, and four recent releases on ABC/Sire for \$3.99 per LP. At Korvettes (30 locations), the following features over four pages: full page CBS ad listing many catalog titles for \$3.24/\$4.99 tape (\$5.98/\$6.98 tape list), \$3.64/\$4.99 (\$6.98/\$7.98 tape list), \$3.94/\$5.89 tape (selected original Broadway cast LPs and 2-LP sets); half page Arista Records/GRT Tapes ad highlighting 12 recent releases for \$3.64/\$4.99 tape in conjunction with label sale, and three re-issues from the original Savoy sessions (distributed by Arista) for \$3.94 per 2-LP set; 1/3 page Cheech & Chong ad (Ode) offering their newest LP for \$3.64 with mention of recent area concert appearance; Jefferson Starship's latest LP and two earlier LPs (all Grunt/RCA) for \$3.64 each; latest LPs by Bernard Herrmann (London Phase 4), Tony Bennett (Improv), Henry Gross (Lifesong) tied to upcoming area concert appearance, The Movies (Arista), and three LPs on Polydor and Oyster, all for \$3.64 each; multi-label sale (including Columbia, Arista, MCA, ABC, London) for \$3.64/\$4.99 tape. (*Sunday New York Times*).

Philadelphia: At Sam Goody, full page ad with the following features: multi-label sale (same labels as offered in New York) for \$4.21/\$5.89 tape; eight recent releases from the RCA family for \$3.99/\$5.49 tape; five recent releases from the CBS family for \$3.99/\$5.49 tape; "Reggae Got Soul" (Island), listing eight titles for \$3.99/\$5.49 tape; latest Grateful Dead (2-LP set on UA) for \$5.99/\$7.99 tape; latest ELO (UA) for \$3.99/\$5.49 tape; latest Cheech & Chong (Ode) for \$3.99/\$5.49 tape. At Korvettes (five locations), multi-page ad with the following features: 12 LPs on Arista Records for \$3.94/\$5.79 tape in conjunction with label sale; multi-label sale (including Columbia, MCA, ABC, London, Casablanca) for \$3.94/\$5.79 tape; full page CBS ad listing many catalog titles for \$3.64/\$4.89 tape (\$5.98/\$6.98 tape list), \$3.94/\$5.79 tape (\$6.98/\$7.98 tape list), \$4.44/\$6.49 tape (selected original Broadway cast LPs and 2-LP sets). (*Sunday Philadelphia Inquirer*).

Pittsburgh: At Murphy Stores and Murphy Marts, assorted cutouts for \$1.96/\$2.96 tape (advertising supplement). (*Sunday Pittsburgh Press*).

St. Louis: At Venture, newest releases by Thin Lizzy (Mercury), Wings (Capitol), David Bowie (RCA), Jethro Tull (Chrysalis/Warner Bros.), Steve Miller (Capitol) at \$4 per LP; and newest releases by Poco (ABC), Neil Diamond (Columbia), Ohio Players (Mercury), Chicago (Columbia) at \$5 per tape. (*St. Louis Post-Dispatch*).

San Francisco: At Record Factory (nine locations), "Grand Opening Celebration" with all-label sale at \$3.77 per LP. Full page Grunt/RCA Records ad, with no store tie-ins, promoting newest Jefferson Starship album. At Banana Records (seven locations), multi-page ad with the following features: UA/Grateful Dead sale with newest Grateful Dead (2-LP set) for \$7.66/\$8.66 tape, and previous Grateful Dead, recent Jerry Garcia, recent Kingfish, debut by Diga Rhythm Band, each for \$3.66/\$4.66 tape; all Columbia/Epic LPs (including classical) at five for \$17.90 (\$3.58 each), tapes at four for \$17.76 (\$4.44 each). At J.C. Penney (20 locations), eight recent releases from the CBS family for \$3.99/\$4.99 tape; also, a selection of \$5.98 list LPs at \$2.97 each, and a selection of classical "favorites" at similar sale prices. At Odyssey Records (five locations), newest releases by Chicago and Neil Diamond for \$3.77/\$4.98 tape. (*Sunday San Francisco Examiner & Chronicle*).

Seattle: No ads in *Sunday Seattle Times*.

Washington: At Musicland (four locations), 20th anniversary sale offering 12 releases (same as in Baltimore, Chicago, Dallas, Los Angeles, and Minneapolis) for \$4.44/\$5.99 tape. At Korvettes (four locations), 12 LPs on Arista Records for \$3.94/\$5.79 tape in conjunction with label sale; also, multi-label sale (including Columbia, MCA, ABC, London, Casablanca) for \$3.94/\$5.79 tape. At Waxie Maxie's (13 locations), newest release by Cheech & Chong (Ode) for \$3.99/\$4.99 tape. At Giant Music (three locations) Columbia Masterworks catalog on sale for \$3.49 per LP with feature on latest Andre Watts and E. Power Biggs; also Odyssey catalog on sale for \$1.99 per LP (\$3.98 list) with feature on latest Eugene Ormandy/Phila. Orchestra and Rampal/Veyron-Lacroix. At Dart Drug stores, assorted cutouts for \$2.99 per LP (advertising supplement). (*Sunday Washington Post*).

Note: All information in the above chart gathered from July 11 editions unless otherwise indicated.

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TAPES (list 7.98)..... **4²⁰ — 4⁴⁰** none higher
POPS (Top 100)..... **61¢** box lots only

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CUT-OUT ALBUMS **50¢** and Up
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Wholesale Only. Minimum 30 Pieces . . . Your Choice.

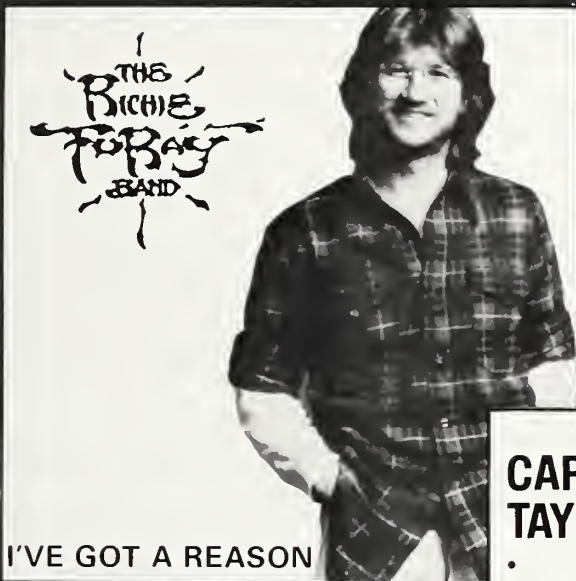
WE EXPORT TO ALL NATIONS



UA'S SAIN HONORED — Shown receiving a plaque honoring her as national promotion executive of the year at the recently held Bobby Poe convention is (second from left) United Artists promotion executive Nancy Sain, the first woman to ever win the coveted award. Sharing the plaudits are (from left) show business personality Carol Channing; Bobby Poe; and United Artists vice-president, promotion, Ray Anderson.

The July Firsts.

The following albums have only one thing in common: each represents a first, for the artists and us.



I'VE GOT A REASON

THE RICHIE FURAY BAND
I've Got A Reason

From Buffalo Springfield through Poco and the SHF Band, RICHIE FURAY'S clear, high singing, lean guitar lines and compelling songs have charmed rock 'n' roll believers while breaking new ground for electric music. Now RICHIE'S on his own, with his most ebullient, ambitious album yet, produced by Bill Schnee and Michael Omartian, and featuring the tight new FURAY band. Another milestone for a man who's made a career of them. (7E-1067)



CARMOL TAYLOR
SONG WRITER

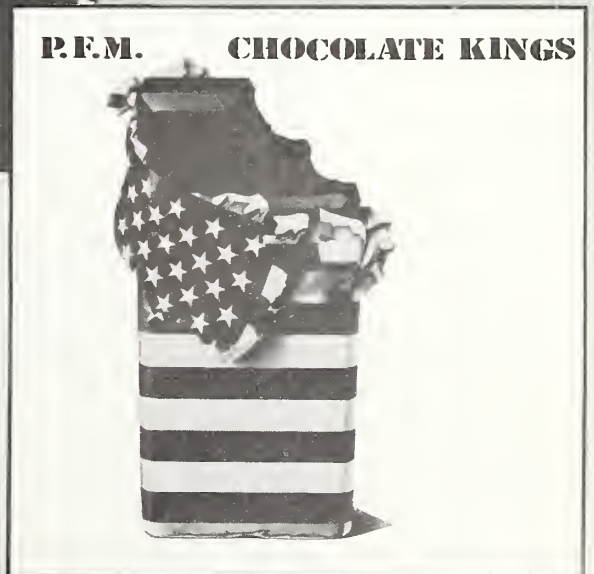
CARMOL TAYLOR
Song Writer

He may not look familiar but this Alabama boy's going to sound familiar. He's the man who wrote Tammy Wynette's #1 hits "He Loves Me All The Way" and "My Man." David Houston also made #1 with Carmol's "Good Things." And there've been many more hits for many more artists. It's time he wrote a few for himself. Which is what he's just done. Included on the album is "I Really Don't Care Anymore."

P.E.M.
Chocolate Kings

For several years they were *the* session band in Italy, performing on over 80% of the hit records produced there. They're one of the most innovative and popular bands in all of Europe and now, with their Manticore/Asylum debut, they're writing in English for the first time. Roll Over Vivaldi.

(7E-1071)



On Elektra/Asylum Records & Tapes



Aerosmith's first certified

AEROSMITH



ROCKS

ROCKS

platinum album!

“Rocks” is the first Aerosmith album to be certified “platinum” by the R.I.A.A.

Yet it’s the fourth Aerosmith album that has sold over one million copies.

What’s the difference?

Just that the first three albums were released prior to January 1, 1976, the date the R.I.A.A. officially began certifying albums as platinum.

Since that date the only albums to have been certified “platinum” have come from The Eagles, Bob Dylan, The Rolling Stones, The Beatles, Led Zeppelin, Wings and Peter Frampton.

Now Aerosmith.

“Rocks”^{PC 34165}

and all the other million sellers from Aerosmith are on Columbia Records & Tapes.





STARSHIP SPITFIREWORKS IN CENTRAL PARK — The Jefferson Starship and 60,000 fans converged last week in New York's Central Park for the group's fourth annual free New York concert. Later, RCA Records hosted a party at the Terrace Penthouse of the St. Moritz Hotel. "Spitfire" the group's latest LP was certified gold by the R.I.A.A. on release. Pictured (photo #1) left-to-right are Mel Ilberman, division vice president, commercial operations, RCA Records; Grace Slick; Marty Balin; Jack Kiernan, RCA Records division vice president, marketing; Paul Kantner; Starship manager Bill Thompson; David Freiberg; Pete Sears; Craig Chaquico, and John Barbata.

Congress Hikes Postal Rates fr 7

the RIAA argued that the 40/14/8 rate, which lowers the over-seven-pound rate from 10¢ to 8¢, discriminates against mailers of light weight packages. Forty cents is a "front end loaded" rate, argued transportation consultant Henry Sweezy for the RIAA, "to impact most heavily on the first pound, and it is this feature which adversely affects the record clubs who are mailers of low weight pieces as contrasted with book publishers whose pieces of mail are much heavier. The revenue unnecessarily given up on high weight pieces by this rate structure change is partially recovered on the 'front end' low weight pieces."

Thirty-five to 52% of records mailed by the two major record clubs are under one pound, and the average is under two pounds. Sweezy found that "pieces in excess of seven pounds are insignificant."

"Equity is the main issue," claimed Brief. "The rate favors material over one pound, and over seven pounds. (Book) publishers were not nearly as disturbed as we were."

Trossman concurred, saying, "We feel that the allocation of costs is unfair. Special rate fourth class bears an undue burden, but," he added, "not unique."

A Washington attorney for book publishers felt "the rate really hits us all." He admitted, however, that "if you ship lighter items you pay disproportionately."

Cost and Weight

The rate commission based its decision to jack up record rates on the premise that costs do not increase proportionately with weight. "The principal cost determinant for this type of matter is the number of pieces of mail rather than weight, except in the case of very heavy parcels."

The rate commission was concerned over the loss of volume of special rate fourth class, and felt Sweezy's proposals would "impair the Postal Service's ability to compete for this type of mail." It pointed to an "historical rate advantage" enjoyed by UPS over parcel post.

"There is no evidence that the rates proposed by the Postal Service will result in undue adverse impact on mailers," the commission concluded. Remarked Brief, "If we felt no adverse impact, we wouldn't have filed comments."

"As far as the commission is concerned, the new rates are fair," according to Ned Callan, postal rate commission information officer. "If the decision doesn't go your way, you're upset. In this case, the commission disagreed with Sweezy."

"If there's an increase," he continued, "it makes people mad. Everyone's mad."

No More Subsidies

Inflation is one reason for the frequent rate hikes. "Transportation and labor are hardest hit by inflation," according to counsel for the House Postal Facilities Subcommittee Richard Barton. Yet the rate increases are "far higher than the yearly rate of inflation," he said.

The 1970 Postal Reorganization Act, or Disorganization Act as some feel, is the real reason rates have increased so dramatically in the past five years. Reorganization "took the Post Office out of politics," said Barton. Congress no longer appointed local postmasters, and the postmaster general was kicked off the President's Cabinet.

The Post Office's finances were reorganized and the U.S. mail was bumped off the congressional dole. The new Postal Service was given the power to borrow money for capital expenditures, the right to bargain collectively with its employees, and the authority to set new rates via the rate commission in order to make users pay attributable costs.

"We've been in a catch-up position," declared Van Seagraves, a Postal Service spokesman. "The percentage of costs borne by the user is greater than in 1971 when it was carried by general tax revenue."

"Congress realized rates would go up phenomenally when the government got out of the subsidy business," said Ned Callan. Rate increases were therefore phased over an eight-year period for commercial mailers, and a 16-year period for non-profit users.

The 13% hike in phased rates is actually a 21% increase in full permanent rates. "It's misleading to use the greater figure," claimed Callan. "Nobody ever pays the full rates on categories that are phased."

"Eventually," he added, "they will pay the full rates."

Although the Postal Service has a \$1.4 billion deficit for the five years up to 1975, and another billion dollar deficit for 1976, Callan said the deficits were "a small part of the current increase." He maintained "the increases are due to increased costs of the USPS." Higher wages are the biggest factor, he felt, since 90% of the postal budget goes for manpower.

"You shouldn't blame the labor unions," argued Barton. "Their last contract was austere, less than most unionized industry gave their employees."

"Letter carriers and clerks are well paid," Barton noted, "but it's a judgment if they're overpaid. United Parcel Service (UPS — the Postal Service's main competitor) pays more than USPS."

Discounts Discounted

One ray of sunshine in all the gloom over postal rates was supposed to be a three- and four-cent bulk mailing discount on pieces under one pound. The phased rates are 23.9¢ for a five-digit pre-sort according to zip code, and 24.2¢ for a three-digit pre-sort. "It's not enough of a discount many of them are saying," said USPS' man Seagraves.

Ned Callan said the discount was intended to "give mailers credit for something they'd already been doing." While some mailers do pre-sort, others do not, and the variety in mailing habits is great.

Record industry representatives were unanimous in their disappointment with the discount. "Under the present system, I don't know that we can get any advantage at all," claimed Kayes. "It would require substantial modification of present practices."

"It may help at some time in the future," added Trossman. He pointed out that the savings now are only 1.2¢ and .8¢ off the new 25¢ rate. "We can't pre-sort at that rate, but with phasing up to three- and four-cents we may do something then."

Brief said, "The additional expense in complying with pre-sortation doesn't make it worthwhile." And book publishing representative Richard Schmidt felt the "discount is very small. It doesn't provide substantial savings."

Other Carriers

Since the Postal Service does not have a monopoly over bulk mail, mailers could try to save money by using UPS or other carriers. "Some have gone to other carriers," said Schmidt of the book publishers. "It's cheaper or equal service that's faster, with less damage."

Record companies, however, said they want to stay with USPS. "There's no viable alternative to the Postal Service," said Trossman. Although Columbia House has made isolated tests with UPS, "by and large we'll stick with the Postal Service."

"There's no price advantage to UPS," Kayes felt. He reiterated the statement he made at House hearings on bulk mailing two months ago: "Until death do us part, for better or worse, simply because we believe a viable and healthy postal service is the solution for all major mailers."

Still More Increases

Although mailers want to stick with the Postal Service, it looks like the U.S. mail will continue to stick to the mailers. "Rates will go up," warned George Gould, another counsel on the House Postal Facilities Subcommittee. "The system won't help keep them down."

Both Gould and co-worker Richard Barton feared the bulk mailing centers (BMCs) which opened this year will be a major factor in future rate hikes. The BMCs, which centralized all bulk mail processing, have gained a reputation for ravaging records and books in their machines. Hearings have been held highlighting BMC problems by Rep. Charles Wilson (D-Cal.). Record industry spokesmen testified on their problems with the BMCs (see **CB**, May 29, June 5).

"They spent a billion on the BMCs," said Barton. "That's got to be picked up from the

rates." Gould added that "the system isn't paying for itself. It's going to be expensive."

"Rates are likely to go up," admitted Seagraves for the Postal Service. He blamed inflation. "There's no indication that the cost of living is going down."

Seagraves claimed it just "depends on how much inflation we're going to have. When wages go up, rates go up."

Brief Moratorium

There may be a brief moratorium on the increases, however, if a congressional subsidy goes through this month. But the billion dollar subsidy (H.R. 8603) passed by the House last October, and expected to pass the Senate the end of this month, may only postpone, not prevent, future increases.

A condition of the subsidy is that the Postal Service cannot raise rates until next February. By that time, a blue-ribbon panel of the Postal Rate Commission is to make a report on how much money it feels Congress should appropriate to the USPS. "Congress got out of the Post Office," noted Callan. "That's become very unrealistic."

"There's no end in sight to the increases unless Congress decides to give recognition that the Postal Service is a public service institution," Richard Schmidt said. "It makes no more sense to make the Postal Service a break-even operation than the fire department or the public schools."

The only optimistic forecaster was Ned Callan at the rate commission who said the USPS "has to prove they need those increases." He noted that the \$240 million a month deficit has been reduced to \$19 million a month. "We consider them almost breaking even."

The "minimal" deficits may in fact show a growing fiscal strength of the Postal Service. "If they can't prove they need raises, they won't get them in the future," Callan claimed. "Anyway," he promised, "USPS won't ask for another increase until February."

WEA Cut-Off fr 7

Attempts to reach Joel Friedman, president of WEA, or Skid Weiss, national advertising director, for comment on the issue, proved unsuccessful.

According to informed sources, the WEA move to prohibit newspaper advertising in this city has a two part motive. First, WEA is trying to divert some of the money that has traditionally gone into newspapers into radio advertising, and to make retailers more aware of radio as an advertising medium. In advertising circles, this is known as "improving the mix," or revising the balance between print and radio. Current estimates are that print takes up to 80 percent of some budgets; WEA is reportedly looking for more equality between the two.

Secondly, it was believed that this move might help relieve some of the intense price competition underway between a number of New York area retailers who were using manufacturers' ad money to promote their product at "giveaway" prices. For while the accounts can continue to advertise their albums at the same lowball prices they had before, radio advertising, while more effective than print in some cases, is not as visible, and therefore is less disturbing.

Abattoir Seeks Nat'l. Dist. For Kalapana

LOS ANGELES — Abattoir Records is making a major effort to close a national distribution deal for its primary artist, Kalapana. The label reports sales of over 65,000 pieces (albums and tapes) on Kalapana's first album without national distribution. In addition to Kalapana, the Abattoir label has several other artists in the wings, including a group named Summer which will be opening for Kalapana for their Roxy showcase on July 26.



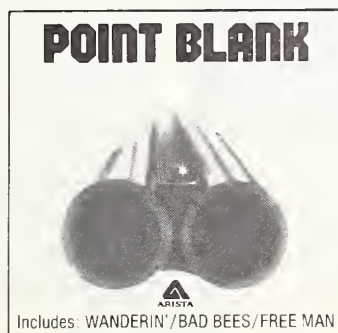
POINT BLANK

One of the meanest, baddest, toughest, most ornery bands ever to blow out an amplifier — with a high-powered rock n' roll performance that's already been hailed by critics and concert audiences from coast to coast.

Now Get Ready To Be Blown Away!



PRODUCED BY BILL HAM



AL 4087

On Arista Records



NEIL'S ALADDIN'S GENIE — Columbia recording artist Neil Diamond recently opened the Aladdin's new 7500 seat auditorium with a series of highly successful shows. Playing over the 4th of July weekend, Neil attracted SRO crowds as well as many artists and industry notables. Joining Neil backstage after his opening show were (l to r): Don Ellis, national vice-president A&R, Columbia; Walter Yetnikoff, president, CBS Records Group; Diamond; Bruce Lundvall, president, CBS Records; Jerry Weintraub, Neil Diamond's manager.

Promotion Execs On Radio tr 7

listeners are, and the FM audience listeners do not switch to AM."

Carrico cited the south, mid-west and northeast as the best regions in which to try untested records.

Tightening At Secondaries Seen

AM top 40 stations are indeed getting tighter, according to Atlantic Records vice-president of promotion Dick Kline, although he has noticed that certain stations, such as WFIL (Philadelphia) and the RKO chain, are willing to "give a shot" to add an unproven record. He does, however, see the secondary and tertiary (stations) "getting worse. The lack of initiative is hurting; it is starting to strangle the industry. This resulting tightness on the part of the second and third level stations will eventually hurt new acts, because a record has to be really strong to be even considered in that situation."

When asked to assess the importance of FM top 40s, Kline responded that "any 'tower' is a vehicle, but in particular these stations have become very important, and they should command as much respect as any station."

As far as getting airplay for unknown acts, Kline explained that there are no particular small markets on which he depends. More importantly, he indicated that "somebody has to believe" in the record at a station somewhere in order to get it started. This is especially true with the overabundance of product currently being marketed.

Kline sees no particular stations emerg-

ing, but believes generally that the fragmentation of the FM market has made the giant stations more cautious. He also sees retail's response still being generated from the primary AM stations; accordingly FM stations have not created retail response yet.

Proof Of Sales Called Crucial

John Rosica, division vice-president of promotion for RCA, felt that top 40 AM playlists have "not changed drastically in recent months," and that the crucial factor is the ability of a promotion person to prove sales on a record. "When you can do that, you've got half the battle won." The secondaries have "not tightened up incredibly," but Rosica has seen them emulate a trend towards conservatism initiated by the majors. "As a result, in the past year, we've often gone directly to the primaries."

Rosica thinks that the FM top 40s have become very important, a sentiment continuously echoed. "Although their impact varies, many have playlists as difficult to add to as AM lists."

Decisions Based On Music Notes

Fred Ruppert, national singles promotion director for Polydor, declared, "AM playlists are beginning to get shorter." He cited, however, the RKO stations, especially KHJ in Los Angeles which have recently begun programming records based on a reaction to listening rather than as the result of research. "This is also becoming the case at many of the key secondaries, although many are following the seemingly inevitable trend towards

conservatism. Still, if we didn't have the secondaries, we'd be out of business."

As for the top 40s they are "critical in some markets, and the retailers are starting to catch up with them," according to Ruppert. "Even rack jobbers are starting to look at these stations to gauge their buying; stations like WBZ-FM and WVBF in Boston are FM stations that are selling records." These stations, FM top 40s, are the only new stations Ruppert sees as gaining in strength over established stations. "Without a doubt the music sounds better over these stations."

He added that the southeast is one of the best areas to try and break an unknown record. "Many program directors there are among those who are making decisions based on music."

RKO's Openness Disputed

Pat Pipolo, vice-president of promotion for Island Records, disagreed with the opinions of many of the promotion people **Cash Box** spoke to regarding the RKO chain's recently acquired reputation for giving shots. "I don't believe Paul Drew's, (vice-president of programming for the RKO chain) hype, although those who are getting shots would probably say it's true." As for the secondaries, Pipolo sees many of their playlists getting as tight as the majors'; "They are getting quite demanding," he added.

The FM top 40s are "very important. I would take Z-93 any day; it influences WQXI, and they both sell records."

Playing The Hits Longer

According to Bob Sherwood, director of national promotion for Columbia Records, the reason playlists are shrinking is that majors are playing the "hits" more and for a longer period of time. "There are many restrictions, such as LP rotation (frequency of play), and some day-parting (playing certain records only at certain times of the day). But there are a lot of new things getting on the air because the stations want to attract the album audience; so, if there is not a 'hit' single from an album, they will often play a track anyway." This was the case with Bob Dylan's song "Mozambique," which was released as a single. "The radio people," according to Sherwood, "feel that there are only seven to twelve records out at any time that are selling big, and this is the reason why they are playing so few records for so long."

"There is no question that many secondary stations are tighter than some majors. ARB is now sampling 150 markets at one time, in the spring, and the competition for the dollar is just as tough as always, so they have to be real sure of the hits." Consequently, the FM top 40s have become equal to or stronger than AM stations in many markets, according to Sherwood. "But in most cases, the strong AM stations are still the record breakers, and the retailers tend to buy from these AM stations. The FMs are still the new kids in town and the retailers haven't come around to them yet, though there are indications that this is changing."

To get airplay for an unknown, Sherwood advises taking the record "anywhere you can. There are still music people in radio, Charlie Van Dyke at KHJ for instance. You can still go to the secondaries, but that is getting harder. The other things you can do for an unknown act are to get FM progressive play, tour the act, do clubs, and get press and TV coverage."

FMs Do Sell Records'

Bruce Wendell, vice-president of promotion for Capitol Records, disagreed that there are more major stations 'giving shots' to records. RKO, however, was mentioned as a key exception. "Drew is definitely giving shots. They've been playing good new records a few weeks sooner than most, and they've had a good batting average."

Wendell echoed Sherwood's opinions on secondary stations, saying, "The fact that they share many of the problems of the stations in the larger markets has caused many of them to become more conser-

vative. Their lists aren't running wild because they have to serve the community and play the music their audience wants to hear. Also the fact that these stations all report to someone now has caused them to tighten up."

Wendell agrees that the **FM top 40** stations "absolutely do sell records. Z-93 is one of my major adds. One of the main reasons for the growth of these stations is the fact that so many people now have FM sets, and because most of these stations broadcast in stereo."

When Wendell needs to break a record that is unknown, he works through the secondaries and the Gavin reporters. If the record is MOR ("adult contemporary"), he concentrates on those stations, such as KMPC and KFI in Los Angeles, and WNEW-AM in New York, which are "very important. These stations play everything but hard rock and they have tremendous power to break records."

Secondaries Termed As Tight As Majors

Russ Thyret, vice-president of national promotion for Warner Brothers, has found that the majors have been very receptive to his singles in the last three to six months. Both "Happy Days," by Pratt and McClain, and "Welcome Back," by John Sebastian were put on by KHJ soon after their release. He has found the RKO chain, in general, to be especially receptive to new records, citing CKLW, WHBQ, and WFIL as stations willing to add unproven records.

Thyret finds that the secondaries have become "every bit as hard to crack as the majors in the last year. At Warners we spend half of our week working the secondaries. The situation has become really ludicrous."

The power wielded by FM top 40s was reflected in his comment that, "In many cases they help get records played on AM stations." He credits the growth of these stations partly to the feeling that it has become a more "in" thing for kids to listen to FM stations. This is partially attributable to their format, which "combines the best of both worlds — both singles and album cuts," and thereby attracts listeners.

Breaking Records A Challenge'

Fred DeMann, promotion director of Elektra/Asylum Records, concurred with many of those people **Cash Box** spoke to regarding the willingness of the RKO chain to take chances on a record earlier than usual. He also felt that there were some problems in dealing with the secondaries, but added, "Breaking records is always a challenge." Among the stations DeMann saw as gaining in strength were WGCL, Z-93, and WIFY. In addition, two key secondaries were cited as important stations: WCOL (Columbus), and WBBQ (Augusta).

AM Lists Seen Expanding

Howard Smiley, general manager of TK Records, however, differed with most of those polled concerning the relative tightness of the playlists of major AM stations. "The lists have expanded in general from being really tight a few years ago. They are loosening up now as a result of the more varied music that is happening, and that makes for longer playlists." He has seen the secondary stations evolve more conservatively and feels that one's credibility is the most important factor in reaching these stations. "It is important that you don't put a station on a stiff record."

"The FM top 40s are a positive factor, mainly because music has become too complex to be heard properly on AM radio." Consequently, Smiley feels that these stations "absolutely do sell records."

Credibility is also important when trying to get airplay for an unknown act. "The best technique is to start a record anywhere," according to Smiley, "and let it mushroom. In-store play is another important tool for these purposes." Smiley agreed with many other observers that the FM stations in

continued on pg. 32



NATALIE COLE AWARDED TWO GOLD LPs — Natalie Cole is presented with RIAA gold record awards for her two Capitol albums, "Natalie" and "Inseparable." Shown at a special party honoring the songstress are (l-r) Bhaskar Menon, Capitol's president, chairman and chief executive officer; Kevin Hunter, Natalie's manager; Larkin Arnold, Capitol's vice president and general manager, soul division, and Natalie's executive producer, and Don Zimmermann, Capitol's executive vice president and chief operating officer.

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picks of the week

RUFUS FEATURING CHAKA KHAN (ABC 12197)

Jive Taik'n' (3:10) (Casserole Music/Flamm — BMI) (Barry, Robin, Maurice Gibb)

This version is a little slowed down in comparison to the Bee Gees original, and it brings out the subtleties of the melody. Chaka Khan's voice is in fine form as she caresses the lyric. This should be a big single this summer, what with the new Bee Gees single around, and the tasteful arrangement of this one. Great guitar playing fills the bridge.

DAVID BOWIE (RCA JH-10736)

Stay (3:21) (Bewlay Bros./Moth/Fleur — BMI) (D. Bowie)

The guitar starts this one off all alone, and then the rest of the instruments join in, keeping the rhythm. Pretty soon people are going to stop talking about Bowie's R&B influences; instead, they'll be talking about Bowie as an influence *himself*. This is not as commercial as, say, "Fame," but it will get heavy play across the board and make some chart noise.

ELECTRIC LIGHT ORCHESTRA (UA-XW842-Y)

Showdown (3:49) (UA/Jet/Chappell — ASCAP) (J. Lynne)

Although this single has been previously released, it could happen all over again. The cut is musically sophisticated, like most ELO releases. The strings are used well, providing counterpoint for the vocal. Should find a quick home on all FM progressive outlets. It has much of the hypnotic power that was inherent in "Strange Magic," the group's last single.

THE ANDREA TRUE CONNECTION (Buddah BDA 538)

Party Line (3:22) (Buddah/Gee Diamond/MRI — ASCAP) (G. Diamond)

A very strong single from Andrea True, hot on the heels of "More, More, More." Her vocals have been accentuated in the studio and it sounds great — an expansive sound. Should do well in all disco markets, and will make some inroads on the pop charts, although the melody isn't as strong as the previous outing.

BETTY WRIGHT (Alston/T.K. 3722)

If I Ever Do Wrong (3:42) (Sherlyn — BMI) (B. Wright, W. Clarke)

This kicks off with a terrific statement of the melody, handled slickly by a strong sax. Wright's voice comes in with confidence on the ballad. Good overdubbed harmonies are attractive. Pop and R&B programmers should listen closely; the tune really grows on you.

NEW RIDERS OF THE PURPLE SAGE (MCA-40591)

Dead Flowers (2:47) (Abkco — BMI) (M. Jagger, K. Richards)

The New Riders have always been good at interpreting other artists' material, and this is no exception. They've taken the Stones' classic and attached some good country ideas. The vocals are excellent, shot through with the proper rowdiness, and there's a searing guitar solo. A must for FM programmers.

WILSON PICKETT (Wicket/T.K. 8101)

The Best Part Of A Man (3:07) (Sherlyn — BMI) (Reid, Clarke)

From the first word of the spoken introduction Wilson Pickett cooks on this one. His voice is as tough as ever. This is a love song, a real good mid-tempo R&B selection, and the instrumental backing is admirable, particularly the bass guitar. Should be an immediate add at all R&B outlets, and should pick up considerable pop play.

WAYLON JENNINGS (RCA JH-10721)

Can't You See (3:43) (No Exit — BMI) (T. Caldwell)

"Gonna catch a freight train . . . I don't care which way it goes," sings Waylon. This is a song written by Marshall Tucker's Toy Caldwell, and it's an inspired A&R choice. This will, of course, catch the attention of Jennings' staunch country followers, and will break through on the pop side in short order. It's a driving rocker with layered country overtones.

AMAZING RHYTHM ACES (ABC-12202)

The End Is Not In Sight (The Cowboy Tune) (3:11) (Fourth Floor — ASCAP) (H.R. Smith)

This is a wonderful song that we first heard sung by Jesse Winchester. Aces singer Russell Morris wrote it, and he sings it well. Guitar riffs answer the vocal phrases. The tune is at least as good as "Third Rate Romance" and has a great chance to click. (It's a song *about* a cowboy; this is not merely C&W).



DIANA ROSS (Motown M 1398F)

One Love In My Lifetime (3:48) (Jobete-ASCAP) (T. McFaddin, L. Brown, L. Perry)

A funky number, this is an intelligent followup to "Love Hangover." It shows off another facet of Ms. Ross' talents. The chorus is a strong hook, the music has a lot of texture, and there's an excellent vocal tradeoff near the end. It looks like this one is right on the mark; it's headed straight for the top.



THE ROLLING STONES (Rolling Stones/Atlantic RS-19304)

Hot Stuff (3:26) (Promopub — ASCAP) (K. Richard, M. Jagger)

This single is already firmly perched in the mid-chart area as the result of heavy play as the flip of "Fool To Cry." Officially released as an A side now, this is a hot disco tune, with driving, fleshed-out R&B overtones. The edit is strictly professional, and will push the tune through the front half of the charts.



SILVER CONVENTION (Midland International/RCA JH-10723)

No, No, Joe (2:48) (Midsong — ASCAP) (S. Prager)

This new single has a great introduction, with an ominous and innovative bass line. The vocals are dynamic, full, and punchy. The string track (yep, this is a disco single) is hot, with a lot of presence. The melody line isn't as strong as some other S.C. material we've heard, but the rhythmic power of the tune will carry it to the charts — good for all pop markets.

GERARD (Caribou/CBS ZS8 9015)

Good Yankee Boy (2:46) (Big Elk — ASCAP) (G. McMahan)

Gerard didn't meet with great success on its first single "Hello, Operator," but this one sounds like it's more in the groove. It's about a baseball player, we think, and it's got a great full-horns arrangement. The melody is always interesting, and all the players really step out. The single is in the progressive FM bag; it's a good change-of-pace.

HARPER'S BIZARRE (Forest Bay DS 7546-SA)

Down At Papa Joe's (2:13) (J. Smith — BMI) (J. Smith)

Papa Joe's, if you go by the song, is a great soul-food place in New Orleans. The song is in a Dixieland setting, with a good fiddle and horn arrangement. Harper's Bizarre made it big some years back with "Feelin' Groovy." This should get some MOR play — it's really a refreshing little tune.

THELMA HOUSTON (Motown M1385F)

The Bingo Long Song (Steal On Home) (3:05)

(Jobete/Leeds — ASCAP . Stone Diamond/Duchess — BMI) (B. Gordy, R. Miller)

The theme from the upcoming "Bingo Long & The Traveling All Stars" movie, this is a ragtime-swing oriented tune that's extremely refreshing. The song really moves, pushed along by a Dixieland horn section, and Thelma Houston belts out the lyric. The banjo adds a nice touch. AM radio should pick up on this — it's a perfect summer record.

DON NIX (Cream CR-7608)

Rollin' In My Dreams (2:45) (Deerwood — BMI) (D. Nix)

Don Nix is a renowned session player, and he's a good performer in his own right. Pulled from the "Gone Too Long" LP, this has a good feel — medium tempo rock done up with a punchy style. His vocals are carefully constructed — a good choice for AM or FM pop programmers.

PETER LEMONGELLO (Private Stock PS 45,099)

If You Walked Away (3:19) (Warner-Tamerlane/Upward Spiral — BMI) (D. Pomeranz)

Lemongello established his work through landmark self-promotion and distribution; this is his first single on a major label. It's definitely pointed in the MOR direction, and should find listeners among his ardent followers, and should attract some new fans. Good production.

RUBY STARR (Capitol P-4301)

Maybe I'm Amazed (3:02) (Maclen — BMI) (P. McCartney)

Ruby Starr, the fiery redhead who sings with Black Oak Arkansas, gives a fine reading of this McCartney tune. Her full-throated phrasing, in a fairly standard arrangement, contributes to an overall slick sound. With all the Beatles commotion that's happening now, this will definitely get heavy airplay, at least on FM progressives.

STUART GETZ (Mercury 73829)

(I'm A Song) Sing Me (2:33) (Don Kirshner — BMI) (H. Greenfield, N. Sedaka)

This is a great Neil Sedaka song, and Stuart Getz gives it the full treatment. He never holds back, belting the tune out with a convincing passion. This is a natural for summer pop play. The production, by Mike Curb and Michael Lloyd, is top-notch; it makes full use of the singer's abilities.

GINGER (Shock/GRT SH-3)

Julle Anne (3:10) (Martin/Coulter — ASCAP) (B. Martin, P. Coulter)

The first single from this new label, this tune is just right for summer. It's got a good melody, OK vocals, but it's the overall good feeling that's important. Co-written by Bill Martin (who penned "Saturday Night" for the Bay City Rollers), this is a natural for AM pop radio.

GRACE LEE WHITNEY & STAR (GLW Records)

Disco Trekkn' (2:57) (Stardate 2001 — ASCAP) (Whitney, Dale)

Grace Lee Whitney is an actress who played on the Star Trek TV show in its early seasons, and she has released this surprisingly good disco record on her own label. It's got an interesting instrumental track, and her voice is expressive. With any promotional push at all this should pick up a lot of airplay, considering the good quality of the record and the fanaticism of Star Trek enthusiasts.

COYOTE McCLOUD (Midland International JH-10722)

Nitty Gritty Rock and Roll (2:37) (Stansell — BMI) (C. McCloud)

A pretty good blues rocker, in a style not unlike some of Long John Baldry's best work. The words are strung together well, adding punctuation to the track, and yes, he does have a gritty voice. Excellent roadhouse piano work contributes to the high energy level of this cut that just might stir up some chart action.

DENNIS FITZGERALD & CO. (Polydor PD 14336)

(Don't Let Them) Stop The Music Part 1 (3:15) (Atlantic/Desiderata — BMI) (D. Randell, L.J. Randell)

This is a good pop record that will work well in danceclubs. The beat is unusual for a disco offering, but you can sure dance to it. The melody has a decidedly Spanish influence. A full chorus helps out in some parts, and there's some excellent rhythm guitar. Check it out.

BLONDIE (Private Stock 45,097)

X Offender (3:14) (Quickmix — ASCAP) (Harry, Valentine)

Blondie is a new group that reminds one, at times, of The Tubes. The risqué title should not, by any means, put off conservative AM programmers. This is really a good tune, with a driving beat that builds to a fine point of tension. This will start out on the FM sector, and then filter through with strength to the AM waves.

LESLEY DUNCAN (MCA 40593)

Rescue Me (3:12) (Gaff — BMI) (L. Duncan)

Lesley Duncan is the British songstress best known for a tune of hers covered by Elton John: "Love Song." She has a pleasant voice on this tune that is *not* the "Rescue Me" of old. It's a new one, an excellent ballad, and should prove successful on both MOR and FM progressive radio outlets.

DON CHERRY (Monument ZS8 8704)

The Good Old Days Are Right Now (2:18) (Almarie — BMI) (R. Pennington)

Cherry has a pleasing voice in the style of some fine MOR balladeers. This is an OK song, slow-tempoed. The melody is pretty, and Cherry sings it in a straightforward manner. The strings are tasteful, and there's some nice keyboard parts. Should find a place in more than a few MOR markets.

STRATAVARIOUS (Roulette R-7191)

I Got Your Love — Pt. 1 (3:53) (Adam R. Levey/Father — BMI) (J. L. Usry, Jr.)

An OK disco record. There's some nice keyboard work going on here, and the vocals are pleasant. Nice string break adds to a very smooth production. Should get some serious disco play. The horn arrangements are really punchy, gives the tune a little extra energy.

WINNIE THE POOH FOR PRESIDENT (Buena Vista 564)

Campaign Song (2:45) (Walt Disney — ASCAP) (L. Groce)

A charming little novelty item (although Winnie says he's *serious*) that could happen on the charts. It's got all the ingredients — a good vocal by Larry Groce, excellent voice-over from Sterling Holloway, and some frenetic crowd noises, seemingly straight from the convention floor. Kids will like this one.

Four Openers.



1. The Album!
DON NIX /
'GONE TOO LONG'
CREAM 1001

2. The Single!
DON NIX / 'ROLLIN' IN MY DREAMS'
CREAM 7608



3. The Smash Comedy Single!
GENE PRICE / 'A BOY NAMED HUGH'
A Proven Programming Aid
CREAM 7606

4. And Look Out For...
CHUCK HOWARD /
'ONCE A DAY'
CREAM 7607



ALBUM REVIEWS

DIANA ROSS' GREATEST HITS — Diana Ross — Motown M6-869S1 — Producers: Various — List: 6.98

Diana Ross is a dynamic lady who has made a name for herself as a first-rate singer-performer, not to mention her incredible acting ability. This album displays the very best of Diana as the extremely professional songstress that she is. It's a well balanced collection of her most impressive and successful songs — like "Touch Me In The Morning," "Love Hangover," "Ain't No Mountain High Enough" and "Theme From Mahogany (Do You Know Where You're Going To?)." A great reference copy for PDs in all markets, this LP should also do some big sales, particularly in the racks.



HAPPINESS IS BEING WITH THE SPINNERS — Spinners — Atlantic SD 18181 — Producer: Thom Bell — List: 6.98

Any record by the Spinners is bound to possess that special magic that only they can conjure up, and "Happiness Is . . ." is certainly no exception. This LP reflects the togetherness that comes from collectively devoting twenty years to the profession that you love — and this album is definitely a labor of love. Thom Bell's characteristically clean production is a key element in the effectiveness of the tunes included on this LP; you'll find "If You Can't Be In Love" and "The Clown" to be excellent examples. Strong stuff.

SURREAL THING — Kris Kristofferson — Monument PZ 34254 — Producer: David Anderle — List: 6.98

Kris Kristofferson lends his razor sharp wit to this collection of ballads (mostly) in an effort which is indisputably "Surreal Thing." The tunes bear that crusty, dusty vocal technique for which Kris has become famous ably backed by the likes of Rita (of course) Coolidge, Clyde King and Billy Swan. Though most of the LP is semi-serious, we are quite fond of his Rabelaisian comment on the music critic, "Eddy The Eunuch." This LP is bound to cross over a great deal with a strong chance at the AM, FM and C&W markets.



VIVA! ROXY MUSIC — Roxy Music — Atco SD 36-139 — Producer: Chris Thomas — List: 6.98

Finally, a live album from those purveyors of class-rock, Roxy Music. Brian Ferry, the man who made wearing a tux cool again, lends his unique tremulous vocal posturings to Roxy favorites "Out Of The Blue" and "Do The Strand." The sound is surprisingly good for a live LP in this collection of choice material which was culled from British performances in 1973, '74 and '75. This album is sure to be a hot seller considering the way Roxy Music has taken off in the pop market recently with their hit, "Love Is The Drug." FM progressive programmers will probably wear these grooves out in short order.

OLD LOVE DIES HARD — Triumvirat — Capitol ST-11551 — Producer: Jorgen Fritz — List: 6.98

A unique offering from Triumvirat, the German progressive rock group whose highly imaginative music takes on a very visual feel on this outing. The group centers around the creative genius of Jorgen Fritz who not only produced the LP and wrote all of the music, but played a myriad of keyboard instruments that include electric and acoustic pianos, organ, Moog synthesizer and string ensemble. The album is going to be a monster in the FM progressive market, just check out our Most Added LPs list where you'll find that it's already the second most added LP in the country!



DIAMOND IN THE ROUGH — Jessi Colter — Capitol ST-11543 — Producers: Ken Mansfield, Waylon Jennings — List: 6.98

Jessi Colter is a beautiful lady with a beautiful way with a tune. This album is certainly a departure from the straight country formula — it includes covers of two Beatles songs, "Get Back" and "Hey Jude," a smoky barroom blues in the form of the title track, and some progressive country in "You Hung The Moon (Didn't You Waylon?)." Jessi easily falls into the category of country artists that appeal so strongly to the pop market, and this offering is a good example of her multi-faceted ability. All keyboards on the album are also deftly handled by this sultry songstress who, at times, reminds us of the Maria Muldaur genre of dirty-sweet female vocalists.

THE ESSENTIAL . . . PAUL ANKA — Buddah BDS 5667-2 — Producers: Various — List: 6.98

This two-record set of Paul Anka's greatest is bound to be well-received by his many fans everywhere. Including such favorites as his hit "My Way" and "She's A Lady," this album will do great sales in the racks, especially considering its list price of \$6.98! Retailers should be aware that this "best of" collection is only one in a continuing series of collections which Buddah is releasing under the title of "The Essential . . .", so watch for the others as well.



I'VE GOT A REASON — The Richie Furay Band — Asylum 7E-1067 — Producers: Bill Schnee, Michael Omartian — List: 6.98

With a track record that includes such runaway winners as Buffalo Springfield, Poco and the Souther-Hillman-Furay Band, Richie Furay is definitely ready for this initial solo effort. Long a favorite in the country-rock genre, Furay takes a step in a new direction with this offering — not so much in his material, it's still as pleasant as ever, it's the production. Furay has enlisted the services of Bill Schnee and Michael Omartian for this album and the resulting sound is one of clean professionalism that manages to retain Richie's casual warmth. Cross-over potential runs rampant, with strong shots at the progressive C&W, FM and AM/pop markets. "Look At The Sun" is a natural for pop play, featuring the clean string arrangements of newcomer David Diggs.

CHOCOLATE KINGS — PFM — Asylum 7E-1071 — Producers: PFM, Claudio Fabi — List: 6.98

A very strong progressive offering from PFM, a dynamic group that is redefining that genre. The tunes are imaginative in concept and execution, vocals being tremulously handled in what we would term a Roger Chapmanesque fashion. Eye-grabbing cover graphics will prove to be a desirable aid to the retailer, while what's contained therein will be eagerly accepted on the FM progressive airwaves. Watch "From Under" and the title cut for good response.



WHEELIN' AND DEALIN' — Asleep At The Wheel — Capitol ST-11546 — Producer: Tommy Allsup — List: 6.98

This LP is a strong indicator that people want to get back to good-time music. Asleep At The Wheel is a group that is heavily into the boogie-woogie feel of the forties and some dynamite C&W a la Bob Wills. Check out this week's most added LP listing and you'll see that this LP is going great guns. Retailers should also note that this effort is receiving very strong label support — should sell like hot-cakes! Our favorite cuts include "Route 66" and "Shout Wa Hey."

POINT BLANK — Point Blank — Arista 4087 — Producer: Bill Ham — List: 6.98

Arista's first venture into the realm of arse kickin' rock 'n roll is a strong shot indeed — and it's aimed "Point Blank." These boogie boys unload both barrels in a no-holds-barred approach that can only be referred to as music for beer-drinkin' and hell-raisin'. Vocal growls are handled well by John O'Daniel, while the instrumental tracks lend power and substance a la Z.Z. Top. Though these boys are definitely into thunderous rock, they also turn in a credible ballad called "Distance" that reminds us of Steve Miller. AM, FM and progressive C&W alike will find much of this offering to be to their liking.



SYLVIA — Sylvia — Vibration VI-129 — Producers: Sylvia Robinson, Michael Burton — List: 6.98

Some time ago, Sylvia gave us a teasing sample of what she could do with her hit single, "Pillow Talk." This album is that promise fulfilled. A collection of truly ingratiating tunes, a majority of which were penned by the lady herself, this album is sure to win new converts in many quarters. Sylvia's sensuous vocals and mellow music will find eager ears in R&B, pop and perhaps FM audiences with the likes of smooth "L.A. Sunshine" and Marvin Gaye's "You Sure Love To Ball." This LP also features Sylvia as sometime engineer, arranger and producer — quite a lady!

WHO SAYS YOU CAN'T BUY HAPPINESS?

HAPPINESS IS BEING WITH THE



"Happiness is Being With The Spinners" because there's no group around that makes you feel as good.

So pick up some happiness from The Spinners. On Atlantic Records and Tapes.

SD 18181



Produced by Thom Bell

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Promotion fr 26

general are the most important new stations around.

FM Called 'Wave Of The Future'

Marty Kupps, vice-president of promotion and sales for Lifesong Records, also countered prevailing opinion with the notion that in the last few months the primary top 40 station playlists seem to be loosening up. He also sees the RKO chain, and Kent Burkhart, a consultant to radio stations, as being more open to records. "The biggies are not as afraid as they once were. Things are opening, swinging back to the way it used to be. The secondaries, however, are slowly beginning to follow the pattern of conservatism set by the majors." Kupps attributes this to the same fragmentation which has hurt that majors, and is now affecting the ratings of the secondaries. Some, however, are still independent: "mostly those in the south," he added.

The FM top 40s are "good exposure, and they sound good," said Kupps. "It's the wave of the future, mostly because of the sound, but right now I'd rather have the big AMs on my records."

Getting play on an unknown record is a matter of "going to everyone, based on taste. Your credibility is important, as is your ability to back up a record with stock."

Kupps sees as the most important new stations the key secondaries: WBBQ, WHHY, KRSP (Salt Lake City), WCOL. "If you get them, you'll get a shot."

'Hat Off To RKO'

Sammy Alfano, vice-president in charge of promotion for Ariola America Records, like Smiley and Kupps, believes the majors have opened up, and there are shots now being given. "I take my hat off to RKO," he declared. "The secondaries, however, aren't going on records as soon as they once did. One reason is that it takes so long for the racks to respond to their play that it isn't worth it for them to go with a record early."

"The FM top 40s are most helpful," he continued, "with creating a single from an album group. Breaking an unknown record takes a lot of work. Secondaries are important, especially now, since so many of them report to Gavin. Gavin gets feedback, everyone watches it, and it progresses."

Smaller stations are important to Alfano now, because they are helping to sell records. "The smaller stores are buying from these playlists."

FM Seen Influencing AM

Roy Rosenberg, national promotion director of Audio Fidelity Records, added his name to the list of those who have not seen the secondaries tighten up recently, and he sees the FM top 40s as an alternative that influences the AM stations. The most useful stations for getting play on an unknown for Rosenberg are the FM progressives, and other "key contacts" who will give a shot here and there.

"Any reporting stations are important, and many of them are more flexible than non-reporters," said Rosenberg.

Secondaries Seen Tightening

"Top 40 lists, in general, have become tighter than ever before," reiterated Jim Jeffries, director of national promotion for Epic Records and CBS custom labels. "Thankfully, there are a few major market stations left that will go out and give a shot on a single without any credentials, just because they totally believe in that piece of product. Even the secondary markets have become tighter."

"The FM top 40s have become a very strong influence in major markets in the last two years, and fortunately, they seem to be a little more receptive to going on something early. On the average, they are playing four minutes less of commercials per hour," Jeffries continued. "The result is that they have more time to give concentra-



COLUMBIA SINGS SPARKS — Columbia Records has signed Sparks, specifically Russell and Ron Mael, to a long term recording contract. Sparks will begin recording their first album for Columbia shortly with producer Rupert Holmes. Pictured (l to r) is: Don Ellis, national vice-president, Columbia A&R; Russell and Ron Mael; Jack Craig, vice-president and general manager, Columbia, and Terry Powell, director of contemporary music, Columbia.

tion to something new, and get a feel on it."

Jeffries spoke of one alternative to the top 40 situation. "Because it's so difficult to get a single started, it's gotten to the point that when you sign a group, you've got to consider four factors: good management; performing talent and impact in concert; willingness to work a heavy tour schedule, meaning over 200 dates a year; and making the effort to get interviews into print and on the airwaves." Jeffries indicated that in coordination with FM progressive airplay, advertising, and merchandising campaigns, touring groups strong in these areas had yielded "sales between 250,000 and 500,000 albums on product that has had no big single out of it."

Lack Of Test Markets Scored

"Top 40 lists are tighter. Some of the bigger stations are playing very few records, while on the other hand, some stations are starting to play album cuts in addition to their playlists, which can be helpful," commented Allan Tepper, assistant director of promotion for Pip Records. "It is getting harder to break a top 40 record from scratch. There aren't as many test markets as there used to be or as many stations that will let you try out a new record. The secondary stations are more conservative. Some secondaries that have a playlist of 60 or 70 records are cutting back to 40, and in extreme cases, 20 records."

"Even though the FM top 40s play top 40 music, they generally play stereo versions and album cuts," replied Tepper. On breaking unknown artists, Tepper stated, "We go to smaller stations in regions that best suit the type of act we're breaking. In

the case of breaking crossovers, we take an R&B record and go to the secondary station in the market where the record went top 10 R&B, then directly go to a secondary top 40 station, where, if the record is selling, we have a good chance of the station going on the record."

Tepper talked about a trend his company is experiencing with album product. "Whatever gets the best play out of the album becomes the single, so you already have a market in sales before the single is released."

FM Disco Trend Noted

"Primary top 40 lists are getting tighter, while the stations are programming more disco LPs than progressive LPs," stated Ira Leslie, national promotion director of Roulette/Pyramid Records. "The secondaries are becoming more conservative because the competition is so stiff that they have to be more careful with what they're playing. The secondaries are definitely acting like primaries, in as much as they know that the record company is waiting for them to break the record." "The FM top 40s are trying to give you that top 40 AM flavor on the FM dial," added Leslie, "but are giving more competition to the FM progressive stations."

On breaking unknown acts, Leslie commented, "There is definitely a market for discos, disco stations, and progressive rock stations for breaking those kinds of acts. In the case of a pop act, the secondary market would be pursued." Asked about any new stations growing in importance, Leslie stated, "WPIX-FM, with its new disco format and WKHJ-AM in South Carolina,



BAL"LA"D CITATION — On hand to receive a special citation from L.A.'s Mayor Bradley for U.A.'s musical contribution to this Bicentennial year with that label's "Ballad For Americans" LP are (l to r) Dr. George Butler, executive president of Blue Note Records who co-produced the Ballad LP, Earl Robinson, the composer of the 35 year old cantata, Brock Peters re-creating the Ballad role made famous by the late Paul Robeson, and Mike Stewart, chairman of U.A. music group who is executive producer of the LP.

are two that we have been following lately."

'Fluctuation' Seen

Joe Isgro, national pop promotion director for Motown, sees primary market top 40 stations "getting a little bit looser, although they really tend to fluctuate back and forth. They're tight at times, and they're loose at times." Isgro sees the secondaries tighter at present, even though they're becoming increasingly more important. "They're absolutely getting tighter, due to increased competition in the marketplace. Some of the secondaries are getting as tight as the primaries."

Without naming particular stations, Isgro explained that there are "a lot of different stations that take shots on a record, and they've been just super. And these stations are starting to have an impact on the marketplace."

