

CASHBOX

September 11, 1976

NEWSPAPER


\$1.50



*Papa Dee Allen
Harold Brown
B. B. Dickerson
Lonnie Jordan
Charles Miller
Lee Oskar
Howard Scott*



WAR/CERTIFIED WINNERS
*KJR Ends Regular
Promo Visits
Another One Cent Hike
In PVC Compound Price
Courts, Citizens' Groups
Fight FCC Format Policy
Atlantic/Rabbit, RCA/Mottola Deals
K-Mart, Soundtracks, Key Acts
Dominate LP Selling Prices
More Play On Records Needed (Ed)*



Jon Lucien: Don't say we didn't warn you.

"Lucien has his own language...he has the ability to mesmerize an audience, with a baritone so intensely rich, that to hear him sing nearly brings tears to one's eyes."

—*Philadelphia Tribune*

"With the skill of a surgeon he transplants the heart and love's effects from song to song."

—*The New York Times*

"There is something magnetic and irresistible about Jon Lucien...a highly lyrical style of singing, equally matched with a quality of songwriting that celebrates loving."

—*Essence*

"Lucien is a dynamo...his deep, sexy tones weave an illusionary spell that transports listeners to a romantic island paradise."

—*New York Post*

"Lucien's lush baritone/tenor voice and his driving rhythms stroke the ears like velvet...he stands as a distinctly refreshing and markedly romantic balladeer, a rare and separate gem."

—*Soul*

"Lucien is ready to be a superstar."

—*Black Music*

"Premonition." An extraordinary new album of love songs from Jon Lucien. Unabashedly beautiful, on Columbia Records and Tapes.



CASH BOX

VOLUME XXXVIII — NUMBER 17 — September 11, 1976

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SUBSCRIPTION RATES \$60 per year anywhere in the U.S.A. Published weekly by CASH BOX, 119 West 57th St., New York, N.Y. 10019. Printed in the U.S.A. Second class postage paid at New York, N.Y., and additional mailing offices.

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POSTMASTER: Send form 3579 to CASH BOX, 119 West 57th St., New York, N.Y. 10019.

cash box editorial

Wanted: More Play On Records

With the summer drawing to a close, many of us are returning or have returned from vacations after visiting various parts of the country. Many of these vacations involved rented cars, which all too often are equipped only with AM radios. And to those of us who spend much of our time listening to FM radio, these vacations once again proved a rude awakening to the reality of where AM Top 40 radio generally is at.

It's no joke. Top 40 radio is now top 25 or even top 20 radio. And AM progressive radio is not yet a factor in every market. So for those whose tastes run to "FM progressives" or "album-oriented rockers," however restricted, the only alternative was a station that constantly repeated a handful of titles every hour and a half.

In some ways it may be unfair to criticize top 40 radio — especially since the format is so successful. In many markets the top 40 station is number one in the ratings, and in others, the established top 40 station that takes chances and plays more records is being seriously challenged by a teen-oriented station that plays still fewer records more often.

And it is more unfair to categorize all top 40 stations as tight and restrictive, because there still are a handful in major markets that take chances on records. But more and more, the mantle of breaking and exposing records has fallen onto secondary market top 40's, while the major markets sit back and wait to play the hits.

Nonetheless, the feeling still persists that those top 40 stations that are pitifully tight could go on a record earlier and not wait until a record goes top 30 on **CB's** chart to see whether the record is "confirmed." It is our feeling that these stations could play a few more records, not ruin their formats, and not lose any listeners.

We would like to see more records played, not necessarily because the industry would see more records, but because there's a lot of good music out there that's getting lost in the shuffle, music that should be and deserves to be played.



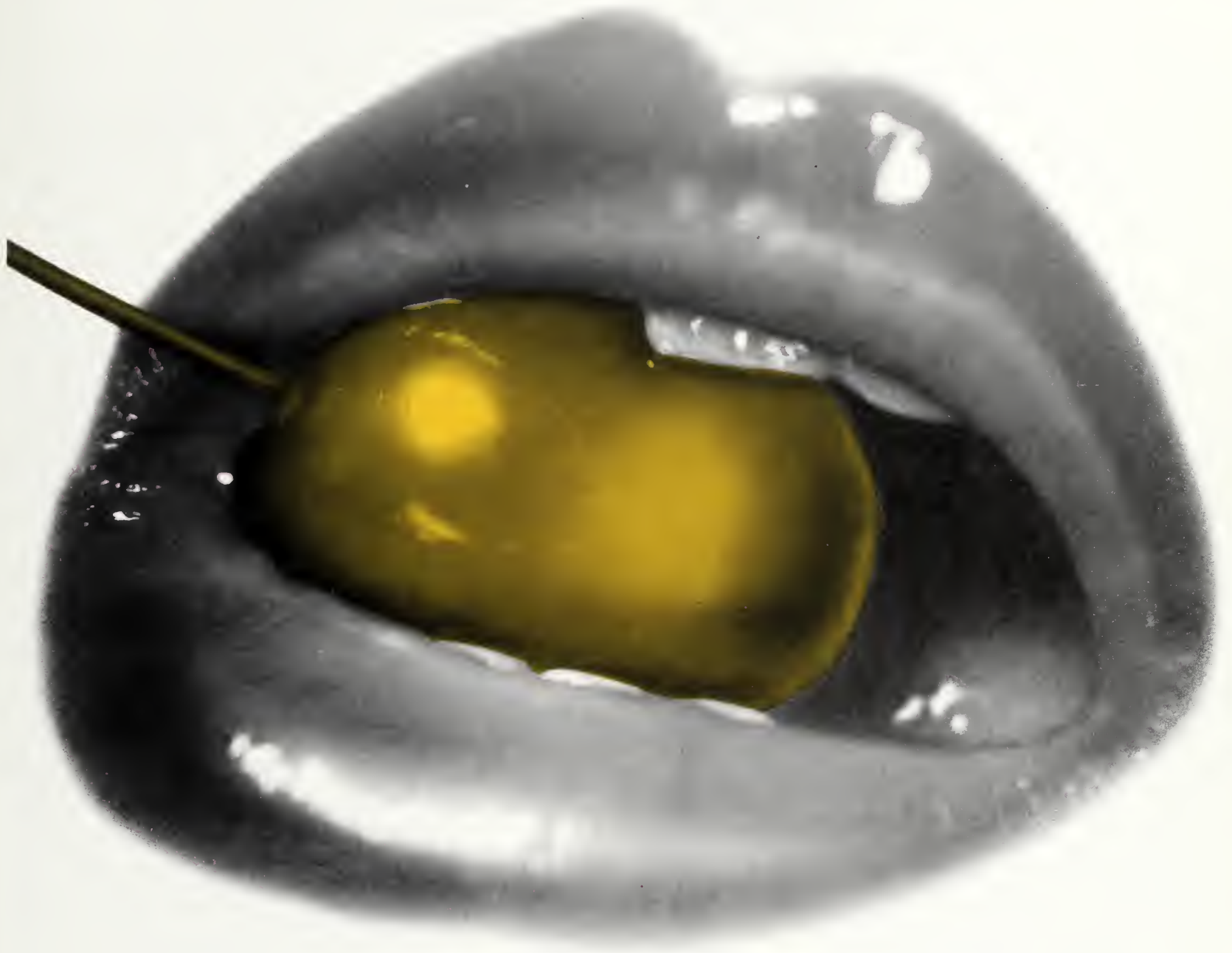
NUMBER ONE
SINGLE OF THE WEEK
PLAY THAT FUNKY MUSIC
WILD CHERRY
Epic/Sweet City 8-50225
Writer: R. Parissi
Pub: Bema/Blaze — ASCAP

Frampton Comes Alive!



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

**Wild Cherry.
The reddest...
the hottest...
and now
the golddest!**



Wild Cherry. No doubt about it — they are the biggest selling group in the country! Their smash single “Play That Funky Music” has taken its bullets ⁸⁻⁵⁰²²⁵ and turned them to gold. Wild Cherry. The wild reception

“Play That Funky Music” ⁸⁻⁵⁰²²⁵ has received can only be equalled by the success of their “Wild Cherry” ^{PE 34195*} album. Gold. Gold. Gold. ^{PE 34195*} Wild Cherry. Red-hot, high voltage electrified gold funk. On Epic/Sweet City Records.



Twentieth Century Records wishes to announce
The New Album
from

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T-510



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CENTURY
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KJR Ends Weekly Promotion Visits

by Gary Cohen

SEATTLE — Radio station KJR here will no longer allow promotion men to visit the station for regular meetings with program director Steve West, it was revealed in a letter to local promotion men from the station. The letter makes official a policy that had been put into effect some five weeks ago, when regular Tuesday morning visitations with West were ended.

The letter, dated August 27, is addressed to Seattle record people, and notes: "During the absence of music meetings for the past five weeks, it has become apparent that they are time consuming, needless formalities. Therefore, KJR will no longer hold the weekly meeting. However, if you are representing songs that you feel warrant airplay, I ask, at your convenience, that you leave the record, along with its statistical report, at Carmen's desk in the reception area. Information received on Monday of each week will continue to be an input into

Continued on pg 34

K-Mart, Soundtracks & Major Artist Tie-Ins Dominate Retail Ads In 20 Major Markets

by Julian Shapiro and Ken Terry

NEW YORK — K-Mart, the discount store merchandising empire that retails approximately \$60 million worth of records and tapes, according to **Cash Box** estimates, conducted its first major print advertising campaign of front line goods since **CB** began monitoring 20 major metropolitan markets, four months ago.

In other retailing developments:

- RCA's major marketing campaign in support of John Denver's newest release, "Spirit," entered its second week.

- Columbia's Boz Scaggs catalog was advertised in the New York metropolitan area at three different manufacturer's suggested retail prices.

- Arista Records' major advertising campaign for Barry Manilow's "This One's For You" concluded its first month, appearing in 12 markets.

- The original soundtrack to the motion picture "Obsession" continued to be heavily advertised for the second consecutive week.

• Jimmy's Music World, the 10-store retail chain that has been identified as a primary factor in the New York "price war," advertised in the Sunday New York Times for the first time this year, offering 14 recent releases at \$2.99 each.

K-Mart, which previously had utilized its own advertising supplements to advertise records and tapes in conjunction with its general discount store merchandise, advertised 15 selected "top hits" in 10 markets. The chain usually offers cutouts and assorted budget records, but this week departed from that practice advertising such recent releases as "This One's For You" by Barry Manilow, "Here And There" by Elton John, "Beautiful Noise" by Neil Diamond, "Spitfire" by Jefferson Starship, "Ole ELO," and "Diana Ross' Greatest Hits." Advertisements for the releases, which were the same in every market, were priced at \$3.88/\$4.99 tape in Atlanta, \$3.88/\$4.88 tape in Dallas, \$3.96/\$5.47 tape in Detroit, \$4.87/\$5.87 tape in Houston, \$3.96/\$5.47 tape in Miami, \$4.27/\$5.27 tape in Minneapolis, \$4.87/\$5.87 tape in New Orleans, \$4.77/\$5.87 in Pittsburgh, \$3.96/\$5.47 tape in St. Louis, and \$4.87/\$5.87 tape in Seattle.

Executives at Handleman, the rackjobbing operation that services K-Mart, indicated that the selection of what to place on sale was co-operative, but, according to one person at Handleman, "they (K-Mart) pretty much got what they wanted." Efforts to communicate with K-Mart proved futile, as their desire to retain a low level of visibility remained in evidence.

Denver Campaign

RCA Records continued its marketing/newspaper campaign for the second week in support of the newest John Denver LP. Full-page ads for the album appeared in Atlanta and Cleveland with no specific store tie-ins, and in Los Angeles where the Treasury chain offered it for \$3.97/\$4.97 tape. In New York, Sam Goody advertised the album for \$3.69.

In addition to the markets mentioned in last week's **CB**, ads for the Denver album appeared in Detroit (August 22) and Dallas (August 26). Denver ads have not yet appeared, however, in either Chicago or Washington. The Chicago ad is now ten-

tatively scheduled to run on September 15, but no firm date has yet been set for Washington. This and other Scheduling problems, RCA's Jack Maher explained, were the result of "crossed wires" in the company. But even though the album was released unexpectedly early and in advance of the national ad campaign, Maher said, "All the excitement of introducing the record this way helped its sales. We just had some logistical problems along the way."

Boz At 3 Prices

The Scaggs catalog, which was advertised at Sam Goody, listed the five albums at three different prices: "Boz Scaggs & *Continued on pg 12*

National Music & Sound Show Links Mfrs. And Retailers

by Julian Shapiro

NEW YORK — The first National Music & Sound Show recently completed its three-day exhibition to generally favorable reaction among exhibitors and customers. The show, billed as "the only national buying event for the music and sound market," attracted approximately 200 exhibitors and 275 booths, according to a spokesman for the show, although a count of exhibitors in the show's brochure listed 181 participants.

Most of the major record companies were represented, but their function was primarily to answer questions, channel inquiries to their proper corporate sectors, and occasionally troubleshoot problems experienced by retailers in their particular geographical regions. None of these companies, which included Columbia, Capitol, ABC, Atlantic, Motown and A&M processed any orders, according to respective company spokesmen, because this function is reserved for the various distribution networks which were not represented. However, the effectiveness of the show as a merchandising vehicle for the major record companies was not minimized, even if

tangible results were not apparent.

Direct Link To Retailer

Don Grierson, director of merchandising and advertising for Capitol Records, expressed that very sentiment. "The proceedings were very, very effective not so much for the big companies like us, but for the small retailers. It gave them a chance to go to the manufacturers directly and thus make us aware of their problems." Grierson indicated that he intended to follow up several problems with various one-stops supplying merchandise to stores. However, he would not elaborate as to what or where these problems were.

Capitol's exhibit focused on a super 8 film entitled "Condensed Cream of the Beatles," a 17-minute mini-documentary that drew large crowds. The film is part of a limited in-store display program Capitol is currently operating with selected retailers. And it was characteristic of the approach many of the major labels used as a focus for their displays: impress the potential buyer with an audio-visual approach to the company's records, artists, and in some cases image.

Extensive Use of A-V Equipment

ABC Records utilized an integrated 30 minute slide and sound presentation to "present the image of ABC audio-visually, and to expose the company's artist roster" according to Chuck Weigel, eastern classical sales manager for ABC. "Our success was based on the fact that record retailers were exposed to image projection. The response was extremely excellent, and if there's another show, we'll do it again."

Atlantic Records, similarly, used video projection to expose its roster of artists. Video cassettes, including those focusing on Abba, Bette Midler, Steve Howe, Chris Squire, and a 32-minute tape of the company's history, were rotated to draw interest to the label's catalog, and to encourage passersby to make inquiries. In addition, free posters, buttons, and reprinted reviews of recent Atlantic LPs were made available.

Quadraphonic Demonstration

Tom McGuinness, director of sales administration for Columbia Records, concurred with the role major companies played in the show, but added a twist to draw attention to his company. On a very

Continued on pg 34

Another 1¢ Hike Implemented In PVC Prices

by Gary Cohen

NEW YORK — The Diamond Shamrock Corporation, a producer of polyvinyl chloride resins, will raise the price of their resins by one cent a pound across the board, effective October 1. The increase comes on top of an increase of between 1¢ and 4¢ a pound they implemented July 1, after a previous increase in February. While general grade PVC goes for 24¢ a pound, record-grade specialty vinyl used in records is generally a few cents more per pound.

The effect the increase will have on record prices, especially on highly competitive singles pressing, was unclear, although industry executives have for some time projected an increase in record pressing cost. Most major pressers are getting 13.5¢ for their singles.

Industry sources believe the wholesale cost of 45's may rise, if a pressing cost increase is passed on to the record companies (**Cash Box**, June 19).

KWIZ's Michaels Fights National Ratings Firms

by J.B. Carmicle

LOS ANGELES — Pat Michaels, station manager of Santa Anna, Calif. rocker KWIZ AM/FM, has launched a campaign with Orange County municipal governments to have the county measured by national rating firms Pulse, ARB, Source and Nielsen as a singular metropolitan market, instead of lumping it together with Los Angeles. Claiming that Orange County has been "kicked around" long enough, Michaels appeared recently before the Santa Ana, Anaheim and Garden Grove city councils (see **CB** Aug. 21) and accused the firms of "painting an untrue picture" of Orange County to national time buyers. Michael's issue with the firms stems mostly from a protest by 20 Orange County cities over Los Angeles broadcast outlets failure to cover the county's last primary election. With city resolutions calling for "corrective action" on the way to local stations,

networks and California's two senators, Michaels has decided to fight for the exposure of what he calls the "forgotten market."

Untrue Picture

Michaels told the councils, "An advertising time buyer in New York or Chicago looks at the rating books and is given an insignificant and largely untrue picture of

Continued on pg 16

Cash Box's New Managers' Section Debuts On Page 35

Portrait

DEDICATED TO A FEW GOOD ARTISTS.

OUR FIRST RELEASE
WILL BE ANNOUNCED VERY SHORTLY.
PORTRAIT™ RECORDS. LOS ANGELES, CALIFORNIA.

COLUMBIA, EPIC AND, NOW, PORTRAIT: CBS RECORDS.



Courts, Citizens' Groups Fight FCC's Format Policy

by Rebecca Moore

WASHINGTON, D.C. — Public interest groups last week filed "petitions to reconsider" with the FCC opposing the Commission's newly-announced policy on enter-

tainment formats. The petitions claim the FCC's policy is illegal, and that citizens groups were not adequately informed of the policy-making procedure.

The issue raised by the petitions is a complex constitutional problem that has been fought on a legal battleground for the past five years. Should the Federal Communications Commission protect radio stations with unique, or one-of-a-kind programming in a given community by holding hearings on proposed format changes? That's the question making broadcasters, citizens, the FCC, and the courts tear their hair.

Hands-Off Approach

The FCC and most broadcasters say no, the Commission should stay out of format issues. "The marketplace is the best way to allocate entertainment formats in radio," claimed the FCC in its July policy statement. The statement reiterated the FCC's hands-off approach to all questions of programming. Nothing in the 1934 Com-

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Handleman Earnings Down In Quarter On Sales Increase

CLAWSON, Mich. — Earnings for the Handleman Company, in their first quarter ending July 2, dropped from \$369,000 last year to \$242,000 this year, while sales increased from \$21.5 million last year to

\$30.7 million this year. Earnings before taxes were \$761,000 last year and \$490,000 this year, with earnings for this quarter including a gain on a Canadian branch facility sale of \$100,000, and a gain from a foreign currency exchange of \$61,000. Earnings per share dropped from 8¢ to 6¢.

The figures include the results of their Sieberts subsidiary, which was acquired July 1, 1975. Sales and earnings for Sieberts, included in the above figures, were \$2.3 million in sales and \$55,000 in income last year, and \$7.2 million and \$35,000 this year. Last year's figure represents sales and income for only one month that Sieberts was part of Handleman.

In a note with their statement, Handleman stated: "Because of the seasonal nature of the company's business, the sales and earnings results for the first quarter are not necessarily indicative of results for the full year."

Ampex, Out of Music, Announces Earnings

REDWOOD CITY, CA. — Ampex Corporation has now completed its planned withdrawal from the pre-recorded music business, it was announced at a recent meeting of the company's shareowners. Blank magnetic tape, however, is still one of Ampex's main product lines, and the demand for blank tape among both music professionals and consumers is growing at a rate of approximately 10 percent a year.

Ampex's net earnings increased by 16 percent for the first quarter of fiscal year 1977. The company earned \$1,812,000 or \$1.17 per share for the quarter ending July 31, 1976, compared with \$1,559,000 or \$1.14 per share for the first quarter of the prior year.

New Atlantic Sales Campaign On Jazz Catalog And New Releases

NEW YORK — "Sound Waves, Part 2," a three week sales campaign devoted to the entire jazz catalog of Atlantic Records, was begun across the nation on August 30. The campaign includes a 10% discount on all catalog as well as the label's seven album release of jazz product for this month.

The September 14 jazz release includes the latest album by Mose Allison, entitled "Your Mind Is On Vacation," as well as the debut of Joachim Kuhn in the U.S., "Spring Fever," and a "Jazz Gala Concert," featuring Gerry Mulligan, Stan Getz, Nat Adderly and many others, recorded live in West Germany. In addition, there are reissues including Roy Ayers' "Daddy Bug & Friends," Joe Zawinul's "Concerto Retitled," and Gary Burton's "Turn Of The Century," as well as Herbie Mann's anthology of Japanese music on Finnidar Records, "Gagaku And Beyond."

Advertising Planned

The Atlantic jazz catalog, comprising more than 200 albums by over 50 artists, will be made available with the support of an advertising fund for the sales program, which will place emphasis on local print and radio time-buys tied in with key retail accounts, as well as allocating a selected budget for consumer print advertising in nationally distributed publications.

The catalog order forms prepared for "Sound Waves, Part 2" will highlight recent albums by Dave Brubeck, Yusef Lateef, Rahsaan Roland Kirk, Freddie Hubbard, Duke Ellington, Bobby Short, Les McCann, Lou Donaldson, Willis Jackson, the Jan Hammer Group, and Stanley Clarke. Along with posters and album sleeves for window displays, the sales campaign arrives with the back-to-school rush in September, as opposed to last year's initial "Sound Waves" campaign launched in May.

RCA & Mottola Enter Agreement

NEW YORK — Tommy Mottola has entered into an agreement with RCA Records whereby he will find and develop new talent for the label through his Champion Entertainment organization. Upon announcing the agreement, RCA Records president Ken Glancy stated that Mottola's association with Daryl Hall and John Oates, as well as Dr. Buzzard's Original Savannah Band, had already "brought dividends" to the company, and that he foresaw a long and fruitful relationship.

Mottola commented that this new project would in no way conflict with his managerial responsibilities. "I'm gratified to have the company behind me," he told CB, "and I hope to build the situation into a lasting one."

Arista Set For Nat'l Meeting

NEW YORK — Arista executives are set for their sales and promotion seminar meetings in Scottsdale, Arizona, Sept. 8-12. Close to 100 Arista employees from the New York office and "the field" will attend, with those in the New York area going by chartered jet.

Atl. Will Distribute New Rabbit Label

NEW YORK — Rabbit Records Productions, a division of Dick Wooley and Associates, has signed a long-term agreement with Atlantic Records. Under the terms of the pact, Atlantic will distribute all records by the company worldwide.

The first signings by Rabbit Productions will be announced shortly. The company will initially focus its attention on "southern-rooted rock 'n' roll bands."

NARM Attendees Invited To Playboy Mansion

CHERRY HILL, N.J. — Delegates to the NARM midyear meeting in Chicago have a pleasant surprise waiting for them. According to NARM president Jules Malamud, Playboy Enterprises president Hugh Hefner has invited those in attendance to the Playboy mansion following the opening dinner meeting for a "get together."

34 Discount Stores Opened In August

NEW YORK — A group of "at least" 14 discount chains opened 34 new units during the first half of August, according to a report in *Discount Store News*. K-Mart led the pack with 16 units, while Two Guys unveiled four stores. Other chains were Jamesway and Ames with two new units each, and Mammoth Mart, Clarkins, Ayr Way, Goldfine's, Pamida, Barker's, Fisher's Big Wheel, Robert Hall Village, Rich's and Gemco with one each.

FRONT COVER



When War releases an album, it's generally considered to be an industry event. After all, the group's non-stop series of triumphs have helped change the sound of contemporary music throughout the last seven years.

Take War's latest record — "War's Greatest Hits" (#18, bullet). The package shipped gold, and is about to achieve platinum status. The "Why Can't We Be Friends?" LP is on the edge of one million units. The group has had nine top ten singles, six gold albums, and five platinums. And remember that's in only seven years.

What is the reason for this tremendous success? It must lie in the music, the special tunes that War performs so that they get the total message across. "Slippin' Into Darkness," "All Day Music," "Low Rider," and now "Summer," which is climbing the pop and R&B charts with consummate speed (#16, bullet).

These records have an unusual mass appeal, which is certainly to the group's credit. So much appeal, in fact, that countless bands are trying to copy that War sound. And even when every lick is down tight, they still can't do it. You can't copy a feeling.

War continues to grow, expand, to forge ahead into new musical explorations. Its members must synthesize every musical experience, run it through the collective War machine, and come out with something attractive and distinctly 'War' every time.

It looks like there's no stopping War. They just keep on playing, giving their gift of music to audiences the world over. And the entire industry is better for it.

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SHOWN AT THE SIGNING of the production arrangement agreement between Rabbit Productions and Atlantic/Atco (from left) are Ted Nussbaum of Mayer, Nussbaum and Katz, attorneys for Atlantic/Atco; Jerry Greenberg, president of Atlantic/Atco; Dick Wooley, president and general manager of Rabbit Productions; and Eric Kronfeld, Wooley's attorney.

memorabilia

Ahead Of His Time

Nostalgia . . . The Good Old Days . . . Whatever you call all that old stuff, to me it's history. And since history repeats itself, I guess there is something the industry might learn from it. With Sept. 8, 1976 marking my 25th anniversary with **Cash Box**, some of the significant events of that quarter century have been coming to mind and I thought I might share some of them with you.

This unforgettable series of events took place in San Juan, Puerto Rico at a Columbia convention at the Americana Hotel, and it was the first record company convention to which the trade press was invited. I think it was 1959 or 1960. It seems like it was way back in 1890. Goddard Lieberman was the head of Columbia. Clive Davis was an attorney either working for Columbia or a law firm which represented the label. Ken Glancy was a director of sales or marketing and Bill Gallagher headed the distribution set up.

I checked into my room, put my convention badge in a prominent spot on my shirt collar so that the many strange faces would know I was press and with **Cash Box**, ambled into the lobby, and struck up a conversation with a midwest salesman for Columbia who was still wearing a suit and tie, when in walks a sight you could never forget.

Apparition

A scrawny pale kid in an undershirt and jeans with hair you couldn't believe. He was walking alongside a young lady who was wearing a white T shirt (with nothing printed on it), what I then knew as underwear. And she wasn't wearing a bra. Both were barefoot. "Catch this pair of loonies," was the salesman's comment. The guy's hair was something to behold. I guess today it would be called a Natty Afro Natural. "Who are they?" I asked. "Beats the - - - out of me," was the reply of the salesman, who to date had been selling hit records by Paul Weston, Jo Stafford, Guy Mitchell, Rosemary Clooney, Percy Faith and the like. "I can't imagine that this hotel would allow anyone to walk around looking like that."

Later that afternoon we found out that the kid with the wild hair was an artist the label had just signed and he was here to perform at one of the convention's talent presentations.

The next day a story floated around the convention that Goddard had taken the kid out to dinner at a class restaurant in Puerto Rico. And since what we saw in the lobby was the kid's total wardrobe, the restaurant wouldn't admit him. So Goddard and the maitre d' got into an argument. It was reported that Goddard, probably in his class one-liner fashion, advised the maitre d' where he could stick his fancy restaurant and the two returned to eat in Goddard's room.

Then came that memorable night when Goddard introduced the performer to the five or six hundred people in the Grand Ballroom.

"Ladies and gentlemen, a brilliant young poet who I'm sure will play a significant role in Columbia's future, Bob Dylan."

Out comes this hairy kid, wearing the same outfit I saw him wearing for three days, formalized for this auspicious debut with a pair of dirty white sneakers. I happened to be sitting with a southern contingent of the Columbia distribution network (Columbia didn't own all its branches at the time) and I can't even describe the looks that crossed the table.

Playing It Cool

Not a word came out of Dylan's mouth. No usual "Good evening ladies and gentlemen." No usual "It's a pleasure to perform for you." No common "I want to thank Goddard and you salespeople for giving me the opportunity" . . . nothing.

He walked across the stage, moved the black stool closer to the mike, hooked a harmonica contraption to his neck and then came the weirdest sound anyone had ever heard. A raspy, gravel voice, discordant harmonica blasts and what I guess could be described as crude guitar playing. The song was "The Ballad Of Medger Evers."

"This guy will never see the light of day in my southern market," said one salesman to another. "If the storekeepers in my area find out that this song is in the LP, I think they'll dump the whole Columbia label from their outlets."

He was just a bit ahead of his time.



PORTRAIT SIGNS BURTON CUMMINGS — Larry Harris, vice president and general manager of CBS Records' brand new Portrait label, announced the signing of Burton Cummings as a solo artist. Cummings was once lead singer and songwriter of the Guess Who. His pacting with Portrait follows the signing of Joan Baez to the west coast label. In New York recently for the unveiling of the label's logo and the signing of Burton Cummings are (pictured l to r): Randy Brown, national director of promotion; Burton Cummings; Lorne Saifer, vice president, A&R; and Harris.

Classical Music In L.A.: A Battle For Survival

by David Budge

I Cantori

LOS ANGELES — Though industry veterans generally agree that classical music accounts for only around 3-5% of the overall yearly volume of the record business, it is still a life and death struggle, a 100% commitment, to musicians, singers and an ever dwindling number of wealthy patrons and organizations who feel that Beethoven and Stockhausen are as valid as Elton John or Led Zeppelin.

Survival

The world of classical music has been involved in a battle to survive rather than resting comfortably in the drawing rooms of cosmopolitan society. Major record labels continue to release classical albums, but very few artists are exposed through them and the result is a very tight clique. This reigning group of classical artists, composers and conductors is talented to be sure, but the question persists: what will happen to the classics after they're gone?

That question has sparked both action and controversy the world over, particularly in the major cultural centers of the world. Whereas New York, London and Vienna may have represented classical music's past heritage, perhaps the fledgling city of Los Angeles may yield up the future of the art form.

Professional composer, musician and teacher Edward Cansino has been involved with the problem of classical music's survival in Los Angeles for over a decade and though he is quick to say that his love for music propels him through life, he also notes with sadness that this music, in all its forms, is in danger of extinction unless financial sources emerge to support it.

BC Rollers Most Added 45 Since Elton & Kiki

NEW YORK — The new Bay City Rollers single, "I Only Wanna Be With You," was the most added single in the country this week according to the **Cash Box** pop radio analysis survey, added at 33% of our reporters. It was the most added single in one week since Elton John & Kiki Dee's "Don't Go Breaking My Heart" was added by 43% of our reporters the week of July 3, and 31% the week of July 10. Prior to that, John Sebastian's "Welcome Back" gathered adds at 35% of our reporters the week of April 3. Additions at 20% of the **CB** stations during any one week is considered an excellent showing.

ABKCO Shows Loss

NEW YORK — During the nine months ended June 30, 1976, ABKCO Industries, Inc. incurred expenses from litigation related to its dispute with the Apple companies totaling \$969,928. The same kind of expenses for the quarter ended June 30 added up to \$348,411.

Since February 28, 1973, ABKCO has not accrued commissions from the Apple companies to which the firm believes it is entitled. Those commissions are one of the subjects of the litigation. Negotiations for a possible settlement of the dispute have been underway since last spring, but so far there is no assurance that an agreement will be reached.

ABKCO's revenues for the nine months ended June 30, 1976 amounted to \$5,195,585, with a loss of \$454,395 or 32¢ per share. During the nine months ended June 30, 1975, by comparison, ABKCO's revenues totalled \$6,965,753, with a profit of \$209,437 or 14¢ per share.

Cansino is the founder of I Cantori (The Singers), a chamber music group with 21 members. In the year and a half since the group's formation, it has performed several concerts in and around Los Angeles and been received warmly, yet financial problems have made many of the performances moment-to-moment affairs. Cansino, who went to school at UCLA, has toured extensively with such successful classical artists as Roger Wagner and Paul Vorwerk and has observed what he considers true potential in the L.A. area for support of classical music.

"My involvement with Roger Wagner both as a performer and conducting student has brought me into contact with a good many people who are enthused enough with the music to support it — spiritually as well as financially, but unfortunately it is becoming more difficult to reach them. Successful groups like the L.A. Chamber Orchestra and the Philharmonic have traditionally been able to get large amounts of private funding. Because box office receipts cover only about 65% of the expenses of putting on a concert, the need for private funding is painfully obvious. Right now in this city, amateur and school groups are doing most of the classical singing because there is insufficient money to pay trained professionals for rehearsal time and actual performances. This limits the selection and difficulty of material that can be performed in concert. The problem is compounded by the fact that only about 2% of all classical recording takes place in the U.S. There has been a big shift to Europe in the last ten years. Except for famous people, very few musicians are recording classical music here or abroad. I'm convinced the situation could change dramatically if more information about contemporary classical composers was made available to the public."

Financial Needs

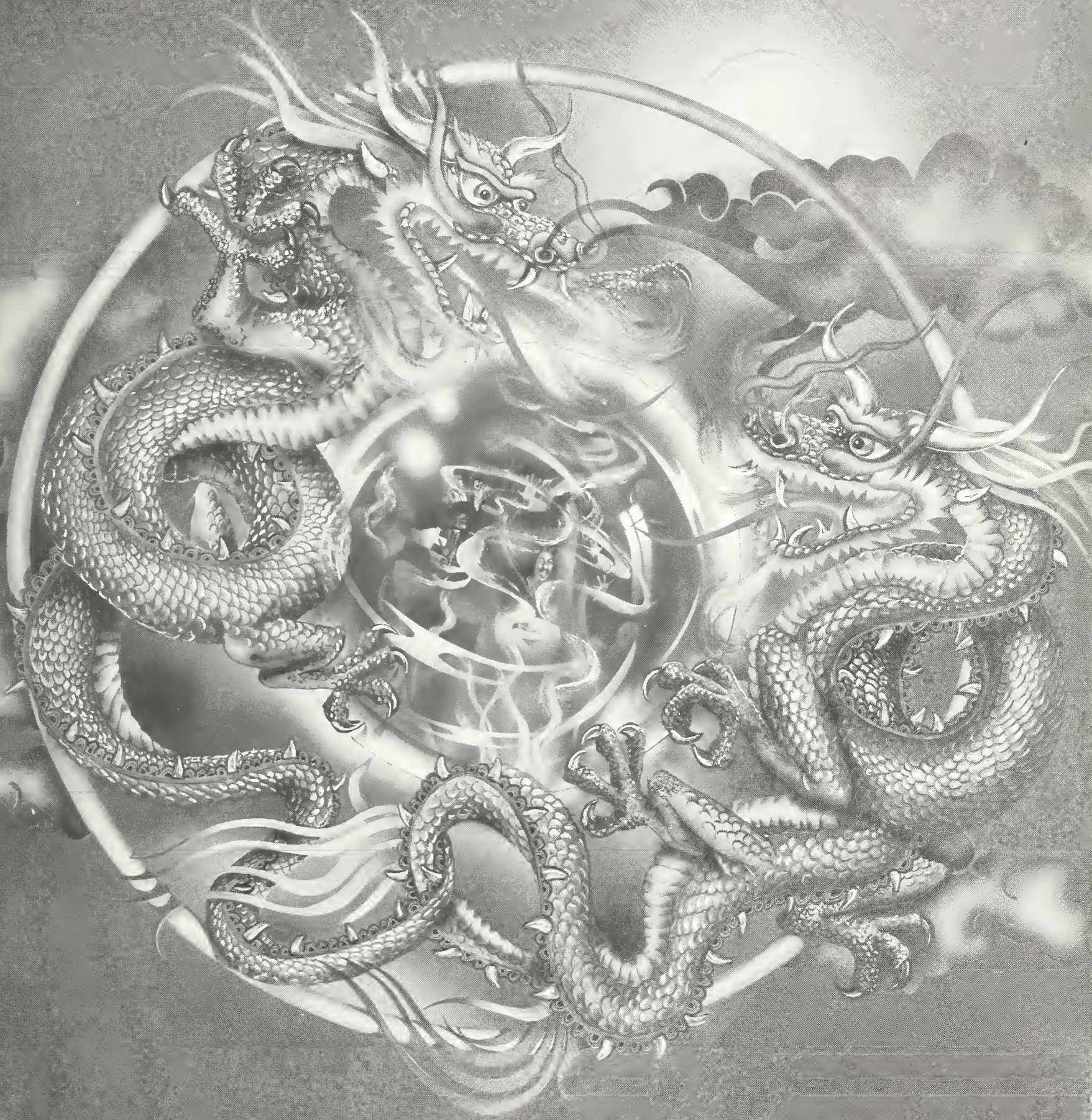
While Cansino busies himself with the task of arranging and conducting 12 voices and 4-9 musicians ("as many as we have money for"), Everett Frost, I Cantori's business manager, must actually put the dollars together so that the show can go on. He has been fairly successful in finding support for I Cantori, but confesses that sometimes he finds himself up against some tough obstacles. Frost, an assistant professor of English at California State University in Fresno, told **CB**, "Like anything else you get what you pay for. Most serious music concerts are mounted by paying a dollar figure for a performance. Singers are not paid for rehearsals, though they too put in long hours of work time into them during which, of course, they can't be earning a living at something else. If you get a concert where rehearsals aren't paid, you get a concert in which maybe only one or two complete rehearsals have been mounted and this conditions not just the quality of work, but the kind of thing a concertmaster will undertake to perform. That conditions the repertory and limits what an audience will hear."

Frost, whose NEA (National Endowment for the Arts) grant brought him into contact with Cansino, elaborated on the actual cost of an I Cantori concert. "What's it cost? If you pay each singer \$6 per rehearsal for three hours of rehearsal and \$65 to each performer for a concert, you're talking about nearly \$2000 in support. Add to that cost of a conductor, arranging scores, cartage, rental of hall and the total cost comes closer to \$3000. The normal fee offered to a group of the size I've just described is anything from \$400-\$600."

The quality of support for classical music

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THIS IS THE YEAR OF THE MYSTIC DRAGONS



**BLUE MAGIC'S NEW ALBUM 'MYSTIC DRAGONS'
WITH THE SINGLE 'TEACH ME (IT'S SOMETHING ABOUT LOVE).'
THE BLUE IS NEW. BUT THE MAGIC IS STILL THE SAME.**



SD 36-140

AVAILABLE ON RECORDS AND TAPES

© 1976 ATLANTIC RECORDING CORPORATION A WARNER COMMUNICATIONS COMPANY

PRODUCED BY BOBBY ELI FOR WMOT PRODUCTIONS



EXECUTIVES ON THE MOVE



McCarrell

Miller

Carbone

Cochnar

Upped At Columbia — Ron McCarrell has been appointed to the position of director, merchandising, Columbia Records, where he will be responsible for the direction of the Columbia label east and west coast merchandising and product management staffs and the conception of merchandising programs, concentration, exploitation and development of individual Columbia artists.

Miller At Motown — Alvin Miller, director of artists relations for Motown Record Corporation, has been promoted to national promotion director. Miller will remain director of A&R and will double as national promotion director for R&B. Miller's promotion follows the resignation of Bunky Sheppard from the post to reactivate his own record label.

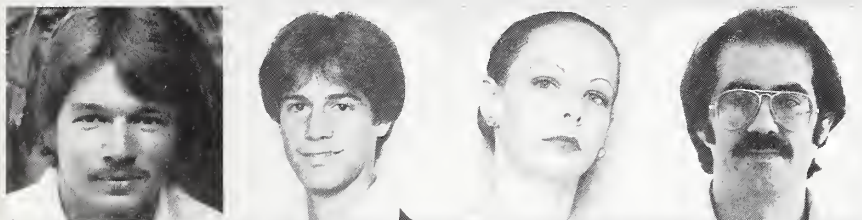
Carbone Promoted At UA — Joe Carbone has been appointed to the post of national sales manager, United Artists Records, where he has been western regional sales manager since January 1976. He will be headquartered in UA's Los Angeles offices, and report directly to Artie Mogull.

Cochnar Named At RCA — Micki Cochnar has been named manager, product merchandising, RCA Records. She comes to RCA from Atlantic Records where she had been merchandising manager and marketing coordinator since 1973.

Frisoli Appointed at Polygram — John Frisoli has been named as senior vice president and general manager of Phonodisc and will also serve as chairman of Phonodisc's management committee. Frisoli will be replacing Dave O'Connell and will be reporting to Irwin Steinberg, president of the Polygram Record Group.

Monument Records Names New Vice President — Paul Lovelace has been named to the position of vice president, national promotion, Monument Records, and will be based with Monument headquarters in Nashville. He will have overall responsibilities for the direction, planning, and implementation of promotional activities for all Monument artists.

Wienstroer Joins UA — Norman Wienstroer has been appointed to the newly-created position of director of special marketing at United Artists Records. He will work on merchandising and sales campaigns and will be based in St. Louis. Wienstroer comes to UA from Musical Isle of America, where for the past eight years he had been vice president.



Wunderlich

Spiwack

Volck

Fine

New Department Formed At Chrysalis — The formation of a Chrysalis promotion force has been announced. Appointed to the position of national album promotion coordinator is Jack Ashton. Named as national singles promotion coordinator is Susan Harrington. Also announced were the names of people employed to represent Chrysalis around the country. The field reps are: John Barbis, based in San Francisco, responsible for Seattle and Portland; John Belliveau, based in Boston, responsible for Buffalo, Rochester and Syracuse; Joshua Blardo, based in New York, responsible for Philadelphia, Washington and Baltimore; Jeff Hackett, based in Dallas, responsible for Houston and New Orleans; Mike Scheid, based in Chicago, responsible for Milwaukee, Minneapolis, St. Louis and Kansas City; Jim Sellers, based in Cincinnati, responsible for Cleveland, Pittsburgh and Louisville and Bill Taylor, based in Los Angeles, responsible for San Diego and Phoenix.

ABC Restructures Advertising — Rob Wunderlich has been added as national advertising and merchandising manager at ABC Records. He was most recently director of A&M Records' college department. Susan Woods, formerly merchandising coordinator, is now national radio coordinator. The new merchandising coordinator is Stephanie Oxhorn, with Linda Schoultz remaining as the department's national print media coordinator and added to the department is budgets and catalog coordinator Sue Bowman. Tom Pope has been promoted to the position of editorial manager, advertising-merchandising.

Arista Publicity Expansion — Dennis Fine has been named at Arista as director, national publicity, David Spiwack, named director, press and information services; Betsy Volck, named director, press and information services; and Joan Eisenberg, named manager, press and information services, west coast. Commenting on the expansion, president Clive Davis said, "In order to keep pace with Arista's tremendous growth in the past year as well as the several major artists and new acts that we have just signed, I feel the time is right to expand the scope of our press and publicity operation. In this way, we now have a department that will function as an in-house service, capable of providing individual and



Eisenberg

Adam

Cuscuna

Horowitz

personalized attention on a national basis to each Arista artist on par with any independent PR firm." Fine will be based at the company's New York headquarters and will be working in close association with Spiwack and Volck. Fine comes to Arista from Solters and Roskin

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Variety Of Trends Evident In Major Market Ads

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Band" and "Moments" for \$2.39 each; "My Time" and "Slow Dancer" at \$3.49 each; and, the current "Silk Degrees" at Goody's usual sale price of \$3.99. But, what compounded the situation was that the albums carry three different manufacturer's suggested list prices: the first two at \$4.98; the second two at \$5.98; and "Silk Degrees" at the familiar \$6.98.

"What we've offered the public is a variable pricing policy to conform to what we've felt the consumer felt each album was worth," commented Don Dempsey, vice president of marketing for Columbia Records, indicating that a stratified pricing structure was rare, but not without precedent. "Any time we can price packages where we feel we can make money at variable prices we will. To get an increased list price arbitrarily would be promiscuous."

Columbia's Tracing System

Dempsey indicated that the company reviewed sales and airplay patterns over the history of each artist on the label, in order to better examine each album for impact on the catalog. "We owe it to our artists to adjust the supply and demand aspects of each catalog, but where it doesn't take place, we won't make a pricing change."

At the time of release, "Boz Scaggs & Band" and "Moments" were commanding premium list prices, then \$4.98, and the same situation was true with the release of "My Time" and "Moments." Thus, the prices initially reflected the period when they were recorded. "We don't apply the same value to each item, even though we feel that the musical value is commensurate; but, we do take into account market value."

Currently, the market value of Boz Scaggs is very high, and his catalog is under review by Columbia's marketing department. "We're going to take a look at the present structure of past releases at a meeting during the week of September 13, when this situation will be reviewed," continued Dempsey. "I feel that 'Slow Dancer' is a classic, and we've already decided to change the cover." As a result, that album will probably escalate to a \$6.98 list album, though Dempsey doubted that the entire catalog will be upgraded in price. "Not at this point," he declared. "What we're trying to do is to feel the street."

Variable pricing will continue at Columbia, according to Dempsey, but it will continue to be what he termed "a reaction" to demand, rather than "a prediction." At the upcoming meeting, no other catalog restructuring of major artists is planned.

RCA Modernizes Its Pressing Operations

NEW YORK — RCA Records is undertaking a \$13 million modernization and expansion of its Indianapolis manufacturing facilities. Reaching completion in 1978, the expansion will include a new structure at the east 30th Street complex to house a new fully automated 12-inch record pressing operation, as well as a new power plant and a renovated and modernized compound department.

This will conclude a modernization program begun in 1974 when new 7-inch record presses were installed at 30th Street. The location currently contains the research and engineering building, the 7-inch pressing facility, matrix manufacturing and a warehouse and distribution center. On completion of the expansion, the out-moded north LaSalle Street 12-inch record pressing plant, opened in 1939, will be closed.

Manilow Campaign

As Arista's campaign for Barry Manilow's latest LP concluded its first month, ads for the album appeared in 12 markets. It was advertised at Boston's Lechmere chain for \$3.64/\$4.88 tape, at Cactus Records & Tapes in Houston for \$3.99, at Venture in St. Louis for \$3.98/\$4.98 tape, at Washington's Record Tape Ltd. for \$3.99, and among K-Mart's "top hits" at various prices in the 10 markets where the chain's ads appeared.

'Obsession' Keyed 2nd Week

The London Phase 4 Stereo album of the soundtrack to the motion picture, "Obsession," was widely advertised for the second week in a row. Ads for the record were tied into movie notices in 10 markets: Baltimore, Boston, Chicago, Dallas, Houston, Los Angeles, Philadelphia, San Francisco, Seattle and New York.

In the *New York Times*, Korvettes and London advertised the "Obsession" soundtrack in conjunction with seven other Bernard Herrmann soundtracks, all for \$3.79 each. At the same time, Columbia Pictures and Korvettes collaborated on a full-page ad in *The Village Voice*, which offered, on a limited basis, two free tickets to a special New York showing of "Obsession" with each purchase of the film's soundtrack album. Results from this unusual promotion are not yet in, but a combination of the *Times* ad, a local radio tribute to the late film composer and an in-store merchandising campaign has already generated a significant boost in area "Obsession" LP sales, according to Dick Bungay of London Records. It is rumored that Korvettes will extend its sale on the album an extra week, and that the ticket giveaway ad will be run a second time, but in a different New York newspaper.

Other Soundtracks

Meanwhile, ads for "The Omen" soundtrack, which last week hit 10 markets, only appeared in three — Boston, Los Angeles and Philadelphia — this time around. Soundtrack albums from "The Pom Pom Girls" and "Swashbuckler," both among the 50 top-grossing films from *Variety's* survey for the week ending August 25, were advertised respectively in Pittsburgh only and in Cleveland only. An ad for the soundtrack LP from Woody Allen's "Carwash," which is just being released, appeared in New York and Washington.

Jimmy's Debuts

The appearance of Jimmy's advertising in the Sunday *New York Times*, for the first time in a year, was the outstanding feature of the continuing "price war" among record retailers in the New York metropolitan market. However, according to David Sutton, vice president of Sutton Distributors, of which Jimmy's is a subsidiary, this is simply a case of trying to reach more customers for the chain, which has recently expanded to ten stores.

"We're looking to seek our share of the New York market place, and we're going to increase our advertising," Sutton told *Cash Box*. "We're testing new markets, because Jimmy's is still in the experimental stage in discovering which are the proper media to advertise in."

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Olympia Records Inc. Consolidates Offices

NEW YORK — Arovax Record Corporation and Olympia Record Industries will now be housed under one roof at a recently purchased building in west Manhattan, including the record manufacturing division, Kelit Aurora, as well as the music publishing and game divisions.

20TH CENTURY RECORDS PRESENTS

T-510



also available on 20th Century tapes

T-518

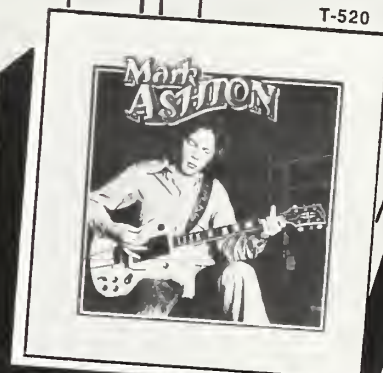


W-227



also available on Westbound tapes

T-520



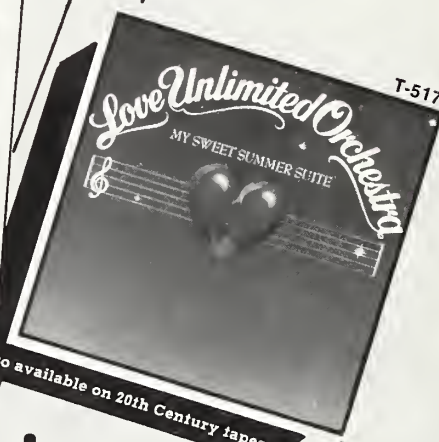
W-226



T-519



T-517



also available on 20th Century tapes

20TH CENTURY RECORDS

A subsidiary of 20th Century-Fox Film Corporation

OUR FIRST HALF FALL RELEASES

The Incredible New **BAY CITY**



The sensational new single from the album!

