GEORGE BENSON/
NEW HOME, NEW SUCCESS
House Ups Mechanical Royalty
To 2 3/4¢: New Language Adopted
Nationwide LP Price-Roundup
1975 RIAA Sales Report: LP Units
Up 6 Mll.: Singles Units Down 20%
House Subcommittee Kills
Performance Royalty Amendment
Decision In Davis Case
Cotillion Success Profiled
ABC To Distribute Shelter
Lemongello Signs With Private Stock
Bar Coding Committee Needed (Ed)
Stan Getz was the pioneer in fusing Brazilian music and American jazz. Now in 1976, he’s once again bringing together great American musicians and Brazilian masters to create a subtle, sensual musical experience.


Stan Getz
The Best of Two Worlds
Including:
Double Rainbow
Agua Do Marcos (Water Of March)
Giant (You Know You Shouldn’t Stay)
Freddy Freiberger: Just One Of Those Things

A Shadowbrook Production. Produced by Stan Getz.
Bar Coding Analysis Committee Needed . . . Needed For More Profits

The news that Joyce Records has released its first album with a bar code, as reported in last week's Cash Box, is welcome news for many retailers and rack jobbers who do not have sophisticated equipment and inventory management systems. Though the "giants" of the record business can afford such equipment, and indeed need it for the actual day to day running of their operations, the smaller retailer and rack jobber should have access to equally sophisticated inventory management information.

Bar codes, which were unheard of a year ago, are now a way of life in many other industries — groceries, drugs and magazines to name a few. And the use of bar codes is spreading, and will continue to spread as electronics and computerization continue making inroads at the retail and wholesale levels.

The economics available with full use of bar codes in the record industry is almost unbelievable. To some, the idea of instant inventory control, and knowledge of which of 50,000 titles has sold in their stores that day, borders on utopia. Yet it is not only possible to do so. It is already a reality for those who have invested in their own systems.

While scanning has run into some roadblocks at the supermarket level, the actual application is not totally the same for the record industry. The record business would use the scanned information for inventory control only and not for the "price lookup" capabilities that supermarkets were counting on in order to avoid individual unit pricing. All a retailer would need is a cassette recorder with a portable scanner, and access to a phone line and a receiving terminal to which he can transmit his sales information. The result? Presto! A daily inventory system with a computer printout indicating what albums sold and in what quantity.

But there are problems: which system to choose, what numbers to assign, etc. Those problems, however, can be worked out. The impetus for the system must come from retailers and wholesalers who want scanning, just as it came from the supermarket chains to the grocery manufacturers. The wholesale and retail communities have the largest stake in bar coding; accordingly, they should make the most noise for it.

We call upon NARM and the RIAA to actively pursue the entire issue of scanning, and to appoint committees to study the issue. (There are committees already for practically everything else.) The committee should be made up of retailers, wholesalers, and manufacturers, along with representatives from various computer companies who can give technical advice. Tom Heiman, president of Joyce and the Nahr Peaches organization, has volunteered his services as chairman.

There is no excuse for not pursuing this issue. Cash Box calls upon all parties involved to begin discussions. The end result would be better inventory control, fewer returns, less overhead and more profits. Aren't those enough reasons to get some movement?
The Ohio Players' new album, "Contradiction."
Their track record says a million seller.

Write or call your local Phonodisc distributor sales office for displays and other promotional items.
"Takin' Texas to the People"
PERFORMING THROUGHOUT THE WORLD.

EXCLUSIVELY ON LONDON RECORDS & TAPES
Shelter To Be Distributed By ABC In U.S., Can.

LOS ANGELES — Shelter Records will be distributed by ABC, according to a joint announcement made by Jerry Rubinstein, chairman of ABC Records, and Denny Cor- dell, president of Shelter Records. Shelter has signed a contract that licenses ABC to distribute all Shelter product in the United States and Canada, both releases and their catalog, which includes albums by Leon Russell, J.J. Cale, Willis Alan Ramsey, Mary McCary, Richard Thompson and Phoebe Snow among others.

**New Products**

New releases under the ABC/Shelter pact will include the debut LP from the Dwight Twilley Band and new albums from Shelter recording artists J.J. Cale, Tom Petty, Larry Hosford, and Lyons and Clark. The first single release under the new contract will be Larry Hosford’s “Nobody Remembers.”

**Staying In L.A.**

Shelter Records will maintain their Los Angeles headquarters at 512 Hollywood Blvd., Hollywood, CA 90027 and will continue to maintain its direction of general manager Ron Henry.

“We here at ABC Records,” Rubinstein said, “are very pleased to work with Detroit to bring some welcome assistance and growth to the Los Angeles market.”