But in this he saw a problem. "These new stations sell a lot of records for us, and we can feel the sales off their airplay. Yet a lot of the rack jobbers and old line accounts continue to buy off the major station in town. And this is absolutely a major problem. In some cases, the stations that these accounts are buying from just don't have the impact on the marketplace any more."

Isgro foresaw a continuation of the seesaw trend, of tightening and loosening of competition at the radio level, which leads to stations being tighter or looser in terms of adding new records. "Most important, is that we can sell product based on what these new stations are doing, especially the ones that are taking shots on new artists."

Trade Chart Tightening Seen

"Primary top 40 lists are getting tighter and so are all three trade charts," stated Noel Love, vice-president of promotion for Private Stock Records, adding a new dimension to the issue. "It's more difficult to get a new record on the top 100 than it was six months ago. You have less records entering the top 100 now than you did six months ago, which reflects how tight the radio stations really are. When the charts get tight, you know the radio stations are tight."

"Secondaries are much more conservative than they were. They're waiting for the majors to come on the records and then they're following suit, acting like primaries. Your major secondaries are becoming major primaries, while smaller secondaries are giving you the shots now."

"Smaller secondary stations and certain key primary stations are willing to give shots with new artists," stated Love. "The RKO chain is probably the most progressive thinking radio chain in the country today for breaking new artists." Love mentioned WMOD in Washington, a new station, in conjunction with breaking a record.

Primaries Termed Cautious

"Primary top 40 stations are more cautious," explained Jack Hakim, vice-president of promotion/artist development for 20th Century Records, "but they are not necessarily more conservative. RKO and others are adding new product, stepping out a little earlier in some cases if the right thing comes along. The secondary stations, however, have tightened up considerably. It's not as easy as it used to be to get a record on."

"FM top 40 outlets have made a tremendous impact," he remarked. "The programmers are bright, following trends, really picking up the case. They're playing good music — not directly aimed at the teenybopper market, rather, the 18-34 age group. It's a step-by-step process. You've got to find your key stations — secondary and even tertiary outlets."

"Breaking an unknown act takes a lot longer now than it used to, say, a year ago.

continued on page 42

Herbie Hancock Retrospective Newport Jazz Festival

CITY CENTER, NYC — This concert was a dream come to life for jazz listeners who have only recently come to appreciate the early work of Herbie Hancock on record, probably never expecting to hear him perform the music of these periods live on stage. In three sets, the evening traced Hancock's development from the middle sixties to present.

Commencing with "Maiden Voyage" were the members of the Miles Davis quintet of which Hancock was part, with Freddie Hubbard, who played on Hancock's "Maiden Voyage" album on Blue Note, taking Davis' trumpet chair. From the Davis days came Wayne Shorter's "Nefertiti" and Hancock's "Madness," characterizing the early incarnations of modal jazz, executed with an inherited bopping feel. Tony Williams at the drums created patterns of subtle beauty with his hi-hat and ride cymbals, breaking into furies of snare and tomtoms whenever a soloist began to soar. Exceptional moments came as Shorter blew bursts of soprano sax over a frantic walking bass from Ron Carter, giving Hubbard the opportunity to really take off on his own composition, "Red Clay."

The Herbie Hancock Sextet, which recorded albums from "Mwandishi" to "Sextant," his first Columbia, was next to take the stage. This group made inroads in the areas of free form structure and electronic effects, and its performance was

polished to the point where it was difficult to believe that over four years have elapsed since they performed as an ensemble. They commenced with "Toys," moving to "You'll Know When You Get There" combined with one of their early pieces, "Ostinato." The three front-line players, Julian Priester on trombone, Eddie Henderson on trumpet, and Bennie Maupin on reeds, made expansive use of electronic augmentation, and the rhythm section of Buster Williams on bass and Billy Hart on drums tightened and loosened with the creation of each shifting mood. This band still displays perfect equality of parts, with no instrument playing its usual role in the jazz ensemble.

The final set featured Hancock's newest band, with two rhythm guitarists (including Melvin "Wah'Wah" Watson) and Bennie Maupin on the electric sax. As far as the audience was concerned, the highlight of this set was "Chameleon," one of the first "jazz" hit singles and the tune that increased Hancock's popularity by leaps and bounds. Although his sound is still decidedly funky, Hancock is moving in polyrhythmic directions, a trend represented by pieces from "Manchild," his latest for Columbia, as well as selections from his upcoming studio album.

By the close of the third set, the audience seemed to be in a state of exhaustion, and no wonder.

p.d.

John David Souther/ Katy Moffatt

TROUBADOUR, L.A. — Asylum recording artist J.D. Souther opened at L.A.'s Troubadour last week with huge success. Souther fans lined up at the box office and received the kind of dynamic "soft rock" show they had anticipated. His show has a country flavor but interspersed in that style was a pulsating R&B oriented tune with heavy rhythm and vocal tracks brought to life on stage by Souther and company. He starts the show alone with acoustic guitar, then brings on a pianist for a bit more up-tempo accompaniment, and then an entire backup group parades on stage to provide that full melodic force behind tunes like "Your Turn Now," "Bangin' My Head Against The Moon," "Silver Blue" and "Midnight Prowl." Out of what used to be the Souther-Hillman-Fury band, with two albums to that group's credit alone, comes

John David Souther, a seasoned writer/performer with another notch in his own career. Souther's forceful vocals, along with great backup on well written, well performed songs, are making him an artist whose next album and appearance will be something to watch for.

Katy Moffatt opened the show for Souther, performing tunes like her latest Columbia single, "I Can Almost See Houston," and "Almost Persuaded," the David Houston tune from a few years ago that gave Moffatt a chance to express some of that Texas sincerity in its best form . . . song. Katy Moffatt is real, and her evenly balanced guitar work with controlled country vocals is making an impression on those watching for "a very talented country star out of nowhere going somewhere."

j.b.c.

Dolenz, Jones, Boyce & Hart

DISNEYLAND, CALIF. — The Small World Stage revealed a big secret as Dolenz, Jones, Boyce and Hart showed off a new album and a new, more sophisticated show to their understandably growing number of fans. It may have been due to Mickey Dolenz's broken arm, but the act is tighter and smoother, without any of the tired sight gags and dated satire of last year (although girls still scream and reach out to Davy Jones on "I Wanna Be Free").

D.J.B.&H move through a medley of their oldies ("Last Train To Clarksville," "I'm A Believer," "I Wonder What She's Doing Tonight," et al.) to feature, as Dolenz says, "the man with the corduroy voice, Bobby Hart," on the group's new Capitol single, "I Love You (And I'm Glad I Said It)." This song and others from their new album proved what the right back-up group can do to sell a group as a whole. With the exception of the personable and talented Keith Allison on guitar, they're new. They look good and they're tight. Steve Johnson is on keyboards, Rick Tierney on bass, and

Jerry Sommers supporting all with strong, sure drumming. The musicianship is as good as the clear vocals of D.J.B.&H.

Allison opens and closes the show, introducing D.J.B.&H as "The Guys Who Sang 'Em And The Guys Who Wrote 'Em.'" Mickey Dolenz, Davy Jones, Tommy Boyce and Bobby Hart have come a long way in the last ten years. They've matured and emerged as a group worth watching — and listening to.

c.e.l./l.f.c.

Billie Jo Spears

PALOMINO, L.A. — Billie Jo Spears cut her first record at thirteen, but has only recently come into prominence with country hits like "Blanket On The Ground" and "What I've Got In Mind." For her recent appearance at North Hollywood's Palomino Club, the United Artists' songstress did a rather short but effective set based on her recent hits. Ms. Spears has a very warm, earthy quality to both her voice and manner that lends a unique quality to every song she sings. Billie Jo was backed the excellent Rick Tucker band, who provided a fine opening set.

l.f.c.

POINTS WEST — Question of the Week: Who will pilot a third CBS label expected to be announced during the corporation's national convention this week? We understand former Cash Box staffer Jack Breschard has been named publicist, but under whom? Could it be Larry Harris of Epic?

YOU SAY IT'S YOUR BIRTHDAY — A surprise party was held at Richard Perry's Studio 55 recording complex last week. Event was a double birthday celebrated by both Perry and Paul McCartney, each turned 34 the same day (June 18). A bunch of happy folks were on hand to help toast the natal day, including Ringo Starr, Ronney Blakely, Leo Sayer, Al Coury and a long, long line of others . . . **A FLAMING WHAT?** — The first "Engelbert Humperdinck Cara Mia Rose" was presented to the singer of the same name during a dinner show at the Sahara Tahoe Hotel. It's a real flower, having cost over \$200,000 to develop (they claim) and described as a color "suggesting smoldering flame."

ANOTHER INCREDIBLE STORY emanates from Florida this week, as Jimmy Buffett is said to have been the focal point of a Mississippi riverboat float around St. Petersburg Bay. Tickets for the two-roast-pig luau which also featured 132 kinds of liquor (followed, we suppose, by 132 kinds of drunk) were (get back) \$125 per couple. Just a few of your hard-core fans. Anyway, a storm came up around 10 p.m. complete with thunder and lightning. No sign of Chi Coltrane, but Buffett closed the evening with a song called "Lovely Cruise" . . . **Harry Chapin** is a Long Island delegate to the national Democratic Convention, committed on the first ballot to Morris Udall. He'll be at the Greek Theatre July 24 & 25 (Chapin, not Udall) . . . **Todd Rundgren** has booked four days of studio time at Cherokee, commencing July 20 . . . **Kayak** just finished recording in Amsterdam, an LP titled "The Last Encore" . . . **Al Wilson** had a busy week: first appearing on the 3rd Annual Ebony Music Awards July 20, he then sang the national anthem prior to the Dodger-Padre game here July 22 . . . Look for another satellite broadcast July 23, 24 and 25 between the U.S. and Australia. **Olivia Newton-John, Eagles, Elton John, Paul McCartney, Neil Diamond** and others will take part in the communication effort, "Friends Across The Pacific." . . . **Roy Rogers and The Sons Of The Pioneers** performed at a barbecue at the Palomino in North Hollywood last week in celebration of the opening of Rogers' new movie, "Mackintosh & T.J." The movie is the first in 22 years for Roy, who sang "Texas Plains" and "Hoppy, Gene And Me" at the fete. Guests included everyone from **Brenda Lee** to **Snuff Garrett** plus most of the cast of the movie . . . **David Bromberg** has signed with Fantasy Records according to **Ralph Kaffel**, president of the label, and **Bromberg's** manager, **Gary Haber**. First project will be a double album . . . **Tavares** will make a rare L.A. appearance Aug. 1-6 when they play Disneyland.

stephen fuchs

EAST COASTINGS — UNDER THE BOARDWALK — **Mike Appel**, who helped bring **Bruce Springsteen** to stardom, said in a recent interview with Cash Box that he was re-negotiating his deal with Springsteen because "when an artist gets to a certain point he deserves a better deal." However, according to reliable sources, Appel has not been involved with Springsteen for several months. Sources report that Springsteen set up his last tour of the south without Appel, but that he has left the door open for a reconciliation. Parties close to Springsteen report, however, that it is unlikely that the two will renew their contract, which has less than a year to run.

Appel told CB's Eric Rudolph last week that "We (Laurel Canyon Ltd.) will not allow **Jon Landau** to produce the next **Bruce Springsteen** album. That's it, that's the story." He would not comment on the reports of a rift, saying only that nothing had been settled or resolved. Springsteen plans to have Landau produce the album, but cannot begin a project with him until around August 15, at which time Landau will be finished producing an album for **Jackson Browne**. Springsteen's engineer, **Jimmy Iovine**, also has similar time commitments. Landau was reached in Los Angeles where he is working with Browne, and was told of Appel's comment. He replied that this was the first he had heard of such a statement and said "Bruce and I have discussed the album, and I will play whatever role in the recording that he asks me to." He added that Springsteen, whose last album was released almost a year ago, planned to work on the album as quickly as possible while maintaining his standards. This indicated to Landau that the album would be ready for release either at the end of this year or at the beginning of next year.

PARTY LINES — At a reception for **Bobby Short** held in an upper floors suite of New York's Hotel Carlyle, among the celebrities in attendance were **Lynn Redgrave, Rex Reed, Earl Wilson, Harry Reems, Ahmet Ertegun** and **Warner Communications** chairman of the board and president **Steven Ross** and executive vice president **David Horowitz** — Short, who records for Atlantic Records, is a regular performer at the Cafe Carlyle several months each year . . . On the 107th floor of the World Trade Center, famous names turning out to greet **Rocket Records' Cliff Richard** included **Joe Smith, John Reid, Nona Hendryx, Ron Delsner, Nat Weiss, Klm Milford and King Kong**. The "nearly famous" British pop figure hasn't touched American shores in nearly ten years . . . A party for **Jimmy Carter** thrown by political hopefuls **Rolling Stone** magazine became so overcrowded that **Bella Abzug, Warren Beatty, Jane Fonda** and many others had to be turned away from the door of Automation House on 68th St. . . . At the St. Moritz on Central Park South, **John Miles** and several members of his band were seen among convention delegates crushing at the small elevator doors in the main lobby. London artist Miles had recently taped a cable television show at CI Recording Studios.

SUMMIT CONFERENCE — The soundtrack to a World War II documentary will be released by 20th Century Records in September containing 24 cover versions of Beatles songs. The artist list needs no epithets: "A Day In The Life," **Frankie Valli**; "Fool On The Hill" **Helen Reddy**; "Strawberry Fields," **Peter Gabriel**; "Let It Be," "The Long And Winding Road," and "I Am The Walrus," **Leo Sayer**; "She Came In Through The Bathroom Window," "Golden Slumber," and "Sun King" **Bee Gees**; "Help," **Henry Gross**; "Hey Jude," **Brothers Johnson**; "Lucy In The Sky With Diamonds," **Elton John**; "Maxwells Silver Hammer," **Liza Minnelli**; "Because," **Lindsay De Paul**; "Yesterday," **David Essex**; "Michelle," **Richard Cocciante**; "Get Back," **Rod Stewart** "Come Together," **Tina Turner**; "Lovely Rita," **Roy Wood**; "Nowhere Man," **ELO**; "When I'm 64," **Kelth Moon**; "Magical Mystery Tour," **Ambrosia**; "We Can Work It Out," **Four Seasons**. Save for Elton and Tina, all are completely new.

DISK AND NEAR DISK — **Peter Lemongello** will back his first Private Stock LP with a July tour and television exposure. He has sold out five nights at the Westbury Music Fair . . . **Eddy Arnold's** first album since re-joining RCA Records is due around Labor Day . . . **Led Zeppelin's** first live album, due early in the fall, will be a double, and will serve as a soundtrack to their in-concert film, which should be released about the same time . . . **Andra Willis** has signed with MCA . . . **Judy Collins' 15th** Elektra album will be released in mid-August . . . Answer to last week's inadvertent quiz: **Foghat** ("The Master Bathers") are recording their sixth album for Bearsville with producer **Jimmy Iovine**, with release slated for September/October . . . **Gladys Knight & The Pips** recording the "Pipedreams" soundtrack for Buddah Records with producer **Bubba Knight** . . . **Epic/Kirshner's Kansas** in the studio . . . **John Denver's** five nights at the Universal Amphitheater have been

continued on p. 53

THE MOODY BLUES TODAY.



RAY THOMAS

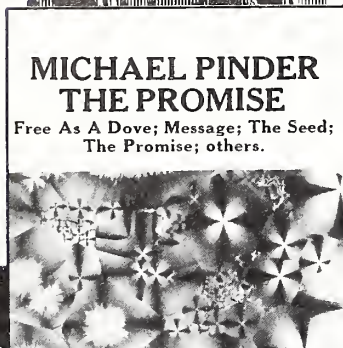
presents his second solo l.p. for Threshold; "Hopes, Wishes & Dreams." This new release follows his highly successful debut solo album "From Mighty Oaks" THS 16



THS 17

MICHAEL PINDER

and a musical statement of his beliefs in life on his solo l.p. "The Promise"



THS 18

NEWEST



JUSTIN HAYWARD & JOHN LODGE

and their "BlueJays" l.p. — an album so big we had to hire Carnegie Hall just to debut it.

JUSTIN HAYWARD - JOHN LODGE
BLUEJAYS



THS 14

Coming this year.....
Justin Hayward's first solo release.

And a superb solo l.p. from John Lodge.



GRAEME EDGE

master drummer, combines with master guitarist Adrian Gurvitz for the most exciting rock package of the year; "Kick Off Your Muddy Boots"

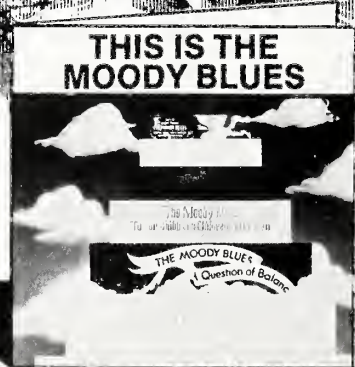
THE GRAEME EDGE BAND
featuring Adrian Gurvitz
KICK OFF YOUR MUDDY BOOTS
Bare Back Rider; In Dreams;
Gew Janna Woman; Lost In Space



THS 15



THE MOODY BLUES



The definitive recordings together on a double l.p. set; "This is The Moody Blues"

26 of their all time successes

2THS 12/13

INDIVIDUALLY AND TOGETHER...

THE MOODY BLUES TODAY.

THE MOODY BLUES FOREVER.

THE SEVENTH SOJOURN



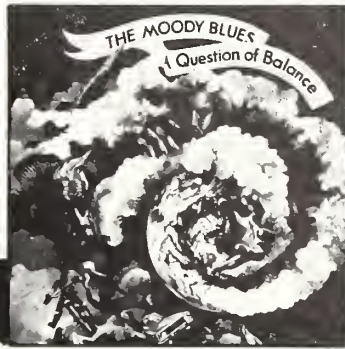
THS 7

EVERY GOOD BOY DESERVES FAVOR



THS 5

A QUESTION OF BALANCE



THS 3

TO OUR CHILDREN'S CHILDREN'S CHILDREN



THS 1

ON THE THRESHOLD OF A DREAM



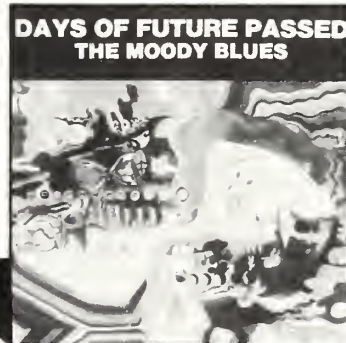
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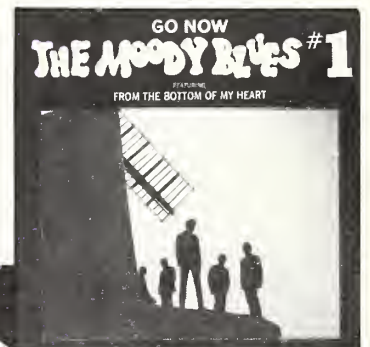
DES 18017

DAYS OF FUTURE PASSED



DES 18012

THE MOODY BLUES NO. 1



PS 428

THE MOODY BLUES SPECIAL SUMMER PROGRAM.

THE MOODY BLUES TODAY summer program is designed to completely update Moodies' fans on the group's activities. Ever since the members of THE MOODY BLUES began to engage in their own individual projects, thousands of calls and letters have continued to flow into

TRADE PRINT: Billboard, double page
Cashbox, double page
Radio & Records, full page,

CONSUMER PRINT: Rolling Stone—full page
Crawdaddy—full page
Phonograph Record—full page
New Times—full page

RADIO: Major time buys in key areas
Re-servicing of entire Moody Blues catalogue to Program Directors

the London Records' office. This is a very real testimony to the urgent demand for music—past and future—by JUSTIN HAYWARD, JOHN LODGE, RAY THOMAS, MICHAEL PINDER and GRAEME EDGE. THE MOODY BLUES TODAY answers that demand.

MERCHANDISING AIDS:

- Special 9 x 9 cosmogram decal of Michael Pinder's album cover, THE PROMISE.
- Browser Cards.
- 6 page pocket size THE MOODY BLUES TODAY pocket size stuffer.
- Posters of The Moody Blues.
- Ad mats for THE MOODY BLUES TODAY.
- Jacket Kits.
- Glossy minis for local distributor advertising.

THRESHOLD
RECORDS & TAPES
Distributed by
LONDON

Jam Productions Brings Order To Jingle Jungle

by J.B. Carmicle

LOS ANGELES — "When the program director tells me what he wants, I can produce, record and mix it," said Jonathan Wolfert, who is president of Jam Productions in Dallas. Jam Creative Productions, as the company is officially called, is a relatively new jingle company with some unique features. There's no middle salesman and the staff of writers and singers employed on individual packages may vary. The company has several notable clients it produces for including WABC, New York, and WQXI, Atlanta. And in a day when "inexpensive and good" packages are being sought by many stations, Wolfert thinks his company has both features.

Production Person

"There's never been a jingle company run by a production person," he noted to *Cash Box* recently. "It's always been run by a businessman/salesman interested mainly in the money, or by someone who is not really into radio and jingles. I've been interested in radio as long as I can remember and started collecting jingles as a hobby back in junior high school. I have literally hundreds of reels of jingle history in my personal collection . . . so when stations talk to me about their jingles, I know what they're talking about. And it's the same with everyone else connected with Jam."

Simple Idea

Wolfert explained that he began the company about two years ago with a simple idea. "We wanted to be a production company that made good jingles and commercials . . . we figured we didn't need a lot of hype, instead we concentrated on our product. The point was that a station couldn't put hype on the air, but good jingles were what they were looking for and that's what they got."

The middle salesman has been eliminated at Jam, according to the president-owner. "If a PD tells me what he wants, I talk to him and I do the work . . . sometimes I'll even write the music too, although we have a lot of different writers for different projects."

Individual Basis

Jam doesn't keep one set of writers and singers on hand for everything. They can

assemble talent on any individual basis they want. "We have a standard seven-voice group that we use most of the time, sure. But we're always free to make whatever changes are necessary. We can use one set of writers and musicians to do a rock package, but use a completely different group of people for a country package. It's the old concept of getting the best people for the best job."

An example of Jam's selectivity was a recent package done for WMGK in Philly. "We were looking for a different vocal sound," Wolfert continued. "So we recorded about two-thirds of the vocals in L.A. with the Ron Hicklan singers and on the other hand, our Dallas group worked perfectly for the WABC jingles. Versatility is what we're all about."

BBC Series

Jam Productions has just produced a jingle series for the BBC in London, also. The company had to come up with 260 jingles for the four networks connected with the British broadcasting system. "It was probably our largest single order ever," said Wolfert.

But even though that huge order was filled, it was still done with much quality. Explaining that Jam just doesn't "crank 'em out," the executive said that he's personally responsible for everything that goes into the Jam box when it leaves Dallas . . . and it has to be as perfect as possible or it doesn't leave.

Own Identity

One of the things Jam prides itself on is recognizing that each station has its own identity. "If the guy who's producing your jingles is the same guy who's producing jingles for the station just down the dial from you, how can you achieve greater identity?"

Wolfert calls it a jingle jungle. He emphasized again that he's the president and hears every note. "I hire the singer, the writer, the musician and I know what's behind our packages when they go out."

What's the success story of Jam Productions so far? "We have produced many sets of jingles for different stations' tastes.

continued on pg. 59



TABLES TURNED — On a recent smoggy Los Angeles afternoon, Ode Records superstars Cheech and Chong spent several hours in the air-conditioned splendor of the Music Plus store in Monterey Park signing copies of their latest hit LP, "Sleeping Beauty," and any number of related — and unrelated — items. The team just returned to town from similar "writing assignments" in the southeast and midwest.

New FM Action LPs

Most Added LPs

1. 2nd Street — Back Street Crawler — Atco
2. Old Loves Die Hard — Triumvirat — Capitol
3. I've Got A Reason — Richie Furay Band — Asylum
4. Sincerely — Dwight Twilley Band — Shelter/ABC
5. Whistling Down The Wire — Crosby-Nash — ABC
6. To The Heart — Mark Almond — ABC
7. Point Blank — Arista
8. Wheelin' & Dealin' — Asleep At The Wheel — Capitol
9. A Night On The Town — Rod Stewart — WB
10. Ollas Of Sunhollow — Jon Anderson — Atlantic
11. 8.5 — Earthquake — Beserkley
12. Spitfire — Jefferson Starship — Grunt/RCA
13. City Boys — Mercury
14. Wait For The Night — Rick Springfield — Chelsea

Most Requested Cuts

1. Spitfire (entire LP)/St. Charles/Cruisin'/Dance With The Dragon/With Your Love — Jefferson Starship — Grunt/RCA
2. Fly Like An Eagle (entire LP & single)/Take The Money/The Window/Rock 'N Me — Steve Miller Band — Capitol
3. A Night On The Town (entire LP)/Pretty Flamingo/Killing Of Georgie/Balltrap/1st Cut Is The Meanest/Tonight's The Night — Rod Stewart — WB

Most Predicted Hits

1. Sincerely (entire LP) — Dwight Twilley Band — Shelter/ABC
2. To The Heart (entire LP) — Mark Almond — ABC
3. All Alone In The End Zone (entire LP)/To The Islands/Medicated Goo — Jay Ferguson — Asylum
4. Derringer (entire LP) — Rick Derringer — Blue Sky/Epic

station breaks

Charles G. Camroux appointed as vice president of programming for AM stations at Rogers Radio Broadcasting. He will continue as station mgr. at CFTR, Toronto.

Marge Bush appointed administrative assistant at Ohio School of Broadcasting Techniq. Ms. Bush was last with WIXY, Cleveland as music director and assistant program director.

Jonathan W. Bosworth joins staff of WBZ, Boston as account executive. He comes to the station from KBBC-FM, Phoenix.

Mark Ford named operations manager of Drake-Chenault Enterprises, Inc. Ford came to the firm from KMEN, San Bernardino, California, where he was director of creative services.

WCBM's Lee Case, Baltimore's "morning mayor" recently honored as winner of 1976 Baltimore's Best award. Case has been with the station since 1957.

WNIS, Chicago adds "The People's Doctor" to programming schedule. Show features Dr. Robert Mendelsohn of Michael Reese Hospital discussing medical advice to WNIS listeners.

Earth News for week of July 19-25 includes comments from Hondo Crouch, who owns a Texas town called Luchenbach, along with interviews with recording artists, the Rolling Stones, the Runaways, and Andrea True.

WMAQ, country outlet in Chicago, joined with WOAI, San Antonio and KOKE, Austin, to broadcast Willie Nelson concert live on Fourth of July weekend.

KWST-FM, Los Angeles progressive outlet, broadcast J.D. Souther/Katy Moffatt concert live from Troubadour club last week. Alan Parsons visited with

KWST's Chuck Marshall (10-2) on Friday (9) to discuss various projects he's worked on including "Tales of Mystery and Imagination," on 20th Century.

Atlanta mayor Maynard Jackson proclaimed July 10th as Rock and Roll Revival Day in that city. Proclamation issued in recognition of a rock revival show hosted by WYZE, all gold formatted station on July 10 in Atlanta.

The station also offered "sixpack" weekend on Fourth of July. "Sixpack" consisted of uninterrupted six-record sets of gold hits July 3-5, with minimum talk by jocks.

Glen Campbell, Johnny Mathis, Phyllis Diller and others fill in for KMPC's Dick Whittinghill when he vacations in August. KMPC is in Los Angeles.

J.B. Carmicle



MARTINDALE INTERVIEWS HASKELL — KMPC Los Angeles air personality Wink Martindale (r) recently interviewed Grammy-winning arranger/conductor Jimmie Haskell (l) on the 10th anniversary of Haskell's arrangement for Bobbie Gentry's "Ode To Billy Joe," the story-telling hit that has become a movie box office success.

WNEW-FM — NEW YORK

- Vin Scelsa**
- 2nd Street — Back Street Crawler — Atco
 - Shouting & Pointing — Mott — Columbia
 - Nasty Pop — Island (IMP)
 - To The Heart — Mark-Almond — ABC
 - Sincerely — Dwight Twilley Band — Shelter/ABC
 - Are You Ready For The Country — Waylon Jennings — RCA
 - Old Loves Die Hard — Triumphvirat — Capitol
 - In Touch — Tommy James — Fantasy
 - Sad Wings Of Destiny — Judas Priest — Janus
 - Wheelin' & Dealin' — Asleep At The Wheel — Capitol
 - 8.5 — Earthquake — Beserkley
 - I've Got A Reason — Richie Furay — Asylum
 - — (None)
 - † To The Heart (entire LP) — Mark-Almond — ABC
 - † 2nd Street (entire LP) — Back Street Crawler — Atco

WRNW-FM — WESTCHESTER COUNTY, N.Y.

- Bob Marrone**
- I've Got A Reason — Richie Furay — Asylum
 - Chocolate Kings — P.F.M. — Asylum
 - Point Blank — Arista
 - Old Loves Die Hard — Triumphvirat — Capitol
 - Wheelin' & Dealin' — Asleep At The Wheel — Capitol
 - Don't Touch That Dial — U.S. Radio Band — ABC
 - Wait For Night — Rick Springfield — Chelsea
 - Are You Ready For The Country — Waylon Jennings — RCA
 - Legalize It — Peter Tosh — Columbia
 - Main Attraction — Grant Green — CTI
 - Good Times — Mott — Columbia
 - J.B. Blues — Crosby-Nash — ABC
 - † Sugar Lou — The Movies — Arista

WLIR-FM — LONG ISLAND

- Denis McNamara**
- To The Heart — Mark-Almond — ABC
 - 2nd Street — Back Street Crawler — Atco
 - Shouting & Pointing — Mott — Columbia
 - I've Got A Reason — Richie Furay — Asylum
 - We've Got A Live One Here — Commander Cody — WB
 - Taught By Experts — Peter Allen — A&M
 - Chocolate Kings — P.F.M. — Asylum
 - Volunteer Jam — Various Artists — Capricorn/WB
 - Rollin' On — Duke & The Drivers — ABC
 - Royal Scam (entire LP) — Steely Dan — ABC
 - Firefall (entire LP) — Atlantic
 - Spitfire (entire LP) — Jefferson Starship — Grunt/ABC
 - † I've Got A Reason (entire LP) — Richie Furay — Asylum
 - † To The Heart (entire LP) — Mark-Almond — ABC

WBAB-FM — LONG ISLAND

- Bernie Bernard**
- I've Got A Reason — Richie Furay — Asylum
 - Angela — Jose Feliciano — Private Stock
 - Viva! Roxy Music — Roxy Music — Atlantic
 - 2nd Street — Back Street Crawler — Atco
 - Old Loves Die Hard — Triumphvirat — Capitol
 - Night Food — Heptones — Island
 - Two For The Show — Trooper — Legend/MCA
 - A Night On The Town (entire LP) — Rod Stewart — WB
 - † To The Heart (entire LP) — Mark-Almond — ABC

KWST-FM — LOS ANGELES

- Mark Cooper**
- Point Blank — Arista
 - Old Loves Die Hard — Triumphvirat — Capitol
 - 8.5 — Earthquake — Beserkley
 - I've Got A Reason — Richie Furay — Asylum
 - Sincerely — Dwight Twilley Band — Shelter/ABC
 - 2nd Street — Back Street Crawler — Atco
 - Sad Wings Of Destiny — Judas Priest — Janus
 - Wired (entire LP) — Jeff Beck — Epic
 - Rocks (entire LP) — Aerosmith — Columbia
 - † Stop Doing What You're Doing — Back Street Crawler — Atco
 - † Point Blank (entire LP) — Arista
 - † Sincerely (entire LP) — Dwight Twilley Band — Shelter/ABC
 - † Storm — Mott — Columbia

KMET-FM — LOS ANGELES

- Billy Jugs**
- — (None)
 - Say You Love Me — Fleetwood Mac — WB
 - Let It Shine — Santana — Columbia
 - Rock 'N Me — Steve Miller Band — Capitol
 - † — (None)

KLOS-FM — LOS ANGELES

- Dabar Hoorebeke**
- Wired — Jeff Beck — Epic
 - — (None)
 - † — (None)

KEZY-FM — ANAHEIM

- Ron Burnstein**
- Silver Auto — RCA
 - Widow Maker — UA
 - Faragher Bros. — ABC
 - Too Stuffed To Jump — Amazing Rhythm Aces — ABC
 - All Alone In The End Zone — Jay Ferguson — Asylum
 - I Don't Want To Go Home — Southside Johnny & The Asbury Jukes — Epic
 - Fly Like An Eagle — Steve Miller Band — Capitol
 - Little River Band — Atlantic
 - Old Loves Die Hard — Triumphvirat — Capitol
 - Another Passenger — Carly Simon — Elektra
 - In The Pocket — James Taylor — WB
 - Breezin' — George Benson — WB
 - Saddle Tramp — Charlie Daniels Band — Epic
 - Changes/OneBowie — David Bowie — RCA
 - City Boy — Mercury
 - Pullin' Together — Grinderswitch — Capricorn/WB
 - Farther Along — Spirit — Mercury
 - Whistling Down The Wire — Crosby-Nash — ABC
 - Resolution — Andy Pratt — Nemperor/Atlantic
 - Starz — Capitol
 - All-American Alien Boy — Ian Hunter — Columbia
 - Interview — Gentle Giant — Capitol
 - 2nd Street — Back Street Crawler — Atco
 - Rose Of Cimarron — Poco — ABC
 - Faithful — Todd Rundgren — Bearsville/WB
 - I've Got A Reason — Richie Furay — Asylum
 - Frampton Comes Alive (entire LP) — Peter Frampton — A&M
 - I Don't Want To Go Home (entire LP) — Southside Johnny & The Asbury Jukes — Epic
 - † I've Got A Reason (entire LP) — Richie Furay — Asylum
 - † Too Stuffed To Jump (entire LP) — Amazing Rhythm Aces — ABC

WXRT-FM — CHICAGO

- Bob Shulman**
- 8.5 — Earthquake — Beserkley
 - Old Loves Die Hard — Triumphvirat — Capitol
 - Shouting & Pointing — Mott — Columbia

- Legalize It — Peter Tosh — Columbia
- Ragin' Cajun — Doug Kershaw — WB
- Bobby Bland & B.B. King — ABC
- To The Heart — Mark-Almond — ABC
- Rollin' On — Duke & The Drivers — ABC
- Texas Rock For Country Rollers — Sir Doug — ABC
- Doctor Is In And Out — Yusuf Lateef — Atlantic
- Ollas Of Sunhollow (single) — Jon Anderson — Atlantic
- Dreamboat Annie (entire LP) — Heart — Mushroom
- Steal Your Face (entire LP) — Grateful Dead — Grateful Dead/UA
- † Don't Fear The Reaper — Blue Oyster Cult — Columbia

WMMR-FM — PHILADELPHIA

- Paul Fuhr**
- Old Loves Die Hard — Triumphvirat — Capitol
 - 2nd Street — Back Street Crawler — Atco
 - Shakti — John McLaughlin — Columbia
 - To The Heart — Mark-Almond — ABC
 - Sincerely — Dwight Twilley Band — Shelter/ABC
 - Wheelin' & Dealin' — Asleep At The Wheel — Capitol
 - Spitfire (entire LP) — Jefferson Starship — Grunt/RCA
 - Ollas Of Sunhollow (entire LP) — Jon Anderson — Atlantic
 - 15 Big Ones (entire LP) — Beach Boys — Brothers/WB
 - Soul Searching (entire LP) — Average White Band — Atlantic
 - Whistling Down The Wire (entire LP) — Crosby-Nash — ABC
 - Oh, Yeah? (entire LP) — Jan Hammer Group — Nemperor/Atlantic
 - City Boy (entire LP) — Mercury
 - I Don't Want To Go Home (entire LP) — Southside Johnny & The Asbury Jukes — Epic
 - Jailbreak (entire LP) — Thin Lizzy — Mercury
 - Rastaman Vibration (entire LP) — Bob Marley & The Wailers — Island
 - † — (None)

WABX-FM — DETROIT

- Ken Calvert**
- Point Blank — Arista
 - Old Loves Die Hard — Triumphvirat — Capitol
 - 8.5 — Earthquake — Beserkley
 - I've Got A Reason — Richie Furay — Asylum
 - Sincerely — Dwight Twilley Band — Shelter/ABC
 - 2nd Street — Back Street Crawler — Atco
 - Pullin' Together — Grinderswitch — Capricorn/WB
 - Sad Wings Of Destiny — Judas Priest — Janus
 - Shouting & Pointing (entire LP) — Mott — Columbia
 - Spitfire (entire LP) — Jefferson Starship — Grunt/RCA
 - Starz (entire LP) — Capitol
 - † A Night On The Town (entire LP) — Rod Stewart — WB

WVWW-FM — DETROIT

- Karen Savelly**
- Whistling Down The Wire — Crosby-Nash — ABC
 - Tom Snow — Capitol
 - Volunteer Jam — Various Artists — Capricorn/WB
 - Ollas Of Sunhollow — Jon Anderson — Atlantic
 - Sincerely — Dwight Twilley Band — Shelter/ABC
 - Alice Cooper Goes To Hell (entire LP) — Alice Cooper — WB
 - 15 Big Ones (entire LP) — Beach Boys — Brothers/WB
 - Agents Of Fortune (entire LP) — Blue Oyster Cult — Columbia
 - All Alone In The End Zone (entire LP) — Jay Ferguson — Asylum
 - Spitfire (entire LP) — Jefferson Starship — Grunt/RCA
 - Fly Like An Eagle (entire LP) — Steve Miller Band — Capitol
 - A Night On The Town (entire LP) — Rod Stewart — WB
 - † Sincerely (entire LP) — Dwight Twilley Band — Shelter/ABC

KOME-FM — SAN JOSE

- Dana Jang**
- To The Heart — Mark-Almond — ABC
 - Old Loves Die Hard — Triumphvirat — Capitol
 - City Boys — Mercury
 - Child In Time — Ian Gillian — Oyster/Polydor
 - Howlin' Wind — Graham Parker — Mercury
 - Spin — Ariola/America/Capitol
 - Legalize It — Peter Tosh — Columbia
 - Don't Touch Me There — Tubes — A&M
 - In The Pocket (entire LP) — James Taylor — WB
 - † Ollas Of Sunhollow (entire LP) — Jon Anderson — Atlantic
 - † Spitfire (entire LP) — Jefferson Starship — Grunt/RCA

KSAN-FM — SAN FRANCISCO

- Don Poloczak**
- Wheelin' & Dealin' — Asleep At The Wheel — Capitol
 - To The Heart — Mark-Almond — ABC
 - Chocolate Kings — P.F.M. — Asylum
 - Sincerely — Dwight Twilley Band — Shelter/ABC
 - Best Of Swamp Dogg — Swamp Dogg — Stone Dogg
 - Old Loves Die Hard — Triumphvirat — Capitol
 - Point Blank — Arista
 - Spitfire (entire LP) — Jefferson Starship — Grunt/RCA
 - Widow Maker (entire LP) — UA
 - 8.5 (entire LP) — Earthquake — Beserkley
 - Alice Cooper Goes To Hell (entire LP) — Alice Cooper — WB
 - 2nd Street (entire LP) — Back Street Crawler — Atco
 - Derringer (entire LP) — Rick Derringer — Blue Sky/Epic
 - Sax Appeal (entire LP) — Jr. Walker — Soul
 - Astarte (entire LP) — Secret Oyster — CBS
 - † — (None)

KSJO-FM — SAN JOSE

- Paul Wells**
- All Alone In The End Zone — Jay Ferguson — Asylum
 - Sequencer — Synergy — Passport
 - Farther Along — Spirit — Mercury
 - Sincerely — Dwight Twilley Band — Shelter/ABC
 - Old Loves Die Hard — Triumphvirat — Capitol
 - 2nd Street — Back Street Crawler — Atco
 - Ollas Of Sunhollow — Jon Anderson — Atlantic
 - Fever — Ronnie Laws — Blue Note/UA
 - O Ryan Express — Round Mound Of Sound
 - Legalize It — Peter Tosh — Columbia
 - Fly Like An Eagle (entire LP) — Steve Miller Band — Capitol
 - Moonmadness (entire LP) — Camel — Janus
 - † All Alone In The End Zone (entire LP) — Jay Ferguson — Asylum
 - † Classical Gas — Synergy — Passport

WCOZ — BOSTON

- Beverly Mire**
- Jonathan Richman — Beserkley
 - Sincerely — Dwight Twilley Band — Shelter/ABC
 - You Mean So Much — Southside Johnny & The Asbury Jukes — Epic
 - Spitfire (entire LP) — Jefferson Starship — Grunt/RCA
 - † — (None)

WBBC-FM — BOSTON

- Bob Slavin**
- Curtis Bros. — Polydor
 - Glow — Al Jarreau — WB
 - I've Got A Reason — Richie Furay — Asylum
 - Sincerely — Dwight Twilley Band — Shelter/ABC
 - Chicago X — Chicago — Columbia
 - Bobby Bland & B.B. King — ABC
 - Viva! Roxy Music — Roxy Music — Atlantic
 - — (None)
 - † Sincerely (entire LP) — Dwight Twilley Band — Shelter/ABC

WHFS-FM — WASHINGTON, D.C.

- David Einstein**
- Rollin' On — Duke & The Drivers — ABC
 - I've Got A Reason — Richie Furay — Asylum
 - Surreal Thing — Kris Kristofferson — Monument
 - Wheelin' & Dealin' — Asleep At The Wheel — Capitol
 - Texas Rock For Country Rollers — Sir Doug — ABC
 - Other Folks Music — Rahsaan Roland Kirk — Atlantic
 - Knew The Blues — Skip Harpo — Excello
 - To The Heart — Mark-Almond — ABC
 - Point Blank — Arista
 - Nightlife — Power House — Aladdin
 - Jazz Violin Session — Duke Ellington — Atlantic
 - — (None)
 - † — (None)

KADI-FM — ST. LOUIS

- Pete Parisi**
- Les Dudek — Columbia
 - Mahogany Rush IV — Mahogany Rush — Columbia
 - More Than Ever — Blood, Sweat & Tears — Columbia
 - Ollas Of Sunhollow — Jon Anderson — Atlantic
 - Spitfire — Jefferson Starship — Grunt/RCA
 - I've Got A Reason — Richie Furay — Asylum
 - A Night On The Town — Rod Stewart — WB
 - Alice Cooper Goes To Hell — Alice Cooper — WB
 - Whistling Down The Wire — Crosby-Nash — ABC
 - Raven — Alan Parsons Project — 20th Century
 - Fly Like An Eagle (entire LP) — Steve Miller Band — Capitol
 - † Agents Of Fortune (entire LP) — Blue Oyster Cult — Columbia
 - † Wichita Jail — Charlie Daniels Band — Epic

KSHE-FM — ST. LOUIS

- Ron Stevens**
- Point Blank — Arista
 - 8.5 — Earthquake — Beserkley
 - 2nd Street — Back Street Crawler — Atco
 - Sad Wings Of Destiny — Judas Priest — Janus
 - Shouting & Pointing (entire LP) — Mott — Columbia
 - Spitfire (entire LP) — Jefferson Starship — Grunt/RCA
 - Pullin' Together (entire LP) — Grinderswitch — Capricorn/WB
 - † Derringer (entire LP) — Rick Derringer — Blue Sky/Epic

WYDD-FM — PITTSBURGH

- Steve Downes**
- Wild Tchoupitoulas — Island
 - Old Loves Die Hard — Triumphvirat — Capitol
 - Ain't That A Bitch — Johnny Guitar Watson — DJM
 - Hopes Wishes & Dreams — Ray Thomas — Threshold/London
 - City Boy — Mercury
 - Reggae Got Soul — Toots & The Maytals — Island
 - Volunteer Jam — Various Artists — Capricorn/WB
 - Soul Searching — Average White Band — Atlantic
 - We've Got A Live One Here — Commander Cody — WB
 - Dance With The Dragon — Jefferson Starship — Grunt/RCA
 - Fly Like An Eagle (entire LP) — Steve Miller Band — Capitol
 - Roots, Rock Reggae/Positive Vibrations — Bob Marley & The Wailers — Island
 - † City Boy (entire LP) — Mercury
 - † Derringer (entire LP) — Rick Derringer — Blue Sky/Epic

KPFT-FM — HOUSTON

- Larry Foster**
- Bandages — Edgar Broughton — Nems (IMP)
 - Doctor Is In & Out — Yusuf Lateef — Atlantic
 - Classic Whiskey From Japan — Jackson Heights — Phonogram
 - Wait For Night — Rick Springfield — Chelsea
 - 2nd Street — Back Street Crawler — Atco
 - Jazz Violin Session — Duke Ellington — Atlantic
 - Texas Rock For Country Rollers — Sir Doug — ABC
 - Steal Your Face — Grateful Dead — Grateful Dead/UA
 - Fever (entire LP) — Ronnie Laws — Blue Note/UA
 - Fly With The Wind (entire LP) — McCoy Tyner — Milestone/Fantasy
 - † Wait For Night (entire LP) — Rick Springfield — Chelsea

WKTK-FM — BALTIMORE

- Steve Cochran**
- Whistling Down The Wire — Crosby-Nash — ABC
 - Point Blank — Arista
 - Hopes Wishes & Dreams — Ray Thomas — Threshold/London
 - City Boy — Mercury
 - Rollin' On — Duke & The Drivers — ABC
 - Highway Robbery — Free Beer — RCA
 - Spin — Ariola/America/Capitol
 - 2nd Street — Back Street Crawler — Atco
 - Wait For Night — Rick Springfield — Chelsea
 - Whistling Down The Wire (entire LP) — Crosby-Nash — ABC
 - Spitfire (entire LP) — Jefferson Starship — Grunt/RCA
 - Fly Like An Eagle (entire LP) — Steve Miller Band — Capitol
 - † — (None)

WMMS-FM — CLEVELAND

- Charlie Kendall**
- To The Heart — Mark-Almond — ABC
 - 2nd Street — Back Street Crawler — Atco
 - Streetheart — Dion — WB
 - I've Got A Reason — Richie Furay — Asylum
 - Viva! Roxy Music — Roxy Music — Atlantic
 - Wait For Night — Rick Springfield — Chelsea
 - Sincerely — Dwight Twilley Band — Shelter/ABC
 - Stomugamashga — Island
 - Slow Burning Love — James Taylor — WB
 - Pretty Flamingo — Rod Stewart — WB
 - The Window — Steve Miller Band — Capitol
 - Pretty Flamingo — Rod Stewart — WB
 - St. Charles/Cruisin' — Jefferson Starship — Grunt/RCA
 - Karen's Song — Andy Pratt — Nemperor/Atlantic
 - † Ain't That A Bitch (entire LP) — Johnny Guitar Watson — DJM
 - † To The Islands — Jay Ferguson — Asylum
 - † You Make Me Feel — Terry Reid — ABC

KTIM-FM — SAN RAFAEL

- Tony Beardini**
- Whistling Down The Wire — Crosby-Nash — ABC
 - Doctor Is In & Out — Yusuf Lateef — Atlantic
 - 2nd Street — Back Street Crawler — Atco
 - Old Loves Die Hard — Triumphvirat — Capitol
 - Heartful Of Song — Clarence Carter — ABC
 - Hopes Wishes & Dreams — Ray Thomas — Threshold/London
 - Glow — Al Jarreau — WB
 - Killing Of George/Balltrap/1st Cut Is The Deepest — Rod Stewart — WB
 - New England/Abominable Snowman — Jonathan Richman — Beserkley
 - † 8.5 (entire LP) — Earthquake — Beserkley

WRAS-FM — ATLANTA

- Bob Bailey**
- Niara — Doug Lucas — Shadybrook
 - Rumors — Arrogance — Vanguard
 - Open All Night — Nighthawks — Adelphi
 - We've Got A Live One Here — Commander Cody — WB
 - Bobby Bland & B.B. King — ABC
 - Wheelin' And Dealin' — Asleep At The Wheel — Capitol
 - Whistling Down The Wire — Crosby-Nash — ABC
 - A Night On The Town — Rod Stewart — WB
 - 15 Big Ones — Beach Boys — WB
 - Pullin' Together — Grinderswitch — Capricorn/WB
 - Rockin' The World — Earthquake — Beserkley
 - Live At Carnegie Hall (entire LP) — Renaissance — Sire/ABC
 - Fantasy Girls (entire LP) — Charlie — Columbia
 - Wired (entire LP) — Jeff Beck — Epic
 - † Whistling Down The Wire (entire LP) — Crosby-Nash — ABC
 - † Open All Night (entire LP) — The Nighthawks — Adelphi

WBUS-FM — MIAMI

- Dean Goodman**
- Oh, Yeah? — Jan Hammer Group — Nemperor/Atlantic
 - The Need To Be — Esther Satterfield — A&M
 - Another Passenger — Carly Simon — Elektra
 - Harbour Zena — Keith Jarrett — ECM
 - Spitfire — Jefferson Starship — Grunt/RCA
 - Chicago X — Chicago — Columbia
 - Long Green — Donald Byrd — Savoy
 - By Myself — Dave McKenna — Shiah
 - Those Southern Knights (entire LP) — Crusaders — Blue Thumb
 - Summer Madness — Kool & The Gang — DeLite
 - This Masquerade — George Benson — WB
 - † New York State Of Mind — Ben Sidran — Arista
 - † Fever (entire LP) — Ronnie Laws — Blue Note/Epic
 - † Salongo (entire LP) — Ramsey Lewis — Columbia

KZAM-FM — SEATTLE

- Jon Kertzer**
- Wheelin' & Dealin' — Asleep At The Wheel — Capitol
 - Doctor Is In & Out — Yusuf Lateef — Atlantic
 - Texas Rock For Country Rollers — Sir Doug — ABC
 - Whistling Down The Wire — Crosby-Nash — ABC
 - Tom Mitchell — Philo
 - Live & On The Move — James Cotton — Buddha
 - The Movies — Arista
 - A Night On The Town — Rod Stewart — WB
 - 15 Big Ones — Beach Boys — Reprise/WB
 - Steal Your Face — Grateful Dead — Grateful Dead/UA
 - Main Attraction — Grant Green — CTI
 - We've Got A Live One Here — Commander Cody — WB
 - Other Folks Music — Rahsaan Roland Kirk — Atlantic
 - — (None)
 - † One Last Straw — Carly Simon — Elektra
 - † Flash On Fire — Hoyt Axton — A&M
 - † Dancin' The Night Away — Amazing Rhythm Aces — ABC

WRNO-FM — NEW ORLEANS

- Tom Owens**
- A Night On The Town — Rod Stewart — WB
 - Soul Searching — Average White Band — Atlantic
 - Resolution — Andy Pratt — Nemperor/Atlantic
 - Agents Of Fortune — Blue Oyster Cult — Columbia
 - I Don't Want To Go Home — Southside Johnny & The Asbury Jukes — Epic
 - Summertime Dream — Gordon Lightfoot — WB
 - Whistling Down The Wire — Crosby-Nash — ABC
 - Spitfire — Jefferson Starship — Grunt/RCA
 - — (None)
 - † — (None)

KYYS-FM — KANSAS CITY

- Dick Wilson**
- A Night On The Town — Rod Stewart — WB
 - Whistling Down The Wire — Crosby-Nash — ABC
 - Ollas Of Sunhollow — Jon Anderson — Atlantic
 - Alice Cooper Goes To Hell — Alice Cooper — WB
 - Spitfire (entire LP) — Jefferson Starship — Grunt/RCA
 - Chicago X (entire LP) — Chicago — Columbia
 - † — (None)

KMOD-FM — TULSA

- Jim Richards**
- Ollas Of Sunhollow — Jon Anderson — Atlantic
 - A Night On The Town — Rod Stewart — WB
 - Wired — Jeff Beck — Epic
 - More Than Ever — Blood, Sweat & Tears — Columbia
 - Long Hard Climb — Marshall Tucker — Capricorn/WB
 - Chicago X — Chicago — Columbia
 - All Alone In The End Zone — Jay Ferguson — Asylum
 - Soul Searching — Average White Band — Atlantic
 - Steal Your Face — Grateful Dead — Grateful Dead/UA
 - Spitfire — Jefferson Starship — Grunt/RCA
 - Farther Along — Spirit — Mercury
 - In The Pocket — James Taylor — WB
 - Tonight's The Night — Rod Stewart — WB
 - The Promised Land — Grateful Dead — Grateful Dead/UA
 - * Come Dancing — Jeff Beck — Epic
 - † Switch Blade — Jefferson Starship — Grunt/RCA
 - † Medicated Goo — Jay Ferguson — Asylum
 - † Tonight's The Night — Rod Stewart — WB

WAAL-FM — BINGHAMTON, N.Y.