"I ONLY

ROLLERS Album!

DEDICATION

Everything the Bay City Rollers have ever done before points to this brilliant album. It is a sensational showcase of the Rollers arriving at the peak of their power. "Dedication" is the beautifully created album sparked by the combined talents of producer Jimmy Ienner and the tremendous versatility of the Bay City Rollers as performers and composers. From mellow gems to rousing rockers, the Bay City Rollers are

moving on, and everyone everywhere will soon move with them!

Produced by JIMMY IENNER 



AL 4093

The 35 Minutes And 53 Seconds Of New Power That Will Surprise And Shake The Music World!

Side One

LET'S PRETEND

(Eric Carmen)

YOU'RE A WOMAN

(Eric Faulkner—Stu Wood)

ROCK 'N ROLLER

(Eric Faulkner—Stu Wood)

I ONLY WANT TO BE WITH YOU

(Mike Hawker—Ivor Raymond)

YESTERDAY'S HERO

(Harry Vanda—George Young)

Side Two

MY LISA

(Tony Sciuto—Sam Egorin)

DON'T WORRY BABY

(Brian Wilson—Roger Christian)

ARE YOU CUCKOO?

(Russ Ballard)

WRITE A LETTER

(Stu Wood—Les McKeown—Ian Mitchell)

DEDICATION

(Guy Fletcher—Doug Flett)

WANT TO BE WITH YOU⁹⁹

AS 0205

On Arista Records

KWIZ GM Battles Major Ratings Firms tr 7

looking ahead to the top 100

- 101 **STRUTTIN' MY STUFF**
(Grabshaw Music — ASCAP)
ELVIN BISHOP (Capricorn/WB CPS 0256)
- 102 **LOVE ON DELIVERY**
(Black Sheep/Heath Levy — BMI)
BILLY OCEAN
(Ariola America/Capitol P-7630)
- 103 **THE MORE I SEE YOU**
(Bregman, Vocco and Conn — ASCAP)
PETER ALLEN (A&M 1813)
- 104 **I NEED IT**
(Vir-Jon — BMI)
JOHNNY "GUITAR" WATSON
(DJM/Amherst DJM 1013)
- 105 **IT AIN'T THE REAL THING**
(Meadow Ridge — ASCAP)
BOBBY BLAND (ABC 12189)
- 106 **SING YOUR OWN SONG**
(Anheuser — ASCAP)
MARK LINDSAY (Greedy G-106-AS)
- 107 **CHERRY BOMB**
(Bad Boys — BMI)
RUNAWAYS (Mercury 73819)
- 108 **I'LL PLAY THE FOOL**
(Pink Pelican — ASCAP)
DR. BUZZARD'S ORIGINAL
"SAVANNAH" BAND
(RCA JH 10762)
- 109 **WANNA MAKE LOVE
(COME FLICK MY BIC)**
(Glenwood/Osmosis)
SUN (Capitol P4254)
- 110 **MY SWEET SUMMER SUITE**
(Sa-Vette/January — BMI)
THE LOVE UNLIMITED ORCHESTRA
(20th Century TC 2301)
- 111 **IF I EVER DO WRONG**
(Sherlyn — BMI)
BETTY WRIGHT (Alston/T.K. 3722)
- 112 **GRASSHOPPER**
(U.S. Arabella — BMI)
SPIN (Ariola America/Capitol P7632)
- 113 **HEART ON MY SLEEVE**
(Irving — BMI)
GALLAGHER & LYLE (A&M 1850)
- 114 **IT'S A LONG WAY THERE**
(Australian Tumbleweed — BMI)
LITTLE RIVER BAND
(Harvest/Capitol P4318)
- 115 **FIRE**
(Tisra-Til — ASCAP)
MOTHER'S FINEST (Epic 8-50269)
- 116 **YOU DON'T HAVE
TO BE A STAR**
(Grooversville — BMI)
MARILYN MCCOO & BILLY DAVIS
(ABC 12208)
- 117 **YOU ARE MY STARSHIP**
(Electro Chord — ASCAP)
NORMAN CONNORS (Buddah 542)
- 118 **YELLOW VAN**
(Don Kirshner — BMI)
RONNIE & THE DIRT RIDERS (RCA PB 10651)
- 119 **COWBOY SONG**
(RSO — ASCAP)
THIN LIZZY (Mercury 73841)
- 120 **ENERGY TO BURN**
(Triple O, Jeffmar, B.T. Express — BMI)
B.T. EXPRESS (Columbia 3-10399)

Orange County, its geography, its size and its population density. He buys on the basis of bodies supposedly delivered by the broadcasting outlet. And, on the basis of the ratings, he could conceivably buy Los Angeles broadcast facilities with the intention of reaching the entire population of the combined Los Angeles-Orange County areas only to wind up having his advertising on a broadcast facility that is not even heard in Orange County. In other words," Michaels continued, "the Los Angeles radio and television broadcasters do not have to compete, on these grounds, in this area, for popularity in order to siphon off advertising revenue that may have been earmarked to reach local audiences.

Ignored

"If the Los Angeles broadcaster had to compete for those advertising dollars on these grounds; if the rating services measured this area as the major market it is rather than an insignificant market, you can bet those Los Angeles broadcasting outlets would have been down here, covering the last elections, competing for local popularity and local ratings. As it is," Michaels exclaimed, "they can ignore us."

Overlooking Orange County

Michaels then accused audience measurement firms such as the ARB, the Pulse, the Source, and the Nielsen ratings of continually overlooking Orange County, the seventh largest county in the United States, and demanded not only an ordinance requiring any such firm operating in the city for a profit to measure Orange County separately and equally to other major markets, but also an ordinance that would require the registration of all interviewers for these firms with local police departments.

An infuriated Michaels did not wait for any "corrective action" but instead formed the Orange County Broadcasters Association to "form a unified effort to get Orange County the equal treatment it deserves as a major media market. In the past we have been looked upon, especially by the rating services as a minor suburban market of Los Angeles. The time for that policy to change is now." According to Michaels, the radio stations joining the new association, to which he has been elected first president, will also work for united community involvement by broadcasters in the area.

Separate Area

Most rating services provide a separate Orange County breakout measurement aside from the Los Angeles metro total, a breakout that includes Orange County measured as a separate area. But a separate measurement for an area within a major population center is usually provided at the specific request of stations in the area, and a bill is tagged onto those customers wanting the separate study.

Larry Manuel, vice president and general manager of ARB (American Research Bureau), commented, "We have absolutely no reason not to measure Orange County separately." Manuel related that Michaels had ordered a separate Orange County survey before ARB had even begun its April/May 1975 measurement. "He didn't like the delivery of the report itself, Manuel noted. "He said the delivery took too long and cancelled it just before the report was issued. In fact," Manuel continued, "the report had reached his desk at almost the same time he cancelled."

Station Support

The ARB spokesman said that when his firm first starts out in a market, if a separate area is to be measured, support must come from stations within that area. When **Cash Box** asked about the separate measurement of Ft. Lauderdale/Hollywood, Florida Manuel said, "The stations did not have to ask for their market to be measured separately there . . . Ft. Lauderdale/Hollywood has always been considered a

separate market from Miami, Florida." Manuel cited San Jose, California as a market where stations had requested a separate measurement several years ago. "Even though it's in the San Francisco area, it has become an accepted market by itself now . . . the stations there have sold it to advertisers and ad agencies as a separate market. If there's an Orange County Broadcasters Association, it's up to them to ask that Orange County be measured separately," Manuel noted.

More Difficult

Pulse spokesman Richard Roslow commented that "we have a track record of measuring Orange County separately." Roslow said that up until recently, KWIZ and Pat Michaels had asked Pulse to measure Orange County as a separate area. "He's trying to make it more difficult to do now by requiring out interviewers to register with police departments." Roslow added that the cost of measuring Orange County separately would be between \$4,000 and \$5,000 dollars and could be divided among Orange County broadcasters. "We're very willing to do what Michaels asks if we get the support of the stations in that area," he continued.

Disservice

Deborah Gonderil of the Source in Los Angeles also commented. "If Pat Michaels wants a survey totally separate from Los Angeles in every fashion, it may do him a disservice." She called the entirely separate measurement "extremely unrealistic," and noted that all stations in the Los Angeles area would be reported in the Orange County measurement as long as they got at least a one percent mention by listeners who were surveyed. "Many people that live in Orange County who listen to Los Angeles radio stations might overshadow local Orange County radio stations in the ratings," Ms. Gonderil continued. "Radio signals don't know anything about boundary lines."

Entire Area

Ms. Gonderil stressed that the Source breaks the total Los Angeles metro measurement into separate areas when it makes its survey. "That way," she said, "anyone can see the entire area or Orange County separately. It is up to the stations to take that information on their particular area and approach national time buyers or ad agencies to make the point that their area and their station is the one to buy. Since 1970, Orange County's population has increased by 23 percent, and stations should make *that* point, if nothing else."

The A.C. Nielsen Company, which measures six counties that Los Angeles television stations dominate, has a separate "supplementary special analysis" that offers audience shares county by county, according to Carroll Carter, vice president and general manager of Nielsen's LA office. "Even though Orange County is not measured separately, we still have data available showing the information that media planners or station executives would want concerning television audience estimates in that area alone."

Carter noted that Nielsen would not be affected by any ruling as much as a radio measurement firm would be for the simple reason that radio is more localized than television. "Virtually all of the television stations are trying to serve the entire area," he continued. "Since the entire area is covered, there's no sense to measuring Orange County separately from a television standpoint."

Measure The Market

Carter refused to conjecture about a ruling that would prevent Nielsen field representatives from going into Orange County to attempt to measure the market. His only comment was, ". . . it's similar to a newsman for a periodical going into Orange County for a story. Does he have to

get a license or register with local police departments to gather evidence for his story in that area?" queried Carter.

The three other firms Pulse, ARB, and Source, noted that they would naturally comply with any ruling requiring them to register their interviewers with local police departments or buy a license to operate in the area. "If a license was required, we'd have to pay for it," Deborah Gonderil stated, adding that another area, Burbank California, has that restriction. Ms. Gonderil made no effort though to hide the fact that when her firm has to pay additional costs, the buyer and the user will too. The Pulse's Richard Roslow said, "The Pulse personal interview technique would definitely be affected," and Larry Manuel of ARB commented, "It wouldn't affect us . . . we utilize no personal interviewers in Orange County." (ARB uses a diary method of interviewing television and radio audiences.)

Unfair Treatment

"By some means, these ratings services should be brought to the bar of justice for their high-handed and unfair treatment of the people in this area," Michaels summarized.

Stressing that 500 samplings for Orange County and 3000 for Los Angeles were taken in the last ARB for Los Angeles total metro, Michaels pointed out that making Orange County a separate market would create an increased sampling size for the market and battles between local stations would increase. "We are treated with the indifference accorded a minor suburb," he insisted. "We're not even looked at as a major market by advertisers even though there are 1.7 million people here. We are not even measured by the major market rule of 1200 samplings!"

Respective Positions

Santa Ana deputy city attorney Mike Karger is handling that city's inquiry into the matter. Karger told **Cash Box** that he has been unable to reach any of the firms by phone, and instead has sent a letter to each asking for their respective positions on the issue. "We'd like to settle it amicably," he noted, "and we'll hold off on any legal action, if indeed there is any we can take, until we know what they're going to do. If they intend to measure Orange County as a separate major market, I don't see any problem. If not, we'll just have to look into what our next move will be."

'Forgotten Market'

With Pat Michaels demanding that the audience measurement firms separate Orange County totally from the Los Angeles ratings book, and the firm's decisions unknown, the battle of the "forgotten market" looms in the future, and could possibly drag on for a long time.

14 Albums In Capitol Release

LOS ANGELES — Capitol Records, Inc. has scheduled 14 albums for mid-September release. The release is comprised of Be-Bop Deluxe's "Modern Music" on Harvest, Anne Murray's "Keeping In Touch," La Costa's "Lovin' Somebody," Linda Hargrove's "Just Like You," The Earl Slick Band's "Razor Sharp," Sun's "Wanna Make Love (Come Flick My Bic)," Brian Cadd's "White On White," Caldera's "Caldera," Ray Griff's "The Last Of The Winfield Amateurs," Freddie Hart & The Heartbeats' "That Look In Her Eyes," Jackie Lomax' "Livin' For Lovin'," The Bob Meighan Band's "The Dancer," Colleen Peterson's "Colleen Peterson," and the Inner Circle's "Reggae Thing."

Ronstadt Goes Gold

LOS ANGELES — Linda Ronstadt's most recent album, "Hasten Down The Wind," was certified a gold record by the RIAA.

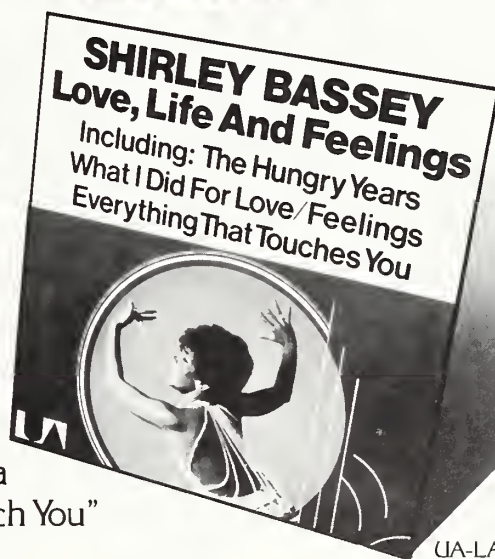
Introducing Shirley Bassey's Eighteenth Album.

Announcing a new album by our first lady of never-ending record sales, Shirley Bassey.

On **"Love, Life and Feelings"** Shirley sings 12 songs by some of the finest songwriters in America including "Feelings" by Morris Albert. "Midnight Blue" by Melissa Manchester. And "The Way I Want To Touch You" by Toni Tennille.

"Love, Life and Feelings" is an album that contains the best thing that could happen to 12 great songs: the voice of Shirley Bassey.

On United Artists Records and Tapes



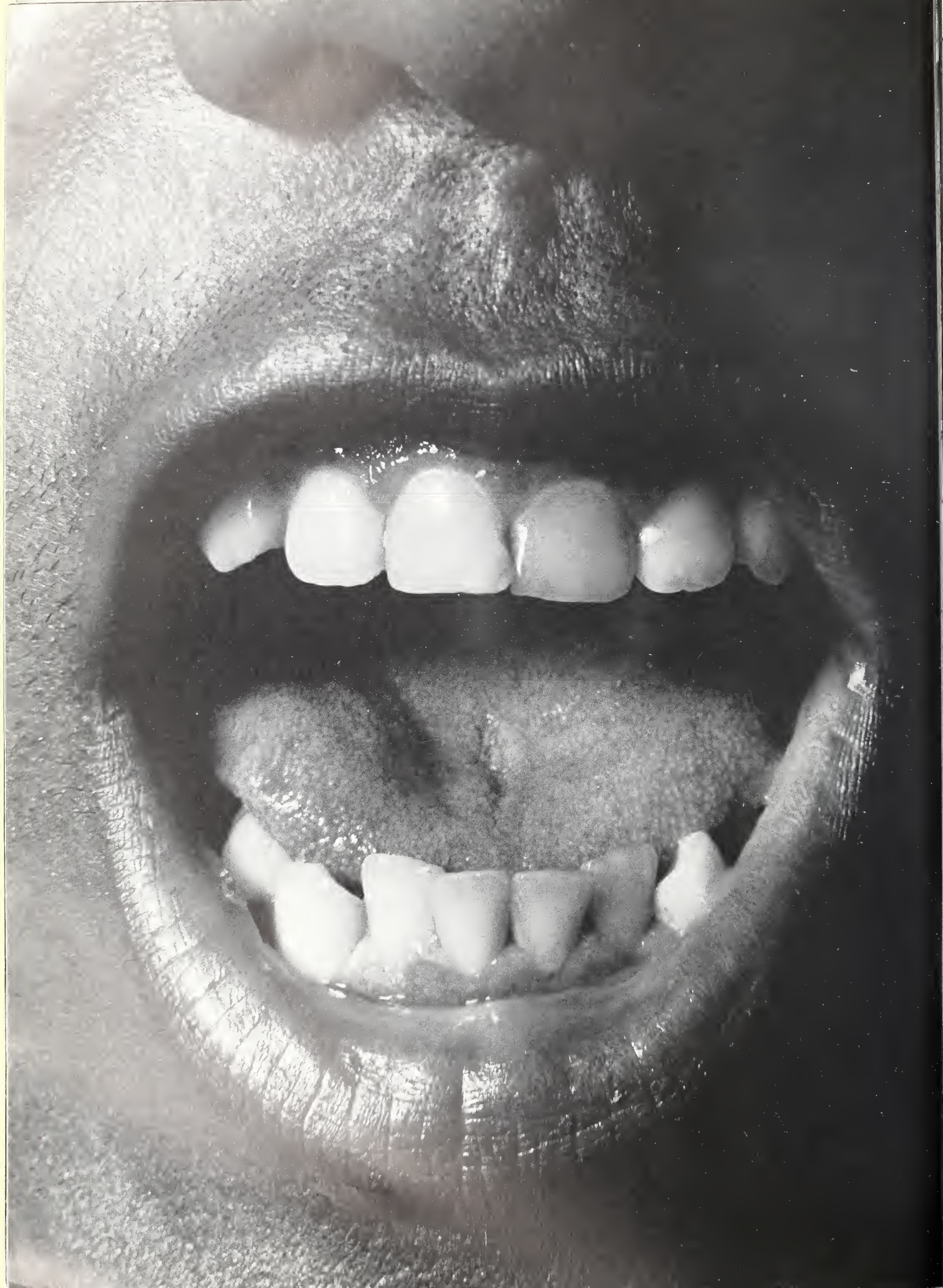
UA-LA605-G

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**SHIRLEY
BASSEY
IN CONCERT:**

Sept. 9-19: Westchester Premier Theatre, Westchester, N.Y.
Sept. 22-25: Mill Run Theatre, Chicago, Illinois
Sept. 30-Oct. 2: Greek Theatre, Los Angeles, California
Oct. 8-10: Circle Star Theatre, San Carlos, California
Oct. 15: Syria Mosque, Pittsburgh, Pennsylvania
Oct. 18-24: Valley Forge Theatre, Davon, Pennsylvania
Oct. 25-31: Westbury Theatre, Westbury, Long Island



The O'Jays: Getting the message to the people.

No group in contemporary music communicates quite like the O'Jays. Case in point: the new single "Message in Our Music." In just two weeks the record has leaped to 94 in *Cashbox*, and 81* in *Billboard* and this comes hot on the heels of a platinum-and-a-half album that has rocketed O'Jays sales figures beyond the 15,000,000 mark.

15,000,000 records. That, my friend, is a lot of message units.

"Message in Our Music," the single. "Message in the Music," the new album. Those overwhelming O'Jays—the message is their medium. On Philadelphia International Records.



picks of the week

MAXINE NIGHTINGALE (UA-XW865-Y)

(I Think I Wanna) Possess You (2:40) (Andustin/Ackee — ASCAP) (T. Moore)

Maxine really belts this one out, backed by a terrific band. The chorus, primarily a repetition of the title, draws the listener into the center of the song. A fine song by Tim Moore, this should get a lot of pop and R&B play; the singer's reading is effectively biting. Excellent guitar work throughout.

THE OSMONDS (Polydor PD14348)

I Can't Live A Dream (2:52) (Silver Blue/Arnold Joy — ASCAP) (A. Capitanelli)

A slick pop presentation from the Osmonds. There are no real surprises here — the production is tight, the vocals are securely placed in a commercial backing. A good bet for Top 40 radio; this is destined to reap plenty of teen coin.

TOWER OF POWER (Columbia 3-10409)

You Ought To Be Havin' Fun (3:05) (Kuptillo — ASCAP) (H. Tubbs, E. Castillo, S. Kupka)

From the recently released "Ain't Nothin' Stoppin' Us Now" LP, this is the one that should re-establish Tower of Power as a group to be reckoned with. There are more than a couple good lines going in this complicated, brilliantly arranged song. Terrific vocal break will help this happy tune onto the pop charts in short order. Key modulation gives the number some extra excitement.

DRAMATICS (ABC-12220)

Finger Fever (2:43) (Groovesville — BMI) (T. Hester)

A funk-styled bass line gives this one a classy introduction, and unison horn riffs lead straight into these famous slick vocals. The melody is fascinating, the lead plays off the harmony with syle, providing counterpoint and syncopation. A must for R&B play.

BOB MARLEY & THE WAILERS (Island IS-072-A)

Who The Cap Fit (3:15) (Tuff Gong — ASCAP) (B. Marley)

A languorous reggae ballad from one of the masters of the genre. This is already getting considerable play as an album cut from "Rastaman Vibration," and, with the single release, it will get tons more. Just right for FM progressive play, and smart AM programmers will check this one out immediately. Could cross to AM with right push.

VICKI SUE ROBINSON (RCA JH-10775)

Daylight (3:20) (B. Womack — BMI) (B. Womack, H. Payne)

Vicki Sue Robinson has one of the best disco voices around, and she really pushes it to the limit on this one. An infectious rhythm track concentrating heavily on percussion, will help the tune on to every single disco playlist, and will get more than a few spins at R&B outlets. There's a great half-spoken half-sung verse that gives the tune an extra punch.

BLUE MAGIC (Atco/Atlantic 45-7061)

Teach Me (It's Something About Love) (4:15) (Miss Thang — BMI) (K. Barrow)

A tender love ballad, complete with artful harmonies and instrumental backing. Those high sweet voices are in full force. Should get play on R&B radio right out of the box. Drums accentuate the fine melody, really push the tune along.

MICHEL POLNAREFF (Atlantic 45-3327)

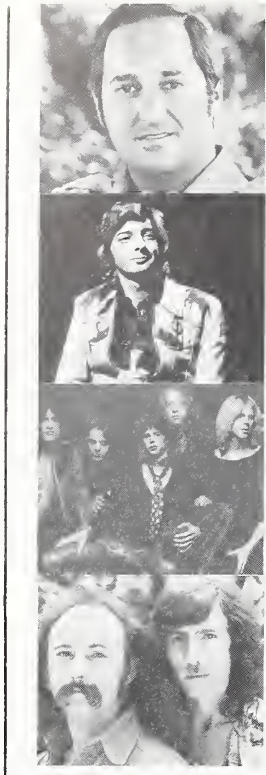
Come On Lady Blue (2:27) (Oxygen, Blue Guitar — ASCAP) (M. Polnareff, T. Stern)

The second single from his debut American LP, Frenchman Polnareff has come up with a pleasant pop tune that's sure to make some radio waves. The arrangement is brisk, the playing top-notch. And it's got a melody you can hold on to. FM progressive.

YVONNE ELLIMAN (RSO RS 858)

Love Me (3:19) (Stigwood/Brothers/Unichappell — BMI) (B. Gibb, R. Gibb)

A cover from the upcoming Bee Gees LP, Yvonne Elliman makes this unmistakably her own. A strong ballad, this backup singer turned lead vocalist explores every detail of melody with a decidedly sensuous outlook. A smart add for any progressive FM programmer, and it's got a good shot at R&B listings.



NEIL SEDAKA (Rocket/MCA PIG-40614)

You Gotta Make Your Own Sunshine (3:21) (Don Kirshner — BMI) (Neil Sedaka, H. Greenfield)

Sedaka is right in the groove with this one; it seems headed straight for the top. Like many of his songs, there are more hooks than a person can count, and the Robert Appere production is terrific. Couple this with an upcoming television special by the artist, and you come up with a top ten single.

BARRY MANILOW (Arista AS 0206)

This One's For You (3:25) (Kamakazi — BMI) (B. Manilow, M. Panzer)

The title song of the most recent LP, this tune, like all his others, is perfectly constructed with a commercial feeling in mind. A lovely ballad, with touching lyrics, "This One's For You" should make some immediate and serious chart noise. The chorus builds naturally out of the verses, and the change in intensity is quite powerful. A definite add on all pop and MOR outlets.

AEROSMITH (Columbia 3-10407)

Home Tonight (3:15) (Daksel/Song and Dance/Vindaloo — BMI) (S. Tyler)

Hard rockers and big-sellers Aerosmith have come up with a song that has a couple of unusual shifts in it. The soft, almost ballad-like vocal holds a lot of appeal, and the harsher rock 'n' roll bridge seems to fit just right. The vocal is reminiscent of some of McCartney's hard blues numbers. The record should chart strong off of FM progressive play.

DAVID CROSBY/GRAHAM NASH (ABC-12217)

Spotlight (2:49) (Kortchmar — ASCAP) (D. Kootch, G. Nash)

Co-written by guitarist Danny Kootch and Graham Nash, this is a driving rocker with an instantly recognizable melody. Nash sings the song with flair, backed by the excellent band, and he throws in a good harp fill. Backed by Crosby's "Foolish Man," this is a natural single that will do much better than their recent efforts. The tune is getting plenty of support on the current tour.

ANNE MURRAY (Capitol P-4329)

Things (2:46) (Hudson Bay — BMI) (B. Darin)

Anne Murray is traditionally considered to be primarily a country star, but with this remake of a Bobby Darin hit she's picking up an awful lot of pop adds. No wonder — this has a great pop attraction because of the full range of the singer's voice and the complementary arrangement. Check it out.

LUTHER (Cotillion/Atlantic 45-44205)

Funky Music (Is A Part Of Me) (3:27) (Elvee-Deekay — ASCAP) (L. Vandross)

Luther is well-known for his work with David Bowie, but this single will extend his reputation beyond the backup borders. Immediately, the listener can hear this coming out of any R&B outlet, and it's a natural to cross pop. Superb rhythm track and sensitive backing vocals give the song an added bonus.

DISCO TEX & THE SEX-O-LETTES (Chelsea CH-3054)

We're Havin' A Party (It's Gonna Be Alright) (3:26) (Sound Of Nolan/Chelsea — BMI) (K. Nolan)

"Hey everybody," shouts the lead singer, "we are gathered here together in love." This is an extremely commercial sounding cut, with a fifties pop edge to it, that should hit big across the board. A hot mix gives the tune an added bonus. A natural for AM radio.

GEORGE BENSON (A&M 8395)

Golden Slumbers/You Never Give Me Your Money (Medley) (3:53) (Macien — BMI) (Lennon, McCartney)

Benson's version of these Beatle tunes is interesting, because the backup relies more heavily on implication of melody rather than direct instrumental statement. The guitar work, of course, is terrific. Because of Benson's recent high charting records and touring success, this one will hit radio hard. Nice use of horns.

THE CHI-LITES (Mercury 73844)

Happy Being Lonely (3:41) (Stone Diamond — BMI) (K. Hirsch, K. Wakefield)

The Chi-Lites are back with an affecting ballad that's headed straight for lots of R&B play. Those smooth vocals are right in place, and the lush instrumentation gives the tune an added push. The harmonies are outstanding. Should pick up some super-fast adds.

THELMA JONES (Columbia 3-10403)

Salty Tears (3:34) (Razzle Dazzle — BMI) (T. Randazzo, V. Pike)

Newcomer Thelma Jones has an exciting R&B voice, and she employs it well on this beautiful ballad. She hits all the notes you want to hear, and her lead vocal is couched in an extremely tasteful arrangement. If you're wondering where the new talent is coming from, give this a listen.

DADDY MAXFIELD (UA-XW827-Y)

I've Always Been In Love With You (3:21) (Dunbar/Marbra — BMI) (G. Daddy, L. Maxfield)

Well-charted horns give intro a good touch, and the vocal is a powerhouse. The singer draws out the phrases, accentuating the nuance of a well-crafted tune. A good pop record, this will also get some disco play. AM programmers should check this one out with care.

WEAPONS OF PEACE (Playboy P 6082-A)

Just Can't Be That Way (3:16) (After Dark/Finis — BMI) (C. Franklin, F. Henderson Jr.)

One of the best new groups we've heard in a long time, the Weapons Of Peace churn out some exciting funk sounds on this one. The track just won't quit, the rhythm is infectious, and you'll probably find this one burning up the R&B airwaves in short order. The group plays all its own instruments, and they all play well. A high energy cut.

FAMILY TREE (Anada ADA-101-A)

Family Tree (2:49) (Mesquite/Paul Harvey Music) (S. Brown)

A fine disco outing from this new group. The lead vocal is pitched high, and cuts through the rhythm track without any interference. Good, upbeat lyrics and an interesting melody line will get this played on many R&B outlets as well as dance-clubs. The clearness of the entire track, coupled with an attractive chorus, will get this one considerable pop play too.

PETER FOLDY (Polydor PD 14344)

Roxanne (2:45) (Beechwood of Canada/Bondi — BMI) (P. Foldy)

Peter Foldy is an impressive new singer-songwriter, if this single is any hard evidence. This sounds like a hit, if it gets proper pop exposure. There's a certain bubblegum sound to this that works to its credit. The chorus and backing vocals seem to cry out for AM play. Great for car radio.

SWEENEY TODD (London 5N-244)

Roxy Roller (2:49) (Beechwood — BMI) (J. McCulloch, N. Gilder)

Due to contractual obligations, this is the second version of this song by the same group. It's been re-recorded, and a lot of energy has been put into this one. Cover battles notwithstanding, this one could take off all over again. For AM pop radio.

ROSE ROYCE (MCA-40615)

Car Wash (3:18) (Duchess — BMI) (N. Whitfield)

A handclap rhythm track kicks this one off to a promising start, and the promise is fulfilled. A big step into the R&B market for MCA, this is a cut with tremendous sales potential across the board, due to the high production values and the merchandising tie-in with the popular movie of the same name. A definite add for every R&B playlist.

ANGELO (Fantasy F-775-A)

We're All Going Down Together (3:43) (Colgems — ASCAP) (B. Arvon, P. A. Arvonio)

Angelo made an excellent first LP, and this single is fairly representative of that quality. It's a smart rocker, with strong guitar work behind it, and some Beach Boy backing vocals. An intelligent addition to any FM playlist.

BROTHERHOOD OF MAN (Pye 71076)

Sweet Lady From Georgia (2:43) (Easy Listening — ASCAP) (Hiller, Sheridan, Lee)

The lilting string introduction lays down the basic melody riff, and then the voices take it from there. A sweet, uptempo ballad, this features some fine bass work and a catchy chorus. Just right for MOR programmers and FM progressives. Soulful guitar solo.

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WLS HOSTS KIKI DEE — Rocket recording artist Kiki Dee went to radio station WLS in Chicago during her recent visit to the United States. Kiki Dee and Elton John's Rocket single, "Don't Go Breaking My Heart," which has been certified gold by the RIAA is Kiki's first million seller. Pictured at WLS are (l to r) William Hawkins (MCA Chicago promotion), Kiki Dee, Bill Price (WLS) and Greg Dodd (MCA Chicago promotion).

KSJO's Rosetta — 'Most Important Thing We Have To Sell Is Our Format'

by J.B. Carmicle

LOS ANGELES — Steve Rosetta describes successful progressive radio like this: "Don't be too hype, and don't be too hip." Rosetta's experience with the progressive music format helped to usher him to his present position as general manager of what he calls one of the original progressive stations in the country, KSJO-FM in San Jose, California. Rosetta is one general manager who involves himself in more than just managing; he's into programming too.

Strong Sales Background

"I think more and more general managers are coming out of programming backgrounds," Rosetta declared to **Cash Box** recently. It is fairly common in radio for general managers to have a stronger sales than programming background, because their job is basically to sell the radio station, not program it. Arguing that he should be involved with more than just sales, Rosetta said, "The most important thing we have to sell is our format."

According to Rosetta, the progressive format is easier to sell. "I got an inclination as to how effective progressive radio and a progressive format could be at KXOA-FM in Sacramento. Our billing expanded from \$8,000 to \$20,000 dollars a month in a very short time when the station was programmed progressive. And we didn't even have the numbers in the rating book to show that we were the top rated station in Sacramento. It was incredible."

Right Timing

Rosetta then moved to KSFM in Woodland, just outside of Sacramento. "It was really something when we programmed the progressive format on the air for the first time there. The station exploded with hundreds of letters and calls in the next few days. I felt the timing and the format were both 'very right' for the station."

Rosetta related that while the station was billing \$12,000 in the first month, with the advent of the new format, the second month saw an increase of \$8,000. "We were a hit financially and the ratings success followed," he continued.

"I came to KSJO in mid-July 1975," Rosetta noted, "and knew I had my work cut out for me." Shortly before he became KSJO's general manager, a decision had been made by station hierarchy to change the station's format to top 40. "It was disastrous," he said. "The entire KSJO progressive audience was handed to our competition, KOMA-FM and a credibility problem was created for us by the decision. We had virtually told our audience, after changing the station to top 40, to go find themselves another radio station. The first thing we did was to doctor up the station. We knew what we had to do . . . and changing back to progressive music was a must,

not only because of comments from our listeners but response from advertisers as well."

Strict Rotation

But Steve Rosetta said he wanted a new kind of progressive radio. "The first progressives in the country had gone 180 degrees away from a tight rock top 40 format. The people who programmed these progressives were tired of few records and strict rotation. But my philosophy was to find a happy medium between the ultra-progressive station with its totally free-form format that had few, if any restrictions, and the top 40 station with its super tight playlist and rotation."

"We wanted our announcers to have a knowledge of the music," Rosetta continued, "but we didn't want the stereotyped 'spaced-out' sounding announcer. We didn't want the screamer, but we didn't want a toned-down sound either."

"Tightening the progressive format was the answer," he said. "If tightening the format could work for top 40, why couldn't it work for progressives?"

Although careful not to tighten the format too much, Rosetta explained that KSJO took some of the top 40 format ideas and applied them to its own format. "We were using call letters in association with the music. Every time one of our jocks introduces a song or music set on the air, he'll mention KSJO's call letters just before he does it. That way," Rosetta observed, "the listeners will always associate the station with music."

Music Variety

"We have to be careful with station promotions too. We'd rather win our audience over by our music than by our promotions and contests. I don't feel listeners are moving to FM because of promotions. They're listening basically because we offer them more music variety and because they can receive it in stereo."

Rosetta talked more about the station's music. "Our jocks have the music to select from, but it's also categorized to make that selection easier. Music is the key," he noted.

Rosetta said that KSJO music policy is basically, "if you are in doubt about a particular piece of product, don't play it," and station program director Don Wright echoed that comment by stating, "One of the rules of my format is what's going to hurt you is what you do play and not what you don't play."

Wright said the music KSJO plays is "proven progressive music."

Safe Bet

"About sixty or seventy percent of our

continued on pg. 36

NEW FM ACTION LPs

MOST ADDED LPs

1. **Somewhere I've Never Travelled** — Ambrosia — 20th Century
2. **School Days** — Stanley Clarke — Nemperor/Atlantic
3. **Boston** — Epic
4. **Barefoot Ballet** — John Klemmer — ABC
5. **Automatic Man** — Island
6. **Moving Targets** — Flo & Eddle — Columbia
7. **Funky Kings** — Arista
8. **Bread And Roses** — Judy Collins — Elektra
9. **Ain't Nothin' Stoppin' Us Now** — Tower Of Power — Columbia
10. **Secrets** — Herbie Hancock — Columbia
11. **Midnight Mirage** — Mike Greene — Mercury
12. **Chameleon** — Labelle — Epic
13. **Cupid's Arrow** — David Blue — Asylum
14. **Troubadour** — J.J. Cale — ABC
15. **Mahoney's Last Stand** — Ron Wood & Ronnie Lane — Atco

MOST REQUESTED CUTS

1. **Rock'n Me** — Steve Miller Band — Capitol
2. **(Don't Fear) The Reaper** — Blue Oyster Cult — Columbia
3. **Still The One/Reach/Waking & Dreaming** — Orleans — Asylum
4. **Hasten Down The Wind** — Linda Ronstadt — Asylum
5. **The Gist Of The Gemini (entire LP)/Love Of My Life** — Gino Vannelli — A&M

PREDICTIONS

1. **Somewhere I've Never Travelled (entire LP)/I Want To Know** — Ambrosia — 20th Century
2. **Boston (entire LP)/More Than A Feeling** — Boston — Epic

STATION BREAKS



Mitchell

Robin Mitchell joins **WIFE**, Indy as program director. Robin was former PD at **WSAI**, Cincinnati.

John Lund named program director of **WISN**, Milwaukee.

Bernie Thompson new general manager of **WKLO**, Louisville. **Gary Majors** promoted to production manager and **Bo Brady** will take over Major's MD duties.

Jerry Dean named new AM PD of **WCOL**, Columbus. **Brian McIntyre** new operations director of **WCOL AM/FM**.

Jerry Lingerfetter replaces **Bob Elliot** as general manager of **WGOW**, Chattanooga. Elliot resigned.

Nell Nelson promoted to program direc-

tor of **WGNG**, Providence.

Arthur Groffton new music director of **KLIF**, Dallas.

Michael Christian promoted to MD at **KJRB**, Spokane. Christian will continue to do afternoon drive slot.

Charlie Bennett into morning drive at **WLCY-FM**, Tampa. Bennett is from **Y-115**, Appleton, Wisconsin.

Vic Swan from Tallahassee in as new morning deejay at **KEEL**, Shreveport.

Charlie Cusack new all-night jock at **KOMA**, Oklahoma City. Cusack is from **KNOR**, Norman, Oklahoma. **Steve Scott** takes over 6-10 p.m.

KPAM, Portland adds **Bill Stevens** from **KISN**, same city, as afternoon drive jock.

Howard Taylor new all-night man at **WIRL**, Peoria.

Jim Dunaway, from **98Q**, Vidalia joins airstaff at **KAKC**, Tulsa. **Mike McCarthy** exits.

Jim Hodge from **WQNZ**, Natchez replaces **Kelth Carter** in midday slot on **WZZQ-FM**, Jackson.

continued on pg. 36



KSJO SHOWCASES DEEJAY WINNERS — Seated at the turntables are three of the KSJO listeners who recently won their own hour on the air as guest jocks. Standing behind the winners are KSJO program director Don Wright and KSJO air personality (10 p.m.-2 a.m.) Tawn Mastry.

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ARGENTINA:

Editorial Musical Korn S.A.I.C./Buenos Aires

ISRAEL:

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CASH BOX POP RADIO ANALYSIS

MOST ADDED RECORDS

1. I Only Wanna Be With You — Bay City Rollers — Arista 33%
2. Beth — Kiss — Casablanca 19%
3. Getaway — EW&F — Columbia 17%
4. Rock'n Me — Steve Miller — Capitol 17%
5. That'll Be The Day — Linda Ronstadt — Asylum 17%
6. Fernando — Abba — Atlantic 13%
7. Do You Feel (LP Cut) — Peter Frampton — A&M 11%
8. Did You Boogie — Flash Cadillac — Private Stock 10%
9. Disco Duck — Rick Dees — RSO 9%
10. The Wreck Of The E. Fitzgerald — Gordon Lightfoot — Reprise 9%
11. Sunrise — Eric Carmen — Arista 9%
12. Still The One — Orleans — Asylum 8%
13. Magic Man — Heart — Mushroom 7%
14. A Little Bit More — Dr. Hook — Capitol 7%
15. With Your Love — Jefferson Starship — Grunt 6%
16. You Are The Woman — Firefall — Atlantic 6%

STATION ADDS THIS WEEK

- 39% KXOK, Z-96, WCOL, WHHY, WQAM, WFIL, WERC, Y-100, 13Q, WCAO, WSGA, KAKC, KDWB, KERN, WIFI, WPRO, KJRB, WIRL, WKEW, WSAI, WING, WOKY, WGCL, WHBQ, KJOY, KTLK, KIMN, KEZY.
- 32% CKLW, KSLQ, WPGC, KJR, WRVQ, WKEW, KJRB, WCOL, WGH, KSTP, WSGN, WCAO, WSGA, KAKC, KEEL, WAKY.
- 65% KFRC, WAYS, KJR, KGW, WDHF, WBG, WFIL, KSTP, WSGN, KLEO, WLEE, WQXI, KEEL, WOW, WJET.
- 55% WMPS, KILT, WHBQ, WPGC, WAPE, WAYS, WPEZ, WKEW, WIFI, WNCI, WBG, WHHY, WFIL, WLEE, WDRC.
- 45% WDRC, KEEL, WCAO, WQXI, WHHY, WCOL, WIRL, WJET, KJRB, KCPX, KGW, WVBF, KYA, WAPE, WMAK.
- 32% WCAO, WBBQ, KEEL, WLEE, WHHY, WING, WPGC, WHBQ, KPAM, KTLK, KEZY.
- 39% Z-93, KJRB, WIFI, WKBW, WSAI, KJR, KNDE, WHBQ, WKLO, KCPX.
- 40% KSLQ, WING, KNDE, KCBQ, KILT, WRVQ, WGH, WBBF, KAKC.
- 67% KFRC, KYA, WVBF, KCBQ, WPIX, KSTP, KAKC, WKY.
- 27% WOKY, WGCL, WAVZ, KPAM, WDRQ, WKBW, WCOL, WBBF, WOW
- 17% WMPS, KNDE, WIRL, WGH, WLEE, WDRC, KERN, WGCL.
- 93% WABC, WZUU, KIOA, WDG, WXYZ, WPEZ, 99X.
- 68% WNOE, B-100, WIRL, Z-93, WQAM, WAKY.
- 84% KTLK, KBEQ, KXOK, Z-96, WDG, WOW.
- 91% WNOE, WAYS, WNDE, KLEO, KIOA.
- 23% WRVQ, Z-96, WGH, KAKC, WORC.

RADIO ACTIVE SINGLES

1. Lowdown — Boz Scaggs — Columbia
KJR 26-18, WKBW ex-25, WPRO 25-14, KSLQ 39-24, WPLX 19-14, KBEQ 24-19, WOKY 34-29, KNUS 14-9, WHBQ 22-15, KTLK 30-20, KIMN 17-12, WJET 15-7, WDRC 19-11, WOW 18-13, KIOA 30-19, WDG 16-9, KAKC 26-21, WCAO 18-10, WLAC 19-12, WQXI 20-14, 13Q 24-16, Y-100 24-17, KLEO 25-20, KSTP 20-16, WERC 20-14, WQAM 18-11, WHHY 18-11, Z-96, WBEN ex-22, KXOK 16-9, KJRB 30-24.
2. If You Leave Me Now — Chicago — Columbia
CKLW 22-17, KHJ 24-16, KTLK 12-7, WAYS 15-7, KBEQ 21-13, WBT 21-13, KIMN 18-11, KEZY 30-18, KING 11-5, KGW 8-3, WMPS 22-13, WJET 22-14, WJET 22-14, WOW 20-14, KEEL 17-8, KDWB 11-6, KAKC 6-2, WSGA 15-8, WCAO 15-6, WLEE 29-21, KSTP 12-5, WFIL 22-17, WGH 21-15, WQAM 12-8, WCOL 23-15, Z-96 16-8, WBG 28-19, WKBW 26-14, WPRO ex-21, Q102 15-11, WDHF 8-2, WIRL 30-20.
3. Disco Duck — Rick Dees — RSO
WPGC 18-10, WBT 29-14, KILT ex-37, KGW ex-26, WORC 18-12, WJET 28-18, KDWB 25-15, WLAC ex-26, WQXI 19-7, WFIL 21-14, WNDE 16-9, WHHY 7-1, WCOL 10-1, Z-93 15-10, WRKO 28-17, KXOK ex-22, Q102 24-12, KJRB 23-15, B-100 30-23, WPRO 17-4, WNCI 21-5, KJR ex-19, WAYS 21-10, WING 31-14, CKLW ex-30.
4. Devil Woman — Cliff Richard — Rocket
WLS 20-16, KEEL 16-7, KDWB 12-5, KAKC 10-3, WCAO 21-17, WQXI 16-10, WLEE 21-15, 13Q 20-15, KSTP 14-10, WGH 27-20, WQAM 27-20, Z-96 15-10, WPEZ 21-9, WMAK 18-11, WAYS 14-8, KSLQ 37-22, WPIX ex-15, KBEQ 29-15, KNUS ex-17, KTLK 28-8, WPGC 19-12.
5. Magic Man — Heart — Mushroom
WIFI ex-26, KJR ex-25, WPGC 24-19, KEZY 31-25, KING 17-9, WLS 26-17, WRVQ ex-24, WDHF 20-16, KJRB 22-17, WNCI 17-10, WJET 29-20, WZUU 14-10, KAKC ex-22, WLAC 24-17, WSGN 21-11, KSTP 23-18, WERC 23-18, WGH 31-21, WCOL 26-14.

SECONDARY RADIO ACTIVE

1. Fernando — Abba — Atlantic
Adds: WSPT, WAUG, WFBR, KEIN, KVOX, WJON, WGOW, KRSP, KKLS, WVIC, WDBQ, WMFJ, KELI, WICC; Jumps: WRKO 29-21, WHNN ex-29, WNDR ex-30, WKIX ex-30, WTRY ex-32.
2. Wreck Of The Edmund Fitzgerald — Gordon Lightfoot — Reprise
Adds: 98Q, WIFE, WYSL, WRFC, WCUE, WLOF, KNOE, KSLY, WBLI, KLIV, WFBR; Jumps: KVOX 7-2, KRKO 22-13, WDBQ 27-15, WFLB 27-22, WAUG ex-27, WICC ex-32, WBSR ex-39.
3. Beth — Kiss — Casablanca
Adds: WKIX, KKSS, WEAQ, WFLB, WGOW, KINT, KLIV, WNDR, WHNN; Jumps: WAIR ex-24, WFOM ex-27, WFLI ex-30, 98Q ex-38.
4. Did You Boogie — Flash Cadillac & Continental Kids — Private Stock
Adds: KYNO, WCUE, WMFJ, WKWK; Jumps: KEWI 12-6, KELI 28-15, KRIB 23-17, WKIX ex-23, WFOM ex-28, WAUG ex-29, WRFC ex-35.
5. You Are The Woman — Firefall — Atlantic
Adds: WIFE, KNOE, WFLI; Jumps: KVOX 30-21, WRFC 27-23, WFBR 40-35, WGOW ex-26, WKIX ex-28, WCUE ex-35, WBSR ex-38.
6. This One's For You — Barry Manilow — Arista
Adds: WAEB, KVOX, WFOM, WQPD, WVIC, KRIB, WKIX, KELI; Jumps: WCUE ex-40.
7. Do You Feel Like We Do — Peter Frampton — A&M
Adds: WIFE, WCUE, KAFY, WKWK, WHNN; Jumps: KACY 21-10, 98Q ex-28.
8. It's O.K. — Beach Boys — Reprise
Adds: WEAQ, KEWI, WICC; Jumps: WAEB 30-18, KSLY 18-14, WKIX ex-29, 98Q ex-32.
9. Nadia's Theme — DeVorzen & Botkin — A&M
Adds: WCUE, WMFJ, KEIN, WFBR, KFYZ; Jumps: KSLY 26-20.
10. It's A Long Way There — Little River Band — Capitol
Adds: WMFJ, WFLB, WFLI; Jumps: WGOW ex-27, KEIN ex-27.

WEST

(California, Seattle, Portland)

1. DIANA ROSS
2. GORDON LIGHTFOOT
3. BLUE OYSTER CULT
4. TED NUGENT
5. JOHN KLEMMER
6. MICHAEL FRANKS
7. HELEN REDDY
8. BACHMAN-TURNER OVERDRIVE
9. FREDDIE HUBBARD
10. HUMMINGBIRD
11. ROY AYERS UBIQUITY
12. PLEASURE
13. RAMONES
14. AUTOMATIC MAN
15. PARIS

NORTH CENTRAL

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

1. BACHMAN-TURNER OVERDRIVE
2. MONKEES
3. RED SOVINE
4. HALL & OATES — ATLANTIC
5. TED NUGENT
6. DR. HOOK
7. TAVARES
8. GRAND FUNK RAILROAD
9. NORMAN CONNORS
10. CLIFF RICHARD

MIDWEST

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

1. BLUE OYSTER CULT
2. GORDON LIGHTFOOT
3. MARSHALL TUCKER BAND
4. JON ANDERSON
5. BOB JAMES
6. MONKEES
7. DWIGHT TWILLEY
8. BOB JAMES
9. AMERICAN FLYER
10. LEON REDBONE
11. AL JARREAU
12. STARZ
13. DAVID SANBORN
14. MELBA MOORE
15. FLAMING GROOVIES

NORTHEAST

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

1. SAVANNAH BAND
2. DIANA ROSS
3. NORMAN CONNORS
4. RITCHIE FAMILY
5. TAVARES
6. TEMPTATIONS
7. JOHN HANDY
8. ROY AYERS UBIQUITY

BALTIMORE/WASHINGTON

1. SAVANNAH BAND
2. ROY AYERS
3. L.T.D.
4. TEMPTATIONS
5. DEXTER WANSEL
6. EMOTIONS
7. NORMAN CONNORS
8. JIMMY CASTOR BUNCH
9. AL JARREAU
10. PLEASURE
11. DAVID SANBORN
12. MELBA MOORE
13. TONY WILLIAMS LIFETIME
14. POINT BLANK
15. SUN

NATIONAL BREAKOUTS

- | | |
|------------------------------|----------------------------------|
| 1. HEART | 8. ENGLAND DAN & JOHN FORD COLEY |
| 2. GINO VANNELLI | 9. BAND |
| 3. HALL & OATES | 10. HERBIE HANCOCK |
| 4. YAMASHITA/WINWOOD/SHRIEVE | 11. JUDY COLLINS |
| 5. KISS | 12. WALTER MURPHY BAND |
| 6. ORLEANS | 13. AMERICAN FLYER |
| 7. BEACH BOYS — CAPITOL | 14. JOHNNY GUITAR WATSON |

SOUTH CENTRAL

(Dallas, Houston, New Orleans, Little Rock)

1. WAYLON JENNINGS
2. LEON RUSSELL
3. DWIGHT TWILLEY BAND
4. BLUE OYSTER CULT
5. MARK-ALMOND
6. LEON REDBOND
7. CHRISTINE MCVIE
8. TEMPTATIONS
9. POINT BLANK
10. L.T.D.