LP Units Sales Up 6 Mil., 45’s Units Down 20%; Overall Sales Up 7% To $2.36 Bil.

NEW YORK — Unit sales of record albums increased by six million in 1975, according to the Recording Industry Association of America. Correspondingly, overall disk sales increased 9.5% to $3.156 billion.

The demand for 45’s continued to wane as unit sales declined 20% by 40 million to 164 million. A resulting drop in dollar volume of $110,000,000 was registered.

Sales of pre-recorded tapes increased 6.5% to 196,000,000 on a volume of 118,100,000 units as 8-track cartridges and cassettes accounted for 98.5% of sales. Quadruphonic and reel-to-reel tapes combined for the remaining 1.5%.

Total combined sales of records and tapes increased 7.3% to a new high of $2.36 billion. The previous highest was $2.09 billion in 1974.

As a guide for the industry Cash Box has assembled a three-year breakdown of sales by dollar volume and by units sold that appears in the accompanying tables on page 22.

Trade Show Selling Restricted by IRS; NARM Affected

NEW YORK — Record manufacturers who previously utilized trade show runs by non-profit organizations, such as the National Association of Recording Merchandisers (NARM), for selling to their distributors or rack jobbers, will now be unable to do so.

The new ruling was mandated by the Internal Revenue Service (IRS).

The guidelines, effective immediately, stipulate that such sponsoring groups will have to pay federal tax on trade shows they run, if selling takes place at the exhibitions.

According to the IRS, “selling” embraces not only transfer of merchandise but also orders written at the show, even if they are subject to later credit checks and similar contingencies.

Penalty: For any songstress who is not accurately listed as loss of sales tax exempt status, although the newness of the directive and subsequent lack of precedent makes it hard to see an undue evaluation of the situation.

Untested Question

Order cannot be crept, of course, as long as it is not at the show, so it is expected that a further directive as to what constitutes the “show” will be needed. Other questions include whether displays can be sold at the end of the show and whether, in fact, a show loses its tax exempt status if an exhibitor is discovered to be selling in violation of contract terms.

For the record industry, this could potentially mean that manufacturers for- merly used the NARM convention to sell to either their distributors or rack jobber/re- tailer/one stop accounts, may now be un- able to do so.

Jules Malamud, president of NARM, which is a nonprofit organization, has always operated within the guidelines of the IRS, and has always adhered strictly to the law.

If selling is not permitted, NARM will not allow NARM Affected

A&M Program, McCartney Sub $4 Catalog Dominate Record Ads In Major Cities

NEW YORK — With all of the interest in retail selling prices of records and tapes, and the proliferation of price “wars” that Cash Box has reported on in the past few weeks, CB has analyzed the record advertisements by record retailers and reviewers/department stores around the country, in Sunday newspaper/magazine sections, to determine what is being advertised and at what price, by what accounts. That information is explained in the accompanying chart.

By and large, the average “sale” price for records, as advertised in 5 major markets around the country with Sunday ads, is under $3.99, with Denver and New York were markets where the A&M Records “Christmas in May” program was in full swing; the Alexander’s chain in New York was using a half dozen titles featured at $2.99. And the Paul McCartney & Wings catalogue was featured in Santa Ana—Vol. 23, No. 13, December 17, 1976.

Chicago: No ads in Sunday Chicago Sun-Times.

Cleveland: No ads in Sunday Cleveland Plain-Dealer.

Dallas: RCA Red Seal catalog at $3.99. RCA Gold Seal catalog at $1.99 (44 94 list) at Melody Shops (Sunday Dallas Morning News).


Detroit: No ads in Sunday Detroit News.

Los Angeles: Half page Licorice ad on L.A. Jets: $3.77/44.77 Quater page Montgomery-Ward/ABC/Dot on Don Williams & Steeleye $4.47/5.77 (Sunday Los Angeles Times Calendar section).


Cash Box June 5, 1976 7
“I NEED TO BE IN LOVE” THE NEW SINGLE FROM THEIR FORTHCOMING ALBUM.

Produced by Richard Carpenter  Associate producer: Karen Carpenter

SO RARELY SPOKEN...SO MAGNIFICENTLY SUNG  ON A&M RECORDS

JERRY WELTY/AC/7 MANAGEMENT THREE/400 South Beverly Drive/Beverly Hills, Calif. 90212 (213) 659-6633
Timing A Major Factor In Cotillion Reactivity

by Steve Scharf

NEW YORK — “The prime reason for reactivating Cotillion Records was the heavy surge of the black LPs over the past couple of years,” commented Henry Allen, president of Cotillion Records and thirty year veteran of the music industry.