- Steve Becker**
- Derringer — Rick Derringer — Blue Sky/Epic
 - Whistling Down The Wire — Crosby-Nash — ABC
 - Volunteer Jam — Various Artists — Capricorn/ABC
 - Old Loves Die Hard — Triumphvirat — Capitol
 - I'd Really Love To See You Tonight — England Dan & John Ford Coley — Big Tree/Atlantic
 - Fly Like An Eagle (single)/Rock 'N Me/Take The Money — Steve Miller Band — Capitol
 - Mixed Emotions/Jukin' — Atlanta Rhythm Section — Polydor
 - Steal Your Face (entire LP) — Grateful Dead — Grateful Dead/UA
 - St. Charles/With Your Love — Jefferson Starship — Grunt/RCA
 - † Dancer — Crosby-Nash — ABC
 - † Sailor — Rick Derringer — Blue Sky/Epic
 - † History Of Mystery — Triumphvirat — Capitol
 - † Linda Lu — Johnny Rivers — Epic

* ALBUMS ADDED

* MOST REQUESTED LP CUT(S)

† P.D./M.D. PREDICTED HITS

ADDITIONS TO THE POP PLAYLISTS

WQXI — ATLANTA

#1 — Seals & Crofts
Don't Go Breaking — Elton John & Kiki Dee — Rocket
Young Hearts Run Free — Candi Staton — WB
Nitty Gritty Rock 'N' Roll — Coyote McCloud — Midland
Int'l.
12 To 7 — Rock And Roll Music — Beach Boys
19 To 12 — You're My Best Friend — Queen
21 To 13 — You Should Be Dancing — Bee Gees
23 To 16 — Let 'Em In — Wings
Z-93 — ATLANTA
#1 — Starland Vocal Band
Still The One — Orleans — Asylum
Heaven Must Be — Tavares — Capitol
Shake Your Booty — KC & Sunshine Band — TK
*Last Child — Aerosmith — Columbia
*It Keeps You Runnin' — Carly Simon — Elektra
*With Your Love — Jafferson Starship — Grunt
13 To 7 — Rock And Roll Music — Beach Boys — Reprise
16 To 11 — You're My Best Friend — Queen
17 To 12 — Turn The Beat — Vicki Sue Robinson
18 To 13 — Baby, I Love — Peter Frampton
22 To 15 — Let Her In — John Travolta
26 To 10 — You Should Be Dancing — Bee Gees
WBSQ — AUGUSTA
#1 — Steve Miller
Heaven Must Be — Tavares — Capitol
A Little Bit More — Dr. Hook — Capitol
*Shake Your Booty — KC & Sunshine Band — TK
*Summer — War — UA
*I'm Your Man — Tarney & Spencer — Private Stock
10 To 6 — I'm Easy — Keith Carradine
14 To 8 — Got To Get You — Beatles
15 To 11 — Livin' Ain't Livin' — Firefall
21 To 16 — Let 'Em In — Wings

KAFY — BAKERSFIELD

#1 — Manhattans
*You'll Never Find — Lou Rawls — Phila. Int'l./Epic
*If You Leave Me Now — Chicago — Col.
*Rock 'N Me — Steva Miller — Capitol
18-9 — Let 'Em In — Wings
25-15 — I'd Really Love — England Dan & Coley
WCAO — BALTIMORE
#1 — Steve Miller
Young Hearts Run Free — Candi Staton — WB
Springtime Mama — Henry Gross — Lifesong
*With Your Love — Jefferson Starship — Grunt
*Shake Your Booty — KC & Sunshine Band — TK
*Magic Man — Heart — Mushroom
*Street Singin' — Lady Flash — RSO
11 To 7 — I'm Easy — Keith Carradine
19 To 9 — Don't Go Breaking — Elton John & Kiki Dee
26 To 21 — Let 'Em In — Wings

WSGN — BIRMINGHAM

#1 — Elton John & Kiki Dee
Still The One — Orleans — Asylum
Say You Love Me — Fleetwood Mac — Reprise
Baby, I Love — Peter Frampton — A&M
10 To 6 — Let 'Em In — Wings
11 To 3 — This Masquerade — George Benson
14 To 1 — Don't Go Breaking — Elton John & Kiki Dee
15 To 10 — I'm Easy — Keith Carradine
20 To 15 — Gotta Be The One — Maxine Nightingale
23 To 16 — You Should Be Dancing — Bee Gees
25 To 19 — Got To Get You — Beatles
29 To 18 — Shake Your Booty — KC & Sunshine Band
WERC — BIRMINGHAM
#1 — Wings
A Little Bit More — Dr. Hook — Capitol
Rainbow — Leon & Mary Russell — Paradise
15 To 5 — This Masquerade — George Benson
16 To 11 — Gotta Be The One — Maxine Nightingale
25 To 13 — Disco Duck — Rick Deas
29 To 19 — A Fifth Of Beethoven — Walter Murphy

WRKO — BOSTON

#1 — Abba
I'd Really Love — England Dan & Coley — Big Tree
Highly — John Miles — London
15 To 6 — Young Hearts Run Free — Candi Staton
20 To 15 — Don't Go Breaking — Elton John & Kiki Dee
21 To 17 — Get Closer — Seals & Crofts
25 To 19 — Heaven Must Be — Tavares
30 To 23 — You Should Be Dancing — Bee Gees
WBGJ — BOWLING GREEN
#1 — Gary Wright
Tear The Roof — Parliament — Casablanca
I'll Be Good — Brothers Johnson — A&M
You Should Be Dancing — Bee Gees — RSO
*I'm Your Man — Tarney & Spencer — Private Stock
*Say You Love Me — Fleetwood Mac — Reprise
*Rainbow — Leon & Mary Russell — Paradise
*Livin' Ain't Livin' — Firefall — Atlantic
*Baby, I Love — Peter Frampton — A&M
14 To 7 — Don't Go Breaking — Elton John & Kiki Dee

WKBW — BUFFALO

#1 — Starland Vocal Band
Baby, I Love — Peter Frampton — A&M
You'll Never Find — Lou Rawls — Phila. Int'l.
I'd Really Love — England Dan & Coley — Big Tree
*With Your Love — Jefferson Starship — Grunt
*Cherry Bomb — Runaways — Mercury
10 To 7 — Got To Get You — Beatles
12 To 9 — Listen To The Buddha — Ozo
20 To 16 — Let 'Em In — Wings
WAYS — CHARLOTTE
#1 — Andrea True Connection
Shaka Your Booty — KC & Sunshine Band — TK
Baby, I Love — Peter Frampton — A&M
Heaven Must Be — Tavares — Capitol
*Dancin' Kid — Disco Tex — Chelsea
*Disco Duck — Rick Deas
18 To 3 — A Fifth Of Beethoven — Walter Murphy
26 To 19 — Play That Funky Music — Wild Cherry

WLS — CHICAGO

#1 — Beatles
Say You Love Me — Fleetwood Mac — Reprise
Let 'Em In — Wings — Capitol
28 To 22 — Moonlight Feels Right — Starbuck
19 To 15 — Take The Money — Steve Miller
23 To 14 — I'm Easy — Keith Carradine
16 To 12 — Get Closer — Seals & Crofts
13 To 8 — You're My Best Friend — Queen
WDHF — CHICAGO
#1 — Beatles
This Masquerade — George Benson — WB
Teddy Bear — Red Sovine — Starday
*If You Leave Me Now — Chicago — Columbia
8 To 4 — Rock And Roll Music — Beach Boys
12 To 5 — Crazy On You — Heart
WSAI — CINCINNATI

#1 — Seals & Crofts

C'mon Marianne — Donny Osmond — Polydor
You'll Never Find — Lou Rawls — Phila. Int'l.
Turn The Beat — Vicki Sue Robinson — RCA
*Heaven Must Be — Tavares — Capitol
*A Little Bit More — Dr. Hook — Capitol
*Street Singin' — Lady Flash — RSO
*Still The One — Orleans — Elektra
20 To 10 — Don't Go Breaking — Elton John & Kiki Dee
23 To 13 — Play That Funky Music — Wild Cherry
28 To 22 — If You Know — Neil Diamond
29 To 20 — Ode To Billy Joe — Bonnie Gentry

Q102 — CINCINNATI

#1 — Starland Vocal Band
Play That Funky — Wild Cherry — Sweet City
Let Her In — John Travolta — Midland Int'l.
Last Child — Aerosmith — Columbia
Moonlight Feels Right — Starbuck — Private Stock
Baby, I Love — Peter Frampton — A&M
*Suzy Cincinnati — Beach Boys — Reprise
15 To 11 — Kiss And Say Goodbye — Manhattans
21 To 15 — I'd Really Love — England Dan & Coley
Extra To 23 — Play That Funky Music — Wild Cherry
WIXY — CLEVELAND
#1 — Wild Cherry
Young Hearts Run Free — Candi Staton — WB
Turn The Beat — Vicki Sue Robinson — RCA
Steppin' Out — Neil Sedaka — Rocket
*Getaway — Earth, Wind & Fire — Columbia
11 To 5 — This Masquerade — George Benson
13 To 8 — Tear The Roof Off — Parliament
WGCV — CLEVELAND
#1 — Wild Cherry
She's Gone — Hall & Oates — Atlantic
Don't Go Breaking — Elton John & Kiki Dee — Rocket
Heaven Must Be — Tavares — Capitol
Wham Bang — Silver — Arista
19 To 9 — Let 'Em In — Wings
14 To 8 — Get Closer — Seals & Crofts

WCOL — COLUMBUS

#1 — Wild Cherry
If You Know — Neil Diamond — Columbia
She's Gone — Hall & Oates — RCA
Summer — War — UA
Devil Woman — Cliff Richard — MCA
12 To 7 — Last Child — Aerosmith
14 To 9 — Got To Get You — Beatles
22 To 13 — Don't Go Breaking — Elton John & Kiki Dee
32 To 23 — You Should Be Dancing — Bee Gees
34 To 27 — Let 'Em In — Wings
37 To 24 — Sophisticated Lady — Natalie Cole
38 To 33 — Baby, I Love — Peter Frampton
40 To 35 — Say You Love Me — Fleetwood Mac
WNCI — COLUMBUS

#1 — Wild Cherry

Getaway — Earth, Wind & Fire — Columbia
You'll Never Find — Lou Rawls — Phila. Int'l.
I Need To Be — Carpenters — A&M
KNUS — DALLAS
#1 — Captain & Tennille
No New Additions
KLIF — DALLAS
#1 — Starland Vocal Band
Don't Go Breaking — Elton John & Kiki Dee — Rocket
Sophisticated Lady — Natalie Cole — Capitol
Hold On — Sons of Champlin — Ariola/America
*This Masquerade — George Benson — WB
*More I See You — Peter Allen — A&M
*Bring It On Home — Mickey Gilley — Playboy
14 To 9 — Another Rainy Day — Chicago
21 To 15 — You Should Be Dancing — Bee Gees
25 To 20 — Devil Woman — Cliff Richard

WING — DAYTON

Hold On — Sons of Champlin — Ariola America
Play That Funky — Wild Cherry — Sweet City
Wham Bam Shang-A-Lang — Silver — Arista
Shower The People — James Taylor — WB
Roots, Rock, Reggae — Bob Marley — Island
Gotta Be The One — Maxine Nightingale — UA
*Street Singin' — Lady Flash — RSO
*Davil With A Blue Dress — Pratt & McClain — RSO
*Magic Man — Heart — Mushroom
*Funny How Time — Dorothy Moore — Malaco
8 To 4 — If You Know — Neil Diamond
18 To 12 — Turn The Beat — Vicki Sue Robinson
20 To 16 — Let 'Em In — Wings
26 To 19 — Another Rainy Day — Chicago
29 To 21 — Don't Go Breaking — Elton John & Kiki Dee
30 To 24 — You Should Be Dancing — Bee Gees
34 To 25 — Steppin' Out — Neil Sedaka
31 To 26 — Shake Your Booty — KC & Sunshine Band
43 To 34 — Say You Love Me — Fleetwood Mac

KTLK — DENVER

#1 — Starland Vocal Band
Street Singin' — Lady Flash — RSO
20 To 9 — Let 'Em In — Wings
21 To 13 — Got To Get You — Beatles
26 To 20 — Shake Your Booty — KC & Sunshine Band
32 To 26 — You Should Be Dancing — Bee Gees
KIMN — DENVER
#1 — Starland Vocal Band
You're My Best Friend — Queen — Elektra
Heaven Must Be — Tavares — Capitol
26 To 16 — Don't Go Breaking — Elton John & Kiki Dee
KIOA — DES MOINES
#1 — Starland Vocal Band
Mamma Mia — Abba — Atlantic
Let Her In — John Travolta — Midland Int'l.
Let 'Em In — Wings — Capitol
21 To 7 — You're My Best Friend — Queen
15 To 9 — Making Our Dreams — Cyndi Greco

CKLW — DETROIT

#1 — Low Rawls
Get Up Off That Thing — James Brown — Polydor
Party — Van McCoy — H&L
I'd Really Love — England Dan & Coley — Big Tree
Minnehaha — Fantasy — Prodigal
Two For The Show — Trooper — MCA
22 To 13 — The More You Do It — Ronnie Dyson
24 To 12 — Play That Funky Music — Wild Cherry
WDRO — DETROIT
#1 — Manhattans
Hard Work — John Handy — ABC
Let Her In — John Travolta — Midland Int'l.
*Wake Up Susan — Spinners — Atlantic
5 To 1 — Kiss And Say Goodbye — Manhattans
11 To 7 — Sophisticated Lady — Natalie Cole
14 To 11 — Foxy Lady — Crown Heights Affair
28 To 17 — Get Up Off That — James Brown
29 To 21 — Party — Van McCoy

WJET — ERIE

#1 — Manhattans
Summer — War — UA
Young Hearts — Candi Staton — WB
You'll Never Find — Lou Rawls — Phila. Int'l.
14 To 7 — Rock And Roll Music — Beach Boys
24 To 12 — You Should Be Dancing — Bee Gees
WVBF — FRAMINGHAM
#1 — Starland Vocal Band
Another Rainy Day — Chicago — Columbia
I'd Really Love — England Dan & Coley — Big Tree
Still The One — Orleans — Asylum
30 To 22 — You'll Never Find — Lou Rawls
Z-96 — GRAND RAPIDS
#1 — Starland Vocal Band
You Should Be Dancing — Bee Gees — RSO
Another Rainy Day — Chicago — Columbia
*Summer — War — UA
*Play That Funky Music — Wild Cherry — Sweet City/Epic
*You'll Never Find — Lou Rawls — Phila. Int'l.
*C'mon Marianne — Donny Osmond — Pye
*Heaven Must Be — Tavares — Capitol
12 To 5 — Kiss And Say — Manhattans
16 To 8 — Moonlight Feels Right — Starbuck

WDRG — HARTFORD

#1 — Manhattans
Young Hearts Run Free — Candi Staton — WB
Shake Your Booty — KC & Sunshine Band — TK
This Masquerade — George Benson — WB
Baby, I Love — Peter Frampton — A&M

KILT — HOUSTON

#1 — Starland Vocal Band
If You Know — Neil Diamond — Columbia
Devil Woman — Cliff Richard — Rocket
Play That Funky Music — Wild Cherry — Sweet City/Epic
Hideaway — John Sebastian — Reprise
*I Need To Be — Carpenters — A&M
*Say You Love Me — Fleetwood Mac — Reprise
*You'll Never Find — Lou Rawls — Phila. Int'l.
*Teddy Bear — Red Sovine — Starday
10 To 5 — Get Closer — Seals & Crofts
15 To 10 — Rainbow — Mary & Leon Russell
40 To 25 — Who'd She Coo — Ohio Players

KRBE — HOUSTON

#1 — Starland Vocal Band
Kid Charlemagne — Steely Dan — ABC
Who'd She Coo — Ohio Players — Mercury
Summer — War — UA
Baby I Love — Peter Frampton — A&M
*Play That Funky Music — Wild Cherry — Sweet City/Epic
*You To Me — Real Thing
*With Your Love — Jefferson Starship
23 To 14 — This Masquerade — George Benson
30 To 23 — You'll Never Find — Lou Rawls
WNDE — INDIANAPOLIS
#1 — Seals & Crofts
I'm Easy — Keith Carradine — ABC
You'll Never Find — Lou Rawls — Phila. Int'l.
If You Know — Neil Diamond — Columbia
Young Hearts Run Free — Candi Staton — WB
Dr. Terr & Prof. Feather — Alan Parsons — 20th Century
13 To 6 — Let 'Em In — Wings
14 To 7 — Let Her In — John Travolta
19 To 14 — Don't Go Breaking — Elton John & Kiki Dee
26 To 10 — Mary Hartman — Ready Nightshade
29 To 18 — I'd Really Love — England Dan & Coley

WAPE — JACKSONVILLE

#1 — Starland Vocal Band
Play That Funky Music — Wild Cherry — Sweet City/Epic
Shake Your Booty — KC & Sunshine Band
Little Bit More — Dr. Hook — Capitol
7 To 2 — Get Closer — Seals & Crofts
21 To 4 — I'm Easy — Keith Carradine
22 To 6 — Let Har In — John Travolta
19 To 9 — Takin' It — Doobie Brothers
24 To 18 — Got To Get You — Beatles
26 To 19 — Summer — War
WHB — KANSAS CITY
#1 — Starland Vocal Band
Tear The Roof Off — Parliament — Casablanca
Turn The Beat — Vicki Sue Robinson — RCA
13 To 5 — Moonlight Feels Right — Starbuck
15 To 10 — Rock And Roll Music — Beach Boys

WBLI — LONG ISLAND

#1 — Manhattans
Shower The People — James Taylor — WB
Summer — War — UA
This Masquerade — George Benson — WB
Extra To 6 — Got To Get You — Beatles
Extra To 7 — Love Is Alive — Gary Wright
Extra To 8 — Moonlight Feels Right — Starbuck
Extra To 9 — Rock And Roll Music — Beach Boys
Extra To 10 — Boys Are Back — Thin Lizzy
KHJ — LOS ANGELES
#1 — Starland Vocal Band
Play That Funky Music — Wild Cherry — Sweet City
Heaven Must Be — Tavares — UA
14 To 9 — Let 'Em In — Wings
18 To 8 — Don't Go Breaking — Elton John & Kiki Dee
19 To 13 — Get Closer — Seals & Crofts
25 To 18 — Boys Are Back — Thin Lizzy
27 To 17 — Baby, I Love — Peter Frampton
28 To 22 — You Should Be Dancing — Bee Gees
30 To 24 — I'd Really Love — England Dan & Coley

KIIS-FM — LOS ANGELES

#1 — Manhattans
*Still The One — Orleans — Ashland
*Sophisticated Lady — Natalie Cole — Capitol
*Last Child — Aerosmith — Col.
*Lowdown — Boz Scaggs — Col.
17-11 — Let Her In — John Travolta
23-17 — Let 'Em In — Wings
WAKY — LOUISVILLE
#1 — Red Sovine
Can't Change My Heart — Cate Brothers — Asylum
You Should Be Dancing — Bee Gees — RSO
Say You Love Me — Fleetwood Mac — Reprise
Street Singin' — Lady Flash — RSO
A Little Bit More — Dr. Hook — Capitol
Devil Woman — Cliff Richard — MCA
13 To 7 — You're My Best Friend — Queen

WKLO — LOUISVILLE

#1 — Red Sovine
Devil Woman — Cliff Richard — MCA
With Your Love — Jefferson Starship — Grunt
Last Child — Aerosmith — Columbia
Rock 'N Me — Steve Miller — Capitol
Livin' Ain't Livin' — Firefall — Atlantic
Hot Stuff — Rolling Stones — Rolling Stones
Dr. Terr & Prof. Feather — Alan Parsons — 20th Century
15 To 8 — I'd Really Love — England Dan & Coley
17 To 9 — Sophisticated Lady — Natalie Cole
18 To 10 — Rock And Roll Music — Beach Boys
23 To 12 — This Masquerade — George Benson
24 To 13 — You'll Never Find — Lou Rawls
25 To 18 — Heaven Must Be — Tavares
Extra To 14 — Let 'Em In — Wings
Extra To 19 — Say You Love Me — Fleetwood Mac

WMPG — MEMPHIS

#1 — Starland Vocal Band
Sophisticated Lady — Natalie Cole — Capitol
Another Rainy Day — Chicago — Columbia
Steppin' Out — Neil Sedaka — Rocket
Say You Love Me — Fleetwood Mac — Reprise
Summer — War — UA
21 To 11 — Don't Go Breaking — Elton John & Kiki Dee
25 To 15 — You Should Be Dancing — Bee Gees
WHBO — MEMPHIS
#1 — Gary Wright
You Should Be Dancing — Bee Gees — RSO
A Fifth Of Beethoven — Walter Murphy — Private Stock
10 To 6 — Last Child — Aerosmith
12 To 8 — Boys Are Back — Thin Lizzy
17 To 12 — Let 'Em In — Wings
18 To 13 — Don't Go Breaking — Elton John & Kiki Dee
19 To 15 — Baby, I Love — Peter Frampton
26 To 21 — I'd Really Love — England Dan & Coley
27 To 17 — I'm Easy — Keith Carradine
29 To 23 — Something He Can Feel — Aretha Franklin
Extra To 22 — Teddy Bear — Red Sovine

WQAM — MIAMI

#1 — Starland Vocal Band
You Should Be Dancing — Bee Gees — RSO
Sheke Your Booty — KC & Sunshine Band — TK
Young Hearts — Candi Staton — WB
18 To 14 — Don't Go Breaking — Elton John & Kiki Dee

19 To 13 — Let Har In — John Travolta

15 To 10 — Love Is Alive — Gary Wright
Y-100 — MIAMI
#1 — Starland Vocal Band
Young Hearts — Candi Staton — WB
Summer — War — UA
*Popsicle Toes — Michael Franks — Reprise
23 To 15 — Do You Feel — Peter Frampton
10 To 6 — Don't Go Breaking — Elton John & Kiki Dee
WOKY — MILWAUKEE
#1 — Starland Vocal Band
Say You Love Me — Fleetwood Mac — Reprise
You'll Never Find — Lou Rawls — Phila. Int'l.
14 To 6 — Teddy Bear — Red Sovine
17 To 12 — If You Know — Neil Diamond
22 To 16 — Last Child — Aerosmith
26 To 21 — Fifth Of Beethoven — Walter Murphy
28 To 23 — Foxy Lady — Crown Heights Affair
Extra To 25 — Let 'Em In — Wings

WZUU — MILWAUKEE

#1 — Starland Vocal Band
I'll Be Good — Brothers Johnson — A&M
Extra To 17 — If You Know — Neil Diamond
WDGY — MINNEAPOLIS
#1 — Starland Vocal Band
Tear The Beat — Vicki Sue Robinson — RCA
Tear The Roof — Parliament — Casablanca
13 To 5 — Moonlight Feels Right — Starbuck
15 To 10 — Rock And Roll Music — Beach Boys
KSTP — MINNEAPOLIS
#1 — Starland Vocal Band
Another Rainy Day — Chicago — Columbia
Play That Funky Music — Wild Cherry — Sweet City/Epic
If You Know — Neil Diamond — Columbia
Say You Love Me — Fleetwood Mac — Reprise
Shaka Your Booty — KC & Sunshine Band — TK
15 To 11 — Kiss And Say — Manhattans
18 To 13 — More, More, More — Andrea True
21 To 15 — Don't Go Breaking — Elton John & Kiki Dee
23 To 18 — I'd Really Love — England Dan & Coley
28 To 19 — You Should Be Dancing — Bee Gees
25 To 20 — Turn The Beat — Vicki Sue Robinson

U-100 — MINNEAPOLIS

#1 — Gary Wright
With Your Love — Jefferson Starship — Grunt
Honey Child — Bad Company — Swan Song
*Wichite Jell — Cherlie Daniels — Epic
*More, More, More — Andrea True — Buddah
20 To 16 — You Should Be Dancing — Bee Gees
23 To 14 — Another Rainy Day — Chicago
27 To 22 — Baby, I Love — Peter Frampton
28 To 23 — I'd Really Love — England Dan & Coley
29 To 19 — Lowdown — Boz Scaggs

WHYY — MONTGOMERY

#1 — Keith Carradine
Superstar — Paul Davis — Bang
Baby I Love — Peter Frampton — A&M
Lucky Man — Starbuck — Priveta Stock
*Springtime Mama — Henry Gross — Lifesong
*This Masquerade — George Benson — WB
*Summer — War — UA
13 To 6 — You Should Be Dancing — Bee Gees
17 To 8 — Little Bit More — Dr. Hook

WMAK — NASHVILLE

#1 — Manhattans
*Shake Your Booty — KC & Sunshine Band — TK
*Little Bit More — Dr. Hook — Capitol
*Sophisticated Lady — Natalie Cole — Capitol
*This Masquerade — George Benson — WB
*Last Child — Aerosmith — Columbia
*Teddy Bear — Red Sovine — Starday
12 To 7 — If You Know — Neil Diamond
17 To 13 — Tear The Roof — Parliament
19 To 14 — You Should Be Dancing — Bee Gees
Extra To 27 — Heaven Must Be — Tavares
WLAC — NASHVILLE
#1 — Gary Wright
You'll Never Find — Lou Rawls — Phila. Int'l.
Heaven Must Be — Tavares — Capitol
*With Your Love — Jefferson Starship — Grunt
17 To 11 — You Should Be Dancing — Bee Gees
18 To 12 — Let 'Em In — Wings
19 To 13 — Another Rainy Day — Chicago
28 To 22 — Baby, I Love — Peter Frampton
29 To 23 — This Masquerade — George Benson
Extra To 24 — A Little Bit More — Dr. Hook
Extra To 25 — Play That Funky Music — Wild Cherry

WAVZ — NEW HAVEN

#1 — Manhattans
Steppin' Out — Neil Sedaka — Rocket
Still The One — Orleans — Asylum
Summer — War — UA
Dancin' Kid — Disco Tex — Chelsea
She's Gone — Hell & Oates — Atlantic
The First Cut — Rod Stewart — WB
Hold On — Sons of Champlin — Ariola/America
Better Piece To Ba — Henry Chaplin — Elektra
Rock 'N Me — Steve Miller — Capitol
Ocean Of My Soul — Avarage White Band — Atlantic
12 To 8 — You'll Never Find — Lou Rawls
14 To 7 — Baby, I Love — Peter Frampton
15 To 10 — Tear The Roof Off — Parliament
19 To 13 — Don't Go Breaking — Elton John & Kiki Dee
21 To 16 — This Masquerade — George Benson
22 To 17 — If You Leave Me — Chicago
24 To 14 — You Should Be Dancing — Bee Gees
25 To 20 — Rock And Roll Music — Beach Boys
Extra To 21 — Young Hearts Run Free — Candi Staton
Extra To 24 — Cotton Candy — Sybers
Extra To 22 — Shake Your Booty — KC & Sunshine Band
Extra To 23 — Play That Funky Music — Wild Cherry
Extra To 25 — I'd Really Love — England Dan & Coley

WTIX — NEW ORLEANS

#1 — Starland Vocal Band
Let 'Em In — Wings — Capitol
You Should Be Dancing — Bee Gees — RSO
You'll Never Find — Lou Rawls — Phila. Int'l.
C'mon Marianne — Donny Osmond — Polydor
Steppin' Out — Neil Sedaka — Rocket
Little Bit More — Dr. Hook — Capitol
*It Keeps You Runnin' — Carly Simon
*I'm Gonna Let — Supremes — Motown
11 To 7 — Take The Money — Steve Miller
WNOC — NEW ORLEANS
#1 — Gary Wright
Take The Money — Steve Miller — Capitol
Got To Get You — Beatles — Capitol
Boys Are Back — Thin Lizzy — Mercury
I'll Be Good — Brothers Johnson — A&M
18 To 3 — You're My Best Friend — Queen
13 To 4 — Never Gonna Fall — Eric Carmen
20 To 10 — More, More, More — Andrea True

WABC — NEW YORK

#1 — Manhattans
Tear The Roof Off — Parliament — Casablanca
You're My Best Friend — Queen — Elektra
Don't Go Breaking — Elton John & Kiki Dee — Rocket
Love Is Alive — Gary Wright — WB
9 To 2 — Afternoon Delight — Starland Vocal
12 To 7 — I'll Be Good — Brothers Johnson
13 To 8 — Heaven Must Be — Tavares
17 To 12 — Got To Get You — Beatles

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#1 MANHATTANS — #1 for second week in a row. Top 5 rotation at 62% of our recording stations. #1 play includes WABC, WDRQ, 99X, WBLI, KIIS, WDRG, KAFY, KISN, WPGC, WJET, WMAK, KCQB. Top 5 at KTLK-5, WTXI-2, KILT-2, WAPE-3, WGCL-2, WQXI 4, 13Q-4, WQAM-4, KIMN-5, WBBQ-2, WDGY-2, WLAC-3, WPRO-4, WPEZ-3, KSLQ-4, WIXY-2, WIRL-2, WLEE-2, Y-100-3, WHBQ-3, WRKO-5, KHJ-2, CKLW-2, WING-2, WHB-2, KTAC-2, WOW-3. #1 selling single at Peaches/L.A., Win/N.Y., Cassells/L.A., Musical Isle/S.F., Schwartz Bros./D.C., Tosh's/Seattle, Music Scene/Atl., Top 5 at L.A. City One Stop, Norman Cooper/Phila., Bee Gee/Albany, Rec. & Tape/Balt., Potomac/Balt./Wash., King Karol/N.Y., Northern/Cleve., Consolidated/Det.

#3 GARY WRIGHT — Re-added at WABC. Jumps at WQAM 15-10, WBLI ex-7, #1 airplay at WNOE, U-100, WLAC, WBG, WHBQ. Power rotation at KRIZ-5, KRBE-2, WTXI-5, KILT-3, WAPE-5, WMAK-4, WCAO-2, 13Q-3, KSTP-2, KICA-3, KXOK-2, Z-93-2, KING-4, WPEZ-5, WSAI-2, WAYS-2, WPGC-3, Z-96-2, WFIL-4, KISN-3, KAFY-5, WVBF-5, WDRG-3, WGH-2, WOW-5. Top selling single at Peaches/Delwood, Marsh/S.F., Bee Gee/Albany, Potomac/Balt./Wash., ABC/Atl.

#4 STARBUCK — Jumps at WHB 13-5, WFIL 14-9, WLS 28-22, WDGY 13-5, Z-96 16-8, WBLI ex-8. Add at Q-102. Top 5 rotation at KRBE-5, KCBQ-4, 13Q-5, WQAM-2, KSTP-5, KIMN-2, WDGY-5, WJET-4, KEEL-3, KXOK-5, WIXY-4, KISN-2, KIIS-2, WHB-5, KTAC-3. Top 5 sales at L.A. City One Stop, Cassells/L.A., Bee Gee/Albany, Peters/Boston.

#5 JOHN TRAVOLTA — Added at WDRQ-KRIZ-Q-102, KIOA. Heavy jumps at WQAM 19-13, WPGC 26-17, WOW ex-13, WIRL 15-5, Z-93 22-15, WGH 17-8, WNDE 14-7, WAPE 22-6, KIIS 17-11, KCBQ 14-8, KING 11-1. Top 5 rotation at KGW-2, WCAO-4, WBBQ-4, WBBF-3, WNCI-3, WCOL-2, WKBW-4, WIRL-5, WLS-5, KRSP-5, KJRB-4, KFRC-5. Top 5 sales out of Tower/S.F., Bee Gee/Albany, Win/N.Y., EZ/Boston, Ambat/Cinn., Galgano/Chi.

#6 BEATLES — Key jumps at WABC 17-12, KLEO 21-17, WBBQ 14-8, WSGA 28-23, WSGN 25-19, WCOL 14-9, WKBW 10-7, WAPE 24-18, WBLI ex-6. Stays at #1 at WLS. Top 5: KING-1, WORC-1, WDFH-1, KRIZ-3, WQXI-5, WJET-3, WKLO-3, WAKY-5, WKY-5, WPRO-2, WPGC-5, WLEE-4, KRSP-3, WGH-4. Strongest sales at Peaches/Atl., El Roy/L.I., Galgano, Singer/Chi., based on the WLS play.

#7 BROTHERS JOHNSON — Added at WPEZ, WNOE, KRPS, WQUU, WBG. Jumps at WABC 12-7, WOW 15-10, WLS 21-18, KTAC ex-20, KING 21-12. Power rotation at WTXI-3, WGOL-4, WQAM-5, WDGY-3, KISN-4, KAFY-4, KIIS-5, WBLI-4, WHBQ-2, KHJ-5, WHB-3. Strongest sales at L.A. City One Stop, Peaches/Atl./Ft. Laud., Rec. & Tape/Balt., Win/N.Y., Richman Bros./Phila., West. Merch./Amarillo.

#9 QUEEN — Adds at WABC, KIMN, KFRC. Jumps at WQXI 19-12, WLS 13-8, WPEZ ex-24, WKAY 13-7, KIOA 21-7, Z-93 16-11, KTAO 12-5, WNOE 18-13. Top 5 airplay at KJOY-5, WZUU-3, WOKY-4, WVBF-2, WORC-3, Q-102-5, KTAC-5. Best sales out of Lieberman/Chi., Ambat/Cinn., Consolidated/Det., EZ/Minn., Transworld, Bee Gee/Albany, Peaches/Denver.

#11 BEACH BOYS — Adds at KSLQ, 99X, KING, WBBF. 10 jumps including WHB 15-10, WDGY 15-10, KLEO 24-19, WQXI 12-7, Z-93 13-7, WDFH 8-4, WBLI ex-9, KWLO 18-10. Power rotation at Peaches/Atl./Denver, EZ/Boston, Schwartz Bros./Phila., Stark/Cleve., Franklin/Atl., Tosh's/Seattle.

#12 SEALS AND CROFTS — Big jumps at 13Q 23-16, WGCL 14-8, WLS 16-12, KXOK 22-15, WAPE 7-2, WRKO 21-17, WKH 19-13, KILT 10-5. Top 5 airplay at KRIZ-1, WQXI-1, WSAI-1, KILT-5, WAPE-2, WMAK-2, KSTP-2, WKLO-2, KING-2, WAKY-2, WLAC-4, WPRO-3, WAYS-5, WIRL-3, WZUU-5, Z-96-3, KRSP-2, WOKY-2, WING-3, WDRG-4, WOW-2. Best sales at West, Merch./Amarillo, Franklin/Atl., Singer/Chi., Stark, Prospect/Cleve., El Roy/L.I., Potomac/Balt./Wash., Bee Gee/Albany, Peaches/Atl.

#13 ELTON JOHN AND KIKI DEE — #9 most added single with 11 new stations including WABC, WQXI, KLIF, WOW, KLEO, WGCL, WIRL, WGH, KNDE, KCQB. #2 most active single with 21 big jumps. Heavies include: WQAM 18-14, KSLQ 30-20, WSAI 20-10, WRKO 20-15, 99X 15-7, KHJ 18-8, WHBQ 18-13, KIMN 26-16, KSTP 21-15, Y-100 10-6, WCOL 22-13, KTAC 27-21. #1 airplay at KRSP, WSGN. #2 at KTLK. Strong sales at Tower/S.F., Peaches/Denver/Ft. Laud., Win/N.Y., Schwartz Bros./D.C., Poplar Tunes/Memphis, Ambat/Cinn., Tosh's/Seattle, King Karol/N.Y.

#15 WINGS — Key adds at WLS, KXOK, WTXI, WIRL, KIOA. #1 most active single with 23 big jumps including WQXI 23-16, WIFI 18-10, WSGN 10-6, 99X 17-10, KHJ 14-9, WHQB 17-12, KIIS 23-17, KTLK 20-9, WKBW 20-10, WGH 19-10, WLAC 18-12, WCOL 34-27, KRSP 20-14, WING 20-16, WKLO ex-14. Top 5 radio at KRIZ-2, KCBQ-5, KJOY-4, WHHY-3, KSTP-4, KJR-2, WDRQ-4, WERC-1. Best sales at L.A. City One Stop, Peaches/L.A./Delwood, Cassells/L.A., Musical Isle, Tower, Marsh/S.F.

#16 KEITH CARRADINE — Added at WFIL, WNDE. Jumps at WKY 16-12, WBBQ 10-6, WCAO 11-7, WSGN 15-10, WAPE 21-4, KRSP 18-11, KJR ex-24. Top 5 airplay at KLIF-4, WHHY-1, WAPE-4, WQXI-3, WBBF-1, Z-93-5, WNDE-1. Good sales at Peaches/Atl., Transworld/Albany, Potomac/Balt./Wash., EZ/Boston, Prospect/Cleve., Franklin/Atl., Tosh's/Seattle.

#17 NEIL DIAMOND — Adds at KSTP, WCOL, WNDE, KJR, KILT, KNDE, KING. Jumps at WMAK 12-7, WZUU ex-17, WSAI 28-22, WOKY 17-12, KRSP 12-6, WKLO ex-24, WING 8-4. Airplay at WSGN-4, WING-4, WNDE-3. Strong sales out of L.A. City One Stop, Cassells/L.A., Tower/S.F., Transworld/Albany, Win/N.Y., King Karol/N.Y., Northern/Cleve., Ambat/Cinn., West. Merch./Amarillo.

#18 BEE GEES — #10 most added record with 10 new stations including WQAM, KXOK, WHBQ, 99X, WTXI, KLEO, WAKY. Most added singles at 20 prime stations including WORC 22-18, WKY 20-16, WJET 24-12, KSTP 28-19, WQXI 21-13, WMAK 19-14, WSGN 23-16, WERC 19-10, WLEE 27-22, WHHY 13-6, KLIF 21-15, WCOL 32-23, WLAC 17-11, KTAC 28-23, WRKO 30-23, KHJ 28-22, KTLK 32-26. Strong sales at Peaches/L.A./Atl., Tower/S.F., Win/N.Y., Peters/Boston, King Karol/N.Y., El Roy/L.I., Northern/Cleve., Ambat/Cinn.

#19 LOU RAWLS — #4 most added single with 13 new stations including WNCI, KXOK, WSI, KILT, WTXI, WOKY, WKBW, WLAC. Jumps at WKLO 24-13, WVBF 30-22, KRBE 30-23. Power rotation at WCAO-3, WIFI-1, CKLW-1, WAYS-3, WPGC-2, WFIL-3, WDRQ-3, 99X-3, WNDE-2. Best sales at Cassells/L.A., Musical Isle/S.F., Peaches/Ft. Laud., Norman Cooper/Phila., Win/N.Y., Potomac/Balt./Wash., King Karol/N.Y., Schwartz Bros./D.C., Galgano/Chi.

#20 PARLIAMENT — Key adds at WABC, WHB, KXOK, WDG, WBG, KING, KJRB. Jumps at WMAK 12-7, WGH 24-17, WIXY 13-8, KCBQ 16-10. Top 5 rotation at KJOY-3, WGCL-3, KEEL-5, WLAC-2, KFRC-2, WERC-2. Best sales at L.A. City One Stop, Cassells/L.A., Musical Isle, Tower/S.F., Peaches/Atl., Bee Gee/Albany, Win/N.Y., Potomac/Balt./Wash., El Roy/L.I., Prospect/Cleve., Singer/Chi., West. Merch./Amarillo.

#21 VICKI LUE ROBINSON — Adds at WHB, WSAI, WIXY, WPGC, Z-96, WDG, WKY. Jumped at KSTP 25-20, Z-93 17-12, WING 18-12. Good sales at King Karol/N.Y., Richman Bros./Phila., Win/N.Y., Norman Cooper/Phila., Tower/S.F., Peaches/L.A., L.A. City One Stop.

#22 AEROSMITH — Adds at KSLQ, Q-102, WMAK, Z-93, WLEE, WKLO, KIIS, KNDE, KING. Jumps at WCOL 12-7, WOKY 22-10, WHBQ 10-6. Top 5's: U-100-3, WKLO-5. Strong sales at Transworld/Albany, Win/N.Y., EZ/Boston, Poplar Tunes/Memphis, Prospect/Cleve., Galgano/Chi., West. Merch./Amarillo.

#23 ENGLAND DAN AND JOHN FORD COLEY — Adds at CKLW, WRKO, KLEO, WKBW, WVBF, KNDE. #4 most active single with 15 big jumps including WFIL ex-27, KHJ 30-24, KJR 22-18, Q-102 21-15, KSLQ 30-24, KSTP 23-17, WIFI 28-23, KAFY 25-15, WKLO 15-8. Top 5 airplay at WHHY-5, WOKY-5, WSGN-1. Sales out of Tower/S.F., Win/N.Y., Potomac/Balt./Wash., King Karol/N.Y., El Roy/L.I., Northern/Cleve., Ambat/Cinn.

#24 WALTER MURPHY — Adds at WPGC, WLEE, WHBQ, WOW, WKY. Prime movers at WAYS 18-3, WERC 29-19, WBBF 13-9, KLEO 16-9, KEEL 17-8, KISN 29-15, KJOY 29-20. Top 5 airplay at KLIF-3, WAYS-3, WHHY 2, WSGA-1, WBBQ-3, WNCI-4. Best sales at Tower/S.F., Rec. & Tape/Balt., Prospect, Northern, Stark/Cleve.

#26 GEORGE BENSON — #3 most added single with 12 new stations including KLIF, WIFI, WMAK, WHHY, WDRG, WDFH, WGH, WBLI, KJRB. Big jumps at WLAC 29-23, WSGN 11-3, WERC 15-5, KTAC ex-24, WIXY 11-5, WKLO 23-12, KRBE 23-14. Top 5 airplay at KJOY-1, WDRQ-2, WERC-5, WSGN-3. Strong sales at Cassells/L.A., Peaches/St. Louis, Musical Isle/S.F., Tower/S.F., Rec. & Tape/Balt., Richman Bros./Phila., Prospect/Cleve., Ambat/Cinn., Franklin/Atl.

#28 TAVARES — 10 new adds include WBBQ, KIMN, WGCL, Z-96, WLAC, WAYS, KHJ, WSAI. Jumps at WORC 12-6, WABC 13-8, WMAK ex-27, WFIL 18-13, WLS 23-14, KTAC ex-26, WRKO 25-19, WKLO 25-18, WPIX 14-9. Best sales out of Norman Cooper/Phila., Rec. & Tape/Phila., Win/N.Y., King Karol/N.Y., El Roy/L.I., Stark/Cleve.

#29 WILD CHERRY — #7 most added single with 11 new stations including KHJ, KILT, KRBE, WAPE, KSTP, WBBF, Z-96, KTAC, KING. Key jumps at CKLW 24-12, WSAI 23-13, WAYS 26-19, Q-102 ex-23, WIFI ex-25, 13Q 21-11, WKLO 13-4, WLAC ex-25, WKY 23-19. Top 5 airplay at WGCL-1, WNCI-1, WCOL-1, WKLO-4, WPEZ-2, WIXY-2. Strong sales at Peaches/Delwood, Potomac/Balt./Wash., Schwartz Bros./D.C., Poplar Tunes/Memphis, Prospect, Stark/Cleve., Ambat/Cinn.

#30 CANDI STATON — Adds at WFIL, Y-100, WQAM, WQXI, WCAO, WNDE, WDRG, WGH, WJET. Major jump at WRKO 15-6. Other jumps are WFIL ex-26, WIFI 29-20, KXOK 21-16, WORC 27-23. Top 5 airplay at WERC-4, WNDE-4. Strong sales at Peaches/L.A./St. Louis/Ft. Laud., Richman Bros./Phila., Potomac/Balt./Wash., EZ/Boston, Schwartz Bros./D.C., Stark/Cleve., Galgano/Chi.

#32 PETER FRAMPTON — #6 most added single with 12 new stations including WFIL, WAYS, WKBW, KJR, KRBE, WDRG, WSGN, KING. Big jumps at KHJ 27-17, WHBQ 19-15, WCOL 38-33, Z-93 18-13, KCBQ 11-6, U-100 27-17. Top 5 rotation at KJOY-2, KNDE-4, KTAC-4. Strong sales spread at L.A. City One Stop, Cassells/L.A., Peaches/Delwood, Win/N.Y., Richman Bros./Phila., Potomac/Balt./Wash., King Karol/N.Y., EZ/Boston, Schwartz Bros./D.C., Prospect/Cleve./Consolidated/Det.

#34 CHICAGO — Adds at KSTP, Z-96, WPRO, WPEZ, WVBF, WMPS. Jumps at KLIF 14-9, WLAC 19-13, KTAC ex-27, WKLO 20-15, WING 26-19, U-100 23-14. Strong sales out of Musical Isle/S.F., Peaches/Denver, Bee Gee, Transworld/Albany, Win/N.Y., Potomac/Balt./Wash., Consolidated/Det., Ambat/Cinn.

#39 DR. HOOK — #2 most added single with 13 new stations including KING, WTXI, KJOY, KJRB, WAPE, WSAI, WGH, WERC. Jumps at WHHY 17-8, WLAC ex-24. Top 5 radio at WKBW-2, WBBF-4. Strong sales out of Musical Isle/S.F., Bee Gee/Albany.

#40 K.C. AND THE SUNSHINE BAND — #1 most added single with 14 new stations including WDRG, WKY, WBBQ, KSTP, WQAM, WMAK, WGH, WAYS, WAYS, WIXY, WAPE, KJR. Jumped at WSGA 26-22, WSGN 29-18, WING 31-26, KTLK 26-20. Sales at Peaches/L.A./Delwood/Atl./Ft. Laud., Bee Gee/Albany, Rec. & Tape/Balt., Northern, Stark/Cleve.

#42 FLEETWOOD MAC — #8 most added single with 11 new stations including WLS, WAKY, KSTP, WSGA, WOKY, KJR, KILT. Jumps at WCOL 40-35, KTAC ex-28, KFRC 26-23, WKLO ex-19, WING 43-34. Strong sales at Norman Cooper/Phila., Rec. & Tape/Balt., Richman Bros./Phila., King Karol/N.Y., Poplar Tunes/Memphis, Northern/Cleve.

#45 NATALIE COLE — Added at WMAK, KLIF, WMPS, KIIS. Jumps at KEEL 22-15, WCOL 37-24, WDRQ 11-7, WKLO 17-9. Strong sales at Peaches/L.A./St. Louis/Ft. Laud., Transworld/Albany, Richman Bros./Phila. (#4 R&B single).

#53 WAR — #5 most added single with 12 new stations including Y-100, WFIL, WMPS, KRBE, WBLI, WGH, WCOL, WHHY, WLEE, WBBQ. Jumps at WIFI ex-28, WAPE 26-19. Sales at Peaches/Denver, Poplar Tunes/Memphis, Lieberman/Chi. (#27 bullet on R&B singles).

#55 RED SOVINE — Added at KILT, KSLQ, WMAK, WDFH. Jumped at WOKY 14-6, WHBQ ex-22. Strong sales at Peaches/Ft. Laud., Transworld/Albany, Richman Bros./Phila., Poplar Tunes/Memphis, Northern, Stark/Cleve., Consolidated/Det., Galgano, Lieberman/Chi., Franklin/Atl.

#57 CLIFF RICHARD — Added at WAKY, WCOL, WKLO, KGW, KILT. Jumps at WIFI ex-29, KLIF 25-20, KRSP 29-23. Sales at King Karol/N.Y., Schwartz Bros./Phila., Lieberman/Chi.

#63 SILVER — Added at WING, WGCL, WORC. Jumped at WRKO EX-27, WIFI ex-30, WBBF 29-21.

#65 HENRY GROSS — Added at WBBF, WCAO, WHHY, WPRO.

#66 BOZ SCAGGS — Added at WROC, KIIS. Jumped at KNDE 22-11, U-100 29-19.

#72 LADY FLASH — Adds at WAKY, WCAO, WING, KTLK.

#73 EARTH, WIND AND FIRE — Added at WIFI, WNCI, WIXY, KJOY, B-100.

#76 ORLEANS — Adds at WSAI, KCBQ, WVBF, KIIS, Z-93, WSGN.

Pop Ads fr 38

WPIX — NEW YORK
 #1 — Lou Rawls
 Young Hearts Run Free — Candi Staton — WB
 Foxy Lady — Crown Heights Affair — DeLite
 One Love — Diana Ross — Motown
 You Should Be Dancing — Bee Gees — RSO
 14 To 9 — Heaven Must Be — Tavares
 28 To 20 — Moonlight Feels Right — Starbuck

99X — NEW YORK
 #1 — Manhattans
 Baby I'm A Fool — Bay City Rollers — Arista
 Rock And Roll Music — Beach Boys — Reprise
 You Should Be Dancing — Bee Gees — RSO
 12 To 6 — Afternoon Delight — Starland Vocal
 15 To 7 — Don't Go Breaking — Elton John & Kiki Dee
 17 To 10 — Let 'Em In — Wings

WG — NORFOLK

#1 — Starland Vocal Band
 Shake Your Booty — KC & Sunshine Band — TK
 Heaven Must Be — Tavares — Capitol
 Summer — War — UA
 Play That Funky — Wild Cherry — Sweet City
 Don't Go Breaking — Elton John & Kiki Dee — Rocket
 *Young Hearts Run Free — Candi Staton — WB
 *A Little Bit More — Dr. Hook — Capitol
 *This Masquerade — George Benson — WB
 *You To Me Are Everything — Real Thing — UA
 *It Keeps You Runnin' — Carly Simon — Elektra
 17 To 8 — Let Her In — John Travolta
 19 To 10 — Let 'Em In — Wings
 20 To 11 — I'd Really Love — England Dan & Coley
 24 To 17 — Tear The Roof Off — Parliament
 25 To 16 — A Fifth Of Beethoven — Walter Murphy

WKY — OKLAHOMA CITY
 #1 — Starland Vocal Band

Shake Your Booty — KC & Sunshine Band — TK
 Say You Love Me — Fleetwood Mac — Reprise
 A Fifth Of Beethoven — Walter Murphy — Private Stock
 Turn The Beat — Vicki Sue Robinson — RCA
 *Rainbow — Leon & Mary Russell — Paradise
 *Johnny Cool — Steve Gibson — MCA
 16 To 12 — I'm Easy — Keith Carradine
 17 To 7 — I'd Really Love — England Dan & Coley
 18 To 10 — Don't Go Breaking — Elton John & Kiki Dee
 20 To 16 — You Should Be Dancing — Bee Gees
 22 To 18 — Baby, I Love — Peter Frampton
 23 To 19 — Play That Funky Music — Wild Cherry

WOW — OMAHA
 #1 — Starland Vocal Band
 Don't Go Breaking — Elton John & Kiki Dee — Rocket
 *A Fifth Of Beethoven — Walter Murphy — Private Stock
 Extra To 13 — Let Her In — John Travolta
 14 To 9 — Boys Are Back — Thin Lizzy

15 To 10 — I'll Be Good — Brothers Johnson
WIRL — PEORIA
 #1 — Starland Vocal Band
 Don't Go Breaking — Elton John & Kiki Dee — Rocket
 Let 'Em In — Wings — Capitol
 15 To 5 — Let Her In — John Travolta
 26 To 15 — C'mon Marianne — Donny Osmond

WFIL — PHILADELPHIA
 #1 — Andrea True Connection
 Boys Are Back — Thin Lizzy — Mercury
 Summer — War — UA
 I'm Easy — Keith Carradine — ABC
 Baby I Love — Peter Frampton
 14 To 9 — Moonlight Feels Right — Starbuck
 18 To 13 — Heaven Must Be — Tavares
 Extra To 26 — Young Hearts — Candi Staton
 Extra To 27 — I'd Really Love — England Dan & Coley

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ADDITIONS TO SECONDARY MARKET PLAYLISTS

WCUE — AKRON

#1 — Wild Cherry
Funny How Time — Dorothy Moore — Malaco
Wham Bang — Silver — Arista
Who'd She Coo — Ohio Players — Mercury
Heaven Must Be — Tavares — Capitol
*Shake Your Booty — KC & Sunshine Band — TK
*Say You Love Me — Fleetwood Mac — Reprise
*With Your Love — Jefferson Starship — Grunt
*Shower The People — James Taylor — WB
*Devil Woman — Cliff Richard — Rocket
25 to 3 — Fifth Of Beethoven — Walter Murphy
39 to 29 — Little Bit More — Dr. Hook

WFTR — ALBANY

#1 — Starland Vocal Band
Young Hearts — Candi Staton — WB
Who'd She Coo — Ohio Players — Mercury
It Keeps You Runnin' — Carly Simon — Elektra
Shake Your Booty — KC & Sunshine Band — TK
Play That Funky Music — Wild Cherry — Sweet City/Epic
Devil Woman — Cliff Richard — Rocket
Summer — War — UA
Springtime Mama — Henry Gross — Lifesong
Shower The People — James Taylor — WB
34 to 19 — Let 'Em In — Wings
33 to 20 — Don't Go Breaking — Elton John & Kiki Dee
23 to 15 — Tear The Roof — Parliament
41 to 25 — You Should Be Dancing — Bee Gees

KRKE — ALBUQUERQUE

#1 — Manhattans
Let Her In — John Travolta — Midland
I'm Easy — Keith Carradine — ABC
Say You Love Me — Fleetwood Mac — Reprise
*Shake Your Booty — KC & Sunshine Band — TK
*I've Been Loving You — Easy Street — Capricorn
16 to 11 — Got To Get You — Beatles
14 to 9 — Let 'Em In — Wings
Ex to 18 — Play That Funky Music — Wild Cherry
Ex to 13 — Baby I Love — Peter Frampton

KEZY — ANAHEIM

#1 — Starland Vocal Band
*Play That Funky Music — Wild Cherry — Sweet City/Epic
*Showdown — ELO — UA
*Lowdown — Boz Scaggs — Columbia
19-14 — If You Know — Neil Diamond
24-16 — Baby I Love — Peter Frampton
22-17 — Don't Touch Me — Tubes
31-20 — Kiss And Say — Manhattans
26-21 — I'll Be Good — Brothers Johnson
28-23 — You Should Be Dancing — Bee Gees

WYRE — ANNAPOLIS

#1 — Manhattans
Heaven Must Be — Tavares — Capitol
Summer — War — UA
Say You Love Me — Fleetwood Mac — Reprise
Street Singin' — Lady Flash — RSO
16 to 11 — You Should Be Dancing — Bee Gees
11 to 6 — I'm Easy — Keith Carradine
19 to 13 — Get Closer — Seals & Crofts
25 to 17 — I'd Really Love — England Dan & Coley
28 to 18 — Let 'Em In — Wings
30 to 24 — Baby I Love — Peter Frampton

WRFC — ATHENS

#1 — Parliament
Teddy Bear — Red Sovine — Starday
This Masquerade — George Benson — WB
Say You Love Me — Fleetwood Mac — Reprise
Play That Funky Music — Wild Cherry — Sweet City/Epic
Can't Change My Heart — Cate Brothers — Asylum
30 to 18 — Baby I Love — Peter Frampton
20 to 15 — Everything's Coming — David Ruffin
17 to 10 — Let 'Em In — Wings
10 to 5 — I'm Easy — Keith Carradine

WAUQ — AUGUSTA

#1 — Steve Miller
Rainbow — Leon & Mary Russell — Paradise
This Masquerade — George Benson — WB
Doctor Tarr — Allan Parsons — 20th Century
Dancing Kid — Disco Tex — Chelsea
*Heaven Must Be — Tavares — Capitol
*Summer — War — UA
*Magic Man — Heart — Mushroom
*Wanna Make Love — Sun — Capitol
25 to 19 — Let 'Em In — Wings
26 to 20 — Don't Go Breaking — Elton John & Kiki Dee

KERN — BAKERSFIELD

#1 — England Dan & John Ford Coley
This Masquerade — George Benson — WB
Lowdown — Boz Scaggs — Columbia
18 to 8 — Let 'Em In — Wings
Ex to 24 — If You Love Me — Chicago

WCRO — BALTIMORE

#1 — Manhattans
*Wham Bang — Silver — Arista
*Shower The People — James Taylor — WB
*Did You Boogie — Flash Cadillac — Private Stock
*Little Bit More — Dr. Hook — Capitol
17-10 — Devil Woman — Cliff Richard
15-11 — I'd Really Love — England Dan & Coley
29-17 — Play That Funky Music — Wild Cherry
ex-29 — This Masquerade — George Benson
ex-28 — You Should Be Dancing — Bee Gees
ex-27 — Shake Your Booty — KC & Sunshine Band
ex-30 — Summer — War

KFYR — BISMARCK

#1 — Beatles
*You'll Never Find — Lou Rawls — Phila. Int'l.
9-5 — I'm Easy — Keith Carradine
22-18 — Say You Love Me — Fleetwood Mac
25-20 — Wham Bam — Silver

KUPD — PHOENIX

#1 — Brothers Johnson
*Dr. Tarr & Prof. Fether — Alan Parsons — 20th Century
*This Masquerade — George Benson — WB
*Wham Bam Shang-A-Lang — Silver — Arista
*Springtime Mama — Henry Gross — Lifesong
14-10 — If You Know — Neil Diamond
20-16 — Baretta's Theme — Rhythm Heritage
30-23 — You Should Be Dancing — Bee Gees
36-28 — Kiss And Say Goodbye — Manhattans
38-29 — Devil Woman — Cliff Richard
ex-35 — I'd Really Love — England Dan & Coley
ex-36 — A Little Bit More — Dr. Hook

WICC — BRIDGEPORT

#1 — Starland Vocal Band
Shower The People — James Taylor — WB
See You Sunday — Glen Campbell — Capitol
Hey My Love — Dion — WB