DENVER/PHOENIX

1. JOHN KLEMMER
2. TED NUGENT
3. KEITH CARRADINE
4. POINT BLANK
5. BACHMAN-TURNER OVERDRIVE
6. EARTHQUAKE
7. COUNTRY JOE McDONALD
8. J.J. CALE
9. MICHAEL DINNER
10. MIKE FINNEGAN

SOUTHEAST

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

1. MOTHER'S FINEST
2. GRAND FUNK
3. L.T.D.
4. FIREFALL
5. SAVANNAH BAND
6. PEABO BRYSON
7. ATLANTA RHYTHM SECTION
8. BLUE OYSTER CULT

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

REGIONAL ALBUM ACTIVITY is compiled from sales information from the following national, regional and local wholesalers and retailers: NATIONAL ACCOUNTS: ABC Record & Tape Sales, Disc Records, Korvettes, Lieberman Enterprises, J.L. Marsh/Musicland & Record Bar. REGIONAL AND LOCAL ACCOUNTS: Alexander's/N.Y., Alwilk/N.J., Ambat/Cincinnati, Angott/Detroit, Apex-Martin/N.J., Aravox/N.Y., 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 Millenium/Portland, Music Plus/L.A., Music Scene/Atlanta, Music Street/Seattle, Musical Isle/St. Louis and S.F., National Record Mart/Midwest, New England Music City/Boston, Northern Records/Cleveland, Odyssey/Southwest, Peaches/Atlanta, Cleveland, Denver, Ft. Lauderdale, L.A., & St. Louis, Peter's/Boston, Potomac/Washington, D.C., 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 Wherehouse/Houston-Dallas, Southern/Miami, Spec's/Miami, Stark-Camelot/Midwest, Strawberrys/Boston, Streetside/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.

FCC Fight

communications Act, under which the FCC operates, nor in the First Amendment gives the FCC the right to dictate formats, according to the FCC.

"It has been, and continues to be our policy that formats are not a function of the Commission," declared FCC attorney Carroll White. "It's strictly up to the licensee."

"The FCC doesn't have any business dictating formats to radio stations," agreed NAB General Counsel John Summers. The (Communications) Act clearly states that it constitutes censorship."

'Playing It Safe'

Broadcasters fear being locked into a format that doesn't work. Consequently, they say they cannot experiment or innovate if there is the threat an FCC hearing may force them to continue a lemon. "They're going to play it safe," said Summers.

The courts and citizens groups oppose

the hands-off position of the FCC and the broadcasters. They claim the FCC does in fact have a responsibility to the public to assure a diversity of entertainment programs.

Unique Radio Programs

In the past five years people in Atlanta, Chicago, and New York organized groups to save unique radio programs that were going to be abandoned. The groups took the FCC to court and won the right to have hearings on proposed format changes in all license transfer proceedings.

The courts have consistently forced the FCC to consider format by remanding license transfer cases back to the Commission for further hearings. In the historic Chicago WEFM radio decision — in which new station owners proposed a switch from classical to popular music — the *en banc* (9 member) Court of Appeals ruled 7-2 that: "When faced with a proposed license assignment encompassing a format change, the Commission is obliged to determine whether the format to be lost is

unique or otherwise serves a specialized audience that would feel its loss."

Court Decision

While complying with the court's mandate to hold hearings in the WEFM case, the FCC's new policy seems to limit the court decision to WEFM only. The "new" policy is identical to the old: "Our conviction (is) that our regulation of entertainment formats as an aspect of the public interest would produce an unnecessary and menacing entanglement in matters that Congress meant to leave to private discretion . . ." The courts have repeatedly reversed this policy.

Petitions to reconsider the new policy were filed last week by several groups, including WNCN Listeners Guild, a group interested in protecting classical music formats. WNCN radio was one radio station that faced immense citizen opposition to a switch from classical to progressive rock. Although the station owners did change to rock, they eventually returned to the more successful classical format.

Resolved Issue

The FCC's July policy cannot go into effect until these petitions are considered. The D.C. Circuit Court must also dispose of an appeal of the policy before it can become effective. Classical Radio for Connecticut and the Committee for Community Access filed the appeal August 27. "It may be years" before the format issue is resolved in the courts, said Charles Firestone of the Citizens Communication Center (CCC), a public interest media law firm.

If it loses, the FCC will probably take the format case all the way to the Supreme Court. "Everyone's predicting that," said Grey Pash, who's handling the case at the FCC. Pash agreed that it could take "a few years" if the case goes to the Supreme Court.

Last Word

Until then, almost everyone agrees that the 1974 WEFM decision is the last word, so far, on formats. Although it is not entirely clear, it seems there is a "good possibility"

continued on pg. 34

National Music Show Bridges Gap fr 7

elaborate quadraphonic sound system records were constantly played for those who stopped by to make inquiries. "You'd be amazed at the number of retailers who have never heard a good quad recording, or who had never thought of the possibility of utilizing quad for in-store play."

Many of the major record company representatives indicated that the purpose of the show was to expose the small retailer to merchandising lines, principally budget and cutout records and accessories not offered by them. "We're here simply to answer questions and handle complaints" was the line that was echoed continuously. But to a large number of other exhibitors, order writing was very much a part of their presentation, and, even if they didn't consummate deals at the show, there was a high degree of optimism that increased business would follow.

Sales For BASF

E. Harry Grant, in the sales department of BASF's audio division, declared that, businesswise, his firm did "OK" in its sale of blank tape. How well? "By Sunday, at 11 a.m. (two hours after the show started), we had paid for our participation in the show, which cost us a minimum of \$3,000 - \$4,000. From that, we thought it would be stupendous, but it died from there."

This was a factor that was continuously mentioned by exhibitors in describing their pattern of sales for the show. Business was brisk, often crowded, during Sunday, tapered off measurably on Monday, and reached a comparative level of non-existence on Tuesday. Though the show's sponsors steadfastly denied that the presentation was geared to one and two-store retail operations, it appeared that the tenor of the show confirmed that possibility.

K-Tel International Inc.'s E. Leo Bullock, regional account manager, commented that the show had been good, but "the odd-ball days (Sunday to Tuesday) hurt. A lot of retail buyers have one or two store operations, so Sunday was excellent, but they had to be back for the beginning of the week, and so attendance suffered." For K-Tel, though, Sunday's success was substantial. "We were looking for vendors to pick up merchandise on a large scale and were successful in securing accounts with Venture, based in Kansas City, and Famous Barr, based in St. Louis." Each chain has in excess of 10 stores and Bullock indicated that the Famous Barr deal was for approximately \$100,000, while the Venture deal was for twice that. In addition, Bullock received commitments for merchandise with long-term customers Woolworth ("they've been with us since our inception") and Montgomery Ward.

Fiesta International Records

Fiesta International Records and Tapes President Jose Morand agreed that the show appealed strongly to small retailers. "There were a lot of ma and pa store owners and independent stores in attendance. That's one of the reasons this was the best show we've had, including NARM (National Association Recording Merchandisers). We were not so much interested in sales as in finding out what's happening with our product (Fiesta handles international records exclusively), and the thing about this show was that we were able to get down

Tanya Tucker Leads MCA Sept. LP Release

LOS ANGELES — Set for September release by MCA Records are "Here's Some Love," the latest LP by Tanya Tucker; "Morning Comes," the MCA debut of the group Buckacre; "Very Together" by Deodato; "Motion" by KGB; "Jon Santo Plays Bach"; Neil Diamond's "And The Singer Sings His Song"; "King Of All The Taverns" by Little David Wilkins and Bill Anderson's "Peanuts And Diamonds And Other Jewels."

to the grass roots level, which we were not able to do at NARM."

ABC Record and Tape Sales Corp., with its multi-booth display representing records and tapes, store display equipment, CB equipment and fixtures, and its rack jobbing operation, indicated that they did very well, especially in the merchandise lines and with CB equipment. However, Karen Layland, a representative of the company, conceded that the show tapered progressively after Sunday. As to the exact sales success for ABC, Welden Dolgoff of the company's Display Equipment Mfg. Co. division explained that it would take as many as 30 to 90 days to determine the precise performance level in dollars. CBs seemed to be ABC's greatest success, though, as there was no major competition for display and sales and interest remained high. According to ABC's CB representative only one manufacturer displayed Pace, and the ABC person explained "we distribute them."

Major Retailers

Small retailers, though most prolific in terms of attendance, were by no means the sole type of customer. Jim Goldstein from Apex Records, who does promotion for chain stores on budget record lines, indicated that he saw his normal accounts, including Caldor and Montgomery Ward. Other exhibits were frequented by representatives from Alexander's, Schwartz Brothers, King Karol, Sam Goody, Korvettes and the Record Bar. These large chain stores, who are serviced with current and catalog record merchandise through their normal distributors, were looking for budget and cutout records and

Different Trends Key Retail Ads fr 12

14 Albums at \$2.97

What the ad in the *Times* contained were 14 of what Jimmy's described as "today's best selling albums," each for \$2.99. Included in the list of titles were the most recent releases by the Ritchie Family, the Beach Boys, Tavares, War, Helen Reddy, Steve Miller, Crosby/Nash, and Stevie Wonder's "Talking Book." It was curious to note that all the titles were offered at \$2.99, whereas much of the chain's advertising, including an ad that appeared four days later in the *Daily News*, offered albums for \$3.49. When asked if the all-\$2.99 ad was designed specifically to make an impression with New York *Times* readers, Sutton conceded that there was "a possibility that an impact factor was considered."

Jimmy's has been accused along with Disc-O-Mat (a two-store New York retail operation), as being chiefly responsible for the preponderance of less-than-wholesale priced records offered to the public, and Sutton's response to that allegation was, "I don't know if that's true." But he did clearly explain that the initial responsibility for the "price war" was the consumer's. "I attempted to sell everything at \$4.99 from the day I opened Jimmy's (in May, 1975), but got no support from the consumer. Sure, I sold records for \$2.99 from the beginning, I always have, but, that was maybe one-half of one percent. Now, maybe we've become a bit more bullish."

Sutton issued a terse "no comment" as to whether Jimmy's would advertise in the *Sunday Times* on a regular basis, but since it will probably take about three to four months to determine the success of such advertising, by Sutton's own admission, it is likely that such advertising will make at least semi-regular appearances.

Korvettes Advertising Puzzling

Elsewhere in the New York metropolitan market, advertising patterns followed previously established patterns, although Korvettes continued to advertise increasingly greater numbers of records below their traditional sale price of \$3.97.

accessory items for their stores, which have become an integral part of the consumer record buying scenario.

The chain store representatives had a great deal to choose from, wandering past the booths of Ibis Co., which deals cigarette rolling paper, Taylor Associates, marketers of such esoterica as Spiritual Sky Incense, and numerous dealers of water pipes, posters, and belt buckles. Bob Menashe, buyer for Sam Goody Inc., indicated that the company was pursuing deals for various budget and cutout records and tapes. Dave Rothfeld, vice president and divisional merchandise manager for Korvettes, felt that the emphasis of the show was on accessories and indicated that his company was considering purchases along those lines, as a result of the show.

Although the show's organizers were a little surprised at the preponderance of head shop items, they refused to classify the show as catering to accessories. "What we wanted to do was simply to bring the retailers and manufacturers catering to the record and tape industry closer together," commented a spokesman for the show. "We're pleased with the spread, and feel we were well represented with major retailers who were able to expose their products to small retailers."

Preliminary figures indicated that attendance for the show exceeded 5,000, which was substantially above the expected minimum of 3,000 that the show's organizers hoped to draw. As a result, a follow-up show has been tentatively scheduled for next year, also to be held in New York.

The 30-store chain occupied a half-page in the *Sunday Times* (and half of its advertising volume in that paper for the week) with 29 titles from the CBS catalog (\$5.98 list) at \$2.49 each, tied to the tag line "Look what \$2.49 can buy." In addition, six "super specials" were offered for \$2.99: "Music, Music" by Helen Reddy; "Hard Work" by John Handy; "The Best Of The Band"; "Whistling Down The Wire" by Crosby/Nash; "Spitfire" by Jefferson Starship; and "Go" by Winwood/Yemashta/Shrieve.

Four days later, in the September 2 edition of the *Daily News*, Korvettes continued to advertise at less than its \$3.97 sale price with four distinct features at the following prices over a full page: "Venus" by Frankie Avalon for \$3.49; the Kool & The Gang catalog (five albums) for \$3.49 each; four recently released albums from Motown including "Diana Ross' Greatest Hits" and "Hot On The Tracks" by the Commodores, for \$3.49 each; and, newest albums by Grand Funk Railroad and Cliff Richard (both MCA) for \$2.99 each. As has been Korvettes' policy, all \$2.99 offerings were limited to one title of each per customer.

Sam Goody maintained its 10 "Picks Of The Week" for \$3.69 per LP. Titles included newest releases by Starland Vocal Band, Helen Reddy, the Beach Boys, Lou Rawls, John Denver, Heart, and Grand Funk Railroad. In addition, The Band catalog was featured at \$3.69 per LP, highlighting the recent release of the group's "Greatest Hits." Three additional albums, newest releases by Dr. Hook, Starz, and Little River Band, were priced at \$3.69 each.

Alexander's which one week ago abandoned its established policy of \$3.64 for sale-priced albums (for that week, ten titles were offered for \$2.99 each), reverted to the higher price for seven releases from CBS. Mays stores, which have advertised \$6.98 list albums for as little as \$2.87 (**Cash Box**, July 10), offered seven titles from CBS (the same as advertised at Alexander's) and three titles from Buddah, each for \$3.99.

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Poe/Project Folio Planned By 20th Pub.

LOS ANGELES — The 20th Century Music publishing group has launched a music folio of the Alan Parsons Project's "Tales Of Mystery And Imagination."

The folio contains all of the sheet music from the successful 20th Century concept album, including the chart climbing single "Dr. Tarr And Professor Fether," and also features the actual Edgar Allan Poe tales which inspired the musically adapted tunes. The innovative songbook, complete with piano vocals, sketch score, stories and appropriate artwork, was printed and distributed by Columbia Pictures Publications.

KJR Policy fr 7

the selection of new music to be added to the station. Tracy Mitchell, KJR's new music and research coordinator, and I will have all the music completed by Tuesday of each week. You are still most welcome to call Carmen for the adds and chart positions. I do not mean to close communication between us, but to relieve the unnecessary hassle which Tuesday morning has created. Regards, Steve West, program director."

Not Ending Communication

West told **Cash Box** that he did not mean to shut out promotion people from communicating with him, and emphasized he has never used a music director as a buffer between himself and the promotion people. "I felt that my time could be spent more efficiently. And I think if a promotion person is a good promotion person, his time can be spent more efficiently than waiting a half hour or 45 minutes to see me for five minutes. Like I summed it up in the last paragraph (of the letter), I'm not trying to close any communication." He emphasized that he will maintain phone contact. "If somebody calls and says he's gotta see me for a couple of minutes, I'm not going to say no to him. It's just the rigamarole of a formal meeting type situation is useless to the record industry and the radio industry."

KJR, which is consulted by Kent Burkhart, is the only Burkhart-consulted station to make this move so far, according to West, and he knew of no other station in the chain that was doing this. West conceded that "I called Kent and told him what I'd done, and he said 'oh great, now they're going to be calling me!'"

FCC Format fr 33

the FCC will set hearings on station license transfers involving format, according to the NAB's Summers. "WEFM applies to everything," added Pash.

While Charles Firestone concurred that the WEFM decision should be the law, he felt the FCC is refusing to follow it, by putting out a contradictory policy statement. "The whole thrust of our argument is that the FCC is acting illegally," said the CCC attorney. CCC has joined WNCN in its petition to reconsider. "They are trying to overthrow the Court's *en banc* decision (in WEFM)."

Avoiding The Issue

It is not apparent what the FCC will do on formats while its policy is under appeal in the courts. It is likely, however, that it may well continue to avoid the issue. "The gist of the (WEFM) court decision was that the Commission is going to have to concern itself with program content," admitted the FCC's White. "But until Congress changes the law, we're not going to. It's 'hands-off' unless they change the law."

Hampton Ent. Moves

NEW YORK — Lionel Hampton Enterprises, which includes Glad-Hamp Records, Swing and Tempo Music Corporation and the Lionel Hampton Development Corporation, has moved to 1955 Broadway, New York, N.Y.

New Officers Elected For Conference Of Personal Mgrs.

At the August meeting, the Conference of Personal Managers West Coast elected new officers. The new officers will be installed at the 20th Annual Awards Banquet, which is to be held on October 7 in the Crystal Room of the Beverly Hills Hotel.

President — Richard O. Linke

1st Vice President — Mimi Weber

2nd Vice-President — Peter Rachtman

Secretary — Joe Gottfried

Treasurer — Howard Wolf

The executive secretary position will be filled by Bette Rosenthal, who has held the post for 20 years.

Personal Managers: A Profile

by Nick Nichols

LOS ANGELES — The entertainment industry is, not unlike any other, highly competitive. Over the past few decades, recording and performing artists have felt an increasing need for professional representation — someone who could help bridge the gap between the artistic and business aspects of their careers. Also required of this "career consultant" was the ability to take the artist's raw potential and develop it into a marketable commodity. But who is this individual who has a thorough understanding and working knowledge of both the business and artistic needs of the artist?

According to the canons of the Conference of Personal Managers (CPM), this individual is, in fact, a personal manager. The bylaws of the CPM define the personal manager as "... one who is engaged in the occupation of advising and counseling talent and personalities in the theatrical, entertainment and literary industries. A personal manager does not seek employment or engagements for artists or entertainers whom he represents. He is one who has special knowledge of the many facets of the entertainment and allied industries and agrees to use this special knowledge to guide, advise, advance and promote the careers of clients who retain his professional services to the best of his ability. He shall endeavor to find and develop new talent and create opportunities for the clients whom he represents. A personal manager shall act as a liaison between the artists whom he represents and theatrical agents and artist's managers as well as the entertainment industry generally and the general public."

The Personal Manager, His Humble Beginnings

The field of personal management is a relatively new one, having developed as an outgrowth of the swing era. At that time, road managers or tour coordinators for the various touring big bands handled every aspect of the artist's career. This individual was a real "father-figure," who took care of everything but the actual playing. As the duties and responsibilities of the road manager increased, he became inextricably bound up in the career of his client — both personally and professionally. He suddenly found himself becoming much more than a business representative for the artist; his personal and professional concern for the artist's well-being was unwittingly developing a new breed of cat — the personal manager.

From the very beginning, it was obvious

that this new character was destined to play a significant role in the future of the entertainment industry. Therefore, it didn't take long for the field of personal management to become a credible and indispensable profession. By the mid-fifties, it became obvious that personal managers in increasing numbers were in need of a professional organization that would protect their collective interests and lend their budding profession a degree of credibility.

In 1955 this need was answered by the establishment of the Conference of Personal Managers. Though the original chapter was located in Los Angeles, it was a scant two years before the second chapter came into being in New York. The two fall under the jurisdiction of a body of national officers, but each has its own bylaws since the problems faced by the manager based in Los Angeles differ greatly from those encountered by his New York counterpart.

Professionalism In Personal Management

Arnie Mills, current president of CPM west, suggested that the most important single reason for the formation of such an organization is the establishment of a standard code of ethics that serves as a set of guidelines by which the personal manager operates. "When businessmen begin to realize that members of the conference adhere to a very rigid code of ethics," Mills explained, "then they will know that when they do business with conference members, they'll be dealing with ethical professionals who earn their living by representing talent — not some fly-by-night who owns a gas station and runs two topless bars on the side." However, Mills was quick to interject that "we don't mean to infer that members of the conference are the only ethical practitioners of personal management, not at all. We are simply saying that a manager must conform to our rules to be a member, therefore, membership logically provides the personal manager with a high degree of respectability and credibility."

Mills pointed to a phrase in the CPM's "Statement of Principles and Ethics" and said, "That's the most important line in the entire statement." The section to which Mills was referring reads: "The personal manager shall at all times encourage his client to seek and obtain artist management/agency representation." Commenting on this passage, Mills elaborated, "Many people believe that a manager and an agent are one and the same, and while

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Legal Triangle Ties Managers' Hands In California

by Nick Nichols

LOS ANGELES — For the personal manager, life might be much less complicated in New York than it is in California. Why? The reason is simple: In New York, personal managers are allowed to indulge in an employment practice known as "incidental booking." This means that the manager has the freedom to secure employment for his client if he is unable to get an agent or agency to sign the client for booking representation. Incidental? Not really. In California, the situation looks grim — an agent, or artists manager must be employed by the state to procure employment for his client. The personal manager, on the other hand, cannot procure employment, incidental or otherwise, without being in violation of state law.

Why is this an issue? Howard Thaler, legal counsel for the Conference of Personal Managers, explained it this way, "Let's assume hypothetically, that you're a personal manager and you've just signed an artist because you believe he's got talent. He doesn't have a recording contract and to get one he needs exposure. You can't get an agency to sign him because he doesn't have a contract — and there you have it. Until he gets work, the agencies can't afford to take him on, and you can't get him work without breaking the law — it's a vicious cycle.

"The worst," he exclaimed, "is yet to come. Let's further assume that you support this artist — you pay his rent, buy him musical equipment and so forth — you eventually get him enough bookings to generate some interest on the part of the agencies and one eventually signs him. Later, after he's become a major artist, he decides he no longer needs your services, so he cans you. Not only does he fire you — he sues you as well! Don't forget, way back in the beginning, you got him some gigs when nobody else would touch him and you weren't licensed to procure employment — you broke the law. Here's the stinger," Thaler emphasized. "If the judge finds in your ex-client's favor, you can be forced to pay back every penny in commissions that you made for the entire period that you were acting as his manager!"

Test Case

According to Thaler, the record shows that managers who take the risk of seeking booking for their acts in California have been dealt with severely by the courts. A case in point is the current situation involving the Jefferson Airplane (now "Starship") and their original manager, Matthew Katz. The case fits the hypothetical situation related by Thaler almost to a 'T.' After the California Supreme Court found Katz guilty of acting as an artist's manager, that is to say an agent, without the appropriate license, they turned the case over to the

Labor Commissioner, who ordered Katz to pay back all of his commissions. Katz is presently appealing the decision.

Needless to say, this type of action has made many other managers a little "gunshy." Many are reticent to invest their time and money in new talent because of the harsh consequences — and this can hurt the industry. "Personal managers," suggested Thaler, "are responsible for discovering and developing much new talent. If the government punishes them for this practice, it will definitely prevent new talent from entering the industry — and that is an infringement upon the artist's rights.

"Laws Are A Mess"

"The whole situation began around 1939 when a law went into effect in California, the 'Artist's Managers Law,' which required agents to file for a license from the Department of Consumer Affairs allowing them to secure employment. No major revision of this law occurred over the years until the recent 'Musicians Booking Agency Act' went into effect. This law," Thaler elaborated, "is totally unworkable. It includes conflict of interest clauses that make it impossible for a manager to be involved in any other form of business. For example, many managers own their own publishing and/or recording companies — this makes it possible for them to develop a new artist without support from outside firms, assuming none can be encouraged to sign him. This law would effectively limit the degree to which a manager could develop his newer acts, and this again harms both the artist and the industry — it deprives the industry of much needed new talent. All I can say is that these laws are a real mess!"

Gold vs. Bureau of Employment Agencies

Mike Larmer, attorney for Far Out Productions, a personal management firm, is one of the attorneys who is active in the effort to repeal the Musicians Booking Agency Law. "The law was enjoined in December," stated Larmer, "as a result of a suit which involved one of my clients, Steve Gold. The law is so impractical — the reason I got the enjoinder was because this law requires, among other things, a test to be taken to qualify the manager for a license. Unfortunately, the government never set up the machinery to put this licensing procedure into effect. Consequently, the state cannot enforce the law."

"A few months ago," Larmer went on to say, "the unions and the Artists Managers Guild introduced a proposal to the state legislature which, unfortunately, was never acted upon during this term and now the legislature has adjourned."

Three principals are involved in negotiations at the present time which are aimed at reassessing the situation so a mutual

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Managers' Notes

Frampton Is Shears — Sources report that A&M artist Peter Frampton has been chosen as the #1 candidate for the starring role of Billy Shears in the feature film version of the **Beatles'** "Sgt. Pepper's Lonely Hearts Club Band," which is scheduled to begin production in January. Frampton's jubilant manager **Dee Anthony** beamed that the chart-busting rocker has sold out every show on his present tour — including the Miami Stadium for the first time in its history! Frampton is touring with only one supporting act, **Gary "Dream Weaver" Wright** — also an Anthony act. Dee also reported that his cockney sparrow **Steve Marriott**, recently finished taping an LP with the original **Small Faces** minus one **Ronnie "Plonk" Lane**. Lane was replaced for the tapings by **Rick Willis**. . . **On The Road, Not The River** — Chicago-based group **Styx** will be joined on the road by manager **Derek Sutton**. According to Sutton, this will be the group's first tour to include the east and west coasts. Headliners that Styx will be working with will include **Black Oak Arkansas** and **Blue Oyster Cult**. Their second album for A&M is due later this month. . . **Flash Smash** — Nostalgic rockers **Flash Cadillac and the Continental Kids** have hit the **Cash Box Top 100** for the first time charting for nine weeks running with their single, "Did You Boogie With You" Baby. Flash Cadillac is sitting pretty this week at #53 with a bullet. The success is the result of seven years of hard work on the part of the group and their manager **Peter Rachtman**.

The Personal Manager Profiled fr 35

the legal terms ('personal manager' for manager, 'artists manager' for agent) appear to be quite similar to the uneducated eye, nothing could be further from the truth.

"Personal managers are consultants," he emphasized, "we do not seek employment for our clients — we're not agents and we don't want to be!"

CPM national president Jerry Purcell called the personal manager's situation "a sensitive position." Purcell noted, "The personal manager has traditionally been caught between the artists and the agencies, yet managers have never encouraged a competitive situation with agents — the two complement each other and both are equally important to the survival of the artist."

The Manager's Role — All-Inclusive

Deviating from the personal manager/artists manager topic, Purcell enumerated the many duties and obligations of the personal manager for **Cash Box**. "In a general sense," he related, "the manager's main job is to turn an artist into a commercial commodity. It's a sort of Pygmalion story — the manager must be able to see potential talent and know exactly what needs to be done to develop it into a successful artist."

Comparing this process to product development, Purcell continued, "The development and success of an artist is handled much the same way one would handle the development and merchandising of a retail product — you must generate excitement to create a demand. The manager must also concern himself with the 'packaging and promotion' of the artist. It's up to him to help his client develop an image through selected exposure to the appropriate markets. Once the 'product' has been perfected, the manager then makes the client available to the agencies, who represent the retail outlet — that's where the product is made available to the public."

Purcell suggested that the personal manager's influence goes far beyond the development of a commercial image, "In so many cases artists have become popular as the result of one hit record — what few people realize is that the manager is frequently responsible for finding that tune for the artist. Furthermore," he continued, "the personal manager must represent his client to the best of his ability when dealing with record companies. It's up to him to see that all agreements are clearly specified within the contract, he must also monitor the company to assure that these commitments will be honored."

"The live performance is no exception. It's frequently the manager who tends to

such details as assuring that a concert promoter will provide adequate sound and lighting facilities. The manager also must be sure that all of these considerations have been seen to before his client subjects himself to conditions that might prove to be damaging to his image."

The Personal Manager — A Vital Role

In conclusion, it would appear that the personal manager plays a vital role in the discovery, development and maintenance of the successful artist and his career. In future issues of **Cash Box**, we will select specific managers to profile: their methods of operation, their successes and failures. By casting the spotlight on this individual who normally maintains a "low profile," we hope to more clearly delineate the character of a determined and dedicated worker: the personal manager.

KSJO: 'Our Format's Our Product' fr 22

music is older music . . . it's a safe bet. If we go into a lean period of receiving good product, we might play 6 or 7 album cuts from one particular album rather than just putting in an album we don't have any faith in."

The station PD reflected that Steve Rosetta is involved with station programming, but never interferes. "Steve came up with the concept of the format and it's been pretty much left up to me to implement that concept," Wright said. "We try to sound as professional as we possibly can, by instructing our jocks to deliver the more natural sound, the more sincere approach."

Music Key

He also explained KSJO's music rotation as a music key with fourteen positions. "Each position is a different type of music. The music key is actually a list of records that is followed in progression by the jocks. I never tell a person a specific record to play, and the music key allows them the freedom of choice on album cuts. We rotate the biggest selling groups on the air with the jock featuring a mini-concert by the group sometimes."

Wright explained that a mini-concert is usually about 20 minutes of music from the same group that includes 3 or 4 of the group's well-known tunes. "But a mini-concert can also be a grouping of songs with similar titles, too," he went on to say.

Wouldn't Buy It

Wright said that KSJO's switch to rock programming created credibility problems. "We had been a progressive rock station since 1968 and when the station went top 40, the market just wouldn't buy it. Especially not when you take the number one

Mercury, Polydor Join Forces For Program

CHICAGO — Phonogram, Inc./Mercury Records and Polydor, Inc. will combine forces in conjunction with their distribution arm, Phonodisc, Inc., for a special one and one-half month country music program beginning Sept. 15.

5%

A 5% discount will be carried on all LPs and tapes in the program, including new releases. The campaign and discount will extend through Oct. 31 and will spotlight 91 new and catalog albums from the Mercury and Smash labels of Phonogram and the Polydor, MGM and Hickory labels of Polydor. Phonogram/Mercury will use the program to introduce five new albums: "The Magnificent Music Machine" by Tom T. Hall, "Country Class" by Jerry Lee Lewis, "Two More Sides" by Cledus Maggard, "Reflecting" by Johnny Rodriguez, and

"The Country Sampler," containing songs by 11 artists on the Mercury country roster. The sampler will carry a special list price of \$2.99 for LP and \$3.99 for tape. Although not a new release, the "Twiggy" album will be included in the program. The Polydor/MGM portion of the program will spotlight four recent albums on the MGM label: "Wilderness" by C.W. McCall, "The Best Of Mel Tillis," "Live At The Grand Old Opry" by Hank Williams, Sr., and "14 Greatest Hits" by Hank Williams, Jr. Advertising and merchandising costs for the program will be split by Phonogram and Polydor.

Variety

Four different pre-packs are being prepared, three for LPs and one for 8-track tape. The album pre-packs will be available in 50, 100, and 150-count allotments, and the tape in 50-count lots. The pre-packs will contain an equal amount of Polydor and Phonogram catalog albums or tapes. Mercury's five new releases will not be available as part of the pre-packs. The catalog LPs can also be ordered separate from the pre-packs.

Secondary Ads fr 30

WOLF — SYRACUSE, N.Y.

#1 — England Dan & John Ford Coley
That'll Be The Day — Linda Ronstadt — Asylum
Getaway — EW&F — Columbia
*Best Disco — Ritchie Family — Martin
19 To 14 — With Your Love — Jefferson Starship
24 To 16 — Lowdown — Boz Scaggs

WLCY — TAMPA, FLA.

#1 — Rick Dees
Still The One — Orleans — Asylum
You Are The Woman — Firefall — Atlantic
I Can't Hear You — Helen Reddy — Capitol
Lowdown — Boz Scaggs — Columbia
16 To 12 — If You Leave — Chicago
17 To 13 — This Masquerade — George Benson
18 To 14 — You'll Never Find — Lou Rawls
28 To 23 — Born To Love — American Tears
KEWI — TOPEKA, KAN.

#1 — Wild Cherry

*I Only Want — Bay City Rollers — Arista
*That'll Be The Day — Linda Ronstadt — Asylum
*It's O.K. — Beach Boys — Reprise
12 To 6 — Did You Boogie — Flash Cadillac
20 To 12 — Ode To Billy Joe — Bobbie Gentry
31 To 23 — Don't Stop Believin' — Olivia Newton-John
Ex To 32 — I Can't Hear You — Helen Reddy
Ex To 34 — Disco Duck — Rick Dees
Ex To 37 — Sunrise — Eric Carmen
Ex To 40 — Rock'n Me — Steve Miller
WTRY — TROY, N.Y.

#1 — Wild Cherry

*Disco Duck — Rick Dees — RSO
*I Only Want — Bay City Rollers — Arista
*That'll Be The Day — Linda Ronstadt — Asylum
15 To 11 — Devil Woman — Cliff Richard
25 To 15 — She's Gone — Hall & Oates
26 To 18 — If You Leave — Chicago
Ex To 35 — Movie Star — Harpo
Ex To 34 — Made To Love You — Gary Wright
Ex To 32 — Fernando — Abba
Ex To 30 — The Reaper — Blue Oyster Cult
Ex To 29 — Street Singin' — Lady Flash
Ex To 25 — Magic Man — Heart
Ex To 23 — Getaway — EW&F
98Q — VIDALIA, FLA.

#1 — Wild Cherry

*Wreck Of The Edmund — Gordon Lightfoot — Reprise
*That'll Be The Day — Linda Ronstadt — Asylum
*Made To Love You — Gary Wright — WB
*Julie Anne — Ginger — Shock
*I Got To Know — Starbuck — Private Stock
11 To 5 — Who'd She Coo — Ohio Players
13 To 8 — If You Leave — Chicago
21 To 14 — Rock'n Me — Steve Miller
22 To 17 — Wham Bam — Silver
26 To 19 — Lowdown — Boz Scaggs
32 To 22 — Getaway — EW&F
30 To 23 — Struttin' My Stuff — Elvin Bishop
Ex To 27 — Harvest — Isley Brothers
Ex To 28 — Do You Feel — Peter Frampton
Ex To 31 — Get The Funk — Brothers Johnson
Ex To 32 — It's O.K. — Beach Boys
Ex To 33 — Wheels Of Fortune — Doobie Brothers
Ex To 38 — Beth — Kiss

WKWK — WHEELING, W.V.

#1 — Elton John & Kiki Dee
*Fernando — Abba — Atlantic
*Do You Feel — Peter Frampton — A&M
*I Only Want — Bay City Rollers — Arista
*Did You Boogie — Flash Cadillac — Private Stock
10 To 5 — Summer — War
Ex To 32 — That'll Be The Day — Linda Ronstadt
Ex To 31 — Getaway — EW&F
Ex To 30 — Disco Duck — Rick Dees
WAIR — WINSTON/SALEM, N.C.

#1 — Elton John & Kiki Dee

I Only Want — Bay City Rollers — Arista
You Are The Woman — Firefall — Atlantic
End Is Not — Amazing Rhythm Aces — ABC
14 To 10 — If You Leave — Chicago
23 To 19 — Still The One — Orleans
Ex To 20 — Disco Duck — Rick Dees
Ex To 23 — Rock'n Me — Steve Miller
Ex To 24 — Beth — Kiss
Ex To 26 — That'll Be The Day — Linda Ronstadt
WHOT — YOUNGSTOWN, OHIO

#1 — Cliff Richard

Getaway — EW&F — Columbia
Magic Man — Heart — Mushroom
Rock'n Me — Steve Miller — Capitol
6 To 2 — Lowdown — Boz Scaggs
12 To 7 — Still The One — Orleans
20 To 15 — Sunrise — Eric Carmen
28 To 18 — Disco Duck — Rick Dees

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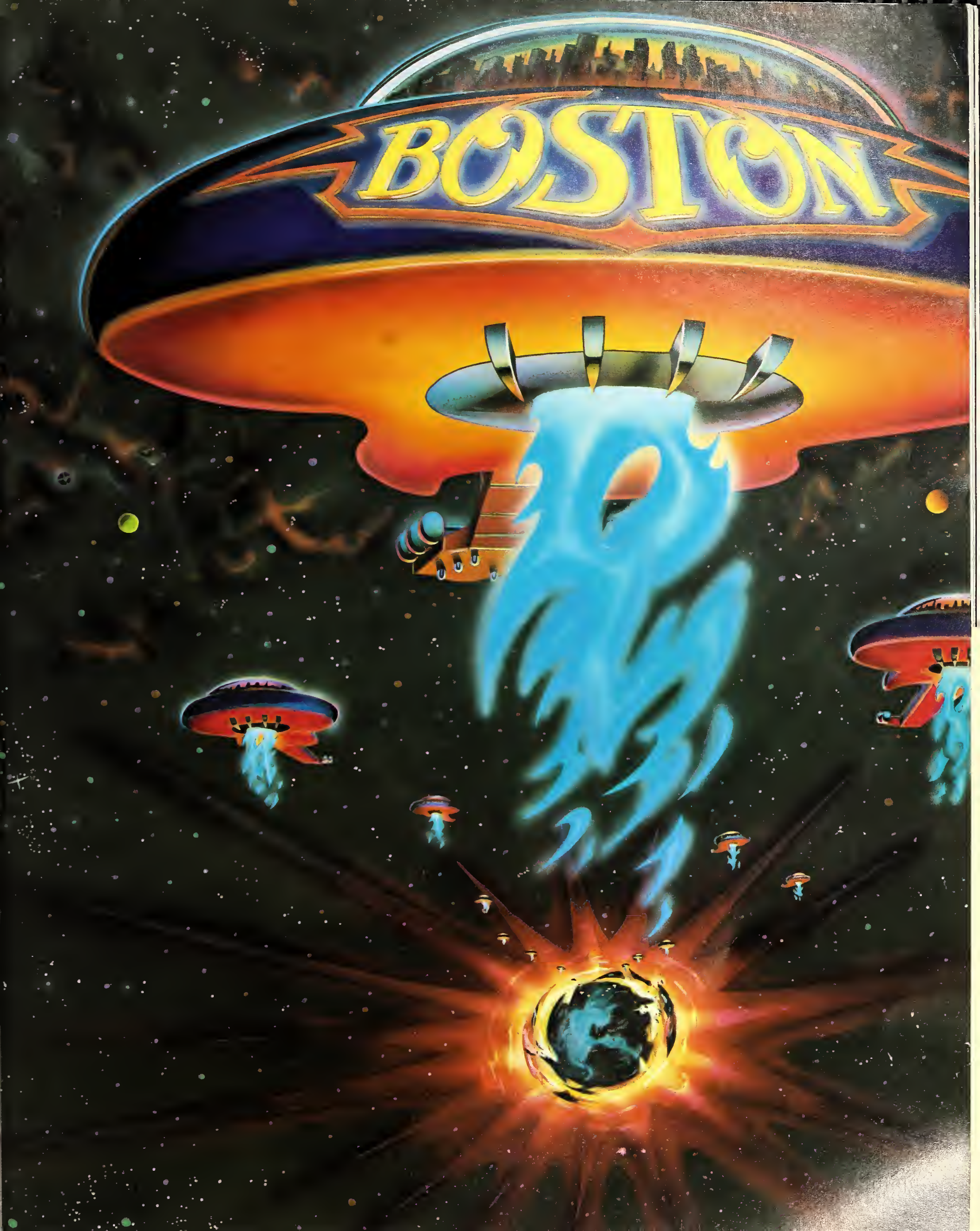
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BOSTON



Diamond Returns To NYC

FOREST HILLS TENNIS STADIUM, NYC — Neil Diamond returned "home" after a four-year performing absence in the area, and a well-dressed, well-behaved audience couldn't have been happier. Diamond, who currently lives in



Beverly Hills, grew up in the borough of Brooklyn and, judging by reaction to references of his former residence and the line from "I Am, I Said" ("Well I'm New York City born and raised . . .") elicited one of the evening's rare collective cheers and whistles), he was comfortably at home, as if among friends and neighbors.

The lush venue, a 15,000 seat, open-air stadium, was graced on the first of a three-night stand by a star-filled breezy evening, and this formed a perfect backdrop for the ballads and easy rockers that have become Diamond's forte. After two numbers from an earlier portion of his career, the neo-tribal

Nitty Gritty Reborn

THE ROXY, L.A. — Playing before a packed Roxy crowd, a rejuvenated Dirt Band (formerly Nitty Gritty Dirt Band) displayed a large scope of musical talents, and more than a couple new songs.

Opening with an interesting version of "Home On The Range," The Dirt Band fit neatly into a progressive country mold. Throughout, original band member John McCuen proved to be the focal point of the show, his outstanding guitar solos giving the set an extra sparkle.

The two new members, John Cable on bass and Jackie Clark on guitar, filled out the sound nicely. And, if the Dirt Band sticks to primarily one genre, they do it extremely well. The contributions these two new members have made are not so much musical (although they are good musicians) as an overall contribution of energy and direction. On "Will The Circle Be Unbroken," a country music standard and one of their favorites, each member of the band got a chance to shine. Versatility is certainly no problem either, with McCuen and others doubling on a couple of different instruments.

An encore of "Orange Blossom Special" left the bulk of the audience satisfied that they had seen a band reborn.

A group called Starwood opened the show with a vocal balance somewhat reminiscent of Crosby-Nash. Capitalizing on vocal strength, the group provided tunes in their set that were flavored with both country and jazz influences. Starwood spotlighted the band members instrumentally, but more importance was placed on their repertoire of songs. Their tunes were

"Soolaimon" and "Play Me," the singer-songwriter, along with a highly accomplished accompanying band, led the audience through a musical chronology of his work, culminating in selections from his recent Columbia work, "Beautiful Noise."

An extended version of "Cherry, Cherry," his first major single hit, was particularly striking, highlighted by King Errisson's percussion work. However, it was a rendering of "Song Sung Blue," replete with audience participation on the choruses, that proved to be the crowd's favorite.

Diamond's work of late, particularly the three albums he has recorded for Columbia, has been characterized by extensive orchestration. Yet this condition, surprisingly, proved no obstacle to the seven musicians backing Diamond. Alan Lindgrin was especially impressive on an assortment of acoustic and electronic keyboards, more than adequately reproducing the effects of the full orchestras obviously used in the studio recording.

Excerpts from "Jonathan Livingston Seagull" comprised the first encore after a 90-minute set. However, two encores later, the audience, which was clearly his by now, if there were any skeptics earlier, let him leave only reluctantly. "I've Been This Way Before" was the final offering. ". . . and I'll be back again," he sang.

j.s.

audible; and the effect of a surprise short acapella group vocal during "I've Got A New Way Of Walkin'" was particularly one of the standout effects of a group trying to communicate more through lyrics than instruments. Starwood is a strong group with much potential; a result of offering not only vocal excellence, but a variety of differently flavored music.

j.b.c.

Stills No Young

FORUM, L.A. — The Stills-Young Band, minus Young, played to a semi-full yet almost fanatical audience at the Forum last week.

Stills carried the show in a fairly admirable fashion, considering the fact that his partner for the first half of the tour, Neil Young, had left only a week before due to "throat trouble."

Stills ran through a bunch of familiar songs from his days with various bands, and performed a well-received acoustic set. However, at least at this show, no solid evidence of the performer's musical growth was evident, and he seemed to rely on the same old tricks.

The backing group was a fine assemblage of studio musicians, yet they never seemed to catch the pace of the show. Often, in the electric set, there was more than one player out of tune. Stills was a lackadaisical leader, and lent no visible support to his backing.

Interestingly, the old songs were the best received, even ones like "For What It's Worth," which used to be a political anthem of sorts, but now it's a song that holds no understandable attraction, except, perhaps, through nostalgia.

"Treetop Flyer," a new blues that Stills debuted during his acoustic set, was dedicated to "all of my brothers in the import/export business," and was received quite well by a sympathetic audience. Certainly Stills cannot be faulted for the timing of the show, as an integral partner had recently vanished from the scene.

The Marshall Tucker Band opened, and clearly they were not up to snuff. Experiencing problems with stage monitors (a crucial tool in the airplane hanger-like Forum), the group had a couple of sloppy moments, but saved the day with some energized, hard-driving rock 'n' roll.

j.m.

Olivia Newton-John

GREEK THEATRE, L.A. — Her appearances in Los Angeles are all too rare. She comes on like a vision and has a voice that runs neck and neck with her loveliness. Lucky for us she has made the U.S. her home; too bad for Australia.

Olivia Newton-John continued to sustain her credibility as a first-rate star in a very competitive business, as she performed here at the Greek Theatre under the stars during an L.A. heat wave. Drawing a widecross section from the very young to the older crowd,



she still managed to sandwich in the record-buying segment composed of those in their twenties. And she had something for everybody.

Aside from her expected set of hits including "Let Me Be There," "If You Love Me Let Me Know," "I Honestly Love You," "Let It Shine," and "Come On Over," Olivia treated the crowd to a new/old version of "As Time Goes By" from the old Humphrey Bogart movie, "Casablanca."

Moving like a trouper, spreading happiness from one end of the stage to the other, Olivia also a sample of her new disc, "Don't Stop Believin'." It's doubtful any of this audience will.

Opening the show in bright style were England Dan & John Ford Coley, still riding high on their single, "I'd Really Love To See You Tonight," bulleted in the top five again this week on the **CB** top 100.

a.f.

Cowboys Hit Hollywood: Triumph

HOLLYWOOD BOWL, L.A. — The five artists appearing at the Hollywood Bowl this night had several traits in common: all are both songwriters and performers; all have been regarded as non-conformists and mavericks who could not easily be pigeonholed into neat little categories; and all have recently begun to achieve major success after plying their trade for quite some time.

Steve Young opened to a notyet fully unlimbered crowd with a short but effective set that gave the audience a good sampling of his powerful, rugged voice.

Tompall Glaser was unfortunate in having his set plagued by sound problems, but still turned in a brief but well executed set ranging from his untraditional treatment of "Time Changes Everything" to his recent Shel Silverstein-penned hit, "Put Another Log On The Fire." The seven piece Outlaw Band, featuring ex-Bobby Bland guitarist Mel Brown, provided a perfect backdrop for Tompall's eloquently raspy vocals.

Willie Nelson did a well-planned and fast moving set highlighted by a series of songs from his album "Red Headed Stranger." Nelson combines elements of jazz, blues, pop and country into a form that is uniquely his own. His part of

the show was exceptionally well-received by the audience, which called him back for encores, and did not want to see him leave.

Jessi Colter is a lovely lady with a quiveringly seductive voice put to its best use on ballads like her hit, "I'm Not Lisa." While lacking the vocal power of many other female country singers, Ms. Colter's songwriting ability, plus her beauty and charm, make her a pleasant addition to the otherwise all-male "outlaw" aggregation.

Waylon Jennings didn't really need to ask if the audience was "Ready For The

Country"; they were definitely ready for both the country and the man. He seemed exhilarated by the large and enthusiastic crowd, performing with more energy than usual. All of his material was well chosen and well done, but especially impressive was his "Are You Sure Hank Done It This Way," which featured the always-excellent Ralph Mooney on steel guitar.

The show was kind of a landmark event, as it is very rare for all of these artists to get together for one gig. It must be remarked that the audience embraced all of the artists, both singularly and collectively, and voiced a loud opinion that progressive country is here to stay.

The camaraderie between all of these artists is also worthy of note. Even when only one was on the stage, members of the audience got the distinct feeling that the Outlaws stayed together; they lent an almost palpable support to each other.

The high point of the evening came when Willie Nelson joined Jennings on the last verse of "Bob Wills Is Still The King," and stayed for a duet of "Good Hearted Woman."

l.f.c.



SOMEWHERE I'VE NEVER TRAVELLED — Ambrosia — 20th Century T-510 — Producer: Alan Parsons — List: 6.98

It is uncommon for a fine progressive rock group to come from the U.S. and even more uncommon for one to come from the L.A. area — Ambrosia is the ultimate exception to the rule. As well as being an album that's chock-full of excellent music, "Somewhere I've Never Travelled" is also literate and intelligent — two elements which, again, are the exception to the rule in rock music of any sort. The classical kinkiness of "Dance With Me George," an inspiring ode to George Sand, is sure to be a favorite, while "Can't Let A Woman" will make a powerful single that will have no trouble putting Ambrosia across to the pop market.



BAY CITY ROLLERS



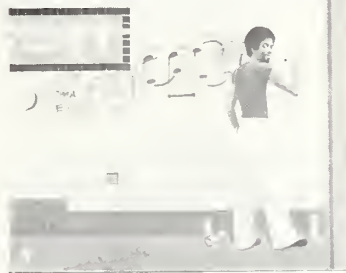
DEDICATION — Bay City Rollers — Arista 4093 — Producer: Jimmy Ienner — List: 6.98

The Rollers have proven beyond a shadow of a doubt that they are the heaviest kids alive! This LP is sure to be one equally heavy seller, so you dealers should give the "tartan terror" plenty of visibility. This outing is characteristic of the Rollers' penchant for producing the hottest pop music since you-know-who started this whole British thing over a decade ago. This is an album from which singles are sure to abound — programmers be ready. Top cuts include "Let's Pretend" and the Rollers' cover of the Beach Boys' classic, "Don't Worry Baby."