Cotillion Records, coined the “love label,” was recently reactivated by Allen to promote and exploit not only the talents of new and established artists, but also producers, writers and promotion people.

18 New Singles Debut On Chart

by Howard Lowell, Larry Carlat

NEW YORK — Major new releases by the Beatles, Beach Boys, Carpenters and Aerosmith were among eighteen new singles added to the CB singles chart this week, ten of which came on with bullets. The Beatles, which came on at #38, debuted midweek at WLS and was also added at WY-100 and KIMN. The Beach Boys were added at WLS, WRKO, WSAI, KILT and a number of small stations.

Among the other new bullet addings:
• Carpenters — Added at KHJ, 99 KTLK.
• Aerosmith — Airplay at WRKO, and was added at CKLW and WPSC. The cut is taken from the hottest selling LP on the streets.
• Arena Franklin — Taken from the soundtrack of “Sparkle,” it has airplay at CKLW and WRKO. Its heaviest sales are reported out of New York, Detroit, and Chicago.

Isley Brothers — Heavy crossover sales reported from the south and the Baltimore-Washington area.

• Cheech and Chong — Comedy single being heavily supported at WLS, WY-100. Its heaviest sales are reported out of New York, Detroit, and Chicago.

• Tavares — Black crossover gaining pop airplay at WIFL and WIBG.

12 New Singles Debut On Chart

by Rebecca Moore

WASHINGTON, D.C. — The House Copyright Subcommittee axed an amendment to the copyright revision bill to provide royalties to performers and record companies for use of their sound recordings, despite expressions of concern for the artists involved. While rejecting Rep. George Danielson’s (D-California) performance royalty amendment, which detailed a fee schedule for the performers’ compulsory license, the subcommittee did adopt a measure instructing the Copyright Register to report on the performance royalty question by January 3, 1978. The Register’s report is to discuss the issues of foreign performing rights, views of interested parties, and possible legislative remedies.

It was obvious from the beginning that the performance royalty didn’t have much chance. Danielson, failed to appear at the markup session. Chairman Kastenmeier (D-Wis.) introduced the amendment for Danielson by saying he, the chairman, personally opposed it.

“Basically it’s a question of whether it’s within the scope of this revision to include a new set of performing rights,” said the chairman. “I do not think it should be in this bill, as the committee has not been able to grapple with it.

Neither the House in 1967, nor the Senate this year, included performance royalties in their copyright revision bills. The Senate’s version of the bill, supported by ADA—advocate, Hugh Scott (R-Pa.) had agreed not to press this issue.

Performer Equity

Although subcommittee members favored performing rights, no one was willing to vote it into the bill. Another, close to the equity of the performer,” said Father Dinan (D-Mass.). “But through no one’s fault we’re not in a position to recognize that.”

Dinan questioned the amendments 50-50 provision, i.e. 50 percent going to the performer, and 50 percent to the record companies.

The only point of debate left, once the members voiced their support of perform-

Private Stock Signs Lemongello

NEW YORK — Peter Lemongello, the singer who promoted his own record through an intensive television advertising campaign in both New York and Los Angeles-Las Vegas, has been signed by Private Stock Records.

Lemongello received much attention for the TV campaign, which had never been done on such a scale for an unknown artist, with or without a label affiliation. Lemongello’s activities were reported on in the Wall Street Journal, the Village Voice, Variety, Time Magazine, Newsday and Cash Box.

The advertising campaign, which utilized ten second teaser ads, as well as 100 and 120 second spots, began in New York and then was later done in the Los Angeles-Las Vegas area. According to a spokesman for Lemongello, 40,000 records were sold in the New York area as a result. Also there were two concerts at Avery Fisher Hall here which were within one month of each other, and both sold out.

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Goody Sales Up

NEW YORK — Sam Goody, Inc. has registered a sales increase of 18.7% for the first quarter of fiscal 1976 from the same period last year to $10,438,877. However, the company lost $170,858 for the initial three months of this year. Last year, the retail chain posted a profit of $93,799 for the same period.

According to Sam Goody, president, the increase in sales is mainly due to the opening of eight stores in 1975. The corresponding decline in income is chiefly due to a decline in sales in the hard rock and radio departments and continuing operating losses of stores acquired during 1975.

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WASHINGTON, D.C. — Caucus at meetings, and meeting formally in the morning, the House Subcommittee on Courts, Civil Liberties, and the Administration of Justice raced through most sections of the copyright revision bill dealing with the music industry last week. Mechanical royalties were raised, and a suggested performance royalty was shot down (see other articles this issue). Additionally, jukebox operators were voted a new royalty fee, and anti-piracy provisions were retained.