WYSL — BUFFALO

#1 — Dr. Hook
Heaven Must Be — Tavares — Capitol
Springtime Mama — Henry Gross — Lifesong
Shower The People — James Taylor — WB
23 to 10 — Don't Go Breaking — Elton John & Kiki Dee
26 to 18 — You Should Be Dancing — Bee Gees
11 to 4 — Got To Get You — Beatles
24 to 16 — Let 'Em In — Wings

WHOT — CAMPBELL

#1 — Queen
Summer — War — UA
*You'll Never Find — Lou Rawls — Phila. Int'l.
*Devil With The — Pratt & McClain — Reprise
*Turn The Beat — Vicki Sue Robinson — RCA

WFLI — CHATTANOOGA

#1 — Manhattans
Play That Funky Music — Wild Cherry — Sweet City/Epic
Say You Love Me — Fleetwood Mac — Reprise
Peas In A Pod — Sammy Johns — WB
Fifth Of Beethoven — Walter Murphy — Private Stock
Devil Woman — Cliff Richard — Rocket
*Magic Man — Heart — Mushroom
*Stranger — Johnny Duncan — Columbia
18 to 11 — You Should Be Dancing — Bee Gees
24 to 15 — Don't Go Breaking — Elton John & Kiki Dee
22 to 16 — You're My Best Friend — Queen
27 to 19 — Let Her In — John Travolta
30 to 21 — Little Bit More — Dr. Hook
Ex to 24 — Let 'Em In — Wings
Ex to 28 — I'd Really Love — England Dan & Coley
Ex to 29 — If You Know — Neil Diamond
Ex to 30 — Another Rainy Day — Chicago

WGWV — CHATTANOOGA

#1 — Manhattans
Play That Funky Music — Wild Cherry — Sweet City/Epic
Baby I Love — Peter Frampton — A&M
It Keeps You Runnin' — Carly Simon — Elektra
Dancing Kid — Disco Tex — Chelsea
If You Know — Neil Diamond — Columbia
*Young Hearts — Candi Staton — WB
*Fifth Of Beethoven — Walter Murphy — Private Stock
*Little Bit More — Dr. Hook — Capitol
*Say You Love Me — Fleetwood Mac — Reprise
*Devil Woman — Cliff Richard — Rocket
24 to 10 — Heaven Must Be — Tavares
25 to 11 — Rock And Roll Music — Beach Boys

WMFJ — DAYTONA

#1 — Manhattans
This Masquerade — George Benson — WB
Say You Love Me — Fleetwood Mac — Reprise
Street Singin' — Lady Flash — RSO
*Who'd She Coo — Ohio Players — Mercury
*Dancin' Kid — Disco Tex — Chelsea
*Getaway — EWF — Columbia
20 to 11 — Let 'Em In — Wings
21 to 12 — Let Her In — John Travolta
33 to 24 — Doctor Farr — Allan Parsons

WEAO — EAU CLAIRE

#1 — Starland Vocal Band
I'll Be Good — Brothers Johnson — A&M
Little Bit More — Dr. Hook — Capitol
Wham Bang — Silver — Arista
Did You Boogie — Flash Cadillac — Private Stock
14 to 10 — I'd Really Love — England Dan & Coley

14 to 8 — Got To Get You — Beatles
8 to 3 — I'll Be Good — Brothers Johnson
Ex to 9 — Teddy Bear — Red Sovine
Ex to 15 — This Masquerade — George Benson
Ex to 18 — Don't Go Breaking — Elton John & Kiki Dee

KEIN — GREAT FALLS

#1 — Beatles
*Ode To Billy Joe — Bobbie Gentry — Capitol
*Devil Woman — Cliff Richard — MCA
*A Little Bit More — Dr. Hook — Capitol
*Dr. Tarr & Prof. Fether — Alan Parsons — 20th Century
*Street Singin' — Lady Flash — RSO
ex-18 — Let Her In — John Travolta
ex-27 — Don't Go Breaking — Elton John & Kiki Dee
ex-30 — Summer — War

WIFE — INDIANAPOLIS

#1 — Seals & Crofts
Little Bit More — Dr. Hook — Capitol
Party Line — Andrea True — Buddah
If You Leave Me — Chicago — Columbia
Popsicle Toes — Michael Franks — Reprise
*Last Child — Aerosmith — Columbia
14-7 — Don't Go Breaking — Elton John & Kiki Dee
12-8 — I'd Really Love — England Dan & Coley
15-10 — Let Her In — John Travolta
20-16 — Listen To The Buddha — Ozo
22-15 — Heaven Must Be — Tavares
27-20 — You'll Never Find — Lou Rawls
29-21 — You Should Be Dancing — Bee Gees
30-24 — This Masquerade — George Benson

WVIC — LANSING

#1 — Beatles
I'd Really Love — England Dan & Coley — Big Tree
*Play That Funky Music — Wild Cherry — Sweet City/Epic
*Summer — War — UA
*Street Singin' — Lady Flash — RSO
*I Never Cry — Alice Cooper — WB
24 to 18 — Don't Go Breaking — Elton John & Kiki Dee
19 to 12 — Let 'Em In — Wings
15 to 11 — You Should Be Dancing — Bee Gees

KENO — LAS VEGAS

#1 — Starland Vocal Band
No new additions
33 to 24 — Shake Your Booty — KC & Sunshine Band
15 to 9 — Let 'Em In — Wings
Ex to 35 — Who'd She Coo — Ohio Players

WFOM — MARIETTA

#1 — Seals & Crofts
Say You Love Me — Fleetwood Mac — Reprise
Wham Bang — Silver — Arista
Still The One — Orleans — Asylum
Young Hearts — Candi Staton — WB
30 to 21 — Don't Go Breaking — Elton John & Kiki Dee

KNOE — MONROE

#1 — Starland Vocal Band
Summer — War — UA

Singles To Watch

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

1. Shower The People — James Taylor — Warner Brothers
2. With Your Love — Jefferson Starship — Grunt (RCA) — LP cut
3. Lowdown — Boz Scaggs — Columbia
4. Who'd She Coo — Ohio Players — Mercury
5. Street Singin' — Lady Flash — RSO
6. Did You Boogie — Flash Cadillac & The Continental Kids — Private Stock
7. Ode To Billy Joe — Bobbie Gentry — Capitol
8. If You Leave Me — Chicago — Columbia — LP cut
9. Dr. Tarr and Professor Fether — Alan Parsons Project — 20th Century
10. Magic Man — Heart — Mushroom
11. Dancin' Kid — Disco Tex & The Sex-O-Lettes — Chelsea

KINT — EL PASO

#1 — Starland Vocal Band
*You'll Never Find — Lou Rawls — Phila. Int'l.
*This Masquerade — George Benson — WB
ex-17 — Don't Go Breaking — Elton John & Kiki Dee
ex-20 — Let 'Em In — Wings

KRKO — EVERETT

#1 — Starland Vocal Band
Another Rainy Day — Chicago — Columbia
Little Bit More — Dr. Hook — Capitol
Magic Man — Heart — Mushroom
*You'll Never Find — Lou Rawls — Phila. Int'l.
*This Masquerade — George Benson — WB
*Shake Your Booty — KC & Sunshine Band — TK
*Fifth Of Beethoven — Walter Murphy — Private Stock
*I'm Your Man — Tarnay & Spencer — Private Stock

KOWB — FARGO

#1 — Starland Vocal Band
If You Know — Neil Diamond — Columbia
Yellow Van — Ronnie & Dirt Riders — RCA
12-6 — Don't Go Breaking — Elton John & Kiki Dee
14-10 — Let 'Em In — Wings
20-12 — Say You Love Me — Fleetwood Mac

KFJZ — FORT WORTH

#1 — Steve Miller
Baby I Love — Peter Frampton — A&M
Shake Your Booty — KC & Sunshine Band — TK
Who'd She Coo — Ohio Players — Mercury
*It Keeps You Runnin' — Carly Simon — Elektra
*Shower The People — James Taylor — WB
*With Your Love — Jefferson Starship — Grunt
21-10 — This Masquerade — George Benson
18-13 — You Should Be Dancing — Bee Gees

KYNO — FRESNO

*Play That Funky Music — Wild Cherry — Sweet City
*Summer — War — UA
*Hold On — Sons Of Champin — Arlote America
*With Your Love — Jefferson Starship — Grunt
20-14 — Baby, I Love — Peter Frampton
25-20 — Devil Woman — Cliff Richard
28-22 — A Fifth Of Beethoven — Walter Murphy
ex-27 — Lowdown — Boz Scaggs
ex-29 — Shake Your Booty — KC & The Sunshine Band
ex-30 — Say You Love Me — Fleetwood Mac

WLAV — GRAND RAPIDS

#1 — Starland Vocal Band
*Play That Funky Music — Wild Cherry — Sweet City/Epic
*Young Hearts — Candi Staton — WB
*With Your Love — Jefferson Starship — Grunt
*Devil Woman — Cliff Richard — Rocket
*Let 'Em In — Wings — Capitol
*Say You Love Me — Fleetwood Mac — Reprise
5 to 1 — Afternoon Delight — Starland Vocal

I Need To Be — Carpenters — A&M
Say You Love Me — Fleetwood Mac — Reprise
Young Hearts — Candi Staton — WB
Heaven Must Be — Tavares — Capitol
15 to 8 — Tear The Roof — Parliament
20 to 14 — Lowdown — Boz Scaggs
24 to 18 — She's Gone — Hall & Oates
31 to 19 — Last Child — Aerosmith
34 to 21 — I'm Easy — Keith Carradine
37 to 31 — Don't Go Breaking — Elton John & Kiki Dee
18 to 9 — I'd Really Love — England Dan & Coley

KOIL — OMAHA

#1 — Seals & Crofts
Turn The Beat — Vicki Sue Robinson — RCA
*You Should Be Dancing — Bee Gees — RSO
*Something He Can Feel — Aretha Franklin — Atlantic
*Teddy Bear — Red Sovine — Starday
22 to 9 — If You Know — Neil Diamond
14 to 3 — Love Is Alive — Gary Wright
20 to 10 — Let 'Em In — Wings
Ex to 21 — Sophisticated Lady — Natalie Cole
Ex to 23 — Say You Love Me — Fleetwood Mac

WLOF — ORLANDO

#1 — Parliament
No new additions
16 to 8 — You're My Best Friend — Queen
14 to 9 — I'll Be Good — Brothers Johnson
21 to 16 — I'm Easy — Keith Carradine
22 to 17 — Hot Stuff — Rolling Stones
28 to 20 — You Should Be Dancing — Bee Gees

KACY — OXNARD

#1 — Manhattans
Springtime Mama — Henry Gross — Lifesong
Summer — War — UA
I'd Really Love — England Dan & Coley
With Your Love — Jefferson Starship — Grunt

WPNG — PAWTUCKET

#1 — Queen
This Masquerade — George Benson — WB
Sophisticated Lady — Natalie Cole — Capitol

WBSR — PENSACOLA

#1 — Brothers Johnson
Say You Love Me — Fleetwood Mac — Reprise
It Keeps You Runnin' — Carly Simon — Elektra
Summer — War — UA
Heaven Must Be — Tavares — Capitol
*Shake Your Booty — K.C. & Sunshine Band — TK
*Street Singin' — Lady Flash — RSO
*I've Been Loving You — Easy Street — Capricorn
*You'll Never Find — Lou Rawls — Phila. Int'l.

*Shower The People — James Taylor — WB
16-10 — Young Hearts — Candi Staton
23-15 — I Need To Be — Carpenters
24-19 — Steppin' Out — Neil Sedaka
28-22 — Another Rainy Day — Chicago
34-29 — Last Child — Aerosmith
32-27 — Fifth Of Beethoven — Walter Murphy
33-26 — You Should Be Dancing — Bee Gees
30-25 — Let 'Em In — Wings
26-20 — I'm Easy — Keith Carradine
22-17 — You're My Best Friend — Queen

KPAM-FM — PORTLAND

#1 — Starland Vocal Band
You'll Never Find — Lou Rawls — Phila. Int'l.
Wham Bang — Silver — Arista
Summer — War — UA
Rocky Mountain Music — Eddie Rabbitt
29-24 — Play That Funky Music — Wild Cherry
8-3 — Let Her In — John Travolta
16-11 — I'd Really Love — England Dan & Coley

WRVO — RICHMOND

#1 — Parliament
Heaven Must Be — Tavares — Capitol
Shake Your Booty — KC & Sunshine Band — TK
Sophisticated Lady — Natalie Cole — Capitol
Baby I Love — Peter Frampton — A&M
13-6 — Rock And Roll Music — Beach Boys
14-9 — I'd Really Love — England Dan & Coley

KROY — SACRAMENTO

#1 — Captain & Tennille
Kiss And Say Goodbye — Manhattans — Columbia
Tear The Roof Off — Parliament — Casablanca
Lowdown — Boz Scaggs — Columbia
ex-21 — Ode To Billy Joe — Bobbie Gentry

KCPX — SALT LAKE CITY

#1 — John Travolta
*I'll Be Good — Brothers Johnson — A&M
*Say You Love Me — Fleetwood Mac — Reprise
*Devil Woman — Cliff Richard — MCA
*The Reaper — Blue Oyster Cult — Columbia
19-9 — A Fifth Of Beethoven — Walter Murphy
22-17 — Kiss And Say Goodbye — Manhattans
28-15 — Don't Go Breaking — Elton John & Kiki Dee
30-24 — Shake Your Booty — KC & Sunshine Band
ex-27 — Last Child — Aerosmith
ex-30 — Play That Funky Music — Wild Cherry
29-18 — You Should Be Dancing — Bee Gees

KISA — SAN ANTONIO

#1 — Starland Vocal Band
Rock And Roll Music — Beach Boys — Reprise
I'd Really Love — England Dan & Coley — Big Tree
18-13 — Let 'Em In — Wings

KONO — SAN ANTONIO

*Gotta Be The One — Maxine Nightingale — UA
*Adios — Santa Fe
17-5 — You'll Never Find — Lou Rawls
13-8 — Never Gonna Fall In Love — Eric Carmen
22-15 — Save Your Kisses — Brotherhood Of Man
39-17 — Kiss And Say Goodbye — Manhattans

KSly — SAN LUIS OBISPO

#1 — Queen
*Ode To Billy Joe — Bobbie Gentry — Capitol
*Springtime Mama — Henry Gross — Lifesong
*If You Know — Neil Diamond — Columbia
*If You Leave Me — Chicago — Columbia
14-6 — Lowdown — Boz Scaggs
18-7 — I'm Easy — Keith Carradine
20-10 — Don't Go Breaking — Elton John & Kiki Dee
ex-30 — Play That Funky Music — Wild Cherry

WORD — SPARTENBERG

#1 — KC & Sunshine Band
*Who'd She Coo — Ohio Players — Mercury
*Get Up Offa — James Brown — Polydor
*Turn The Beat — Vicki Sue Robinson — RCA
*Nitty Gritty Rock & Roll — Cayote McCloud — Midland
Ex to 16 — Let 'Em In — Wings
Ex to 17 — Fifth Of Beethoven — Walter Murphy

KREM — SPOKANE

#1 — Manhattans
Little Bit More — Dr. Hook — Capitol
Play That Funky Music — Wild Cherry — Sweet City/Epic
Turn The Beat — Vicki Sue Robinson — RCA
*Summer — War — UA
*Say You Love Me — Fleetwood Mac — Reprise
*With Your Love — Jefferson Starship — Grunt
15-5 — Don't Go Breaking — Elton John
12-6 — Baby I Love — Peter Frampton
23-13 — You Should Be Dancing — Bee Gees
22-14 — Fifth Of Beethoven — Walter Murphy
30-16 — I'm Easy — Keith Carradine

WJON — ST. CLOUD

#1 — Starland Vocal Band
*Wreck — Gordon Lightfoot — WB
*Baby I Love — Peter Frampton — A&M
*Say You Love Me — Fleetwood Mac — Reprise
*Devil Woman — Cliff Richard — Rocket
*Summer — War — UA
*Rescue Me — Melissa Manchester — Arista
11-5 — Got To Get You — Beatles
ex-15 — Teddy Bear — Red Sovine
ex-17 — Shower The People — James Taylor
ex-18 — I'd Really Love — England Dan & Coley
ex-19 — Too Easy To Love — Dahcotah
ex-20 — Let 'Em In — Wings
ex-21 — You Should Be Dancing — Bee Gees

WOLF — SYRACUSE

#1 — Starland Vocal Band
I'd Really Love — England Dan & Coley — Big Tree
Baby I Love — Peter Frampton — A&M
Devil Woman — Cliff Richard — Rocket
Turn The Beat — Vicki Sue Robinson — RCA
Say You Love Me — Fleetwood Mac — Reprise
Play That Funky Music — Wild Cherry — Sweet City/Epic
*Livin' Ain't Livin' — Firefall — Atlantic
*Kid Charlemagne — Lou Rawls — Phila. Int'l.
*You'll Never Find — Lou Rawls — Phila. Int'l.
*Listen To The Buddha — Ozo — DJM
15 to 6 — Let Her In — John Travolta
14 to 9 — Don't Go Breaking — Elton John
24 to 12 — Let 'Em In — Wings
25 to 14 — I'm Easy — Keith Carradine
27 to 22 — I'm Easy — Keith Carradine

WNDR — SYRACUSE

#1 — Starland Vocal Band
*It Keeps You Runnin' — Carly Simon — Elektra
*Little Bit More — Dr. Hook — Capitol
*Shake Your Booty — KC & Sunshine Band — TK
*Wham Bang — Silver — Arista
*With Your Love — Jefferson Starship — Grunt
Ex to 11 — Fifth Of Beethoven — Walter Murphy
*WLCY — TAMPA
#1 — Starland Vocal Band
Don't Go Breaking — Elton John & Kiki Dee — Rocket
Rock And Roll Music — Beach Boys — Reprise
16 to 9 — I'll Be Good — Brothers Johnson
17 to 11 — Let Her In — John Travolta
18 to 13 — Another Rainy Day — Chicago

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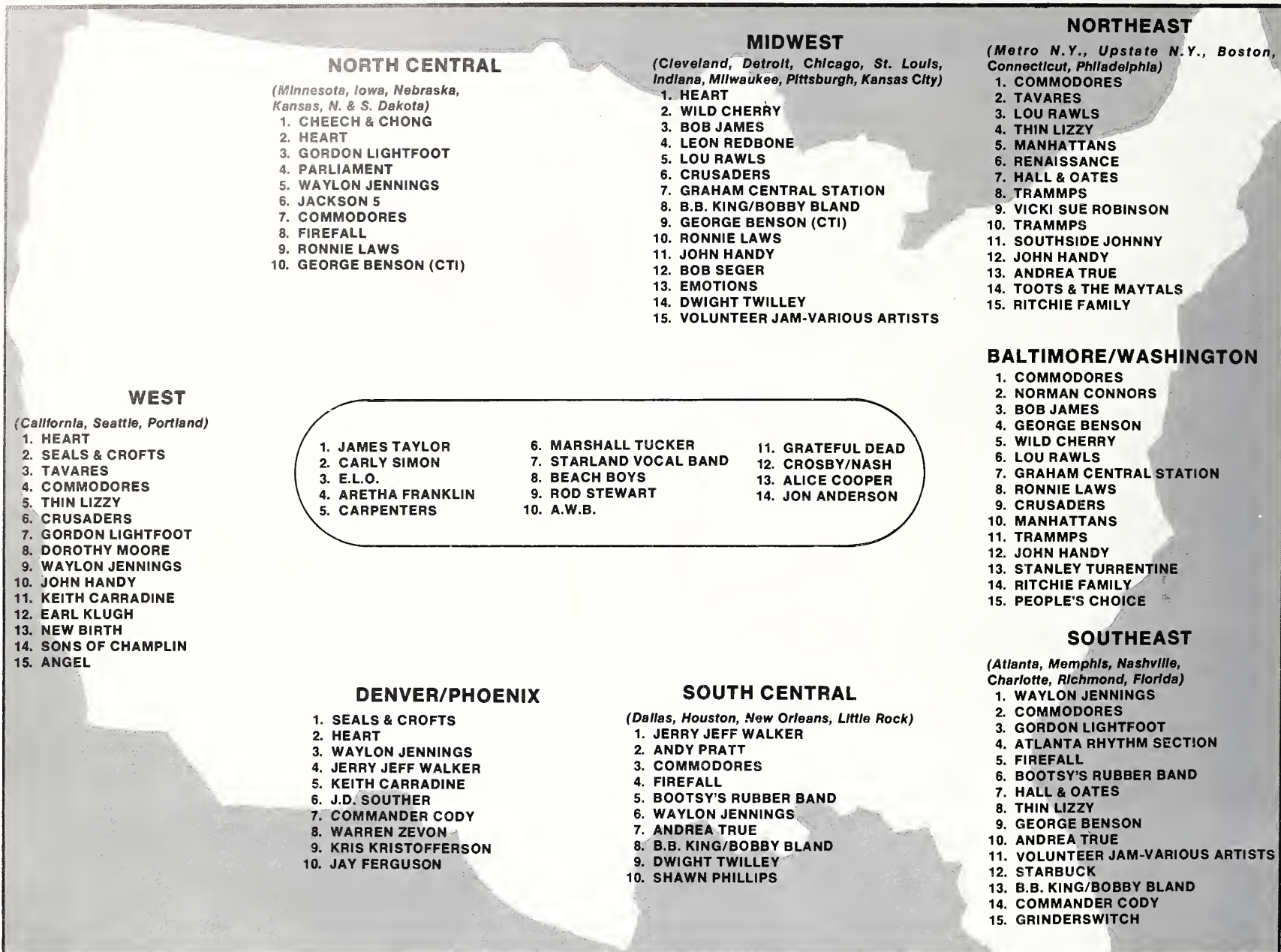
THE CASH BOX POP RADIO ANALYSIS

most added records	This Week	To Date	station adds this week
1. Shake Your Booty — K.C. & the Sunshine Band — TK	16%	35%	KJR, WIXY, WAYS, Z-93, WMAK, WCAO, WQAM, KSTP, WBBQ, WKY, WDRC, WAPE, KJRB, WGH
2. A Little Bit More — Dr. Hook — Capitol	15%	31%	WSAI, WMAK, WBBQ, WAKY, KING, KGW, WTI, KJOY, KRJB, KRBS, WAPE, WGH, WERC
3. This Masquerade — George Benson — WB	13%	69%	KLIF, WIFI, WMAK, WHHY, WDRC, WORC, WDF, WGH, WBLI, KJRB, KNDE, KGW
4. You'll Never Find Another — Lou Rawls — Phila Int'l.	13%	43%	KILT, WSAI, KXOK, WNCI, WTI, KAFY, WOKY, WKBW, WNDE, WLAC, Z-96, WJET
5. Summer — War — UA	13%	37%	WFIL, Y-100, WMPS, KRBE, WBLI, WGH, WCOL, WHHY, WLEE, Z-96, WBBQ, WJET
6. Say You Love Me — Peter Frampton — A&M	13%	32%	KJR, KING, KGW, KRBE, WKBW, WAYS Q102, WFIL, WHHY, WBG, WSGN, WDRC, B-100
7. Play That Funky Music — Wild Cherry — Sweet City	12%	49%	KHJ, KILT, KRBE, KING, KRBS, WAPE, KTAC, WGH, Z-96, KSTP, WBBF
8. Say You Love Me — Fleetwood Mac — WB	12%	37%	WLS, KJR, KILT, WOKY, WAKY, WKY, KSTP, WSGA, WSGN, KRBS
9. Don't Go Breaking My Heart — Elton & Kiki — Rocket	11%	98%	WABC, WQXI, KLIF, KCBQ, KNDE, WGH, WIRL, WGCL, KLEO, WOW
10. You Should Be Dancing — Bee Gees — RSO	11%	85%	KXOK, 99X, WHBQ, KNDE, WTI, Z-96, WBG, WQAM, KLEO, WAKY, B-100
11. Last Child — Aerosmith — Columbia	11%	60%	KLSQ, KTAC, Q102, Z-93, WLEE, WMAK, KIIS, WKLO, KNDE, KING, B-100
12. Heaven Must Be Missing — Tavares — Capitol	11%	47%	KHJ, WSAI, WAYS, WGH, WLAC, Z-93, Z-96, WGCL, KIMN, WBBQ
13. With Your Love (LP cut) — Starship — Grunt	11%	18%	WCAO, Z-93, WLAC, WKBW, KJRB, WKLO, KNDE, U-100, KRBE, KGW
14. Young Hearts Run — Candi Staton — WB	10%	34%	WPIX, WQAM, WQXI, WCAO, Y-100, WGH, WNDE, WJET, KSTP
15. I'd Really Love To See You — England Dan & Coley — Big Tree	8%	83%	CKLW, WRKO, KFRC, KNDE, WVBF, WKBW, KLEO
16. If You Know What I Mean — Neil Diamond — Columbia	8%	77%	KILT, KJR, WCOL, KSTP, WNDE, KNDE, KING
17. Tear The Roof — Parliament — Casablanca	8%	59%	WABC, KXOK, KJRB, KING, WDG, WHB, WBG
18. Turn The Beat Around — Vicki Sue Robinson — RCA	8%	42%	WPGC, WIXY, WSAI, Z-96, WDG, WKY, WHB

radio active singles	
1.	Let 'Em In — Wings — Capitol KHJ 14-9, 99x 18-10, WIFI 18-10, WQXI 23-16, KLEO 23-15, WBBF 20-13, WCAO 26-21, WBBQ 21-16, WGCL 19-9, WSGN 10-6, WLEE 24-17, WCOL 34-27, WLAC 18-12, WGH 19-10, WNDE 13-6, WKBW 20-16, WOKY ex-25, WHBQ 17-12, KRBS 2-14, KAFY 18-9, KIIS 23-17, WKLO ex-14, WING 20-16, KTLK 20-9.
2.	Don't Go Breaking My Heart — Elton & Kiki — Rocket WRKO 20-15, KHJ 18-8, Y-100 10-6, 99x 15-7, WHBQ 18-13, WCOL 22-13, WSAI 20-10, WQAM 18-14, KLLQ 30-20, KISN ex-16, WBG 14-7, WSGN 14-1, WCAO 19-9, KIMN 26-16, KSTP 21-15, WKY 18-10, KTAC 27-21, WNDE 19-14, KNDE ex-19, KRIZ 18-13, WMPS 21-11, WING 30-24.
3.	You Should Be Dancing — Bee Gees — RSO KHJ 28-22, WRKO 30-23, KTAC 28-23, WLAC 17-11, WCOL 32-23, Z-93, KLIF 21-15, WHHY 13-6, WORC 22-18, WKY 20-16, KSTP 28-19, WQXI 21-13, WMAK 19-14, WSGN 23-16, WERC 19-10, WLEE 27-22, WING 30-24, U-100 20-16, KTLK 32-26, WMPS 25-15.
4.	I'd Really Love To See You Tonight — England Dan & John Ford Coley — Big Tree WFIL ex-27, WIFI 28-23, KSLQ 40-34, KHJ 30-24, WNDE 29-18, WGH 20-11, Q102 21-15, KSTP 23-18, WKY 17-7, WHBQ 26-21, KAFY 24-15, KJR 22-18, KJRB 22-18, WKLO 15-8, U-100 28-23.
5.	Let Her In — John Travolta — Midland Int'l. WPGC 26-17, WQAM 19-13, WOW ex-13, KING 11-1, Z-93 22-15, WGH 17-8, WNDE 14-7, WAPE 22-6, KIIS 17-11, KCBQ 14-8, WIRL 15-5.
6.	A Fifth Of Beethoven — Walter Murphy — Private Stock KEEL 17-8, KLEO 16-9, WERC 29-19, WGH 25-16, WAYS 18-3, WOKY 26-21, KISN 29-15, KRSP ex-19, WBBF 13-9, KJOY 29-20.
7.	Got To Get You Into My Life — Beatles — Capitol WABC 17-12, WBBQ 14-8, WSGA 28-23, WSGN 25-19, WCOL 14-9, WKBW 10-7, WAPE 24-18, WBLI ex-6, KLEO 21-1, KTLK 21-13.
8.	Heaven Must Be Missing An Angel — Tavares — Capitol WABC 13-8, WLS 23-14, WRKO 25-19, WFIL 18-13, WPIX 14-9, WMAK ex-27, WORC 12-6, KTAC ex-26, WKLO 25-1

looking ahead to the top 100	
101	IT AIN'T THE REAL THING (Meadow Ridge — ASCAP) BOBBY BLAND (ABC 12189)
102	UP THE CREEK (WITHOUT A PADDLE) (Stone Diamond — BMI) THE TEMPTATIONS (Gordy G7150F)
103	SOLITARY MAN (Tallyrand — BMI) T.G. SHEPPARD (Hitsville H6032F)
104	POPSICLE TOES (Mississippi Mud — BMI) MICHAEL FRANKS (Raprise/WB RPS 1360)
105	I NEVER CRY (Ezra/Early Frost — BMI) ALICE COOPER (WB WBS 8228)
106	YOU TO ME ARE EVERYTHING (Screen Gams/Columbia — BMI) BROADWAY (Granita G540/ATV)
107	WICHITA JAIL (Night Time — BMI) CHARLIE DANIELS (Epic 6-50423)
108	BUTTERFLY FOR BUCKY (Unart/Pan In Hand — BMI) BOBBY GOLDSBORO (UA XW 793Y)
109	GET UP OFF OF THAT THING (Shurlin — BMI) JAMES BROWN (Polydor PD 14320)
110	KID CHARLEMAGNE (ABC/Dunhill BMI) STEELY DAN (ABC 12195)
111	LIGHT UP THE WORLD WITH SUNSHINE (Blacksheep/American Dream — ASCAP) HAMILTON, JOE FRANK & DENNISON (Playboy P6077)
112	GET IT WHILE IT'S HOT (Stone Diamond/Mills & Mills — BMI) EDDIE KENDRICKS (Tamla S 4270)
113	DON'T GET ME WRONG (Island — BMI) DODGERS (Island 058)
114	DEVIL WITH A BLUE DRESS (Stona Agata — BMI) PRATT & McCLAIN (Raprise/WB RPS 1361)
115	YOU TO ME ARE EVERYTHING (Colgems — ASCAP) REVELATION (RSO 854)
116	ROCKY MOUNTAIN MUSIC (Briar Patch — BMI) EDDIE RABBITT (Elektra E-45315)
117	SHOWER THE PEOPLE (Country Road — BMI) JAMES TAYLOR (WB WBS 8222)
118	STRANGER (Resaca — BMI) JOHNNY DUNCAN (Columbia 3-10302)
119	CHERRY BOMB (Bad Boy — BMI) RUNAWAYS (Mercury 73819)
120	FUNNY HOW TIME SLIPS AWAY (Traa — BMI) DOROTHY MOORE (Malaco M 1033)

REGIONAL ALBUM ACTION



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

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

City One Stop/L.A., Licorice Pizza/L.A., M.J.S./Miami, Record Factory/S.F., Mile High/Denver, Modern/Milwaukee, Mushroom/New Orleans, Music City/Nashville, Music Menu/S.F., Music Millennium/Portland, Music Plus/L.A., Music Scene/Atlanta, Music Street/Seattle, Musical Isle/St. Louis and S.F., National Record Mart/Midwest, Northern Records/Cleveland, Odyssey/Southwest, Peaches/Atlanta, Cleveland, Denver, Ft. Lauderdale, L.A., & St. Louis, Peter's/Boston, Prospect/Cleveland, Radio Doctors/Milwaukee, Rapid Sales/Madison, Record & Tape Collectors/Baltimore, Record Cove/Monterey, Record Dept. Merch./Memphis, Record Masters/Baltimore, Record Revolution/Cleveland, Record Shack/N.Y., & Atlanta, Record Theatre/Cleveland-Akron, Recordland/Midwest, Richman Bros./Phila., Rose/Chicago, Sam Goody/N.Y. & Phila., Schwartz Bros.-Harmony Huts/D.C., Sieberts/Little Rock, Shulman-Listening Booth/N.J.-Phila., Soul Shack/D.C., Sound Town/Dallas, Sound Unlimited/Chicago, Sound Warehouse/Houston-Dallas, Southern/Miami, Spec's/Miami, Stark-Camelot/Midwest, Strawberrys/Boston, Street-side/St. Louis, Swallens/Cincinnati, Tape City/New Orleans, Tosh's One Stop/Seattle, Tower/L.A., Sacramento & S.F., Town Hall/N.Y., Trans World/Albany, Two Guys/East Coast, United/Miami, Waxie Maxie/D.C., West Coast Music Sales/L.A., Western Merchandisers/Southwest, Wilcox/Okla. City, Win One Stop/N.Y.

Promotion fr 32

An average record, just to get a good feel, could take three to four weeks."

Secondaries Called 'Best Shot'

"I don't really think the primaries are more conservative," said Marc Nathan, assistant national promotion director for Playboy Records. "They've loosened up a bit, in fact, especially with their nighttime and LP cut rotations. The secondaries are more conservative than ever but they're still your best shot. Unless you've got a really heavy record, and can pull ten or fifteen major stations out of the box, the secondaries are the best proving grounds. I believe in them."

"FM top 40s are extremely important," Nathan continued, "especially in markets where the AMs are not programmed properly. Of course, it's really difficult for an unknown act to get played. Promotion does not have to be so much extensive as methodical."

Influence Noted

"The primaries are a real battle," said

Louis Newman, director of promotion for Janus Records, "but they've been that way for the last couple of years. The secondaries are still loose, and they afford more opportunities for airplay."

"The secondaries, though, are following a tighter pattern," added Dave Greenwald, director of national secondary promotion for Janus. "They watch trade and retail patterns, and they keep a close watch on other stations. There's some personal stuff going on, too. Sometimes, the program director of a secondary station will go on a record because he respects the opinion of a p.d. at a primary outlet, and the other way around."

Newman emphasized the same point. "The secondary stations are really the key. They can get the primaries to step out. FM top 40s, in certain areas, hit the 9-20 age group, and things like album giveaways are incredibly effective. It's difficult to get airplay sometimes, but these FM outlets are influential."

Short Lists Called Beneficial

"Not just primaries, even the secondaries

have tightened up unbelievably," exclaimed Linda Alter, Bang Records' national promotion director, "although one programmer I've recently spoken to made a valid point: that as tight as 90% of playlists

may be at this time, you'll still find a high percentage of new-name artists being played." Ms. Alter cited Starland Vocal Band, Starbuck, Dorothy Moore, Andrea True, Brothers Johnson, John Travolta, Cyndi Greco, Brass Construction and Walter Murphy as examples of new artists getting nationwide airplay, pointing out that "the percentage of new artists being broken now is probably greater than ever before." Ms. Alter added that at the same time, breaking a record has become a longer process, requiring more patience than previously demanded. In addition, Ms. Alter observed, "The longer the playlist, the lighter the rotation, and the less a record is played; consequently, the longer it takes to break it. Whether record companies know it or not, shorter playlists are more beneficial to them in the long run."

Ms. Alter saw the FM stations that had

gone top 40 "definitely gaining strength, especially with today's more sophisticated listener." She brought up the obvious advantages of broadcasting in stereo, claiming the FM top 40s had "become the record sellers in many markets."

Slow Feedback Noted

"I don't see them getting any tighter, in fact, I don't think they've changed much in the last few months," is the opinion of Harold Childs, A&M Records' vice-president in charge of promotion. Childs felt the secondary market stations were becoming more conservative as a direct result of the primaries' unwillingness to add new records early. "They might go on a record early, but it takes a major market station so long to pick up on what they're feeding back, they don't want to be left out on a limb with a record for three months."

Childs stated that FM top 40 stations were making an impression in a few markets, such as Chicago and Detroit, but his general observation was that "AM stations still sell the singles in major markets."

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CASH BOX COUNTRY

COUNTRY ARTIST OF THE WEEK Red Sovine



"Breaker — Breaker!" — Over the years and through affiliations with Decca, MGM, Chart and Starday Records, Red Sovine has been one of the most prolific entertainers in the country field. He has brought to the listener such tunes as "The Intoxicated Rat", "Giddy Up Go", "Little Rosa", "Phantom — 309", "I Didn't Jump The Fence", "I Know You're Married But I Love You Still", and his famous emotion-drenched recitations such as his current Starday recording "Teddy Bear".

A native of Charleston, West Virginia, Woodrow Wilson (Red) Sovine's first job was with Jim Pike and The Caroline Tar Heels, where he was featured in the band on the Friday night "Old Farm Hour Show" at Radio Station WCHS. Then later the group moved on to the WWVA, Wheeling, "Jamboree."

In 1947, Red formed his own band, "The Echo Valley Boys", and appeared regularly on Radio Station KWKH in Shreveport, Louisiana. When Hank Williams left the Louisiana Hayride to become a regular on the Grand Ole Opry in Nashville, Red was tabbed to take over Hank's place on the Hayride, where he was the featured performer for five years. Then he, too, was invited to join the Grand Ole Opry.

Red has been a top entertainer for many years, from the smoke filled bars to the studios of some of the nation's top television shows. In Europe, on the circuit, Red is one of the favorites, and he has made nearly two dozen trips to Germany and many of the surrounding countries. Back home, Red has appeared in every state, while Canada calls him a "favorite son".

Starday Records has just released an LP titled "Teddy Bear", with all recording under the direction of Tommy Hill.

'Roy Rogers Day' Set

LOS ANGELES — July 14 was proclaimed "Roy Rogers Day" by Los Angeles city mayor Tom Bradley. A proclamation was presented to Rogers commending Rogers and Dale Evans for their outstanding contributions and achievements. Rogers has worked with various charitable organizations throughout his lengthy career.

The proclamation is also in recognition of Rogers' 91st film, "Mackintosh & T.J.," which opened in Los Angeles on July 14, 1976. The Penland Productions feature, which was produced by Tim Penland and directed by Marvin Chomsky, marks Rogers' comeback to films after a 22-year absence.

Two Elected By NARAS

NASHVILLE — The board of governors of NARAS, during their July board meeting, elected Eddie Kilroy and David Johnson to fill vacant seats on the board of governors of the Nashville chapter.

Eddie Kilroy is director of Nashville operations for Playboy Records and is fill-



MERCURY WELCOMES SKEETER — Phonogram/Mercury Records has signed Skeeter Davis to a recording contract, and her first Mercury single to be released shortly is entitled "I Love Us." Seen at the signing with Skeeter are Frank Leffell, national country promotion manager, Mercury Records, Ronny Light and Pete Drake, co-producers.

ing a term of office through June 1977.

Dave Johnson, president of Broadway Sounds, Recording Studio and Production Company of Muscle Shoals is filling a term of office through June 1977.

Loretta Lynn's Success Story; Right Decisions, Best Interests

by J.B. Carmicle

LOS ANGELES — "There are problems of being in demand and your success depends on how you handle those demands" reflected Dave Skepner who manages Loretta Lynn. He knows that a successful artist's career hinges on more right decisions made than wrong ones. He gets paid to make decisions concerning the country superstar's present exposure to the public, as well as developing plans for "what she'll be doing two years down the road." Skepner noted to **Cash Box** that his job is to "protect Loretta and her people, at times, even from themselves." That may sound a bit strange, but according to Skepner, there's a basic reasoning behind it.

"When I was hired I knew that weeding out the deals that would be detrimental to her career was the main part of my job. I told her to worry about three things: her family, the songs she wanted to record, and her concert appearances and to let me worry about the rest."

Open Arms

Loretta Lynn's popularity has naturally been something she's accepted with open arms. Named country music's "entertainer of the year" is a distinction achieved by no female except herself. With many number one country records to her credit, along with several gold albums and sold-out concert appearances, she's a "woman of iron," according to Skepner. She's appeared on many television talk shows, getting an early start with David Frost, who's one of her biggest fans and "has to be given a lot of credit for Loretta's national exposure." But all that has its disadvantages too.

Love Affair

When asked about the most difficult part of his job, Skepner said, "it's trying to maintain the love affair between Loretta and her fans . . . she loves them . . . she'll sometimes sit at the edge of the stage until every last autograph is signed. We want the

relationship with her fans to be close . . . she wants that . . . and at the same time we have to see that their grip on her is not wearing her out or wearing her down. She's a one-to-one person . . . it's that concept that's put her where she is today. The problem is keeping that love and energy toward her fans, the press, and the public under control and in the right proportion."

Dave Skepner pointed out that media exposure for Loretta Lynn is important. "We have to plan ahead. We sometimes work a year to two years ahead, planning record releases, concert appearances, books, and other things. When you plan this far in advance, you get people to cross-promote those entities and if everyone does their job right, we have a fantastic success."

Valuable Time

Television is important, but it's usually used for a reason. "If she's got a new release out, or she's promoting her book, we'll use her on talk shows. It's valuable time for her. We don't just do a lot of shows for drill time. And we're very careful about her name being used in relation to commercial products. The more times her name is used for different products, the less value it has for her."

Skepner provided an example. "If someone at home sees Loretta Lynn selling everything from soap to alarm clocks . . . the meaning of her endorsement is lessened. If she's seen on three network television shows . . . the fourth guy down the line might say 'I need something different.' Lots of people approach us with many ideas for using Loretta's name. Their ideas are not hard to come by . . . it's the manpower of putting those ideas into effect, and into something that will profit both us and the other person . . . that's the har-

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Depot Music Opens

NASHVILLE — Depot Music, Inc., a new publishing, production and management complex on Music Row directed by Chuck Eastman and William R. Freeman, Jr., initiated their grand opening on June 8, 1976. Among those attending the open house festivities were Chet Atkins, Harry Warner of Jerry Reed Enterprises and David Hoy, the noted ESP expert. David Byrd, an independent producer, together with Depot's staff talent were the first to use LSI Studio's 24-track recording facilities. In addition to catering to all phases of the entertainment industry, Depot Music, Inc. has a graphics division and land development corporation.



COLONEL ED — United Artists recording artist Ed Bruce (right) is shown at recent ceremonies with Tennessee Governor Ray Blanton, at which time he was appointed to the governor's staff as a "Tennessee Colonel," in honor of the constant contributions Bruce has made throughout this past year. Bruce, who officially represented the Volunteer State as "The Tennessean" in a nationwide campaign was cited for the effectiveness of his many personal appearances during 1976 in an effort to promote the areas of tourism and industrial development in Tennessee.

Presley Tops CB LP Chart Again

by Linda F. Cauthen

LOS ANGELES — Elvis Presley's RCA LP, "Live From Elvis Presley Blvd., Memphis, Tennessee" has reached the #1 spot on the **Cash Box** country chart this week, making it the second Presley LP to top the country chart within a two-month period. Presley's "The Sun Sessions" was #1 the week of June 12, 1976. The only other artist to see two of his albums reach the top spot is Willie Nelson, whose Columbia LP, "The Sound In Your Mind," was #1 the week of May 15, and his "Willie Nelson Live" on RCA reached that position the week of July 17. Nelson also appears with Waylon Jennings, Jessi Colter and Tompall Glaser on the RCA album "The Outlaws," which was #1 on the **CB** country LP chart for five weeks, from March 13 through April 10.

Indep. Label Meet Set

NASHVILLE — The organizers of an independent label organization have announced a general meeting on Friday, July 23 at 1:30 p.m. in the conference room of the Musicians' Union at 1806 Division St., Nashville, Tenn.

Representatives from all independent labels are encouraged to attend to help in planning and organization.

For additional information, contact Claude F. Branz of Savage Records, Nashville, at (615) 256-0606 or John Hart of Aquarian Records, Macon, Georgia at (912) 746-2630.

Although the recent **Cledus Maggard** convoy weekend was dampened by inclement weather (including hail, rain and strong winds along the route from Freelon, Ontario, in Canada to Manassas, Virginia), 1500 members of the Baltimore Breakers CB Club turned out for the CB/Truckers Show in Manassas, a suburb of Washington, D.C. (June 27). Cledus, aka "The White Knight," found time during the hectic 750 mile, 15-hour, trip to make quick stops and sign autographs and meet fans at several coffee breaks set up by area radio stations and CB clubs.

Cledus now has a five-piece band and a new road manager, plus a brand new 30-foot GMC motor home to transport the crew and equipment. **Boots Bruner**, who has been with Cledus since 1971 when he was a dinner theatre worker, is the new "CB Road Mother" of the group. She makes reservations, coordinates interviews, checks on club facilities, and keeps the five-member Citizens Band on the straight and narrow path. **Rick Lewis**, who is the youngest at 21, plays lead guitar; **Don Robbins** at 24 plays drums; **Chuck Fredericks**, 29, plays rhythm guitar; **Paul Bailey**, 30, plays bass; and **Ed Rice**, 33 is MC and featured vocalist for the Citizens Band.

Tom T. Hall has a busy, busy schedule with 21 days booked so far for July and more than half of August filled.

Returning to 4 Star Music Company, Inc., after an absence of four years, is veteran song writer **Van Givens**. Van, whose hits include, "Help Stamp Out Loneliness," "Please Don't Squeeze My Sharmen," and "Sweetheart Of The Year," has the role of coordinating advisor to writer/public relations.

Danny Davis takes his Nashville Brass to Chicago (July 27) for a show at the Arie Crown Theatre, where they'll be appearing with the famous **Mills Brothers**.

Cochise Records has signed a long term distribution pact with Nationwide Sound Distributors. In addition to label head **Tony Douglas**, the Cochise artist roster includes singer-writer **Charles McGill** and Tony's new single discovery, **Tashya**.

On the 25th day of July, **Faron Young** will be featured for the third year at Angola, Indiana's big attraction, Buck Lake Ranch.

Due to popular request, Capitol Records is re-releasing **Mel McDaniels'** single "Have A Dream On Me."

The **Statler Brothers'** Seventh Annual 4th of July Celebration was held in their hometown of Staunton, Virginia, this year with an attendance of 50,000 people. The Statlers' special guest this year was **Tammy Wynette**. As in years past, all proceeds go to local charities in the Staunton area. A survey of the crowd turned up people from nearly every state. In determining the family or person coming the longest distance, Alaska and Korea were the winners. A Pleasant Gap, Pennsylvania woman and her three children arrived five days early for the Statlers' concert. She and her family camped on the parking lot in their car the entire time in order "to get a front row seat." **Mrs. Mary Parks** said it was her 39th birthday and she "couldn't think of a better way to spend it."

Dolly Parton's "Coat Of Many Colors" will be **Jeanne Pruett's** for the month of July. Jeanne is leasing Dolly's tour bus, named after the hit song. "It's a perfect opportunity for me to find out if I can sleep on a bus before I buy one of my own," Jeanne explained. "There's no sense in buying one if you can't sleep in it." Jeanne's new single on MCA Records is entitled "It Doesn't Hurt To Ask." She recently signed an exclusive booking contract with Top Billing, Inc., Nashville, Tennessee.

Mel Tillis has been busy recently in Nashville taping the syndicated television shows, "Pop Goes The Country" and "Good Ol' Nashville Music." Mel's first album on the MCA label is entitled "Love Revival," with a single released off it of the same title.

Brenda Lee has just returned from a month's tour of Japan with an award of which she is especially proud. She brought back a gold record presented to her by Japan to commemorate ten successive trips to the Land of the Rising Sun. Brenda is one of the top recording artists in Japan. Her current release on MCA is "Brother Shelton," produced by **Owen Bradley**.

RCA-er **Vernon Oxford** recently visited the Houston, Texas area to do some promo work for his "Redneck" single, which broke out of that city. Vernon visited radio stations KIKK, KNUZ and KENR and then stopped off at **Mickey Gilley's** club to do a few songs.

Jerry "Gator" Reed taped the Mercury Outboard motors 1977 television commercials in early July in Florida. Upon completion of the spots Jerry was whisked off by United Artists Pictures to do some promo work for the "Gator" movie in Houston and New Orleans. The movie was released nationally July 8, after a very successful early showing in the south.

RCA has added three newcomers to its country roster: **Bill Eldridge**, who will be produced by **Jerry Bradley**; **Linda Darrell**, who will be produced by **Chet Atkins**; and **Wayne Orender**, who will be produced by **Danny Davis**.

Tanya Tucker received an award while in Japan at nearly the same time as **Brenda Lee**. Tanya Tucker received the Bronze Award at the Tokyo Music Festival for her recording of "You've Got Me To Hold On To." Entered in the musical competition were performers from around the world. Tanya's smash record is scheduled for release soon in Japan.

Dave Burgess has signed **Brian Shaw** and **Dee McCall** to the Republic label. Shaw, former RCA recording personality, whose chart-toppers included "Devil Is A Woman" and "Here We Go Again," is scheduled for his first session for Republic August 5th. **Dee McCall** will be produced for Republic by veteran producer **Joe Allison**. With these signings the Republic Records roster now includes six country acts. Other country artists signed to the label are **Kathy Barnes**, **Larry Barnes**, **Nate Harvell**, and **David Rogers**.

RCA's **Dolly Parton** has taped eleven "Dolly" half hour TV shows so far for Sho Biz, Inc. The show will resume tapings in early October at Opryland. Thus far, over 130 markets will receive the "Dolly" shows in September.

MCA recording artist, **Ronnie Sessions**, whose new single is entitled "Support Your Local Honky Tonks," has a couple of good reasons why he thinks the barrooms of America need support. "They bring people together in fellowship," Ronnie said, "and provide work for thousands of musicians, distillers, bottlers, shippers and waitresses, as well as bringing in billions of dollars in taxes. Also, they play my new record, and I sure can use the money, so I can go to the honky tonks!"

Work will soon begin on a new building to house the AFM Local #257 in Nashville. Located next door to the Country Music Association Building, the headquarters will cover 6,000 square feet and cost \$350,000.

Dugg Collins is a winner of Cin-Kay's "Family Man Contest." Dugg is the program director at KDJW/Amarillo and he and his wife will spend a weekend in Los Angeles with all expenses paid by Cin-Kay. While in California, they will stay at the Universal Sheraton Hotel and will visit attractions of their choice.

Little Richie Johnson Agency expanded their operation again by adding **Fred Raehter** in Music Publishing.

Big Jim Ashford's record of "Inflation Blues" has been pulled from jukeboxes in a number of truck stops owned by large oil companies. One verse of the song criticized the big oil companies for squeezing out the small locally owned service stations, so at least one big oil company has decided to censor him.

juanita jones

TOP 50 COUNTRY ALBUMS

	Weeks On Chart		Weeks On Chart
1		26	
ELVIS PRESLEY		THE OUTLAWS	
BOULEVARD, MEMPHIS, TENNESSEE		WAYLON JENNINGS/WILLIE NELSON	
ELVIS PRESLEY (RCA APL 1-1508)	8 6	JESSI COLTER/TOMPALL GLASER	25 26
2		(RCA APL 1-1321)	
20-20 VISION		27	
RONNIE MILSAP (RCA APL 11666)	4 9	THE BEST OF RAY PRICE	
3		(Columbia KC 34160)	27 4
ONE PIECE AT A TIME		28	
JOHNNY CASH		BECAUSE YOU BELIEVED	
(Columbia KC 34193)	3 8	IN ME	
4		GENE WATSON	
CONWAY TWITTY NOW		(Capitol P ST 11529)	31 5
AND THEN		29	
CONWAY TWITTY (MCA 2206)	5 8	THE WINNER AND OTHER	
5		LOSERS	
HARMONY		BOBBY BARE (RCA APL 1-1786)	39 3
DON WILLIAMS		30	
(ABC/Dot DOSD 2049)	2 12	LIVE AT THE GRAND OLE	
6		OPRY	
WILLIE NELSON LIVE		HANK WILLIAMS, SR.	
(RCA APL 1-1487)	1 12	(MGM MG 1-5019)	40 4
7		31	
SADDLE TRAMP		TEDDY BEAR	
CHARLIE DANIELS BAND		RED SOVINE (Starday SD 968X)	45 2
(Epic PE 34150)	9 10	32	
8		IT'S A GOOD NIGHT FOR	
BLOODLINE		SINGIN'	
GLEN CAMPBELL (Capitol SW 11516)	7 13	JERRY JEFF WALKER (MCA 2202)	— 1
9		33	
TOO STUFFED TO JUMP		REMEMBERING THE	
AMAZING RHYTHM ACES		GREATEST HITS OF BOB	
(ABC/Dot DOSD 940)	11 5	WILLS	
10		(Columbia KC 34108)	37 3
UNITED TALENT		34	
LORETTA LYNN & CONWAY		LONG HARD RIDE	
TWITTY (MCA 2209)	19 4	MARSHALL TUCKER BAND	
11		(Capricorn CP 0170)	— 1
ROCKY MOUNTAIN MUSIC		35	
EDDIE RABBITT (Elektra 7E-1065)	17 5	THE AMBASSADOR OF	
12		GOODWILL	
THE SUN SESSIONS		JERRY CLOWER (MCA 2205)	— 1
ELVIS PRESLEY (RCA APM 1-1675)	6 14	36	
13		IT'S ALL IN THE MOVIES	
THE SOUND IN YOUR MIND		MERLE HAGGARD (Capitol ST 11483)	32 20
WILLIE NELSON (Lone Star/Columbia		37	
KC 34092)	13 17	THE BEST OF JOHNNY	
14		DUNCAN	
ARE YOU READY FOR THE		(Columbia KC 34243)	— 1
COUNTRY		38	
WAYLON JENNINGS (RCA APL 1-1816)	29 3	FASTER HORSES	
15		TOM T. HALL (Mercury SRM 1-1076)	14 15
THIS IS BARBARA		39	
MANDRELL		MERCY AIN'T LOVE GOOD	
(ABC/Dot DOSD 2045)	15 7	JEAN SHEPPARD (United	
16		Artists UA-LA 609-G)	— 1
THE GREATEST HITS OF		40	
JOHNNY RODRIGUEZ		IN CONCERT	
(Mercury SRM 1-1078)	10 15	ROY CLARK (ABC/Dot DOSD 2054)	47 2
17		41	
GILLEY'S GREATEST HITS		'TIL I CAN MAKE IT ON MY	
MICKEY GILLEY (Playboy PB 409)	12 15	OWN	
18		TAMMY WYNETTE (Epic KE 34072)	18 19
ANGELS, ROSES AND RAIN		42	
DICKEY LEE (RCA APL 1-1725)	21 9	WILDERNESS	
19		C.W. McCALL (Polydor 0698)	33 12
LONE STAR BEER AND BOB		43	
WILLS MUSIC		COME ON OVER	
RED STEAGALL		OLIVIA NEWTON-JOHN (MCA 2186)	38 19
(ABC/Dot DOSD 2055)	24 5	44	
20		ALL THESE THINGS	
MEL STREET'S GREATEST		JOE STAMPLEY (ABC/Dot DOSD 2059)	50 2
HITS		45	
(GRT 8010)	20 7	ELITE HOTEL	
21		EMMYLOU HARRIS	
CHARLIE RICH GREATEST		(Reprise MS 2236)	42 26
HITS		46	
(Epic PE 34240)	28 4	FEARLESS	
22		HOYT AXTON (A&M SP 4571)	41 12
A LITTLE BIT MORE		47	
DR. HOOK (Capitol ST 11522)	22 11	HEAD FIRST	
23		ROY HAD (ABC/Dot DOSD 2051)	36 7
WHAT I'VE GOT IN MIND		48	
BILLIE JO SPEARS (United Artists		CHESTER AND LESTER	
UA LA 608G)	30 3	CHET ATKINS & LES PAUL	
24		(RCA APL 1-1167)	35 21
LOVE REVIVAL		49	
MEL TILLIS (MCA 2204)	34 3	SUNDAY MORNING WITH	
25		CHARLEY PRIDE	
HAROLD, LEW, PHIL & DON		(RCA APL 1-1359)	23 12
STATLER BROTHERS		50	
(Mercury SRM 1-1077)	16 14	JONI LEE	
		(MCA 2194)	26 7

LOOKING AHEAD TO COUNTRY TOP 100

Let's Put It Back Together Again

Jerry Lee Lewis (Mercury)

Try A Little Tenderness

Billy Thundercloud (Polydor)

Support Your Local Honky Tonks

Ronnie Sessions (MCA)

All I Can Do

Dolly Parton (RCA)

Calico Cat

Kenny Starr (MCA)

Brother Shelton

Brenda Lee (MCA)

Nobody Touches My Baby

Del Reeves (UA)

Mississippi

Barbara Fairchild (Columbia)

11 Months And 29 Days

Johnny Paycheck (Epic)

Wabash Cannonball

Charlie McCoy (Monument)

Love You All To Pieces

Billy Walker (RCA)

Movin' To The Country

Dave Loggins (Epic)

Honey Hungry

Mike Lunsford (Starday)

Farm Boy

Even Stevens (Elektra)

When A Man Loves A Woman

John Wesley Ryles (WB)

The Best I've Ever Had

Jeanie C. Riley (WB)

Even If It's Wrong

Ben Reece (Polydor)

Whiskey Talkin'

Joe Stampley (Epic)

I've Been To Georgia On A Fast Train

Tennessee Ernie Ford (Capitol)

Just You 'N' Me

Sammi Smith (Zodiac)

Stop The World (And Let Me Off)

Donny King (WB)

Lullaby Song

David Houston (Epic)

Give Her What She Wants

Charlie Ross (Big Tree)

(I Want) The Real Thing

Stoney Edwards (Capitol)

Teardrops Will Kiss The Morning Dew

Del Reeves & Billie Jo Spears (UA)

ADDITIONS TO COUNTRY PLAYLISTS

KLAK — DENVER

Let's Put It Back Together Again — Jerry Lee Lewis — Mercury
 Sold Out Of Flagpoles — Johnny Cash — Columbia
 While The Feeling's Good — Kenny Rogers — UA
 Whiskey Talkin' — Joe Stampley — Epic

WVOJ — JACKSONVILLE

If You've Got The Money I've Got The Time — Willie Nelson — Columbia
 All I Can Do — Dolly Parton — RCA
 Half As Much — Sheila Tilton — Con Brio
 "A" My Name Is Alice — Marie Osmond — Polydor
 Texas Woman — Pat Boone — Hitville
 The Night Time And My Baby — Joe Stampley — ABC/Dot
 Queen Of New Orleans — Earl Conely — GRT
 Honky Tonk Women Love Redneck Men — Jerry Jaye — Hi
 Just You 'N' Me — Sammi Smith — Zodiac
 Here Comes That Rainy Day Feelin' Again — Connie Cato — Capitol

WHK — CLEVELAND

Red Sails In The Sunset — Johnny Lee — GRT
 All I Can Do — Dolly Parton — RCA
 Put A Little Lovin' On Me — Bobby Bare — RCA
 The Letter — Conway Twitty & Loretta Lynn — MCA
 Can't You See — Waylon Jennings — RCA
 If You've Got The Money I've Got The Time — Willie Nelson — Columbia
 See You On Sunday — Glen Campbell — Capitol
 The Fool — Randy Night — Big Foot
 After The Storm — Wynn Stewart — Playboy

KLAC — LOS ANGELES

Redneck National Anthem — Vernon Oxford — RCA
 You Rubbed It In All Wrong — Billy "Crash" Craddock — ABC/Dot
 Wichita Jail — Charlie Daniels Band — Epic
 Here I Am Drunk Again — Moe Bandy — Columbia
 I'm A Stand By My Woman Man — Ronnie Milsap — RCA

WJJD — CHICAGO

Afternoon Delight — Johnny Carver — ABC/Dot
 You Rubbed It In All Wrong — Billy "Crash" Craddock — ABC/Dot
 I Met A Friend Of Yours Today — Mel Street — GRT
 Redneck National Anthem — Vernon Oxford — RCA
 I Wonder If I Ever Said Goodbye — Johnny Rodriguez — Mercury

WBAM — MONTGOMERY

Can't You See — Waylon Jennings — RCA
 All I Can Do — Dolly Parton — RCA
 Here Comes That Rainy Day Feelin' Again — Connie Cato — Capitol
 Trying To Live Without You — Sandy Posey — Polydor
 Cowboy — Eddy Arnold — RCA
 Try A Little Tenderness — Billy Thundercloud — Polydor
 I Don't Want To Have To Marry You — Brown & Cornelius — RCA

Wabash Cannonball — Charlie McCoy — Monument

WHN — NEW YORK

Can't You See — Waylon Jennings — RCA
 I Wonder If I Ever Said Goodbye — Johnny Rodriguez — Mercury
 A Butterfly For Bucky — Bobby Goldsboro — UA
 Cowboy — Eddy Arnold — RCA

country radio active most added singles

Listed below are new releases that were most added to key country radio stations around the U.S. This is not a sales chart.