SCHOOL DAYS — Stanley Clarke — Nemperor/Atlantic NE 439 — Producers: Stanley Clarke, Ken Scott — List: 6.98

Stanley Clarke has established quite a reputation for himself as a progressive jazz player — this LP is going to make him a contender in the progressive rock market with ease. Just take a glance at our Most Added LPs and you'll see what we mean! The energy level is quite high on this effort, with some very fine arranging by Clarke. There's no doubt that this LP is going to be a big seller, so retailers take note — don't be afraid to display this right alongside your best-selling progressives, it's that good! The rock voicings of the title track are tastefully complementary to the mellow mood feeling of "The Dancer."

STANLEY CLARKE SCHOOL DAYS



CAR WASH — Original Soundtrack — MCA 2-6000 — Producer: Norman Whitfield — List: 7.98

This is one soundtrack album that's great even if you haven't been fortunate enough to have seen the film yet. It's an up-tempo collection of tunes that deal with the lives and loves of the people who work at and frequent a downtown L.A. car wash. Though entirely R&B in its musical approach, this album is not restricted to any one type of tune. There are tunes like "I Want To Get Next To You," which is reminiscent of the Temps, and some others that are just straight-ahead funk — like the main theme, which is sure to be heard a great deal on both R&B and pop stations. "Car Wash" is an exhilarating experience!

HOWZAT! — Sherbet — MCA 2226 — Producers: Sherbet, Richard Lush — List: 6.98

Sherbet is a very hot Australian group that is destined to make some big waves in the States. Their sound is a bit pop-ish, but the somewhat heavy-handed treatment of the instrumentation lends just enough punch to make "Howzat!" a solid choice for the FM programmer as well. We highly recommend the title track and "Blueswalkin'" to the progressive programmer, while "Dancer" will supplement these just fine in the pop markets.



BREAD & ROSES — Judy Collins — Elektra 7E-1076 — Producer: Arif Mardin — List: 6.98

Judy Collins is a folk singer in the grand tradition — there's true emotion and sincerity in each and every note she sings. Her voice flows throughout this endeavor like so much warm, golden honey, casting its sweet glow on everything it touches. The instrumentation provides a delicate background upon which the tapestry of "Bread & Roses" is woven. The production work of Arif Mardin is characteristically pure and clean, making this LP a fine addition to the consistent collection of material that Judy has so long provided us with. "Spanish Is The Loving Tongue" is simply exquisite.

CUPID'S ARROW — David Blue — Asylum 7E-1077 — Producer: Barry Goldberg — List: 6.98

Sounding not unlike a cross between Bob Dylan and Kris Kristofferson, David Blue weaves his own special brand of tune on "Cupid's Arrow." The tunes range in approach from the somewhat country-flavored "The Ballad Of Jennifer Lee" to the more electric phrasings of "Tom's Song" and the Chitown shuffle beat of "I Feel Bad." Many notable musicians join Blue on this effort; the list includes The Band's Levon Helm, Jesse Ed Davis and Barry Goldberg, whose production work is also an excellent contribution to the overall sound of the album.



MAGIC DRAGONS — Blue Magic — Atco SD 36-140 — Producer: Bobby Eli — List: 6.98

A clean and pleasant offering by Blue Magic. The tunes are a collection of R&B movers that lean heavily into the harmony-vocal orientation. "See The Bedroom" is an excellent example of what can happen when a group with the melodic expertise of Blue Magic gets hold of a good ballad. On the other end of the scale are the funky numbers like "Mother Funk" — a real hot one. This LP is a natural for the R&B programmers, but it would be a big mistake for the pop programmers to overlook the potential of this album.

MAN TO MAN — Hot Chocolate — Big Tree/Atlantic BT 89519 — Producer: Mickie Most — List: 6.98

Hot Chocolate is a group that can take the basic R&B format and create a very effective sound by adding some progressive synthesizer lines and underscoring the entire work with some tight latin percussion. Dynamite brass rounds out the ensemble in an effort which can only be described as hot! The up-tempo boogie numbers will undoubtedly be the favorites of the disco and R&B set, while the title tune shows some good potential for the pop market.



MANHATTAN MILLIONAIRE — Disco Tex & His Sex-O-Lettes — Chelsea CHL 516 — Producer: Kenny Nolan — List: 6.98

Sir Monti Rock III is back in fine form with his infamous Sex-O-Lettes in this LP which revolves around a simulated live sound. "We're Having A Party (It's Gonna Be Alright)" sets the pace for the remainder of the LP — and the pace is a high-spirited one indeed. The arrangements feature the full vocals of his backup unit providing the vehicle for his narrative-style lead vocals. Many pop stations will find picks suitable for their particular markets and some R&B playlists may boast a few cuts as well. This is a fun record.

FLIGHT NEVER ENDING — Mingo — Columbia PC 34260 — Producer: Mingo Lewis — List: 6.98

This unique LP is a finely-crafted offering that combines primitive latin rhythms which the liner notes refer to as "Afro-Cuban" and the finest elements of the progressive jazz-rock sound. The result — an extremely interesting outing which treads well into the progressive genre, though in the process a new musical form begins to take shape. This is an LP which will be well received in the FM progressive market with tunes like the short but sweet "Aba Cua" and "Trapezoid" standing out as prime examples of an exemplary effort.



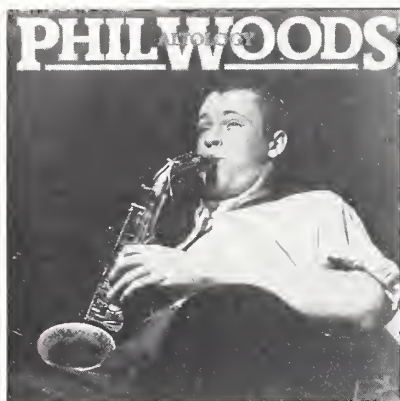
OBSESSION — Original Soundtrack — London SPC 21160 — List: 6.98

This LP represents some of the last work by the late renowned composer Bernard Herrmann. Herrmann, conducting the National Philharmonic Orchestra, has created a compelling piece of visual music that ranks alongside his very best. The various segments of the score reach out and grasp the listener with an iron hand that leads him helplessly through various emotional planes, keeping his attention riveted like a super-powerful electromagnet. "Obsession" is certainly a work which is an important addition to the magnificent Bernard Herrmann discography.

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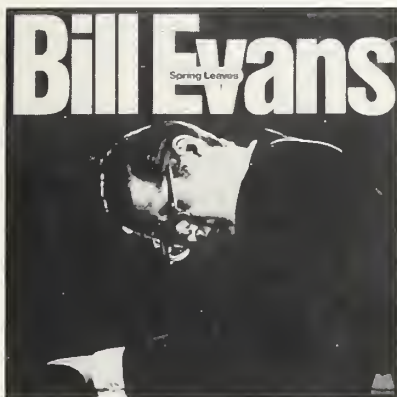
- F-24701 Jimmy Witherspoon, *The 'Spoon Concerts*
- F-24702 Lightnin' Hopkins, *Double Blues*
- F-24703 Furry Lewis, *Shake 'Em on Down*
- F-24704 Rev. Gary Davis, *When I Die I'll Live Again*
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- F-24706 John Lee Hooker, *Boogie Chillun*
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- F-24710 Dave Van Ronk
- F-24711 The Holy Modal Rounders, *Stampfel & Weber*
- F-24712 Cal Tjader, *Los Ritmos Calientes*
- F-24713 Ray Barretto, *Carnaval*
- F-24714 Ravi Shankar/Ali Akbar Khan, *Ragas*
- F-24715 Leadbelly, *Huddie Ledbetter*
- F-24716 Robert Pete Williams/Blind Snooks Eaglin, *Rural Blues*
- F-24717 Roosevelt Sykes/Little Brother Montgomery, *Urban Blues*
- F-24718 The Best of the Chambers Brothers

Prestige

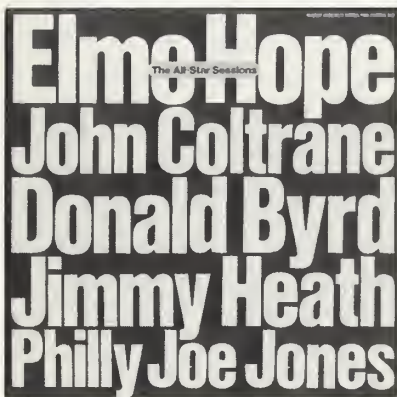
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- P-24003 John Coltrane
- P-24004 Sonny Rollins
- P-24005 The Modern Jazz Quartet
- P-24006 Thelonious Monk
- P-24007 Yusef Lateef
- P-24008 Eric Dolphy
- P-24009 Charlie Parker
- P-24010 Charles Mingus
- P-24012 Miles Davis, *Tallest Trees*
- P-24013 Jack McDuff, *Rock Candy*
- P-24014 John Coltrane, *More Lasting than Bronze*
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- P-24024 Gillespie/Parker, *The Greatest Jazz Concert Ever*
- P-24025 Burrell/Byrd, *All Day Long & All Night Long*
- P-24026 Cal Tjader, *Monterey Concerts*
- P-24027 Eric Dolphy, *Copenhagen Concert*
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- P-24030 Dizzy Gillespie, *In the Beginning*
- P-24031 Ben Webster, *At Work in Europe*
- P-24032 Art Farmer, *Farmer's Market*
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- P-24057 Illinois Jacquet, *How High the Moon*
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- P-24068 Mal Waldron, *One and Two*
- P-34001 The Great Concert of Charles Mingus (3-record set)
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- M-47003 Wes Montgomery, *While We're Young*
- M-47004 Thelonious Monk, *Pure Monk*
- M-47005 Charlie Byrd, *Latin Byrd*
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- M-47009 *The Many Faces of Yusef Lateef*
- M-47010 Herbie Mann, *Let Me Tell You*
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- M-47013 Wes Montgomery and Friends
- M-47014 Johnny Griffin, *Big Soul*
- M-47015 Coleman Hawkins, *The Hawk Flies*
- M-47016 Art Blakey/Max Roach/Elvin Jones/Philly Joe Jones, *The Big Beat*
- M-47017 Louis Armstrong/King Oliver
- M-47018 Jelly Roll Morton, 1923-24
- M-47019 Bix Beiderbecke and the Chicago Cornets
- M-47020 New Orleans Rhythm Kings & Jelly Roll Morton
- M-47021 Ma Rainey
- M-47022 Blind Lemon Jetterson
- M-47023 Thelonious Monk, *Brilliance*
- M-47024 Bill Evans, *"Peace Piece" and Other Pieces*
- M-47025 Jimmy Heath, *Fast Company*
- M-47026 Wynton Kelly, *Keep It Moving*
- M-47027 George Russell, *Outer Thoughts*
- M-47028 The Staple Singers, *Great Day*
- M-47029 Cannonball Adderley, *The Japanese Concerts*
- M-47030 Wes Montgomery, *Pretty Blue*
- M-47031 Bobby Timmons, *Moanin'*
- M-47032 Clark Terry, *Cruising*
- M-47033 Thelonious Monk, *In Person*
- M-47034 Bill Evans, *Spring Leaves*
- M-47035 Johnny Griffin/Eddie "Lockjaw" Davis, *The Toughest Tenors*
- M-47036 Kenny Dorham, *But Beautiful*
- M-47037 Elmo Hope, *The All-Star Sessions*
- M-47038 Mongo Santamaria, *Skins*



Bill Evans
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ALBUM REVIEWS

TROUBADOUR — J.J. Cale — Shelter/ABC SRL 52002 — Producer: Audie Ashworth — List: 6.98

J.J. Cale has got to be one of the most laid-back music makers in the entire south! His songs are not unlike the mighty Mississippi — they're deceptively calm and mellow on the surface, but the power that lies just beneath the surface is magnificent! Cale's unassuming vocals are not only pleasant, but combined with his tasteful instrumentation they provide an intense vehicle for the profound statements which Cale displays such a propensity for. "Ride Me High" and "Travelin' Light" are fine examples of Cale's art. Incidentally, Cale is all over this album playing guitars, bass, slide guitar and organ.



IT'S ALL ABOUT LOVE — The Persuaders — Calla CAS 1238 — Producers: Robert Curlington, Norman Harris — List: 6.98

A very smooth soul offering from The Persuaders that showcases their incomparable vocals and beautiful string arrangements. In the album, the group applies its vocal quality to a range of tunes that includes some touching ballads like "I Need Love" and some great movers like "Quickest Way Out." With its foot firmly implanted in the R&B programmer's door, "It's All About Love" has a good shot at some AM pop play as well.

MILLION DOLLAR LEGS — The New Tony Williams Lifetime — Columbia PC 34263 — Producer: Bruce Botnick — List: 6.98

The New Tony Williams Lifetime displays a penchant for incredible rhythmic understatement — the wild clavinet licks in "Million Dollar Legs" are a perfect example. Williams' percussion expertise, while an important element in the overall sound, is rendered secondary to the totality of the group effort. Tunes like "Joy Filled Summer" and "Sweet Revenge" will grab an easy spot on many FM progressive playlists.

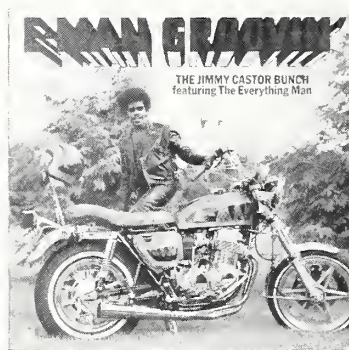


SOUND OF A DRUM — Ralph MacDonald — Marlin/T.K. 2202 — Producers: Ralph MacDonald, William Salter — List: 6.98

Percussionist extraordinaire Ralph MacDonald is joined on this outing by a number of notable jazz musicians which include Grover Washington, Bob James and Eric Gale. The flowing jazz licks are effectively interlaced with some high energy percussion playing along with a light touch on the vibes. The outstanding cut on the LP is MacDonald's own "Where Is The Love," which is highlighted by driving, chant-like vocals — a very likely candidate for play outside the jazz market.

THIS IS... — El Chicano — Shadybrook SB 33-005 — Producer: El Chicano — List: 6.98

Though it's been some time since we've heard from El Chicano, this LP is definitely worth every minute of the wait. Latin and R&B rhythms intermingle to create a commanding foundation upon which the group lays some fine vocal work along with the added rock 'n' roll musical posturings that complete the El Chicano sound. Searing guitar riffs often lead playfully into nice solos on the part of various horns. "Dancing Mama" and "Sweet Sensation" will appeal to a wide variety of listeners.

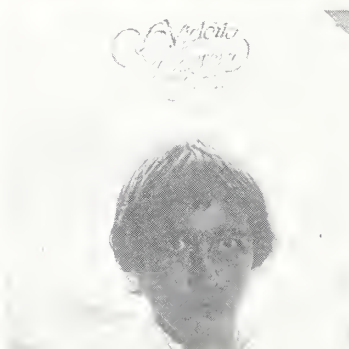


E-MAN GROOVIN' — The Jimmy Castor Bunch — Atlantic SD 18186 — Producers: Castor-Pruitt Productions — List: 6.98

Some real clean funk lines are spiced up with some sparse synthesizer lines to make this an LP that should find willing listeners in both the R&B and pop markets. The rock-oriented "Space Age" is a prime example of the type of tune that could easily go pop. The title cut and "I Love A Mellow Groove" feature some funky clavinet licks that, combined with Jimmy Castor's upfront vocals, should make this LP an easy add on many a playlist.

SILVER — Silver — Arista 4076 — Producers: Tom Sellers, Silver — List: 6.98

Not many groups manage to produce as strong an initial offering as Silver has done with their debut effort, "Silver." Though the group finds a strong musical direction via the leadership of John Batdorf (erstwhile member of Batdorf & Rodney), the music is definitely the result of a group effort. The rich country-rock harmony vocals are evidence of the tasty musical balance which they have achieved. Programmers have already found that "Wham Bam" is a fine cut, but they are sure to pick up several of the other fine cuts on this LP.



DAWNING DAY — C.B. Victoria — Janus JXS 7029 — Producers: Matthew McCauley, Fred Mollin — List: 6.94

This is an extremely smooth offering by this accomplished Canadian artist. The songs are pure and simple, Victoria's ingratiating vocals being effectively supported by some fine string arrangements and the sparse use of acoustic piano. The LP shows some very good potential for the pop market, particularly in tunes like Victoria's notably fine cover of Russ Ballard's "I Don't Believe In Miracles" and "You Make Everything Alright." FM progressive programmers will find the entire LP a likely candidate for frequent play.

MIDNIGHT MIRAGE — Mike Greene — Mercury SRM 1-1100 — Producer: Mike Greene — List: 6.98

Though this album is predominantly instrumental, the few vocal tracks are outstanding. Greene's voice is powerful but controlled on tunes like "I Need A Love" and "Circles Round The Sun." Many musical styles are evidenced herein — among them are jazz, rock and progressive treatments in both the aforementioned genres. "Adobe Hideaway" is a very strong cut which demonstrates the harmonically effective blending of these various influences. This LP will be warmly greeted on FM progressive stations, with a shot or two at the pop stations as well.



BLIND DOG AT ST. DUNSTANS — Caravan — Arista 4088 — Producer: David Hitchcock — List: 6.98

This British progressive band has been well known to the folks of the Isles for quite some time — and it's about time that the States stood up and took notice. This is an excellent album — as are all of Caravan's previous endeavors, both foreign and domestic. The normal rock instrumentation is augmented by the tasteful addition of viola, flute and some interesting percussion to create a feel that is powerful yet sensitive. Progressive programmers are sure to flip over this album — they ought to. Brits have been digging it for some time already! "Here Am I" and "Jack And Jill" make a nice sampling.

SUCCESS & FAILURE — Dalton & Dubarri — ABC ABCD 964 — Producers: Gary Dalton, Kent Dubarri — List: 6.98

This effort is an excellent showcase of the many talents of Gary Dalton (guitars, bass, piano and vocals) and Kent Dubarri (drums, percussion and vocals). The sounds vary from the up-tempo pop feel of "Cold Outside Your Love" to the progressive environment created by "Rainbow" and finally the Caribbean polyrhythms of the title track. The entire work is excellent throughout, offering programmers in a wide variety of markets a Dalton & Dubarri tune that's right for them.



LOVE WILL KEEP US TOGETHER — Zim Zemarel Orchestra — Columbia C34269 — Producer: Zim Zemarel — List: 6.98

In this contemporary big band album, longtime Columbia promotion man Zim Zemarel shows good form on the other end of the business — that of making the record. Zim's orchestra turns in flawless renditions of many popular standards like "Danny Boy" and a complete selection of contemporary favorites like "Feelings" and the spirited title cut. This album is a joy for fans of Zim in either of his vocational/avocational roles — it's also an important contribution to the field of music called "big band." Nicely done!

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Record World this
week, you'll know
why American Flyer
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reports in **R&R,**
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Record World:

107 with a bullet

Radio & Records:

10 on Album Airplay Chart

Billboard:

108 with a bullet

Cashbox:

98 with a bullet

Walrus:

Futures Pick

Gavin:

Number two: New
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“AMERICAN FLYER” (UALA650-G) Their debut album.

Produced by George Martin. On **United Artists Records and Tapes.**

Management: Dennis Katz/Survival Mgt.

UA

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'SARA SMILE' IS BEST SONG — Daryl Hall and John Oates have received two NATRA Awards for 1976, one for their gold single, "Sara Smile," voted best song of the year, and the other naming them best duo of the year. Shown here celebrating the twin win are (from l): Worthy Patterson, director of promotion for RCA Records; Tom Mottola, manager of Hall & Oates; Mike Berniker, divisional vice president of popular A&R for RCA; Daryl Hall; Ray Harris, national R&B promotion manager for RCA; Mel Ilberman, divisional vice president of commercial operations for RCA; Mike Becce, manager of national promotion for RCA; and John Oates.

ABC/Dunhill Pub. Acquires Speed Music

LOS ANGELES — ABC/Dunhill music publishing company has acquired the Speed Music catalog, which includes Daniel Moore's hit songs "Shambala," "My Maria" and "Jack-A-Diamonds."

In this transaction, ABC/Dunhill purchased Daniel Moore's interest in Speed Music: formerly the two parties each held half interest. The catalog is primarily Moore compositions, but also includes works by Joe Henry (currently writing for John Denver) and others.

Keystone Adds Affiliates; Forms Two Networks

LOS ANGELES — The Keystone Broadcasting System recently signed its 1235th affiliate, marking a new record in the 36-year history of the company. The network has also created a senior citizens network, comprising 293 selected Keystone stations serving 446 counties. 18.5% of the population in these 446 counties is 65 years of age and over, in comparison with the national average of 9.9%.

The Keystone military network is now being offered to advertisers. It consists of 192 regular and special Keystone affiliates.



PHYLLIS FLIES SOLO WITH BUDDAH — Vocalist Phyllis Hyman has been signed to Buddah Records and will begin recording a debut solo album this month. Ms. Hyman was featured on Norman Connors' recent Buddah album, "You Are My Starship." Pictured (from l) are Mort Drosnes, administrative vice president for Buddah Records; Larry Alexander, manager; Art Kass, president of the label; Ms. Hyman; Alan Lott, vice president of R&B operations; and Lewis Merenstein, vice president and general manager.

Legal Triangle fr 35

agreement can be reached. The meetings have included representatives from the Conference of Personal Managers, the Artist's Managers Guild and the American Federation of Musicians.

The three interest groups have differing opinions as to how the situation can be remedied and none are willing, as yet, to make a compromise. Mike Larmer, for example, feels that repeal of the Musicians Booking Agency Law would "at least give us a clean slate to work with — it's not the answer, but it certainly would be a start!" Jerry Zilbert of the AF of M, on the other hand, stated firmly, "We will not be satisfied until every artist, manager and every personal manager in the State of California is properly licensed by the Department of Consumer Affairs."

Howard Thaler signed resignedly, "There doesn't seem to be an agreement forthcoming for quite some time — there's no immediate light on the horizon."

Classical Music fr 10

across the country has been on the wane, but both Frost and Cansino feel the situation can change if private and institutional funding can be developed to promote and publicize the need for greater public participation in the fine arts. I Cantori's Sept. 12 concert at the Wilshire Ebell concert hall and its Oct. 22 Doheny mansion (private series) performance may provide a clue to the future of the art form in this city and perhaps predict a national trend as well. Whether the share of classical music in the music industry's yearly gross can become greater is subject to differing opinion, but the battle classical music must fight everywhere seems to be an uphill one. One record company executive commented, "It would be sad indeed to see the demise of classical music, but it is becoming clear that something must be done to pump new blood into it or watch it wither away and die."

EAST COASTINGS The New York public was treated to an 'insider's' glimpse of the music industry via a three part series in last week's Daily News. The opening article profiled Atlantic Records president **Jerry Greenberg** ("When he flashes the green light, careers can be golden"), providing fascinating details of the early stages of his career. At 33, Greenberg has been involved as a musician, self-made booking agent and producer, and record executive for nearly twenty years. He had placed ten masters with record companies while still in high school. **Clive Davis** provided the details of his firing from CBS Records and subsequent decision to head Arista, while the readers were treated to a quiet scenario of **General Johnson** and Davis discussing the phrasing of a new tune over the piano after hours at the Arista offices (Davis has no formal musical training). The final installment was split between two affiliated label presidents, **Steve Sheaffer** of Wing and A Prayer Co. (distributed by Atlantic) and **Seymour Stein** of Sire (distributed by ABC), providing a counterpoint to the major label execs. The series was written by **Stanley Mieses**, who was employed in the Atlantic publicity department.

NEW FACES, NEW PLACES — **Joe Walsh** is rumored to be one of the first artists to be signed to Portrait, the new CBS west coast-based label. . . **Billy Cobham** may be recording an orchestral album for Nonesuch, utilizing varied percussion in arrangements that should represent a departure from his familiar style. . . **Flo & Eddie** may be providing the screenplay for **David Bowie's** next film, which supposedly will have autobiographical implications for all three. . . **Peter Gabriel's** solo album for Atlantic Records, to be recorded with producer **Bob Ezrin** in Canada, will probably feature the playing and arranging talents of former **King Crimson** guitarist **Robert Fripp**, **Jim Gordon** at the drums, and **Steve Hunter** at the guitar, who is rumored to have future possibilities as a solo artist with Atlantic Records as well. . . **Barry Manilow** will produce the next **Liza Minnelli** album. . . The new **Sparks** album on Columbia, produced by **Rupert Holmes**, will include cuts entitled "I Like Girls," "White Women," "Everybody's Stupid," and "I Bought The Mississippi." . . **Dan Hartman's** first solo album for Blue Sky Records, entitled "Images," will include **Ronnie Montrose**, **Rick Derringer**, **Randy Brecker**, **Clarence Clemons**, **Edgar Winter**, Dan's dad **Carl**, and **Revelation** doing backing vocals. Hartman, who penned "Free Ride" as bassist in Edgar Winter's group, will not be on the road just yet, since he is producing **Foghat's** next album. . . **Diamond Rio** signed to the Kama Sutra label. . . **Bill Quatman** signed to RCA Records. . . MCA Records has signed **Buckacre**. . . **Tender Aggression**, the session group that played behind **Silver Convention** in Germany, will appear on disk in the United States on Morningstar Records. . . T.K. Records has signed percussionist **Ralph MacDonald**, with an album entitled "Sound Of A Drum". . . Conga master **Ray Barretto** has been signed to Atlantic Records; his two-LP set, "Tomorrow: Ray Barretto Live," is due in October.

HOOKED ON LUNACY — Playing before 20,000 Swedes who had doffed their clothes due to high temperatures, **Dr. Hook's Dennis Locorriere** made the mistake of exclaiming on stage, "Boy, it must be hot out there!" The denuded Swedes, who didn't understand why the group hadn't gotten into the spirit of liberated mores already, began to demand that the group follow "suit." Dennis recalls, "I can't imagine what it must have been like to see this chubby little guy playing the bass in his socks!" Such incidents seem to follow Dr. Hook, but Dennis and **Ray Sawyer** insist that they've never staged stunts with overt intentions of attracting the press. The group promises not to take off their clothes within these more puritanical United States, although Dennis and Ray have interviewed each other for one radio station, as well as delivering demented news and weather reports for television and radio. In Copenhagen, the group actually opened for themselves in glitter disguise, and were booed off the stage in favor of Dr. Hook, another episode of the recent European tour that they report was their most successful yet. The Capitol recording artists will be appearing on the **Mike Douglas Show**, the **Merv Griffin Show**, **Midnight Special** and **Rock Concert**, and yes, they do agree that a hit single is what usually gets them on television. (Per request, we have not included the words "zany" and "weird" in this paragraph). . . Drummer **Paul Nichols** and guitarist **Ariel Bender** of U.S.'s **Widowmaker** breezed through these offices last week, just in from Illinois by air, and getting ready to play the Westchester Premiere Theater with **ELO**. Apparently, life on the road has been getting to them lately.

ON THE SHORT END — Guitarist **Alan Holdsworth** has left the **Tony Williams Lifetime** to join **Gong**. . . **Melba Moore** has cancelled a planned promotional tour of Virginia due to the untimely death of her mother, **Mrs. Melba Moorman**. Ms. Moore has cancelled all personal appearances until further notice. She has recently taped an upcoming segment of **Soul Train**. . . **Don Kirshner's** new Saturday morning children's show will be called "Kids From C.A.P.E.R." . . . **Clarence Lawton**, president of Lawton Records, has joined the long list of music industry figures to be photographed with **Jimmy Carter**. . . ABC Eyewitness News recently brought a camera crew to Kingdom Sound in Syosset, Long Island, to film a profile of Fantasy recording artist **Tommy James**. . . Columbia Records is releasing the original cast performance of **Archibald MacLeish's** drama, "The Great American Fourth Of July Parade". . . Buddah will launch a merchandising campaign for newly signed artist **Michael Henderson**, who has been featured as a vocalist with **Norman Connors** and currently plays bass with **Miles Davis**. . . On Friday Sept. 10, O'Lunney's will present an evening of country/disco — a Country/Disco Association has been formed under president **Ruth Lieberston** for the exploitation of further possibilities. . . **Wings** will appear in Venice's Piazza San Marco for the benefit of UNESCO, Sept. 25. . . The American Guild of Authors and Composers (AGAC) is currently enrolling applicants in their fall series of lyric and songwriting workshops. . . The **Eagles'** new album will actually be titled "Hotel California," not vice-versa. . . Airing Sept. 11, Don Kirshner's "Best Of Show" will present **Black Sabbath**, the **Captain & Tennille**, **Bad Co.**, **Janis Ian**, **Rufus** featuring **Chaka Kahn**, **Barry Manilow**, **Roger Daltrey**, **Labelle**, **Sha Na Na**, **Chuck Berry**, and **Ike & Tina Turner**. **phil dimauro**

POINTS WEST — **Alice Cooper**, who will co-host (with **Diana Ross**) the **Don Kirshner Rock Awards** over CBS Sept. 17, will write all of his own (spoken) material, including skits. This in counterpoint to last year when the male host, **Elton John**, was stuffed with bulky, pre-fab dialogue. Also look like **Alice** will be doing a lot more television this season and possibly a couple of movies. . . After the **Fleetwood Mac** concert and party (27) an impromptu gathering took place at the home of **David Forest**. Guests included **Elton**, **Rod Stewart**, **Billy Gaff**, **Ron Wood**, **Bob Ellis**, motion picture agent **Maggie Abbot**, music agent **Carol Sidlow**, **Greg Mundy** and **Casey King** (vice presidents of **David Forest Co., Ltd./Fun Productions**) and **Forest's** able assistant, **Constance Weinschenk**. . . **KICK THAT RUMOR IN THE THROAT** — **Firefall** played the Santa Monica Civic last weekend (28) with the original **Spirit**. Bassist **Mark Andes** did double duty, playing a set with both bands. But the real story for all you gossipmongers is the note that **Neil Young** joined **Firefall** onstage for a couple of numbers during which he not only played, but . . . sang **Dylan's** "Tom Thumb's Blues." Was it his vocal cords that preempted the remainder of the **Stills/Young** tour? Only his doctor knows for sure, but we can tell you this: from what we heard, **Neil** still gives good neck! . . . Speaking of **Firefall**, their producer, **Jim Mason**, is also involved in the production honors having to do with an LP from **The Volunteers**, led by **Wayne Berry** and

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CASH BOX COUNTRY

COUNTRY ARTIST OF THE WEEK

Billie Jo Spears



Texas-born Billie Jo cut her first record when she was thirteen, and then settled down to the long hard pull that eventually brought her to 1975, the year it all began to really happen. Late in '74, she returned to United Artists after a brief absence from the label, and by 1975 she had her first number one single, "Blanket On The Ground," soon followed by "Stay Away From The Apple Tree," "Silver Wings And Golden Rings," "What I've Got In Mind," and now her hot charter, "Misty Blue."

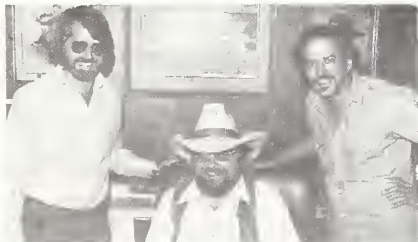
In addition to working as a single artist, Billie Jo and Del Reeves have teamed as a very successful duo, with "On The Rebound" and "Teardrops Will Kiss The Morning Dew" getting heavy chart action.

With a career too new to have laid down an extensive track record (with the exception of her phenomenal recording success) Billie Jo has already been in demand for other than her U.S. audiences, having toured the United Kingdom with George Hamilton IV. While in England she was awarded a silver disk for sales of her "Blanket On The Ground" single. This award is made for sales in that country of 250,000 units.

United Artists' vice president Larry Butler directs all of Billie Jo's recording for the label, while Top Billing, Inc. handles exclusive booking.



HAPPY ANNIVERSARY — Jack Stapp, founder of Tree International (second from left), was recently surprised by friends in New York at a dinner party honoring him on his company's 25th anniversary. Among the many friends attending were (l to r.) Broadcast Music, Inc. executives Thea Zavin, Ed Cramer and Frances Preston.



DANIELS RESIGNS WITH PARAGON — Alex Hodges, president of the Paragon Agency (l), and Joe Sullivan, Charlie Daniels' manager, look on as Daniels signs a contract to continue his exclusive representation by the Paragon Agency. The Charlie Daniels Band is currently working on their second LP for Epic, to be titled "High Lonesome."

CMA Musexpo Show Set

NASHVILLE — On the evening of Sept. 8, 1976 the Country Music Association will sponsor a country music show featuring Tammy Wynette, Mickey Gilley and Ronnie Milsap for the participants of Musexpo '76.

Clark, Hall Set For Celeb Golf Tourney

NASHVILLE — Country music stars Roy Clark and Tom T. Hall will join actor Ernest Borgnine and other celebrities when they play in the 12th Annual Music City U.S.A. Pro-Celebrity Golf Tournament at Nashville's Harpeth Hills Golf Club this Oct. 8-10. PGA tour professionals Lou Graham, Mason Rudolph, Miller Barber and Mike Hill are among the first professional golfers to join the field. The tournament consists of 36 fivesomes, each of which pairs a celebrity, a touring golf professional, a music industry executive, a business executive and a member of the association of Tennessee Country Gentlemen. Invitations have been mailed and announcements will be made as acceptances are received. Practice rounds will be held on Friday, Oct. 8, with competition scheduled for Oct. 9-10. A season ticket costs \$12.50 and provides admittance to the tournament on all three days. The tournament is co-sponsored by the Country Music Association, the Tennessean, the Nashville Area Junior Chamber of Commerce and WSM, Inc. Proceeds from the tourney go to the Country Music Foundation, the Nashville Area Junior Chamber Charities and Nashville Memorial Hospital.

Hall To Address NSAI

NASHVILLE — Tom T. Hall will be the speaker at the Nashville Songwriters Association, International Hall of Fame ceremony and dinner on Sunday evening Oct. 10 at the Sheraton South Inn in Nashville, when six songwriters will be inducted into the hall. Reservations may be made for the ceremony by calling NSAI at 254-8903 or by visiting the offices at 25 Music Square West.

Country Concert Promotion: A Risky Proposition . . .

NASHVILLE — If there is a unifying theme among country music promoters it would be the advice that if you are thinking of getting into the promotion business to make a fast buck, forget it. Most promoters are unified in their belief that it takes careful planning and a thorough knowledge of the business to make a living promoting shows.

The hazards are legend. Spiraling costs of auditoriums, stage hands, ticket printing, ticket takers, ushers, lighting technicians, security, plus union scales coupled with the ever increasing rise in the cost of talent, make a frightful situation for any promoter to overcome. The cost of some halls has risen over 40% in the last two years while the cost of talent has increased from \$3,000 for a headline act to between \$7,500 and \$10,000, or more in some cases, for today's big name artists.

The Cost Of Acts

Abe Hamza, eastern promoter who began in the late 1940's promoting the big bands, and switched to country music because of too many problems with pop acts, said, "Many country acts are now asking more money than many pop acts who can out-draw country. \$10,000 should be the top price for any country act."

Hap Peebles agrees, "Many acts want too much money. There are not many country acts that can actually pay their own way, and the only way to justify the cost of supportive acts is to combine them with headliners."

Why, then, with expenses like these, does a promoter continue to promote? It's a challenge first of all, in an exciting business, and the successes can be financially rewarding. If a promoter doesn't consistently make more money than he loses promoting shows, he soon gives it up. The final tally at the box office is all that counts with a promoter.

What are the ground rules, and can the hazards of promoting be minimized? Most successful promoters go about planning a tour around a headliner act. The drawing



MCA HONORS DOHERTY — MCA's vice president of operations in Nashville Chic Doherty (l) was recently surprised by an anniversary party in his honor to commemorate his 30 years with the company. Offering his congratulations is producer Owen Bradley (r).



MUSIC MAGIC — Sunday Sharpe and national promotion director (Nashville Division) Nick Hunter are seen here asking the Ouija Board if the singer's first Playboy single will be a hit. Entitled "A Little At A Time," the song, produced by Eddie Kilroy (above, center) and a Jerry Foster/Bill Rice composition, seems to be receiving a big "yes" answer from the mysterious board.

power of the star attraction is supposedly directly linked to his price and reflects his record success. But acts that enjoy enormous record success do not necessarily guarantee a good draw at the gate, and are generally an expensive property for the promoter. One secret for successful promoting seems to be the promoter's savvy to judge how well each artist will draw for him in every stop on a tour. How do they go about learning this? Most report they have learned it the hard way, experiencing financial losses that can be devastating.

Promoters Differ

There are basically two different kinds of promoters today. One is the financially solvent promoter who has the necessary backing before he goes into a show. He is a veteran in the business, well known to the agency where he buys the talent, and also well known to the artists. This promoter often can buy promotional ads on his word, and doesn't have to put up a 50% deposit on the act 30 days prior to staging a show. Thus he is able to invest his capital in the show via professional, well planned ads in newspapers and on radio and television well in advance of the engagement. The second promoter is an individual who is undercapitalized before he goes into a show and often promotes in addition to holding down a full time job. He hopes to make enough money at the gate to pay the talent and the rest of the bills. This promoter cannot properly get a break on the cost of an act, and pays more for auditoriums and ads in the media and in general, does not have the revenue to adequately advertise his show. What happens to him if ticket sales don't pass muster?

Many times his is impossible to find at the end of a show, or lamely gives an artist a check that bounces faster than the ink dries on his signature. Promoters like this are becoming rare due to the increasing number of competent, professional promoters on the scene. That's a step forward in promoting because many an artist could wallpaper a room with the worthless checks he has absorbed from unscrupulous promoters, albeit some meant well.

Circumstances such as these have influenced many top draw artists to sign with a promoter for exclusive representation for all appearances. The advantages for the artist are attractive. He doesn't have to worry about getting paid, or where he will perform next week or next month. Many exclusive

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Halsey Buyers Party Planned In Tulsa

TULSA, OKLA — The 5th annual buyers get-together hosted by Jim Halsey, Roy Clark, Hank Thompson and Wayne Creasy will be held Sunday, September 12, on the 5,000 acre ranch owned jointly by the hosts 20 miles outside Tulsa.

Entertainment during the afternoon will be provided by artists from the Halsey Company roster: Clark, Thompson, Don Williams, Mel Tillis, Barbara Fairchild, Freddy Fender, Jody Miller, Ferlin Husky, George Lindsey, the Spurrllows, Red Steagall, Buck Trent, the Oak Ridge Boys, Sherry Bryce and Susan Haney. Halsey anticipates that over 2,000 buyers from 48 states will be on hand at the ranch. They will represent state and county fairs, rodeos, seasonal theatres, clubs, amusement parks and municipal auditoriums. The buyers party, held annually to thank those with whom the Halsey company has done business in the past year, follows the two-day Roy Clark Celebrity Golf Classic at Cedar Ridge Country Club, Tulsa.



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DOA-17643
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BB CB RW
★ 17 ● 23 ■ 18



"The End Is Not In
Sight"
ABC-12202
**AMAZING
RHYTHM ACES**

★ 20 ● 32 ■ 20



"Love Is Thin Ice"
DOSD-17644
**BARBARA
MANDRELL**

★ 35 ● 35 ■ 33



"One Night
With You"
DOA-17650
ROY HEAD

★ 86 ● 83 ■ 80



"Living It Down"
DOA-17652
**FREDDY
FENDER**
[Debut]

★ 90 ● 75 ■ 90

and our gun is still loaded!

COUNTRY ROUNDUP

Capitol recording artist **Ray Griff** is booked at the Palomino Club in Hollywood on Oct. 8 and the following day he also performs at Disneyland. Ray's current Capitol release is "That's What I Get". . . RCA recording artist **Dolly Parton**, who has just completed her first self-produced album at Nashville's Sound Shop, returns to that studio in September to record the soundtracks for 15 forthcoming Dolly Parton TV shows. . . **Johnny Tillotson**, who recently has been signed to a recording deal with United Artists, has been set for a European tour where he will play military bases in Madrid, Seville, Frankfurt, Naples, Rome, Athens and London between Sept. 7 and Oct. 16. . . For **Jacky Ward**, getting his current Mercury disk out and on the airwaves hasn't been easy. Although he charted with his latest release, "She'll Throw Stones At You," the disk was covered by **Freddie Hart**. The projected followup, ready for the mail, turned out to be **Mickey Gilley's** current single, "Bring It On Home To Me," but his "I Never Said It Would Be Easy" was written especially for him by Foster and Rice, so there would be no immediate cover. . . **Henry Tobias**, composer, author and publisher, the youngest member of the Tobias songwriting family is leaving for New York with **Norman Weiser**, president of Chappell Music Co. to administer his own firm, Henry Tobias Music Co., and add his catalog to the other two firms now associated with Chappell, Tobey Music and Velve Corp. . . **Benny Barnes** has been signed to the Playboy Records label. **Eddie Kilroy** has produced "Little Brown Paper Bag Blues" as their initial release on the legendary Texas honky-tonk singer. Award-winning writer **Rory Bourke** is author of the song. . . **Mike Sheppard**, executive vice president of International Record Distributors Associates, has announced the completion of a distribution deal with IRDA and Great American Music Machine, Inc. of Denver, Colo. IRDA has released a single on the Great American Music Machine label called "I Believe He's Gonna Drive That Rig To Glory" by Craig Donaldson. . . **Helen Cornelius** is the new featured female vocalist with the Jim Ed Brown show. The decision to unite the vocalists into a working unit came about as a direct result of the success of their RCA single "I Don't Want To Have To Marry You". . . **Roy Acuff** is back on the Opry after a heart attack that prevented him from performing for several months. Recently, the entertainer was backstage at the Opry House on business when he heard that **Jeanne Pruett** was featured on the Opry matinee. . . **Cledus Maggard** will ratchet-jaw (in CB lingo) with football fans this fall when his radio show makes its debut. Titled "Cledus Maggard's Pro Football Breaker," the shows will consist of interviews with the players and coaches, and predictions of who the winners will be prior to the weekly games. The shows are expected to be carried by 300 stations by the time football season really gets underway. . . **Merle Haggard** makes his television acting debut this fall in the "Waltons" episode called "The Comeback". . . Capitol recording group **Dr. Hook** are set to perform a benefit concert for WMAK radio station. . . **Glen Campbell** was a part of the "Tribute To American Music" performance held in July at the White House for **President and Mrs. Ford** and other dignitaries. . . **The Charlie Daniels Band** set a precedent at the Grand Ole Opry by becoming the first rock oriented band to perform there. During the two shows, the CDB performed before a combined audience of 9,000, while millions listened to the show on clear channel WSM radio.