1. All I Can Do — Dolly Parton — RCA
2. Can't You See — Waylon Jennings — RCA
3. If You've Got The Money I've Got The Time — Willie Nelson — Columbia
4. The Night Time And My Baby — Joe Stampley — ABC/Dot
5. I Wonder If I Ever Said Goodbye — Johnny Rodriguez — Mercury
6. Texas Woman — Pat Boone — Hitville
7. Sunday School To Broadway — Sammi Smith — Elektra
8. Let's Put It Back Together Again — Jerry Lee Lewis — Mercury
9. I'm A Stand By My Woman Man — Ronnie Milsap — RCA
10. After The Storm — Wynn Stewart — Playboy

most active singles

Listed below are singles being played on key country radio stations around the U.S. and have shown the biggest radio movement and listener response. This is not a sales chart.

1. Afternoon Delight — Johnny Carver — ABC/Dot
2. The Letter — Conway Twitty & Loretta Lynn — MCA
3. Teddy Bear — Red Sovine — Starday
4. Bring It On Home — Mickey Gilley — Playboy
5. One Of These Days — Emmylou Harris — Reprise/WB
6. You Rubbed It In All Wrong — Billy "Crash" Craddock — ABC/Dot
7. I'm A Stand By My Woman Man — Ronnie Milsap — RCA
8. I Don't Want To Have To Marry You — Brown & Cornelius — RCA
9. I Wonder If I Ever Said Goodbye — Johnny Rodriguez — Mercury
10. See You On Sunday — Glen Campbell — Capitol

WRCP — PHILADELPHIA

Here I Am Drunk Again — Moe Bandy — Columbia
 Crispy Critters — C.W. McCall — Polydor
 Put A Little Lovin' On Me — Bobby Bare — RCA
 I'm A Stand By My Woman Man — Ronnie Milsap — RCA
 Hollywood Waltz — Buck Owens — WB
 Afternoon Delight — Starland Vocal Band — Windsong

KRMD — SHREVEPORT

Sleep All Mornin' — Ed Bruce — UA
 Afternoon Delight — Johnny Carver — ABC/Dot
 Crispy Critters — C.W. McCall — Polydor
 Honky Tonk Women Love Redneck Men — Jerry Jaye — Hi
 11 Months And 29 Days — Johnny Paycheck — Epic
 Liquor Love And Life — Freddy Weller — Columbia

KBOX — DALLAS

We're Getting There — Ray Price — ABC Dot

KENR — HOUSTON

Sunday School To Broadway — Sammi Smith — Elektra
 The Night Time And My Baby — Joe Stampley — ABC Dot

If You've Got The Money I've Got The Time — Willie Nelson — Columbia

A Couple More Years — Dr. Hook — Capitol
 Let's Put It Back Together Again — Jerry Lee Lewis — Mercury

WQYK — TAMPA

If You've Got The Money I've Got The Time — Willie Nelson — Columbia

Sold Out Of Flagpoles — Johnny Cash — Columbia
 I Met A Friend Of Yours Today — Mel Street — GRT

WINN — LOUISVILLE

Cowboy — Eddy Arnold — RCA

After The Storm — Wynn Stewart — Playboy
 All I Can Do — Dolly Parton — RCA

If You've Got The Money I've Got The Time — Willie Nelson — Columbia
 Are They Gonna Make Us Outlaws Again — James Talley — Capitol

Honey Hungry — Mike Lunsford — Starday
 I Wonder If I Ever Said Goodbye — Johnny Rodriguez — Mercury

KAYO — SEATTLE

If You've Got The Money I've Got The Time — Willie Nelson — Columbia
 Wichita Jail — Charlie Daniels Band — Epic

Redneck National Anthem — Vernon Oxford — RCA
 You Rubbed It In All Wrong — Billy "Crash" Craddock — ABC Dot

KCKC — SAN BERNARDINO

Honky Tonk Women Love Redneck Men — Jerry Jaye — Hi

The Night Time And My Baby — Joe Stampley — ABC/Dot
 Mississippi — Barbara Fairchild — Columbia

All I Can Do — Dolly Parton — RCA
 What I've Got In Mind — Billie Jo Spears — UA

WIRE — INDIANAPOLIS

All I Can Do — Dolly Parton — RCA

Can't You See — Waylon Jennings — RCA
 Honey Hungry — Mike Lunsford — Starday

The Night Time And My Baby — Joe Stampley — ABC/Dot
 Sunday School To Broadway — Sammi Smith — Elektra

Try A Little Tenderness — Billy Thundercloud — Polydor

WWOK — MIAMI

Baby Love — Joni Lee — MCA

All I Can Do — Dolly Parton — RCA
 If You've Got The Money I've Got The Time — Willie Nelson — Columbia

Can't You See — Waylon Jennings — RCA

WITL — LANSING

Sold Out Of Flagpoles — Johnny Cash — Columbia

I Wonder If I Ever Said Goodbye — Johnny Rodriguez — Mercury

I'm A Stand By My Woman Man — Ronnie Milsap — RCA

Afternoon Delight — Johnny Carver — ABC/Dot

continued on pg 59

"Truck Drivin' Man"

He's pulled out of Texas and he's rolling up the charts.

From Red Steagall and the Coleman County Boys.

Out of Red's album "Lone Star Beer And Bob Wills Music."
(DOSD 2055)



"Beer drinkin' Texas honky tonk music at its best."
 -Radio & Records



Produced by Glenn Sutton
 for Lisa Music Productions

abc Dot Record

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COUNTRY SINGLES REVIEWS / ALBUM REVIEWS

WAYLON JENNINGS (RCA JH 10721)

Can't You See (3:43) (No Exit Music — BMI) (Toy Caldwell)

Putting a powerful instrumentation in front of the vocal, Waylon goes far into the progressive rock bag with a delicate balance that only an artist of great skill can bring off and does it with brilliance. A top charter all the way.

JOE STAMPLEY (Epic 8-50259)

Whiskey Talkin' (2:37) (Al Gallico Music/Algee Music — BMI) (D.D. Darst, C. Taylor, J. Stampley)

A story lyric with a moral, this solid country sound moves — right up the charts and into box plays. Produced by Norro Wilson.

JERRY LEE LEWIS (Mercury 73822)

Let's Put It Back Together Again (3:16) (Jack & Bill — ASCAP) (J. Foster, B. Rice)

Jerry Lee leaves his rockin' piano for a Foster and Rice country ballad. Produced by Jerry Kennedy, the sound is of top action — both chart and box.

CLEDUS MAGGARD (Mercury 73823)

Virgil And The \$300 Vacation (3:28) (Unichappell Music — BMI) (J. Huguely, J. Kennedy)

A great novelty. The moral — don't go vacationing with Virgil. Hot box action predicted.

JIMMY RABBITT AND RENEGADE (Capitol P4257)

I Wish I Had Me Someone To Miss (2:27) (Pellett Music — BMI) (Jimmy Rabbitt)

Sounds like a hot jukebox number, along with good charting, for this up-tempo tale of the "blahs." Produced by Waylon Jennings, from the LP "Jimmy Rabbitt And Renegade."

BILLY THUNDERKLOUD & THE CHIEFTONES (Polydor PD 14338)

Try A Little Tenderness (3:21) (Robbins Music — ASCAP) (Harry Woods, Jimmy Campbell, Reg Connelly)

Billy deserts his usual style for a soulful country flavored version of the familiar old goodie made famous by the Mills Brothers. Nostalgic and good FM listening.

PAT BOONE (Hitsville 6037F)

Texas Woman (2:45) (Mandina Music — BMI) (B. Duncan, S. Stone)

A new sound, a new label for Pat Boone. Hitsville's where it's at, with this bright uptempo sound already receiving heavy airplay.

DEL REEVES & BILLIE JO SPEARS (United Artists UA-XW832-Y)

Teardrops Will Kiss The Morning Dew (2:49) (Rocky Top Music — BMI) (P. Craft)

Good harmonizing along with a solid country beat on this Paul Craft tune. Produced by Milton Blackford, a good bet for charting.

AMAZING RHYTHM ACES (ABC/Dot ABC 12202)

The End Is Not In Sight (THE COWBOY TUNE) (3:11) (Fourth Floor Music — ASCAP) (H.R. Smith)

Disco country is the closest bag for this single pulled from the "Too Stuffed To Jump" LP. A good box bet produced by "Byrd" Burton.

DAVE DUDLEY (United Artists UA-XW836-Y)

38 And Lonely (2:56) (Newkeys Music — BMI) (R. Rogers)

Good country lyrics tell stories, and this is labeled "campaign promises." Produced by Jenny and Jack Key, it's a good bet.

CARMEN MORENO (Capitol P4306)

Cold Cold Heart (3:14) (Fred Rose Music — BMI) (Hank Williams)

The simple rhythm section makes for a good marriage on this Hank Williams standard. Carmen lends a spanish verse that gives added interest. Don Owens produced.

LAYN MARTINE ÷ JR. (Playboy P6081)

Summertime Lovin' (2:12) (Ahab Music — BMI) (Layn Martine, Jr.)

A fresh uptempo cross-over about a summer love, produced by Eddie Kilroy. It's a top bet for easy listening.

EARL CONELY (GRT 064)

Queen Of New Orleans (2:59) (Blue Moon Music — ASCAP) (E. Conely)

Progressive with a laid back country fiddle, this Nelson Larkin/Dick Heard production is a good charting bet.

STEVEN FROMHOLZ (Capitol P4307)

Dear Darcie (3:53) (Prophecy Music — ASCAP) (Steve Fromholz)

A letter of loneliness from father to daughter. Uptempo with a sad wishful thread running throughout. Pulled from the LP "A Rumor In My Own Time."

PENNY DeHAVEN (Starcrest GRT 066)

The Great American Classic Cowboy (2:12) (Starburst Music — ASCAP) (S. Turner & Bobby Fischer)

Penny adds her own touch to an instrumental that's a mixture of chamber music and country. It's gotta be heard to be believed. Scotty Turner produced.

ERNIE DUNLAP (Cin-Kay CK 105)

Battle Of New Orleans (2:13) (Warden Music — BMI) (Jimmy Driftwood)

Unique in that Ernie is playing two saxophones at the same time. Thrown in for added enjoyment is the flip side, with a medley of "Blue Eyes Crying In The Rain" and "Release Me." Good listening.

CHRIS GANTRY (ABC/Dot DOA 17641)

Atlanta Georgia Stray (3:32) (Rustland Music — BMI) (Chris Gantry)

In a bright, uptempo production by Gerald Bentley Smith, Chris has tackled the old theme of the bottle versus religion. With back-up vocal by Don Everly, it could get some box plays.

THE COUNTRY CAVALEERS (Country Showcase America CSA 171)

Te Qulero (2:56) (Zarit Music — BMI) (Good, Marvell)

Simply produced by Ricci Mareno, this ballad relies mainly on a soft sweet steel guitar. The lyric, which flows at times into Spanish, is a love song. Good FM listening.

EARL HUGHES (Inferno IN 101)

Lady, Lady (3:25) (Manilus Music — BMI) (Earl Hughes)

Uptempo Texas swing. The lyric tells a happy tale of "boy finds girl." Produced by Steve Logan.

CHARLES MCGILL (Cochise Records 111)

Rainey (Cochise Pub. — BMI) (Charles McGill)

A dream of what might have been is the lyric, set to a harpsichord sound. Produced by Tony Douglas and Charles McGill, it makes for easy listening.

MY LOVE AFFAIR WITH TRAINS — Merle Haggard — Capitol ST 11544

The long lonesome whistle, the escape of steam, the rhythm of the rails — all is here, with the poignant sadness of an era past — an era whose soul can only be captured by a country song. Such is Merle's tribute to trains. Along with each band is a brief explanation of its content. Selections include "My Love Affair With Trains," "Union Station," "Here Comes The Freedom Train," "So Long Train Whistle," "The Silver Ghost," "No More Trains To Ride," "The Coming And The Going Of The Trains," "I Won't Give Up My Train," "Where Have All The Hobos Gone," "Railroad Lady" and "The Hobo" — with one of our favorites being "The Silver Ghost."



SUMMERTIME DREAM — Gordon Lightfoot — Reprise MS 2246

Once upon a time Gordon Lightfoot was not considered a country artist. Now, perhaps he is — laid back country to be sure, but his pen and style is that of the progressive sound that has become the now sound. Such is this LP, containing selections "Race Among The Ruins," "The Wreck Of The Edmund Fitzgerald," "I'm Not Supposed To Care," "I'd Do It Again," "Never Too Close," "Protocol," "The House You Live In," "Summertime Dream," "Spanish Moss," and "Too Many Clues In This Room." Using only 12 and six string, lead, electric and steel guitars, bass and drum, Gordon has not changed in the simple purity which makes for national acceptance.



BLUE SKIES — Milton Carroll — Columbia KC 34114

With the definite imprint of progressive country, this LP is an accumulation of love songs, along with a few good old rock 'n' roll, boogie and blues tunes. Selections are "Blue Skies," "Sweet Country Music," "You Don't Know What You Got Till You Lose It," "Sing All Night," "Danger Zone," "Love Queen," "Life's Twisting Road," "Payday," "Good Old Rock & Roll" and "Slug .45." A special thanks goes to Sundance, mixing and recording engineer, from producer Milton Carroll: "Special thanks to Sundance, hidden deep somewhere in Nashville. It could never have been done without him."



SAN QUENTIN'S FIRST LADY — Leona Williams — MCA 2212

Recorded live at San Quentin state prison and produced by Merle Haggard and Fuzzy Owen, this LP features a solid country performance by Leona with selections such as "Cotton-Eyed Joe," "I'm Here To Get My Baby Out Of Jail," "Prisons Aren't Only For Men," "Goodbye Comes Hard For Me," "I Wonder Where I'll Find You At Tonight," "Workin' Girl's Blues," "If Anyone Ought To Know," "Yes Ma'm This One Can" and "San Quentin."



WHEELIN' AND DEALIN' — Asleep At The Wheel — Capitol ST 11546

Opening with the well-remembered Bobby Troup-penned "Route 66," the group has given its own special interpretation to other selections such as "Miles And Miles Of Texas," "The Trouble With Lovin' Today," "Shout Wa Hey," "Blues For Dixie," "Cajun Stripper," "If I Can't Love You," "Lost Mind" and "They Raided The Joint," with the final selection being Linda Hargrove's "We've Gone As Far As We Can Go." The vocals seem to be merely a foil for the instrumentation, which includes a good rhythm section to which have been added sax, mandolin and fiddle. The group is "marching" to its own drum.



BRUSH ARBOR PAGE ONE — Monument KZ 34251

Produced by Fred Foster and Grady Martin, the sound in spots is that of laid back Bob Wills, while in other spots we find a new breed of country as a self-contained group relates their stage sound to record listening. Selections are "Albam," "Pickin' For My Family," "Long As You Still Love Me," "Whiteline," "Daryl Jean," "Dreamin'," "God Is Good, God Is Love," "Take Me Home Freight Train," "One Woman's Man" and "Emmylou."



CASH BOX TOP 100 COUNTRY

July 24, 1976

	Weeks On 7/17 Chart		Weeks On 7/17 Chart		Weeks On 7/17 Chart
1 SUSPICIOUS MINDS WAYLON JENNINGS & JESSI COLTER (RCA PB 10653A)	2	13	33 REDNECK! (THE REDNECK NATIONAL ANTHEM) VERNON OXFORD (RCA JH 10693)	42	8
2 TEDDY BEAR RED SOVINE (Starday SD 142)	20	5	34 MacARTHUR'S HAND CAL SMITH (MCA 40563)	34	8
3 HERE COMES THE FREEDOM TRAIN MERLE HAGGARD (Capitol P4267)	3	18	35 I MET A FRIEND OF YOURS TODAY MEL STREET (GRT 057)	46	6
4 WHEN SOMETHING IS WRONG WITH MY BABY SONNY JAMES (Columbia 3-10335)	4	11	36 MISTY BLUE BILLIE JO SPEARS (United Artists UAXW 813-Y)	43	5
5 HOMEMADE LOVE TOM BRESH (Farr 004)	5	12	37 NEGATORY ROMANCE TOM T. HALL (Mercury 73795)	13	12
6 VAYA CON DIOS FREDDY FENDER (ABC/Dot DOA 17627)	6	10	38 FROG KISSIN' CHET ATKINS (RCA JH 10616)	44	6
7 LOVE REVIVAL MEL TILLIS (MCA 40559)	8	9	39 STRANGER JOHNNY DUNCAN (Columbia 3-10302)	26	15
8 GOLDEN RING GEORGE JONES & TAMMY WYNETTE (Epic 8-50235)	9	8	40 TRUCK DRIVIN' MAN RED STEAGALL (ABC/Dot DOA 17634)	51	5
9 IS FOREVER LONGER THAN ALWAYS PORTER WAGONER & DOLLY PARTON (RCA PB 10652)	10	11	41 THE WAY HE'S TREATED YOU NAT STUCKEY (MCA 40568)	53	5
10 THE DOOR IS ALWAYS OPEN DAVE & SUGAR (RCA JH 10625)	1	15	42 BRIDGE FOR CRAWLING BACK ROY HEAD (ABC/Dot DOA 17629)	47	7
11 SAVE YOUR KISSES FOR ME MARGO SMITH (Warner Bros. WBS 8213)	12	9	43 HONKY TONK WOMEN LOVE REDNECK MEN JERRY JAYE (Hi 2922)	55	3
12 SAY IT AGAIN DON WILLIAMS (ABC/Dot DOA 17631)	19	7	44 YOU RUBBED IT IN ALL WRONG BILLY "CRASH" CRADDOCK (ABC/Dot DOA 17635)	61	4
13 SOLITARY MAN T.G. SHEPPARD (Hitsville/Motown H6032F)	18	9	45 A COUPLE MORE YEARS DR. HOOK (Capitol P4280)	50	7
14 ROCKY MOUNTAIN MUSIC/DO YOU RIGHT TONIGHT EDDIE RABBITT (Elektra E-45315-A)	16	6	46 EL PASO CITY MARTY ROBBINS (Columbia 3-10305)	17	15
15 IN SOME ROOM ABOVE THE STREET GARY STEWART (RCA JH 10680)	15	10	47 WARM AND TENDER LARRY GATLIN WITH FAMILY & FRIENDS (Monument/Columbia ZS 8-696)	52	5
16 ONE OF THESE DAYS EMMYLOU HARRIS (Reprise/WB RPS 1353)	23	8	48 I HAVE TO BE CRAZY WILLIE NELSON (Lone Star/Columbia 3-10327)	25	17
17 LOVIN' SOMEBODY ON A RAINY NIGHT LACOSTA (Capitol P4264)	14	11	49 HOLLYWOOD WALTZ BUCK OWENS (Warner Bros. WBS 8223)	60	5
18 THE LETTER CONWAY TWITTY & LORETTA LYNN (MCA 40572)	27	6	50 WICHITA JAIL CHARLIE DANIELS BAND (Epic 8-50243)	62	4
19 A BUTTERFLY FOR BUCKEY BOBBY GOLDSBORO (United Artists UA XW 793-Y)	22	11	51 (I'M A) STAND BY MY WOMAN MAN RONNIE MILSAP (RCA JH 10724)	71	3
20 ALL THESE THINGS JOE STAMPLEY (ABC/Dot DOA 17642)	7	14	52 AFTERNOON DELIGHT JOHNNY CARVER (ABC/Dot DOA 17640)	79	2
21 FLASH OF FIRE HOYT AXTON (A&M 1811)	24	11	53 SLEEP ALL MORNIN' ED BRUCE (United Artists UA XW 811-Y)	58	6
22 THAT'S WHAT FRIENDS ARE FOR BARBARA MANDRELL (ABC/Dot DOA 17623)	11	12	54 I DON'T WANT IT CHUCK PRICE (Playboy 6072)	39	8
23 SO SAD (TO WATCH GOOD LOVE GO BAD) CONNIE SMITH (Columbia 3-10345)	28	6	55 WAITING FOR THE TABLES TO TURN WAYNE KEMP (United Artists UA-XW805-Y)	57	3
24 THINK SUMMER ROY CLARK (ABC/Dot DOA 17625)	29	7	56 #1 WITH A HEARTACHE BILLY LARKIN (Casino/GRT 185-053)	56	6
25 BRING IT ON HOME TO ME MICKEY GILLEY (Playboy P6075)	41	5	57 WHILE THE FEELING'S GOOD KENNY ROGERS (United Artists 812)	63	4
26 HERE COME THAT GIRL AGAIN TOMMY OVERSTREET (ABC/Dot DOA 17630)	35	7	58 HERE I AM DRUNK AGAIN MOE BANDY (Columbia 3-10361)	72	5
27 HEY SHIRLEY (THIS IS SQUIRRELY) SHIRLEY & SQUIRRELY (GRT 054)	37	6	59 CRISPY CRITTERS C.W. McCALL (Polydor PD 14331)	66	4
28 MAKIN' LOVE DON'T ALWAYS MAKE LOVE GROW DICKEY LEE (RCA JH 10684)	30	8	60 AIN'T LOVE GOOD JEAN SHEPPARD (United Artists 818)	64	4
29 BECAUSE YOU BELIEVED IN ME GENE WATSON (Capitol P4279)	33	6	61 I DON'T WANT TO HAVE TO MARRY YOU JIM ED BROWN & HELEN CORNELIUS (RCA PB-10711)	73	3
30 COWBOY EDDIE ARNOLD (RCA JH 10701)	40	5	62 PUT A LITTLE LOVIN' ON ME BOBBY BARE (RCA PB 10718)	67	4
31 RODEO COWBOY LYNN ANDERSON (Columbia 3-10337)	31	6	63 HEART DON'T FAIL ME NOW RANDY CORNOR (ABC/Dot DOA 17625)	21	10
32 IT'S DIFFERENT WITH YOU MARY LOU TURNER (MCA 40566)	32	6	64 YOU ARE SO BEAUTIFUL RAY STEVENS (Warner Bros. WBS 8189)	48	12
			65 I WONDER IF I EVER SAID GOODBYE JOHNNY RODRIGUEZ (Mercury 73815)	76	2
			66 GATOR JERRY REED (RCA PB-10717)	74	4
			67 SEE YOU ON SUNDAY GLEN CAMPBELL (Capitol P-4288)	78	3
			68 DOING MY TIME DON GIBSON (Hickory/Polydor 372)	38	8
			69 THIS MAN AND WOMAN THING JOHNNY RUSSELL (RCA PB 10667)	36	11
			70 LIQUOR, LOVE AND LIFE FREDDY WELLS (Columbia 3-10352)	81	3
			71 IF YOU'VE GOT THE MONEY I'VE GOT THE TIME WILLIE NELSON (Columbia 3-10383)	—	1
			72 FAMILY REUNION OAK RIDGE BOYS (Columbia 3-10349)	77	5
			73 CAN'T YOU SEE WAYLON JENNINGS (RCA JH 10721)	—	1
			74 DISCO-TEX LITTLE DAVID WILKINS (MCA 40579)	87	3
			75 WE'RE GETTING THERE RAY PRICE (ABC/Dot DOA 17637)	86	2
			76 THE NIGHT TIME AND MY BABY JOE STAMPLEY (ABC/Dot DOA 17642)	—	1
			77 I'LL GET BETTER SAMMI SMITH (Elektra E45320)	59	9
			78 LIVIN' ON LOVE STREET SHYLO (Columbia 3-10343)	83	5
			79 I'VE LOVED YOU ALL OF THE WAY DONNA FARGO (Warner Brothers WBS 8227)	90	2
			80 SOLD OUT OF FLAGPOLES JOHNNY CASH (Columbia 3-10381)	—	1
			81 A COWBOY LIKE YOU THE HECKELS (RCA JH 10685)	88	7
			82 "A" MY NAME IS ALICE MARIE OSMOND (Polydor PD 14333)	92	3
			83 LONELY TEARDROPS NARVEL FELTS (ABC/Dot DOA 17620)	65	16
			84 WEEP NO MORE MY BABY LOIS JOHNSON (Polydor PD 14328)	84	3
			85 TEXAS WOMAN PAT BOONE (Hitsville/Motown H6037 F)	—	1
			86 CAN YOU HEAR THOSE PIONEERS REX ALLEN JR. (Warner Bros. WBS 8204)	49	12
			87 I'LL GET OVER YOU CRYSTAL GAYLE (United Artists UA XW 781-Y)	70	8
			88 YOU ARE MY SPECIAL ANGEL BOBBY G. RICE (GRT 061)	—	1
			89 HALF AS MUCH SHEILA TILTON (Con Brio CBK 110)	96	3
			90 FIRE AT FIRST SIGHT LINDA HARGROVE (Capitol P4283)	95	2
			91 HOW DO YOU START OVER BOB LUMAN (Epic 8-50247)	91	2
			92 SUNDAY SCHOOL TO BROADWAY SAMMI SMITH (Elektra E45334)	—	1
			93 I DON'T WANT TO BE A ONE NIGHT STAND REBA McENTIRE (Mercury 73788)	93	3
			94 THE LAST WORD IN LONESOME IS ME TERRY BRADSHAW (Mercury 73808)	—	1
			95 YOUR PICTURE IN THE PAPER THE STATLER BROTHERS (Mercury 73785)	68	15
			96 WOMAN DAVID WILLS (Epic 8-50228)	45	10
			97 MOLASSES IN THE MOONLIGHT JACK & MISTY (Epic 8-50245)	—	1
			98 GOOD NIGHT MY LOVE RANDY BARLOW (Gazelle 217)	82	8
			99 RED SAILS IN THE SUNSET JOHNNY LEE (GRT 065)	—	1
			100 BEWARE THE WOMAN RUBY FALLS (Fifty States FS-43)	—	1

ALPHABETIZED TOP 100 COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

"A" (Caseyem/Twentieth Century/Osmusic — BMI/ASCAP)	82	Half As Much (Fred Rose — BMI)	89	Love Revival (Sawgrass — BMI)	7	The Door Is Always Open (Jack — BMI)	10
A Butterfly (Unart/Pen In Hand — BMI)	19	Heart Don't Fail Me (Publicare — ASCAP)	63	Lovin' Somebody (Leeds/Antique — ASCAP)	17	The Last Word (Tree — BMI)	94
A Couple (Evil Eye/Horse Hairs — BMI)	45	Here Comes That Girl (Chappell — ASCAP)	26	MacArthur's Hand (Tree — BMI)	34	The Letter (Twitty Bird — BMI)	18
A Cowboy (Moss Rose/Ensign — BMI)	81	Here Comes The Freedom (Wa-We — ASCAP)	3	Makin' Love (Tree — BMI)	28	The Night Time (Al Gallico/Algee — BMI)	76
Afternoon Delight (Cherry Lane — ASCAP)	52	Here I Am (Cedarwood — BMI)	58	Misty Blue (Talmont — BMI)	36	The Way He's Treated (Contention — SESAC)	41
Ain't Love (Prize/Open Wide — ASCAP)	60	Hey Shirley (La Debra — BMI)	27	Molasses In (Hall-Clement — BMI)	97	Think Summer (September — ASCAP)	24
All These Things (Tune-Kel — BMI)	20	Hollywood Waltz (WB/Kicking Bear — ASCAP)	49	Negatory Romance (Hallnote — BMI)	37	This Man And Woman (Rogan — BMI)	69
Because You Believed (Belinda — BMI)	29	Home Made Love (Unart — BMI)	5	#1 With A Heartache (D. Kirshner — BMI)	56	Truck Drivin' Man (Belinda/Elvis Presley — BMI)	40
Beware (Don Wayne/Stars & Stripes/Hit-Kit — BMI)	100	Honky Tonk (Partner — BMI/Bill Black — ASCAP)	43	One Of These Days (Altam — BMI)	16	Vaya Con Dios (Morley — ASCAP)	6
Bridge For (Ma-Ree/Porter Jones — ASCAP)	42	How Do You (Acuff-Rose — BMI)	91	Put A Little (Hall Clements — BMI)	62	Waiting For The (Tree — BMI)	55
Bring It On Home (Kags — BMI)	25	I Don't Want It (Passkey — BMI)	54	Redneck! (Velour — BMI)	33	Warm And Tender (First Generation — BMI)	47
Can You Hear Those (Boxer — BMI)	86	I Don't Want To (Ahab — BMI)	61	Red Sails (Shapiro & Bernstein — ASCAP)	99	Weep No More (Lawday — BMI)	84
Can't You See (No Exit — BMI)	73	I Don't Want To Have (Blackwood/Inusic — BMI)	93	Rocky Mountain (Briar Patch — BMI)	14	We're Getting There (Fullness — BMI)	75
Cowboy (Welbeck — ASCAP/Sweco — BMI)	30	If You've Got (Peer Int'l — BMI)	71	Rodeo Cowboy (Flagship — BMI)	31	When Something (publisher pending)	4
Crispy Critters (American Gramophone — BMI)	59	I Have To Be Crazy (Prophecy — ASCAP)	48	Save Your Kisses (Easy Listening — ASCAP)	11	While The Feeling's (Brougham Hall/Hartline — BMI)	57
Disco-Tex (Ash Valley — ASCAP)	74	I'll Get Better (Debbave/Briarpatch — BMI)	77	Say It Again (Hall-Clement — BMI)	12	Wichita Jail (Night Time — BMI)	50
Doing My Time (Fred Rose — BMI)	68	I'll Get Over You (Pulleybone — ASCAP)	87	See You (ABC/Dunhill/One of a Kind — BMI)	67	Woman (Maclen — BMI)	96
El Paso City (Mariposa — BMI)	46	(I'm A) Stand By (Pi-Gem — BMI)	51	Sleep All (UA/Big Ax — ASCAP)	53	You Are My (Tamerlane — BMI)	88
Family Reunion (David Allan Coe — BMI)	72	I Met (Hall-Clement/Maple Hill — BMI)	35	Sold Out (House of Cash — BMI)	80	You Are So Beautiful (Irving/Web — BMI/Almo/Preston — ASCAP)	64
Fire At First (Beechwood/Window — BMI)	90	In Some Room (Tree — BMI)	15	Solitary Man (Tallyrand — BMI)	13	You Rubbed It (Pick-A-Hit — BMI)	44
Flash Of Fire (Lady Jane — BMI)	21	Is Forever Longer (Owepar — BMI)	9	So Sad (Acuff-Rose — BMI)	23	Your Picture In (Amer. Cowboy — BMI)	35
Frog Kissin' (Ahab — BMI)	38	It's Different (Stallion — BMI)	32	Stranger (Resaca — BMI)	39		
Gator (Unart/Vector — BMI)	66	I've Loved You (Prima Donna — BMI)	79	Sunday School (Mandy — ASCAP)	92		
Golden Ring (Tree — BMI)	8	I Wonder If (Acuff-Rose — BMI)	65	Suspicious Minds (Screen Gems/Col. — BMI)	1		
Goodnight My Love (Quintet/Unichappell — BMI)	98	Liquor, Love (Young World — BMI)	70	Teddy Bear (Cedarwood — BMI)	2		
		Livin' On Love (Partner/Julep — BMI)	78	Texas Woman (Mandina — BMI)	85		
		Lonely Teardrops (Merrimac — BMI)	83	That's What Friends Are (Pi-Gem — BMI)	22		

R&B Ingredients

The summer is upon us and some very interesting trends are developing. Black radio seems to be slowing down this summertime. The summer jam records are not being played as often, and ballads are happening. On the pop side, however, these slow ballads are not happening. The records that have crossed and are doing well on the pop charts are records like **Tavares, Crown Heights, K.C. and the Sunshine Band**. The most progressive things happening on black AM's are the **Commodores, The Isleys' "Harvest For The World," Johnny 'Guitar' Watson, Bob James III, George Benson and Ronnie Laws**. Some artists that have exciting records not being added are **Les Dudek, Dexter Wansel, Lee Ritenour, Easy Street, J.B. Bingham, Taj Mahal, Steve Miller, Blackbyrds, David Bowie, Sons Of Robin Stone, Wild Cherry, Wings, Boz Scaggs, Bee Gees, Peter Frampton, Chicago, and Queen**. The pop artists are now attempting to bring the basic R&B groove to their records and what they are coming up with is refreshing, innovative and progressive. Other artists are putting out good quality records — however many seem to lack imagination and creative growth.

Brian and Brenda Russell are gearing for an exciting month of August. First, their new single "Gonna Do My Best To Love You," is going to be released the first week in August and second, their first baby is also due around the same time. . . . The **Jackson Family, Lynn Swann** of the **Pittsburgh Steelers, Marvin Cobb** of the **Cincinnati Bengals**, and **Ricky Bell, USC's** All American tailback and brother of **Archie Bell**, are just a few of the celebrities that are going to help **KDAY** in their **Bike-A-Thon** for the **United Blood Pressure Foundation** July 24. . . . **Maria Tynes**, president of **R&R Records Inc.**, has appointed **Joseph Medlin** to the position of executive vice-president for their label. Joe is no stranger to anybody in the world of R&B and he should help this exciting new company happen very quickly.

Also learned last week that **Curtis Shaw** of **WJMO** in **Cleveland** had a very serious accident. There was a gas leak which he didn't know about and he struck a match. Curtis is in very critical condition. **Cash Box** wishes to send some very special karmic vibes to **Cleveland** for **Curtis's** complete recovery.

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LADIES NIGHT OUT — Shown above having a ball are five soulful sisters. The event was a party for the Staple Singers held by their manager Dick Broder. Pictured (l to r) are Merry Clayton, Yvonne Staple, Cleo Staple, Phoebe Snow and Mavis Staple.

Otis Smith: He Knows His ABC's

by Jess Levitt

Otis Smith's reputation in the music business is one of the finest. His depth and knowledge in all aspects of music has vaulted him to one of the highest positions of any black executive in the record business. Last week **Cash Box** interviewed Smith to get his reactions to varied questions regarding black music.

In the last few months the major record companies have been on a signing spree, signing up all the available established black artists. What seems to be occurring is a large swap meet. Regarding this topic Smith said, "ABC Records has always been into all areas of music. We've had our jazz, R&B departments for at least five years. We're concerned with the situation, however, at this time we're going to keep a low profile. Rather than people just coming here for the money, I would rather have acts here that we want, and who want to be here, because we have the experience, the staff and the organization to bring home their product. We are not out chasing artists or trying to lure people over to ABC with money. I think our strongest asset here is our top promotion staff. We have the people in our organization that can take a new act and develop them into a first-class top notch commodity.

I have been watching this situation closely, but I do not think any one company is going to monopolize the market. There is room for the small independent companies as well as the big ones. I say this because everyone is buying black music. Today's marketplace is much more different than, let's say, five years ago. Now you can go

into a white home and find a Bobby Bland LP for example, and in return go into a black home and find a David Bowie LP. People's musical tastes are much broader and much more sophisticated now. Another point I'd like to mention regarding the signing spree is that when companies make the move to sign anyone they can easily overcommit themselves. Here at ABC we know our commitments."

On the subject of crossover Smith feels pop stations do not have a quota system. "I think many black record people do not fully understand the pop market. It all depends on your product. Some pop stations are looking in different directions. Some are into the 14 to 21 age bracket, some into the 18 to 34, or the female category. Sometimes a top station, for example, may be playing four or five female artists already, and they really can't put another female artist on because it would make their sound lopsided."

On the topic of disco product Smith really isn't into them because in most instances they have short-lived careers.

"I try to shy away from disco singles because most of these records are contrived and our company is primarily concerned with LP sales. Additionally most of the time these groups are not that professional — they may never have another record. I would rather have one big black LP than six hot disco singles because I know that if I have a very big black LP the chances are greater that the artist's next LP will be that much bigger."

Smith also feels that the R&B stations

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TOP 50 R&B ALBUMS

	Weeks On Chart		Weeks On Chart
1	16	26	5
2	7	27	11
3	6	28	6
4	8	29	20
5	9	30	9
6	8	31	26
7	20	32	1
8	13	33	9
9	9	34	3
10	26	35	7
11	17	36	2
12	5	37	1
13	9	38	4
14	3	39	1
15	22	40	7
16	7	41	2
17	7	42	6
18	8	43	1
19	6	44	9
20	4	45	17
21	9	46	1
22	4	47	1
23	9	48	5
24	4	49	2
25	12	50	5

Soul Waves

As a programmer do you foresee yourself going more toward LP cuts versus singles in the next six months?

Horace O'Kelly at **WNOV** is going toward more LP cuts. "I plan to drop my singles list from 40 to 35, however I will add five LP slots. I'm still going to be on top of all the singles that come out and will play what I think are good singles. However I am noticing that our listeners prefer longer versions of songs. In the marketplace LPs are definitely outselling singles, because the people already know that if a major act comes with a new single that an LP will shortly be coming in three to four weeks. Now they know to wait to buy the LP rather than the single. If we start playing some cuts on certain LPs and we're getting good reaction from them, I'm not going to drop them just because the company decides to come with another single. In this respect I think the company is playing unfairly. I have to go with my market and respect my listeners' tastes in music."

Don Wilson, music director at **WSOK** in Savannah feels that **WSOK** is moving in the LP direction. "I think listeners are becoming more aware of the LP cut than ever before. A few years ago many listeners didn't know the difference between an LP cut versus the single."

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CASH BOX TOP 100 R&B

July 24, 1976

		Weeks On 7/17 Chart			Weeks On 7/17 Chart			Weeks On 7/17 Chart			
1	YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE LOU RAWLS (Phila. Int'l./Epic ZS 8-3592)	2	11	34	(SHAKE, SHAKE, SHAKE) SHAKE YOUR BOOTY K.C. AND THE SUNSHINE BAND (TK 1019)	54	3	67	YOU TO ME ARE EVERYTHING THE REAL THING (UA XW833-Y)	98	2
2	SOMETHING HE CAN FEEL ARETHA FRANKLIN (Atlantic 45-3326)	1	10	35	ROOTS, ROCK, REGGAE BOB MARLEY (Island IS 060)	43	7	68	SUPER DISCO RIMSHOTS (Stang/All Platinum)	71	6
3	THIS MASQUERADE GEORGE BENSON (WB WBS 8209)	4	9	36	ONE FOR THE MONEY (PART 1) THE WHISPERS (Soultrain/RCA 10700)	61	5	69	HARD TIME S.O.S. TOMMY TATE (Koko 722)	72	5
4	SOPHISTICATED LADY (SHE'S A DIFFERENT LADY) NATALIE COLE (Capitol P4559)	3	12	37	GET IT WHILE IT'S HOT EDDIE KENDRICKS (Tamil/Motown T54270F)	39	6	70	HOW CAN I BE A WITNESS R.B. HUDMAN (Atlantic 3318)	75	4
5	KISS AND SAY GOODBYE MANHATTANS (Columbia 3-10310)	5	18	38	COTTON CANDY SYLVERS (Capitol 4255)	48	5	71	YOU SHOULD BE DANCING BEE GEES (RSO/Polydor RS 853)	85	2
6	SOMEBODY'S GETTIN' IT JOHNNIE TAYLOR (Columbia 3-10334)	7	9	39	THE MORE YOU DO IT (THE MORE I LIKE IT DONE TO ME) RONNIE DYSON (Columbia 3-10356)	51	5	72	LET'S TAKE IT TO THE STAGE FUNKADELICS (Westbound/20th Century WT 5026)	76	4
7	HEAVEN MUST BE MISSING AN ANGEL TAVARES (Capitol P4270)	9	9	40	YES, YES, YES BILL COSBY (Capitol P4528)	21	13	73	YOU TO ME ARE EVERYTHING BROADWAY (Granite G540AM)	80	2
8	TEAR THE ROOF OFF THE SUCKER PARLIAMENT (Casablanca NB 856)	6	14	41	UP THE CREEK (WITHOUT A PADDLE) TEMPTATIONS (Motown G7-150F)	25	10	74	SAY YOU LOVE ME D.J. ROGERS (RCA JB 10568)	77	3
9	YOUNG HEARTS RUN FREE CANDI STATON (Warner Bros. WBS 8181)	8	18	42	LOVE CHANT ELI'S SECOND COMING (TK 7302)	45	6	75	WE BOTH NEED EACH OTHER NORMAN CONNORS (Buddah BDA 534)	89	2
10	GET UP OFF THAT THING JAMES BROWN (Polydor PD 14326)	15	10	43	THAT'S WHERE THE HAPPY PEOPLE GO TRAMMPS (Atlantic 3306)	24	18	76	PEOPLE POWER BILLY PAUL (Phila. Int'l./Epic ZS8-3593)	82	5
11	I'LL BE GOOD TO YOU THE BROTHERS JOHNSON (A&M 1806-S)	10	15	44	LOVE GRAHAM CENTRAL STATION (WB 8205)	30	10	77	LET IT SHINE AL GREEN (Hi/London 5N-2306)	60	13
12	CAN'T STOP GROOVIN' NOW WANNA DO IT SOME MORE B.T. EXPRESS (Columbia 3-10346)	11	10	45	FAMILY REUNION O'JAYS (Phila. Int'l./Epic ZS 8-3596)	47	5	78	LOWDOWN BOZ SCAGGS (Columbia 3-10367)	88	3
13	CAUGHT IN THE ACT FACTS OF LIFE (Kayvette 5126)	13	10	46	WANNA MAKE LOVE SUN (Capitol P4254)	46	13	79	WAITING AT THE BUS STOP KAYGEES (Gang/DeLite 1326)	84	5
14	I WANT YOU MARVIN GAYE (Tamil/Motown T5426F)	12	15	47	BABY I WANT YOUR BODY AL WILSON (Playboy P6076)	57	5	80	FLOWERS EMOTIONS (Columbia 3-10347)	95	2
15	EVERYTHING'S COMING UP LOVE DAVID RUFFIN (Motown M1393F)	18	8	48	TEN PERCENT DOUBLE EXPOSURE (Salsoul 2008)	52	6	81	COME ON AND RIDE ENCHANTMENTS (Desert Moon/Buddah DM 6403)	91	3
16	WHO LOVES YOU BETTER (PART 1) ISLEY BROS. (T-Neck/Epic ZS 8-2260)	14	12	49	WE THE PEOPLE GENERAL JOHNSON (Arista AS 0192)	59	4	82	MOVIN' BRASS CONSTRUCTION (UA-XW 755-Y)	62	19
17	WHO'D SHE COO OHIO PLAYERS (Mercury 455)	27	5	50	BABY, WE BETTER TRY TO GET IT TOGETHER BARRY WHITE (20th Century TC 2298)	58	4	83	SONG FROM M.A.S.H. THE NEW MARKETTES (Farr FR 007)	83	6
18	IT AIN'T THE REAL THING BOBBY BLAND (ABC 12189)	22	10	51	SO GOOD TYRONE DAVIS (Dakar/Brunswick DK 4553)	28	13	84	FREAK-N-STEIN BLUE MAGIC (Atco 45-7052)	63	7
19	HEAR THE WORDS, FEEL THE FEELING MARGIE JOSEPH (Cotillion/Atlantic 45-44201)	17	10	52	TRY ME... I KNOW WE CAN MAKE IT DONNA SUMMER (Oasis/Casablanca 406)	64	3	85	ALWAYS THERE SIDE EFFECT (Fantasy 769)	90	6
20	I'M GONNA LET MY HEART DO THE WALKING SUPREMES (Motown M1391F)	26	9	53	KEEP THAT SAME OLD FEELING CRUSADERS (ABC/Blue Thumb BTA 269)	56	8	86	YOU NEED LOVE LIKE I DO BOBBY WILLIAMS (R&R 15312)	92	2
21	THE LONELY ONE SPECIAL DELIVERY FEATURING JERRY HUFF (Mainstream MRL 55581)	16	15	54	FRIEND OF MINE LITTLE MILTON (Glades/T.K. 1734)	31	14	87	I NEED IT JOHNNY GUITAR WATSON (Dick James/Amherst DJM 1013)	100	2
22	FOXY LADY CROWN HEIGHTS AFFAIR (DeLite 1581)	20	14	55	HERE WE GO AGAIN PEOPLE'S CHOICE (TSOP/Epic 4781)	55	5	88	IT'S HARD TO LEAVE JACKIE MOORE (Kayvette/T.K. 5125)	68	8
23	LOVE HANGOVER DIANA ROSS (Motown M1392F)	19	17	56	OPEN SMOKEY ROBINSON (Tamil/Motown T5426F)	29	21	89	HAPPY MAN (PART 1) IMPACT (Atco 7049)	81	8
24	HARD WORK JOHN HANDY (ABC/Impulse IMP 31005)	44	9	57	MISTY BLUE DOROTHY MOORE (Malaco/T.K. 1029)	42	24	90	YOU DON'T HAVE TO GO CHI-LITES (Brunswick 55528)	86	8
25	SARA SMILE DARYL HALL & JOHN OATES (RCA JH 10530)	23	18	58	WHEREVER YOU GO SKIP MAHONEY (Abet/Nashboro 9465)	49	13	91	SLOW MOTION DELLS (Mercury 73807)	99	3
26	THERE YOU ARE MILLIE JACKSON (Polydor/Spring 164)	35	7	59	FUNNY HOW TIME SLIPS AWAY DOROTHY MOORE (Malaco/T.K. M1033)	78	2	92	FIFTH OF BEETHOVEN WALTER MURPHY AND THE BIG APPLE BAND (Private Stock 45073)	97	4
27	SUMMER WAR (UA XW 834-Y)	50	3	60	ROCK CREEK PARK BLACKBYRDS (Fantasy F771A)	70	3	93	LITTLE GIRL BLUE LITTLE BEAVER (Cat/TK 2003)	94	4
28	WAKE UP SUSAN SPINNERS (Atlantic 45-3341)	33	5	61	UNIVERSAL SOUND KOOL & THE GANG (DeLite 1583)	74	2	94	I AIN'T GONNA TELL NOBODY (ABOUT YOU) CARL CARLTON (ABC 12166)	—	1
29	PARTY VAN MCCOY (H&L 4670)	36	5	62	STROKIN' (PART 2) LEON HAYWOOD (20th Century TC 2285)	38	11	95	SENSATION, COMMUNICATION, TOGETHER ALBERT KING (Utopia/RCA UB 10682)	96	3
30	STRETCHIN' OUT (IN A RUBBER BAND) BOOTSIE COLLINS (Warner Bros. WBS 8215)	37	6	63	GET UP AND BOOGIE SILVER CONVENTION (Midland Int'l./RCA 10571)	32	19	96	LEAN ON ME MELBA MOORE (Buddah 535)	—	1
31	PLAY THAT FUNKY MUSIC WILD CHERRY (Epic 8-50225)	40	6	64	JUST LIKE IN THE MOVIES BLOODSTONE (London 1067)	79	2	97	JUST LET ME HOLD YOU FOR A NIGHT CHOICE 4 (RCA 10714)	—	1
32	GETAWAY EARTH, WIND & FIRE (Columbia 3-10373)	53	3	65	AIN'T GOOD FOR NOTHING LUTHER INGRAM (Koko KODJ 721)	73	3	98	MARRIED BUT NOT TO EACH OTHER DENISE LaSALLE (Westbound/20th WT 5019)	66	18
33	BLT LEE OSKAR (UA XW 807-Y)	34	8	66	I HOPE WE GET TO LOVE IN TIME MARILYN MCCOO & BILLY DAVIS JR. (ABC 12170)	41	11	99	SNAP IT PHIL MEDLEY & M.V.B. ORCHESTRA (Pyramid P8003)	—	1
								100	PARTY TIME FATBACK BAND (Spring/Polydor 165)	93	4

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

Ain't Good For (Klondike — BMI)	65	Hear The Words (Dozier — BMI)	19	Married (Oroand/Bridgeport — BMI)	98	Summer (Far Out — ASCAP)	27
Always There (Fizz/At Home — ASCAP)	85	Heaven Must Be (Bull Pen/Perren-Vibes — BMI/ASCAP)	7	Misty Blue (Talmont — BMI)	57	Super Disco (Gambi — BMI)	68
Baby I Want (Caesars Music Library/Wet Bull — ASCAP)	47	Here We Go (Mighty Three — BMI)	55	Mo'vin' (Desert Moon/Jeff Mar — BMI)	82	Tear The Roof Off (Malbiz & Ricks — BMI)	8
Baby, We Better (Savette/January — BMI)	50	How Can I (East Memphis/Candlestick — BMI)	70	One For The Money (Golden Fleece/Hip Trip Music Writers — BMI)	36	Ten Percent (Lucky Three/Golden Fleece/Mighty Three — BMI)	48
BLT (Far Out/Ikke Bad — ASCAP)	33	I Hope We Get (Groovesville — BMI)	66	Open (Jobete & Bertram — ASCAP)	56	That's Where The Happy (Burma East — BMI)	43
Can't Stop Groovin' (Blackwood — BMI)	12	I'll Be Good (Kidada/Goulgris — BMI)	11	Party (V. McCoy/Warner Tamerlane — BMI)	29	The Lonely One (Brent — BMI)	43
Caught In The Act (Irving — BMI)	13	I'm Gonna Let My (Holland-Dozier-Holland/Jobete — BMI/ASCAP)	20	Party Time (Clita/Sambo — BMI)	100	The More You (Jay's Ent./Chappell — ASCAP)	31
Come On And Ride (Willow Girl — BMI)	81	I Need It (Viv-Jon — BMI)	87	People Power (Mighty Three — BMI)	76	There You Are (Muscle Shoals — BMI)	26
Cotton Candy (Perren-Vibes/Bull Pen — ASCAP)	38	I Ain't Gonna (Blackwood — BMI)	94	Play That (Bema/Biaz — ASCAP)	31	This Masquerade (Skyhill — BMI)	3
Everything's Coming (Warner Tamerlane/V. McCoy/Ocean Blue — BMI)	45	It Ain't The Real (Meadow Ridge — ASCAP)	18	Rock Creek Park (Blackbyrd — BMI)	60	Try Me (Sunday/Rick's — BMI)	52
Family Reunion (Mighty Three — BMI)	15	It's Hard To Leave (Sherlyn — BMI)	88	Roots, Rock, Reggae (Tuff Going — ASCAP)	35	Universal Sound (Delightful/Gang — BMI)	61
Fifth Of Beethoven (RFT — BMI)	92	I Want You (Almo/Jobete — ASCAP)	14	Sara Smile (Unichappell — BMI)	25	Up The Creek (Stone Diamond — BMI)	41
Flowers (Sagfire — BMI/Kalimba — ASCAP)	80	Let's Take It (Bridgeport — BMI)	72	Say You Love Me (Woogie — ASCAP)	74	Waiting At (Delightful/Gang — BMI)	79
Foxy Lady (Delightful — BMI)	22	Little Girl Blue (Sherlyn — BMI)	93	Sensation (East Memphis/Wild Rice — BMI)	95	Wake Up (Mighty Three — BMI)	28
Freak-n-stein (Wimot/Friday's Child — BMI)	84	Love (Nineteen Eighty Four — BMI)	44	Shake, Shake (Sherlyn — BMI)	34	Wanna Make (Glenwood Osmosis — ASCAP)	46
Friend Of Mine (Malaco — BMI)	54	Love Chant (Oceans Blue/Friday's Child — BMI)	42	Slow Motion (Probe II/Lasgo Rand/Gambi — BMI)	91	We Both Need (Electrocord — ASCAP)	75
Funny How Time (Tree — BMI)	59	Let It Shine (Jec/Al Green — BMI)	77	Snap It (Big Seven/Natasha/New Regime — BMI)	99	We The People (Mimic In General — BMI)	49
Get Away (Kalimba — ASCAP)	32	Let's Take It (Bridgeport — BMI)	72	So Good (Julio-Brian/Content — BMI)	51	Wherever You (Excellorc/Skipsong — BMI)	58
Get It While (Stone Diamond/Mills & Mills — BMI)	37	Little Girl Blue (Sherlyn — BMI)	93	Somebody's Getting It (Groovesville — BMI/Conquistador — ASCAP)	6	Who'd She Coo (Tight — BMI)	17
Get Up And Boogie (Midsong — ASCAP)	63	Love (Nineteen Eighty Four — BMI)	44	Something He Can (Warner Tamerlane — BMI)	2	Who Loves You (Bovina — ASCAP)	16
Get Up Off That (Dynatone/Tub/Belinda/Unichappell — BMI)	10	Love Chant (Oceans Blue/Friday's Child — BMI)	42	Sophisticated Lady (Jay's Ent./Chappell — ASCAP/Cole-Arama — BMI)	4	Yes, Yes, Yes (Turtle Head — BMI)	40
Happy Man (Wimot/Friday's Child — BMI)	89	Love Hangover (Jobete — ASCAP)	23	Song From M.A.S.H. (20th Cent. — ASCAP)	83	You Don't Have (Julio-Brian — BMI)	90
Hard Time (Klondike — BMI)	69	Lowdown (Boz Scaggs/Mudmar — ASCAP)	78	Stretchin' Out (Backstage — BMI)	30	You'll Never Find (Mighty Three — BMI)	1
Hard Work (Hard Work — BMI)	24			Strokin' (Jim/Edd — BMI)	62	You Need (Lerobal/Music In General — BMI)	23
						You Young Hearts Run (DaAnn — ASCAP)	9
						You Should (Casserole/Unichappell — BMI)	71
						You To Me (Colgems — ASCAP)	73.67

James Brown: Back On The Scene In High Gear

Way back in 1956 a record came out by an unknown artist entitled "Please, Please, Please." Well, that unknown artist soon became a legend in his own time. From day one, James Brown became known as "Soul Brother Number One," "The Godfather of Soul" and now Mr. Brown is the "Minister of New Super Heavy Funk." His story and fame stretch not only across the United States but into Africa, Asia, South America and Europe. When James Brown goes on tour even after being in the business for twenty years, it is an event.

Last week **Cash Box** interviewed Brown while he was taping Midnight Special. Brown was hosting the show. (Even during rehearsals he still displayed the flawless, catlike steps that have made him the rage all over the globe.)

Even though Brown has been continuously doing his thing over the past twenty years, he still feels that his best years are ahead of him. "I really think that my next ten years are going to be the best. I say this because music is getting back to the basics. The whole thing has turned around. Disco and party music is what is happening. There is a new kind of hard drivin' music. People are back into the party spirit and James Brown is going to give it to them. Years ago only blacks were dancing. Now all the kids around the world are dancing funky."

Even though disco and dance records have grabbed most of the pop airplay during the last year, Brown still sees a strong market for uptempo dance records. "Music is still basically uptempo. What I see happening now is that they are polishing the sound that I was doing twenty years ago. Years ago I was known as an outlaw, a guy that broke all the rules. They said I couldn't do this and that I couldn't do that. However, if you are close to the music scene you know that now I'm an in-law," he laughed.

Many new groups, white and black, that are now playing funky music have been criticized for stealing old ideas. James Brown, however, feels that these new groups are very good even though they hate to admit that they were into people like himself, Chuck Berry, Little Richard, etc. "I

feel very honored that these people enjoyed my music. Even though they have used some of my riffs, they have polished them up and made them contemporary for today's market."

In the next few weeks Polydor will be releasing James Brown's new LP "Get Up Off That Thing," which is also the title of his latest single. James feels this is his best LP in awhile as he has assembled some new musicians. "I am very pleased with this new LP. I had a real ball recording it and now I'm even having a bigger ball when I'm doing my new material for live audiences. I'm having more fun now when I perform than at any other time I can remember. Maybe it's because there is a whole new audience out there who are very open to my sound."

Besides playing more than 300 days a year, James is now into a new medium — television. His show, "Future Shock," recently became syndicated in Africa. Now the show is being seen around the entire globe. When asked how he liked doing TV versus the live concerts, he said, "I love doing television. Sometimes it's harder because it's so much more technical, however, I enjoy it because it affords me the chance to send my vibes to that many more people." Regarding movies he would like to do one but said he immensely dislikes the black exploitation films that are being made that focus on hating whites. "To me that's not what's happening. The only type of project I would like to get myself involved in is a story of my life. Regarding other ideas for film I'd like to wait and surprise a lot of people."

Brown is still heavily involved with his humanitarian projects. His latest is an attempt to help the brothers in Africa. "I'm an American, however, all other Americans have a native ancestry that they can be proud of. I want to see the day where I can go to Africa and say that all Africans have equality. Even though everything isn't wonderful in America, at least blacks have opportunities. In Africa this is not the case. They do not have equal chances. I want black Americans to be able to identify with a home culture and ancestry that they can be proud of. Until there is equality in Africa black people will never be totally free."

ADDITIONS TO R&B PLAYLISTS

WBUL — BIRMINGHAM

#1 — This Masquerade — George Benson
Open Up Your Heart — Muscle Shoals Horns — Bang
Summer — War — UA
Ain't Good For Nothing — Luther Ingram — Koko
Brazilica — Ramsey Lewis — Columbia
Funny How Time Slips Away — Dorothy Moore — Malaco
Let The Good Times Roll — Bobby Bland/B.B. King — ABC
Play That Funky Music — Wild Cherry — Epic
Flowers — Emotions — Columbia
33 To 25 — Rock Creek Park — Blackbyrds
Extra To 36 — Getaway — Earth, Wind & Fire
Extra To 38 — You Should Be Dancing — Bee Gees
Extra To 40 — I Need It — Johnny "Guitar" Watson
#1 LP (tie) — Brothers Johnson, George Benson
New LPs — Johnny "Guitar" Watson, Stanley Turrentine, Crusaders, Lou Donaldson

KOWH — OMAHA

#1 — Kiss And Say Goodbye — Manhattans
Jive Talkin' — Chaka Khan & Rufus — ABC
Just Like In The Movies — Bloodstone — London
Summer — War — UA
I'm Fallin' In Love — Frederick Knight — Juana
8 To 5 — Get Up Off That Thing — James Brown
5 To 3 — Something He Can Feel — Aretha Franklin
13 To 9 — Who Loves You Better — Isleys
20 To 13 — This Masquerade — George Benson
29 To 25 — Sharing The Night — Arthur Alexander
#1 LP — (tie) Bootsy Collins, Brothers Johnson
New LPs — Emotions, Ronnie Laws, Isaac Hayes
Hottest LP — Norman Connors

KNOK — FT. WORTH

#1 — Who'd She Coo — Ohio Players
Gangster Of Love — Chicago Gangsters — Gold Plate
You & Me — Simon Said — Atco
Lowdown — Boz Scaggs — Columbia
One Love In My Lifetime — Diana Ross — Motown
Seek No Evil — Buddy Rich — RCA
Open Up Your Heart — Muscle Shoals Horns — Bang
Always — Tommy Tate — Koko
Lean On Me — Melba Moore — Buddah
Framed — Cheech & Chong — Ode
Get Closer — Seals & Crofts — WB
Bring Your Body — Carol Townes — RCA
#1 LP — Aretha Franklin
New LPs — Boz Scaggs, Frankie Crocker, Bloodstone, Hi Rhythm, Bob James, Yusuf Lateef

WSOK — SAVANNAH

#1 — Can't Stop Groovin' — B.T. Express
Thank You For Today — Sister Sledge — Cotillion
If You Let Me Know — Stuff 'n Ramjett — Chelsea
You're So Beautiful — Mighty Clouds Of Joy — ABC
You To Me Are Everything — Real Thing — UA
You To Me Are Everything — Revelation — RSO
Funny How Time Slips Away — Dorothy Moore — Malaco
23 To 18 — Gonna Let My Heart — Supremes
26 To 21 — Cotton Candy — Sylvers
30 To 27 — Wake Up Susan — Spinners
#1 LP — Brothers Johnson
No New LPs

WDAA — DAYTON

#1 — Getaway — Earth, Wind & Fire
Free — Natural Four — Curtom
Scream'n' — Blacksmoke — Chocolate City
Golden Rod — Roy Ayers — Polydor
#1 LP — Aretha Franklin
New LPs — New Birth, Candi Staton, AWB, Barbaras

WBMX — CHICAGO

One For The Money — Whispers — Soul Train
Ten Per Cent — Double Exposure — Salsoul
Super Disco — Rimshots — Stang
How Can I Get A Witness — R.B. Hudson — Atlantic
One Love In My Lifetime — Diana Ross — Motown
You Should Be Dancing — Bee Gees — RSO
New LPs — LTD, Ritchie Family, D.C. LaRue, Spinners, Roberta Kelly, Jimmy James, Bloodstone, Sylvia, Pleasure, Dexter Wansel, Gene Harris

WTLC — INDIANAPOLIS

#1 — Wherever You Go — Skip Mahoney
Getaway — Earth, Wind & Fire — Columbe
Funny How Time — Dorothy Moore — Malaco
Free — Natural Four — Curtom
I Love Myself — Bill Cosby — Capitol
You're A Friend — Words of Wisdom
You Should Be Dancing — Bee Gees — RSO
12 To 3 — Who'd She Coo — Ohio Players
17 To 7 — Party — Van McCoy
23 To 10 — Caught In The Act — Facts of Life
32 To 25 — Play That Funky Music — Wild Cherry
33 To 26 — We Both Need — Norman Connors
37 To 30 — Summer — War
New LPs — GCS, Norman Connors, Parliament, Rose Banks, Commodores, LTD, Isley Bros., Tavares, Rhythm Machine, Jerry Butler, Aretha Franklin, New Birth

XEAZ — SAN DIEGO

#1 — (tie) Strachin' Out — Bootsy Collins, Something He Can Feel — Aretha Franklin
Fruit Song — Jeannie Reynolds — Casablanca
Dancin' Kid — Disco Tex — Chelsea
Stay Still — Ronnia Laws — Blue Note
We Both Need Each Other — Norman Connors — Buddah
High On Sunshine — Commodores — Motown
#1 LP — Aretha Franklin
New LPs — Brick, Blacksmoke

WORL — ORLANDO

#1 — Who'd She Coo — Ohio Players
Scream'n' — Blacksmoke — Casablanca
Thank You For Today — Sister Sledge — Cotillion
Let The Good Times Roll — Bobby Bland/B.B. King — ABC
Sharing The Night Together — Arthur Alexander — Buddah
Funny How Time Slips Away — Dorothy Moore — Malaco
Waka Up Susan — Spinners — Atlantic
You To Me Are Everything — Real Thing — UA
Play That Funky Music — Wild Cherry — Epic
Ain't Good For Nothing — Luther Ingram — Koko
10 To 3 — Everything Is Coming Up Lova — David Ruffin
14 To 6 — Getaway — Earth, Wind & Fire
16 To 9 — Wanna Meka Lova — Sun
15 To 12 — Flowers — Emotions — Columbia
#1 LP — Hot On The Tracks — Commodores
New LPs — Emotions, Brick, Spinners, Bobby Williams

WAMO — PITTSBURGH

#1 — Something He Can Feel — Aretha Franklin
Thera You Are — Millia Jackson — Polydor
Baby I Went — Al Wilson — Playboy
One For The Money — Whispers — Soul Train
16 To 8 — Everything's Coming Up Lova — David Ruffin
34 To 25 — I'm Gonna Let My Heart — Supremes
New LPs — Dells, Lou Courtnay, Sun, Jimmy McGriff, Savannah Bend, Bobby Bland & B.B. King

WVOL — NASHVILLE

#1 — The Lonely One — Special Delivery
Play That Funky — Wild Cherry — Sswat City
Waka Up Susan — Spinners — Atlantic
I'm Gonna Let My Heart — Supremes — Motown
17 To 11 — Who'd She Coo — Ohio Players
20 To 14 — Get Up Off That — James Brown
27 To 16 — Love Is Alive — Gary Wright
37 To 32 — Strok'n' — Leon Hayward
40 To 35 — Shake Your Booty — KC & Sunshine Band
New LPs — Curtis Mayfield, Blackbyrds

WNJR — NEWARK

New LPs — Vest Majority, East Harlem Bus Stop, Amma Jamma, Diane Ross (Greatest Hits), Norma Jenkins, Street People, Clarence Carter

WABQ — CLEVELAND

#1 — You'll Never Find — Lou Rawls
Baby, We Battar — Barry White — 20th Century
Universal Sound — Kool & The Gang — DaLite
A Fifth Of Beethoven — Walter Murphy — Private Stock
Baby I Went — Al Wilson — Playboy
Feel Your Groove — Ben Sidren — Arista
Slow Motion — Dells — Mercury
Super Disco — Rimshots — Stang
16 To 8 — Keep That Same Old Feeling — Crusaders
17 To 9 — Get It While It's Hot — Eddie Kendricks
19 To 10 — Wake Up Susan — Spinners
20 To 12 — Summer — War
21 To 14 — I Need It — Johnny Guitar Watson
22 To 16 — Who'd She Coo — Ohio Players
30 To 18 — There You Are — Millie Jackson
33 To 19 — Try Me — Donna Summer
34 To 24 — Family Reunion — O'Jays
29 To 17 — The More You Do It — Ronnie Dyson

WDAS — PHILADELPHIA

#1 — Something He Can Feel — Aretha Franklin
One For The Money — Whispers — Soul Train
Somebody's Gettin' It — Johnnie Taylor — Columbia
We Both Need — Norman Connors — Buddah
Hold On — Sons Of Chempin — Ariola
You Should Be Dancing — Bee Gees — RSO
7 To 2 — Getaway — Earth, Wind & Fire — Columbia
22 To 17 — Sheke Your Booty — KC & Sunshine Band
23 To 18 — Who'd She Coo — Ohio Players
New LPs — Tavares, Commodores

WWRL — NEW YORK

#1 — You'll Never Find — Lou Rawls
A Fifth Of Beethoven — Walter Murphy — Private Stock
Who'd She Coo — Ohio Players — Mercury
Lean On Me — Melba Moore — Buddah
15 To 9 — I'm Gonna Let — Supremes
18 To 14 — Shake Your Booty — KC & Sunshine Band
New LPs — Norman Connors, Candi Staton, MFSB, Crusaders, Bob James, Aretha Franklin

WCIN — CINCINNATI

#1 — Play That Funky Music — Wild Cherry
Baby We Better Try — Barry White — 20th Century
I Love Myself — Bill Cosby — Capitol
24 To 5 — There You Are — Millie Jackson
20 To 8 — Getaway — Earth, Wind & Fire
New LPs — Aretha Franklin, Ohio Players, Isley Brothers, Commodores, Tavares, Graham Central Station, Crusaders, Lou Rawls

WGIV — CHARLOTTE

#1 — You'll Never Find — Lou Rawls
Play That Funky Music — Wild Cherry — Epic
Universal Sound — Kool & Gang — Delite
Baby I Want — Al Wilson — Playboy
Born To Get Down — Muscle Shoals Horns — Bang
Flowers — Emotions — Columbia
I'll Be Good — Brothers Johnson — A&M
You To Me — Real Thing — UA
New LPs — Phil Medley, Luther

WYLD — NEW ORLEANS

#1 — Something He Can Feel — Aretha Franklin
Gariand Green
Brother To Brother
I Love Myself — Bill Cosby — Capitol
Together Ageln — Bobby Bland & B.B. King

WEBB — BALTIMORE

#1 — Something He Can Feel — Aretha Franklin
It's Really Love — King Floyd — TK
Gimme Some — Chuck Armstrong — R&R
Say You Love Me — D.J. Rogers — RCA
12 To 2 — Wherever You Go — Skip Mahoney
New LPs — Bobby Williams, Candi Staton

WRBD — FT. LAUDERDALE

#1 — Stretchin' Out — Bootsy Collins
Gonna Let My Heart — Supremes — Motown
You To Me Are Everything — Broadway — Granite
Face To Face — Dee Ervin — Chelsea
Flowers — Emotions — Columbia
#1 LP — (tie) — Lou Rawls, Aretha Franklin
19 To 3 — Shake Your Booty — K.C. and the Sunshine Band
No New LPs
WTMP — TAMPA
No New Adds

KDAY — LOS ANGELES

No Featured Singles
#1 LP — Sparkle — Aretha Franklin
Featured LPs — Dexter Wansel, Spinners, Wild Cherry, Jeannie Reynolds

KJLH — LOS ANGELES

New LPs — Impact, Robin Kenyatta, Jeannie Reynolds, Ritchie Family, Johnny "Guitar" Watson, Betty Wright, Ben Sidren, Lou Courtney, Margie Joseph, Jerry Butler, Spinners

KDIA — OAKLAND

Ain't Good For Nothing — Luther Ingram — Koko
You To Me Are Everything — Real Thing — UA
You To Me Are Everything — Revelation — RSO
You To Me Are Everything — Broadway — Granite
#1 LP — Lou Rawls
New LPs — Commodores, MFSB, Bobby Bland/B.B. King

KDKO — DENVER

#1 — Never Find Another Love — Lou Rawls
Open Up Your Heart — Muscle Shoals Horns — Bang
Love Chant — Eli's Second Coming — TK
Lowdown — Boz Scaggs — Columbia
Funny How Time Slips Away — Dorothy Moore — Malaco
If You Love Me Let Me Know — Stuff 'n Ramjett
Ain't Good For Nothing — Luther Ingram — Koko
#1 LP — Sparkle — Aretha Franklin
New LPs — Bloodstone

WUFO — BUFFALO

No New Additions

WDIA — MEMPHIS

#1 — Something He Can Feel — Aretha Franklin
Hard Work — John Handy — ABC/Impulse
One For The Money — Whispers — Soul Train
Ain't Good For Nothing — Luther Ingram — Koko
Jive Talkin' — Chaka Khan & Rufus — ABC
You To Me Are Everything — Real Thing — UA
You Should Be Dancing — Bee Gees — RSO
#1 LP — Ohio Players
New LPs — Aretha Franklin, Ritchie Family, Joe Simon, Miami, MFSB, Betty Wright, Special Delivery, Joe Simon, Jerry Butler

WOKJ — JACKSON

#1 — Somebody's Gettin' It
Getaway — Earth, Wind & Fire
Hey Lucinda — Betty Everett — Sound Stage 7
Lean On Me — Melba Moore — Buddah
Funny How Time Slips Away — Dorothy Moore — Malaco
Hot Stuff — Rolling Stones — Rolling Stones
Shake Your Booty — KC and the Sunshine Band — TK
Get Down Happy People — Jimmy Doggett — Freeflow
People Power — Billy Paul — Phila. Int'l.
Get On Or Get Off — Eleventh Hour — 20th
#1 LP — Lou Rawls
New LPs — Luther, AWB, Margie Joseph, People's Choice

WJLB — DETROIT

#1 — Get Up Off That Thing — James Brown — Polydor
Get It While It's Hot — Eddie Kendricks — Motown
Getaway — Earth, Wind & Fire — Columbia
Funny How Time Slips Away — Dorothy Moore — Malaco
Baby, We Better Try To Get It Together — Barry White — 20th
Heaven Must Be Missing An Angel — Tavares — Capitol
Takin' It To The Stage — Funkadelics — Westbound
#1 LP — George Benson
New LPs — Sylvia, Rimshots, B.T. Express

WBOK — NEW ORLEANS

Theme From M*A*S*H — New Markets — Seminole
New LPs — Johnny "Guitar" Watson, AWB, Al Wilson, Commodores

WVON — CHICAGO

#1 — Never Find Another Love — Lou Rawls
Happy Man — Impact — Atco
Theme From M*A*S*H — New Markets — Seminole
#1 LP — Lou Rawls
New LPs — Jeannie Reynolds, Ritchie Family, D.C. LaRue

KYAC — SEATTLE

#1 — Something He Can Feel — Aretha Franklin
I Want Your Body — Al Wilson — Playboy
Wake Up Susan — Spinners — Atlantic
We The People — General Johnson — Arista
6 To 3 — It Ain't The Real Thing — Bobby Bland
10 To 6 — This Masquerade — George Benson
18 To 11 — Fifth Of Beethoven — Walter Murphy
19 To 13 — Get Up Off That Thing — James Brown
Hitbound to 16 — Party — Van McCoy
Hitbound to 20 — Hot Stuff — Rolling Stones
Hitbound to 19 — Who'd She Coo — Ohio Players
#1 LP — George Benson
New LPs — Jerry Butler, Mark Radice, Chicago

WNOV — MILWAUKEE

#1 — Never Find Another Love — Lou Rawls
Hold On — Sons Of Chempin
Long And Winding Road — New Birth — WB
Funny How Time Slips Away — Dorothy Moore — Malaco
Ain't Gonna Tell Nobody — Carl Carlton — ABC
Free — Natural Four — Curtom
You're So Beautiful — Mighty Clouds Of Joy — ABC
#1 LP — Lou Rawls
New LPs — Joe Simon, Individuals

KATZ — ST. LOUIS

#1 — Never Find Another Love — Lou Rawls
Gonna Let My Heart — Supremes — Motown
We The People — General Johnson — Arista
Shake Your Booty — K.C. and the Sunshine Band — T.K.
You To Me Are Everything — Real Thing — UA
Cotton Candy — Sylvers — Capitol
Into — Graham Central Station — WB
#1 LP — Lou Rawls
New LPs — Joe Simon, Bloodstone, AWB

KKDA — DALLAS

#1 — Something He Can Feel — Aretha Franklin
Rock Creek Park — Blackbyrds — Fantasy
The More You Do It — Ronnie Dyson — Columbia
Vendors — Gary Davis — 20th
Ain't Good For Nothing — Luther Ingram — Koko
You To Me Are Everything — Real Thing — UA
No New LPs

KOKY — LITTLE ROCK

#1 — Something He Can Feel — Aretha Franklin
Let It Shine — Santana — Columbia
Get Down Happy People — Jimmy Doggett — Flowell
Instant Love — Main Ingredient — RCA
Nine Times — Moments — Stang
Turn The Beat Around — Vicki Sue Robinson — RCA
Treat Me Like A Man — Dramatics — ABC
Rock Creek Park — Blackbyrds — Fantasy
Getaway — Earth Wind & Fire — Columbia
Takin' It To The Stage — Funkadelics — Westbound
Go By What's In Your Heart — James Gaston — UA
20 To 9 — BLT — Lee Oscar
24 To 12 — Who'd She Coo — Ohio Players
27 To 18 — Party — Van McCoy
#1 LP — Isleys

KUTE-FM — LOS ANGELES

#1 LP — Aretha Franklin
New LPs — Spinners

continued on pg. 58

On Jazz

Al DiMeola (Columbia) and **Earl Klugh** (Blue Note) are young guitar players with at least one major thing in common: their first LPs are happening right now. **Dr. George Butler**, Blue Note president, reports fantastic current sales on Klugh, who returns to the studio next week to begin work on a second LP. DiMeola has cracked the top 20 on the **Cash Box** jazz chart. A remarkable beginning for two remarkable players.

The next **Freddie Hubbard** LP "Wind-



LONG A LEADER in the big band field, **Stan Kenton** recently burned up the stage in a soldout performance at the Newport Jazz Festival in New York on July 1. **Roy Orenbach**, general manager of WRVR, the festival's official jazz station, was responsible for a pleasant interruption in the set when he presented Kenton with an award in recognition of his "continuing exploration into 'The Creative World' of jazz." Orenbach explained his feelings on the subject of Kenton's enormous contribution to jazz and, specifically, the music played on his station. Kenton (l) accepted the award, set it down, and characteristically led his band through its paces.

jammer" will be introduced at the coming CBS convention along with **Tony Williams'** "Million Dollar Legs." Columbia will also introduce the long delayed **Lester Young** reissue series, which should eventually reach five double LPs.

Bethlehem's next three LPs include material from **Dexter Gordon**, **Bob Dorough** and **John Coltrane** and these should arrive momentarily. Future releases, according to Bethlehem's **Chuck Gregory**, will include **Charles Mingus**, **Art Blakey** (big band & Messengers), **Mel**

Torme and **Johnny Hartman**. The label plans 12-15 releases per year.

Good news from Flying Dutchman: **Lonnie Liston Smith's** "Reflections Of A Golden Dream," currently #19 on the **CB** jazz chart will be the keyboard artist's biggest seller yet.

Roulette is back in the jazz business, with a new LP by **Art Blakey** featuring his current band. Also in this release are reissues by **Sonny Stitt** ("Stardust") and **Pearl Bailey** ("Songs Of The Bad Old Days").

Orrin Keepnews of Fantasy/Prestige/Milestone has come up with one of the more interesting announcements of recent times. The company will import Riverside LPs, as reissued in Japan, for domestic distribution. Riverside, of course, is owned by F/P/M and is the source of the Milestone reissue series.

Blue Note jazz month well underway with new LPs and reissues that should arrive this week. Featured new artists are **Eddie Henderson**, **Bobby Hutcherson**, **Carmen McRae** and **Barbara Carroll**. The reissues include material by **Gene Harris**, **McCoy Tyner**, **Thelonious Monk** and **Art Pepper**. Pepper, who recently had his first new LP in fifteen years on Contemporary, is represented by rare material originally on Score, Intro and Jazz West.

Choice Records of Sea Cliff Long Island will issue new recordings by **Filip Phillips** and **Jimmy Rowles** in August.

The new **Donald Byrd** release titled "Caricatures" is due from Blue Note any minute. **Freddie Hubbard** and **Bobby Short** are represented in the large jazz release from Atlantic.

Pablo has arrived with another big release of new mainstream recordings, highlighted by **Zoot Sims'** first LP of all soprano sax work. Other artists in the release are **Roy Eldridge**, **Ella Fitzgerald** (with Joe Pass), and **Benny Carter**. Veteran alto sax man Carter is being heard on LP for the first time in many years. He generally keeps busy with TV and movie scoring as well as conducting for **Maria Muldaur**.

Rumors of the demise of Blue Note reissues are somewhat premature. In the past the label has slugged out reissues as many as ten at a time but reports indicate that the approach from here on will be more selective and that reissues will occur less frequently. But they will keep coming.

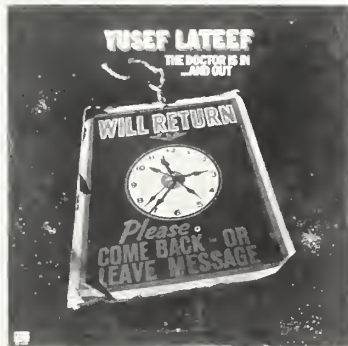
TOP 40 JAZZ ALBUMS

	Weeks On 7/17 Chart		Weeks On 7/17 Chart
1 BREEZIN' GEORGE BENSON (Warner Bros. BS 2919)	1 3	20 REFLECTIONS OF A GOLDEN DREAM LONNIE LISTON SMITH & THE COSMIC ECHOES (Flying Dutchman/RCA BDL 1-1460)	19 3
2 FEVER RONNIE LAWS (Blue Note/UA BN-LA 628-G)	2 3	(21) LOOK OUT FOR #1 BROTHERS JOHNSON (A&M SP 4567)	29 2
(3) BOB JAMES THREE (CTI 6063)	4 3	(22) OH YEAH? JAN HAMMER (Nemperor/ Atlantic NE 437)	27 3
4 THOSE SOUTHERN KNIGHTS CRUSADERS (Blue Thumb/ABC BTS D 6024)	3 3	23 CITY LIFE BLACKBYRDS (Fantasy F9490)	21 3
(5) GOOD KING BAD GEORGE BENSON (CTI 6062)	6 3	24 SURPRISES HERBIE MANN (Atlantic SD 1682)	23 3
(6) HARD WORK JOHN HANDY (ABC/Impulse ASD 9314)	7 3	25 EARL KLUGH (Blue Note/UA BN-LA 596G)	28 3
7 FLY WITH THE WIND MCCOY TYNER (Milestone/Fantasy M9067)	8 3	26 ASPECTS THE ELEVENTH HOUSE Featuring LARRY CORYELL (Arista AL 4077)	22 3
8 EVERYBODY COME ON OUT STANLEY TURRENTINE (Fantasy F9508)	9 3	27 FEELS SO GOOD GROVER WASHINGTON (Kudu KU 24S1)	24 3
9 SALONGO RAMSEY LEWIS (Columbia PC 34173)	5 3	28 THE MEAN MACHINE JIMMY McGRUFF (Groove Merchant 3311)	30 3
(10) ARBOUR ZENA KEITH JARRETT (ECM/Polydor 1-1070)	15 3	29 BLACK WIDOW LALO SCHIFRIN (CTI PS 5000)	32 2
11 ROMANTIC WARRIOR RETURN TO FOREVER (Columbia PC 34076)	10 3	30 THE NEED TO BE ESTHER SATTERFIELD (A&M SP 3411)	33 3
12 BLACK MARKET WEATHER REPORT (Columbia PC 34099)	12 3	31 AURORA JEAN-LUC PONTY (Atlantic SD 18163)	25 3
13 THE LEPRECHAUN CHICK COREA (Polydor PD 6062)	14 3	32 ODYSSEY CHARLES EARLAND (Mercury SRM 1-1049)	26 3
14 MYSTIC VOYAGE ROY AYERS UBIOUITY (Polydor PD 6057)	13 3	33 WIRED JEFF BECK (Epic PE 33840)	34 3
15 YOU ARE MY STARSHIP NORMAN CONNORS (Buddah BDS 5655)	18 3	34 SHAKTI WITH JOHN McLAUGHLIN (Columbia PC 34162)	31 3
16 TOUCH JOHN KLEMMER (ABC ABCD 922)	16 3	35 ILLUSIONS JIMMY PONDER (ABC/Impulse ASD 9313)	36 3
17 MYSTERIES KEITH JARRETT (ABC/Impulse ASD 9315)	11 3	36 THE MAIN ATTRACTION GRANT GREEN (Kudu 29)	— 1
18 PRIMAL SCREAM MAYNARD FERGUSON (Columbia PC 33953)	17 3	37 MOONSHADOWS ALPHONSE JOHNSON (Epic PE 34118)	37 3
19 LAND OF THE MIDNIGHT SUN AL DIMEOLA (Columbia PC 34074)	20 3	38 THE PAUL DESMOND QUARTET LIVE (Horizon/A&M SP 850)	38 2
		39 THE BEST OF TWO WORLDS FEATURING JOAO GILBERTO STAN GETZ (Columbia PC 33703)	40 2
		40 BODY ENGLISH MICHAEL URBANIAK (Arista 4086)	35 3

Jazz Album Picks

THE DOCTOR IS IN-AND OUT — Yusef Lateef — Atlantic SD1685 — Producer: Joel Dorn — List: 6.98

Lateef's music has been as consistently creative and unpredictable as that of any major jazzman over the past twenty years. Yet this is no mere self indulgence and there is strong structure and organization to his work. While the emphasis in this set is on strong funky rhythm there are several other moods as well. "The Improvisors" has an incredible groove to it and there should be solid R&B crossover potential in this track. In all one of the best Lateef LPs of recent years.



OTHER FOLKS' MUSIC — Rahsaan Roland Kirk — Atlantic SD 1685 — Producer: Joel Dorn — List: 6.98

Multiple musician Kirk is currently recovering from a stroke but this session (his last for Atlantic) was completed prior to the illness. As usual the program is wildly varied. A Charlie Parker line with a reggae beat, a straight version of the standard "That's All" an African samba and more conventional jazz tunes by Frank Foster and Hilton Ruiz are just some highlights. There is happily less gimmickry here than in the past and the results are thoroughly enjoyable. With the exception of "Water For Robeson and Williams" all the material is by other composers, yet Kirk makes all of it his own.



FORECAST: SONNY & RED — Sonny Stitt — Catalyst 7608 — List: 6.98

Veteran saxophone star Stitt has a good match here in fellow tenorman Red Holloway and the highly caloric results are not unlike Stitt battles with other great hornmen. A functional rhythm section provides firm support and the two men blaze away to their heart's delight. As one might expect it is the hard driving material that stands out including the title track and "Lester Leaps In." This is a part of the third release from this new label distributed by Springboard International.



JAZZ VIOLIN SESSION — Duke Ellington — Atlantic 1688 — List: 6.98

One wonders how music of this quality could lay dormant for thirteen years but we should all be thankful that it is here. Focus is on the strings of Ray Nance, Stephane Grappelli and Svend Asmussen but the music is vintage Ellingtonia. Producer Ellington supplies the appropriate pianistic stimulus and three horns are added on five selections to provide some tonal variety. The first side is well known material while the flip contains some new music but all of it is well worth your attention.

Promotion Executives Assess Contemporary Radio fr 42

For unknown acts, or any single acts for that matter, Childs commented, "The best place in the country to break singles is out of the south."

'Tailored' Play Noted

Buddah Records' vice-president of pop promotion, Tom Cossie, saw a loosening of primary stations' attitudes on adding new records, coupled with an awareness of individual market patterns and "tailoring" of play to particular markets. "The sharper program directors know when a record will go over," stated Cossie, "and they're stepping out a little bit more." As a result, he found that records occupying positions at the middle of the national charts were most difficult to have added at primary stations. "In the past, your chances of getting adds at primary stations were good with a record charting in the fifties," he continued. "But now, if your record isn't added early (chart position of at least #80), the major stations will wait until the record hits the top 30, at the very least." Cossie saw the secondary market stations tightening up their lists largely in an effort to imitate the primaries. At the same time, Cossie noticed radio stations becoming more sensitive to "the tune-out factor of repetition," he maintained that the ideal playlist length was a matter of "happy medium, where 70 is definitely too long, while 20 is too short." He, therefore, saw no danger in a moderate lengthening of playlists, commenting, "If you have a good record, you don't need it played every ten minutes."

Cossie observed the FM top 40 stations taking over in many markets, also pointing to the advantages of stereo, as well as more imaginative programming to the audience "that really likes to listen." To the problem of getting airplay on a new act, Cossie felt that the type of record determined the best geographical places to begin. For example, disco records usually start in the New York, Philadelphia and Washington, D.C. markets, while a country rock sound would find easiest acceptance in the northwest, Seattle or Detroit. A new station with which Cossie has had success is WTAE-FM Pittsburgh, where he felt programmer Ted Adkins had made an impact on the singles market with an upbeat format entitled "Disco-96." He emphasized that this was one example of many stations, both old and new, that were doing an effective job in their individual markets.

Overlap Of FM Demographics Seen

Scott Shannon, Casablanca Records' national director of promotion, noted the "accordion effect" of a rating period, bearing directly upon the number of weekly adds a station would make. Shannon commented that Top 40 stations were finding it necessary to supplement their singles research with surveys of album sales, due to the ever-increasing trend of buying an album containing a single although singles play is often the influential factor in selling the album. He saw this trend opening up the market through primaries and secondaries as well.

"It's a fact that secondary stations are becoming more conservative, and a lot of it has to do with their compulsion to emulate primary stations." He recognized the growing importance of FM Top 40 stations in many markets, but pointed out, "Even though a lot of people are listening to FM rock, many of the advertising agencies still are not convinced that that is where to put their money." Shannon explained that the various FM rockers appealed to different, if overlapping, demographics, and that this was confusing the competition for ad dollars in the individual markets. He added that while FM rock stations were still behind their AM counterparts in the struggle for advertising buys, the extra time per hour at the FM stations' disposal often allowed for more attractive programming.

Speaking of the difficulties of getting airplay for unknown acts, Shannon gave credit to certain small stations exemplified by 98Q in Vidalia, Georgia, which "runs a playlist of about 40 records. Ken Curtis and John Schomby there will give a new record a shot, test it for you, really go out of their way to be helpful to record companies."

"More attention is being devoted to the quality of a radio station by people in the industry, rather than the size of the town," stated Shannon, mentioning WDFH in Chicago and WAIR in Winston-Salem as two of the many stations making recent strides.

'Tighter Than Ever'

"Pop radio in general, primary as well as secondary, seems to be tighter than ever before," explained Dave Marshall, promotion director for Fantasy Records. "It's not the case any more where you can get 30 secondary markets and get something going," he remarked, noting that things were often completely reversed, the secondary stations now requiring major market play as a prerequisite to adding a new record.

Marshall stated that the increase in pure numbers of stations was adding to the importance of FM rock stations. "A kid with a good FM radio wants to hear the best possible sound, so even if two stations are playing the same record, he will naturally choose to listen to FM."

"Probably the hardest thing to break is a pop single that is not contained on an album," Marshall remarked, addressing himself to the problem of getting airplay for an unknown act. He emphasized that the different conditions surrounding each single, (i.e. album play, R&B orientation) determined where one would go to get a single by a new act played. He noted a general trend in the south toward "breaking and spreading new pop records, due mainly to an awareness among stations of what competitors are doing."

Effective Programming

"Absolutely," commented Phonogram/Mercury's vice-president of pop promotion, Stan Bly, when asked if he saw primary Top 40 stations' playlists getting increasingly tighter. He felt that secondary stations were behaving similarly, with important exceptions. "I'm not saying I agree with their reasoning," he continued, "but I'm sure they feel that shorter playlists and a more conservative approach are more effective programming wise, as well as more economical."

Bly cited cases where FM Top 40 stations had gained enough strength in markets to cause reaction from their AM competitors, if to not overtake them in the ratings. He emphasized that "the culture of a city is an important factor in the establishment of an FM rock station." Bly felt the FM Top 40 stations were yet to be a serious threat to the AM rockers on a national basis, and that the possibility existed that they would always appeal to different audiences.

To get airplay for an unknown act on a single, Bly said, "Go everywhere you can, but it's difficult to answer in general terms, since every record poses a unique situation." He mentioned that certain stations in the south and midwest would be willing to play an unproven record before the major stations, but he emphasized that there were no universal formulas for getting records played. B-100 in San Francisco was cited as one notable new station making an impact.

FM Found 'Generally Effective'

Vince Cosgrave, head of promotion for MCA Records, believes that major AM stations have tightened their playlists in the last year. He too finds the secondaries getting more conservative.

Cosgrave has found the FM top 40 stations to be generally effective, although their effectiveness and importance vary

from market to market. As for getting airplay for an unknown act, Cosgrave agreed that the secondaries are still the best route to go.

What 'Top 40?'

"I think the term 'Top 40' is almost extinct," commented Ray Anderson, director of national promotion for United Artists Records. "There are only a handful of stations that can honestly say they're programming as many as 40 current records." He explained that "market/audience fragmentation" was the main reason for the tightening playlists. "When MOR, progressive, country, black, and rock stations are all playing similar music, there is the need to be sure that all the records they add definitely appeal to their audience and this is most critical." Anderson added that secondary market stations were no different from the majors in this respect. "The formats are usually almost identical and only in the less competitive markets do programmers have the freedom to experiment with unknown artists. If a secondary is conservative, it's because the format is successful for them."

Anderson saw the FM rock stations as an important factor in the competition for record sales in nearly all major markets, and observed that musically, FM rock had affected all formats. To the question of getting airplay for unknown acts, Anderson responded, "New acts who have the luxury of good management, making them visible by touring, plus getting label support in promotion, sales and marketing, have the best chance of getting exposure on national radio."

"There are some stations making an impact using cuts from albums and not always hit albums," he continued. "WBLS is doing it in New York, WKYS in Washington, WYLT in Cleveland, and WBMX in Chicago. While these stations are black oriented, KNX-FM, in Los Angeles, is billing itself as the softer sound, using cuts from albums of mostly rock artists, and K101 in San Francisco is using a mixture of both of the above, plus the top hit singles. KORE in Houston is billing itself as progressive country and doing very well, again by relying on LP cuts as well as singles. These stations have used music and creative programming to establish a fresh identity."

Fear Of Competition

"Whenever a station is threatened with competition, they tighten the playlist," added London Records national promotion director Jerri Hall. He cited Dorothy Moore's recent hit as an example, recalling that KLIF (Dallas) had added the record so late that it climbed to the station's playlist number 5 position in two weeks. "I don't know whether it's fear of making a mistake that causes this, but in this instance, the policy did not help in the ratings. The result is that FM stations are killing their AM counterparts in many markets." Hall commented that the secondary stations were now conservative to the point that "it's hard to convince those people that they are secondaries."

To the issue of getting airplay for unknown acts, Hall commented, "I don't think there is a breaking station left in the country; at this point, 20 or 30 key secondaries might constitute a breaking station." He stated that the tight airplay situation had forced promotion people to branch out into other creative areas of exposure, most notably in-store play. "In Houston, encouragement of in-store play of the John Miles album in one small chain store operation resulted in sales over one weekend that were equal if not better than sales traced to airplay on a small station."

Hall saw creative programming increasing the impact of several FM stations. He cited M105 in Cleveland, programmed by Eric Stevens, which had been enjoying increased ratings with a 'top 40' albums for-

mat that exploited familiar artists, yet achieved variety by playing new album cuts. He added that after one year of programming by Chuck Smith, K104 (KKDA's FM outlet) had achieved impressive ratings with an album format that incorporated extras-play (cuts that are not official station playlist ads).

'Top 40' And McDonald's

Commenting on the tightened playlist situation, ATV/Pye Records' national promotion director for pop singles, Mike Leventon quoted KIOA (Des Moines) station programmer Peter McLane: "Top 40 radio has become a McDonald's hamburger stand — music appealing to the lowest common denominator." Leventon pointed out that although majors and secondaries alike were careful to play proven material in an effort to keep the listener, certain major stations, notably WRKO (Boston) and KFRC (San Francisco) had been breaking new records recently. "In the sixties, originality in music programming was sought after," continued Leventon, "and now the pendulum has swung totally in the opposite direction. Hopefully, it will soon change course once again."

Leventon noted the emergence of FM Top 40 stations and FMs in general, estimating that with a few changes the potential was there for them to capture 50% of the market. He also found that FM stations were the best places to get airplay for unknown acts, usually those "in very small markets." As to new stations and formats making an impact, Leventon observed that stations devoting a certain amount of time to disco programming had been making headway, including WKYS, Washington, D.C., WTAE in Pittsburgh, WPIX in New York, and WNOX, Knoxville.

Retail Dilemma fr 9

he cited the example of the Heart album, which was showing strong sales through local promotion and local airplay. Solmsen did express the opinion that rapid succession of big releases was affecting the longevity of individual records.

Joe Bressi of Stark Records in Cleveland (suppliers of the Camelot retail store chain) stated that in the context of a currently "soft" market, "the big albums are not selling as well as we'd like." He attested to the lack of a "monster" of the stature of this year's Frampton, and stated that he had cut down on the volume of major new releases ordered, dealing in quantities of four to five thousand where the amounts would have approached ten thousand in the past, and waiting for re-orders.

'Generally Healthy'

"I'm willing to accept not being able to buy as much as I'd like," Bressi commented, pointing out that at present "about 40 LPs are selling well. Things are generally healthy — I can't remember when so much was selling well, and looking like it would continue selling for the next six months."

Ira Heilicher, speaking for Heilicher Bros., the nation's largest rack jobbing operation, saw ad dollars being funnelled to the major acts, with lesser acts suffering as a result. He observed that smart merchandising was required in exploiting the situation, including cutbacks on weaker inventory in order to have stock on the "heavier" releases.

Salsoul Campaign Set For August

NEW YORK — Salsoul Records has announced that August will be "double exposure month," and will begin a campaign for their new group Double Exposure. Featured as a part of the campaign will be a 10% discount to distributors for their initial orders of the new album.

CASH BOX COIN MACHINE

Bally 'Capt. Fantastic' Now In Volume Delivery

CHICAGO — In announcing volume delivery this week of the new Bally 4-player pinball machine "Capt. Fantastic," Paul Calamari, sales manager of Bally Manufacturing Corporation, acclaimed that players, locations, operators and distributors involved in the model's pilot test program have expressed unanimous praise and enthusiasm for the piece, proclaiming it a truly "fantastic" unit, in every sense of the term!

The name of the machine is derived from rock superstar Elton John's historic album "Captain Fantastic and the Brown Dirt Cowboy," which achieved overnight 'platinum' status for sales of one million dollars. The "Capt. Fantastic" pinball machine, likewise, gained a tremendous amount of popularity even before its official release, as a result of one of the most ambitious national promotion programs ever conducted in the coin machine industry.

"The fantastic theme and styling of the machine focuses on Elton John," Calamari said, "whose international fame draws immediate attention in every type of location. Extra glamor is added to the backglass by sparkling mirror lines, an innovation in flipper styling. In addition," he said, "the play features are designed to insure continuous repeat play for record breaking collections and long life on location."

"One of the new techniques introduced in 'Capt. Fantastic' is the new scattered

arrangement of flippers. In addition to the standard twin flippers above the outhole, a second flipper is located in the lower left



playfield, and a third flipper is placed half-way up the right side of the panel. The four flippers provide players with maximum skill

continued on pg. 54

Amiel Industries Intro's New Coin Counter/Sorter/Bagger

ATLANTA, GA. — Amiel Industries of No. America Inc., prominent designer and distributor of coin and currency handling systems, announced that its newly introduced Pulsar AI-1510 coin counter/sorter/bagger will have the capacity to handle the new \$1.00 coin, as well as seven other denominations including the anticipated new U.S. 3-cent piece.

The Pulsar, which is described by the firm as the "most revolutionary concept in counting and sorting coins developed during the last 50 years," was conceived by French inventor Marcel Brisebarre in the Amiel Industries Research and Development

continued on pg. 54



JACQUES ZORN, vice president, manufacturing and research techniques, Amiel Industries International, helped spearhead the creation of the AI-1510-Pulsar. He spent a week in Atlanta helping to introduce the new system to U.S. industry and media executives at the firm's corporate headquarters in Atlanta, Georgia. The unit is capable of handling up to eight coin denominations.



INVENTOR MARCEL BRISEBARRE, technician Daniel Dottrens and Amiel Industries International manufacturing and research vice president, Jacques Zorn apply the finishing touches to assembling the AI-1510 Pulsar, after the unit arrived by air cargo from Switzerland at Amiel Industries U.S. corporate headquarters in Atlanta, Georgia. The counter/sorter/bagger's LED counting display is mounted directly above the sorting mechanism.

Bally Schools In Canada

CHICAGO — Among the first factory sponsored service schools to be scheduled by Bally Manufacturing Corp. in Canada, since the legalization of pinball machines in that country, are two sessions to be held in mid-August and conducted by the firm's field representative Bernie Powers.

Both of the Canadian sessions will be hosted by Rowie International of Canada, with the initial class taking place in the distrib's Dorval, Quebec headquarters on August 10 and the second in the Malton, Ontario (near Toronto) headquarters on August 11.

Prior to his departure for Canada, Powers will conduct a school in Memphis, Tennessee, on August 3, hosted by Games Sales Company.

Atari Scores With 'Flyball' New 2-P. Video Baseball Game

LOS GATOS, CA. — "Flyball"™, a new 2-player video baseball game, has been scheduled for July release by Atari, Inc.

The model has unique electronic design and programming to provide realistic animation and displays, including easy to follow player instructions, scoring and innings. As players at test locations have reported it's "like playing the real thing."

The game starts with flashing signs pointing to the pitcher and the batter; then, each player gets set to control his own man and, amidst the cheering of the crowd, the first ball is pitched. A continuous joystick controls the pitcher's arm movements so that he can deliver curves, fast balls, etc. and, as the batter swings and hits the ball, the roar of the crowd gets louder. It's a hit! The ball goes into the playfield and the batter runs the bases while the pitcher directs his man to chase the ball. If the ball is caught and the base is tagged before the runner reaches it, he's out; however, if the ball is missed a run is scored and the words "Home Run" are flashed on the screen. Flyball allows the batter to bunt, score home runs, double plays, steal bases, etc.

During play, balls and strikes are called just as in the actual game of baseball. Innings and scoring appear on the monitor and flashing signs distinguish who is pitching and who is batting.

Flyball is geared to players of all ages and is abundant in realistic, exciting play features.

"It all adds up to exciting, repeat play

baseball action," said Frank Ballouz, Atari's national sales manager. "Players can even use tactics, as in a real game."

Along with standard Atari features, which



include a 23" monitor, locking cashbox, hinged cash door and proven Durastress™ tested solid state electronics, Flyball features a new built-in diagnostic system for each field adjustment of settings from

continued on pg. 54

Operate
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and
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Amiel Industries New Coin Counter fr 53

Laboratories in Gland, Switzerland. It is capable of handling, or counting and sorting, five, six, seven or eight coin denominations, all at the same time.

The system uses centrifugal force rather than mechanical parts to move coins through the counting/sorting/bagging process, and actually employs only 12 moving parts. Dynamics for the speed and accuracy of the unit are provided by computer electronics.

"The AI-1510 Pulsar is so advanced," said Amiel Industries president Andre Amiel, "that it may never be made obsolete by a competitive concept. We may well have arrived at the ultimate coin counting and sorting solution."

Amiel also noted that the firm holds patents which protect all aspects of the Pulsar for the next 18 years. The model is expected to be released to the world market in October of this year.

Amiel Industries operates manufacturing facilities in Switzerland, Japan and the United States and has been a dominant force in the European coin and currency industry for more than 25 years, according to company officials. The firm also maintains operations in South

America and Asia, and is presently investigating the prospects of the Soviet Union and the Republic of China.

In mid-July, the company launched a massive advertising campaign entailing direct mail and television exposure. A series of six 30-second TV commercials will be featured, over a period of 13 weeks at two spots per day on WATL-TV (channel 36), Atlanta's newly re-activated television station. The commercials, running through October 8, will spotlight six of the major coin and/or currency systems in the Amiel Industries product line.

Bally 'Capt. Fantastic' fr 53

control.

"Another new feature is a clever 'Play-More Gate,' which prevents the ball from diving into the outhole, channels the ball to the bottom flippers for a fast shot toward the top of the playfield. Popular 'Drop Targets' not only build up scores, but are

also the key to extra balls and specials. Specials, by the way, can be scored again and again with each ball in play and are scored by two separate skill accomplishments," he added.

"Bonus is collected when each ball enters the outhole, causing the outhole to be an advantage, instead of a disappointment, often suddenly transforming a poor score to an encouraging score — a factor which contributes to repeat play psychology. Bonus score may be doubled, not by random chance, but by specific skill shots.

"Needless to say, the promotion planned for 'Capt. Fantastic' will equal or exceed the great 'Wizard' promotion. We expect 'Capt. Fantastic' to top 'Wizard' in sales and earnings for operators. And, as I already commented, they all agree!"

Atari: 'Fly Ball' fr 53

the front of the cabinet, without need for external equipment, according to the company. In addition, more advanced engineering techniques have greatly diminished static electricity. Instapart (TM) 24-hour parts turnaround is also available. Operator options include selectable game time for one or two innings of play and adjustability for 25¢ or 50¢ pricing.

School In Session



MINNEAPOLIS — More than 75 operators and servicemen were in attendance at Lieberman Music Co. for a special service school on the "Space Odyssey" pinball machine, sponsored by Williams Electronics Inc. and conducted by factory engineer Leonard Nakielny, who is photographed here addressing the class. As a Lieberman spokesman noted, the school was the most successful, and most heavily attended, ever held by the distrib, with participants coming in from the surrounding area and several from the Dakotas and the state of Wisconsin. In addition to a noon luncheon, coffee and doughnuts were served throughout the day and at the conclusion of the session a very grateful assemblage gave a standing ovation to Leonard Nakielny for an excellent, informative presentation!

State Assoc. Calendar 1976

- July 23-25: Montana Coin Mach. Ops. Assn., annual conv., West Yellowstone
- August 27-29: No. Carolina Coin Ops. Assn., annual conv., Sheraton Motel, Charlotte
- September 10-12: Florida Amusement Merch. Assn., annual conv., Deauville Hotel, Miami Beach
- September 16-18: Music Operators of Virginia, annual conv., Hyatt House, Richmond
- October 2-3: Coin Operated Industries of Nebraska, meeting, Ramada Inn, Omaha
- October 2-3: Wisconsin Music Merchants Assn., annual conv., Holiday Inn, Wausau
- October 14-16: West Virginia Music & Vending Assn., annual conv., Sheraton Inn, Clarksburg

See ELTON JOHN starring in new Capt. Fantastic AND THE BROWN DIRT COWBOY Bally 4-PLAYER CONVERTIBLE TO ADD-A-BALL

ELTON JOHN STYLING

International fame of ELTON JOHN, rock super-star, and brilliant Elton John styling with sparkling mirror lines on backglass gets immediate attention on location, fast, fascinating action holds play for long runs and super-star collections.

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See Distributor or write Bally 2640 Belmont Avenue, Chicago, Illinois

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



ATARI "QUIZ SHOW." Multiple choice video amusement game with over 1,000 questions in four categories. Choose one of four possible answers — high score for fast answer. (4/24/76).



ATARI "OUTLAW." A shootout game where player matches fast draw skill against a video gunfighter. Audio footsteps, gunfire and video 'outlaw' animation add realism. (5/1/76).



BALLY "OLD CHICAGO." 4-player flipper. 'Drop targets' are the standout feature and key to two different ways to score. Out-Hole is also important in collection of bonus points. (5/15/76).



CHICOIN "CONEY ISLAND." Rifle game with traveling bullseye and popup targets call on the player for fast, accurate shooting against time. (5/15/76).



EXIDY "DEATH RACE." Upright video game with all the thrills of chase and crash. The cabinet art is a bit shocking, but eye-catching, designed to attract location attention. (5/8/76).