Freddy Fender had a tremendously busy schedule working 28 out of 31 days in August. He has already played for more than thirty state and county fairs, and has a full schedule for late summer and fall. Freddy's latest release on ABC/Dot is "You're Living It Up While

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TOP 50 COUNTRY ALBUMS

		Weeks On 9/4 Chart	Weeks On 9/4 Chart
1	TEDDY BEAR RED SOVINE (Starday SD 968X)	1	9
2	MY LOVE AFFAIR WITH TRAINS MERLE HAGGARD (Capitol ST 11544)	5	7
3	THE BEST OF JOHNNY DUNCAN (Columbia KC 34243)	6	8
4	ARE YOU READY FOR THE COUNTRY WAYLON JENNINGS (RCA APL 1-1816)	2	10
5	UNITED TALENT LORETTA LYNN & CONWAY TWITTY (MCA 2209)	3	11
6	ALL THESE THINGS JOE STAMPLEY (ABC/Dot DOSD 2059)	7	9
7	DIAMOND IN THE ROUGH JESSI COLTER (Capitol ST 11543)	10	4
8	THE WINNER AND OTHER LOSERS BOBBY BARE (RCA APL 1-1786)	8	10
9	20-20 VISION RONNIE MILSAP (RCA APL 1-1666)	9	16
10	IN CONCERT ROY CLARK (ABC/Dot DOSD 2054)	11	9
11	CHARLIE RICH GREATEST HITS (Epic PE 34240)	4	11
12	LONE STAR BEER AND BOB WILLS MUSIC RED STEAGALL (ABC/Dot DOSD 2055)	13	12
13	LIVE AT THE GRAND OLE OPRY HANK WILLIAMS, SR. (MGM MG 1-5019)	12	11
14	CONWAY TWITTY NOW AND THEN (MCA 2206)	14	15
15	ELVIS PRESLEY BOULEVARD, MEMPHIS, TENNESSEE (RCA APL 1-1508)	15	13
16	IT'S A GOOD NIGHT FOR SINGIN' JERRY JEFF WALKER (MCA 2202)	18	8
17	WHEELIN' AND DEALIN' ASLEEP AT THE WHEEL (Capitol ST 11546)	23	4
18	ONE PIECE AT A TIME JOHNNY CASH (Columbia KC 34193)	16	15
19	ROCKY MOUNTAIN MUSIC EDDIE RABBITT (Elektra 7E-1065)	17	12
20	HARMONY DON WILLIAMS (ABC/Dot DOSD 2049)	20	19
21	SADDLE TRAMP CHARLIE DANIELS BAND (Epic PE 34150)	22	17
22	WHAT I'VE GOT IN MIND BILLIE JO SPEARS (United Artists UA LA 608G)	19	10
23	THE BEST OF MEL TILLIS (MGM 1-5021)	26	6
24	GOLDEN RING GEORGE JONES & TAMMY WYNETTE (Epic KE 34291)	34	3
25	LONG HARD RIDE MARSHALL TUCKER BAND (Capricorn CP 0170)	25	8
26	CRYSTAL CRYSTAL GAYLE (United Artists UA LA 614G)	30	3
27	SONG BIRD MARGO SMITH (WB BS 2955)	28	5
28	FOURTEEN GREATEST HITS HANK WILLIAMS, JR. (MGM MG 1-5020)	32	3
29	BUCK 'EM BUCK OWENS (Warner Bros. BS 2952)	24	7
30	SURREAL THING KRIS KRISTOFFERSON (Monument PZ 34252)	36	2
31	BECAUSE YOU BELIEVED IN ME GENE WATSON (Capitol P ST 11529)	29	12
32	ALL I CAN DO DOLLY PARTON (RCA APL 1-1665)	40	2
33	THE SOUND IN YOUR MIND WILLIE NELSON (Lone Star/ Columbia KC 34092)	33	24
34	LOVE REVIVAL MEL TILLIS (MCA 2204)	27	10
35	LIQUOR, LOVE AND LIFE FREDDY WELLER (Epic KC 34244)	43	2
36	DAVE & SUGAR (RCA APL 1-1818)	46	2
37	A BUTTERFLY FOR BUCKY BOBBY GOLDSBORO (United Artists UA LA 639G)	38	5
38	GILLEY'S GREATEST HITS MICKEY GILLEY (Playboy PB 409)	35	22
39	THE OUTLAWS WAYLON JENNINGS/WILLIE NELSON JESSI COLTER/TOMPALL GLASER (RCA APL 1-1321)	37	33
40	RAGIN' CAJUN DOUG KERSHAW (WB BS 2910)	41	3
41	HASTEN DOWN THE WIND LINDA RONSTADT (Asylum 7E-1067)	—	1
42	RENEGADE PICKER STEVE YOUNG (RCA APL 1-1759)	45	3
43	REMEMBERING THE GREATEST HITS OF BOB WILLS (Columbia KC 34108)	42	10
44	EL PASO CITY MARTY ROBBINS (Col. KC 34303)	—	1
45	MERCY AIN'T LOVE GOOD JEAN SHEPPARD (United Artists UA LA 609G)	21	8
46	EDDY EDDY ARNOLD (RCA APL 1-1817)	—	1
47	BLOODLINE GLEN CAMPBELL (Capitol SW 11516)	31	20
48	ELITE HOTEL EMMYLOU HARRIS (Reprise MS 2236)	47	33
49	THE GREATEST HITS OF JOHNNY RODRIGUEZ (Mercury SRM 1-1078)	39	22
50	TOO STUFFED TO JUMP AMAZING RHYTHM ACES (ABC/Dot DOSD 940)	44	12

LOOKING AHEAD TO COUNTRY TOP 100

I've Been There Too
Kenny Serratt (Hitsville)
Little Joe
Red Sovine (Starday)
I Should Have Watched That First Step
Wayne Kemp (UA)
You're The One
Billy Swan (Monument)
Show Me A Man
T.G. Sheppard (Hitsville)
Sweet Talkin' Man
Lynn Anderson (Columbia)
Like A Sad Song
John Denver (RCA)
I Love Us
Skeeter Davis (Mercury)
I Thank God She Isn't Mine
Mel McDaniels (Capitol)
Take Me To Heaven
Sami Jo (Polydor)
Love Is A Two Way Street
Dotty (RCA)
That Little Difference
Carmol Taylor (Elektra)

For Love's Own Sake
Ed Bruce (UA)
Shopping
The Waylors (RCA)
38 And Lonely
Dave Dudley (UA)
Come On Down
David Houston (Epic)
Satin Sheets
Bellamy Brothers (WB)
Forgive Me
Hank Thompson (ABC/Dot)
Someday Soon
Kathy Barnes (Republic)
Rosie
Red Steagall (ABC/Dot)
Here Comes That Rainy Day
Feeling Again
Connie Cato (Capitol)
The Way I Loved Her
Rick Smith (Cin-Kay)
If It's Your Song You Sing It
Linda Cassidy (Cin-Kay)
Lonesome Cup Of Coffee
Alexander Harvey (Buddah)
The Queiro
Country Cavaleers (CSA)

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country radio active

most added singles

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

1. Cherokee Maiden — Merle Haggard — Capitol
2. Somebody Somewhere — Loretta Lynn — MCA
3. I'm Gonna Love You — Dave & Sugar — RCA
4. Things — Anne Murray — Capitol
5. Living It Down — Freddy Fender — ABC/Dot
6. Her Name Is — George Jones — Epic
7. What'll I Do — LaCosta — Capitol
8. You're The One — Billy Swan — Monument
9. That'll Be The Day — Linda Ronstadt — Asylum
10. I Love Us — Skeeter Davis — Mercury

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. Games Daddies Play — Conway Twitty — MCA
2. A Whole Lotta Things To Sing About — Charley Pride — RCA
3. Here's Some Love — Tanya Tucker — MCA
4. That Look In Your Eyes — Freddie Hart — Capitol
5. Don't Stop Believin' — Olivia Newton-John — MCA
6. I Don't Want To Have To Marry You — Jim & Helen — RCA
7. Can't You See — Waylon Jennings — RCA
8. After The Storm — Wynn Stewart — Playboy
9. All I Can Do — Dolly Parton — RCA
10. Let's Put It Back Together Again — Jerry Lee Lewis — Mercury

KCKN — KANSAS CITY
 #1 — I Don't Want To Have To Marry You — Jim Ed Brown & Helen Cornelius — RCA
 Somebody Somewhere — Loretta Lynn — MCA
 9,999,999 Tears — Dickey Lee — RCA
 I'm Gonna Love You — Dave & Sugar — RCA
 Love Is A Two Way Street — Dottie — RCA
 Cherokee Maiden — Merle Haggard — Capitol
 Things — Anne Murray — Capitol
 What'll I Do — LaCosta — Capitol
 You're The One — Billy Swan — Monument
 I Love Us — Skeeter Davis — Mercury
 That Little Difference — Carmol Taylor — Elektra
 Almost Persuaded — Sherri King — UA
 Ol' Man River — Shylo — Columbia
 24 To 11 — Teardrops In My Heart — Rex Allen Jr. — WB
 33 To 19 — That Look In Her Eyes — Freddie Hart — Capitol
 17 To 9 — Here's Some Love — Tanya Tucker — MCA
 21 To 14 — Games Daddies Play — Conway Twitty — MCA
KBOX — DALLAS
 #1 — (I'm A) Stand By My Woman Man — Ronnie Milsap — RCA
 That'll Be The Day — Linda Ronstadt — Asylum
 A Whole Lotta Things To Sing About — Charley Pride — RCA
 Cherokee Maiden — Merle Haggard — Capitol
 Somebody Somewhere — Loretta Lynn — MCA
 Things — Anne Murray — Capitol
 Like A Sad Song — John Denver — RCA
 I'm Gonna Love You — Dave & Sugar — RCA
 12 To 9 — Here's Some Love — Tanya Tucker — MCA
 28 To 18 — Games Daddies Play — Conway Twitty — MCA
 34 To 24 — Peanuts & Diamonds — Bill Anderson — MCA
 40 To 30 — You And Me — Tammy Wynette — Epic
KJJJ — PHOENIX
 #1 — If You've Got The Money — Willie Nelson — Columbia
 That Look In Her Eyes — Freddie Hart — Capitol
 Are They Gonna Make Us Outlaws — James Talley — Capitol
 They Don't Make 'Em Like That Anymore — Bobby Borchers — Playboy
 Cherokee Maiden — Merle Haggard — Capitol
 A Whole Lotta Things To Sing About — Charley Pride — RCA
 Road Song — Charlie Rich — Epic
 Whispers & Grins — David Rogers — Republic
 Red Sails In The Sunset — Johnny Lee — GRT
 Here Comes That Rainy Day Feeling Again — Connie Cato — Capitol
 Try A Little Tenderness — Billy Thunderclod — Polydor
 18 To 8 — Here's Some Love — Tanya Tucker — MCA
 16 To 5 — Can't You See — Waylon Jennings — RCA
 20 To 11 — After The Storm — Wynn Stewart — Playboy
 23 To 12 — Teardrops In My Heart — Rex Allen Jr. — WB
WVVA — WHEELING W.V.
 #1 — (I'm A) Stand By My Woman Man — Ronnie Milsap — RCA
 What'll I Do — LaCosta — Capitol
 Take Me To Heaven — Sami Jo — Polydor
 I Never Met A Girl I Didn't Like — Jim Mundy — ABC/Dot
 I Love Us — Skeeter Davis — Mercury
 Little Joe — Red Sovine — Starday
 Somebody Somewhere — Loretta Lynn — MCA
 9,999,999 Tears — Dickey Lee — RCA
 Cherokee Maiden — Merle Haggard — Capitol
 Things — Anne Murray — Capitol
 New — 19 Can't You See — Waylon Jennings — RCA
 26 To 18 — After The Storm — Wynn Stewart — Playboy
 17 To 7 — I Don't Want To Have To — Jim Ed Brown & Helen Cornelius — RCA
 14 To 6 — If You've Got The Money — Willie Nelson — Columbia
 9 To 5 — You Rubbed It In All Wrong — Billy "Crash" Craddock — ABC/Dot
WBAP — FT. WORTH
 #1 — I Don't Want To Have To Marry You — Jim Ed Brown & Helen Cornelius — RCA
 Cherokee Maiden — Merle Haggard — Capitol
 Somebody Somewhere — Loretta Lynn — MCA
 That Little Difference — Carmol Taylor — Elektra
 Living It Down — Freddy Fender — ABC/Dot
 My Prayer — Narvel Felts — ABC/Dot
 Road Song — Charlie Rich — Epic
 Her Name Is — George Jones — Epic
 I'm Gonna Love You — Dave & Sugar — RCA
 I Thank God She Isn't Mine — Mel McDaniels — Capitol

13 To 3 — Can't You See — Waylon Jennings — RCA
 24 To 6 — All I Can Do — Dolly Parton — RCA
 17 To 11 — If This Is Freedom — Danny Wood — London
 32 To 12 — Games Daddies Play — Conway Twitty — MCA
 44 To 18 — Red Sails In The Sunset — Johnny Lee — GRT
WRCP — PHILADELPHIA
 #1 — (I'm A) Stand By My Woman Man — Ronnie Milsap — RCA
 One More Time — Crystal Gayle — UA
 Honky Tonk Waltz — Ray Stevens — WB
 A Whole Lotta Things To Sing About — Charley Pride — RCA
 15 To 9 — Afternoon Delight — Johnny Carver — ABC/Dot
 16 To 10 — Can't You See — Waylon Jennings — RCA
 19 To 13 — All I Can Do — Dolly Parton — RCA
 18 To 14 — I've Loved You All Of The Way — Donna Fargo — WB
WMC — MEMPHIS
 #1 — I Don't Want To Have To Marry You — Jim & Helen — RCA
 Her Name Is — George Jones — Epic
 That'll Be The Day — Linda Ronstadt — Asylum
 I Thought I Heard You Calling My Name — Jessi Colter — Capitol
 Cherokee Maiden — Merle Haggard — Capitol
 9,999,999 Tears — Dickey Lee — RCA
 You're The One — Billy Swan — Monument
 Things — Anne Murray — Capitol
 Living It Down — Freddy Fender — ABC/Dot
 Sad Country Love Songs — Tom Bresh — Farr
 Somebody Somewhere — Loretta Lynn — MCA
 14 To 8 — A Couple More Years — Dr. Hook — Capitol
 20 To 13 — Here's Some Love — Tanya Tucker — MCA
 23 To 17 — Let's Put It Back Together Again — Jerry Lee Lewis — Mercury
 26 To 18 — While The Feeling's Good — Kenny Rogers — UA
 16 To 11 — Can't You See — Waylon Jennings — RCA
WHOO — ORLANDO
 #1 — (I'm A) Stand By My Woman Man — Ronnie Milsap — RCA
 Things — Anne Murray — Capitol
 That'll Be The Day — Linda Ronstadt — Asylum
 Rosie — Red Steagall — ABC/Dot
 Show Me A Man — T.G. Sheppard — Hitsville
 For Love's Own Sake — Ed Bruce — UA
 5 To 1 — (I'm A) Stand By My Woman Man — Ronnie Milsap — RCA
 10 To 6 — Afternoon Delight — Johnny Carver — ABC/Dot
 4 To 2 — If You've Got The Money — Willie Nelson — Columbia
 19 To 11 — Games Daddies Play — Conway Twitty — MCA
KLAC — LOS ANGELES
 #1 — (I'm A) Stand By My Woman Man — Ronnie Milsap
 Honky Tonk Waltz — Ray Stevens — WB
 Honky Tonk Waltz — Ray Stevens — WB
 Sunday Afternoon Boatride — R.W. Blackwood Singers — Capitol
 One More Time — Crystal Gayle — UA
 Come On In — Sonny James — Columbia
 Take Me As I Am — Mack White — Commercial
 32 To 21 — Let's Put It Back Together Again — Jerry Lee Lewis — Mercury
 39 To 25 — Games Daddies Play — Conway Twitty — MCA
 43 To 32 — Peanuts & Diamonds — MCA
WVOJ — JACKSONVILLE
 #1 — I Don't Want To Have To Marry You — Jim & Helen — RCA
 Among My Souvenirs — Marty Robbins — Columbia
 You're The Reason I'm Living — Price Mitchell — GRT
 Long Hard Ride — Marshall Tucker Band — Capricorn
 That's All She Ever Said — Nat Stuckey — MCA
 Her Name Is — George Jones — Epic
 Road Song — Charlie Rich — Epic
 4 To 2 — You Rubbed It In All Wrong — Billy "Crash" Craddock
 16 To 8 — Here's Some Love — Tanya Tucker — MCA
 22 To 19 — The End Is Not In Sight — Amazing Rhythm Aces — ABC/Dot
 Ex To 29 — Love Is Thin Ice — Barbara Mandrell — ABC/Dot
 Ex To 30 — A Whole Lotta Things To Sing About — Charley Pride — RCA
WXCL — PEORIA
 #1 — Misty Blue — Billie Jo Spears — UA
 Somebody Somewhere — Loretta Lynn — MCA
 9,999,999 Tears — Dickey Lee — RCA

That's All She Ever Said — Nat Stuckey — MCA
 Her Name Is — George Jones — Epic
 25 To 18 — Games Daddies Play — Conway Twitty — MCA
 34 To 28 — Peanuts & Diamonds — Bill Anderson — MCA
KENR — HOUSTON
 #1 — I Don't Want To Have To Marry You — Jim & Helen — RCA
 Route 66 — Asleep At The Wheel — Capitol
 One Night — Roy Head — ABC/Dot
 Peanuts & Diamonds — Bill Anderson — MCA
 I Never Said It Would Be Easy — Jacky Ward — Mercury
 23 To 12 — Don't Stop Believin' — Olivia Newton-John — MCA
 24 To 15 — Try A Little Tenderness — Billy Thunderclod — Polydor
 38 To 27 — Among My Souvenirs — Marty Robbins — Columbia
 36 To 28 — It's Different With You — Mary Lou Turner — MCA
WUNI — MOBILE
 #1 — Red Sails In The Sunset — Johnny Lee — GRT
 Honky Tonk Waltz — Ray Stevens — WB
 Sunday Afternoon Boatride — R.W. Blackwood Singers — Capitol
 I'm Gonna Love You — Dave & Sugar — RCA
 Things — Anne Murray — Capitol
 What'll I Do — LaCosta — Capitol
 Cherokee Maiden — Merle Haggard — Capitol
 You're The One — Billy Swan — Monument
 18 To 6 — I Don't Want To Have To — Jim & Helen — RCA
 16 To 9 — Take Me As I Am — Mack White — Commercial
KKYX — SAN ANTONIO
 #1 — Here I Am Drunk Again — Moe Bandy — Columbia
 I Never Said It Would Be Easy — Jacky Ward — Mercury
 Route 66 — Asleep At The Wheel — Capitol
 I Thought I Heard You Calling My Name — Jessi Colter — Capitol
 9,999,999 Tears — Dickey Lee — RCA
 Somebody Somewhere — Loretta Lynn — MCA
 Cherokee Maiden — Merle Haggard — Capitol
 Things — Anne Murray — Capitol
 I'm Gonna Love You — Dave & Sugar — RCA
 Whispers And Grins — David Rogers — Republic
 What'll I Do — LaCosta — Capitol
 20 To 14 — Johnny Carver — ABC/Dot
 21 To 15 — We're Getting There — Ray Price — ABC/Dot
 22 To 17 — See You On Sunday — Glen Campbell — Capitol
 30 To 20 — Teardrops In My Heart — Rex Allen Jr. — WB
 37 To 31 — Here's Some Love — Tanya Tucker — MCA
KRAK — SACRAMENTO
 Somebody Somewhere — Loretta Lynn — MCA
 Cherokee Maiden — Merle Haggard — Capitol
 Living It Down — Freddy Fender — ABC/Dot
 Road Song — Charlie Rich — Epic
 I'm Gonna Love You — Dave & Sugar — RCA
 I Love Us — Skeeter Davis — Mercury
 Her Name Is — George Jones — Epic
 You're The One — Billy Swan — Monument
 9,999,999 Tears — Dickey Lee — RCA
 One Night — Roy Head — ABC/Dot
 Rosie — Red Steagall — ABC/Dot
 Come On Down — David Houston — Epic
WWOK — MIAMI
 #1 — Teddy Bear's Last Ride — Diana Williams — Capitol
 Take Me To Heaven — Sami Jo — Polydor
 Honey Hungry — Mike Lunsford — Starday
 They Don't Make 'Em Like That Anymore — Bobby Borchers — Playboy

I'm Gonna Love You — Dave & Sugar — RCA
 The Night Time And My Baby — Joe Stampley — ABC/Dot
 Living It Down — Freddy Fender — ABC/Dot
 13 To 5 — Frog Kissin' — Chet Atkins — RCA
 14 To 9 — Sunday School To Broadway — Sammi Smith — Elektra
 23 To 14 — Let's Put It Back Together Again — Jerry Lee Lewis — Mercury
 25 To 17 — You And Me — Tammy Wynette — Epic
 27 To 20 — Among My Souvenirs — Marty Robbins — Columbia
KDJW — AMARILLO
 #1 — If You've Got The Money — Willie Nelson — Columbia
 You're The One — Billy Swan — Monument
 Living It Down — Freddy Fender — ABC/Dot
 Rosie — Red Steagall — ABC/Dot
 Somebody Somewhere — Loretta Lynn — MCA
 New To 50 — Little Joe — Red Sovine — Starday
 27 To 17 — Peanuts & Diamonds — Bill Anderson — MCA
 28 To 18 — Don't Stop Believin' — Olivia Newton-John — MCA
 34 To 24 — The End Is Not In Sight — Amazing Rhythm Aces — ABC/Dot
 44 To 31 — That Look In Her Eyes — Freddie Hart — Capitol
WIRE — INDIANAPOLIS
 #1 — (I'm A) Stand By My Woman Man — Ronnie Milsap — RCA
 Sweet Talkin' Man — Lynn Anderson — Columbia
 Show Me A Man — T.G. Sheppard — Hitsville
 Living It Down — Freddy Fender — ABC/Dot
 Route 66 — Asleep At The Wheel — Capitol
 I'm Gonna Love You — Dave & Sugar — RCA
 Lonely Eyes — Randy Barlow — Gazelle
 Teddy Bear's Last Ride — Diana Williams — Capitol
 Guitar Man — Cates Sisters — Caprice
 Like A Sad Song — John Denver — RCA
 That's What I Get — Ray Griff — Capitol
 12 To 4 — I Don't Want To Have — Jim & Helen — RCA
 21 To 12 — Here's Some Love — Tanya Tucker — MCA
 29 To 17 — Games Daddies Play — Conway Twitty — MCA
 28 To 18 — Let's Put It Back Together Again — Jerry Lee Lewis — Mercury
 42 To 29 — You And Me — Tammy Wynette — Epic
WHK — CLEVELAND
 #1 — (I'm A) Stand By My Woman Man — Ronnie Milsap — RCA
 Ol' Man River — Shylo — Columbia
 Things — Anne Murray — Capitol
 Living It Down — Freddy Fender — ABC/Dot
 Kiss And Say Goodbye — Billy Larkin — Casino
 9 To 5 — After The Storm — Wynn Stewart — Playboy
 13 To 8 — Red Sails In The Sunset — Johnny Lee — GRT
 24 To 13 — Let's Put It Back Together Again — Jerry Lee Lewis — Mercury
 23 To 14 — Come On In — Sonny James — Columbia
 22 To 15 — Here's Some Love — Tanya Tucker — MCA
WHN — NEW YORK
 #1 — Hey Shirley — Shirley & Squirrelly — GRT
 Let's Put It Back Together Again — Jerry Lee Lewis — Mercury
 After The Storm — Wynn Stewart — Playboy
 My Prayer — Narvel Felts — ABC/Dot
 Among My Souvenirs — Marty Robbins — Columbia

continued on pg. 60

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COUNTRY ALBUM REVIEWS

BOB WILLS AND HIS TEXAS PLAYBOYS IN CONCERT — Capitol SKBB 11550

Ah-ha-a-a — it's in the groove! A dual package containing tunes cut by the legendary "king of western swing" Bob Wills and His Texas Playboys. All material is taken from radio shows recorded with a live audience during the 1960s. Ex-playboy Tommy Alsup takes responsibility for "smooth-out" (production) operations, with selections being "South," "Ida Red" (to be pulled as a single), "Don't Let The Deal Go Down," "San Antonio Rose," "Beaumont Rag," "Sooner Or Later," "From A Jack To A King," "La Golondrina," "Summit Ridge Drive," "Right Or Wrong," "Little Star In Heaven," "Smith's Reel," "Just Friends," "St. Louis Blues" and "Gone With The Wind."



Ace Cannon
Peace in the Valley

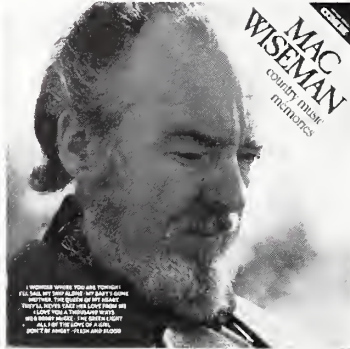


PEACE IN THE VALLEY — Ace Cannon — HI SHL 32101

The distinctive sound of Ace Cannon on this collector's package brings mood listening an A-plus. Produced by Lewis Willis and Ace Cannon, an assortment of great standards have been included, such as "Blue Eyes Crying In The Rain," "One Day At A Time," "I'll Fly Away," "Amazing Grace," "Why Me (Lord)," "Peace In The Valley," "Just A Closer Walk With Thee," "It's No Secret" and "Everything Is Beautiful." Recommended for preferred listening.

HOMEMADE LOVE — Tom Bresh — Farr FL 1000

One of the brighter newcomers, Tom Bresh makes a decided bid for permanency on his first LP and his warmth and smoothness of delivery make for fine listening. Produced by Jimmy Bowen, selections include his hit singles "Homemade Love" and "Sad Country Love Song," plus "Hey Daisy (Where Have All The Good Times Gone)," "While We Make Love Together," "If I Were A Carpenter," "Buford's One And Only Funky Country Music Disco Band," "You're My Home," "Where Was I," "Show Me" and "There's Always Something Wrong."

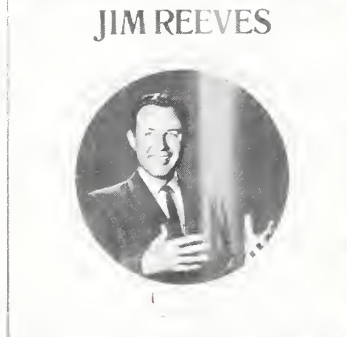


COUNTRY MUSIC MEMORIES — Mac Wiseman — CMH 6202

Mac Wiseman goes back to the roots of country with his tenor voice, singing bluegrass, country and honky tonkin' songs. In this package of musical memories, selections include "I Wonder Where You Are Tonight," "I'll Ship My Sail Alone," "My Baby's Gone," "Don't Be Angry," "The Green Light," "All For The Love Of A Girl," "I Love You A Thousand Ways," "Flesh And Blood," "Me And Bobby McGee" and "Mother, The Queen Of My Heart." Produced by Arthur Smith. We predict it to be a hit box number.

JIM REEVES — A LEGENDARY PERFORMER — RCA CPL 1-1891

Although the voice of Jim Reeves has been stilled, he left a legacy of sound that goes to the roots of country listening, giving proof of the quality of the pioneer's artistry. This collector's album contains hits such as "Mexican Joe," "Yonder Comes A Sucker," "Four Walls," "Teach Me How To Pray," "He'll Have To Go," "Danny Boy," "You're Slipping Away From Me," "Welcome To My World," "Guilty," "Roving Gambler," "I Guess I'm Crazy," "Is It Really Over" and "Distant Drums." With the packet comes a picture booklet portraying the major events in Jim's life and career.



KING OF THE SMOKEY MOUNTAIN BANJO PLAYERS — Raymond Fairchild — RRRF 254

The traditional style of country music, picked by Raymond Fairchild, a musician's artist, billed as "king of the 5-string banjo." Thirty-one selections are included covering most of the familiar great old banjo, fiddle and guitar tunes, including "Sugar Foot Ray," "Red River Valley" and "Orange Blossom Special." A must for bluegrass lovers.

OUR SUMMER IN CAPITOL COUNTRY COULDN'T BE HOTTER!! LOOK AT THOSE BULLETS!!



			BILLBOARD	RECORD WORLD	CASH BOX
R. W. BLACKWOOD	"Sunday Afternoon Boatripe"	(4302)	33 •	34 •	40
FREDDIE HART	"That Look In Her Eyes"	(4313)	36 •	40 •	44 •
DIANA WILLIAMS	"Teddy Bear's Last Ride"	(4317)	53 •	56 •	60 •
RAY GRIFF	"That's What I Get"	(4320)	54 •	62 •	63 •
MERLE HAGGARD	"Cherokee Maiden"	(4326)	60 •	65 •	79 •
ASLEEP AT THE WHEEL	"Route 66"	(4319)	67 •	77	91
JESSI COLTER	"I Thought I Heard You Calling"	(4325)	75 •	85 •	81 •
ANNE MURRAY	"Things"	(4329)	78 •	78 •	96
LA COSTA	"What'll I Do"	(4327)	79 •	81 •	77 •

COUNTRY SINGLES REVIEWS

LYNN ANDERSON (Columbia 3-10401)

Sweet Talkin' Man (2:59) (Starship — ASCAP) (J. Cunningham)

With a bright uptempo progressive beat, Lynn tells all about tall, dark, sweet talkin' men. Produced by Glenn Sutton.

T.G. SHEPPARD (Hitsville H6040F)

Show Me A Man (2:53) (Tree — BMI) (S. Whipple)

Like in all good country songs, there's talk about a whole lotta loneliness, along with some good steel guitar licks. Pulled from the "Solitary Man" LP.

GENE WATSON (Capitol P4331)

Her Body Couldn't Keep You (2:20) (Blue Echo — ASCAP) (Ray Griff)

A slow ballad penned by Ray Griff and produced by Russ Reeder and Bob Webster, pulled from the LP "Because You Believed In Me." The title tells the tale.

ED BRUCE (United Artists UA XW 862Y)

For Love's Own Sake (3:09) (Bobby Goldsboro — ASCAP) (C. Kelly, J. Didier)

Country swing style, featuring excellent production by Larry Butler, with an extra plus of extended instrumentation makes for top charting.

DAVID ALLAN COE (Columbia 3-10395)

Willie, Waylon And Me (3:09) (ShowFor — BMI) (D. Coe)

Outlaw swing, as described by one of the "band." Produced by David Allan Coe, Ron Bledsoe and Waylon Jennings.

DAVID HOUSTON (Epic 8-50275)

Come On Down (To Our Favorite Forget-About-Her Place) (2:36) (Algee — BMI) (B. Sherrill, N. Wilson)

Honky-tonk with a minstrel swing might make another big one for David. Produced by Billy Sherrill and Norro Wilson.

SHERRI KING (United Artists UA XW 855Y)

Almost Persuaded (2:54) (Al Gallico — BMI) (B. Sherrill, G. Sutton)

An excellent ballad delivery by newcomer Sherri King distinguishes this female version of the country standard made famous by David Houston.

TOMMY CASH (United Artists UA XW 863Y)

King For A Day (2:36) (Unart/Brougham Hall — BMI) (L. Butler, R. Bowling)

How sweet it is — the crowning moment that comes to each entertainer as told by Tommy on his first for UA. Produced by Larry Butler.

JIMMY DEAN (Casino GRT 074)

To A Sleeping Beauty (3:59) (Song Smiths — ASCAP) (L. Markes, J. Gleason)

A little girl's world as seen through a loving father's eyes (and heart), done recitation style by Jimmy Dean. Arranged and produced by Gary S. Paxton.

JESSECA JAMES (MCA 40613)

Johnny One Time (3:26) (Acuff-Rose/Unichappell — BMI) (Dallas Frazier, A.L. Owens)

A pop ballad is given a very progressive instrumental, along with a country-tinged vocal, by newcomer Jesseca James.

RICHARD TILLIS (Record Productions of America RPA 76054)

Honky Tonk Songs (2:19) (Cedarwood/Tree — BMI) (Mel Tillis, A.R. Peddy)

Honky-tonkin' rock-a-billy sounds like a solid hit on charting and box plays. Produced by Earl Richards.

LINDA DARRELL (RCA JH 10772)

Love Being In Love (2:38) (Excellorec — BMI) (Linda Darrell)

A country love song, self-penned by newcomer Linda Darrell, sounds like a winner for producer Chet Atkins.

JERRY MAX LANE (ABC/Dot DOA 17647)

Come On Over To My Place (2:48) (Leeds/Antique — ASCAP) (D. Loggins)

A way to avoid being lonely, done country folk style, produced by Ron Chancey.

JOHNNY TILLOTSON (United Artists UA XW 860Y)

Summertime Lovin' (2:48) (Ahab — BMI) (L. Martine, Jr.)

Tillotson is back with a solid delivery of country flavored pop, produced by Jerry Crutchfield.

BUCKACRE (MCA 40616)

Love Never Lasts Forever (3:25) (Hustlers — BMI) (R. Hally)

New progressive group recorded in England. Beamed for FM programming.

DANNY WOOD (London 5N-242)

If This Is Freedom (I Want Out) (2:52) (Pantego Sound — BMI) (J. Abbott, C. Stewart)

A distinctive vocal with a laidback progressive track. Produced by Abbott Stewart and staff.

JERRY NAYLOR (Hitsville H6041)

The Bad Part Of Me (2:46) (Caseymen/Alta Mesa/Winner Circle/Stone Diamond — BMI) (J. Styner, P. Jordan)

A solid country ballad given top vocal delivery by Jerry Naylor makes a sure bet for top box play and chart action.

THE WURZELS (ABC/Dot DOA 17651)

The Comblne Harvester (Brand New Key) (3:02) (Neighborhood — ASCAP) (M. Safka)

A love song done up in um-pah German band sound for a different style, to say the least, produced by Bob Barratt.

STEVE YOUNG (RCA JH 10769)

Renegade Picker (3:07) (Alrood — BMI) (Steve Young)

From his RCA debut album of the same name comes this rock-flavored tune written and sung by Steve Young.

FAITH ALLEN (Demin 1004)

I Want To Thank You (2:30) (Shelmar Poe/Unichappell/Faniork — BMI) (Don Lee, Bob Duncan)

Busy country, building both in lyric and instrumental to a promise of plays.

When you listen to
"Whiskey Talkin',"⁸⁻⁵⁰²⁵⁹
you'll hear the sound
of Stampley today.

In just five weeks
"Whiskey Talkin'" has shaped
up into one of the most
exciting hits of Stampley's
red hot career.

EPIC NASHVILLE



Howard Silvers, sales manager of the GRT Record Group, announces plans to reactivate, on Barnaby, the Candid jazz classics of the early 1960's. Artists involved in the highly acclaimed series include **Cecil Taylor, Clark Terry, Charles Mingus, Phil Woods** and **Lightnin' Hopkins** among others. No release date has been set.

Sackville, the excellent Canadian label, is out with two new releases: "Roscoe Mitchell Quartet" with **Muhai Richard Abrams, George Lewis** and **Spencer Barefield** and "African Portraits" by **Dollar Brand**.

Groove Merchant preparing releases by **Jimmy McGriff, Lonnie Smith** and **O'Donel Levy** for late September.

Pye Records, with two fine LPs by **Stephane Grappelli** in its catalog, is preparing to issue a third sometime this fall.

Baritone sax man **Ronnie Cuber** recorded his first LP for Xanadu recently. **Barry Harris, Sam Jones** and **Tootie Heath** comprised the rhythm section. Xanadu also has new releases just out by **Barry Harris, Sam Most, Harry Edison/Hot Lips Page/Roy Eldridge** and **Charlie Parker/Clifford Brown/Phil Woods**.

September new releases from Muse include "Angel Eyes" by **Joe Bonner** and "Firm Roots" by the **Cedar Walton Trio**.

October releases from ECM include a duet LP by **John Abercrombie** and **Ralph Towner** and an album by **Art Lande**, the California pianist who previously appeared on ECM with **Jan Garbarek**.

Atlantic readying a gigantic September release to include **Gary Burton, Mose Allison, Roy Ayers, Joe Zawinul, Joachim Kuhn** and **Herbie Mann**.

Lou Stein's Chiaroscuro LP "Tribute To Tatum" is truly a labor of love. Stein plays Tatum note for note and the task took him three years and some two thousand musical hours to complete.

Black Lion is ready with new LPs by **Ben Webster, Earl Hines** with **Paul Gonsalves; Duncan Swift** playing **Jelly Roll Morton** and **Scott Joplin**; and "Kansas City Woman" by **Buddy Tate** with the **Humphrey Lyttleton** band playing arrangements by **Buck Clayton**.

RCA has the monumental **Ray Charles-Cleo Laine** "Porgy and Bess" recording scheduled in approximately three weeks. The music was conducted by **Frank DeVol** and produced by **Norman Granz**.

Stride piano veteran **Joe Turner** has a solo LP on Chiaroscuro titled "King Of Stride."

Bassist **Ron Carter** has signed with Milestone.

Bud Shank's Concord LP titled "Sunshine Express" features **Bobby Shaw** on flugelhorn and trumpet and **Mike Wofford** on piano.

With **Billy Eckstine** newly signed to A&M, will this mean collaboration with **Quincy Jones** once again? The pair did some fine albums on Mercury several years ago.

It's good to see **Speedy Warrick** (father of **Dionne Warwick**) back on the scene handling the gospel end of Platinum/Chess.

Mingo Lewis, percussionist, formerly with **Santana** and **Return To Forever**, has his first Columbia LP, titled "Mingo." The album features **Michael Kapitan** on synthesizer, **Kincaid Miller** on keyboards and guitarist **Randy Sellegren**.

bob porter

TOP 40 JAZZ ALBUMS

	Weeks On 9/4 Chart		Weeks On 9/4 Chart
1	10	20	18
2	10	21	24
3	5	22	—
4	10	23	26
5	10	24	28
6	10	25	27
7	10	26	19
8	10	27	20
9	5	28	23
10	10	29	21
11	10	30	22
12	10	31	29
13	7	32	33
14	—	33	31
15	2	34	30
16	10	35	32
17	10	36	—
18	10	37	37
19	10	38	—
		39	39
		40	40
			7
			4

Jazz Album Picks

PERCUSSION DISCUSSION — Max Roach/Art Blakey — Chess ACMJ-405 — List: 7.98

There is no discussion here, since each master drummer has an LP to himself in this two-LP set, but each has some very fine music included. Blakey's group features **Bill Hardman** and **Jackie McLean** while Roach has a formidable front line in **Kenny Dorham** and **Hank Mobley**. Also of interest in the Roach set is the presence of **Ramsey Lewis** who functions quite well in his unaccustomed role as band pianist. Solid late fifties fare which will be of interest to drum fans as well as jazz collectors.



END OF A RAINBOW — Patti Austin — CTI 5001 — Producer: Creed Taylor — List: 6.98

Ms. Austin has been widely featured as a backup singer for some time but here she steps out on her own with remarkable results. Her voice is musical without being overly dramatic and as one might expect from CTI the LP is gorgeously produced. **Dave Matthews** turns in another standout set of arrangements. Ms. Austin also wrote eight of the nine selections with "You Don't Have To Say You're Sorry" an especially fine song. This one should be capable of generating airplay anywhere. Regardless of how well the LP does look for this lady to last.



IN PERSON — Thelonious Monk — Milestone 47033 List: 7.98

It has been several years since Monk has recorded so the appearance of quality reissues such as this (and the recent Blue Note) serve as reminders of this great jazzman's talent. The music on this set is from live performances recorded in New York (1959) and San Francisco (1960). The New York material is by a large band while the S.F. music is by an all star group which adds **Harold Land** and **Joe Gordon** to Monk's working band. Virtually anything Monk records is interesting and because of the unusual personnel this twofor is well worth the attention of jazz fans everywhere.



PURE PLEASURE — Houston Person — Mercury SRM 1104 — Producers: Houston Person, Robin McBride, Jimmy Roach — List: 6.98

Person has long deserved this kind of tasteful modern production that brings out the best in his strong tenor sax. Roach was the arranger/conductor on his "Disco Sax" hit last year. But on this album the tunes are longer and there is exceptional solo work by the leader and trumpet man **Cecil Bridgewater**. Three Roach originals and a strong version of "Soul Serenade" are the strongest entries with the title track a bit ahead of the others. Excellent R&B/disco crossover potential.



GREEN HAZE — Miles Davis — Prestige 24064 — List: 7.98

This set celebrates the formative year 1955 in the growth of the great Miles Davis Quintet that included **John Coltrane, Red Garland, Paul Chambers** and **Philly Joe Jones**. Coltrane sits out the first two sides but joins for the last two for some rather tentative solo playing. But Miles is at his lyrical best throughout and the rhythm section is one of the great joys of jazz. A good mixture of standards and originals, ballads and hard blowing. A must for pre-electric fans of Miles Davis.



Black Retailers Disgruntled, Disorganized In Los Angeles

by Don E. Ivers

LOS ANGELES — In response to an article in the May 22 **Cash Box** concerning black retailers, **CB** has just completed a survey of independent R&B retailers in the Los Angeles area. This study has revealed:

- Few stores at this time are looking towards expansion, but trying to survive;
- Larger R&B outlets in the community are having a seriously negative effect on the majority of the smaller outlets;
- The idea of a co-op system such as Hitsville in New York is not being utilized;
- Promotional records sent out by manufacturers are not reaching the "mom and pop" stores;
- Methods of inexpensive advertising such as community newspapers and handbills are for the most part neglected;
- The unique methods of sales explored by some stores are by no means practiced by the majority.

Stiff Competition

The fact that the "mom and pop" stores are having problems staying alive was echoed numerous times by independent owners. "Everybody is taking a beating" commented Frank Johnson, who owns the two Midtown Discount Record and Tape Stores and Southwest Record Distributors. Johnson told **CB** that he had recently cut back his inventory 70% at Southwest. "The small stores have no power — no input into trades, radio . . . anything," he continued. This lack of power combined with the lack of unity among stores seems to magnify the plight of the independents in L.A. today. Kimu, manager of Turntable Records on South Vermont, said of the larger stores "they're not really killing us, but they are definitely doing something." That "something" became clearer when a young lady came into the store to purchase the new Isley Brothers album with a five dollar bill but fell 28¢ short of the purchase price, leaving her without an album and Turntable without a sale. This scene is repeated every day at these stores, yet most small R&B stores agree that they have to sell an LP for \$4.98 to stay in business. The stores that don't use the \$4.98 price often have to depend on supplemental sales of such items as jewelry and paraphernalia to keep their doors open.

With prices varying from \$3.88 to \$5.69 at these stores the record buyer in the black community has become increasingly aware of the stores in his area and the price differences. Al Moton at Superecords felt that price didn't have as much to do with a store's sales as did the convenience to the record buyer — that a customer would prefer to spend a little more money as opposed to going across town. Moton charges \$3.98 for all the top LPs. One block away from Superecords at Ray Jean's Orbit, Mrs. Ray Willis says that "price makes all the difference in the world." Besides price, the main difference between these two stores is that Superecords does a brisk business in used records and trade-ins where as Ray Jean sells customized jewelry and specializes in jazz LPs.

The independent stores that sell albums for \$4.98 usually have the largest selection of product and seem to be the older stores in the community. Clarence Coley at Jeff's Records explains "I will not lower my prices because I've seen too many other stores go under trying to sell albums for \$3.98." Jeff's Records is a good example of a well stocked store and has been in the same location for over five years. Customers are almost always assured of finding the LPs they want at the majority of the \$4.98 stores, but a problem arises when a customer wants to buy more than two albums. To most blacks in L.A. this situation justifies a trip to VIP Records where the savings on each LP can amount to over a dollar. Calvin Anderson at VIP Records told **CB** that his

store has "six or seven customers a day who buy between \$30 and \$50 worth of albums."

Most small stores agree that VIP has done the most to attract sales. Jesse Carr of Carr's Records commented "VIP kills record stores like ours." With four locations surrounding the black community VIP is able to buy large quantities of LPs and sell the top 150 albums for \$3.88. It's impossible for most "mom and pop" stores to compete with these prices and most smaller outlets are looking for solutions so they can stop "just getting by" and show a profit.

The Co-op

The co-op is not really a new concept. It is based on the idea that a number of independent stores can band together and buy collectively thus obtaining a greater number of LPs direct from the manufacturer at lower prices. Hitsville, the New York co-op, has been in effect since 1968 when it started with only 30 retailers. Today there are 135 stores in Hitsville and according to Dwight Duvall, one of the board members of Hitsville, the only thing that is preventing further progress in the organization is the runaway blackmarket situation in New York. On this matter Duvall commented that "if something doesn't happen soon the whole industry will suffer." But aside from New York's blackmarket problem, Hitsville gives the small R&B dealer what Duvall describes as a "better buy." In addition members "collect dividends at the end of the year based on a percentage of their purchases." There is a board of directors that handles business affairs and helps the R&B retailer to become more his own middleman.

The last attempt at a major R&B co-op in L.A. took place over two years ago and lasted roughly four months. Stax Records was involved as were about 35 independent retailers. Erroll Dolphin of Dolphin Records told **CB** that meetings were taking place between all concerned at the Continental Hyatt House and in Century City to discuss prices and structures of the co-op. Dolphin went on to say that the main reason the co-

op did not work effectively was because of "lack of cooperation among the stores." Frank Johnson, one of the people closely associated with the L.A. co-op venture, shared the same view. Jimmy Foster at Jimmy's Record Rack told **CB** that the idea failed because "the smaller stores thought the larger ones were trying to take over." That opinion was shared by many of the store owners who were involved in the co-op, even though some now regret that the co-op idea failed.

When **CB** talked to newer R&B stores in the area who had not heard of the co-op idea, almost all agreed that it sounded like a good idea and most seemed willing to pool their buying power with other stores if it would save them money. Rold Boyd of R&S Records said that co-ops are "the only tool the little man has." But when Erroll Dolphin was asked if he thought a co-op would work in Los Angeles today, he replied, "Not really." Dolphin went on to explain that "someone has to take responsibility and someone has to be paid for this." He continued, "A person in this position would do better to open their own one-stop" and that "'mom and pop' stores are not what is happening today because they have to carry five or six lines of records and cannot compete with the low prices of the larger stores." Perhaps the answers to the co-op situation lie in smaller groupings of stores. This would eliminate much of the fear that seems to surround L.A.'s attempts at co-ops.

Promos

One complaint almost every R&B store had concerned the scarcity of promotional records. Most dealers absolutely refuse to open an LP for in-store play since customers will not generally buy an LP that has been opened. The practice of opening these LPs for in-store play literally takes money out of the retailer's pocket. Though some promos are given to distributors and one-stops very few ever reach the hands of the R&B retailer. **CB** has learned of some distributors who throw these demos away for fear that the retailer will try to sneak

them back in returns. This certainly creates more problems for the retailer.

When retailers were asked if they had contacted record companies concerning the availability of promotional records those that answered yes invariably claimed they got evasive answers. Retailers claim the record company asks who their distributor is then tells the retailer that his distributor has the demos. When the retailer goes to his distributor he usually finds no promotional copies.

Calvin Anderson at VIP Records told **CB** that his stores do receive demos from promotion men and felt that 35% to 40% of the stores sales could be attributed to in-store play. Gary Holmes at Lee Jay's Discount Records agreed that "in-store record and radio play are the most important things to record sales." But for a small store to consistently get demo albums Holmes felt "you have to know someone in the industry," said Holmes. When a customer comes into Calvin's store and sees a new album they have heard about he is able to pull out the demo and air it through the stores well designed sound system. Obviously this is an advantage that most larger record outlets have at their disposal since the promotion men know that they can expect increased sales from this. If record companies could get demos to a number of smaller R&B outlets in the black community they might see the same results in increased sales.

Since many of the "mom and pop" stores cannot afford to open LPs for in-store play and do not receive demo records, they have utilized the radio. This can be beneficial since R&B retailers seem to agree that "people buy whatever is played on the radio." Taking this a step further, many smaller outlets have taken to putting some music on the streets with the aid of outside speakers. This proves to be an effective method for drawing attention to the store while at the same time stimulating the customer to the new product on the radio.

In-store radio play can add even greater

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'Exceptional' Promotional Campaign For New Stevie Wonder Album Is In The Works

by Cookie Amerson

Planning what he calls an exceptional campaign for the upcoming release of the long talked about Stevie Wonder LP "Songs In The Key Of Life," Wonder spokesman Ira Tucker stated, "I have planned a five point program that began with the block long billboard of the LP on Madison avenue in New York City. The billboard has only previously been used by the Rolling Stones, and Grand Funk a few years back, and with Stevie's LP covering the billboard, it won an art award for its distinctive characteristics and brilliant colorings." At the completion of the album, Tucker is planning an event for the exposure of the LP to the press that will be, in his words, the most unique to date. East coast and midwest press will hear the LP in the serene surroundings of a ranch in Westchester, Massachusetts. The intended atmosphere will create a total listening environment, according to Tucker. The west coast, in addition to receiving a preview of the album, will attend a "glad the album is finished" gathering. The album will not be heard at this second gathering.

In The Movies

Tucker told **CB** an hour long television special is also being planned. It will be a film that will take the viewer through the entire making of the LP, including exactly how sound is put on disc from tape, the finished product being presented to Motown

Records, and finally . . . Stevie in concert. The movie will later be telescoped to approximately fifteen minutes in length, and distributed to movie theatres around the country, and shown between major motion

pictures. Tucker elaborated, "Through this medium I feel I may obtain the total penetration I want for this album." Tucker is

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FINALLY . . . — Officially released by Columbia Records, *The Miracles* have signed a long-term contract and will be going into the studios shortly to record their first effort for that company. Initial product from the group should be available for

release early next year. Pictured (l to r): Bobby Rogers; Bruce Lundvall, president of CBS Records; Billy Griffin (seated); Pete Moore; Don Ellis, national vice president A&R, Columbia; Ron White; Marty Pichinson, manager of *The Miracles*.

Survey Probes Black Retailer Plight fr 53

dimensions to the area of white crossovers in sales. Jimmy Foster of Jimmy's Record Rack mentioned that "anything they play on the radio sells." Likewise Mary Randall of Lee's Records felt that "if black stations play them (crossovers) then they go." The best examples of crossover sales at these stores seem to be AWB, Wild Cherry, and KC and the Sunshine Band, with some stores having good luck with Gino Vannelli and The Rolling Stones.

Even though in-store play does help it does not accomplish the same results that demos do. Nonetheless, this seems to be the best compromise that the "mom and pop" stores can come up with at the moment.

Ads

The black community in Los Angeles, as in many other major cities, has a number of publications such as "Scoop" which are devoted to the events and happenings of the community. Many of these papers are distributed to the community free of charge and usually have reasonable rates for advertising. Since these papers deal exclusively with the black community and cost little or nothing to the consumer, they seem to give the retailer the best buy for his advertising dollar. Some of the community-conscious retailers leave these papers on their counters, but CB found that few stores utilize these publications to their own best interest.

Gary Holmes indicated he had 500 handbills printed to stimulate slow business. Holmes said, "Response to the handbills was excellent." He increased the effect of the handbills by staying open on Sunday when many of his competitors were closed. Holmes stated that his is progressing slowly into store advertising so as not to get ahead of his means and that he next plans to try FM radio ads since they are less expensive than AM ads.

Larger R&B outlets in L.A. have often brought current hit artists into the store on weekends. Few "mom and pop" stores are able to do this, but those who have tried were usually satisfied with the results. Sometimes however the situation may get out of hand. Frank Johnson spoke of one incident that occurred when he hosted the Jackson Five at his store. Police had to be called to direct traffic and crowds were so great that his store had to be closed for the day. Calvin Anderson of VIP Records said that his store solves this problem by "knowing who to let come in." Anderson said that they "try to give the average group a break" and that people are always excited about meeting recording artists.

Roland Boyd at R&S Records brings this concept a little closer to the means of the smaller independent dealer. Boyd is a musician himself and often brings his guitar

and amplifier into the store on weekends and plays the current top tunes. This attracts the people in the area (especially when business is slow), and often keeps people in the store for a longer period of time when they might normally stay. With so many aspiring young groups in the black community this could be the "mom and pop" stores answer to the appearance of the established artists at larger stores.

Anderson's idea that his VIP store is "always trying something new and different" could be useful to smaller outlets.

Unique Approaches

Some small R&B outlets in L.A. have had the foresight to capitalize on areas of sales that larger stores neglect. This may be specializing in gospel, jazz, and oldie record sales or utilizing the smaller store's ability to deal in used records and trade-ins. One store CB contacted brought a large number of cutout LPs from record companies for less than a dollar. The dealer is able to sell these albums for \$2.49 and capitalize on the fact that an artist's entire catalog sells better when a new album is released. The same dealer sells the current LPs for \$3.99.

Add-on sales of non-record items in small stores is a proven way to boost profits for most R&B independents. The high profit margin on incense, posters, and needles for phonographs increase the life of many stores which seem to have been hurting this summer. Still, many stores fail to display these items to the best advantage.

Independent R&B stores in L.A. are definitely being affected by low prices of larger outlets and in most instances seem to be doing little to really improve their situation. Even though conditions in the community do not point towards a big growth in these outlets, it seems that some attempt must be made to incorporate community support.

While opinion differs widely as to the best way to enlist such community support, it would appear that, for now, many black independent retailers are dissatisfied with their lot, but confused about which way to turn. The need for greater exposure, advertising and free goods support from the manufacturer, co-op advertising dollars, and central purchasing power all point to a climate ripe for change. Erroll Dophin perhaps summed the dilemma up best when he said "someone has to be paid" to pull it all together. It may turn out to be in the best interests of L.A.'s independent black retailers to find such an individual. New York's Hitsville co-op has offered the retailers in that market an alternative and though L.A. retailers claim they are in need of relief, it appears that, for the time being, they'll have to settle for what they've got.

Stevie Wonder Promotion Underway fr 53

also planning a tribute to Stevie on the Mid-night Special, to include film segments and obtain additional national attention. Next, Tucker revealed that he will institute a fan club, organized by him separate from the what the record company had previously organized. In outlining how the club will be handled, Tucker stated, "There will be a club application in every album. A nominal fee will be charged, and each member will receive a Stevie membership card, a beach towel, T-shirt and shoulder bag, which is far more in value than the nominal membership fee paid."

Sesame Street

Starting in October, there will be an additional member to the muppet family on Sesame Street. There will be a blind muppet by the name of Stevie. There is also an additional film called "Birthdays of Tomorrow" filmed in part last may on Wonder's birthday, where people from seventeen nations were represented in conjunction with the bicentennial. This film will be

shown as an educational film on the PBS channels. Tucker has other irons in the fire, to be revealed at a later date. Upon being asked to give an exact date of the release of the LP, Tucker stated, "I expect the LP will be completed and represented to Motown records in one week, and allowing fifteen to twenty days for Motown to actually release the album, it should be on the street the last week in September."

Gaye LP Heads Motown Release

LOS ANGELES — "Marvin Gaye's Greatest Hits" heads Motown Records' initial September release. Additional albums are Eddie Kendricks' "Goin' Up In Smoke," "The Miracles," "The Power Of Music," writer/producer/arranger Willie Hutch's "Color Her Sunshine," producer Leon Ware's "Musical Massage," and Tatoo's "Tattoo" on Prodigal.