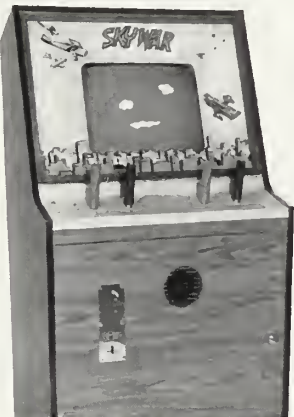
EBSCO "VULCAN ICP." Coin-operated futsal table features 7-11 ball control system. A side panel provides access to inner structure for ease of service. (6/5/76).



D. GOTTLIEB "ROYAL FLUSH." 4-player pinball patterned after the popular playing cards. Tremendous chances for doubling bonus scores and a special 'Joker Sequence' make for exciting play. (5/29/76).



MIRCO "SKYWAR." 2-player video cocktail model. Features two control sticks for each player; points scored by shooting down opponent. Realistic crash and explosion noises add to action. (5/8/76).



MIRCO "SKYWAR." 2-player arcade model. Same features as cocktail model plus complete front-end serviceability. Electronic and mechanical parts in both games interchangeable. (5/8/76).



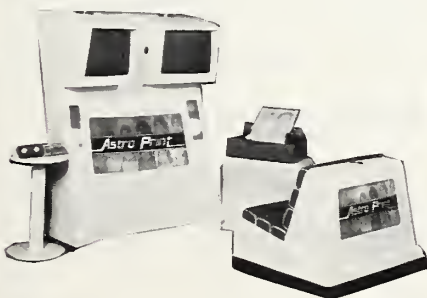
PLAYMATIC "FIESTA." 4-player flipper. Universe Affiliated Int'l. is U.S. rep for this model, produced in Spain. Backglass depicts Spanish dancers & guitars. Double & triple bonus features. (5/1/76).



RAMTEK "HIT ME." 1-4 player video upright unit that features the same type of scoring as the card game '21.' Object of 'Hit Me' is to beat the machine — five draws under 21 wins. (5/8/76).



WILLIAMS "SPACE ODYSSEY." 2-player pinball; features Spinner Gate, Double Entry, Twin Turn Around, Moving Bonus Target, Extra Ball, Replay and Match. Attractive cabinet design. (6/12/76).



ALLIED "ASTRO-PRINT." Computer portrait machine. As picture is taken, it is automatically reproduced on paper by computer. First intro'd at MOA Exposition in Chicago. (5/15/76).



ALLIED "DAYTONA 500." Driving game with authentic shifting gears, speeding car sounds, hairpin turns and squealing tires as standard equipment. Outstanding cabinet design. (6/5/76).



ATARI "INDY 4." 1-4 player color version of Indy 800. Designed for locations with limited space. Many features to attract heavy single and team play. (6/12/76).



FUN GAMES "RACE." 1-2 player video drive game. An ever changing playfield that is actually 85 times larger than the player can see is major new feature. (6/12/76).

CHICAGO CHATTER

Last Monday (12) the Rock-Ola Mfg. Corp. factory resumed normal production schedules following the annual summer vacation shut-down.

LEARNED FROM CDI's **Bob Sherwood** that the Chicago Dynamic Industries plant will be closed for vacation the weeks of July 19 and 26, to reopen on Monday, August 2. He said they're preparing to wrap up production on the "Coney Island" rifle and "Demolition Derby" and speed up production on the fast selling "Sound Stage" pingame, which is very heavily back-ordered!

DATELINE HIALEAH — home of Allied Leisure Ind. and the big selling "Daytona 500" model! Firm's national sales coordinator **Ruthi Rosenson** said she's been hearing all kinds of great reports on the machine's earning capacity and its wide acceptance in the trade. She also indicated that, in addition to beefing up its schedule of service schools during the next couple of months, Allied is contemplating increasing the staff in its field service department to concentrate even more heavily on providing the trade with much needed service instruction. Several schools have already been held on the new solid state pin concept — and there will be more coming up.

BALLY MFG. CORP. will observe the annual vacation time closing the weeks of July 26 and August 2. Full production will be resumed on Monday, August 9. And full production will definitely be in order with the release of the phenomenal "Capt. Fantastic" 4-player!

BUSINESS IS GOOD at Atlas Music Co., reports **Sam Kolber**, and the spotlight these past many weeks has been on Rowe phonographs which have been moving just beautifully. Gameswise, among the strongest sellers are Allied's "Daytona 500" and "Rock On" 4-player pingame.

IN ADDITION TO ENJOYING excellent summer weather in Omaha, **Hymie Zorinsky** of H.Z. Vending & Sales says he certainly can't complain about present business out there. Rock-Ola phonographs, in particular, have been very consistent in sales and H.Z. immediately exhausted its initial supply of the new Gottlieb "Buccaneer" single player pingame and is now waiting very anxiously for another shipment. . . . Latest word on **Mayor Ed Zorinsky** is that he is not only very busy with his mayoral duties but he's also becoming more involved in his campaign for the U.S. Senate.

MIDWAY MFG. CO. is currently in full production on its newly debuted "Top Gun," which was recently sample shipped to distributors. Factory will be closed for vacation, however, commencing at the end of the working day on July 23 to re-open on Monday, August 9.

ON THE SINGLES SCENE: Got the word from **Mike Johansen** of Lieberman One Stop in Omaha that the following are among the most in demand jukebox singles of the week: "Teddy Bear" by **Red Sovine** (Starday), "Afternoon Delight" by the **Starland Vocal Band** (Windsong), "Get Closer" by **Seals & Crofts** (WB), "Kiss & Say Goodbye" by the **Manhattans** (Columbia), "Say You Love Me" by **Fleetwood Mac** (Reprise) and "Let Her In" by **John Travolta** (Midland Int'l.). Mike also mentioned a side that's fairly new but packed with jukebox potential. It's called "Phillies Fever" by **Cash-Bowa-Schmidt-Luzinski-Maddox**, who are actually five players on the Philadelphia Phillies baseball team. The record is on the Grand Prix label.

CALIFORNIA CLIPPINGS

A helpful suggestion for service men was passed along to us by **Mel Porter**, service manager for Jones Music Company in Long Beach. Actually a pet peeve with Mel, he explained that too many service men try to repair equipment with inadequate lighting while at a location. It is a service man's responsibility to be equipped with a flashlight in order to properly see what's going on (or not going on) inside a machine, but all too often a simple match becomes the easy way out. Unfortunately, a simple match or two doesn't provide the necessary light and too many machines end up being somewhat abused. Quite naturally, the plight of an operator is having his equipment down. It behooves all repairmen to be responsible and thorough on the job, and with a little extra consideration, precious time and money will be saved.

Atari customer service rep **Debbie Spear** informed us that **Fred McCord** completed a two day general technical seminar at Central Dist. in Omaha on July 15-16. An in depth study of microprocessing is in the works to be held at the Atari facilities sometime in August. Debbie said that the seminar promises to be quite a comprehensive look at the electronic ins and outs of the video biz. Stay tuned!

An interesting item came to my attention from our distant neighbors from 'down under.' It seems as though pin ball tournaments have recently become a successful craze in Australia. The news came to us from **Michael Farley**, sales manager for the Leisure and Allied firm in Perth, who coordinated the tourney. An article in Leisure Line Magazine, which is distributed by the Amusement Machine Operators Assoc. Inc. (Australia), furnished all the details. The month long competition was staged in 75 hotels, pubs, and taverns throughout the Perth metro area. The last night of competition saw 75 winners battle it out for \$5000 worth of prizes. The grand prize, sponsored by Air India, was a return trip for two to London. Other prizes included a color TV set, a hi-fi set, and a pin ball machine.

It's positively satisfying to see that the excitement generated by our great industry touches all parts of the world. Farley stated "This is another step in helping to change old established ways of thinking on the part of location owners. Perhaps in the future they will look at alternative amusement machines in a different light having seen what is possible with pinballs."

UPPER MID-WEST MUSINGS

Nik Bergquist and **Nikky Jr.** in the cities for the day picking up a load of equipment at Lieberman Music Co. . . . **Jim DeMars**, Ashland, in town for a few days on a buying trip was very happy about how well business was holding up. Said he was 15% ahead of last year at this time and is sure that it will continue to get better the rest of the year. . . . **Jim Stansfield**, La Crosse, in town for the day making the rounds as were **Tom Karas** and **Ernie Woytossek**. . . . We all were very happy to hear that **D.R. Keintz**, Tomahawk, Wisc. came out of surgery o.k. and is, after several weeks in the hospital, now home and getting along just fine. In the meantime son **Marshall** is taking care of his route and his own. . . . **Mr. & Mrs. Ronnie Manolis**, Huron, in the city for a few days. Ronnie getting in some equipment buying and Mrs. Manolis having an appointment with her periodontist. . . . **Judd Weinberg**, Gottlieb Co. in the cities for a few hours visit with their distributor Lieberman Music Co. . . . **Frank Berta**, Lieberman Music Co. service department on a two week vacation up north trying for some of the large Walleye that are in Mlle. Lac's Lake. . . . **Mr. & Mrs. Glen Addington**, Bismarck, just returned from a two week fishing trip into Canada and had very good luck catching their limit of Walleye and Lake Trout. . . . **Ernest Woytossek** in town for the day was telling about how expensive it was remodeling his lake home at Otter Tail Lake. Put in new garage, new windows and siding, also a new patio and porch. Must be real plush and with new carpeting and bath rooms. . . . **Mr. & Mrs. Steve Lieberman** and their children are spending the week in Yellowstone. . . . In town the past week were **Jim Stolp**, **Ben Kragtorp**, **Frank Phillips**, **Red Kennedy** and his two sons, **Duane Johnson**, **Cab** and **Kevin Anderson**, **Doug Smart** and **Clayt Norberg**. . . . The gang at Lieberman Music service department received a card from **Wally Jones** who is vacationing somewhere in Europe, (having a wonderful time).

EASTERN FLASHES

The customary lull in activity which annually accompanies the summer season is in evidence hereabouts, but it's a normal, and very expected condition. As some distributors noted, with business being as great as it has been these past months, a brief breather period is not such a bad idea. . . . A big shindig is being planned by Shaffer Dist. in Columbus for this coming September. Understand it will be a bicentennial party and golf outing, but that's all **Dick Gilger** would divulge at the moment — so, give him a call for further details. He unhesitatingly mentioned, however, that the distrib's been doing excellent business with the Atari "Breakout" and ChiCoin "Sound Stage" pin. . . . **Al Kress** of Coin Machine Dist. Inc. in Peekskill plans to have his showrooms completely remodeled and redecorated by the time the firm's first anniversary rolls around in August. The project is underway right now, actually, with Al supervising as well as filling in for vacationing staffers out there, which is really keeping him extra busy. . . . Robert Jones International in Dedham hopes to sponsor a week-long, multi-factory service seminar in the not too distant future. Distrib's **Jim Segerson** said they're currently mapping out details and consulting with **Bob Rondeau** of the Empire Dist.-Green Bay, Wis. branch, who is noted for coordinating the very successful Empire sponsored seminars and is quite an expert on the subject. Jim also mentioned that RJI has been doing very well with the Allied "Daytona 500" piece — and "we're all anxiously awaiting the Bally 'Capt. Fantastic' 4-player!" . . . Among the hottest items of the moment at Active Amusement in Philly are Gottlieb's new "Buccaneer" single player flipper and Atari's "Breakout." Enjoyed the opportunity for a brief, but most enlightening chat, with **Joe Ash** one of the industry's most notable men in the know!

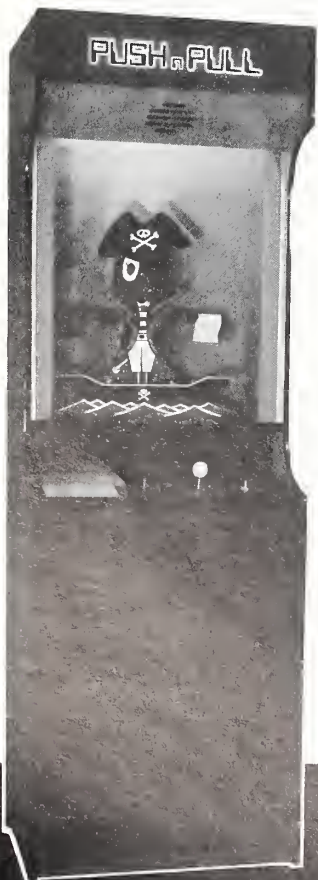
HOUSTON HAPPENINGS

C.A. (Al) Novelli, vice president, H.A. Franz & Co., Houston, (Seeburg) enjoyed an extended vacation touring Europe. Places visited included: London, Paris, Switzerland, and Italy. Al is of Italian descent, and that was his first visit to the homeland of his forefathers. . . . **John Lloyd**, service mgr., Houston Rowe distributing branch, spent last two weeks of June, 1976 attending Rowe factory service school. School was held at Rowe-AMI distb. office, Grand Rapids, Mich. . . . **Jacqueline Jones**, attractive wife of **Harry Jones**, recently returned from a medium length visit with her mother in France. Harry is sales manager for LE Corporation (Rock-Ola), Houston. . . . Enjoyed lengthy visit with out of state visitor **H.B. (P.W.E.) Daniel**, Fun Amusement Co., Baton Rouge, LA. Baton Rouge is the capital city of the Crawfish State. . . . Frequent visitor in our fair city is the well known operator **Gene Robinson**, Baytown, Tex. Naturally Gene's visits are for buying coin operated equipment

continued on pg. 58

Lucky Flag - Wig Wag

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WANTED — BALLY MULTIPLIERS WITH HOPPER all 3- 5- and 65-coin models considered. Also wanted: Williams and Gottlieb 4-oir pinballs max 3 years old HANSA MYNTAUTOMATER AB Box 300 41 S-400 43 Gothenburg Sweden

WANT — Seeburg AY160, DS160, LPC-1, LPC-480, Electra, Fleetwood, SS160, LS-1, LS-2 We pay cash and pick up our truck unpacked. Pan American Amusements, Inc. 1211 Liberty Ave., Hillside, NJ 07205 (201) 353-5540.

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50 SEEBURG 100 selection wall boxes \$5.00 each 50 Seeburg 160 selection wall boxes \$37.50 each 10,000 used 45 rpm records 15 each CENTRAL MUSIC CO P O Box 284 407 E. Ave D Killeen Texas 76541

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Classified Ads Close WEDNESDAY

Send all copy to: CASH BOX, 6565 Sunset Blvd., Hollywood, Ca. 90028

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

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FOR SALE: Allied F 114; Speed King; Drag Races; Sport A Balls; Rifle Gallery; Flying Carpet Gun; Hi Lo Ace; Swinger; Odds 'N Evens; Hi Hand; Flying Carpet; Sea Ray; Brunswick Air Hockeys; Pong; Paddle Battle; PMC Aztec Cocktail tables D&L Distr Co. Inc. Box 6007, Harrisburg, Pa 17112. (717) 545-4264

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FOR SALE — One of the largest selections of new & used add-a-balls & arcade machines in the northeast Call or write for our list COIN MACHINE DISTRIBUTORS INC 213 N Division St Peekskill NY 10566 Westchester Co '914' 737-5050

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RECORD BINS FOR SALE 4 LP wide step-ups \$80 each 5 LP wide step-ups \$100 each; extra large browser bins \$125 each Contact Jack Baker (213) 240-6290

FOR SALE: MIDWAY Bulls Eye Golf Chamo ESP Electro Dart Wall Games \$150 D&L DISTRIBUTING CO 6691 Allentown Blvd Harrisburg Pa (717) 545-4264

FOR SALE: ROCK-OLA 504 WALLBOX \$100; Rock-Ola Receivers 1725-8-2 1765 1755 1721 1769 \$65 each WESTERN DISTRIBUTORS 1226 SW 16th Avenue Portland Ore 228-7565

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FOR SALE: WMS Pins, Gott. World Series \$325; Pro Pool \$425; Captain Card \$495; Stratoflite (4 pl) \$695; Super Flite (2 pl) \$645; Triple Strike \$650. No crating. Call Ogden Whitbeck (518) 377-2162, Mohawk Skill Games Co., 67 Swaggertown Road, Scotia, N.Y. 12302.

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A&R ADMINISTRATIVE/SECRETARIAL, 5 years experience with major record company in all phases of A&R (parts, ordering, musician's contracts, label copy, budgets, etc.). Seek responsible and challenging position. Top references. c/o Cash Box, Box 201, 6565 Sunset, Hollywood, Calif. 90028

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YOUNG WRITER-PRODUCER with sources for artists and material desires association with a progressive record company needing same and prepared to make offers Write CK Aspinwall of 652 Azalea Drive in LaGrange, Ga 30240.

BUSINESS OPPORTUNITY — Sell reconditioned flipper games guns and arcade equipment video games and kiddie rides to operators in your area Weekly list of available equipment and current prices furnished Call or write for application CENTRAL DISTRIBUTORS INC 2315 Olive Street St Louis Missouri 63103/314/ 3511

WANTED — Rapidly growing games manufacturer seeking an aggressive salesman with experience in the coin industry. Send resume to Cash Box, #100, 6565 Sunset Blvd., Hollywood, CA 90028.

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Send all copy to: CASH BOX, 6565 Sunset Blvd., Hollywood, Cal. 90028

Make sure your check is enclosed

Springboard Gets Xmas Rights For Motown

RAHWAY, N.J. — Springboard International and Motown Records have completed an agreement whereby Motown's Christmas catalogue will be distributed by Springboard.

Chappell Changes No.

NEW YORK — Chappell Music, as of Monday, July 19, has the following new telephone number in N.Y.: 212-399-7373.

East Coastings

over 30 charities . . . Sire's Renaissance soon to begin their first tour of the western U.S. . . . The Runaways, Mercury's jailbait rockers, began touring last Thursday in Columbus, Ohio . . . Island and Virgin Records in a tiff over in England over whose right it is to release the Peter Tosh "Legalize It" album.

GOOD TIMES, BAD TIMES — Urial Heep has sacked their lead singer David Byron, according to keyboardist Ken Hensley. Byron has a Mercury solo recording contract to fall back on . . . Tavares have challenged the Harlem Globetrotters to a basketball match . . . AWB guitarist Alan Gorrie missed his footing while taking the stage in the Seattle Arena, resulting in a seven-foot fall, thereupon playing an entire set and encore before he found that he had broken his foot. Despite doctor's orders to stay off the foot for six weeks, Gorrie will play out the summer tour, sitting on stage with the group . . . Although reggae has been banned at London's Hammersmith Odeon, the Mighty Diamonds and U-Roy will be playing the Reading Festival . . . Also from England, we find Melody Maker had Dion's "The Wanderer" and the Shangri-La's "The Leader Of The Pack" (5) charting in the top thirty singles . . . Airing July 24 over WNEW-TV, Don Kirshner's Rock Concert presents Grover Washington Jr., the Sensational Alex Harvey Band and People's Choice.

phil dimauro

R&B Ingredients

The O'Jays new LP will be released August 20 by Philadelphia International. The LP is entitled "Message In Our Music." The group is on tour right now, but heavy TV activity is happening for them. Already they have been set to do the new Bill Cosby show, Soul Train, and Dinah. The group will be in L.A. in early August at the Greek Theatre along with Melba Moore. Mayor Bradley of Los Angeles has already declared August 4th as O'Jay Day.

Quickest Way Out are releasing a new single for Philly Groove Records entitled "Who Am I." An LP will follow shortly entitled "Beginners Luck" . . . Linda Grey and Associates has signed Marcia Hines for exclusive world-wide public relations. A new single for Marcia, "Jumpin' Jack Flash," will be released by Chelsea Records at the end of this month . . . The Brothers Johnson have remixed "Get The Funk Out of Ma Face." The single should be forthcoming very shortly. It is a six-minute cut. It's cold-blooded . . . LTD on A&M also have a new LP worth mentioning. It is entitled "Love To The World," and it's heavy.

Claridge Records has made July their Soul Explosion Month. The company is going to make a major push with the following product: Bo Kirkland and Ruth Davis's new LP "Easy Loving," plus "Too Hot To Stop" by Five Easy Pieces, plus a disco LP entitled "Disco Truckin'" which will feature Freddie Cannon, D.C. La Rue, Jerry Corbetta and Sugarloaf, Bo Kirkland and Ruth Davis and Frankie Gee . . . A name to remember for future reference in the very near future is Mingo Lewis . . . Buddah is gearing up to explode this summer. Already Norman Connors and Melba Moore are heading for super-star status. Norman's LP "You Are My Starship," is one of the most beautiful sounding LPs to be released in awhile. Also be on the lookout for Andrea True's single "Party Line," "He Who Laughs Last" by Monday After, "Real Thing" by Brotherhood and Michael Wynne, Philippe's brother, with "God Has Blessed Our Hands." Barry White, Love Unlimited and the Love Unlimited Orchestra, are now readying their product for an early September release. From early reports some exciting new records are shortly forthcoming . . . Quincy Jones is now working with a new group that should develop into a group as hot as the Brothers Johnson. They are called Watts-Line. Four guys and a gal make up the group. They are on Quincy's new LP "I Heard That." They composed three of the new tunes on the LP and Quincy is going to introduce them to the public when he starts his tour at the end of this month. When they return to L.A. in September he is going to take them into the studio to record an LP . . . K.C. and the Sunshine Band's new LP will be shipped in three weeks. By the time that happens "Shake Your Booty," should be a number one pop record . . . George and Gwen McCrae, Latimore, Timmy Thomas and the rest of the T.K. family are all busy at work in the studios working on LPs and singles . . . Here's a juicy rumor for you. Two of the hottest R&B singers on the scene today will be joining one of the hottest recording groups in the country for a major tour come fall. The tour is currently being planned. More details very soon . . . Howard Brandy has signed Wayne Henderson and Donald Byrd and the Blackbyrds for exclusive world-wide public relations. Wayne has broken away from the Crusaders because he is now heavily involved with producing other artists. A solo effort by him is in the works.

Marvin Hamlisch has written a tune for Aretha Franklin entitled "Break It To Me Gently" which should be released soon. Also another LP is in the works with Curtis Mayfield due to the phenomenal success they had together with "Sparkle." Aretha is becoming very hot now with movie producers. Last week she met with Mike Gruskoff, Jerry Zeitman, Marvin Worth, and Gene Kirkwood. It won't be long till we get to see this talented lady on the big screen in a very big major motion picture . . . congratulations to Ira Okun. Ira has left Genini Artists and formed his own management company. His first clients are the Temptations.

Tavares has been set to do Disneyland August 1 through the 6th. "Heaven Must Be Missing An Angel," their current single is heading for #1. It has the right groove . . . Roulette Records has signed Bimbo Jet. Pyramid Records, their other label is preparing for the release of another hot single entitled "Sun, Sun, Sun," by Jackie. RCA is readying new releases by D.J. Rogers, and Faith, Hope & Charity. Things should really start happening over at RCA when everyone gets back from their convention in San Francisco at the St. Francis Hotel.

Also be on the look out for the new All Platinum/Chess product. It will be shipped throughout the summer months . . . The Moments LP is entitled "Serious Momentum." Super Disco by the Rimshots will be out shortly.

The Miracles have just completed their new LP for Motown entitled "Power Of Music." Lead singer Bill Griffin wrote all the songs and he and Pete Moore produced the entire LP . . . that's soul.

jess levitt

R&B Adds

WOL — WASHINGTON
#1 — You'll Never Find — Lou Rawls
You Should Be Dancing — Bee Gees — RSO
You To Me Are Everything — Real Thing — UA
Come On And Ride — Enchantments — Desert Moon
Lean On Me — Melba Moore — Buddah
If You Can't Beat 'Em — Mark Radice — UA
12 To 6 — Play That Funky Music — Wild Cherry
13 To 7 — Getaway — Earth, Wind & Fire.

WAOK — ATLANTA
#1 — Never Find Another Love — Lou Rawls
Baby, We Better Try To Get It Together — Barry White — 20th
Slow Motion — Dells
Everything Is Coming Up Love — David Ruffin — Motown

Waiting At The Bus Stop — Kay Gees — Gang
We The People — General Johnson — Arista
14 To 9 — There You Are — Millie Jackson
17 To 10 — Flowers — Emotions
#1 LP — Commodores

WLou — LOUISVILLE
#1 — Let It Come — Ashford & Simpson
We Both Need — Norman Connors — Buddah
You To Me Are Everything — Real Thing — UA
Lean On Me — Melba Moore — Buddah
Wanna Make Love — Sun — Capitol
I Wanna Be With You — Doc Severinsen — Epic
Flowers — Emotions — Columbia
7 To 2 — Fabulous — Stylistics
17 To 10 — Party — Van McCoy
18 To 6 — Play That Funky Music — Wild Cherry
19 To 11 — Freak-N-Stein — Blue Magic
20 To 7 — Long And Winding Road — New Birth
24 To 9 — You Don't Have To Go — Chi-Lites
25 To 8 — Wherever You Go — Skip Mahoney
27 To 12 — Sharing The Night — Arthur Alexander
32 To 24 — Getaway — Earth, Wind & Fire
38 To 25 — Rock Creek Park — Blackbyrds
39 To 26 — Summer — War

KGFJ — LOS ANGELES
#1 — Something He Can Feel — Aretha Franklin
Jive Talkin' — Chaka Khan & Rufus — ABC
You Don't Have To Go — Chi-Lites — Brunswick
We The People — General Johnson — Arista
We Both Need Each Other — Norman Connors — Buddah
I Need It — Johnny 'Guitar' Watson — D. James
One Love In My Lifetime — Diana Ross — Motown

Secondary Mkt. Playlist

KTOP — TOPEKA
#1 — Manhattans
Magic Man — Heart — Mushroom
I'm Easy — Keith Carradine — ABC
Turn The Beat — Vicki Sue Robinson — RCA
16-10 — Don't Go Breaking — Elton John & Kiki Dee
20-11 — Fifth Of Beethoven — Walter Murphy
24-14 — Did You Boogie — Flash Cadillac
29-17 — You Should Be Dancing — Bee Gees
WTRY — TROY
#1 — Starland Vocal Band
Shower The People — James Taylor — WB
Devil Woman — Cliff Richard — Rocket
It Keeps You Runnin' — Carly Simon — Elektra
This Masquerade — George Benson — WB
*Fifth Of Beethoven — Walter Murphy — Private Stock
*Play That Funky Music — Wild Cherry — Sweet City/Epic
*Young Hearts — Candi Staton — WB
24 to 14 — Good Vibrations — Todd Rundgren
28 to 15 — Sophisticated Lady — Natalie Cole
19 to 9 — Turn The Beat — Vicki Sue Robinson
Ex to 30 — Summer — War
Ex to 29 — Shake Your Booty — KC & Sunshine Band
Ex to 28 — Baby I Love — Peter Frampton
KELI — TULSA
#1 — Manhattans
*Play That Funky — Wild Cherry — Sweet City
*Say You Love Me — Fleetwood Mac — Reprise
*Shower The People — James Taylor — WB
*Sophisticated Lady — Natalie Cole — Capitol
*Summer — War — UA
ex-28 — Young Hearts Run Free — Candi Staton
ex-27 — Another Rainy Day — Chicago

soul waves

Now the listeners are much more sophisticated.

"In our market LPs and singles are running neck and neck. It's mainly happening because they don't have the money to buy LPs. If they did have the money they would probably buy LPs instead of singles. This is why our station will not discriminate against singles. There are still excellent singles being released every week that our listeners enjoy. I also think that LP versions are difficult to play during morning drive when we have most of our commercials. We need the time for our time buys. So to be realistic singles are more practical in the morning slot."

J.D. Black at KOKY in Little Rock also feels that LP cuts will increase. "More and more people in our area are going to discos where they play longer versions of songs, so naturally they want to hear the same thing on the radio. I think that the listeners are more hip to LP versions and that the trend is going in this direction."

Chris Hall at KATZ in St. Louis feels that this trend is going to happen. He doesn't feel that people will shy away from playing singles because they are not on LPs, but that more and more longer versions will be played on black AMs. "In St. Louis LPs and singles are selling at the same pace. Even though many listeners are conscious of LP versions many listeners still do not know the difference between an LP and 45 cut. They assume that a good record is a good record." However Hall feels that with the rise in attendance at nightclubs and discos that longer versions are becoming the norm. "I just hope that if they do longer versions on singles that they keep them four or five minutes. Anything over that really puts you in a bind with your commercials, news, public service announcements and other good records."

Loretta Lynn Success Story

dest part. Usually the person presenting the idea doesn't have anything past the idea . . . the manpower and workable game plan are left undone, and we don't intend to jump into some situation that could prove to be to our detriment. We don't need the money that bad to take a chance on making a mistake. My philosophy is 'don't get roped into something now . . . give yourself some time and think ahead.'"

Managers Job

Skepner stressed the point further when he noted, "it's a manager's job, and duty, not just to do what the act wants to do either. It may not be a good idea and I've got to protect an artist from a wrong decision."

What about other exposure for Loretta Lynn such as magazine coverage or concert appearances? "She did 'A Concert In The Round' in New England recently. It was a completely different experience for her, and I made it a point to be there. She was on the cover of Newsweek, but that was preceded six months before with a feature story on her as a country entertainer. If she's dealing with something different, other than her concert appearances and recording sessions, I try to be there. It's different people, and different concepts, and I

want to make sure it's right for Loretta."

Future Plans

Dave Skepner spoke with confidence about Loretta's future. "We're planning for what's ahead. With the success she's achieved, we can relax but there's one thing we won't do. We won't let up." One quality about Loretta Lynn, according to her manager, is that she'll never forget the folks who've made her what she is today. Always aiming to make sure the thousands who see and hear her are pleased is a project that Skepner has overseen successfully in the years he's managed her act. "But we're also after those who haven't experienced Loretta Lynn too."

With Skepner's careful approach concerning Loretta's career, and her best interests at hand always, the country superstar should remain just that for years to come.

Phonogram/Mercury Moves W.C. Offices

CHICAGO — Phonogram, Inc./Mercury Records has moved its west coast offices, effective immediately, to 6255 Sunset Blvd., Hollywood, CA 90028. The phone number, (213) 469-3937, remains unchanged.

Houston Happenings

. . . Bob Davenport apparently is doing OK (driving a Cadillac auto anyhow), working in cahoots with Billy Rider in Billy's South Coast Music Co. (repairing and renovating operating equipment), Houston. Not at all surprising that Billy handles hard work chore of collecting and hauling in the stuff . . . Don Starns, owner AAA Amusement Co., Houston, hinted as to how his outfit was hardly in "Triple A" classification businesswise but headed thusly and making headway . . . We regard L.C. Butler as among the most accommodating fellows in the USA, Mexico or Canada. Butler is the owner and president of Gulf Coast Dist. Co., located in Butler Bldg., Houston . . . All wholesale distributors, coin operated machines, records, pool, in Houston were closed Mon., July 5th in observance of July 4 holiday. However, fully as many out of towners were in Tues. as on customary Mon. for their weekly equipment buying. Reports were that gross sales were about the same as in the past.

Otis Smith fr 48

across the country should be taken more seriously. "I do not know who is making the rules of how heavyweight stations are, however, in my opinion, I think R&B stations' images should be enhanced. I think the day is coming in the near future when there will be only one music chart and not three or four."

Another reason why Smith feels black LPs have been doing so well is the professional caliber of black performers. "Black artists are visually very together these days. They are coming up with very creative, complicated, and well-organized shows. Now when people see them they get more excited to buy these artists' LPs to create that same live excitement in their homes."

Regarding advertising Smith feels television will play a much more prominent role, however, he does see pitfalls in TV advertising. "First, there are some excellent shows to run time buys on. For example, Soul Train is one; however, on other shows how do you know who is watching? 'The Jeffersons,' 'Good Times,' 'Sanford & Son' are all hot shows, but as a businessman is the expenditure rational to what you will get in return? Right now our return factor of R&B product is very low. It always has been low, however, I think that record companies

trying to acquire TV time are going to see if the profit margin makes it practical to advertise on television. One thing to think about is that record company distribution is geared to the tune of 2 to 3 million LPs. However, companies like Wrigley gum are set up to distribute hundreds of millions of packs of gum. Right now record company distribution is not set up for anywhere near that. However, I do see this area opening up. I also see the possibilities of record companies gearing more toward the 35 and over crowd. We haven't really turned these people onto records, and making records easily available for their particular tastes."

Smith also feels that record companies should form some organization similar to the RIAA. "All other industries have organizations that strive to enhance their image. I think the milk people probably do the best job. I think that record companies should also have their own organization to help enhance and build their image. Speaking very generally, I think that the general public tends to think of people who are in the record business as being a little strange. I think that music industry needs a first-class pr job to let the public know that the people in the record business are dedicated, professional and just as sophisticated as any other businessman."

Jingle Jungle fr 36

WHAS in Louisville is using our personality rock package called 'Dimension Two.' It's for MOR formats and combines short, functional cuts with longer, image jingles."

All Oldies

He then compared that package to "Back Seat Music" being used by WPEN, all oldies station in Philadelphia. "We had to come up with a unique and entertaining oldies series. And we did... it has the intent of capturing the style and spirit of the oldies

Country New Adds fr 45

WAME — CHARLOTTE
Hollywood Waltz — Buck Owens — WB
I Don't Want To Have To Marry You — Helen Cornelius & Jim Brown — RCA
I've Loved You All The Way — Donna Fargo — WB
Afternoon Delight — Johnny Carver — ABC/Dot

WXCL — PEORIA
While The Feeling's Good — Kenny Rogers — UA
Black Speck — O.B. McClinton — Mercury
Can't You See — Waylon Jennings — RCA
All I Can Do — Dolly Parton — RCA
I Don't Want To Have To Marry You — Brown & Cornelius — RCA
Texas Woman — Pat Boone — Hitsville
After The Storm — Wynn Stewart — Playboy

KCKN — KANSAS CITY
After The Storm — Wynn Stewart — Playboy
"A" My Name Is Alice — Marie Osmond — Polydor
Love You All To Pieces — Billy Walker — RCA
Redneck National Anthem — Vernon Oxford — RCA
Hollywood Waltz — Buck Owens — WB
The Best I've Ever Had — Jeannie C. Riley — WB
Are They Gonna Make Us Outlaws Again — James Talley — Capitol
Texas Woman — Pat Boone — Hitsville

Pop Adds fr 39

WIFI — PHILADELPHIA

#1 — Lou Rawls
This Masquerade — Georgia Banson — WB
Mary Hartman — Deadly Nightshade — Phantom
Rascua Ma — Malissa Mancharstar — Arista
Getaway — Earth, Wind & Fire — Columbia
Supar Disco — Rimsots — Stang
Tan Parcant — Double Exposure — Salsoul
I Don't Wanna Go Home — Southside Johnny — Epic
18 To 10 — Lat 'Em In — Wings
28 To 23 — I'd Really Love — England Dan & Coley
29 To 20 — Young Haarts Run Fraa — Candi Staton
Extra To 25 — Play That Funky Music — Wild Cherry
Extra To 28 — Summar — War
Extra To 29 — Davil Woman — Cliff Richard
Extra To 30 — Wham Bam Shang-A-Lang

KRIZ — PHOENIX

#1 — Saals & Crofts
Lat Har In — John Travolta — Midland Int'l.
Baratta's Thema — Rhythm Haritaga — ABC
18 To 13 — Don't Go Braaking — Elton John & Kiki Daa
27 To 21 — It Kaaps You Runnin' — Carly Simon

WPEZ — PITTSBURGH

#1 — Starland Vocal Band
I'll Be Good — Brothers Johnson — A&M
Boys Are Back — Thin Lizzy — Mercury
Another Rainy Day — Chicago — Columbia
Extra To 21 — Take The Money — Steve Miller
Extra To 24 — You're My Best Friend — Queen

130 — PITTSBURGH

#1 — Starland Vocal Band
No new additions
15 To 10 — Today's The Day — America
21 To 11 — Play That Funky Music — Wild Cherry
23 To 16 — Gat Closar — Saals & Crofts

KISN — PORTLAND

#1 — Manhattans

*Wanna Make Lova — Sun — Capitol
*Don't Make Promisas — Bob Bowkar — Private Stock
29-15 — A Fifth Of Beethoven — Walter Murphy
ex-16 — Don't Go Braaking My Heart — Elton & Kiki

KGW — PORTLAND

#1 — Starland Vocal Band
Baby, I Lova — Patar Frampton — A&M
This Masquerade — Georgia Banson — WB
Davil Woman — Cliff Richard — MCA
If You Laava Ma — Chicago — Columbia
With Your Lova — Jeffarson Starship — Grunt
*A Little Bit Mora — Dr. Hook — Capitol
*I Want You — Marvin Gaya — Tamla

WPRO — PROVIDENCE

#1 — Starland Vocal Band
Another Rainy Day — Chicago — Columbia
Springtime Mama — Henry Gross — Lifesong

WLEE — RICHMOND

#1 — Starbuck
Last Child — Aerosmith — Columbia
Summer — War — UA
A Fifth Of Beethoven — Walter Murphy — Private Stock
*Sophisticated Lady — Natalie Cole — Capitol
*Another Rainy Day — Chicago — Columbia
*Baby I Love — Peter Frampton — A&M
24 To 17 — Let 'Em In — Wings
27 To 22 — You Should Be Dancing — Bee Gees

WBBF — ROCHESTER

#1 — Keith Carradina
Magic Man — Haart — Mushroom
Kiss And Say Goodbye — Manhattans — Columbia
Rock And Roll Music — Beach Boys — Raprisa
Play That Funky — Wild Charry — Saaat City
Springtime Mama — Hanry Gross — Lifasong
*The Raapar — Blua Oyster Cult — Columbia
*I'm Your Man — Tarnay & Spancar — Private Stock
13 To 9 — A Fifth Of Baathovan — Walter Murphy
20 To 13 — Lat 'Em In — Wings
28 To 17 — Baby, I Lova — Patar Frampton
29 To 21 — Wham, Bam Shang-A-Lang — Silvar

KNDE — SACRAMENTO

#1 — Starland Vocal Band
Framad — Chaach & Chong — Oda
I'd Really Lova — England Dan & Coley — Big Traa
If You Know — Nail Diamond — Columbia
Don't Go Braaking — Elton John & Kiki Daa — Rocket
This Masquerade — Georgia Banson — WB
*Last Child — Aerosmith — Columbia
*You Should Be Dancing — Baa Gaas — RSO
*With Your Lova — Jeffarson Starship — Grunt
22 To 11 — Lowdown — Boz Scaggs
Extra To 19 — Don't Go Braaking — Elton John & Kiki Daa
Extra To 22 — This Masquerade — Georgia Banson

KCBQ — SAN DIEGO

#1 — Manhattans
Mora, Mora, Mora — Andraa Trua — Buddha
Still Tha Ona — Orleans — Asylum
Don't Go Braaking — Elton John & Kiki Daa — Rocket
11 To 6 — Baby, I Lova — Patar Frampton
14 To 8 — Lat Har In — John Travolta

B-100 — SAN DIEGO

#1 — Starland Vocal Band
Baby I Lova — Peter Frampton — A&M
I'm Easy — Keith Carradina — ABC
*You Should Be Dancing — Baa Gaas — RSO
*Don't Touch Me There — Tubas — A&M
*Hold On — Sons Of Champlin — Ariola America
*Another Rainy Day — Chicago — Columbia
*Shaka Your Booty — KC & Sunshina Band — Tk
*Say You Love Me — Flatwood Mac — Reprisa
*Getaway — Earth, Wind And Fire — Columbia
*Last Child — Aerosmith — Columbia
*Princess & The Punk — Barry Mann — Arista
10-5 — Mora, Mora, Mora — Andraa Trua
13-8 — Take The Monay — Steva Millar
28-22 — Play That Funky Music — Wild Charry

KFRC — SAN FRANCISCO

#1 — Starland Vocal Band
I'd Really Love — England Dan & Coley — Big Tree
You're My Best Friend — Queen — Elektra
27 To 23 — Say You Love Me — Fleetwood Mac

without ripping off specific songs."

"The newest package is not officially released yet," he related. "It's a complete station image series built around the 'you've got it' phrase. 'You've got the music' or 'you've got a friend' is the basic idea, and it will be piloted by WCBM in Baltimore."

Jam Productions is new and very much a contender in the jingle business after only two years. The credibility, of course, lies with the client. Asked about future packages and future clients, Wolfert noted that "past clients are the best advertisement."

And a valuable feature about radio is that there are not too many secrets. One flick of the dial and the evidence is on the air.

Capitol Plans Summer Beach Boys Blitz

LOS ANGELES — Capitol Records, Inc., once again is beginning a special Beach Boys marketing campaign.

The Beach Boys albums in Capitol's catalog, especially "Endless Summer" which is back on national sales charts, always enjoy a resurgence of interest during the summer months when the goodtime, California sun, sand and surf tunes become highly appropriate, and this campaign is geared to call extra added attention to the popular sellers.

KAKC — TULSA

#1 — Dorothy Moore
A Fifth Of Baathovan — Walter Murphy — Privata Stock
Hold On — Sons Of Champlin — Ariola/America
Heaven Must Be — Tavaras — Capitol
Play That Funky — Wild Charry — Saaat City
14 To 5 — Lat 'Em In — Wings
16 To 10 — Don't Go Braaking — Elton John & Kiki Daa
20 To 14 — You'll Never Find — Lou Rawls
23 To 17 — You Should Be Dancing — Baa Gaas
24 To 15 — Last Child — Aerosmith
27 To 19 — This Masquerade — Georgia Banson

WPGC — WASHINGTON

#1 — Manhattans
Turn The Beat — Vicki Sue Robinson — RCA
*A Fifth Of Beethoven — Walter Murphy — Private Stock
*Crazy On You — Heart — Mushroom
*C'mon Marianne — Donny Osmond — Polydor
26 To 17 — Let Her In — John Travolta

KLEO — WICHITA

#1 — Starland Vocal Band
You Should Be Dancin' — Baa Gaas — RSO
I'd Really Lova — England Dan & Coley — Big Trae
Don't Go Braaking — Elton John & Kiki Daa — Rocket
Did You Boogja — Flash Cadillac — Privata Stock
16 To 9 — A Fifth Of Baathovan — Walter Murphy
21 To 17 — Got To Get You — Baatlas
23 To 15 — Lat 'Em In — Wings
24 To 19 — Rock And Roll Music — Baach Boys

WORC — WORCESTER

#1 — Beatles
Wham Bam Shang-A-Lang — Silver — Arista
Hold On — Sons Of Champlin — Ariola America
Hideaway — John Sebastian — Reprisa
*Lowdown — Boz Scaggs — Columbia
*This Masquerade — George Benson — WB
*My Name Is Alice — Marie Osmond — Polydor
12 To 6 — Heaven Must Be — Tavaras
22 To 18 — You Should Be Dancing — Bee Gees
27 To 23 — Young Hearts Run Free — Candi Staton

continued on pg. 60

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COUNTRY

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 RECORD CO.
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 VENDING MACHINES

OPERATOR
OF

OTHER _____

Executives On The Move fr 12



Volpe

Olson

Flowers

Moore

held until this new move.

Epic Taps Lederman — Sam Lederman has been appointed to the position of assistant to the vice president, A&R, Epic Records. Lederman will assist A&R VP Steve Popovich in roster evaluation decisions. He will liaison with A&R administration and the specific A&R coordinators on individual Epic artists' releases and will travel widely. Lederman joined CBS Records as a financial analyst in 1970.

Greenberg Director Of Marketing For ATV — Former Granite Records executive Sol Greenberg has been named to the newly established position of director of marketing for the ATV music group. Greenberg will act as a liaison between the publishing company and record labels releasing ATV controlled copyrights. He will assist and coordinate supplemental marketing and promotional campaigns for the various labels. Del Roy will continue as national promotion manager.

Barbara Bridges To Casablanca Post — Casablanca Records has announced the appointment of Barbara Bridges to the position of head of national secondary promotion for the label. Ms. Bridges joins the company after heading the national secondary promotion for Playboy Records for the past three years.

Volpe To Virgin — Diane Volpe has been appointed to the newly created position of director of artist management and development for Virgin Records where her responsibilities include the areas of marketing, advertising, tour coordination and promotion. Ms. Volpe comes to Virgin from Arista Records, which she joined at its inception and was, prior to that association, at Columbia Records. Ms. Volpe held administrative positions at both companies.

R&R Records Appoints Joseph Medlin Executive Vice President — R&R Records Inc., a division of Florida R&R Records Inc., has announced the appointment of Joseph Medlin to the position of executive vice president for the label. Before assuming his current position, he was vice president, R&B promotion, for Polydor Records from 1971 thru 1975.

Deanne Olson Named To Farr Records Post — Deanne Olson has been named executive assistant to Tom Rodden, president of Farr Records, effective immediately. Olson will be involved in various facets of the firm's operations including sales, advertising, marketing and production.

Joyce Taps Carol Archer — Carol Archer, former music director of KFRC and KIIS, has been appointed national promotion director for Joyce Records.

Flowers To New Post In ABC Nashville PR Dept. — Jerry Flowers has been named to the ABC Nashville publicity office as publicist/artist relations coordinator.

Caroline Moore Named To New CRI Post — Caroline M. Moore has been named to the newly created position of manager, area desk east, CBS Records International. Ms. Moore will monitor the international music business in relation to political, economic, sociological and technological conditions in countries where CRI has, or anticipates establishing, subsidiary companies. Her areas of concern will be the United Kingdom, Europe, the Eastern Mediterranean, Africa and Australia.

ASCAP Names Knittel — Barry Knittel has been appointed assistant national sales manager of ASCAP, continuing to function as division manager supervising the organization's New York and Boston offices.

Purcell Elected By Managers Conference — Jerry Purcell has been elected president of the National Conference of Personal Managers, an organization of 120 members. Purcell, who held the same office from 1971-73, will be in office until 1977.

Fein Named By Cayre — Harold Fein has been appointed national director of pop promotion for Cayre Industries. Fein comes to Cayre from London Records, where he was most recently assistant director of sales and marketing, previously working as assistant branch manager for the Handleman Company.

Lloyd Joins Amherst — Johnny Lloyd has been named to the promotion staff of Amherst Records, based in Buffalo, New York. He was most recently vice president of artist relations at Buddah Records, previously working as promotion director for Buddah as well as Cur-tom Records.

Jeff Alan Joins Watermark Inc. — Jeff Alan has joined Watermark Inc., the syndicator of radio programs, as an account executive. Alan is the former president of Alan/Tuna Productions, a syndication firm.

Cumberland-Overland Expansion — Cumberland-Overland announced the addition of three executives to its publishing and management wings as part of a company expansion. Newcomers to the company are John Palazzotto, Susan Pomerantz and Jill Morey. Morey, former executive assistant with Shelter Records, has moved into the newly created post of executive assistant and general office manager. Pomerantz has been appointed general professional manager of the company's publishing wing, the Cumberland music group. Palazzotto, who has helmed his own independent management company, Blue Rouge, for four years, has joined the Overland direction company as associate manager.

World Wide Expands — Sol Saffian will be the managing director of the rock talent agency. Saffian, former executive vice president, co-founder and co-owner of ATI announced the following additions to his staff of agents: Nick Masters, former agent of ATI, Ron Hughes and Fred Fowler, previously with Apogee Artists, and Michael Foto have joined the staff of agents at World Wide Artists. Jim McNamara who was a major concert promoter in the south has been named vice-president. Paul Smith has left World Wide Artists to pursue other interests. Dee Mattel has been named controller and general office manager for World Wide Artists. Henry Lazarus will now be president of World Wide Artists. In a related development, World Wide announced an association with Connie De Nave as consultant to the rock booking agency.

Spreadeagle Productions Adds Two — Spreadeagle Productions has announced the appointments of Jocelyn Williams to the position of office manager and Tom Nesbitt to the position of administrative assistant.

Walner To Promote Private Stock On Coast — Jan Walner has been named to head local promotion in Los Angeles. Walner will operate out of Record Merchandisers there. Formerly national publicity manager for Monument Records in Nashville, Walner has also worked for the Drake/Chenault organization.

New Additions To Pop Playlists fr 59

WSGA — SAVANNAH

#1 — Walter Murphy
Say You Love Me — Fleetwood Mac — Reprise
28 To 23 — Got To Get You — Beatles
26 To 22 — Shake Your Booty — KC & Sunshine B&D
KJR — SEATTLE

#1 — Starland Vocal Band
*If You Know What I Mean — Neil Diamond — Col.
*Baby, I Love — Peter Frampton — A&M
*Say You Love Me — Fleetwood Mac — Reprise
*Shake Your Booty — K.C. & Sunshine Band — TK
13-9 — Kiss And Say Goodbye — Manhattans
22-18 — I'd Really Love — England Dan & Coley
ex-24 — I'm Easy — Keith Carradine
ex-25 — Devil Woman — Cliff Richard

KING — SEATTLE

#1 — John Travolta
Rock And Roll Music — Beach Boys — Reprise
Baby, I Love — Peter Frampton — A&M
Tear The Roof — Parliament — Casablanca
A Little Bit More — Dr. Hook — Capitol
Play That Funky — Wild Cherry — Sweet City
*If You Know — Neil Diamond — Columbia
*It Keeps You Runnin' — Carly Simon — Elektra
*Convention '76 — CREEP — Nixon
*Last Child — Aerosmith — Columbia
*Framed — Cheech & Chong — Ode
*Hold On — Sons of Champlin — Ariola/America
*Magic Man — Heart — Mushroom
*Candy Store Rock — Led Zeppelin — Swan Song
11 To 1 — Let Her In — John Travolta
20 To 10 — Kiss And Say Goodbye — Manhattans

19 To 12 — I'll Be Good — Brothers Johnson

KEEL — SHREVEPORT

#1 — Starland Vocal Band
No new additions
17 To 8 — A Fifth Of Beethoven — Walter Murphy
22 To 15 — Sophisticated Lady — Natalie Cole

KJRB — SPOKANE

#1 — Starland Vocal Band
Tear The Roof Off — Parliament — Casablanca
She's Gone — Hall & Oates — Atlantic
This Masquerade — George Benson — WB
*A Little Bit More — Dr. Hook — Capitol
*Shake Your Booty — KC & Sunshine Band — TK
*With Your Love — Jefferson Starship — Grunt
11 To 7 — Kiss And Say Goodbye — Manhattans
22 To 18 — I'd Really Love — England Dan & Coley

KSLO — ST. LOUIS

#1 — Captain & Tennille
Last Child — Aerosmith — Columbia
Teddy Bear — Red Sovine — Starday
Rock And Roll Music — Beach Boys — Reprise
10 To 3 — Afternoon Delight — Starland Vocal
30 To 20 — Don't Go Breaking — Elton John & Kiki Dee
40 To 34 — I'd Really Love — England Dan & Coley

KXOK — ST. LOUIS

#1 — Starland Vocal Band
You'll Never Find — Lou Rawls — Phila. Int'l.
Let 'Em In — Wings — Capitol
You Should Be Dancing — Bee Gees — RSO
*Tear The Roof — Parliament — Casablanca
21 To 16 — Young Hearts Run Free — Candl Staton
22 To 15 — Get Closer — Seals & Crofts

KJOY — STOCKTON

#1 — George Benson
A Little Bit More — Dr. Hook — Capitol
Getaway — Earth, Wind & Fire — Columbia
Struttin' My Stuff — Elvin Bishop — Capitol
28 To 18 — With Your Love — Jefferson Starship
29 To 20 — A Fifth Of Beethoven — Walter Murphy

KTAC — TACOMA

#1 — Starland Vocal Band
Play That Funky — Wild Cherry — Sweet City
Ode To Billy Joe — Bobbie Gentry — Capitol
*It Keeps You Runnin' — Carly Simon — Elektra
*Fool For The City — Foghat — Bearsville
*Livin' Ain't Livin' — Firefall — Atlantic
*Convention '76 — CREEP — Nixon
*Last Child — Aerosmith — Columbia
12 To 5 — You're My Best Friend — Queen
27 To 21 — Don't Go Breaking — Elton John & Kiki Dee
28 To 23 — You Should Be Dancing — Bee Gees
Extra To 20 — I'll Be Good — Brothers Johnson
Extra To 23 — This Masquerade — George Benson
Extra To 25 — Take The Money — Steve Miller
Extra To 26 — Heaven Must Be — Tavares
Extra To 27 — Another Rainy Day — Chicago
Extra To 28 — Say You Love Me — Fleetwood Mac



ANOTHER 'HELPING' OF GOLD — MCA Records hosted a party for Lynyrd Skynyrd in Atlanta recently in honor of the group's second LP, "Second Helping" attaining platinum status. Lynyrd Skynyrd began their career in Atlanta over three years ago and returned to the city to perform at the Fox Theatre where a live album was recorded. Pictured at the presentation attended by over 125 MCA executives, press, radio and promoters instrumental in launching the group's career are MCA president Mike Maitland and Lynyrd Skynyrd's lead singer, Ronnie Van Zant.

Managers fr 10

they would sell three to five thousand records, so we knew that it had to happen sooner or later. My feeling is that a good group, with good management and booking, should not be a gamble for a record company." Touring the group was Aucoin's most important strategy, because it increased record sales and got the group visual exposure which they couldn't get through records. "There is a whole generation out there who wants more from a group than the music, which they can hear better on the records. They wanted a show, and we gave them one."

No Plans To Drop Makeup

When asked how long he thought the group could continue wearing their present style of makeup onstage, Aucoin said that they could continue for quite awhile. "There are no plans to discard it, although it depends on when it peaks. I don't want to see it peak for five or six years, and I don't think it will. We do have plans for the other side of the peak; what we would do if the time did come to get rid of the makeup, but I can't talk about it."

Back To Basics

The last Kiss album, "Destroyer," was an attempt to "expand the music," using producer Bob Ezrin, who produced most of Alice Cooper's albums. Said Aucoin about the album, "I don't think it really worked, the change, so we're going back to the strong rock 'n' roll, probably with Eddie Kramer, who produced the live album."

The most important thing about managing, according to Aucoin, is to care about the artists. He also feels that a manager, aside from knowing the business and especially how to book, must know how to help the artist in every creative area. "Someone has to translate their ability for them. That is what we do, we take an idea the group has, expand on it and give it back to them, so they are never uncomfortable with the show." Credit for working out the show Aucoin gives to Sean Delaney, who works on the show with the group, after which Aucoin goes over finishing touches. Said Aucoin about the show, "How comfortable a group feels when they perform affects everything."



PAUL ANKA IN PACT WITH UA MUSIC

Paul Anka has entered into an agreement with Mike Stewart, board chairman of United Artists music publishing group in conjunction with the formation of the singer-composer's new pubbery, PaulAnne Music. Under the terms of the deal, UA will administrate PaulAnne world-wide. Anka's exclusive pact with Spanka Music and MAM expired recently. Pictured l to r, Anka, Stewart and Bob Skaff, v.p.

JPRA Statistics Show Tremendous Record And Tape Growth Over '75

TOKYO — Japan Phonograph Record Association (JPRA) has disclosed record and music tape output for May of this year, revealing outstanding increases over the same period(s) of the previous year.

RECORDS — The nation moved 15,295,000 units, representing an 8% dip from the previous month but a 19% gain over the same month of the previous year. May sales brought in 12,935,000,000 yen, barely a one-percent increase over April sales, but a whopping 39% over May of 1975.