TOP 50 R&B ALBUMS

	Weeks On Chart		Weeks On Chart
1	9/4	27	9/4
HOT ON THE TRACKS		HARD WORK	
COMMODORES (Motown M6-86751)	2 12	JOHN HANDY	
2		(ABC/Impulse ASD 9314)	23 14
WILD CHERRY		28	
(Epic PZ 33957)	3 8	LOVE TO THE WORLD	
3		LTD (A&M 4589)	37 5
ALL THINGS IN TIME		29	
LOU RAWLS (Phila. Int'l./		DR. BUZZARD'S ORIGINAL	
Epic PZ 33957)	1 15	SAVANNAH BAND	
4		THE SAVANNAH BAND	
SOUL SEARCHING		(RCA APL 1-1504)	35 3
AVERAGE WHITE BAND		30	
(Atlantic SD 18179)	5 8	MANHATTANS	
5		(Columbia PC 33820)	22 20
CONTRADICTION		31	
OHIO PLAYERS (Mercury SRM 1-1088)	6 14	SILK DEGREES	
6		BOZ SCAGGS (Columbia PC 33920)	29 8
BREEZIN'		32	
GEORGE BENSON (WB 2919)	7 23	GIVE, GET, TAKE AND	
7		HAVE	
SPARKLE		CURTIS MAYFIELD	
ARETHA FRANKLIN (Atlantic SD 18176)	4 13	(Curtom/WB CU 5007)	27 11
8		33	
HARVEST FOR THE WORLD		FEVER	
ISLEY BROTHERS (Epic PZ 33809)	8 15	RONNIE LAWS	
9		(Blue Note/UA BNLA 628G)	31 15
YOU ARE MY STARSHIP		34	
NORMAN CONNORS		WAR GREATEST HITS	
(Buddah BDS 5655)	12 8	(UA LA 648G)	41 2
10		35	
LOOK OUT FOR #1		I WANT YOU	
BROTHERS JOHNSON (A&M 4567)	10 11	MARVIN GAYE (Motown T634251)	34 24
11		36	
MIRROR		MOTHERSHIP	
GRAHAM CENTRAL STATION		CONNECTION	
(WB BS 2937)	9 11	PARLIAMENT (Casablanca	
12		(NBLP 7022)	32 33
AIN'T THAT A BITCH		37	
JOHNNY GUITAR WATSON (Amherst		SUMMERTIME	
DJM/Amherst DJLPA-3)	15 7	MFSB (Phila. Int'l./Epic PZ 34238)	36 11
13		38	
HAPPINESS IS BEING WITH		SECRETS	
THE SPINNERS		HERBIE HANCOCK	
SPINNERS (Atlantic SD 18181)	14 7	(Columbia PC 34280)	— 1
14		39	
ARABIAN KNIGHTS		I'VE GOT YOU	
RITCHIE FAMILY (Marlin/TK 2201)	17 6	Gloria Gaynor (Polydor PD 1-6063)	39 3
15		40	
EVERYBODY LOVES THE		GLOW	
SUNSHINE		AL JARREAU (WB BS 2248)	45 2
ROY AYERS UBIQUITY (Polydor		41	
PD 1-6070)	20 5	LET YOUR MIND BE FREE	
16		BROTHER TO BROTHER	
DIANA ROSS' GREATEST		(All Platinum 7015)	40 16
HITS		42	
(Motown M6-869S1)	18 5	THE WHISPERS	
17		(Soul Train/RCA BVL 1-1450)	42 3
SKY HIGH		43	
TAVARES (Capitol ST 11533)	16 13	ACCEPT NO SUBSTITUTES	
18		PLEASURE (Fantasy F9506)	47 8
TOGETHER AGAIN... LIVE		44	
BOBBY BLAND & B.B. KING		THE TEMPTATIONS DO	
(ABC ASD 9317)	11 9	THE TEMPTATIONS	
19		(Gordy/Motown G6-975S1)	— 1
LOVE POTION		45	
NEW BIRTH (WB BS 2953)	19 8	AIN'T NOTHIN' BUT A	
20		PARTY	
FLOWERS		MARK RADICE (UA LA 629G)	46 3
EMOTIONS (Columbia PC 34163)	24 8	46	
21		WHERE THE HAPPY	
GET UP OFFA THAT THING		PEOPLE GO	
JAMES BROWN (Polydor PD 1-6071)	25 5	TRAMMPS (Atlantic SD 18172)	49 16
22		47	
NATALIE		JUICY FRUIT (DISCO	
NATALIE COLE (Capitol ST 11517)	13 16	FREAK)	
23		ISAAC HAYES (Hot Buttered	
THREE		Soul/ABC 953)	33 8
BOB JAMES (CTI 6063)	21 12	48	
24		THOSE SOUTHERN	
STRETCHING OUT IN		KNIGHTS	
BOOTSY'S RUBBER BAND		CRUSADERS (Blue Thumb/	
BOOTSY'S RUBBER BAND		ABC BTS 6024)	44 16
(WB BS 2920)	26 14	49	
25		LOVE'S ON THE MENU	
LIFE ON MARS		JERRY BUTLER (Motown M850)	— 1
DEXTER WANSEL (Phila. Int'l./		50	
Epic PZ 34079)	28 4	ON LOVE	
26		DAVID T. WALKER	
NIGHT FEVER		(Ode/A&M SP 77035)	— 1
FATBACK BAND (Spring/			
Polydor SP 1-6711)	30 4		



RUFFIN' IT — David Ruffin recently stopped by CB to talk about his latest album, "Everything's Coming Up Love," and forthcoming single "On And Off." Ruffin will be touring the islands next month with his band The Ruff Riders. Ruffin is planning to release an album on his band that will be produced by Van McCoy and Charlie Kipp, who produced Ruffin's last two albums. Pictured (l to r): George Albert, publisher of *Cash Box*; Cookie Amerson, R&B editor; and David Ruffin.

1812 Overture Wins Motown Competition

MILWAUKEE — 1812 Overture Records and Tapes here has won first place in Motown Records' nationwide 1976 Music Revolution Display Competition.

At the awards ceremony, 1812 Overture president Alan Dulberger accepted the first place prize, a check for \$1,000. Second prize in the Motown contest went to Pacific Records, 11336 Crenshaw Blvd., Inglewood, California, and third place was awarded to Musicland #609, 137 Northtown Drive, Blaine, Minnesota.

ASCAP To Fete Dietz' 80th B'day

NEW YORK — The 80th birthday of Howard Dietz, lyricist and author, will be celebrated by his colleagues in ASCAP at a party to be held at ASCAP's New York headquarters. Dietz has written a number of popular songs, as well as the librettos for two Metropolitan Opera productions.

ADDITIONS TO R&B PLAYLISTS

WACK — ATLANTA

14 — Just To Be Close To You — Commodores
 Anything You Want — John Valenti — Ariola
 I Want To Get To You Baby — Clinton Harmon — Note
 14 To 7 — One For The Money — Whispers
 19 To 8 — Get The Funk — Brother Johnson
 16 To 9 — If I Ever Do Wrong — Betty Wright
 21 To 12 — Give It Up — Tyrone Davis
 #1 LP — Commodores
 New LPs — Herbie Hancock, Jimmie Castor

WWIN — BALTIMORE

#1 — Play That Funky Music — Wild Cherry
 Run To Me — Candi Staton — WB
 Rubber Band Man — Spinners — Atlantic
 Energy To Burn — B.T. Express — Columbia
 Let Him Go — First Choice — WB
 He Who Laughs Last — Monday After — Buddah
 Get On Your Job — Rain — H&L
 With You — Moments — Stang/All Platinum
 Give It Up — Tyrone Davis — Columbia
 Sweet Summer Music — Attitudes — Darkhorse/A&M
 17 To 8 — Just To Be Close To You — Commodores
 18 To 10 — Lowdown — Boz Scaggs
 21 To 13 — Only You Babe — Curtis Mayfield
 24 To 16 — Harvest For The World — Isley Brothers
 23 To 20 — Love Ballad — LTD
 #1 LP — Commodores
 New LPs — Jimmie Castor, Jermaine Jackson,
 Temptations, Labelle

WILD — BOSTON

Fifth Of Beethoven — Walter Murphy — Private Stock
 Flowers — Emotions — Columbia
 If I Ever Do Wrong — Betty Wright — Alston/TK
 Love On Delivery — Billy Ocean — Ariola
 Entrow — GCS — WB
 You Are My Starship — Norman Connors — Buddah
 Get The Funk — Brothers Johnson — A&M
 Message In Our Music — O'Jays — Phila. Int'l.
 Anything You Want — John Valenti — Ariola
 Harvest For The World — Isley Brothers — T-Neck
 I'd Rather Be With You — Bootsy Collins — WB
 New LPs — Commodores, New Birth, D.J. Rogers, LTD,
 Streetpeople, Jermaine Jackson

WUFO — BUFFALO

#1 LP — Getaway — EW&F
 Falling In Love — Ninth Creation — Pye
 You Should Be Dancing — Bee Gees — RSO
 Super Disco — Rimshots — Stang/All Platinum
 If I Ever Do Wrong — Betty Wright — Alston/TK
 Fifth Of Beethoven — Walter Murphy — Private Stock
 Message In Our Music — O'Jays — Phila. Int'l.
 Baby I'm Gonna Love You — Phyllis Hyman — Desert
 Moon
 Chance With You — Brother To Brother — Turbo/All
 Platinum

WGIV — CHARLOTTE

#1 — Play That Funky Music — Wild Cherry
 If You Can't Beat 'Em — Mark Radice — UA
 Sweet Summer Suite — Love Unlimited — 20th Century
 Mr. Melody — Natalie Cole — Capitol
 Chagin' — Brass Construction — UA
 Making Love Ain't No Fun — Ebony — Buddah
 You Don't Have To Be A Star — McCoo & Davis — ABC
 Forgetting Someone — Lee Maye — Fox
 32 To 20 — Message In Our Music — O'Jays
 20 To 7 — Harvest For The World — Isley Brothers
 22 To 14 — You Should Be Dancing — Bee Gees
 25 To 15 — Ain't Good For Nothing — Luther Ingram
 #1 LP — David Sanborn
 New LPs — Jermaine Jackson, Rose Royce, Jimmie
 Castor, Tata Vega, Norman Connors

WJPC — CHICAGO

#1 — Who'd She Coo — Ohio Players
 Nice & Nasty — Salsoul Orchestra — Salsoul
 The Best Disco In Town — Ritchie Family — Marlin/TK
 Find, Fool & Forget — Dobie Gray — Capricorn
 Sweet Summer Suite — Love Unlimited — 20th Century
 16 To 10 — Play That Funky Music — Wild Cherry
 22 To 16 — Fifth Of Beethoven — Walter Murphy
 24 To 19 — Come Get To This — Joe Simon
 26 To 21 — Only You Babe — Curtis Mayfield
 #1 LP — Brothers Johnson/Tavares (tie)
 New LPs — AWB, Ninth Creation

WBMX — CHICAGO

#1 — Who'd She Coo — Ohio Players
 Queen Of My Soul — AWB — Atlantic
 Mr. Melody — Natalie Cole — Capitol
 #1 LP — Johnny 'Guitar' Watson

WCIN — CINCINNATI

#1 — Shake Your Booty — KC & Sunshine Band
 Find, Fool & Forget — Dobie Gray — Capricorn
 Ain't Nothing Wrong With Making Love — Jimmie Jones
 — Conchilla
 Chance With You — Brother To Brother — Turbo/All
 Platinum
 I Want To Spend My Life — Streetpeople — Vigor/Pip
 That's The Way God Planned It — Samone Cook — Epic
 17 To 9 — Lowdown — Boz Scaggs
 14 To 8 — O'Jays — Message In Our Music
 28 To 22 — Love Ballad — LTD
 25 To 20 — Just To Be Close To You — Commodores
 #1 LP — Roy Ayers
 New LPs — Temptations, Ralph McDonald, Streetpeople,
 Gino Vannelli

WJMO — CLEVELAND

#1 — You Should Be Dancing — Bee Gees — RSO
 Starchild — Parliament — Casablanca
 Anything You Want — John Valenti — Ariola
 Mr. Melody — Natalie Cole — Capitol
 Sweet Summer Music — Attitudes — Darkhorse/A&M
 #1 LP — Commodores/AWB (tie)
 New LPs — Johnny 'Guitar' Watson

WWKO — COLUMBUS

Soul Searchin' — Trampms — Atlantic
 Bless My Soul — Skip Mahoney — Abet
 Let's Be Young Tonight — Jermaine Jackson — Motown
 Summertime — Mt-5B — Phila. Int'l.

KKDA — DALLAS

#1 — Summer — War
 Baby Hold On — John Edwards — Cotillion/Atlantic
 Kill That Roach — Miami — Drive
 Baby I'm Going To Love You — Phyllis Hyman — Desert
 Moon
 Just To Be Close To You — Commodores — Motown
 Juicy Fruit — Isaac Hayes — ABC
 #1 LP — Commodores
 New LPs — Jeannie Reynolds

R&B Singles To Watch

- 1 Mr. Melody — Natalie Cole — Capitol
- 2 Anything You Want — John Valenti — Ariola
- 3 You Are My Starship — Norman Connors — Buddah
- 4 Just To Be Close To You — Commodores — Motown
- 5 Message In Our Music — O'Jays — Phila. Int'l.
- 6 Rubberband Man — Spinners — Atlantic
- 7 If I Ever Do Wrong — Betty Wright — Alston/TK
- 8 Shake Your Rump To The Funk — Bar-Kays — Mercury
- 9 Sweet Summer Suite — Love Unlimited — 20th Century
- 10 Find, Fool & Forget — Dobie Gray — Capricorn

KNOK — DALLAS/FT. WORTH

#1 — Flowers — Emotions
 Un-Disco Kid — Funkadelics — Westbound
 Queen Of My Soul — AWB — Atlantic
 Kill That Roach — Miami — Drive
 Kozz — Deep Heat — Excello
 Full Speed Ahead — Tata Vega — Motown
 You Ought To Be Having Fun — Tower Of Power — WB
 Falling In Love — New Birth — WB
 Let's Be Young Tonight — Jermaine Jackson — Motown
 22 To 7 — Don't Go Breaking My Heart — Elton John & Kiki
 Dee

KDKO — DENVER

#1 — Getaway — EW&F
 Just To Be Close To You — Commodores — Motown
 Shake Your Rump — Bar-Kays — Mercury
 Chagin' — Brass Construction — UA
 Nice & Nasty — Salsoul Orchestra — Salsoul
 Fifth Of Beethoven — Walter Murphy — Private Stock
 Disco Duck — Rick Dees — RSO
 23 To 11 — Give It Up — Tyrone Davis
 #1 LP — Commodores
 New LPs — Tower Of Power, Mother's Finest,
 Temptations, Aquarian Dream, Jimmie Castor,
 Jermaine Jackson, Herbie Hancock, Carol Douglas,
 Ebony

Most Programmed New LPs

- 1 My Name Is Jermaine — Jermaine Jackson — Motown
- 2 E-Man Boogie — Jimmy Castor — Atlantic
- 3 Ain't Nothing Going To Stop Us Now — Tower Of Power — Columbia
- 4 Labelle Chameleon — Labelle — Epic
- 5 Secrets — Herbie Hancock — Columbia
- 6 Temps Do The Temps — Temptations — Motown
- 7 Streetpeople — Streetpeople — Vigor/Pip
- 8 Hope We Get To Love In Time — McCoo & Davis — ABC

25 To 20 — Falling In Love — Ninth Creation
 Ex To 15 — Fifth Of Beethoven — Walter Murphy
 35 To 8 — You Are My Starship — Norman Connors
 #1 LP — Commodores

New LPs — Staples, Tata Vega, Mingo, Ralph McDonald,
 Aquarian Dream, Labelle, Carol Douglas, El Chicano,
 Willis Jackson, Bo Kirkland & Ruth Davis

WDAO — DAYTON

#1 — Shake Your Booty — KC & Sunshine Band
 Mr. Melody — Natalie Cole — Capitol
 Just To Be Close To You — Commodores — Motown
 Falling In Love — New Birth — WB
 Rubber Band Man — Spinners — Atlantic

WTLC — INDIANAPOLIS

#1 — Flowers — Emotions
 Love Of My Life — Gino Vannelli — A&M
 Bless My Soul — Skip Mahoney — Abet
 Get The Funk — Brothers Johnson — A&M
 Let My Life Shine — D.J. Rogers — RCA
 18 To 8 — Harvest For The World — Isley Brothers
 21 To 12 — Anything You Want — John Valenti
 28 To 12 — You Are My Starship — Norman Connors
WOKJ — JACKSON
 #1 — Just To Be Close To You — Commodores
 Rubber Band Man — Spinners — Atlantic
 Shake Your Rump — Bar-Kays — Mercury

R&B Crossing To Top 40

- 1 Get The Funk — Brothers Johnson — A&M
- 2 Rubberband Man — Spinners — Atlantic
- 3 Just To Be Close To You — Commodores — Motown
- 4 Best Disco In Town — Ritchie Family — Marlin/TK
- 5 Message In Our Music — O'Jays — Phila. Int'l.
- 6 You Don't Have To Be A Star — McCoo & Davis — ABC

Un-Disco Kid — Funkadelics — Westbound
 Fifth Of Beethoven — Walter Murphy — RSO
 Lone Ranger — Hidden Strength — UA
 9 To 2 — Get The Funk — Brothers Johnson
 25 To 17 — Queen Of My Soul — AWB
 31 To 20 — I'd Rather Be With You — Bootsy Collins
 #1 LP — AWB
 New LPs — Labelle, Jermaine Jackson, Temptations,
 Tower Of Power, Mother's Finest

WJLB — DETROIT

#1 — Shake Your Booty — KC & Sunshine Band
 Rubber Band Man — Spinners — Atlantic
 #1 LP — Commodores

Energy To Burn — B.T. Express — Columbia
 Sweet Summer Suite — Love Unlimited — 20th Century
 Lone Ranger — Hidden Strength — UA
 Catfish — Four Tops — ABC
 Chi-Town Hustler — Eddie Floyd — Malaco
 #1 LP — Bobby Bland/B.B. King
 New LPs — Albert King, Brother To Brother, Herbie
 Hancock, Little Milton, War

KOKY — LITTLE ROCK

#1 — Getaway — EW&F
 Shooro-Shooro — Jenny Jackson — Farr
 Find, Fool And Forget — Dobie Gray — Capricorn

Reflections 'N Black

Hilary Johnson, head of promotion at Playboy Records, will be leaving the middle of the month to join Atlantic Records in New York as vice president of special marketing. The company has replaced him, but would not release that person's name at this time.

In about three weeks, Columbia Records will release a new **Bill Withers** LP, a **Hubert Laws**, and the **Earth, Wind and Fire** album entitled "Spirit."

The **Manhattans** are coming with a new single called "I Kinda Miss You" — expect it in about a week.

Quincy Jones' show "The Musical World" featuring the **Brothers Johnson** has been sold out in nineteen of its twenty-one cities, and has had to add shows in many cities.

A Washington area disco jock, **Sundance Kidd**, has formed a company called **Seemingly Better Productions** to distribute promotional product to area disco DJs. He has received endorsement from local distributors and promotion people. **Allen Exener**, promotion coordinator at **Schwartz Brothers**, stated "his company is well organized and has definitely taken a big load off of many promotion people, and the disco jocks don't have to run all over town to get their records."

Radio:

Starting September 18, **Parcel Howell** will be handling the nine to noon air shift at **KGFJ**.

Stand Up And Shout — Gary Toms — Pip
 #1 LP — GCS

KGFJ — LOS ANGELES

#1 — Getaway — EW&F
 Give It Up — Tyrone Davis — Columbia
 Anything You Want — John Valenti — Ariola
 The Best Disco In Town — Ritchie Family — Marlin/TK
 Chagin' — Brass Construction — UA
 Give A Broken Heart A Chance — Impact — Atco
 #1 LP — Commodores
 New LPs — Blue Magic, Dede Bridgewater, Bottom
 Line, Tower Of Power, Stanley Clarke, Billy Eckstine

KDAY — LOS ANGELES

#1 — Play That Funky Music — Wild Cherry
 Finger Fever — Dramatics — ABC
 Disco Duck — Rick Dees — RSO
 Love Ballad — LTD — A&M
 Best Disco In Town — Ritchie Family — Marlin/TK
 Home To Myself — Brenda & The Tabulation — Chocolate
 City
 #1 LP — Commodores
 New LPs — McCoo & Davis, Staples, Jimmie Castor, War

WDIA — MEMPHIS

#1 — Give It Up — Columbia — Tyrone Davis
 Sweet Summer Suite — Love Unlimited — 20th Century
 You Are My Starship — Norman Connors — Buddah
 16 To 5 — Just To Be Close To You — Commodores
 13 To 7 — Shake Your Rump — Bar-Kays — Mercury
 15 To 9 — I'd Rather Be With You — Bootsy Collins — WB
 #1 LP — Commodores
 New LPs — Sun, Albert King

WYLD — NEW ORLEANS

#1 — Shake Your Booty — KC & Sunshine Band
 Let My Life Shine — D.J. Rogers — RCA
 Ain't Nothing Wrong — Jimmy Jones — Conchilla
 Harvest For The World — Isley Brothers — T-Neck
 Mr. Melody — Natalie Cole — Capitol
 New LP — Ralph McDonald

WWRL — NEW YORK

#1 — Best Disco In Town — Ritchie Family
 Play That Funky Music — Wild Cherry — Epic
 Get The Funk — Brothers Johnson — A&M
 Entrow — Graham Central Station — WB
 Shake Your Rump — Bar-Kays — Mercury
 Because I Love You Girl — Stylistics — H&L
 15 To 5 — Nice & Nasty — Salsoul Orch.
 16 To 10 — Sweet Summer Suite — Love Unlimited
 Ex To 14 — You Are My Starship — Norman Connors
 27 To 16 — Love Talk — Jim Gilstrap
 #1 LP — Savannah Band
 New LPs — Lou Rawls, Street People

KOWH — OMAHA

#1 — Play That Funky Music — Wild Cherry
 Baby Hold On — John Edwards — Cotillion/Atlantic
 Juicy Fruit — Isaac Hayes — ABC
 I'd Rather Be With You — Bootsy Collins — WB
 Great Things — Tessie Hill — ABC
 17 To 12 — You Should Be Dancing — Bee Gees
 16 To 10 — Get The Funk — Brothers Johnson
 26 To 18 — Lowdown — Boz Scaggs
 #1 LP — Norman Connors
 New LPs — Pleasure, Streetpeople, Peabo Bryson

WAMO — PITTSBURGH

#1 — Getaway — EW&F
 I'd Rather Be With You — Bootsy Collins — WB
 You Are My Starship — Norman Connors — WB
 Harvest For The World — Isley Brothers — T-Neck
 Entrow — GCS — WB
 Anything You Want — John Valenti — Ariola
 Baby I'm Gonna Love You — Phyllis Hyman — Desert
 Moon
 If You Can't Beat 'Em — Mark Radice — UA
 Get The Funk — Brothers Johnson — A&M
 Sweet Summer Music — Attitudes — Darkhorse/A&M
 You Should Be Dancing — Bee Gees — RSO
 Best Disco In Town — Ritchie Family — Marlin/TK
 Baby Hold On — John Edwards — Cotillion/Atlantic
 I Wanna Spend My Whole Life — Streetpeople —
 Vigor/Pip

#1 LP — Norman Connors

New LPs — Peabo Bryson, Ninth Creation, Fatback Band,
 Walter Jackson

WENZ — RICHMOND

#1 — Let's Fall In Love — Spectrum — Spectrum
 I'm Hurt — Whole Darn Family — Soul International
 Shake Your Rump — Bar-Kays — Mercury
 If I Ever Do Wrong — Betty Wright — Alston/TK
 You + Me = Love — Undisputed Truth — Whitfield/WB
 Nire & Nasty — Salsoul Orchestra — Salsoul
 14 To 8 — Love Ballad — LTD
 Ex To 15 — I Love Myself — Bill Cosby
 Ex To 16 — Message In Our Music — O'Jays
 16 To 11 — Give It Up — Tyrone Davis
 #1 LP — Wild Cherry
 New LPs — Denise Williams, Jermaine Jackson, Labelle,
 Streetpeople, Jimmie Castor

KATZ — ST. LOUIS

#1 — Play That Funky Music — Wild Cherry
 Let's Be Young Tonight — Jermaine Jackson — Motown
 If I Ever Do Wrong — Betty Wright — Alston/TK
 Get On Up '76 — Esquires — Ju-Par
 You + Me = Love — Undisputed Truth — Whitfield/WB
 11 To 3 — The More You Do It — Ronnie Dyson —
 Columbia
 #1 LP — Commodores
 New LPs — Albert King, Herbie Hancock
 #1 — Play That Funky Music — Wild Cherry
 The Fruit Song — Jeannie Reynolds — Casablanca
 Underground Music — Peabo Bryson — Bullet
 One For The Money — Whispers — RCA
 20 To 8 — Just To Be Close To You — Commodores
 #1 LP — Commodores
 New LPs — Bo Kirkland & Ruth Davis, Denise Williams

WSOK — SAVANNAH

#1 — Play That Funky Music — Wild Cherry
 Just To Be Close To You — Commodores — Motown
 Message In Our Music — O'Jays — Phila. Int'l.
 After The Dance — Marvin Gaye — Tami
 Chagin' — Brass Construction — UA
 Lowdown — Boz Scaggs — Columbia
 Get The Funk — Brothers Johnson
 9 To 1 — Play That Funky Music — Wild Cherry — Epic
 #1 LP — Brothers Johnson
 New LPs — Sylvia, Rose Royce, Tower Of Power, Labelle,
 McCoo & Davis

WTMP — TAMPA

#1 — Just To Be Close To You — Commodores
 Message In Our Music — O'Jays — Phila. Int'l.
 You Are My Starship — Norman Connors — Buddah
 Get Down Happy People — Jimmie Dockett — Flo Feel
 Queen Of My Soul — AWB — Atlantic
 Mr. Melody — Natalie Cole — Capitol
 #1 LP — Commodores
 New LPs — Faith, Hope & Charity, Jermaine Jackson

CASH BOX COIN MACHINE

Twitty, Lee, Milsap And Mandrell Set To Perform For MOA Conventioneers At November 14 Banquet

CHICAGO — Among artists scheduled to perform at the MOA banquet on Sunday night, November 14, are Conway Twitty (MCA), Ronnie Milsap (RCA), Brenda Lee (MCA), and Barbara Mandrell (ABC/Dot), each of whom has achieved major prominence in the recording industry. In addition, a talented young song and dance group from Australia, The Murphys, will entertain. MOA's executive vice president, Fred Granger, indicated that other artists would be added to the roster by showtime to further embellish an already star-studded lineup.

Details have also been finalized for a number of other special events during the November 12-14 bicentennial exposition. The annual MOA seminar, to be presented

in two parts once again this year, will feature Dr. William P. Sexton as key speaker in the opening segment. Dr. Sexton is familiar to operators for his past participation in the association's Regional Seminars and highly rated as a dynamic speaker and teacher. Fred Granger noted that Dr. Sexton was the unanimous choice of the Exposition Seminar Committee to headline the program. His presentation will focus on improving communications between employers, employees and customers. The second half of the seminar will deal with preventive maintenance for games and a discussion on the future of games.

The MOA seminar will take place on Friday, November 12, opening day of the con-

vention. Committee members who arranged the program are Robert E. Nims (chairman), Gilbert Sonin (vice chairman), Maynard C. Hopkins and P.J. Storino.

In conjunction with the games portion of the seminar MOA has arranged to provide a special games services booth on the exhibit floor for the entire run of the show. Periodic instructional sessions will be held in the booth at various intervals each day as an accommodation for operators and visitors.

As is customary at Expo each year, a special program for the ladies in attendance has been arranged, commencing with a delectable luncheon followed by a fifty minute performance by Muriel Bach, who will do a one-woman show, "Lady, You're Rocking My Boat," portraying

various notable women ranging from Abigail Adams to Gertrude Stein to Eleanor Roosevelt.

MOA is currently preparing to mail advance registration forms for badges and banquet accommodations, after which hotel room reservation cards will be distributed.

Due to the heavy demand for space, the convention will be housed in three exhibit halls at the Conrad Hilton Hotel and, on the strength of the additional space requirements and the numerous inquiries both from the U.S. and abroad, association officials expect MOA Expo '76 to be the most successful convention in the association's history.



CONWAY TWITTY has written more than 200 songs, and of the 33 singles recorded for MCA Records, 28 have reached number one chart status. Eleven of the latter were self-penned. He is currently riding the country charts with "The Letter" (recorded with Loretta Lynn) and "The Games That Daddies Play."



MCA'S BRENDA LEE, performing since the age of eight, has sold more than 75 million records in her 24-year tenure as an artist. She has toured extensively in the U.S. and abroad, including a Royal Command Performance in London, is notable for her many network TV appearances and has been honored with numerous major awards and citations.



RONNIE MILSAP (RCA) was awarded a Grammy and male vocalist of the year honors after only two years in the country music field. His hit credits include "Let's Fall Apart," "Pure Love," "Legend In My Time" and, most currently, "(I'm A) Stand By My Woman Man," which is high on the country charts.



ABC'S RECORDING ARTIST BARBARA MANDRELL is currently on the country and western charts with "Love Is Thin Ice." Eight years a professional entertainer, she has toured with Johnny Cash and has been featured on the Red Foley Show. A former Miss Oceanside, California, she has toured several overseas military bases before she settled in Tennessee in 1968.



Service Hint: Outputs — High Or Low?


by Fred McCord
Field Service Engineer, Atari, Inc.

LOS ANGELES — To minimize repair time on solid state systems it is important to be able to understand and interpret the information given in the schematics. This article is primarily for the person that understands what's going on with the board (at least sort of), but still gets a little confused with logic gates as to when outputs should be high or low, and if what is seen with a scope or a logic probe is correct.

If you have memorized truth tables for all gates, congratulations to you if you always get the right table with the right gate, etc. If you don't, or if you never memorized gate names, symbols and truth tables, take heart, there is an easier way!

First, you have to remember two things:

- 1)  is the symbol for AND.
- 2)  is the symbol for OR.

"If you get these mixed up, remember that  looks like the letter "D" in AN'D'.

Second, as you look at a schematic, you'll notice that a lot of gates have bubbles either on the inputs or the outputs. These are our key to logic levels:

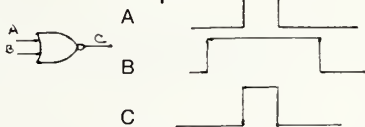
- 1) A bubble indicates a logic low (0 VDC to .8 VDC).
- 2) No bubble indicates a logic high (2.4 VDC to 5 VDC).

Third, starting with the output, look to see if it will be high (bubble) or low (no bubble). It will be at the correct level only when the input conditions are correct.

Let's look at some basic gates:

Output C will be high (no bubble) when input A AND input B are high (no bubble).

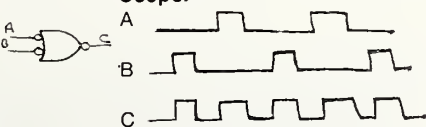
Scope:





High only when A & B are high.

Output C is low (bubble) when input A OR B is high.

Scope:



Here's another one you see used. Just read it like any other. Output C is ? when input A is ? or B is ?. If you said low, low, low, you are right. Now is there a functional difference between  and .

Besides logic gate symbology, the actual signal name will also tell you what that signal should be doing. There are two ways you will see a signal; with a line over it or not.

continued on pg. 58

World Pinball Record Set By Mich. Student

NORTHVILLE, MICH. — A seventeen year old high school student from Plymouth, Michigan is credited with establishing a new world pinball record of 93 consecutive hours of play, shattering the previous 80 hours mark registered in the Guinness Book of Records.

The new champion is Ms. Vilja Zemaitis, a student at Our Lady of Mercy high school in Farmington, who participated with area students in a pinball marathon at the Arcade 5 in Northville, Michigan to raise funds for an ailing school teacher. The Arcade 5 is managed by Joe Bustamante, who contributed food and the use of the facilities for the benefit.

In the course of the event the previously set 80 hour record was actually broken twice; initially by sixteen year old Ron Nowland who chalked up 92 hours before being defeated (by one hour) by Ms. Zemaitis. The marathon, in addition to setting a new record for pinball endurance,

raised \$679.45 for a very worthy cause.

Rules

Arcade 5 manager Joe Bustamante, in his letter of notification to Guinness, advised that play proceeded according to the following set of rules: (1) No breaks for the first forty hours; (2) All pinball machines were 4-player machines and each player had sixty seconds from the time the ball entered the shooting lane until the ball was actually shot; anyone not shooting the ball (personally) was disqualified; (3) Five minute breaks per hour were allowed after forty hours of continuous play; (4) No stimulant other than coffee was allowed; and (5) No one other than the contestant could shoot the ball or operate the flipper buttons.

The marathon began at 10:00 a.m. on Monday, June 28 and the new record was established on Saturday afternoon, July 3.

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CHICAGO CHATTER

Rowe International execs and factory distribs from all over the country will be heading for the Chicago area on September 15 to take part in the firm's annual distributors gathering, September 16-17 at Marriott's Lincolnshire Resort — highlight of which will be the premiere of the new Rowe phonograph line and the unveiling of new vending product as well! In view of Rowe's past track record, the affair should be a gala event! **Cash Box** shares the enthusiasm of Rowe distribs who are anxiously looking forward to the big unveiling!

CDI'S BOB SHERWOOD tells us they've just completed a new space addition at the firm's Diversey Ave. factory. As a matter of fact, workmen were about finishing things up as went to press last week, so the increased production space is in operation right now! And not a moment too soon, with all of the action on "Sound Stage!"

MIDWAY MFG. CO.'S SERVICE MANAGER **Andy Ducay** will be in No. Bergen, N.J. on Friday, September 17 to conduct a school at Betson Enterprises. He said he'll devote a good portion of his presentation to the microprocessor which ops and service people are most anxious to learn more about, so you can bet (as is customary at Andy's sessions) that there'll be a heavy turnout!

DATELINE SUNNYVALE, home of Ramtek Corp. and the hot selling "Hit Me" — a hit in both the upright and cocktail table versions, according to **Chuck Arnold**. Chuck will be in attendance at the FAMA convention and trade show, Sept. 17-19, at the Deauville in Miami Beach — and we understand conventioners will get a sneak preview of a new product Ramtek will be revealing at the Florida show!

GUST TARTOL OF SINGER ONE STOP FOR OPS is a bit uncomfortable these days as the result of a golfing accident during his recent vacation in Michigan. What happened was, he miscalculated a little while driving his golf cart from the passenger side (for just a short stretch) and broke a couple of ribs when the vehicle slid down a hill. All future golf cart maneuvering, he promises, will be done from the driver's side — regardless of the distance!

BALLY MFG. CORP.'S **Tom Nieman** clued us in on another big Capt. Fantastic promotion; this one in Los Angeles, under the auspices of C.A. Robinson, MCA Records, radio station KHJ and Bally. Grand prizes, at the climax of the promotion (which has been running on KHJ for practically the entire summer) will be two Capt. Fantastic machines — a his and hers, since the program's various giveaway items have been in pairs (t-shirts, **Elton John**-autographed record libraries, etc.). The event has been receiving multi-media coverage, Tom said, due to the extensive efforts of Robinson's **Ira Bettelman**, MCA's **Pete Gideon** and the KHJ staff; and has the personal stamp of approval of **Elton John** himself, who is currently relaxing in his west coast home after a rigorous concert schedule. . . . Tom also mentioned that John Reid Enterprises plans to go into production on a full length animated film titled — you guessed it — "Capt. Fantastic" for release next year! Details are currently in the works.

EMPIRE DIST. is currently finalizing arrangements for its next week-long, multi-factory service seminar to be held in the Detroit area and sponsored by the Empire branch out there. More details later. . . . The recent Empire-Robert Jones Int'l.-Advance Automatic annual dinner and sales meeting at the Marriott here in town was a very successful affair, attracting an unsurpassed manufacturer representation from across the country — and a record total attendance! . . . Distrib's **Ben Rochetti** made mention of the fact that a sample of the newly released Rock-Ola 463 100-selection phonograph had just arrived in the showroom and was attracting good attention, as expected! Also freshly uncrated this past week was a sample of the new Midway "Tornado Baseball" cocktail table. Ben had no complaints about present business. "It's excellent," he said; only problem is manufacturers can't seem to produce equipment fast enough to meet current demands!

FOR YOUR INFORMATION: The NBC-TV "Tomorrow" show has re-scheduled its pinball machine special segment (pre-empted by the recent national convention coverage) to September 9.

ELECTRA GAMES' STAN JAROCKI is very excited about a brand new game the firm will be unveiling at the FAMA convention in Miami Beach!

Pinball Machine In A Hair Salon

NEW YORK — The Hairzoo is one of the largest hair salons in western New York State. It is located in Penfield, which is a suburb of Rochester, and its owners are Fred and Gary Reed, known in the area for their innovative ideas, the latest of which is being the installation of some coin-operated machines to entertain patrons awaiting hair cuts or other salon services.

The idea was actually conceived by Fred Reed and the salon's advertising agency, Herb Gross & Company, and put into motion with the cooperation of John Bilotta of Newark.

In mid-August Bilotta placed four coin-operated games in the salon; two pinball machines, a video game and a model called "The Safe," and the results thus far have been tremendous, according to Herb Gross. Salon patrons are taking full advantage of their new found entertainment, he said, and the unique set-up has attracted mass media attention. Gross said an area television station is currently planning to spotlight the Hairzoo and its games lineup as a special TV news feature.

Service Hints fr 57

For example Start —
Start — (start not)

A signal without a line over it is normally low (about 0 volts) and goes high to do its job, i.e., start would be low until you start the game and would go high (almost 5 volts).

Start would be high and go low when the game is started.

Another way of looking at it is that a "not" signal (line over it) goes low when it is true or goes high to perform its function.

So far then we have a few key items that will tell us what we should see at any given point on the schematic.

1) Read a gate (regardless of number of inputs) starting from the output (high or

low). Note that the output will be in the correct state *only* when the inputs are satisfied.

2) Look at the inputs to determine if that signal should be going low (bubble) or going high (no bubble).

3) Note the logic symbol (AND or OR).

4) Look at the signal name: (a) Does it have a line over it? If so, it is normally high and goes to be true or to perform its function. (b) If it doesn't have a line over it then it is normally low and goes high to be true or to perform its function.

By learning to utilize the few simple keys, you will soon find that reading schematics will become easier and your ability to understand and troubleshoot solid state equipment will improve greatly.

EASTERN FLASHES

Wurlitzer's **C.B. Ross** was back at home base in No. Tonawanda last week after a series of trips lining up some new distributors for the Deutsche Wurlitzer line. He is currently making advance plans for the upcoming Wurlitzer new model showing in Rome on October 4 and 5, which is expected to attract a good size U.S. distrib representation. C.B. said Americans in attendance will be treated to a post-showing tour of the Wurlitzer plant in Hullhorst. He also said the new Wurlitzer models would be displayed at MOA Expo '76! . . . Robert Jones Int'l.-Dedham is currently marketing an exciting new "musical light show," as **Jim Seger-son** describes it — called the Disc-o-dek! The unit is a dance floor, equipped with special lighting effects underneath and it can be custom made to fit any size location. Goes along just beautifully with a jukebox, as Jim pointed out. He said one of their first installations was made in Boston this past week and response was excellent. The RJL games department is spotlighting some newly arrived samples, like the Exidy "Old Time Basketball" and Atari's "LeMans" . . . Said a quick hello to U.S. Billiards' **Len Schneller**, prior to his departure for the No. Carolina state group convention in Charlotte. Len will also be on hand for the FAMA show at the Deauville in Miami Beach, Sept. 16-19. . . . Present activity at Century Industries in Bridgeport, Pa. centers on the "World Series" wallgame — a big seller, according to firm's **Emil Rotar**. Look for a "surprise" from Century in the near future! . . . Among freshly arrived samples at Shaffer Dist. (Columbus) are Meados' "Cobra Gunship" and Atari's "LeMans." Distrib's Dick Gilger had tons of praise for the Atari "Breakout," which has been (and is) a very popular seller out there; and he's every bit as enthusiastic about the upcoming "Breakout" cocktail table. Speaking of Atari, Shaffer's service dept. chief **Jim Martineau** was on hand for the factory's recent 2-day service seminar. . . . See-North's **Bill Prutting** will be scheduling a couple of Williams service schools at the distrib's Buffalo and Syracuse branches sometime after Labor Day. He's also planning ahead for a series of music schools during the month of October at the Buffalo, Syracuse and Albany quarters. Bill said he's looking forward to the release of a new 4-player pingame from Williams and he presently "can't get enough" of the big selling United "Emerald" shuffle.

HOUSTON HAPPENINGS

71 year young **Edward Arwady**, co-owner with brother **Tom Arwady** for over 40 years in the operation of American Music Co., has decided not to sell their building at 2102 Leeland Ave., Houston, since the recent sale of American Music to Big State Vending Co. Tom went to Big State Vending in the deal. Not because he needs the money but mainly to keep busy (never taken a vacation). Edward changed the name to Arwady Hand Truck Mfg. and Sales. He has done that a long time on a side line basis and knows his stuff. His stock ranges from little fellas for home use up to big ones for warehouse and trucking use and still up to dollies capable of handling many tons with greatest of ease. . . . **Dolores Hopson**, longtime secretary for **L.C. Butler**, owner Gulf Coast Distb. Co., Houston, back from an enjoyed vacation. . . . Was loafing within a prominent wholesale record shop when in barged longtime local operator **E.S. Dean**. First eye to eye visit with him in 10 years. Pleasant occasion. Wife **Erma** and writer used to regard E.S. and charming wife **Fayrene** closer than mere acquaintances. Recall they celebrated their 32nd wedding anniversary Dec. 8, 1966. Dean has changed very little with the years. Still well groomed, dapper in appearance. . . . Appointment of **Larry L. Gast** and **R.A. Halphenstine** as new sales manager and local salesman, respectively, for Houston Coinmatic Quarterly Highlights, at the end of Aug. 1976. Sincerely regret the omission. . . . **Wade Gibson**, senior sales representative, H.A. Franz & Co., (Seeburg) has used only half of his vacation. . . . Consolidated City Music Co. continues as the largest operating firm in Houston. The outfit is directed by **Eddie Troy** from his office in the Butler Bldg. Included in those who work to keep the organization on top of the heap are: **Billy Hyman**, **Eddie Garrett**, **Donny Hosek**. . . . **Harry Jones**, sales manager, LE Corporation (Rock-Ola) has his summer vacation on waiting list. . . . Last report was that **Pauline Lemke**, widow of long deceased **Al Lemke**, was in good health. Al was truly a pioneer coin machine operator and extremely well liked by huge majority of fellow operators.

CALIFORNIA CLIPPINGS

The publicity on "Death Race" has been overwhelming according to Exidy representative **Paul Jacobs**. "With all of the media coverage, the orders have been backlogged." He also stated that "Old Time Basketball" is still doing extremely well in sales. Just back from the North Carolina Game Show talking with distributors, Paul is now preparing for the FAMA convention in Miami next month. . . . **Lila Zinter**, back from the N.C. Game Show, says sales on the "Cobra Gunship" are surprising everyone. She also talked with Rowe International's **Billy Whitcomb** while in Columbia. According to Meadows rep. **Alan DeWolf**, "We will have a few surprises for the MOA convention in Chicago" . . . Atari's **Frank Ballouz** should be back soon from the east after talking with distributors in the area. **Terry Splzer**, western regional representative for Atari is in Chicago at the present time also talking with distributors. . . . Sega's chairman of the board **Dave Rosen** and president **Harry Kane** are in final preparation for the MOA convention. . . . Something new is happening at **Portell's**. A new cartoon theatre. Run by a continuous cassette. Given a demonstration by **Tom Portell**, it is worth looking into. . . . Circle International is having open house September 9-10, **Don Edwards**, general manager at Circle will have something new for everyone and hopes to see you there. It seems that **Chris Loumakis** at Pico Indoors Sports can't hold onto the ever-popular "Captain Fantastic." Who can, when you have a hot item?

State Association Calendar 1976

September 16-18; Music Operators of Virginia, annual conv., Hyatt House, Richmond.	October 2-3; Coin Operated Industries of Nebraska, mtg., Ramada Inn, Omaha.
September 17-19; Florida Amusement Merch. Assn., annual conv., Deauville Hotel, Miami Beach.	October 2-3; Wisconsin Music Merchants Assn., annual conv., Holiday Inn, Wausau.
September 18-19; Kansas Amusement & Music Assn., mtg., Holiday Inn, Topeka.	October 14-16; West Virginia Music & Vending Assn., annual conv., Sheraton Inn, Clarksburg.

COIN MACHINES WANTED

WANT — all makes new and used phonographs, wall boxes, TV games, Air Hockey, pool tables, bumper pool tables, electronic baseball games, electronic games. Kees games, floor models. ST THOMAS COIN SALES INC. 669 Talbot St., St. Thomas Ontario, Canada N5P 1C9. Canada's oldest established distributor since 1927. Phone Vince Barrie, (519) 631-9550. Mail current price list if equipment now available.

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.

COIN MACHINES FOR SALE

CONVERSION CARTRIDGES — Play stereo records on Seeburg monaural ohonos B thru 201. No adjustments required — just plug in — eliminate sound distortion, needle skipping, excessive record wear \$24.95 postpaid. Satisfaction guaranteed. Quantity discounts. CA THORP SERVI 1520 Missouri, Oceanside, Ca. 92054.

FOR SALE: Bingos for export only. County Fairs \$800. Roller Derby \$800. Silver Sails \$800. Border Beautys \$800. Can Can \$800. Big Wheels \$700. Magic Rings \$900. Sega Gran National \$600. Chicago Rifle Gallery \$750. Super Shifters \$700. Gran Trak 10s \$900. Sega Moto Champ \$700. Key Twin Racers \$1250. TV Basketball \$700. D&P MUSIC. 1237 Mt Rose Ave. P.O. Box 243, York, PA 17403. Phone (717) 848-1846.

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.

FLIPPERS: At all times more than 400 late model Gottlieb, Bally, Williams, Chicago, Spanish Mfg. available. immediate delivery, call for lists. Pan American Amusements, 1211 Liberty Avenue, Hillside, New Jersey (201) 353-5540.

FOR SALE: COMPLETELY RECONDITIONED — Bally Twin Win (2 pl) \$595, Gottlieb "300" (4 pl) \$845, Midway Ball Park \$695, Playtime \$445, Leader Upright \$445, Leader Lo-Boy \$445, Winner IV \$395, Winner I \$195, Dart Champ \$95. MICKEY ANDERSON, INC., P.O. Box 6369, Erie, Pa. 16512. Phone (814) 452-3207.

SEEBURG LPC 150, AMI 200, N 150, Johnson coin sorter & counter 295, Tennis Tourney 200, Electro Dart 100. BROWSER 2009 Mott Ave., Far Rockaway, N.Y.

NEED EQUIPMENT? We have it. New & used pins, guns, driving games, TVs, shuffles. Over 75 in showroom. COIN MACHINE DISTRIBUTORS, INC. 213 Division St., Peekskill, N.Y. 10566 (914) 737-5050.

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Count every word including all words in firm name. Numbers in address count as one word. Minimum ad accepted \$6.25. CASH OR CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADVERTISING. If cash or check is NOT enclosed with order your classified ad will be held for following issue pending receipt of your check or cash. NOTICE — \$128 Classified Advertisers (Outside USA add \$78 to your present subscription price). You are entitled to a classified ad of 40 words in each week's issue for a period of one full year, 52 consecutive weeks. You are allowed to change your Classified Ad each week if you so desire. All words over 40 will be billed at the rate of 25¢ per word. Please count words carefully. Be sure your Classified Ad is sent to reach Hollywood publication office by Wednesday, 12 noon, of preceding week to appear in the following week's issue.

Classified Ads Close WEDNESDAY

Send all copy to: CASH BOX, 6565 Sunset Blvd., Hollywood, Ca. 90028

NATIONAL WHITENBURG MODEL 400 FOOD VENDOR 1 National 21CE candy machine — Vendo Visi-Vend 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.

ALL TYPES OF COIN-OPERATED EQUIPMENT. Flippers, shuffle alleys, guns, TV games, Williams, Gottlieb, ChiCoin Ramtek Allied Natting Phonographs (large selection), Wurlitzer, Seeburg, AMI, Rock-Ola, Rock-Ola vending Cigarettes, candy, cold drink National, Smokeshop, Rock-Ola. All kinds shipped to perfection or buy as-is and save. We have the right price and equipment on hand to serve your needs. Write or call: FLOWER CITY DISTRIBUTORS INC. 389 Webster Ave., Rochester, N.Y. 14609 (716) 654-8020. Ask for Joe Grillo.

FOR SALE — Silver Sails Ticker Tapes, Lotta Fans and Stock Markets available. Also Wall Street Barrel Of Fun, Keeney Red Arrows, Sweet Shawnee, Bally Saper Jumbos, and late used Gottlieb flippers. These games are completely shopped. CALL WASSICK NOVELTY (304) 292-3791 Morgantown, W. Va.

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 Hockey; Pong; Paddle Battle; PMC Aztec Cocktail tables. D&L Distr. Co. Inc. Box 6007, Harrisburg, Pa. 17112. (717) 545-4264.

FOR SALE — Old Chicago \$925, Space Mission 4-pl. Write, Red Baron \$625, Olympics \$565, Cinema \$835, Shoot Out Gun \$925, Dick Hunt Gun \$395, Racer \$1135, Chopper (helicopter) \$525, Panzer Attack \$625, Monte Carlo \$325, Super Shifter \$695, Chopper (Cycle) \$695, Grand National Steeplechase \$525, Air Attack \$595, Wizard Write, Quiz Show \$1095, Shark Jaws \$750, Steeplechase \$1125, Goal 4 \$595, Anti Aircraft \$750, Ball Parks \$675, Winner (unshopped) \$175, BI Planes \$795, Pace Race (unshopped) \$350, Rally (unshopped) \$135, Paddle Balls (unshopped) \$125, Flim Flam II \$550, Drop Zone 4 \$525, Dynamo (rosewood) \$375, Dynamo (butcher-block) \$375, Little Red \$110, Pachinko \$425, Flying Ace with seat (unshopped) \$325, Bumper Pool \$325, Air Handball \$775, Twin Jokers brand new \$465, Bombs Away brand new \$695, New Orleans Novelty Co., 1055 Dryades St., New Orleans, La. 70113. Tel. (504) 529-7321, Cable: NOVOCO.

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, N.Y. 10566 Westchester Co. (914) 737-5050.

FOR SALE — One year used disco sound system — Tritone Disco IV stereo mixer \$350, Russco Studio-Pro turntables \$160 each; JBL (4320) high power 3-way monitors \$400 each; Spectra Sonics stereo amp with bi-amp crossover \$700; spinning ball \$50. (213) 938-3633.

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 Champ 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.

FOR SALE: We have in stock a great quantity of 5 year old pinball machines Gottlieb. Write to: SOVODA 51 Rue de Longvic 21300 Chenove France telex 350018.

IMMEDIATE DELIVERY. Hollycrane motors, Bally Bingo Control Motors Bally O.K. Games Lido Roller Derby Circus Queen, Bikini, New Sweet Shawnee, New Twin Knight Used Uprights New Big Three backglasses LOWELL ASSOCIATES. P.O. Box 386, Glen Burnie Md 21061 (301) 768-3400.

SPECIAL — nostalgic games — collector's items. Make offer for entire lot: Chicago Coin Basketball, Exhibit Mauser Pistol, Bally Big Inning, Chicago Coin Goalee, Scientific Batting Practice, Exhibit Penny Barrels, International Mutoscope Atomic Bomber, International Mutoscope Skill Jump. NEW ORLEANS NOVELTY CO., 1055 Dryades St., New Orleans, La. Tel: (504) 529-7321. Cable: NONOVCO.

WANT LARGE SELECTION MACHINES as Seeburg SS 160 — Rowe — Rockola and Wurlitzer. All models. Pay cash. SA/VA International, Inc. P.O. Box 340716, Coral Gables, Florida 33134. (305) 442-1754.

FOR SALE — Captain Card \$495, Stratoflite (4 pl) \$695, Super Flite (2 pl) \$645. WANT: Backglass Wms. Bulls-Eye, Triple Strike \$595. No crating. Call Ogden Whitebeck (518) 377-2162. MOHAWK SKILL GAMES CO., 67 Swaggertown Rd., Scotia, N.Y. 12302.

FOR SALE — 1964 Ford bus, 32' long. Belonged to Baba Muktananda. Converted into beds and office. Excellent condition. \$3,500. (213) 851-7077.

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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 C.K. 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.

JO-BAR MUSIC PUBLISHING CORPORATION and BAR-JO Records Inc. needs investors and stockholders to re-open music business — Write BAR-JO at 83-45 Vietor Ave. Suite 2B, Elmhurst, NY 11373 or call (212) 898-1628 or 243-5668.

SERVICES COIN MACHINE

SCHOOL FOR GAMES & MUSIC. One to two week courses. Phonos, flippers, bingos by schematics. CAL'S COIN COLLEGE, P.O. Box 810, Nicoma Park, Okla. 73066. (405) 769-5343.

ACE LOCKS KEYS ALIKE SEND LOCKS AND THE KEY YOU WANT THEM MASTERED TO \$1.00 EACH. RANDER LOCK SERVICE 61 Rockaway Avenue, Valley Stream, N.Y. 11580. Tel: (516) VA-5-6216. Our 35th year in vending.

NEW! VIDEO ANALYZER! Don't be caught without one! \$69.95. ASC DIST. SALES, 32 Franklin St., Quincy, Ma. 02169 (617) 773-1804.

HUMOR

DEEJAYS! Here's top drawer comedy for you! 11,000 one-line gags for radio: only \$10! Unconditionally guaranteed! Catalog of one-liners, funny stories, putdowns, trivia, breaks, and lots more, free on request. Edmund Orrin, 2786-C West Roberts, Fresno, CA 93711.

RECORDS-MUSIC

FOR SALE — Captain Card \$475; Jungle King \$425; Tropic Fun \$425; Star Action \$495; Sky Lab \$425; Strato Flite (4 pl) \$650; Super Flite (2 pl) \$595; Triple Strike \$575; Big Ben \$695. No crating. Call Ogden Whitebeck (518) 377-2162. MOHAWK SKILL GAMES CO., 67 Swaggertown Road, Scotia, N.Y. 12302.

RARE RECORD SHOPS AND FINDERS. List of 31 United States shops. Up to date list personally compiled. \$2. MACLEAN'S 312 Belanger St. Houma, La. 70360.

HOUSE OF OLDIES — We are the world headquarters for out of print LPs and 45s. Also the largest selection of old rock 'n roll and rhythm and blues albums. Our famous 3 in 1 catalog \$1.25. HOUSE OF OLDIES 267 Bleeker St. N.Y. 10014. (212) 243-0500.

FOR EXPORT: ALL LABELS OF PHONOGRAPH RECORDS cartridges cassettes. Also excellently priced selections of close-outs. Nearly 30 years of personalized service to importers world over. Wholesale only. DARO EXPORTS LTD. 1468 Coney Island Avenue, Brooklyn, N.Y. 11230. Cable: EXPODARO NEW YORK.

WANT RECORDS & TAPES 45s AND LPs surplus returns overstock cut-outs etc. Call or write Harry Warriner at KNICKERBOCKER MUSIC CO. 453 McLean Ave. Yonkers, New York 10705 (914) GR 6-7778.

FOURTRACK STEREO CARTRIDGES for sale. App. 3,000 pieces — 40 to 50 different artists — plus app. 600 blanks for sale. \$1,700.00 takes this lot. HANSA MYN-TAUTOMATER AB, P.O. Box 300 41, S-400 43 GÖTEBORG/Sweden.

INTERNATIONAL RADIO STATIONS MUSIC PUBLISHERS. discoteques and fanclubs subscribe to our Automatic Airmail Service for all singles and LPs from the charts. The fastest and most dependable service in the world. AIRDISC SPECIAL SERVICES. Box 835 Amityville, New York 11701.

OPERATORS — We buy used records not over 1 year old — 10 cents each plus postage. JOHN M. AYLESWORTH & CO. 9701 Central Ave. Garden Grove, Calif. 92644 (714) 537-5939.

KING OF MUSIC RECORDS is looking for masters. Send copies to KING OF MUSIC RECORDS, 806-16th Avenue South, Suite 217, Nashville, Tennessee 37203, or call (615) 242-2023.

FOR SALE: Approx. 20,000 45's from 1966 through 1975. Take all 5 each plus ISC postage. Charles Zierer, P.O. Box 482, Tarpon Springs, Fla. 33589.

OPERATORS — We buy used records from your jukeboxes on a steady basis. We have cash! Call Mr. Andrews (516) 822-3733.

CLASSIFIED POWER!

Got machines to sell? Is there something you're looking to buy? Maybe you'd like to move some used 45's or need a route mechanic? See ad rates above.

Classified Ads Close WEDNESDAY

Send all copy to: CASH BOX, 6565 Sunset Blvd., Hollywood, Cal. 90028

Make sure your check is enclosed

Concert Promotions — A Risky Proposition? fr 44

tours are put together months in advance where advertising and promotional dollars are used to maximum effect. Tours set in this manner take the pressure off the artist who leaves all the planning to the promoter. All the artist has to do is perform, which is the thing he does best.

Exclusive Acts

Likewise, there are advantages for the promoter who has exclusive rights to an act. C.K. Spurlock, nationally known promoter based in Nashville, said, "The promoter who has an exclusive knows his act, chooses his cities carefully, and knows where they will draw the best crowds. He tries to control the talent traffic that will appear in the cities he plans to work, and he looks after the interest of both parties. If, after all, he does not promote his exclusive act well and make money for them both, he will not have exclusive representation very long."

Not all promoters agree. One west coast source responded, "Many promoters who can't buy an act direct or through an agency, will not bring that act into their city because they can't deal with a third party and make a profit. Therefore, the buying public is deprived of seeing an artist that is in demand in that area. This is harmful for the artist, too."

Many promoters and top draw acts prefer percentages at the gate to a flat fee. Abe Hamza states, "Promoters feel that if an act thinks they are justified in asking \$10-\$25,000 advance, they ought to be secure enough in their knowledge of their drawing power to risk the gate with the promoter. That way, the promoter can sink his money into promoting the show, not put his money up front to the artist with 50% deposit 30 days prior to the show. Oftentimes, an act has come out of a show with upwards of \$50,000 cash on a percentage deal, rather than insist on his flat price. This way, both of us are still in business."

Another problem for the promoter is supporting acts on a show. The high cost of the main attraction leaves little money for supporting acts on a bill. Many of the top name acts today got their exposure as warm-up acts on a package show. The trend now is to limit a show to perhaps one or two supportive acts, rather than three or four as was the custom up until a few years ago. If this trend continues, where will many of the young artists polish their skills?

Most promoters feel that country artists are cooperative, and generally easy to get along with. Artists appreciate the "star treatment," and most promoters go out of their way to accommodate their acts. This arrangement works both ways. Some artists who have a reputation for being difficult, have also been known to do an extra show because people are standing in line to see a show that is already sold out. Some

artists have even cut their price for a promoter that suffered a loss at the gate and nothing is more appreciated by the promoter than this gesture. For the artist, it's insurance. He theorizes it's better to take a cut in pay one time and work for that promoter again, than insist on his full pay and never work for that man again.

Escalating costs are the main worry for promoters today. These costs must eventually be passed on to the public. Ticket prices are now ranging from \$5, \$6, \$7, upwards to \$10, \$12 and \$15. This expense narrows entertainment choices for a dating couple, and makes an outing for a family of four an undertaking to be carefully considered in the budget. Many promoters now have eliminated the child's ticket altogether, reasoning that a child takes up as much room in an auditorium as an adult, thus reflecting the shaving of the odds to make every ticket dollar add up.

Nevertheless, most promoters foresee a good future for live shows. Fans today have more money to spend on leisure activity than ever before, and more leisure time in which to spend it. Typically, the country music fan has been the blue collar worker, but that too is changing. Country music has made inroads in the major cities of Chicago, New York and Los Angeles, not to mention England, Sweden, Japan and Australia. Country music is cultivating the sophisticated audience as well as the white collar worker and this, combined with the loyal laborer fan who has supported country since its inception, indicates a bright future for the promoter who steps up, puts his dollar down, and takes his chances.

Country New Adds fr 49

WAPP — McCOMB, MISS.
 #1 — Teddy Bear's Last Ride — Diana Williams — Capitol
 I Love Us — Skeeter Davis — Mercury
 A Whole Lotta Things To Sing About — Charley Pride — RCA
 I Don't Wanna Talk It Over Anymore — Connie Smith — Columbia
 That's All She Ever Said Except Goodbye — Nat Stuckey — MCA
 Tragedy — Ronnie Daov — Hitsville
 Cherokee Maiden — Merle Haggard — Capitol
 What'll I Do — LaCosta — Capitol
 Waltz Across Texas — Maurey Finney — Soundwaves
 Someday Soon — Kathy Barnes — Republic
 19 To 3 — Black Speck — O.B. McClinton — Mercury
 25 To 2 — Virgil and His \$300 Vacation — Cledus Maggard — Mercury
 28 To 4 — Honey Hungry — Mike Lunsford — Starday
 23 To 8 — "A" My Name Is Alice — Marie Osmond — Polydor
 32 To 11 — Games Daddies Play — Conway Twitty — MCA
WJJD — CHICAGO
 #1 — I Don't Want To Have To Marry You — Jim & Helen — RCA
 Honey Hungry — Mike Lunsford — Starday
 Teddy Bear's Last Ride — Diana Williams — Capitol
 Red Sails In The Sunset — Johnny Lee — GRT
 That'll Be The Day — Linda Ronstadt — Asylum
 That Look In Her Eyes — Freddie Hart — Capitol
 The Night Time And My Baby — Joe Stampley — ABC/Dot
 9 To 1 — I Don't Want To Have To Marry You — Jim & Helen — RCA
 20 To 15 — Games Daddies Play — Conway Twitty — MCA
 15 To 11 — Can't You See — Waylong Jennings — RCA
 17 To 12 — Here's Some Love — Tanya Tucker — MCA
 24 To 20 — While The Feeling's Good — Kenny Rogers — UA

For The Record fr 42

George Clinton, formerly of **Timber** and the **George Clinton Band**. That album will most likely be an **Arista** job, but that remains to be seen. . . . **Columbia** has added a new mastering facility in San Francisco. . . . **Backstage at Olivia Newton-John's** recent concert performance under the stars at the **Greek Theatre**, two other **Johns**, **Elton** and **Denver**. . . . The cover to **Roderick Falconer's LP "New Nation"** (out this week), is conceived of as a "combination of a surrealistic evocation of 1930s musical movie posters with the recollection of politics of the same era." The result, anyway, is a visual that combines force with glamor, if that can be done. . . . **Gordon Hatton**, financial manager for **Nigel Olsson** and **Dee Murray**, has arrived from England to help negotiate a recording contract for the two whose band also includes **Tom Bahler** and **Jlm Haas**. No name for the band yet, or a definite label to report.

MUSICAL WIND — Portland's **Music Millenium** has found that the use of a windmill with a six-foot blade mounted on the roof of the store generates enough electricity to operate the stereo system, thus creating music from the wind. The 200-watt, 30-amp generator has a three-day storage battery system which can provide electricity for three windless days. This windmill is a test project; if it works, a larger one will be built in order to operate the entire store. Although the initial reason for the mill was to conserve energy, **Don**, who "runs the joint," says it's helped to increase business, too. . . . **OHNOTHIMAGAIN** — **ABC's Faragher Brothers** have added, well sort of, a new man to their band. See if you can't guess where he might have come from as we read the pre-ad scorecard. Until now the stage unit has included **Danny Weiss** on guitar (formerly with **Lou Reed**); **Danny Faragher** on organ; **Jimmy Faragher**, lead vocal; **Tommy Faragher** on electric piano and **Davey Faragher** on bass. So who's the new kid? You got it, 14-year-old brother **Marty Faragher** on drums.
 stephen fuchs

EXECUTIVES ON THE MOVE

fr 12



Sissle

Clay

Kramer

Edell

Public Relations. Spiwack joined Arista at its inception in October 1974 as manager, press and publicity. Volck came to Arista from Phonogram/Mercury in October 1975 as publicity manager. Eisenberg will operate out of the company's west coast offices in Los Angeles, where she has worked as publicity assistant since February 1976.

Major Realignment At Fantasy — Bob Ursery has been appointed Fantasy/Prestige/Milestone director of marketing and will relocate to the Bay Area from Chicago, where he was midwestern regional sales manager for the labels. Bob's replacement for the midwest sales job is Ray Townley, who was entertainment manager and talent buyer. Gaylon Crosby, ex of Action Distributors in Cleveland, heads up Fantasy's midwest promotion. Tim Powell handles east coast promotion, where he comes from. Tony Mascia is the label's east coast sales manager, where he had worked for Sam Goody's distributorship. Both Powell and Mascia are based at Fantasy's New York office, Sidney Garfinkle (southern sales manager, working out of Miami), is joined by Stan Terry, who is handling southern promotion, working out of Memphis. Bob Mercer (promotion) and Bob Kirstein (sales) have been joined in the Los Angeles office by Francine Pearlman as promotion assistant. Ron Granger, executive assistant to label president Ralph Kaffel, has resigned. Ron plans to remain in the Bay Area and will announce his plans shortly.

Adam Added At Rocket — Lynn Adam has been appointed director of national promotion for The Rocket Record Company. Before joining Rocket, Adam was director of promotion in the southwest at United Artists Records.

Keith Joins Chrysalis — Art Keith has been named midwest regional sales manager of Chrysalis Records. Previously he worked with ABC Records as Chicago sales manager.

Polydor Adds Cosby — Polydor Incorporated has named Hank Cosby to the position of A&R director of R&B. Prior to joining Polydor, Cosby served as a producer and A&R coordinator with Columbia Records. He will join A&R associates Rick Stevens and Bob Hurwitz in Polydor's New York offices.

Cuscuna To Douglas — Micheal Cuscuna has joined Douglas Records as the label's first in-house producer. He will be working independently on several album projects and will continue prior obligations while at Douglas, including outside productions and the U.S. administration of Freedom Records.

MCA Appoints Horowitz — Frank Horowitz has been named to the post of MCA sales manager, Boston. Horowitz, who joined MCA three years ago as a salesman in Detroit, and was later named Cleveland promotion manager, was recently transferred to the MCA Boston sales office as promotion manager.

Sissle To Chrysalis — Cynthia Sissle has been appointed to the newly created position of manager of administrative services. She has worked in the music business for eleven years and comes to Chrysalis from ABC Records where she administered the Dot, Paramount and Blue Thumb catalogs.

Clay Joins Farr — Appointment of Chris Clay as director of communications for the R&B department at Farr Records has been announced. Most recently she was national promotion director for Chelsea Records. Clay will maintain offices at Farr Music in Los Angeles.

Kramer Added To Beechwood — Tim Kramer has been appointed to the position of professional manager of the Beechwood Music Corp. Kramer formerly worked at the Village Recording Studios as a recording engineer. He will work out of Beechwood's Hollywood offices and will be responsible for exploitation of the Beechwood and Glenwood publishing catalogs.

Edell Named To CRI — Betty R. Edell has been appointed to the newly created position of manager, business affairs administration of CBS Records International. She will assist with the administration of all contracts involving CRI's operations worldwide. Edell has been with CRI since 1972 and most recently held the position of manager, music publishing and A&R services.

Changes At Record Bar — Scott Young has been appointed chief operating officer in addition to his previous title of executive vice president and David DeFravio has been named vice president of retail sales.

Lundy Upped At Word — The promotion of Roland Lundy to national sales manager, records and music, for Word, Inc., has been announced. He will supervise a field sales staff and will also coordinate internal sales activities for records and music as related to other departments of the company.

Wesen Resigns From London — Phil Wesen, east coast regional manager for London Records, has resigned his post. Wesen, a 23-year veteran of London, will announce his future plans after a brief vacation.

MDM Productions Created — MDM Productions of Washington, D.C. has been created to supply the professional expertise to new as well as seasoned musical artists, managers, arrangers and songwriters. Dicky Williams, an artist/writer/producer, is the new enterprises' president and resident producer. Artists, managers and writers interested in further information may contact Williams at (202) 638-7399 or write to him at 1420 K Street, N.W., Suite 200, Washington, D.C. 20005.

Csida Appointed — Joe Csida has been appointed as director of the upcoming LA/NARAS music/record workshops. The curriculum, site and dates of the workshops will be announced shortly. Csida is a music/record industry veteran, currently operating an educational book and music publishing firm, First Place Music, and conducting his own music/record career workshops.

Joi Parker Joins Casablanca Promotion Team — Joi Parker has joined the Casablanca promotion staff as administrative assistant. Prior to this position, Ms. Parker worked as promotion coordinator at ABC Records. Her duties will include working with all regional and independent promotion staffers and setting up special promotions with radio stations.

Country Roundup fr 48

... Jimmy Dean taped the "Dinah!" show Sept. 8 and is set to tape the "Music Hall America" show Sept. 29. . . . Mickey Gilley's been set to tape the "Tommy Banks Celebrity Hour" Sept. 28. Mickey's Playboy single hit the #1 slot on the CB country chart Sept. 11. . . . Tommy Overstreet is the owner of a new Cadillac Eldorado convertible, the last soft-top model built in this country. Although the car is new, it is already a collector's item. Had Tommy's been one of the ones bearing a dash plaque designating it as one of the last two hundred built, it would have been worth approximately \$40,000 on the open market, quite an increase over the \$11,000 sticker price. As it is T.O.'s is only worth about \$22,000. . . . Tom Bresh has been set to tape "The Tommy Hunter Show" Sept. 16 and "Music Hall America" Sept. 22. Bresh, a relative newcomer, has had immediate acceptance and success with his "Homemade Love" and "Sad Country Love Songs" released on Farr Records. . . . Zodiac recording artist Billy Mize suffered a heart attack the 20th of August. Doctors report that Billy is recovering very well and should have no problems. Also, Ed Hamilton, chief of the Nashville division of Zodiac Records, was involved in an automobile wreck Aug. 27, was in surgery the 30th, and is now doing well.

The annual buyers and promoters gathering Sunday Sept. 12 in Tulsa, Oklahoma, sponsored by Jim Halsey, Roy Clark, Hank Thompson and Wayne Creasy, is jointly hosted by Tulsa radio KTOW and KGOW-FM. Station owners are Halsey, Clark, Thompson and broadcasting executive Max Sanders.

Don Williams is set for a European tour Sept. 17 through Oct. 5.

K-CUB country radio is rated the #1 station in the Tuscon market over 17 competitors, according to a report from Bob English, program director. Their 14.8 share of the 12+

audience is significantly ahead of their nearest competitor.

Nick Di Stefano, former drummer with Alexander Harvey's band, has recently joined Johnny Rodriguez's Music City Band. Nick hails from Buffalo, New York and has been drumming professionally for twelve years.

The Public Broadcasting Service Washington, D.C. programming office has informed West Virginia University's television facility WWVU-TV that their special television production produced by David Hopter, featuring the life story of the legendary country music artist Doc Williams, has been accepted for showing by the entire Public Broadcasting Service network, which is composed of 250-plus stations. The one-hour program will feature a half-hour review of Doc's still-active 40-year career. Also a special half-hour musical show featuring his current show, Doc Williams and the Border Riders, will be presented during the video showing. Williams has long been a headliner on the Wheeling Jamboree USA country music show.

Bettye Pierce, well-known jingle writer, artist and backup singer, has signed a recording contract with RCA, with Chet Atkins set to produce her sessions. In addition she has also signed a writer's contract with Colgems EMI Music, Inc.

FM Analysis fr 24

KDKB-FM — PHOENIX — Linda Thompson
 • Bigger Than Both Of Us — Hall & Oates — RCA
 • Midnight Mirage — Mike Greene — Mercury
 • In Concert — Bob Wills & Texas Playboys — Capitol
 • Southwest — Herb Pedersen — Epic
 • Bread And Roses — Judy Collins — Elektra
 • Coming Out — Manhattan Transfer — Atlantic
 • Alvin Cow & The Pleasant Valley Boys — Longneck
 • School Days — Stanley Clarke — Nemperor/Atlantic

• Mahoney's Last Stand — Ron Wood & Ronnie Lane — Atco
 • Automatic Man — Island
 • Man In The Hills — Burning Spear — Island
 • Klaatu — Capitol
 • Brownsmith — Capitol
 • Tom Thumb The Dreamer — Michael Dinner — Fantasy
 • Hasten Down The Wind — Linda Ronstadt — Asylum
 • 8.5 — Earthquake — Beserkley
 † Love & Affection — Joan Armatrading — A&M

Retail LP Selling Prices

Atlanta: At Franklin Music (3 locations), the following features: Beatles catalog, including catalogs by the individual members, for \$3.98/\$4.99 each single LP, "The Beatles/1962-66," 2-LP set, for \$7.99/\$8.99 tape, and three other double Beatles albums, including their most recent release, for \$5.99/\$7.99 tape; four Beach Boys budget releases, including "Surfer Girl," for \$2.49/\$3.99 tape and six of the group's other LPs for \$3.99/\$4.99 tape; latest release by Helen Reddy for \$3.99/\$4.99 tape. At K-Mart (15), 15 "top hits," including newest releases by Barry Manilow, Starland Vocal Band, Jefferson Starship, Neil Diamond, Elton John, Diana Ross, Steve Miller Band and Chicago, for \$3.88/\$4.99 each; assorted budget LPs and tapes for \$2.96 each, and various cutouts for \$1.96 per LP. Full-page RCA Records ad promoting newest John Denver release, no specific store tie-in. (Sunday Atlanta Journal and Constitution).

Baltimore: At Korvettes (4 locations), the following features: multi-label sale (including Elektra, A&M, Motown, MCA, Asylum and Ode) for \$3.97/\$4.97 tape (for \$6.98 list LPs) and \$4.57/\$5.87 tape (for \$7.98 list LPs); newest releases by Orleans and Linda Ronstadt for \$3.97 each; 30 CBS release, including LPs by George Benson, Joe Simon, O'Jays, Johnny Mathis, Poco, Herbie Hancock, Boz Scaggs and Frank Sinatra, for \$2.99/\$3.99 tape each. London Phase 4 Stereo tie-in of the original soundtrack to the motion picture "Obsession." Tattoo/RCA Records tie-in of the original soundtrack to the motion picture "The Omen." (Sunday Baltimore Sun).

Boston: At Lechmere (4 locations), newest release by Barry Manilow for \$3.64/\$4.88 tape. London Phase 4 Stereo tie-in of the original soundtrack to the motion picture "Obsession." Tattoo/RCA Records tie-in of the original soundtrack to the motion picture "The Omen." (Boston Sunday Globe).

Chicago: 20th Century Records tie-in of the original soundtrack to the motion picture "The Pom Pom Girls." London Phase 4 Stereo tie-in of the original soundtrack to the motion picture, "Obsession." (Sunday Chicago Tribune).

Cleveland: At May Co. (5 locations), 36 "bestselling" releases, including newest releases by George Benson, Gary Wright, the Beach Boys, Wild Cherry, Jeff Beck, Steve Miller and Natalie Cole, for \$3.99/\$4.99 tape; assorted budget tapes for \$2.99; various cutouts for \$1.99 per LP; and the entire singles catalog for \$.79 each (regular \$.99). At Uncle Bills (11), "Top 20" LPs, including latest releases by the Beach Boys, Rod Stewart, Alice Cooper, James Taylor and Average White Band, for \$3.95/\$4.95 tape. Full-page RCA Records ad promoting newest John Denver release, no specific store tie-in. MCA Records tie-in of the original soundtrack to the motion picture "Swashbuckler." (Cleveland Plain Dealer, August 27).

Dallas: At K-Mart, the same ad that appeared in Atlanta, except that "top hit" tapes are \$4.88 each. London Phase 4 Stereo tie-in of the original soundtrack to the motion picture "Obsession." (Sunday Dallas Times Herald and Sunday Dallas Morning News).

Denver: Full-page A&M ad promoting Peter Frampton catalog and highlighting Frampton's latest release, all available at Budget Tapes & Records, Discount Records, La Belles, Record Bar, Independent Records, Mom's Place, Rocky Mountain Records & Tapes, Villa Music Stores, Record City Stores, Records Shops, Finest Music, Ball Music, Peaches, King Bee Records, Malt Shop and Big Value Stores. (The Sunday Denver Post).

Detroit: At K-Mart (38 locations) the same ad as Atlanta and Dallas, with the same features that appeared, but different prices: (\$3.96/\$5.47 tape). At Korvettes (5), multi-label sale with the same features and prices that appeared in Baltimore. (Sunday Detroit News).

Houston: At K-Mart (14 locations), the same ad as Atlanta, Dallas, and Detroit, but at \$4.87/\$5.87 tape for the "top hits." At Cactus Records & Tapes (1), newest release by Barry Manilow for \$3.99. At Eckerd Drugs (42), assorted cutouts for \$1.99/\$2.99 tape. London Phase 4 Stereo tie-in of the original soundtrack to the motion picture "Obsession." (Sunday Houston Chronicle).

Los Angeles: Full-page RCA Records ad promoting newest John Denver release for \$3.97/\$4.97 tape at The Treasury (8 locations). Full-page Capitol ad promoting Helen Reddy catalog for \$3.99/\$4.99 tape at J.C. Penney (22). At Music Plus (13), an ad for six RCA country albums, no prices mentioned, all \$6.98 list records in stores' inventories advertised for "\$3.99 or less." At The Warehouse (35), the following features: 21 ABC and 21 Mercury releases, including newest releases by Isaac Hayes, John Handy, Crosby/Nash, Ohio Players and BTO, for \$3.88/\$4.88 tape each; Audio Treasury releases featuring Beverly Sills for \$3.88 per disk; five Philips import albums (\$7.98 LP list) for \$4.88 per disk; RCA Red Seal Recording of Holst's "The Planets" (\$4.98 list) for \$2.88; six other RCA Red Seal releases (\$6.98 list) for \$3.88; and RCA Victrola budget catalog (\$3.98 list) for \$1.88 per LP. Full-page Capitol Records ad promoting Natalie Cole's "Inseparable" album, as well as her latest LP, for \$3.88 each at Tower Records, tie-in with upcoming area concert appearance. London Phase 4 Stereo tie-in of original soundtrack to the motion picture "Obsession." MCA Records tie-in of original soundtrack to the motion picture "Carwash." Tattoo/RCA Records tie-in of original soundtrack to the motion picture, "The Omen." (Sunday Los Angeles Times).

Miami: At K-Mart (12 locations) same ad as in Atlanta, Dallas, Detroit and Houston but at

\$3.96/\$5.47 tape. (The Sunday Miami Herald).

MINNEAPOLIS: K-Mart (10) Same ad as Atlanta, Dallas, Detroit, Houston and Miami, but at \$4.27/\$5.27 tape.

New Orleans: At K-Mart same ad as in Atlanta, Dallas, Detroit, Houston and Miami, but at \$4.87/\$5.87 tape. (The Sunday Times-Picayune).

New York: At Sam Goody (27 locations), the following features: multi-label sale (including Archive, Philips, Deutsche Grammophon, Warner Bros.) for \$4.19/\$5.49 tape; five releases by Boz Scaggs at the following prices — "Silk Degrees" for \$3.99/\$5.49 tape, "My Time" and "Slow Dancer" for \$3.49/\$4.99 tape (\$5.98/\$6.98 tape list), "Moments" and "Boz Scaggs & Band" for \$2.39/\$2.99 tape (\$4.98/\$5.98 tape list). Ten recently released LPs including latest releases by Starland Vocal Band, Helen Reddy, the Beach Boys, Lou Rawls, John Denver, Grand Funk Railroad and Heart, for \$3.69 each; newest LP by Barry Manilow for \$3.99; The Band catalog, highlighting "The Best Of The Band," for \$3.69/\$5.49 tape ("Rock Of Ages," 2-LP set, for \$4.99/\$6.99 tape), also newest releases by Dr. Hook, Starz and Little River Band (all Capitol) for \$3.69/\$5.49 tape. At Korvettes (30), the following features: multi-label sale (including A&M, Motown, MCA, Arista, Buddah, CTI, UA) for \$3.97/\$5.87 tape; newest LPs by Helen Reddy, John Handy, The Band, Crosby/Nash, Jefferson Starship, Winwood/Yamashta/Shrieve for \$2.99 each; original soundtrack LP to the motion picture "Obsession" for \$3.97, in addition to seven other Bernard Herrmann LPs of film music (all London Phase 4) for \$3.97 each; all opera and operetta for \$3.67 per LP; 29 LPs from CBS for \$2.49/\$3.99 tape (\$5.98/\$6.98 tape list). At Record World (5), the following features: newest LPs by John Denver and Hall & Oates, as well as eight additional LPs on RCA and affiliated labels (Holst's "The Planets" recorded by Ormandy/Phila. Orchestra for \$2.99 per LP) for \$3.99/\$4.99 tape; all LPs on DG for \$4.59 per disk; two 2-LP sets from Philips for \$8.99 each. At Jimmy's Music World (10), 14 "bestselling" LPs, including newest releases by the Beach Boys, War, Helen Reddy, Steve Miller, Crosby/Nash, and the Ritchie Family, for \$2.99 each. (Sunday New York Times).

Philadelphia: At Sam Goody (10 locations), the following features: multi-label sale (including Archive, Philips, DG for \$4.19/\$5.49 tape; 10 releases, including newest LPs by Steve Miller, Cliff Richard, Diana Ross, Wild Cherry and Neil Diamond, for \$3.79 each. At Korvettes (5), the following features: multi-label sale and a CBS sale with the identical features and prices that appeared in Baltimore, except that Columbia \$4.98 LPs are \$2.97 each; newest releases by Orleans and Linda Ronstadt for \$3.97 each. London Phase 4 Stereo tie-in of the original soundtrack to the motion picture "Obsession." Tattoo/RCA Records tie-in of original soundtrack to the motion picture "The Omen." (Sunday Philadelphia Inquirer).

Pittsburgh: At K-Mart (11 locations), the same ad as in Atlanta, Dallas, Detroit, Houston, Miami and New Orleans at \$4.77/\$5.87 tape. At National Record Mart, the following features: five Mercury releases, including the latest BTO, for \$4.99/\$6.97 tape each; "The Best Of Rod Stewart," 2-LP set, for \$5.89/\$8.97 tape; and 25 "best of" Mercury LPs for \$5.89 each. 20th Century Records tie-in of the original soundtrack to the motion picture "The Pom Pom Girls." (Sunday Pittsburgh Press).

St. Louis: At K-Mart (12 locations), the same ad as elsewhere at \$3.96/\$5.47 tape. At Venture (9), newest release by Barry Manilow for \$3.98/\$4.98 tape. (Sunday St. Louis Post-Dispatch).

San Francisco: At The Warehouse (24 locations), RCA Red Seal & Victrola classical sale with the identical features and prices that appeared in Los Angeles; at The Warehouse (25 locations), sales on specific ABC, Mercury, Audio Treasury, Philips and RCA releases with the identical features and prices that appeared in Los Angeles. At Tower Records (3), debut album by Point Blank (Arista) for \$3.88. London Phase 4 Stereo tie-in of the original soundtrack to the motion picture "Obsession." (San Francisco Examiner & Chronicle, Datebook/This World).

Seattle: At K-Mart (10 locations), the same ad as elsewhere priced at \$4.87/\$5.87 tape for the "top hits." London Phase 4 Stereo tie-in of original soundtrack to the motion picture "Obsession." (Sunday Seattle Times).

Washington: At Korvettes (5), the following features: multi-label sale and CBS sale with the identical features and prices that appeared in Baltimore; newest releases by Orleans and Linda Ronstadt for \$3.97 each. At Record Tape Ltd. (2), these features: eight albums, including the debut release by Point Blank (Arista) and newest releases by LTD, Barry Manilow, the Monkees and the Commodores, for \$3.99 each; four 2-LP sets on Fantasy for \$5.99 each; ten 2-LP sets on Milestone and Prestige for \$5.28 each; assorted budget releases for \$2.49/\$3.99 tape per LP; Turnabout catalog for \$1.99 per LP; Vox Boxes for \$5.39 each; Candide catalog for \$2.69 per LP; all albums in the Vox STPL series for \$3.99 per LP; six Audio Treasury releases featuring Beverly Sills for \$4.28 per LP. At Dan DeLuca, (all but four of the Maryland and Virginia stores), assorted cutouts for \$1.99 per LP. Tattoo/RCA Records tie-in of the original soundtrack to the motion picture "The Omen." MCA Records tie-in of the original soundtrack to the motion picture "Carwash." (Sunday Washington Post).

CASH BOX INTERNATIONAL

Montreal Music Market — What Is It All About?

by Stephen Fuchs

LOS ANGELES — Last week we reported on the sixth annual GRT-Canada sales meet held in Toronto. Tom McLean and Peggy Colston, program directors for CKGM and CHOM-FM respectively, addressed that conference on the topic of Montreal, the city from which they broadcast.

CKGM is an AM station serving a weekly circulation of 800,000 listeners, mostly under 30. Some 52% of its audience is figured to be bilingual, with English in the minority.

CHOM-FM is touted by many as the "only true progressive FM station in Canada." It has a listenership of 500,000, of which 68% is bilingual.

Large Market

Montreal is a city of six million people. Not only does it purchase more music than any other city in Canada, it is unique for another reason: Montreal is the capital of Quebec, otherwise known as French Canada.

In contrast to the rest of Canada where 20% live in the city and 80% reside in the "suburbs," Montreal is a complete reversal. Eighty percent of its population is located in the core of the city while remaining the fifth are country folk.

Latin Temperament

Montreal is a city of Latin temperament, part Canadian, part European. French "talk radio" is a fairly successful venture. "The daily topic, Monday through Friday," ribs McLean, "is sex." The people can be obstinate and like to have their fun. On June 24 each year, a party is held on Mount Royal, one mile from the city. It lasts four days.

Montreal is in a northern latitude. When winter rolls in it gets very cold. To get warm, people dance. In a city where night life is an imperative, this means the disco is very popular.

Disco

So strong is the disco influence that it can sell 20-30,000 units of a record based on a turntable hit. It is said that one Tina Charles recording sold 200,000 copies in the province of Quebec alone.

Still, McLean and Colston maintain that neither CKGM or CHOM are lured by the temptation of padding the playlist with those popular disco hits.

McLean looks to sensual melodies with emotional lyrics as the meat and potatoes that feed his market. He and Colston agree that rock music, leaning toward over-pro-

duction is the order of the day.

Although the analogy has been drawn before, McLean likens his CKGM programming to "the McDonalds of the industry — a quick turnover geared to a fast society."

Doesn't Follow Trends

Because Montreal is culturally unique, both programmers feel it is a fruitless proposition to rely on the American trades or U.S. tipsheets to any great degree. Montreal simply doesn't follow anybody else's lead.

"We watch America and watch some more," explains McLean. "In the same way the North American industry watched the Bay City Rollers — an undisputed success in their own realm — a long time before picking up on the commercial potential."

McLean and Colston both acknowledge other informational sources, however. They watch sales in their market, read the

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Chrysalis Pacts With Canadian Capitol-EMI

LOS ANGELES — Chrysalis Records has entered into a licensing arrangement with Capitol Records-EMI of Canada, Ltd., under which Capitol will distribute the Chrysalis label in that country. The contract was signed by Terry Ellis, president of Chrysalis and Arnold Gosewich, president of Capitol-EMI Canada.

Ellis commented, "Canada is a very important market for Chrysalis, both in terms of sales and talent acquisition. Two of our first North American signings have been Canadian artists. We are pleased to have such strong representation."

In return, Gosewich said, "Beginning life now as an independent record company we are certain that Chrysalis will become a major force in the North American record business. We are extremely happy to be part of that future success story."

Coincidentally, the first release on Chrysalis through Capitol in Canada will be a single by Canadian artist Nick Gilder, formerly of the group Sweeney Todd. Gilder wrote and sang a Canadian hit, "Roxy Roller." Now being released is his followup, entitled "She's A Star," produced in L.A. by Peter Sullivan.

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 September 2 at 10 a.m.

Currency Value

Pound Sterling (Britain)	\$1.7730
Dollar (Australia)	\$1.2448
Dollar (Canada)	\$1.0220
Mark (Germany)	\$.3962
Guilder (Holland)	\$.3793
Franc (France)	\$.2028
Lire (Italy)	\$.001188
Yen (Japan)	\$.003464
Crusero (Brazil)	\$.0930
Peso (Mexico)	\$.049
Peso (Argentina)	140 to the dollar

NOTE: This week the Mexican peso exhibits a major fluctuation. For the past 22 years this currency has been "tacked" to the U.S. dollar. As of this writing, however, the peso is "floating" — subject strictly to supply and demand. Whereas up until last week 12½ pesos equaled one U.S. dollar, today the ratio is 20:1. It is reasonable to assume that this depreciation will cool off shortly, with economists looking for the peso to stabilize again at around 6¢, down from the previous level of about 8¢.

AQPD, CARAS Will Stage French-Canadian Awards

by Stephen Fuchs

TORONTO — The Canadian Academy of Recording Arts and Sciences (CARAS) has announced an agreement with the Montreal-based Association Quebecoise de Producteurs de Disque (AQPD) to stage a French-language awards show later this year as French Canada's counterpart to the Junos. No date has been announced yet.

"Show L' Grand Prix Du Disque Quebecoise" will be organized and administered by the AQPD under the direction of president Yvan Dufresne, a member of the CARAS advisory board.

Showcase

A number of the French-language award winners will be showcased on the Juno awards show to be televised via CBC-TV in March '77.

Following the decision to recognize French-language product and talent in the separate show, only English-language product will be eligible for the 1977 Juno Awards. All instrumental product, providing it qualifies under the Cancon regulations will be eligible.

According to CARAS secretary-treasurer Brian Robertson, "during the last two years CARAS did have a number of French-language submissions toward Juno Award consideration, causing some degree of confusion in terms of judging, but this should clear the issue up."

Directors' Meeting

Meanwhile, at a recent directors' meeting of the academy, Tom Williams, vice president of Attic Records, and Ray Danniels, president of SRO Productions, were elected directors of the academy, replacing Greg Hambleton and Martin Onrot.

The academy also announced that the two categories, "best selling album" and "best selling single" will, for the 1977 awards, be changed to a voting category with the nominees based on sales only and the CARAS membership voting the winner. The category names will be changed to "single of the year" and "album of the year."

RCA Sales Meet Outlines Autumn

AMSTERDAM — RCA UK has allocated a six-figure budget for marketing campaigns to boost seven album releases during the fall selling season. Details of the drive were given at the company's annual sales conference, held this year in Amsterdam, by merchandising manager David Rozalla.

Albums receiving the sales muscle will be "Spirit" by John Denver, "Spitfire" by

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NORTH OF THE BORDER— Toronto was the natural setting for the sixth annual GRT-Canada sales meet, Aug. 18-21 (for complete story, see CB Sept 4, page 7). Caught by the camera at various moments during the mini-convention (l to r): are Jeff Burns, presiding over either a promotion or A&R discussion — Burns is director of both departments for the GRT-Canadian venture; the second photo, taken during a poolside break, captures the gallant trio of K. White Sonner, president, GRT-U.S.A., Alex Petchkin, GRT-Calgary and Howard Silvers from Janus Records in L.A. Silvers is wearing a GRT-shirt presented by the host company to all those who attended. In the third picture we catch a glimpse of Jim

Fogelsong, president of ABC-Dot Records, as he ponders a question having to do with the wide range of country music he presented to the Canadian sales staff; finally, at far right, a presentation of a gold record is made in recognition of GRT's involvement in ABC distribution throughout Canada. All smiles around the trophy, are Elaine Corlett, director, artist development, ABC International; Ross Reynolds, president, GRT-Canada (who received the plaque for his firm); Marie Mehls, artist development coordinator, ABC International; Helen Pine, marketing director, ABC International; and Phil Alexander, assistant to the president, ABC International.



**Congratulations to MUSEXPO
on its 2nd time around**

(Birthday: Sept. 21, 1975)

RCA Records
International

RCA To Release 'Snow Goose'

LONDON — A musical interpretation of "The Snow Goose," the most famous story written by the late American novelist Paul Gallico, has been recorded by RCA here with 82 members of the London Symphony Orchestra including a 50-piece string section.

Gallico gave his approval to the project before his death in July at his French Riviera home, and his widow Virginia flew to London to attend the sessions.

The 40-minute piece has been written and orchestrated by Ed Welch, who conducted the LSO for the recording. RCA will release it on LP in October, and the work will be premiered in concert in London before the end of the year.

Noted British humorist and author Spike Milligan narrates his own adaptation of the story between the musical movements, and it was Milligan's friendship with Gallico which initiated the project. Two other friends of Milligan — his old Army buddy Gunner Edgington and jazz pianist Alan Clare — contributed the themes which Welch has incorporated with his own main work and orchestrations.

Welch, a former schoolboy chorister at Eton and Oxford and graduate of London's Trinity College of Music, is well known for his songwriting collaboration with American folk singer Tom Paxton. The "Snow Goose" album was produced by Stuart Taylor for Quarry Productions, the management company which handles rock acts Rory Gallagher and Status Quo among others.

Chappell, Island Personnel Changes

LONDON — The new general manager of Chappell Music division will be Tony Roberts, effective September 1st. He has resigned his chief executive duties at Bell/Arista, which he had held for two years; a successor has not yet been named. Roberts' realm at Chappell will be the expansion of contemporary repertoire in tandem with continued exploitation of the company's huge standard catalogs.

Tim Clark has been named managing director of Island Records, moving to the new position from that of marketing director. The previous incumbent, David Betteridge, becomes chairman of the company with special responsibilities in the finance sector. Clark joined Island eleven years ago as a production assistant. The company's business affairs director Tom Hayes will work directly with Betteridge in his new capacity as chairman, and Fred Cantrell will continue as the general manager with responsibility for sales and production.

Pilot, Polydor In World Deal

LONDON — A world production agreement was concluded this week between Pilot Music Productions and Polydor. The contract was signed by Polydor U.K. managing director Freddie Haayen and A&R chief Jim Cook and Pilot president Miki Dallon.

Deal is for a straight two years and calls on Dallon to produce a minimum of 40 titles a year, excluding albums. Dallon will have complete control over the signing of acts directly to Polydor, guaranteeing a minimum of five in any one year, and freedom in selecting all recording material.

Dallon will also continue to produce on a free-lance basis for various companies.

Pilot Productions will also be making a certain number of wholly-owned masters a year. The first of these has been completed and although Dallon's general policy will be to offer these masters on an independent basis, territory by territory, some general catalog deals have and will be made. The first of these is with Negram Records (EMI),

who have a three-year deal for the territories of Belgium, Holland and Luxembourg. This was put together by Negram's A&R chief Karel Hendrikse.

A Pilot publishing arm has also been set up (Pilot Music), and again a number of agreements have been concluded.

Chappell has taken the subpublishing rights for the territories of U.K., Scandinavia, Japan, Australia, South Africa, Canada and Mexico. This deal was set up by the head of Chappell U.K. Roland Renne and will run for a straight two years with a third year option.

Magazine Music has taken the rights for Germany, Austria and Switzerland on a three-year basis, and RTL for the same in Belgium and Luxembourg.

Apart from the automatic flow of publishing going through the general record and production setup, the Pilot publishing arm aims at functioning in its own right with the recent assignment of over 300 copyrights and six exclusive writers.

Hamilton IV First Canadian TV Series To Screen In Britain

LONDON — George Hamilton IV's long-running Canadian TV series will be screened in various independent television regions in the UK following recent negotiations.

The series, which is videotaped at the CHCH-TV studios in Hamilton, Ontario and named after the star, is being marketed here by Film & Television Marketing Services in a series of 13. Initial transmission will be on September 18 over the Yorkshire TV network, and shows have also been bought by Anglia, Border, Granada and RTE (Ireland). Among the guests Hamilton introduces are the Mercy Brothers, Kathy Stewart, Country Edition, Donna Ramsey and veteran American bluegrass star Mac Wiseman.

It will be the first Canadian country music TV series to be screened in Britain, and underlines Hamilton's popularity here. He has done many BBC radio broadcasts, particularly in Charles Chilton's historical series on country music "How The West Was Sung" and programs connected with America's bicentennial year. His TV series began in Canada in 1972, and has also been seen in South Africa and Hong Kong.

Kessler-Grass, EMC In European Deal

LOS ANGELES — Kessler-Grass management has arranged for several of its clients to be represented in the European territories by EMC (European Marketing Consultants) under the direction of Dave Chapman and Don Morris.

EMC has been retained to look after Tyrone Davis (CBS) and Jefferson Starship violinist, Papa John Creach, who is a solo act for Buddah Records with his band, Midnight Sun.

Chrysalis-Budd

LONDON — Tim Whitsett, general manager of Chrysalis Music Ltd., and Buddy Kaye, for the Budd catalog to be represented in the UK and Eire by Chrysalis.

Kaye is a well-established songwriter with several million-sellers to his credit. He has written numerous movie and TV themes, and conducts the UCLA songwriters workshop.

The Budd catalog contains songs recorded by Jimmy Osmond, Vikki Carr, Pat Boone, Bert Kaempfert and Petula Clark among others. It also has the soundtrack scores for the 1975 Grammy-winning "Little Prince" LP narrated by Richard Burton and the classic John Huston film "Treasure of the Sierra Madre" which starred Humphrey Bogart.

UEP Unites European Creativity, Knowledge

LOS ANGELES — UEP (United European Publishers), a group of seven independent European publishers, is proving the potential of uniting creativity and knowledge on a European scale.

Extra Miles

As an example, over the past year, UEP parlayed one of its original acquisitions into

several extra miles of performance.

"Rocky" was originally recorded by Austin Roberts and subsequently achieved gold status in the U.S. Even as it began to fade from American playlists, however, "Rocky" was being introduced, through UEP, to a European market, where:

In Germany, record by Frank Farian, "Rocky" sold 750,000 copies and has been recorded by other German artists, appearing on numerous LPs and compilations.

In Benelux, Don Mercedes' version of "Rocky" sold 250,000 units and reached the No. 1 position. Meanwhile, the German version was a narrow competitor. In Benelux, the song was also covered by popular Belgian artist Paul Severs, The Strangers (a Flemish group) and Tim Ross.

In France, Italy, Spain and Scandinavia, various local versions of the song have been released.

In England, the original Austin Roberts recording went high up the national chart.

Other promotion during the first year of UEP's activity was centered around the American group, Kiss, which has meanwhile developed quite a bit of recognition in Europe.