Although singles sales reflected a movement of 7,499,000 copies, the figure represents an 18% loss from April, 1976. At the same time, revenues based on singles sales increased by a full 20% over May of 1975.

Likewise, album sales demonstrated only a slight gain over the previous month, but accounted for 36% more yen than May, 1975 in terms of gross intake based on LP

action. Consecutive album gains are expected from here on. For Jan.-May, 1976, albums show a 26% increase in unit sales and a 30% revenue hike over the same five-month period of 1975.

MUSIC-TAPE — The total tape output for May, 1976 was 2,581,000 units, a 10% decrease from April, 1976 but a 22% increase against May, 1975, representing a 20% income boost over May, 1975.

Cartridges accounted for 1,066,000 unit sales — a 9% gain over last May. At the same time, these sales inexplicably represent a 9% loss in terms of revenue compared with May, 1975. Cassettes, on the other hand, sold 1,514,000 units — a 34% increase over May, 1975 and an income growth of 61%.

Five month (Jan.-May, 1976) tape totals showed a 21% gain over the same period of the previous year, meaning 16% more income overall.

Canadian Sales Charts Predicted By Year's End

Organized Effort Lacks Only Financing

By David Farrell

TORONTO — An official national sales chart for LP and single product is expected to become operational soon, according to the newly-elected president of the Canadian Record Industry Association (CRIA).

Terry Lynd, president of the CRIA and CBS Canada Ltd., told *Cash Box* that the association is confident that a Top-50 singles and LP chart will be available to the industry by next January. A third chart, based on airplay singles, is also in the planning stage.

Hurdles

Lynd said that the organizational aspects of putting together a chart system that covers the entire country is not a problem, however financing and programming a computer to feed in the necessary statistical information is still an obstacle that must be overstepped.

Brian Robertson, secretary for the new organization, elaborated on a few points connected with the chart by saying that the association has been in discussion with members of the British and U.S. industry to find out just how charts were compiled in those countries.

October Goal

Although CRIA officials aren't sure that the timing will be right, it is generally hoped that a Top-50 singles chart will be ready for use by October when CBC radio debuts a newly-created hit-parade program, titled "90-minutes With A Bullet."

The CBC network program is to be broadcast from Winnipeg, hosted by Jim Millican, and is considered by many to be a program capable of creating tremendous sales impact. It will be the first, and presently only, radio program to go nationally with a top-40 format.

"90-Minutes With A Bullet" will be a weekly show prescribing pick hits and mix top-40 single material with LP cuts and artist interviews. Both CBC personnel working on the show, and members of the CRIA realize that the success of this upcoming program is in many ways tied to the ability of a CRIA chart being made available when the program goes to air.

Territorial Considerations

One other area still undecided at this point is whether or not the Quebec market is to be monitored for sales and airplay. While Quebec is unquestionably the largest consumer market for records in the country, it is also an eccentric market capable of consuming a French-language single capable of 300,000 unit sales in Quebec and demonstrate no sales or radio exposure in the rest of the country. At best, in English Canada, a single will sell 100,000 nationally and this is considered to be an extraordinary sales figure.

Therefore, it would seem that Quebec will be bypassed in any national chart system in order to maintain a balance of sales within English Canada. At present, the Quebec market has two legitimate charts of its own, one operated by the AQP and a second chart operated by a radio-chian operating within the province of Quebec.

Latin America

BUENOS AIRES — Luis Aguado, managing director of EMI Odeon, is due back this week from Rio de Janeiro, Bogota, Mexico City and London where he contacted the regional director of the EMI group in Latin America, Hans Beugger, and talked with various individuals in regard to the future of the Argentine market and EMI Odeon's plans for building a new record pressing factory in General Pacheco.

Rock music duo Pastoral is recording a new LP for Cabal after their previous success, "En El Hospicio." The artists recently took part in a rock music festival at Luna Park Stadium which drew an attendance of about 30,000 fans.

Diego Verdaguer, whose single "Volvere" (Torneo) remained on the charts

for about six months, has recorded an LP for Music Hall; the album will see simultaneous release in several Latin American markets.

RIO DE JANEIRO — Steve MacLean, now a true Brazilian superstar (his single "True Love" sold more than 200,000 copies in a few weeks) is also beginning a career as a producer for RGE/Fermata. MacLean is now in the U.S. recording the young singer Chrystian who, in his album, is going to cut an unpublished Charlie Chaplin song. They will also meet with Frank Sinatra.

Morris Albert (real name Mauricio Kaiserman) is finalizing the constitution of his own production/management firm, Kaiserman Productions of Brazil.

The National Copyright Council is now discussing payments due to authors and publishers (performing rights) for music

WEA UK Distribution Arm Targeted For Summer '77

CBS To Carry On As Operation Phases In

LONDON — WEA Records UK Ltd. has announced that they will set up their own distribution company in the UK, to operate as a separate division of WEA Records. Suitable premises are currently being sought in West London with the hope of an operational unit by the summer of 1977. Heading up the new venture will be Tony Muxlow, previously managing director of the Phonodisk distributing company. He will report directly to the main UK board of WEA. Commenting on reasons behind the new firm, Nesuhi Ertegun, president of WEA International stated, "The growth of WEA UK has been so great that a WEA distribution outlet was inevitable. In the first four months of 1976 WEA had the second largest share of the album market while its share of the singles market has shown outstanding growth. In the light of this success, the board of the American company has authorized a major investment in the UK. I find it especially gratifying that, despite the current economic situation here, belief in the long-term future of the U.K. operation is

stronger than ever."

Ertegun went on to discuss the firm's position with current distributors, CBS: "We have enjoyed a very good relationship with CBS, but our in-depth study of the UK market has shown that we can best achieve greater penetration of the UK market by being fully independent in all aspects of marketing and distribution." WEA has arranged for CBS to carry on with distribution while WEA phases in its own operation.

Customs Post

"Customs Post" is a weekly feature providing a calendar whereby the industry can keep abreast of which executives are in and out of the U.S. on international business. Listings are alphabetical.

Phil Alexander, assistant to the president, ABC Int'l. — Returned from Europe where he visited with licensees Anchor Records (Great Britain), Ariola Germany and Musik Vertrieb, A.G., Switzerland.

Dick Asher, president, CBS Records Int'l. — Returned from Europe via Queen Elizabeth II, on to Los Angeles for CBS national convention July 21-24.

Christie Barter, director, press and public information, CBS Records Int'l. — To L.A. for CBS national convention following mini-convention with CBS foreign affiliates in Puerto Vallarta, Mexico.

Derek Block, European concert promoter — In L.A. through August 1. Can be reached at (213) 652-7177.

Carey Budnik, label manager, CBS Records, Israel — To L.A. (end of July).

Nick Cirillo, vice president, operations, CBS Int'l. — See Dick Asher.

Bernie DiMatteo, vice president, development & administration, CBS Int'l. — See Dick Asher.

John Dolan, vice president & controller, CBS Int'l. — See Dick Asher.

Stefan Droger, advertising/public relations manager, CBS Germany — In New York for one-month stay in U.S. (Contact CBS).

Bunnie Freidus, vice president, marketing services, CBS Records Int'l. — See Christie Barter.

Byron Galvez-Thompson, general manager, Discos de Central America (Guatemala) — To L.A. July 22.

Ken Glancy, president, RCA Records — In France for conferences with licensees.

Fritz Hentschel, marketing director, Latin American operations, CBS Records Int'l. — To L.A. for CBS convention after attending mini-convention in Puerto Vallarta, Mexico.

Dave Hubert, vice president, A&M Int'l. — To Madrid, Spain; due back in L.A. August 1.

Peter Pasternak, international director, 20th Century Records — To Europe for visits with affiliates.

Tim Read, label manager, UA London — To L.A. for two-week visit (July 11).

Russ Regan, president, 20th Century Records — Returned from Europe.

Paul Russell, vice president, business affairs, assistant to the president, CBS Int'l. — See Dick Asher.

Simon Schmidt, managing director, CBS Records, Israel — To L.A. (end of July).

Manuel Villarreal, vice president, Latin American operations, CBS Records Int'l. — See Fritz Hentschel.

Chris Wright, joint chairman and managing director, Chrysalis Records — in L.A. office for one month; will return to London July 31.



MENAGE A 87/2GB — Radio 87/2GB of Sydney, Australia played a part in the promotion recently of Polydor recording artist Judy Stone's new LP, "A Part Of Me." A first album for Ms. Stone since her signing last year with the label, the disk contains her two recent hit singles, "Silver Wings And Golden Rings" and "Hasta Manana." Pictured with Ms. Stone is Tony Dickenson, news director, Radio 87/2GB.

played at shops, restaurants, banks, offices, etc., generated by re-transmission through loud speakers from radio stations. Council members hold that the original radio is already paying for the use of such music and that the shops are only using a second-hand sound, so the re-transmission should be free of charge. The controversy is so large that the solution may only be reached through the Justice Court.

Gravacoes Eletricas (Continental label) is enjoying sales with two new singers: Joelma ("Pombinha Branca") and Gilbert ("Sans Amour"). Gilbert is opening a new avenue for local French-language songs in this market which, for many years, was completely dominated by English lyrics. Brazilian original Portuguese language songs still hold the main sales power through the north country

Rollers' Manager Paton:

'They Aren't The Beatles ... But They Have Ability'

by David Farrell

TORONTO — Following their first American concert (Atlantic City, Georgia), the Bay City Rollers returned to this city to tie up a fourth album project. Tom Paton, the group's British manager/godfather rarely allows for one-on-one interviews but, following a press conference, he relaxed in an easy chair at this city's Ramada Inn and agreed to a short Q&A session exclusively for **Cash Box**.

Cash Box: Prior to their first visit to North America, the Rollers received massive advance publicity. Do you feel this bruised the reputation of the group

Paton: The Rollers aren't the best group in the world; they aren't another Beatles, but they have a fantastic ability to create. This new album they've recorded with Jimmy Ienner is going to surprise, even shock, a lot of people. Their standard of performance is nothing short of excellent. Yes, all the publicity was planned before we came over here. The only thing we didn't plan on was people saying that the Rollers would play Shea Stadium — that was something we had no control over.

CB: At this growing stage in their career, the group is operating under a demanding workload. Is this generally recognized by the press?

Paton: The group at present is under tremendous pressure, strain. As you know, Eric (Faulkner) took an overdose of sleeping pills awhile back. The U.K. press has been vicious in their condemnation of us. The *Daily Express* has been about the only supportive paper we have over there right now, although I will admit that since Eric's incident they have pulled back a little in their comments. Maybe they realized what sort of pressure we were all under and decided to lay off a bit.

CB: How does this shape your role as manager?

Paton: I am tempted at times to sign the management of the group over, but I can't. I'm not totally sure where we're going but I can't help but think it's up. We sold over 780,000 copies of the last album in Britain, so you can see that some people are into the Rollers' music pretty seriously.

CB: What is the BCR itinerary over the next six months?

Paton: First of all, we haven't played the U.K. now for over a year. In that time we've toured Finland, Denmark, Sweden, Germany and Australia. We intend on a North American tour in August which is to start in Canada. From here (Toronto), we leave for Britain where we're taping a Bay City Rollers show which is to be syndicated worldwide and will premiere the new album, which means the boys will have to retape the whole album again when they get back.

CB: How did you get involved with the Rollers initially?

Paton: After the army I played piano in a band for seven years. We entered a talent contest at the Prince of Wales theatre and Brian Epstein and the Beatles were judging it. The group was musically excellent but another group won. I remember being taken aback because I had seen this other group onstage and they were terrible, just awful. I asked around, trying to find how on earth they could have walked off with first prize. It was their stage presence that won it for them. When I took over the Rollers in 1967 I remembered that lesson... stage presence!

BTO Eyes Highest Gross In New Tour

SASKATOON — Bachman-Turner Overdrive have kicked off a 31-city concert tour which may reach as many as a quarter-million people and conceivably outgross last year's quarter-million Canadian dollar-take.

BCR Presentation — Nearly A Minor Riot

TORONTO — Having successfully completed their album at Sound Stage in this city with new producer Jimmy Ienner, the Bay City Rollers were scheduled to appear at City Hall Square for gold and platinum presentations from Capitol Records executives. In two separate attempts to introduce the Rollers to a crowd in excess of 30,000 screaming, hysterical fans, police twice had to pull the band backstage, fearful of a minor riot.

The Rollers were swept from the scene by a limousine which took them to the other side of the city where presentations were made for two albums and two singles by Capitol president, Arnold Gosewich. Capitol Records distributes and manufactures the Arista catalog in Canada.

Disk A.Z. Push On Parsons Project

PARIS — Disk A.Z. (France) has released the Alan Parsons Project to a waiting public. A healthy demand for the album had been demonstrated solidly in the weeks prior to "Official" release here, as some 4,000 copies have already been sold through various import shops. A special marketing/promotion effort has also been

Currency Exchange Rates

This information is applicable to independent trading on a low-volume basis; accelerated volume (over one million dollars) will enjoy decreased rates. These figures compare against the U.S. dollar as quoted by Bank of America July 15 at 10 a.m.

Denomination

Value

Pound Sterling (Britain)	\$1.7850
Dollar (Australia)	\$1.25
Dollar (Canada)	\$1.03
Mark (Germany)	\$.395
Guilder (Holland)	\$.3750
Franc (France)	\$.2145
Lire (Italy)	\$.00125
Yen (Japan)	\$.003475
Cruzeiro (Brazil)	\$.0965
Peso (Mexico)	\$.0802
Peso (Argentina)	140 per dollar (unofficial rate — Argentine rates fluctuate to the extent that they are posted daily and only known within Argentina.)

Stones Top Draw For 2nd Annual Knebworth Fair

LONDON — The Rolling Stones will headline England's second annual Knebworth Fair, Aug. 21. One hundred thousand fans are expected to show for the festivities which will include 10cc, Lynyrd Skynyrd, Todd Rundgren and Hot Tuna.

Held each year on the Knebworth Park Grounds adjoining Knebworth Castle in Hertfordshire, this year's festival will include historical sideshows of medieval village fetes from acrobats to jousting matches.

Knebworth is approximately 40 auto-miles north of London; special preparations are being made to aid travelers. British Railways is putting extra trains in service the day of the event. Parking areas to accommodate 15,000 cars are being set aside, and overnight camping sites will also be provided.

Quebec Music Industry Separates From Juno Awards

MONTREAL — The Association of Quebec Record Producers (AQPD) is prepared to stage its own music awards and has received the full blessing of its counterpart in English Canada.

Yvan Dufresne, president of AQPD and director of French product for London Records, reports that negotiations between the Canadian Record Industry Association (CRIA) and the Canadian Academy of Recording Arts and Sciences (CARAS) have been ongoing since February of this year.

"Last year the French industry was vaguely aware that Quebec artists could be submitted for the annual Juno Awards," Dufresne said, "but in many cases they did not know and consequently artists were not submitted for nominations."

"We are in agreement with CRIA people that it would be difficult for French product to be nominated when the judges are English-speaking and so we have sought ways to institute our own equivalent of the Juno Awards for the Quebec artists."

The AQPD president is optimistic that such a show could be staged at Place des Arts in Montreal City in October of this year, titled Le Grand Prix du Disque Quebecois.

While many obstacles still stand in the way of such a show being staged in October, Dufresne is seriously planning the program. "We would want the program televised, if possible by the CBC, and we are looking at a number of producers who could put the show together independent of the CBC, to be sold as a complete package. This way we could maintain quality control over it." The program, presumably would be carried on the French network in Quebec.

The AQPD is over 34 members strong, its

organized by the French label; negotiations are now in the making to bring the expanded concept (light show, etc.) to some sort of Festival here in France later this year. Two months old in Canada, reports are that if the single release does well, the LP could very well go gold in French-speaking Quebec.

voting capabilities more than double that, and contains producers from the multi-international corporations as well as independent Quebec producers.

In Toronto, Brian Robertson, a member of the CARAS and CRIA board, confirmed that the Juno board will help the AQPD in as many ways as possible.

International Execs On The Move

Jon Devirian has been named general professional manager of Intersong, USA by Norman Weiser, president of Chappell Music Company. Devirian will direct the creative activities of the U.S. operation for the Intersong international firm. He will be responsible for the signing and development of new and established writers and writer/artists in the U.S. which will be promoted through the international Intersong network. A Chappell west coast professional manager since 1971, Devirian will work with Eddie Reeves, vice president of Chappell's west coast division, while coordinating with the professional staffs in Chappell's New York, Nashville and Los Angeles offices. Devirian will headquarter at 6255 Sunset Blvd., Suite 615, Hollywood, Ca. 90028, (213) 469-5141.

Effective immediately, EMI Sweden has reorganized and made the following changes:

Lars Bremar, previously label manager EMI/Capitol repertoire, has been appointed A&R manager with complete responsibilities for international as well as local repertoire. He reports to managing director Roif Nygren... A new EMI Sweden promotion department has been formed under **Ulla Jormin**, promotion manager who also reports to Nygren... **Sven-Ake Pettersson** has become licensing manager besides his activities as Scandinavian label manager for UA. He reports to Bremar... **Mark McEncroe**, who comes from EMI Australia, has been appointed label manager EMI/Capitol, reporting to Bremar... **Ture Solsnaes** is now responsible for both EMI Sweden studios, all copyright and royalty matters and recorded classical music, reporting to Nygren.

Michael Levy, managing director of Magnet Records, has announced various internal changes:

Brian Reza will head the Magnet A&R department in the area of artist development... **Peter Waterman**, assistant head of A&R will concentrate on repertoire... **Phil Holmes** will take charge of the sales department with specific responsibility for major dealers and liaison with reps in the field... **Graham Mabbut** remains head of marketing and regional promotion... **Barry Johnstone**, head of national promotion is joined by **Mike Leadham** as assistant... **Peter Shelley**, previously in the A&R department, will now concentrate on his own career as a performing artist and exclusive writer for Magnet Music.

Adolfo Pino, previously president of the Argentine and Brazilian RCA affiliations, has been named regional director for all Central and South American countries. Pino will be based in Sao Paulo, location of the new regional facilities.

James Brown



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10 years on the move · 10 years in the groove
Much more to come**

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Jessi Colter



DIAMOND IN THE ROUGH



A Gem.

Her new album includes four original songs by Jessi, the title track by Donnie Fritts and Spooner Oldham, and two Lennon and McCartney tunes ("Get Back" and "Hey Jude")!



A Hometown Production
Produced and Arranged by
KEN MANSFIELD and WAYLON JENNINGS



Capitol
ST-11543

CASH BOX TOP 100 ALBUMS

July 24, 1976

		7/17	Weeks On Chart			7/17	Weeks On Chart			7/17	Weeks On Chart			
1	FRAMPTON COMES ALIVE PETER FRAMPTON (A&M SP 3703)	7.98	1	26	35	JAILBREAK THIN LIZZY (Mercury SRM 1-1081)	6.98	37	16	70	CHICAGO'S GREATEST HITS (Columbia PC 33900)	6.98	62	35
2	AT THE SPEED OF SOUND WINGS (Capitol SW 11525)	6.98	3	15	36	STARLAND VOCAL BAND (Windsong/RCA BHL 1-1351)	6.98	39	8	71	ALICE COOPER GOES TO HELL ALICE COOPER (Warner Bros. BS 2896)	6.98	97	2
3	FLEETWOOD MAC (Warner Bros. MS 2225)	6.98	2	52	37	PRESENCE LED ZEPPELIN (Swan Song/Atlantic SS 8416)	6.98	24	14	72	LOVE WILL KEEP US TOGETHER THE CAPTAIN & TENNILLE (A&M 3505)	6.98	62	59
4	ROCK 'N' ROLL MUSIC THE BEATLES (Capitol SKBO 11537)	10.98	4	5	38	MOTHERSHIP CONNECTION PARLIAMENT (Casablanca NBLP 7022)	6.98	35	30	73	FROM ELVIS PRESLEY BOULEVARD, MEMPHIS, TENNESSEE ELVIS PRESLEY (RCA APL 1-1506)	6.98	67	7
5	BREEZIN' GEORGE BENSON (Warner Bros. BS 2919)	6.98	5	16	39	A KIND OF HUSH CARPENTERS (A&M SP 4581)	6.98	55	4	74	LIVE AT CARNEGIE HALL RENAISSANCE (Sire/ABC Sasy 3902-2)	7.98	74	9
6	THEIR GREATEST HITS EAGLES (Asylum 7E-1052)	6.98	6	21	40	HISTORY — AMERICA'S GREATEST HITS AMERICA (Warner Bros. BS 2894)	6.98	33	36	75	HOT ON THE TRACKS COMMODORES (Motown M6-86ZS1)	6.98	98	4
7	CHICAGO X CHICAGO (Columbia PC 34200)	6.98	8	4	41	DREAMBOAT ANNIE HEART (Mushroom 5005)	6.98	45	16	76	DONNY & MARIE DONNY & MARIE OSMOND (Polydor PD 6068)	6.98	66	15
8	BEAUTIFUL NOISE NEIL DIAMOND (Columbia PC 33695)	6.98	9	4	42	15 BIG ONES BEACH BOYS (Warner Bros. MS 2251)	6.98	87	2	77	COME ON OVER OLIVIA NEWTON-JOHN (MCA 2186)	6.98	68	19
9	SPITFIRE JEFFERSON STARSHIP (Grunt/RCA BFL 1-1557)	6.98	43	2	43	HIDEAWAY AMERICA (Warner Bros. BS 2932)	6.98	31	13	78	RAINBOW RISING BLACKMORE'S RAINBOW (Oyster/Polydot OY 1-1601)	6.98	80	9
10	FLY LIKE AN EAGLE STEVE MILLER BAND (Capitol ST 11497)	6.98	10	9	44	SONG OF JOY CAPTAIN & TENNILLE (A&M SP 4570)	6.98	34	19	79	SKY HIGH TAVARES (Capitol ST 11533)	6.98	84	7
11	ROCKS AEROSMITH (Columbia PC 34165)	6.98	7	9	45	TRYIN' TO GET THE FEELING BARRY MANILOW (Arista AL 4060)	6.98	41	39	80	COLLECTOR'S ITEM HAROLD MELVIN & THE BLUENOTES (Phila. Int'l./Epic PZ 34232)	6.98	83	5
12	HARVEST FOR THE WORLD ISLEY BROTHERS (T-Neck/Epic PZ 33809)	6.98	11	9	46	AMIGOS SANTANA (Columbia PC 33576)	6.98	36	15	81	TALES OF MYSTERY AND IMAGINATION ALAN PARSONS PROJECT (20th T-508)	6.98	78	10
13	CHANGES ONE DAVID BOWIE (RCA APL 1-1732)	6.98	14	7	47	SUMMERTIME DREAM GORDON LIGHTFOOT (Warner Bros. MS 2246)	6.98	52	5	82	EARGASM JOHNNIE TAYLOR (Columbia PC 33951)	6.98	58	20
14	BLACK AND BLUE THE ROLLING STONES (Rolling Stones/Atlantic COC 79104)	6.98	13	12	48	SADDLE TRAMP THE CHARLIE DANIELS BAND (Epic PE 34150)	6.98	44	11	83	STRETCHING OUT IN BOOTSY'S RUBBER BAND BOOTSY'S RUBBER BAND (Warner Bros. BS 2920)	6.98	76	15
15	THE DREAM WEAVER GARY WRIGHT (Warner Bros. BS 2868)	6.98	16	50	49	THOSE SOUTHERN KNIGHTS CRUSADERS (Blue Thumb/ABC BTSD 6024)	6.98	50	10	84	LOVE TRILOGY DONNA SUMMER (Oasis/Casablanca OC 5004)	6.98	63	18
16	A NIGHT AT THE OPERA QUEEN (Elektra 7E-1053)	6.98	15	31	50	DARYL HALL & JOHN OATES (RCA APL 1-1144)	6.98	47	38	85	MISTY BLUE DOROTHY MOORE (Malaco/TK 6351)	6.98	86	9
17	WIRED JEFF BECK (Epic PE 33849)	6.98	19	5	51	FIREFALL (Atlantic SD 18174)	6.98	53	13	86	LIVE BULLET BOB SEGER (Capitol SKBB 11523)	6.98	82	13
18	LOOK OUT FOR NUMBER ONE BROTHERS JOHNSON (A&M 4567)	6.98	17	21	52	A NIGHT ON THE TOWN ROD STEWART (Warner Bros. BS 2938)	6.98	91	2	87	RUN WITH THE PACK BAD COMPANY (Swan Song/Atlantic SS 8415)	6.98	69	24
19	CONTRADICTION OHIO PLAYERS (Mercury SRM 1-1088)	6.98	20	7	53	WEDDING ALBUM LEON & MARY RUSSELL (Paradise/WB PA 2943)	6.98	46	13	88	ENERGY TO BURN B.T. EXPRESS (Columbia PC 34178)	6.98	77	9
20	NATALIE NATALIE COLE (Capitol ST 11517)	6.98	21	9	54	ERIC CARMEN (Arista AL 4057)	6.98	51	37	89	TED NUGENT (Epic PE 33692)	6.98	81	38
21	SILK DEGREES BOZ SCAGGS (Columbia PC 33920)	6.98	22	20	55	MANHATTANS (Columbia PC 33820)	6.98	57	13	90	THREE BOB JAMES (CTI 6063)	6.98	100	5
22	IN THE POCKET JAMES TAYLOR (Warner Bros. BS 2912)	6.98	32	4	56	ALL THINGS IN TIME LOU RAWLS (Phila. Int'l./Epic PZ 33957)	6.98	64	7	91	IT'S A GOOD NIGHT FOR SINGIN' JERRY JEFF WALKER (MCA 2202)	6.98	101	5
23	ANOTHER PASSENGER CARLY SIMON (Elektra 7E-1064)	6.98	26	5	57	JOHN TRAVOLTA (Midland Int'l./RCA BKL 1-1563)	6.98	61	11	92	RED TAPE ATLANTA RHYTHM SECTION (Polydor PD 1-6060)	6.98	93	9
24	DIANA ROSS (Motown M6-861S1)	6.98	23	22	58	FEVER RONNIE LAWS (Blue Note/UA BNLA 628-G)	6.98	60	8	93	HARD WORK JOHN HANDY (ABC/Impulse ASD 9314)	6.98	107	10
25	HERE AND THERE ELTON JOHN (MCA 2197)	6.98	12	11	59	SOUL SEARCHING AVERAGE WHITE BAND (Atlantic SD 18179)	6.98	99	2	94	ROSE OF CIMARRON POCO (ABC ABCD 964)	6.98	94	10
26	RASTAMAN VIBRATION BOB MARLEY & THE WAILERS (Island ILPS 9383)	6.98	18	12	60	STEAL YOUR FACE GRATEFUL DEAD (Grateful Dead/UA GD-LA 620-J2)	9.98	71	4	95	ELTON JOHN'S GREATEST HITS (MCA 2128)	6.98	85	88
27	TOO OLD TO ROCK 'N' ROLL — TOO YOUNG TO DIE! JETHRO TULL (Chrysalis/WB CHR 1111)	6.98	25	9	61	STEPPIN' OUT NEIL SEDAKA (Rocket/MCA PIG 2195)	6.98	49	13	96	SILVER CONVENTION (Midland Int'l./RCA BKL 1-1369)	6.98	75	17
28	TAKIN' IT TO THE STREETS DOOBIE BROTHERS (Warner Bros. BS 2899)	6.98	28	16	62	SLEEPING BEAUTY CHEECH & CHONG (Ode/A&M SP 77040)	6.98	70	5	97	GOOD KING BAD GEORGE BENSON (CTI 6062)	6.98	109	5
29	GET CLOSER SEALS & CROFTS (Warner Bros. BS 2907)	6.98	30	14	63	DESTROYER KISS (Casablanca NBLP 7025)	6.98	48	17	98	STILL CRAZY AFTER ALL THESE YEARS PAUL SIMON (Columbia PC 33540)	6.98	89	40
30	OLE ELO ELECTRIC LIGHT ORCHESTRA (UA LA 630-G)	6.98	42	4	64	LEE OSKAR (United Artists UA LA 594-G)	6.98	54	18	99	MAIN COURSE BEE GEES (RSO/Atlantic SO 4807)	6.98	90	69
31	SPARKLE ARETHA FRANKLIN (Atlantic SD 18176)	6.98	38	7	65	AGENTS OF FORTUNE BLUE OYSTER CULT (Columbia PC 34164)	6.98	65	7	100	TURNSTILES BILLY JOEL (Columbia PC 33848)	6.98	92	9
32	ROYAL SCAM STEELY DAN (ABC ABCD 931)	6.98	29	11	66	ALIVE KISS (Casablanca NBLP 7020)	7.98	59	42					
33	I WANT YOU MARVIN GAYE (Tamla/Motown T6-342S1)	6.98	27	17	67	WHISTLING DOWN THE WIRE CROSBY/NASH (ABC ABCD 956)	6.98	95	2					
34	LONG HARD RIDE THE MARSHALL TUCKER BAND (Capricorn/WB CP 0170)	6.98	40	5	68	MIRROR GRAHAM CENTRAL STATION (Warner Bros. BS 2937)	6.98	73	5					
					69	BRASS CONSTRUCTION (UA LA 545G)	6.98	56	26					

cash box top albums/101 to 200

July 24, 1976

	Weeks On 7/17 Chart		Weeks On 7/17 Chart		Weeks On 7/17 Chart						
101 OLIVAS OF SUNHOLLOW JON ANDERSON (Atlantic SD 18180)	6.98	129	2	134 DESIRE BOB DYLAN (Columbia PC 33893)	6.98	127	27	167 JOHN DENVER'S GREATEST HITS (RCA CPL 1-0374)	6.98	176	160
102 WHERE THE HAPPY PEOPLE GO THE TRAMMPS (Atlantic SD 18172)	6.98	102	12	135 WINGS OF LOVE TEMPTATIONS (Gordy/Motown G697S1)	6.98	128	17	168 NEW RIDERS NEW RIDERS OF THE PURPLE SAGE (MCA 2196)	6.98	163	5
103 NEVER GONNA LET YOU GO VICKI SUE ROBINSON (RCA APL 1-1256)	6.98	104	19	136 ABANDONED LUNCHEONETTE HALL & OATES (Atlantic SD 7269)	6.98	139	30	169 BELLAMY BROTHERS (Warner Bros./Curb BS 2941)	6.98	151	11
104 STRUTTIN' MY STUFF ELVIN BISHOP (Capricorn/WB CP 0165)	6.98	79	27	137 A TRICK OF THE TAIL GENESIS (Atco SD 36129)	6.98	132	19	170 WINDSONG JOHN DENVER (RCA APL 1-1183)	6.98	166	43
105 EVERYBODY COME OUT STANLEY TURRENTINE (Fantasy F9506)	6.98	106	7	138 RIGHT BACK WHERE WE STARTED FROM MAXINE NIGHTINGALE (UA-LA 626-G)	6.98	133	7	171 LOVE AND UNDERSTANDING KOOL & THE GANG (DeLite DEP 2018)	6.98	164	19
106 MORE, MORE, MORE ANDREA TRUE CONNECTION (Buddah BDS 5670)	6.98	117	6	139 WILD CHERRY (Sweet City/Epic PE 34195)	6.98	—	1	172 NATURAL GAS (Private Stock PS 2011)	6.98	174	7
107 A CIRCLE FILLED WITH LOVE THE SONS OF CHAMPLIN (Ariola America Capitol ST 50007)	6.98	108	9	140 LED ZEPPELIN IV (Atlantic SD 7208)	6.98	146	200	173 LADY IN WAITING OUTLAWS (Arista/AL 4070)	6.98	169	16
108 THE OUTLAWS WAYLON JENNINGS, WILLIE NELSON, JESSI COLTER & TOMPALL GLASER (RCA APL 11321)	6.98	88	25	141 SALONGO RAMSEY LEWIS (Columbia PC 34173)	6.98	134	11	174 LIVE ROBIN TROWER (Chrysalis/WB CHR 1089)	6.98	170	18
109 ILLEGAL STILLS STEPHEN STILLS (Columbia PC 34148)	6.98	96	11	142 THE BEST OF ROD STEWART (Mercury SRM 2-7507)	6.98	144	10	175 THE SOUND IN YOUR MIND WILLIE NELSON (Columbia KC 34092)	5.98	171	19
110 GRATITUDE EARTH, WIND & FIRE (Columbia PG 33694)	7.98	112	34	143 HELEN REDDY'S GREATEST HITS (Capitol ST 11467)	6.98	147	34	176 FAMILY REUNION THE O'JAYS (Phila. Int'l./Epic PZ 33807)	6.98	167	35
111 FAITHFUL TODD RUNDGREN (Bearsville/WB BR 6963)	6.98	105	11	144 FACE THE MUSIC ELECTRIC LIGHT ORCHESTRA (UA LA 546G)	6.98	138	40	177 GIVE, GET, TAKE AND HAVE CURTIS MAYFIELD (Curton/W.B. CU 5007)	6.98	183	3
112 BLOW YOUR FACE OUT J. GEILS BAND (Atlantic SD 2-507)	7.98	115	11	145 BEATLES (WHITE LP) BEATLES (Apple/Capitol 101)	12.98	150	73	178 THE BEATLES 1967-70 BEATLES (Apple/Capitol SKBO 3404)	10.98	182	3
113 VENUS AND MARS WINGS (Capitol SMAS 11419)	6.98	114	59	146 ROCK 'N' ROLL LOVE LETTER BAY CITY ROLLERS (Arista AL 4071)	6.98	135	19	179 ON THE TRACK LEON REDBONE (Warner Bros. BS 2888)	6.98	191	3
114 YOUNG AND RICH THE TUBES (A&M SP 4580)	6.98	103	11	147 MOONLIGHT FEELS RIGHT STARBUCK (Private Stock PS 2013)	6.98	158	4	180 ACCEPT NO SUBSTITUTES PLEASURE (Fantasy F-9506)	6.98	181	5
115 SEALS & CROFTS' GREATEST HITS (Warner Bros. BS 2886)	6.98	110	38	148 BLACK ROSE JOHN DAVID SOUTHER (Asylum 7E-1059)	6.98	148	12	181 ARABIAN NIGHTS THE RITCHIE FAMILY (Marlin/TK 2201)	6.98	192	2
116 TOYS IN THE ATTIC AEROSMITH (Columbia PC 33479)	6.98	116	66	149 YOUNG HEARTS RUN FREE CANDI STATON (Warner Bros. BS 2948)	6.98	155	5	182 THE REAL McCOY VAN McCOY (H&L 69012)	6.98	180	10
117 BILL COSBY IS NOT HIMSELF THESE DAYS BILL COSBY (Capitol ST 11530)	6.98	113	8	150 TOGETHER JOHNNY & EDGAR WINTER (Blue Sky/Epic PZ 34033)	6.98	152	6	183 SEQUENCER SYNERGY (ABC/Passport PPSD 98014)	6.98	187	6
118 YOU CAN'T ARGUE WITH A SICK MIND JOE WALSH (ABC ABCD 923)	6.98	122	16	151 BOBBY BLAND AND B.B. KING TOGETHER AGAIN... LIVE (ABC ASD 9317)	6.98	173	3	184 TAPESTRY CAROLE KING (Ode/A&M 77099)	6.98	186	277
119 YOU ARE MY STARSHIP NORMAN CONNORS (Buddah BDS 5655)	6.98	126	11	152 RUFUS FEATURING CHAKA KHAN (ABC ABCD 909)	6.98	142	35	185 TOUCH JOHN KLEMMER (ABC ABCD 922)	6.98	185	33
120 HIGH ENERGY SUPREMES (Motown M863S1)	6.98	111	10	153 LIVE AND IN LIVING COLOR TOWER OF POWER (Warner Bros. BS 2924)	6.98	145	11	186 WARREN ZEVON (Asylum 7E-1060)	6.98	188	4
121 ARE YOU READY FOR THE COUNTRY WAYLON JENNINGS (RCA APL 1-1816)	6.98	161	2	154 R.E.O. (Epic PE 34143)	6.98	154	9	187 WE GOT A LIVE ONE HERE COMMANDER CODY & HIS LOST PLANET AIRMEN (Warner Brothers 2LS-2939)	7.98	—	1
122 FOOL FOR THE CITY FOGHAT (Bearsville/WB 6959)	6.98	118	43	155 DARK SIDE OF THE MOON PINK FLOYD (Capitol SMAS 11163)	6.98	156	174	188 HELLUVA BAND ANGEL (Casablanca NBLP 7028)	6.98	196	4
123 EVERYTHING'S COMING UP LOVE DAVID RUFFIN (Motown M6-866S1)	6.98	119	6	156 BORN TO GET DOWN MUSCLE SHOALS HORNS (Bang BLP 403)	6.98	157	6	189 MYSTERIES KEITH JARRETT (ABC/Impulse ASD 9315)	6.98	190	5
124 GREATEST STORIES — LIVE HARRY CHAPIN (Elektra 7E-2009)	7.98	121	13	157 FLY WITH THE WIND McCOY TYNER (Milestone/Fantasy M9067)	6.98	159	9	190 ARBOUR ZENA KEITH JARRETT (ECM/Polydor 1-1070)	6.98	199	2
125 I'M EASY KEITH CARRADINE (Asylum 7E-1066)	6.98	137	4	158 REGGAE GOT SOUL TOOTS & THE MAYTALS (Island ILPS 9374)	6.98	168	3	191 VOLUNTEER JAM VARIOUS ARTISTS (Capricorn CP 0172)	6.98	—	1
126 SHOWCASE THE SYLVERS (Capitol ST 11465)	6.98	120	26	159 2112 RUSH (Mercury SRM 1-1079)	6.98	162	16	192 THE BEATLES 1962-66 (Apple/Capitol SBKO 3403)	10.98	197	2
127 AEROSMITH (Columbia PC 32005)	6.98	123	27	160 I ONLY HAVE EYES FOR YOU JOHNNY MATHIS (Columbia PC 34117)	6.98	165	4	193 IMPACT (Atco SD 36-135)	6.98	193	6
128 RELEASE HENRY GROSS (Lifesong LS 6002)	6.98	130	25	161 CLOSE ENOUGH FOR ROCK & ROLL NAZARETH (A&M SP 4562)	6.98	136	11	194 BAND ON THE RUN PAUL McCARTNEY & WINGS (Apple/Capitol SO 3415)	6.98	195	3
129 SLIPPIN' AWAY CHRIS HILLMAN (Asylum 7E-1062)	6.98	131	6	162 FOOLS GOLD (Morning Sky/Arista ML 5500)	6.98	143	15	195 SINCERELY DWIGHT TWILLEY BAND (Shelter/ABC SRL-52001)	6.98	—	1
130 RESOLUTION ANDY PRATT (Nemperor/Atlantic NE 438)	6.98	141	6	163 SUMMERTIME MFSB (Phila. Int./Epic PZ 34238)	6.98	172	4	196 BARRY MANILOW II (Arista 4007)	6.98	198	2
131 MOONMADNESS CAMEL (Janus JXS 7024)	6.94	124	12	164 ROMANTIC WARRIOR RETURN TO FOREVER (Columbia PC 34076)	6.98	149	17	197 AIN'T THAT A BITCH JOHNNY GUITAR WATSON (DJM/Amherst DJLPA-3)	6.98	—	1
132 I DON'T WANT TO GO HOME SOUTHSIDE JOHNNY & THE ASBURY JUKES (Epic PE 34180)	6.98	140	4	165 THIS IS IT MELBA MOORE (Buddah 5657)	6.98	160	14	198 EARL KLUGH (Blue Note/UA BNLA-596-G)	6.98	—	1
133 ONE OF THESE NIGHTS EAGLES (Asylum 7E-1039)	6.98	125	57	166 CITY LIFE THE BLACKBYRDS (Fantasy F9490)	6.98	153	37	199 POUSETTE-DART BAND (Capitol ST 11507)	6.98	179	11
								200 ON THE ROAD JESSE COLLIN YOUNG (Warner Bros. BS 2913)	6.98	177	18

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

Aerosmith	11,116,127	Cheech & Chong	62	Heart	41	Melvin, Harold/	143	Summer, Donna	84
America	40,43	Chicago	7,70	Hillman, Chris	129	Bluenotes	80	Supremes	120
Anderson, Jon	101	Cole, Natalie	20	Impact	193	MFSB	163	Sylvers	126
Angel	188	Commander Cody	187	Isley Brothers	12	Miller, Steve	10	Return To Forever	183
Atlanta Rhythm Section	92	Commodores	75	James, Bob	90	Moore, Dorothy	85	Ritchie Family	79
Average White Band	59	Connors, Norman	119	Jarrett, Keith	189,190	Moore, Meiba	165	Robinson, Vicki Sue	22
Bad Company	87	Cooper, Alice	71	Jefferson Starship	9	Muscle Shoals Horns	156	Rolling Stones	82
Bay City Rollers	146	Cosby, Bill	117	Jennings/Nelson/		Natural Gas	172	Ross, Diana	24
Beach Boys	42	Crosby/Nash	67	Colter/Glaser	108	Nazareth	161	Ruffin, David	123
Beatles	4,145,178,192	Crusaders	49	Jennings, Waylon	121	Nelson, Willie	175	Rufus	152
Beck, Jeff	17	Daniels, Charlie	48	Jethro Tull	27	New Riders Of The		Rundgren, Todd	111
Bee Gees	99	Denver, John	167,170	J. Geils	112	Purple Sage	168	Rush	159
Bellamy Bros.	169	Diamond, Neil	8	Joel, Billy	100	Newton-John, Olivia	77	Russell, Leon & Mary	53
Benson, George	5,97	Doobie Bros.	28	John, Elton	25,95	Nightingale, Maxine	138	Santana	46
Bishop, Elvin	104	Dylan, Bob	134	King, Carole	184	Nugent, Ted	89	Scaggs, Boz	21
Blackbyrds	166	Eagles	6,133	Kiss	63,66	Ohio Players	19	Seals & Crofts	29,115
Blackmore's Rainbow	78	Earth, Wind & Fire	110	Klemmer, John	185	O'Jays	176	Sedaka, Neil	61
Bland, Bobby/B.B. King	151	Electric Light Orch.	30,144	Klugh, Earl	198	Oskar, Lee	64	Seger, Bob	86
Blue Oyster Cult	65	Firefall	51	Kool & The Gang	171	Osmond, Donny & Marie	76	Silver Convention	96
Bootsy's Rubber Band	83	Fleetwood Mac	3	Laws, Ronnie	58	Outlaws	173	Simon, Carly	23
Bowie, David	13	Foghat	122	Led Zeppelin	37,140	Parliament	168	Simon, Paul	98
Brass Construction	69	Fools Gold	162	Lewis, Ramsey	141	Parsons, Alan	81	Sons Of Champlin	107
Brothers Johnson	18	Frampton, Peter	1	Lightfoot, Gordon	47	Pink Floyd	155	Souther, John David	148
B.T. Express	88	Franklin, Aretha	31	Mannahattans	55	Pleasure	180	Southside Johnny/	
Camel	131	Gaye, Marvin	33	Manilow, Barry	45,196	Poco	94	Asbury Jukes	132
Captain & Tennille, The	44,72	Genesis	137	Marley, Bob/Wailers	26	Pousette-Dart Band	199	Starbuck	147
Carradine, Keith	125	Graham Central Station	68	Marshall Tucker Band	34	Pratt, Andy	130	Starland Vocal Band	36
Carmen, Eric	54	Grateful Dead	60	Mathis, Johnny	160	Presley, Elvis	73	Staton, Candi	149
Carpenters	39	Gross, Henry	128	Mayfield, Curtis	177	Queen	16	Steady Dan	32
Chapin, Harry	124	Hall & Oates	50,136	McCoy, Van	182	Rawls, Lou	56	Stewart, Rod	52,142
		Handy, John	93			Redbone, Leon	179	Stills, Stephen	109

INTERNATIONAL BEST SELLERS

Japan

- 1 **Beautiful Sunday** — Daniel Boone — Discmate
- 2 **Wakatte Kudasayi** — Akira Inaba — Discmate
- 3 **Akay! High Heel** — Hiromi Ohta — CBS-Sony
- 4 **Kirameki** — Goro Noguchi — Polydor
- 5 **Natsu Ni Goyoojin** — Junko Sakurada — Victor
- 6 **Kita No Yado Kara** — Harumi Miyako — Columbia
- 7 **Yokosukasen Story** — Momoe Yamaguchi — CBS-Sony
- 8 **Jaguar** — Hideki Saijoo — RCA/RVC
- 9 **Soul Dracula** — Hot Blood — Overseas/Teichiku
- 10 **Ganpeki No Haha** — Yuriko Futaba — King
- 11 **Bon Gawer!** — Masatoshi Nakamura — Columbia
- 12 **Natsu Ga Kita** — Candies — CBS-Sony
- 13 **Koybito Shiken** — Chiyeko Matsumoto — Canyon
- 14 **Hizashi No Nakade** — Akira Fuse — King
- 15 **Oh Marlyana** — Seyiji Tanaka — Victor
- 16 **Miray!** — Hiromi Iwazaki — Victor
- 17 **Kita Sakaba** — Hiroshi Itsuki — Minoruphone/Tokuma
- 18 **Haru Urara** — Masamitsu Tayama — Canyon
- 19 **Sexy Bus Stop** — Oriental Express — Victor
- 20 **Koyl No Buggy** — Silver Convention — Victor

TOP TEN LPs

- 1 **Asuni Mukatte Hashire** — Takuroo Yoshida — For Life
- 2 **Michikusa** — Keyi Ogura — Polydor
- 3 **Sannenzaka** — Grape Live — Warner-Pioneer
- 4 **Younging Brand** — Yumi Arayi — Toshiba
- 5 **Shootay! Joo No Nayi Show** — Yoosuyi Inouye — For Life
- 6 **Mizunonaka No Yooseyi** — Olivia Newton-John — Toshiba
- 7 **Iruka Live** — Crown
- 8 **Tezukuri No Gashu** — Hiromi Ohta — CBS-Sony
- 9 **Mitsume Au Koyl** — Carpenters 7 — King
- 10 **Cobalt Hour** — Yumi Arayi — Toshiba

Argentina

- 1 **Quiero** — Julio Iglesias — CBS
- 2 **Llamada De Amor Indio** — Ray Stevens — Microfon
- 3 **Dama De Azul** — Joe Dolan — Music Hall
- 4 **Let's Twist Again** — Chubby Checker — EMI
- 5 **La Ultima Nieve De Primavera** — Franco Micalizzi — RCA
- 6 **Vete Vete** — Los Blue Caps — Philips
- 7 **Dicen Que No Tiene Novio** — Raul Padovani — EMI
- 8 **Siente Mi Amor** — Diego Verdager — Music Hall
- 9 **You Canto Porque Me Gusta** — Palito Ortega — RCA
- 10 **No Es Ella Dulce** — Los Beatles — Polydor
- 11 **Quedate Un Poquito Mas** — Mario Echeverria — EMI
- 12 **Otra Mujer** — I Cugini di Campagna — Music Hall
- 13 **MI Amante Y MI Companera** — Daniel Blanco — Music Hall
- 14 **Alma Corazon Y Vida** — Dyango — EMI
- 15 **La Luna Y El Toro** — Industria Nacional — CBS
- 16 **Hay Una Especie De Silencio** — Carpenters — A&M
- 17 **Me Gusta Amar** — Tina Charles — CBS
- 18 **Muchacha Ojos De Papel** — Almendra — RCA
- 19 **A Veces Me Parece** — Luciana — EMI
- 20 **Concierto Para Un Loco** — Star Cat Local Band — Cat Music

TOP TEN LPs

- 1 **El Amor** — Julio Iglesias — CBS
- 2 **Flecha Juventud** — Selection — RCA
- 3 **Oldies But Goldies** — Beatles — EMI
- 4 **Contata De Dos Orillas** — Luis Landriscina — Philips
- 5 **Musica Poderosa** — Selection — EMI
- 6 **Pato C Special** — Selection — RCA
- 7 **Domingos Estudiantiles** — Selection — Music Hall
- 8 **Los Auperlativos** — Selection — Microfon
- 9 **14 Supervoltops 76** — Selection — CBS
- 10 **En Tu Plel Los MH Posltivos** — Selection — Music Hall

Australia

- 1 **Howzat** — Sherbert — Infinity
- 2 **Fernando** — Abba — RCA
- 3 **We Do It** — R&J Stone — EMI
- 4 **Love Really Hurts Without You** — Billy Ocean — GTO
- 5 **Let Your Love Flow** — Bellamy Bros. — WB
- 6 **Save Your Kisses For Me** — Brotherhood Of Man — Astor
- 7 **Rock Me** — Abba — RCA
- 8 **I Hate The Muslc** — John Paul Young — Albert
- 9 **Hollywood Seven** — Jon English — Polydor
- 10 **Lady Bump** — Penny McLean — Image

TOP FIVE LPs

- 1 **Best Of Abba** — Abba — RCA
- 2 **Frampton Comes Alive** — Peter Frampton — A&M
- 3 **Take It Greasy** — Ol' 55 — Mushroom
- 4 **At The Speed Of Sound** — Wings — EMI
- 5 **Abba** — Abba — RCA

Great Britain

- 1 **Young Hearts Run Free** — Candi Staton — Warner Bros.
- 2 **Lets Stick Together** — Bryan Ferry — Island
- 3 **Tonight's The Night** — Rod Stewart — Riva
- 4 **Leader Of The Pack** — Shangri-Las — Contempo
- 5 **You To Me Are Everything** — Real Thing — Pye
- 6 **You Just Might See Me Cry** — Our Kid — Polydor
- 7 **Heart On My Sleeve** — Gallagher & Lyle — A&M
- 8 **The Roussos Phenomenon** — Demis Roussos — Philips
- 9 **Klss And Say Goodbye** — Manhattans — CBS
- 10 **The Boys Are Back In Town** — Thin Lizzy — Vertigo
- 11 **Silly Love Songs** — Wings — EMI
- 12 **A Little Bit More** — Dr. Hook — Capitol
- 13 **Misty Blue** — Dorothy Moore — Contempo
- 14 **I Love To Boogie** — T-Rex — EMI
- 15 **Don't Go Breaking My Heart** — Kiki Dee & Elton John — Rocket
- 16 **Jolene** — Dolly Parton — RCA
- 17 **Show Me The Way** — Peter Frampton — A&M
- 18 **You're My Best Friend** — Queen — EMI
- 19 **You Are My Love** — Liverpool Express — Warner Bros.
- 20 **It Only Takes A Minute** — 100 Tons & A Feather — UK

TOP TWENTY LPs

- 1 **Abba's Greatest Hits** — Epic
- 2 **Live In London** — John Denver — RCA
- 3 **Wings At The Speed Of Sound** — Capitol
- 4 **Frampton Comes Alive** — Peter Frampton — A&M
- 5 **A Night On The Town** — Rod Stewart — Riva
- 6 **Changesonebowie** — David Bowie — RCA
- 7 **I'm Nearly Famous** — Cliff Richard — EMI
- 8 **Black & Blue** — Rolling Stones — Rolling Stones
- 9 **The Best Of Gladys Knight & The Plps** — Buddah
- 10 **Rock 'n Roll Music** — Beatles — Parlophone

France

- 1 **Derriere L'Amour** — Johnny Hallyday
- 2 **Je Vais T'aimer** — Michel Sardou
- 3 **Pas De Boogie Woogie** — Eddy Mitchell
- 4 **La Decision** — Dave
- 5 **SI Tu Te Souvlens** — Alain Barriere
- 6 **Ne Parle Pas** — Daniel Guichard
- 7 **La Ceggal E La Foormi** — Pierre Pechin
- 8 **Tu Me Fals Pleurer** — Michel Delpech
- 9 **Besame Mucho** — Dalida
- 10 **L'amour C'est Comme Les Bateau** — Sylvie Vartan
- 11 **Dans Un Vieux Rock 'n Roll** — William Sheller
- 12 **Samedi, Dimanche, Et Fetes** — Carene Cheryl
- 13 **Toi Et La Muslque** — Il Etait Une Fois
- 14 **Movlestar** — Harpo
- 15 **T'aimer Encore Une Fols** — R. Power/Al Bano
- 16 **Music** — John Miles
- 17 **Get Up And Boogie** — Silver Convention
- 18 **Tu Sals Je T'aime** — Shake
- 19 **Fernando** — Abba
- 20 **Right Back Where We Started From** — Maxime Nightingale

TOP TWENTY LPs

- 1 **Sorrow** — Mort Shuman
- 2 **Radioactvity** — Kraftwerk
- 3 **Faut Pas Rever** — Patrick Juvet
- 4 **Silly Love Songs** — Wings
- 5 **Europa** — Santana
- 6 **Fool To Cry** — Rolling Stones
- 7 **L'Amour Violet** — Nicoletta
- 8 **Le Moment D'etre Heureux** — Gerard Manset
- 9 **Tchin Tchin** — Hugues Aufray
- 10 **Could It Be Magic** — Donna Summer

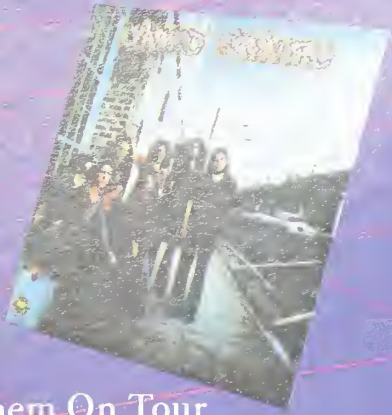
Holland

- 1 **Arms Of Mary** — Sutherland Brothers & Quiver — CBS
- 2 **Blueberry Hill** — Fats Domino — UA
- 3 **Show Me The Way** — Peter Frampton — A&M
- 4 **You Never Walk Alone** — Lee Towers — Ariola
- 5 **If You Know What I Mean** — Neil Diamond — CBS
- 6 **Shake Shake Shake Shake Your Booty** — KC & The Sunshine Band — RCA
- 7 **My Sweet Rosaly** — Brotherhood Of Man — Pye
- 8 **For Nothing** — Bob Bouber — CNR
- 9 **Nice 'N Slow** — Jesse Green — Red Bus
- 10 **I Never Loved A Woman The Way I Love You** — John Russell — Negram

TOP TEN LPs

- 1 **Beautiful Noise** — Neil Diamond — CBS
- 2 **It's Raining In My Heart** — Lee Towers — Ariola
- 3 **Once Upon A Time In The West** — Ennio Morricone — Inelco
- 4 **Reach For The Sky** — Sutherland Brothers & Quiver — CBS
- 5 **Black And Blue** — Rolling Stones — WEA

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See Them On Tour

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- 16 Birmingham, AL
- 17 New Orleans, LA
- 24 Miami, FL
- 25 Tampa, FL
- 28 Pensacola, FL
- 30 Nashville, TN

August

- 1 Macon, Ga
- 13 Chicago, IL
- 14 Milwaukee, WI
- 21 Knebworth, England
- 24 Springfield, MA
- 27 Cape Cod, MA
- 28 Asbury, NJ

September

- 3 Seattle, WA
- 8 Tempe, AZ
- 10 San Diego, CA
- 11 Anaheim, CA
- 23 Fresno, CA
- 25 Oakland, CA