Looking ahead, one of the latest catalogs acquired by UEP is House of Gold Music which includes the Billie Jo Spears song, "What I've Got In Mind," which is already riding the English charts and on which approximately ten different local versions across Europe are being prepared for release.

And, with the acquisition of the Fred Perren catalogue, including Tavares' single, "Heaven Must Be Missing An Angel," and the Sylvers' single, "Boogie Fever," UEP is almost certain to reap further chart successes.

Members of UEP are present at Muxexpo '76 in New Orleans this week, where they can be contacted either at their booth or at the Fairmont Hotel.

After Muxexpo, all UEP members will jointly go to Nashville where a reception will be held in order to meet and discuss their concept with interested parties.

State To Famous

LONDON — State Records (an MCA-distributed label in the U.S.) has assigned the U.S. publishing administration rights for their State Music, Inc. (ASCAP) and Ladysmith Music, Inc. (ASCAP) to Famous Music Publishing Companies, a division of Gulf-Western. Wayne Bickerton of State Records (London) and Sid Herman, administrative vice president of Famous handled negotiations.



BROTHERHOOD OF GOLD — Brotherhood of Man recently received their first gold record in Holland for the sale of over 100,000 singles of the winning Eurovision song, "Save Your Kisses For Me," and posed with the plaques for the cameras during a television broadcast in Haarlem. Left to right are Lee Sheridan, Nicky Stevens, Ben Stuurman, Mick Boskamp (promotion team of VIP Records B.V.), Toni Hiller, Sandra Stevens and Martin Lee. Down in front is VIP Records manager Ruud Lamers.

International Bestsellers Co. (IBC) Celebrates B'day

BELGIUM — To celebrate the company's first anniversary, IBC (International Bestsellers Company) held a riverboat party on Aug. 31. In just one year this company has become a major force in the Belgian musical world. As well as making their own productions (IBC label), they also distribute such labels as Sounds Superb, Europa, Power Exchange and Intercord. A few weeks ago they re-released a nearly complete Trojan catalog. As well as celebrating their first year in business, they also welcomed the Dutch Negram label with artists such as George Baker Selection, Ferrari and Alexander Curly. You will remember the George Baker Selection's American hit single "Paloma Blanca" a few months ago.

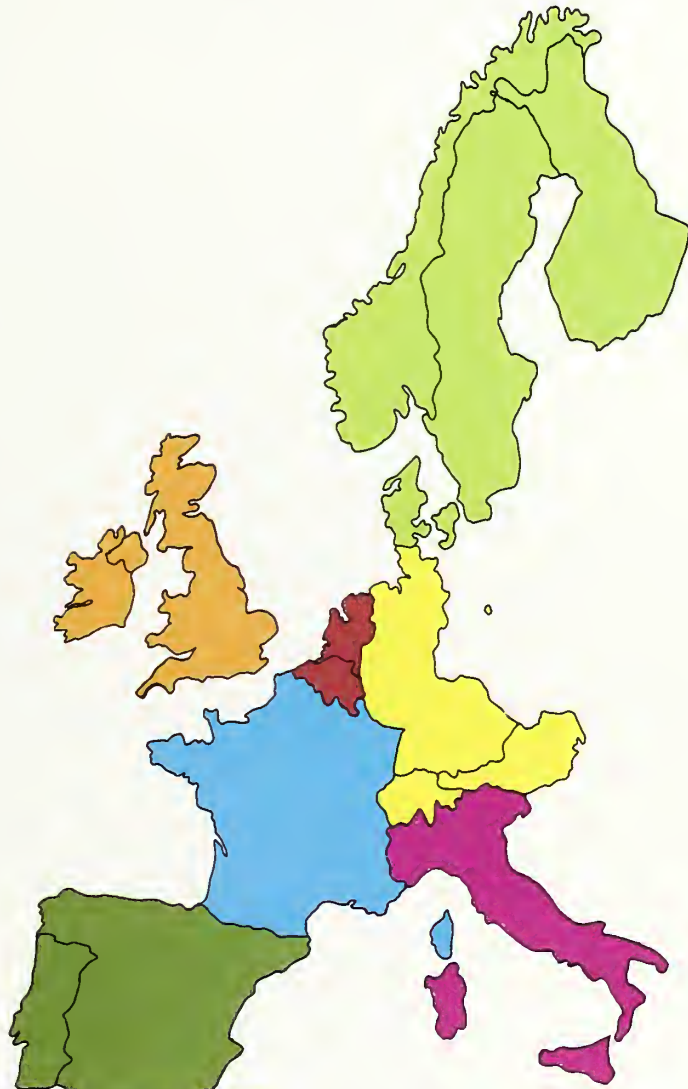
Neil Diamond's LP "Beautiful Noise" is still climbing the charts and is expected to be one of the five biggest-selling records by the end of the year. In the meantime Neil's soundtrack for "Jonathan Livingston Seagull" keeps selling like crazy.

After reaching the number one position here with their first CBS single "Arms Of Mary," Sutherland Brothers & Quiver have become very popular. CBS has released another single from their LP "Reach For The Sky" called "When The Train Comes." To take advantage of this situation Ariola has re-released the single "You Got Me Anyway" and has compiled a "Best Of..." LP. This compilation features "Sailing," the original version of the song that Rod Stewart sang to #1 all over the world.



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Nine Japanese Executives Comment On Summer Sales

TOKYO — As evidenced by various sales reports, the Japanese summer season (as a whole) did not turn out to be as strong as first expected. A variety of reasons were offered for this slow pulse. Here are some comments from various industry executives, as gathered by the **Cash Box** Tokyo office.

Nippon Phonogram

Mr. Koizumi, managing director of Nippon Phonogram, said "slow recovery from the recession, the low rise in wages among the big Japanese companies this spring and the delay of a summer bonus, have brought on a 'saving mood' among consumers. This is the reason summer sales were not active."

Polydor

"No big hits or leading music," said Mr. Fujita, chief of the Polydor sales section. "These factors brought on a slow summer. We may be wrong in expecting strong sales in the summer seasons of the future."

Tokuma

Mr. Kuwata, managing director of Tokuma Music Industries Co., pointed out that "this summer season was the worst, in the absence of a superstar who can attract the buyer. This was equally true with Japanese as well as foreign music."

Victor Musical

Mr. Ohta, chief of record business for Victor Musical Industries Co., disclosed that "the cleanup of the economic climate has not yet come. Few retailers could be expected to show rising sales."

Toshiba-EMI

On the other hand, Mr. Mizuguchi, chief of sales promotion for Toshiba-EMI Co., offered a different opinion, that "Japanese record makers didn't make full efforts to excite consumers."

CBS-Sony

Mr. Matsuo, chief of the CBS-Sony business section, came to the conclusion that "neither the summer nor the Christmas season can be expected to compare with other months from here on out. On the contrary, we have to pay attention in order to realize constant sales through all months of the year."

Crown

Mr. Tsuyuki, chief of Crown Records' business section, stressed that an active effort toward consumer appeal is inevitable. "If the makers and retailers sell records aimlessly, favorable results shall never be realized."

Warner-Pioneer

At the same time, Mr. Hirokane, chief of business management for Warner-Pioneer Co., commented, "Surely concerts are very effective in raising sales; our company is going to concentrate on that area in the future."

King

Finally, Mr. Shimizu, chief of the business section of King Record Co., held that "without big hits or leading music, we can't draw consumers to the music industry, because the record business is a fashionable one."

CBS-Sony Diversifies With Lemon Orchard

TOKYO — In a move indicative of an expected push into diversification of industrial interests, CBS-Sony Record Co., Ltd. of Japan has established a new company, CBS-Sony California, Inc., which will raise and export lemons.

The firm has acquired a 900-acre orchard in Ventura, California and enters production with \$7,400,000 in working capital. Four Japanese and four Americans will act as executives under CBS-Sony president Norio Ohga, who will preside over the interest. Expected output for the first year has been set at \$1,300,000.

Yano Selected JASRAC Director

TOKYO — Ryo Yano, a verse maker, has been elected a director of Japan's Association of Authors and Composers (JASRAC). Yano succeeds the late Yutaka Kadota.

'Silent Price War' Perplexes Japanese Mfrs., Retailers

Open (And Secret?) 'Service Tickets' Allow Customers 'Illegal' Discounts

by Sachio Saito

TOKYO — Just as in an American "price war," the Japanese music industry is lately confronted with confusion in regard to retail record and tape price policies.

Unique System

In comparison with the U.S., Japan's retail system is unique. Free competition through discount retailing is not practiced in this country. Prices are set in mutual agreement by contract between manufacturers and retailers; everyone is obliged to abide by these contracts when they conduct their business. Consequently, retail prices of records and music tape are the same throughout the country. In short, with no discount policy, the only room for competition at the retail level is through publicity, display and after-service policies. This has been the established commercial practice since the music industry began here. As a matter of fact, both the manufacturers and Japan's Record Retailer's Union (JRRU) are very eager to preserve this contract system.

Violations

However, this long-continued practice has recently been violated by a major supermarket chain — outsiders to the JRRU — issuing "service tickets" to consumers who buy records from its shops throughout the country.

Toward Purchase

These tickets, issued by Daiei, the largest mass merchandise discount chain in Japan, are said to be worth 10% of the price of a record. When the consumer collects ten tickets, he can exchange them for a record. This amounts, of course, to a virtual discount sale. Thus, the JRRU has denounced the chain as an offender to the contract system. At the same time, the JRRU has asked Daiei to stop these discount procedures in order to preclude industry-wide confusion.

'Well-Known Secret'

In answer to the JRRU, the supermarket chain charged that, for some years, a number of retailers under the JRRU umbrella have been offering similar "service tickets" on a private basis — to date, a well-known secret. If the JRRU can stop its own violators, says Daiei, efforts will be made to abolish the recent above-ground ticket policy. On the other hand, says Daiei, if even one shop continues "secret sales" in conjunction with or in any way connected with the JRRU, Daiei will feel "obliged to keep a 'service ticket policy' as a counter-measure."

Prior to the appearance of these problems at the supermarket level, the JRRU held general meetings and branch conferences throughout Japan in order to pass resolutions in favor of abolishing the service ticket policy at the retail record level. This attitude by the JRRU is, of course, based on a firm desire to keep the contract system intact.

Chaos, Pitfalls

JRRU opines that, if the system is broken or abolished, as a consequence much chaos and many pitfalls will beset the Japanese music industry at both the manufacture and retail levels. Notwithstanding such resolutions and projected control measures by the JRRU, the service ticket concept has by no means expired yet. JRRU, in actuality, is pessimistic about its chances of eliminating this so-called illegal practice among record retailers. Hence, their communication to the supermarket chain, as one music industry executive pointed out, "has not much persuasive power."

'Silent War'

Judging from these circumstances, the service ticket policy (discount sales, in effect) will quite probably continue both openly and secretly. This is the conclusion of the majority of the Japanese music industry. In other words, the "silent price war" is on in Japan.

Yamaha Goodwill Students Return From Southeast Asia

TOKYO — Four students of the Yamaha Music Schools in Japan, selected for the cream-of-the-crop Junior Original Concert, have returned home after a tour of southeast Asian cities.

The four, all girls, were invited to perform in concert by the National Theater Trust in Singapore and the Yamaha Music School of Singapore.

On July 29 the group videotaped a 30-minute color TV program for Radio Television Singapore (RTS), a national TV channel, and the program was aired as a special in Singapore.

Seven Major Manufacturers Indicate Holiday Campaigns

TOKYO — With the summer season falling somewhat short of what had been hoped for, the music industry here is expected to lay emphasis on the Christmas and New Year seasons to increase sales.

At least seven of Japan's major record manufacturers have disclosed the direction of their campaigns for the upcoming holiday period.

Columbia will unleash a "Scrum 8" Christmas sales campaign including eight series of foreign and domestic music as well as educational recordings. Highlighting the release will be "Golden Star Delux," consisting of 27 albums by popular Japanese artists; "Golden Package & Special," with TV caricatures for children; "Mood Music Perfection 2500," including many original foreign hits; and "Jazz Perfection 60" will present best albums from five artists, among whom John Coltrane, Sonny Rollins and McCoy Tyner are included.

Crown is also expected to release special records for the holidays, including "Best Series," and "Final Series," which will consist of hit music and songs from famous Japanese artists and movie music from the U.S. and Europe.

RVC has scheduled a special Christmas project to be spread over four release dates from October 15 to December 5. Jazz, "home music" and popular Japanese musics are included.

Victor Musical Industries Co. has outlined that it will launch "New Twin Delux" from October through November 15. After that date, the company will release "Family A Mood Delux 3200." These two series include Latin strings, "Charming Easy Listening," Argentine tango, continental tango, "Marches of the World," flamenco guitar, country & western, dixieland jazz and dance music.

King Records is going to carry out "King Joyful Winter Sale" from October 21 through January 20, 1977, aimed at raising their Christmas and New Year turnover. This effort will include Japanese hit songs, famous foreign music and tapes. The Carpenters, Quincy Jones, Cat Stevens, George Benson and Glen Miller will provide some of the highlights.

Following their "Golden Special 1500" and "Super Deluxe Mirage 3000" campaigns, CBS-Sony will accept orders on Japan's big artists, for a second Christmas release. Aside from hit collections, old western popular songs, famous rock and movie music will be included in this second shot.

Nippon Phonogram, intent on increasing Christmas sales, has set two series: "Spotlight On," and "Gloria 1000." Following these, "New York Latin" will be released. Through these, the company will offer Japanese popular music, classical and urban salsa from the U.S.

JPRA Says June Jumps For Japan

TOKYO — According to the disclosure of the Japan Phonograph Record Association (JPRA), the output of records and music tape for June, 1976 showed some increase in both volume and value compared with the same month of the previous year.

Records

16,794,000 copies showed a 10% gain against the previous month of 15,295,000 copies and 15% more than the same month of the previous year. At the same time, this brought in 14,309,000,000 yen indicating an 11% gain over the previous month of 12,935,000,000 yen and a full 23% more than the same month of the previous year (11,648,000,000 yen). Breaking down total copies, singles equalled 8,331,000 copies — 11% more than the previous month (7,499,000 copies) and a 15% gain over the same month of the previous year (7,272,000 copies). In monetary terms, singles accounted for 3,272,000,000 yen, again, an 11% increase over the same month of the previous year. Also climbing, LPs sold 8,449,000 — 9% more than the previous

continued on pg. 68

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RVC Launches Global Music

TOKYO — RVC Record Co., Ltd. has established Global Music Publishing Co., Ltd., a subsidiary, to take charge of the RVC music publishing interests.

Global will handle acquisition, transfer and control of rights of authors and composers as well as planning, manufacturing and acquisition of recording and recorded materials, export and import of music scores and books.

Tsuneo Nagano, managing director of RVC has been named president of the venture. Directors will include RVC president, Ichiro Okuno, managing director Tokugen Yamamoto, and Katsuma Kato, chief of the executive department. Authorized capital for the Global division has been set at 12,000,000 yen.

The operation will be located on the eleventh floor of RVC K.K., 8-7-1 Shibuya, Shibuya-Ku, Tokyo, Japan, telephone (03) 407-4423.

Customs Post

"Customs Post" is a regular feature providing a calendar whereby the industry may keep abreast of individuals in and out of the U.S. on international business. Deadline for alphabetical listings is noon, Thursday.

George Albert, publisher, *Cash Box* — To New Orleans for Musexpo.

Dick Asher, president, CBS Int'l. — Returned to New York following CBS-U.K. meet in London.

Arthur Braun, DJM executive, U.S. — To London beginning Sept. 4 for U.K. international sales conference. Will return to U.S. Sept. 25.

Emanuele Daniele, president, Sidet Music Publishing, Milan — To the U.S. in quest of publishing contracts. Will be at the Fairmont hotel in New Orleans Sept. 8; Beverly Hilton in L.A. Sept. 12; MGM Grand in Las Vegas Sept. 22.

Allen Davis, vice president, creative services, CBS Int'l. — On to European continent for affiliate meetings, following CBS U.K. meet in London.

Bunny Freidus, vice president, marketing services, CBS Int'l. — See Dick Asher.

Al Ham, president, Al Ham Productions, Inc. — To London for business conferences relating to multi-media production having to do with the city of London.

Mike Hutson, general manager, Anchor Records, London — To L.A. for one week, commencing Sept. 6. Contact ABC Records.

Akimitsu Kako, representing Minichi news, Japan — To the U.S. for holiday and visit with A&M Records in L.A.

Carmen LaRosa, DJM executive, U.S. — To London beginning Sept. 5 for DJM International sales conference. Will return to U.S. Sept. 13.

Ian Meldrum, Australian journalist/producer of television show "Countdown" — To L.A. Will be visiting A&M Records.

Vincent Romeo, vice president, artist development, CBS Int'l. — See Dick Asher.

Tom Ruffino, director, international, Warner Bros. — To Montreux for WEA Int'l meet; on to U.K. sales conference and opening of German pressing plant in Ausdorf. Will return to L.A. Sept. 20.

Paul Russell, vice president, and assistant to the president, CBS Int'l. — See Dick Asher.

Aaron Sixx, director of international operations, Arista Records — To Scottsdale, Arizona for Arista conference.

Robert D. Summer, division vice president, RCA Records Int'l. — Returning to New York from European subsidiary, license meet in Rome.

JPra Report fr 66

over the same month of the previous year. These numbers compute to 11,026,000 yen, and 11% increase over the previous month's 9,976,000,000 yen and 22% over the same month of the previous year (9,-

066,000,000 yen).

From these figures, it is clear that the production and sales of both singles and albums are on a smooth incline.

Music-Tape

3,502,000 reels indicated 181% over the previous month's output of 2,581,000 reels



GOLDEN FEEDBACK — K.C. & The Sunshine Band went gold recently in Japan with their album, "That's The Way It Is," through RVC Corporation (T.K. International's Japanese distributor). Here, with plaques of gold (from left) are Tokugen Yamamoto, RCA Records' far eastern marketing and development representative; Mary Ann Flynn, T.K. International Records; Ichiro Okuno, president of RVC Corp., and Robert D. Summer, division vice president, international, RCA Records.

RCA Autumn Sales Meet fr 62

Jefferson Starship, "Bigger Than Both Of Us" by Darryl Hall and John Oates, "Albedo 0.39" by Vangelis, "Gold Plated" by the Climax Blues Band, "Live At Carnegie Hall" by Renaissance and "Starland Vocal Band."

Increased Turnover

Sales manager Lionel Burdge revealed to the conference that despite a generally depressed market, RCA UK had managed to increase its turnover of all product by 14.9% during the first six months of this year compared with the same period in 1975.

"In fact, you managed to double our market share of the album business to 8%," Burdge told the assembly. "Contributory factors were the John Denver LP 'Live In London' with total sales in excess of 386,000, and David Bowie's 'Changesone' which has sold over 210,000."

Burdge bowed a fall dealer incentive scheme tagged "It's A Great Deal With RCA" during which dealers will be made offers "they can't refuse." Incentives for bulk stocking of fall and Christmas product offer choices of discounts or gifts including golf clubs, deep freeze units or TV sets.

Mid-Price Classical

Classical marketing manager Bob Walker unveiled a new mid-price album series called Gold Seal, with an initial 21-album release all new to the British market. The series will cover works by the standard classical composers such as Tchaikovsky, Beethoven, Brahms and Mozart as well as British music by Vaughan Williams and Malcolm Arnold. There will also be a cassette series of opera recordings taking in the most popular repertoire in this sector.

"For 75 years RCA has made records,

and during that time we have been the leading opera recording company in the world," said Walker. "Now, moving purposefully into the cassette market, we aim to be the leading opera company on tape."

A&R manager Alan Sizer gave details of new albums by four of RCA UK's most important local acts, Buster, Vangelis, Renaissance and the Climax Blues Band. The last three are included in the fall campaign. Sizer also revealed that a new David Bowie LP was nearly complete and would be scheduled for a fall release.

Montreal Music Market fr 62

ational charts and keep an eye on radio performance. But in the long run, the two programmers claim to rely on "instinct."

Nevertheless, when Tom McLean deals with promo men, he likes to hear from those who know the difference between material suited to his market as opposed to the tastes of another.

No. 1 Record

According to McLean, a number one record will stay on the CKGM playlist for three months at the outside, through various rotation phases. "Kiss And Say Goodbye" was the hot CKGM single during the GRT convention (Aug. 18-21). On the way up, that single was played once every 3½ hours . . . the same rotation it will receive as it fades from the once-every-2½ hours play it is receiving now. In its old age, it will spin twice daily. If it reaches gold (we're not sure exactly where the record ranks in Canadian sales at present) it will be retained for an airing every other day, on the average.

Europe does have some influence on the Montreal market, inasmuch as there is nowhere to go to test a record. French continental influence, however, seems to be more or less an indignity that Montreal tolerates out of some faint genetic tie.

Remarkably, Colston says the jazz market in Quebec is quite small. CHOM aired a jazz show for about six months, but ended up cancelling.

Content Law

This is similar to, though several times more stringent than, the general Canadian content law which the Canadian Radio and Television Commission (CRTC) legislated for the whole country in 1971. This "Canon" ruling orders a certain percentage of the Canadian broadcasting time of every station to be filled by material of Canadian origin. This may be met by meeting one of the several standards.

and a 37% gain over the same month of the previous year of 2,234,000 reels. In money, these translate to 5,315,000,000 yen showing a 17% growth over the previous month of 4,529,000 yen and a remarkable 38% growth in comparison with the previous year of 3,852,000,000 yen.

Classifying the total, cartridges (1,143,000 reels) sold 7% more than the previous month of 1,066,000 reels and 14% more than the same month of the previous year (1,002,000 reels). Cartridges accounted for 2,206,000,000 yen, representing an 11% gain over the previous month (1,987,000,000 yen) while just about breaking even with the previous June which recorded 2,209,000,000 yen. On the other hand, cassettes sold 1,909,000 reels, representing a gain of 26% over the previous month's 1,514,000 reels and a whopping 55% increase over the same month of the previous year (1,228,000 reels). Cassettes rang up 3,108,000,000 yen indicating 22% more than the previous month of 2,538,000,000 yen and a 90% growth in comparison with the same month of the previous year of 1,639,000,000 yen.

Joel To Australia; First Foreign Tour

NEW YORK — Billy Joel departs this week (September 1) for his first tour of Australia, and his first performing tour anywhere outside of the U.S. He will play concerts in Melbourne, Sydney, Canberra and Brisbane over a two-week period, which will see a heavy schedule of media promotion as well.

The Columbia Records artist currently has two LPs on the Australian album charts, one of which, "Piano Man," has already gone gold in that country. Billy's charted single there at the moment is "Say Goodbye to Hollywood," from his latest album, "Turnstiles."

If this seems to be an obstacle or a springboard to a more credible creative homefront, consider again those Montreal stations which are required to play 75% French material.

In order to meet this quota, some stations play French cover versions of American cuts. One successful cover recently was "Sky High," made a hit in the U.S. by Jigsaw. After it zoomed up the American charts, an enterprising French producer translated the lyrics into French and pressed a fast reasonable facsimile. CKGM and CHOM try to avoid programming this type material, however. Says McLean, "French audiences know the difference."

Recent Ruling

The CRTC, again attempting to stimulate Canadian identity, recently put another law on the books, effective September 1, which says Canadian FM stations (whether in English or French Canada) can no longer indulge in "rolling programming." So that FM will become more distinct from AM, that portion of the Canadian broadcast industry has been ordered to "pre-program" at least 24 hours each week.

Somehow, this law also determined that stations within the bilingual territory of Quebec would broadcast in French or English — one or the other, but not both.

Playing a majority of British rock before this current ruling came into effect, CHOM-FM saw that it would surely be handicapped by the prospect of programming 75% French music. CHOM-FM chose English as its "official" language but in doing so it suddenly finds itself face to face with a number of other problems.

Next week we will examine the empirical plight of CHOM-FM as it regroups its programming efforts in the wake of the recent CRTC ruling.

Shaw Recording Hits Charts 41 Yrs. Later

LONDON — A UA single taken and edited from the original soundtrack of the 1935 'Gold Diggers of 1935' and featuring Winifred Shaw singing "Lullaby of Broadway" has won itself a chart placing here 41 years after the film's premiere.

Half-Hawaiian, half-Irish Winifred Shaw — now 66, living outside New York and married to theatrical agent Bill O'Malley of the Mark Hellinger Theater — starred in Busby Berkeley's 1935 production, and her performance of "Lullaby" helped it to win an Oscar as that year's best song. The single is also notable for the sound of the Warner Bros. chorus line tap-dancing.

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- 6 Yamaguchisanchino Tsutomukun — Kozue Sayito — Philips/Phonogram
- 7 Kitano Yadokara — Harumi Miyako — Columbia
- 8 Akayi High Heel — Hiromi Ohta — CBS-Sony
- 9 Ganpeki No Haha — Yuriko Futaba — King
- 10 Patapata Mama/Honehono Rock — Nokoinoko — Masato Shimon — Canyon
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- 12 La La La — Naoko Ken — Canyon
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- 4 Wlred — Jeff Beck — CBS-Sony
- 5 Yuzo Kayama Best 40 — Toshiba
- 6 Yokosuka Story — Momoe Yamaguchi — CBS-Sony
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Australia

- 1 S-S-S-Single Bed — Fox — GTO
- 2 Don't Go Breaking My Heart — Elton John & Kiki Dee — Rocket
- 3 Howzat — Sherbet — Infinity
- 4 Tonight's The Night — Rod Stewart — Warner Bros.
- 5 Moviestar — Harpo — EMI
- 6 Misty Blue — Dorothy Moore — RCA
- 7 Fernando — Abba — RCA
- 8 Dancing Queen — Abba — RCA
- 9 We Do It — R&J Stone — RCA
- 10 Happy Days — Silver Studs — Philips
- 11 Afternoon Delight — Starland Vocal Band — RCA
- 12 Jailbreak — AC/DC — Albert
- 13 Love Really Hurts Without You — Billy Ocean — GTO
- 14 Rock And Roll Love Letter — Bay City Rollers — Arista
- 15 Gotta Be The One — Maxine Nightingale — UA

TOP TEN LPs

- 1 Beautiful Noise — Neil Diamond — CBS
- 2 A Night On The Town — Rod Stewart — Warner Bros.
- 3 Howzat — Sherbet — Sherbet
- 4 Rock 'N' Roll Music — The Beatles — Parlophone
- 5 The Best Of Abba — RCA
- 6 Take It Greasy — Ol' 55 — Mushroom
- 7 Alice Cooper Goes To Hell — Alice Cooper — Warner Bros.
- 8 Changesonebowle — David Bowie — RCA
- 9 Wings At The Speed Of Sound — Wings — Capitol
- 10 Rock Follies — Island

Argentina

- 1 Quiero — Julio Iglesias — CBS
- 2 Llamada De Amor Indio — Ray Stevens — Microfon
- 3 Historia Triste De Una Muchacha — Quique Villanueva — RCA
- 4 Dicen Que No Tiene Novio — Raul Padovani — EMI
- 5 Solo Tu — Camilo Sesto — RCA
- 6 Zamba Para Oividarte — Daniel Toro — Microfon
- 7 Adios John, Paul, George Y Ringo — Los Barbaros — EMI
- 8 Esclavo Y Amo — Los Mensajeros — CBS
- 9 Serenata Para Dos Amores — Jean Claude Borelli — Music Hall
- 10 Otra Mujer — I Cugini di Campagna — Music Hall

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- 1 El Amor — Julio Iglesias — CBS
- 2 Para Ballar En Jeans — Selection — EMI
- 3 Valses Criollos — Ariel Ramirez — Philips
- 4 El Mundo De Calculin — Calculin — Philips
- 5 Cronica — Creedence Clearwater Revival — RCA
- 6 Flecha Juventud — Selection — RCA
- 7 Argentina Bonita — Cuarteto Imperial — CBS
- 8 Oldies But Goldies — Beatles — EMI
- 9 Ineditos Show 10 — Selection — Music Hall
- 10 A Un Semejante — Susana Rinaldi — Trova

Belgium

- 1 Dancing Queen — Abba — Vogue
- 2 Kiss And Say Goodbye — Manhattans — CBS
- 3 Standing On The Inside — Fullhouse — CBS
- 4 Now Is The Time — Jimmy James And The Vagabonds — Pye
- 5 Nice And Slow — Jesse Green — EMI
- 6 Wild Bird — George Baker Selection — Negram
- 7 Don't Go Breaking My Heart — Elton John & Kiki Dee — Rocket
- 8 Let's Stick Together — Bryan Ferry — Island
- 9 Racing Car — Air Bubble — Negram
- 10 You Should Be Dancing — Bee Gees — RSO

Great Britian

- 1 Don't Go Breaking My Heart — Elton John & Kiki Dee — Rocket
- 2 In Zaire — Johnny Wakelin — Pye
- 3 A Little Bit More — Dr. Hook — Capitol
- 4 Let 'Em In — Wings — Parlophone
- 5 Now Is The Time — Jimmy James & The Vagabonds — Pye
- 6 You Should Be Dancing — Bee Gees — RSO
- 7 What I've Got In Mind — Billy Jo Spears — UA
- 8 Dr. Kiss Kiss — 5000 Volts — Phillips
- 9 Jeans On — David Dundas — Air
- 10 Here Comes The Sun — Steve Harley & Cockney Rebel — EMI

TOP TEN LPs

- 1 20 Golden Greats — Beach Boys — Capitol
- 2 Laughter & Tears — Neil Sedaka — Polydor
- 3 A Little Bit More — Dr. Hook — Capitol
- 4 Forever And Ever — Demis Roussos — Phillips
- 5 A Night on The Town — Rod Stewart — Riva
- 6 Wings At The Speed Of Sound — Wings — Capitol
- 7 Viva Roxy Music — Roxy Music — Island
- 8 Passport — Nana Mouskouri — Phillips
- 9 Abba's Greatest Hits — Epic
- 10 Greatest Hits (2) — Diana Ross — Tamla Motown

France

- 1 Il Etait Une Fois Nous Deux — Joe Dassin — CBS
- 2 Pas De Boogie Woogie — Eddy Mitchell — Barclay
- 3 Gentil Dauphin Triste — Gerard Lenorman — CBS
- 4 Patrick Mon Cheri — Sheila — Carriere
- 5 Porque Te Vas (Du Film: Cria Cuervos) — Jeanette — Polydor
- 6 Derriere L'Amour — Johnny Hallyday — Phonogram
- 7 Tchou Tchou — Hugues Aufray — WEA
- 8 Je Vais T'aimer — Michel Sardou — Sonopresse
- 9 Right Back Where We Started From — Maxine Nightingale — UA
- 10 It's So Long — C. Jerome — AZ Records

TOP TEN LPs

- 1 Rock 'N' Roll Music — Beatles — Pathe/EMI
- 2 Radioactivity — Kraftwerk — Pathe/EMI
- 3 L'Enfant Aux Cheveux Blancs — Patrick Juvet — Barclay
- 4 La France — Jean Claudric — Trema Sonopresse
- 5 Could It Be Magic — Donna Summer — WEA
- 6 The Best Disco In Town — Ritchie Family — Carabine/AZ
- 7 Land Of Make Believe — Chuck Mangione — A&M/Barclay
- 8 Papa-Tango-Charly — Mort Shuman — Phonogram
- 9 Trouble Maker — Roberta Kelly — WEA
- 10 Silly Love Songs — Wings — Pathe/EMI

Italy

- 1 Europa — Santana — CBS
- 2 Non Si Puo' Morire Dentro — Gianni Bella — Derby
- 3 Fernando — Abba — Dig It
- 4 Ramaja' — Afric Simone — Barclay
- 5 Amore Mio Perdonami — Juli & Julie — Yep
- 6 Dolce Amore Mio — Santo California — Yep
- 7 Soul Dracula — Hot Blood — Derby
- 8 La Prima Volta — Andre & Nicole — EMI
- 9 Linda Bella Linda — Daniel Sentacruz — EMI
- 10 Resta Cu 'Mme — Marcella — CGD

TOP TEN LPs

- 1 Amigos — Santana — CBS
- 2 Buffalo Bill — Francesco De Gregori — RCA
- 3 Via Paolo Fabbri 43 — Francesco Guccini — Columbia
- 4 XXII Raccolta — Fausto Papetti — Durium
- 5 La Torre Di Babele — Edoardo Bennato — Ricordi
- 6 Black And Blue — Rolling Stones — EMI
- 7 A Love Trilogy — Donna Summer — Durium
- 8 La Batteria E Il Contrabbasso — Lucio Battisti — Numero 1
- 9 La Voglia, La Pazzia — Ornella Vanoni — Vanilla
- 10 Silver Convention No. 2 — Silver Convention — Durium

Holland

- 1 Dancing Queen — Abba — Polydor
- 2 Kiss And Say Goodbye — Manhattans — CBS
- 3 Don't Go Breaking My Heart — Elton John & Kiki Dee — Rocket
- 4 Wild Bird — George Baker Selection — Negram
- 5 Let's Stick Together — Bryan Ferry — Island
- 6 Standing On The Inside — Fullhouse — CBS
- 7 You're My Best Friend — Queen — Bovema
- 8 Tango d'Amour — Vicky Leandros — Philips
- 9 Alright (Makin' Love In The Middle Of The Night) — Long Tail Ernie & The Shakers — Polydor
- 10 Now Is The Time — Jimmy James & The Vagabonds — Pye

TOP TEN LPs

- 1 Beautiful Noise — Neil Diamond — CBS
- 2 Viva — Roxy Music — Ariola
- 3 Frampton Comes Alive — Peter Frampton — Ariola
- 4 Manhattans — Manhattans — CBS
- 5 Gist Of The Gemini — Gino Vannelli — Ariola
- 6 Once Upon A Time In The West — Ennio Morricone — Inelco
- 7 Desire — Bob Dylan — CBS
- 8 It's Raining In My Heart — Lee Towers — Ariola
- 9 Live In London — John Denver — Inelco
- 10 Black And Blue — Rolling Stones — WEA

Sergio Denis To Argentine T.K. Records

BUENOS AIRES — Sergio Denis, one of the most important teen singers and composers in Latin America, has signed a long-term contract to local label T.K. Records, which is immediately releasing a single and will market an LP next month. Hugo Piombi, product manager of T.K., is starting a trip to Peru, Columbia, Venezuela, Mexico and the States to arrange the release of the album in these markets.

Howard Dean McCluskey, manager of Melograf Publishers, reports that the local recording made by Alain Debray of the Spanish instrumental hit "Assasination" will be promoted by RCA on an international level, as was planned in the recent San Francisco convention. The tune was written by Juan Carlos Calderon and is copyrighted by April Music in Spain. Since it is instrumental, there will be no language problems for launching it, even in the United States.

Indie producer Francis Smith has started the production of tapes and albums for several Latin American markets from his own recording studios, which, although are small-sized according to international standards (four-channel) have all the electronic gear needed to reproduce a full-sized orchestra. Smith considers that the first results are "even better than expected" and has signed a contract with a Mexican producer for the first of a series of LPs.

Fernando de Madariaga has traveled to Rio for new recording sessions of his hits in English, to be released in the States. In September he has dates in Miami and Venezuela, and in October and November he will perform in Mexico. His records are released by RCA.



RADIO SPARKS ENGLISH RECORDING — Polydor recording artist Jon English (center) poses with program manager John O'Donnell (l) and disk jockey Ron E. Sparx of Sydney's radio 1270/2SM at a reception held by Phonogram Australia for the release of Jon's first Polydor LP "Hollywood Seven." Sparx was in America for the bicentenary celebrations which were presented live to Australia via satellite utilizing RKO facilities in Los Angeles. The Jon English single "Hollywood Seven" is now released in the U.S. and will be released in the U.K. in the near future.

New Rio Disco, Miranda Museum

RIO DE JANEIRO — A new discotheque, "Dancing Days," is now the main place in Rio for young (and middle-aged people) music lovers. Located at Gavea, with the most modern disco gimmicks, lights and fantastic sound effects are presented with live shows with local superstars. Now appearing is Rita Lee and others are scheduled for the coming weeks (Erasmus Carlos, Raul Seixas, rock groups, etc.). The place is owned and managed by the well-known disc-jockey and music man, Nelson Motta.

Rainbow Rocks Again

LONDON — The Rainbow Theater, London's premiere rock center until two years ago, is scheduled to re-open December 1

The Rainbow, situated in the Finsbury Park area of the city, was formerly a leading vaudeville theater known as the Finsbury Park Astoria, but switched to rock and pop entertainment some years ago when its original owners, the Moss Empires theater chain, disposed of it. It closed two years ago following a dispute over a 125,000 pound repair bill.

A further 150,000 pounds is being spent on renovating the theater before its December reopening.

World Should Watch Potential Of Australia, Says Fable Exec.

MELBOURNE — Fable Record Pty. Ltd. of Australia has issued a call for European music publishers and record companies to try to extend the success of proven and potential top ten material by submitting English lyrics into the Australian market. Speaking for Fable, managing director Ron Tudor had this to say:

"We are of the opinion that if a record and song can achieve a top ten status in any major market such as Germany, Holland, Switzerland, Brazil, etc., then that song must have obvious potential for English-speaking markets such as Australia. We base our opinion on the fact that people are broadly the same all over the world, and it has been proven on many occasions in the past where records and songs originated in Europe have gone on to win international

U.K. Pop Fest Encounters Foe

LONDON — Organizers of a free pop festival have stated their determination to proceed with an event on land owned by the Mid-Kent Water Authority near the hamlet of Broad Oak some distance from Canterbury in Kent, planned for Aug. 28-Sept. 5.

The concert was originally intended for the old wartime Royal Air Force base at Tangmere, but local residents and officials obtained writs to prevent the event from happening on that site. The Mid-Kent Water Authority and Broad Oak residents are also organizing opposition on the grounds that the area is unsuitable to accommodate the tens of thousands of fans expected to attend by the festival organizers and that the land's agricultural value will be seriously harmed.

A spokesman for the festival rejected these points, saying that adequate arrangements are being made concerning sanitation and general safety precautions and that the site is earmarked for eventual conversion into a reservoir irrespective of its agricultural value.

An additional hazard and complication in the situation is that the summer-long drought has made rural areas such as this very vulnerable to fire, and what water resources there are have dwindled below danger level with regard to fire fighting.

acclaim.

"However, it seems to us that not enough foreign music publishers are making sufficient effort to totally exploit their successful product in English-speaking markets."

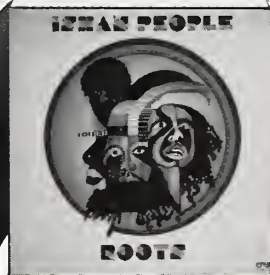
Fable, considered by Tudor to be "aggressive and progressive," records a number of prominent Australian performers.



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31 OLE ELO ELECTRIC LIGHT ORCHESTRA (UA LA 630-G)	6.98	32	11	66 DR. BUZZARD'S ORIGINAL 'SAVANNAH' BAND THE SAVANNAH BAND (RCA APL 1-1504)	6.98	79	6	100 BOBBY BLAND AND B.B. KING TOGETHER AGAIN ...LIVE (ABC ASD 9317)	6.98	100	10
32 A NIGHT AT THE OPERA QUEEN (Elektra 7E-1053)	6.98	33	38	67 TRYIN' TO GET THE FEELING BARRY MANILOW (Arista AL 4060)	6.98	67	46				
33 LOOK OUT FOR NUMBER ONE BROTHERS JOHNSON (A&M 4567)	6.98	28	28	68 ENDLESS SUMMER BEACH BOYS (Capitol SVBB 11307)	6.98	78	52				
34 CONTRADICTION OHIO PLAYERS (Mercury SRM 1-1088)	6.98	34	14	69 JAILBREAK THIN LIZZY (Mercury SRM 1-1081)	6.98	54	23				

Cash Box Top Albums/101 to 200

September 11, 1976

		Weeks On Chart				Weeks On Chart				Weeks On Chart	
		9/4				9/4				9/4	
101	RESOLUTION ANDY PRATT (Nemperor/Atlantic NE 438)	6.98	101	13	132	6.98	129	67	164	20	
102	MIRROR GRAHAM CENTRAL STATION (Warner Bros. BS 2937)	6.98	75	12	133	6.98	131	7	165	6	
103	LOVE WILL KEEP US TOGETHER THE CAPTAIN & TENNILLE (A&M SP 3505)	6.98	110	66	134	6.98	—	1	166	34	
104	IT'S A GOOD NIGHT FOR SINGIN' JERRY JEFF WALKER (MCA 2202)	6.98	88	12	135	6.98	122	45	167	1	
105	ABANDONED LUNCHEONETTE HALL & OATES (Atlantic SD 7269)	6.98	112	37	136	6.98	141	5	168	26	
106	SLEEPING BEAUTY CHEECH & CHONG (Ode/A&M SP 77040)	6.98	86	12	137	6.98	142	12	169	7	
107	RASTAMAN VIBRATION BOB MARLEY & THE WAILERS (Island ILPS 9383)	6.98	83	19	138	6.98	149	4	170	5	
108	SADDLE TRAMP THE CHARLIE DANIELS BAND (Epic PE 34150)	6.98	94	18	139	6.98	—	1	171	5	
109	I'VE GOT A REASON THE RICHIE FURAY BAND (Asylum 7E-1067)	6.98	102	7	140	6.98	135	19	172	16	
110	PRESENCE LED ZEPPELIN (Swan Song/Atlantic SS 8416)	6.98	95	21	141	6.98	127	25	173	3	
111	THOSE SOUTHERN KNIGHTS CRUSADERS (Blue Thumb/ABC BTSD 6024)	6.98	97	16	142	6.98	132	3	174	7	
112	HIDEAWAY AMERICA (Warner Bros. BS 2932)	6.98	105	19	143	6.98	134	14	175	5	
113	GOOD KING BAD GEORGE BENSON (CTI 6062)	6.98	96	12	144	6.98	138	80	176	3	
114	DONNY & MARIE DONNY & MARIE OSMOND (Polydor PD 6068)	6.98	115	22	145	6.98	173	2	177	40	
115	STRETCHING OUT IN BOOTSY'S RUBBER BAND BOOTSY'S RUBBER BAND (Warner Bros. BS 2920)	6.98	99	22	146	6.98	169	3	178	6	
116	LIVE BULLET BOB SEGER (Capitol SKBB 11523)	6.98	117	20	147	6.98	150	7	179	4	
117	WINDJAMMER FREDDIE HUBBARD (Columbia PC 34166)	6.98	139	2	148	6.98	155	10	180	2	
118	THE LEGENDARY CHRISTINE PERFECT ALBUM CHRISTINE McVIE (Sire/ABC SASD 7522)	6.98	124	5	149	6.98	137	26	181	2	
119	TO THE HEART MARK-ALMOND (ABC ABCD 945)	6.98	125	7	150	6.98	136	16	182	4	
120	I DON'T WANT TO GO HOME SOUTH-SIDE JOHNNY & THE ASBURY JUKES (Epic PE 34180)	6.98	106	11	151	6.98	136	16	183	9	
121	GLOW AL JARREAU (Warner Bros. MS 2248)	6.98	133	6	152	6.98	140	24	184	2	
122	SANBORN DAVID SANBORN (Warner Bros. BS 2957)	6.98	128	5	153	6.98	148	16	185	6	
123	POINT BLANK (Arista 4087)	6.98	130	7	154	6.98	145	21	186	2	
124	MOONLIGHT FEELS RIGHT STARBUCK (Private Stock PS 2013)	6.98	103	11	155	6.98	146	41	187	2	
125	GRATITUDE EARTH, WIND & FIRE (Columbia PG 33694)	7.98	120	41	156	6.98	143	31	188	2	
126	LIVE AT CARNEGIE HALL RENAISSANCE (Sire/ABC Sasy 3902-2)	7.98	111	16	157	7.98	156	20	189	2	
127	COLLECTOR'S ITEM HAROLD MELVIN & THE BLUENOTES (Phila. Int'l./Epic PZ 34232)	6.98	114	12	158	10.98	160	53	190	2	
128	TOYS IN THE ATTIC AEROSMITH (Columbia PC 33479)	6.98	118	73	159	6.98	165	3	191	3	
129	RED TAPE ATLANTA RHYTHM SECTION (Polydor PD 1-6060)	6.98	116	16	160	6.98	171	2	192	1	
130	RAINBOW RISING BLACKMORE'S RAINBOW (Oyster/Polydor OY 1-1601)	6.98	113	16	161	6.98	154	207	193	1	
131	SEALS & CROFTS' GREATEST HITS (Warner Bros. BS 2866)	6.98	123	45	162	6.98	166	167	194	2	
					163		162	4	195	3	
					164		167	167	196	284	
					165		171	2	197	3	
					166		171	2	198	3	
					167		154	207	199	1	
					168		166	167	200	2	
					169		162	4			
					170						
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ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

Aerosmith	15,128,166	Castor, Jimmy	191	Franklin, Aretha	38	Led Zeppelin	110,161	Parsons, Alan	90	Sovine, Red	163
America	74,112	Chapin, Harry	157	Franks, Michael	181	Lightfoot, Gordon	43	Pleasure	137	Spinners	35
American Flyer	98	Cheech & Chong	106	Furray, Richie	109	Little River Band	200	Poco	176	Starbuck	124
Anderson, Jon	51	Chicago	4,61	Gay, Marvin	93	LTD	96	Point Blank	123	Starland Vocal Band	41
Atlanta Rhythm Section	129	City Boy	185	Gaynor, Gloria	136	Manhattans	49	Pratt, Andy	101	Starz	169
Automatic Man	183	Cole, Natalie	44	Graham Central Station	102	Manilow, Barry	9,67,182	Presley, Elvis	143	Steely Dan	45
Average White Band	16	Collins, Judy	89	Grand Funk Railroad	82	Mark-Almond	119	Queen	32	Stewart, Rod	25
Ayers, Roy	62	Commodores	19	Grateful Dead	73	Marley, Bob/Wailers	107	Ramones	198	Summer, Donna	141
Bachman-Turner Overdrive	27	Connors, Norman	63	Hall & Oates	42,105,135	Marshall Tucker Band	55	Rawls, Lou	17	Tavares	57
Bad Company	156	Cooper, Alice	54	Hancock, Herbie	80	Mayall, John	186	Redbone, Leon	148	Taylor, James	28
Band, The	79	Crosby/Nash	24	Handy, John	78	McDonald, Country Joe	189	Reddy, Helen	37,155	Temptations	134
Beach Boys	20,68,195	Crusaders	111	Hayes, Isaac	133	McVie, Christine	118	Renaissance	126	Thin Lizzy	69
Beatles	26,144,158,177	Daniels, Charlie	108	Heart	23	Melvin, Harold/Bluenotes	127	Richard, Cliff	138	Thomas, Ray	179
Beck, Jeff	22	Denver, John	7,162	Hubbard, Freddie	117	Bluenotes	127	Ritchie Family	88	Trammpp, The	140
Bee Gees	132	Diamond, Neil	8	Hummingsbird	146	MFSB	174	Robinson, Vicki Sue	168	Travolta, John	76
Benson, George	10,113	Doobie Bros.	60	Isley Brothers	30	Miller, Steve	14	Rolling Stones	75	Triumvirat	147
Blackmore's Rainbow	130	Double Exposure	170	Jackson 5	173	Monkees	83	Ronstadt, Linda	3	Twilley, Dwight	97
Bland, Bobby/B.B. King	100	Dr. Hook	192	James, Bob	64	Moore, Dorothy	151	Ross, Diana	21,92	Vannelli, Gino	36
Blue Oyster Cult	46	Duke & The Drivers	199	Jarreau, Al	121	Moore, Melba	154	Roxy Music	84	Walker, Jerry Jeff	104
Bootsy's Rubber Band	115	Eagles	13	Jefferson Starship	2	Mother's Finest	145	Russell, Leon & Mary	85	Wansele, Dexter	175
Boston	178	Earthquake	188	Jennings, Wayne	70	Murphy, Walter	95	Sanborn, David	122	War	18
Bowie, David	40	Earth, Wind & Fire	125	Jethro Tull	86	New Birth	165	Santana	142	Watson, Johnny Guitar	99
Brass Construction	190	Electric Light Orch.	31	Joel, Billy	153	Newton-John, Olivia	149	Savannah	6	Wild Cherry	11
Brothers Johnson	33	Emotions	160	John, Elton	48,94	Nugent, Ted	72	Scaggs, Boz	66	Williams, Tony	193
Brown, James	159	England Dan/Coley	71	Judas Priest	194	Ohio Players	34	Seals & Crofts	39,131	Wings	12,187
B.T. Express	172	Fania All Stars	180	King, Carole	196	Orleans	65	Sedaka, Neil	164	Wright, Gary	29
Captain & Tennille, The	50,103	Fatback Band	171	Kiss	53,87,152	Osmond, Donny	150	Seger, Bob	116	Yamashta/Winwood/	
Carradine, Keith	56	Firefall	47	Klemmer, John	139	Osmond, Donny & Marie	114	Simon, Carly	59	Shrieve	52
Carmen, Eric	91	Fleetwood Mac	5	Klugh, Earl	197	Paris	167	Southside Johnny/Asbury Jukes	120		
Carpenters	58	Frampton, Peter	1,184	Laws, Ronnie	77	Parliament	81				



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