Guth Bubka

Some 7500 jukebox operators will be paying an $8.00 per box annual royalty fee for the first time under the revision bill. The total estimated cost of the fee to the machine operators is over three and a half million dollars, with an additional four million dollars to be paid out in the higher mechanical royalty fees. This seven million dollar royalty for the 75 million records jukebox use rivals the $8 million dollar new royalties the cable industry will be paying.

Jukebox Section

“There’s relative agreement that present royalty exists over section 116,” said chairman Kastenmeier (D-WI), as he introduced the jukebox section. The chairman noted the $8.00 fee had stuck since the 1967 House compromise, “It partly reflects the fact that the jukebox industry is not an economically healthy industry.”

Debate over jukeboxes is not yet closed, however. Discussion could later arise over whether or not to make the jukebox fee liable to review and revision by the Copyright Royalty Tribunal, the new body responsible for reviewing royalty rates.

Revision Language

“Death on pirates” was the motto as the Judiciary Subcommittee rewrote revision language permitting sound-alike records, but prohibiting unauthorized tape duplication.

“This codifies present case law,” said copyright register Barbara Ringer, of the anti-piracy provision. Although pirates have attempted to circumvent the law by getting copyright consent from music composers, four courts of appeals cases have held this kind of authorization does not give them compulsory license to duplicate the sound recordings of a composer’s work.

Blocked Avenues

Father Drinan (D-Mass) was concerned that the anti-piracy provision might block avenues for authorized duplication of record company catalog currently unavailable to the public. “My sentiments are that the public should have access to these records,” he said. “I think it’s a perversion of the original copyright to deny the public this for commercial gain.”

Representative Ed Paterson (D-NY) agreed with Drinan, but noted that record companies are becoming more responsive to requests to open up their catalog. He suggested the subcommittee copyright report include an encouragement to the companies to be free with their material. He added the threat that, “If they don’t do that we may have to consider compulsory license.”

Helichers Plan Minn. Relocation

MINNEAPOLIS — The Helicher organization is planning a move to larger quarters, which has been revived on Broadway and was first released in mono some 20 years ago, and the E. Power Biggs bicentennial album, "Stars And Stripes Forever.

CBS Lowers SQ Quad Prices

NEW YORK — CBS Records has announced a new single inventory policy for its Masterworks SQ quad releases. Henceforth, Masterworks SQ quad LPs will be available in either the fully compatible stereo/quadraphonic format or in stereo, and will sell only at the traditional stereo price.

This policy was initiated last fall by EMI Worldwide and Angel Records for most of their classical recordings.

The stereo/quadraphonic disks, which were formerly priced one dollar higher than the stereo disks, will now sell at the lower stereo disk price. In addition, CBS Records has not yet decided whether to lower the price of its quad mixes, which would involve issuing a credit to accounts for all SQ disks currently in the marketplace.

It is interesting to note that the SQ disks have always been compatible with stereo reproduction.

The first two single inventory stereo/quadraphonic compatible releases will be a new original cast recording of "My Fair Lady," which has been revived on Broadway and was first released in mono some 20 years ago, and the E. Power Biggs bicentennial album, "Stars And Stripes Forever.

The only one under current policy is A&M Records, which will also present the new policy, beginning next year. A&M has announced that for the next several months it will release its new policy.

GOT TO GET YOU INTO MY LIFE
The First Single Released By THE BEATLES
Since “The Long And Winding Road” May 1970!
From The Soon-To-Be-Released 2-Record Set

Featuring 28 Fabulous Beatles Hits, Specially Priced!
(SKBO-11537)
Queen Platinum, Catalog Sales Climax E/A Push

LOS ANGELES — The four month sales merchandising, promotion, advertising and publicity campaign that culminated in a successful World Tour and the simultaneous release of "A Night At The Opera" by Elektra/Asylum group Queen, has not only established the act as a strong touring entity but, according to top executives at the label, has caused sales gains in excess of 400% for the group's three previous LPs during the first quarter of 1976.

Elektra/Asylum board chairman, Joe Smith, who spearheaded the tour and the simultaneous release of "A Night At The Opera" by EMI in England and E/A in the U.S.

Jerry Shirel, Elektra/Asylum's vice-president in charge of international, advertising and artist relations emphasized that careful planning of every detail caused the campaign to run smoothly. "The tour itinerary was ready early...and, crucially, the band was available to do the things that were necessary. As a result, there were no surprises."

Total Support

Coordination of the campaign included provisions for in-store support as well. This support took the form of merchandising aids, the current tour and the video presentation which John Reid Enterprises (Queen's management) provided for E/A. All the label executives stressed the cooperation by Reid's office as essential to the campaign. George Steele, Elektra/Asylum's vice president, marketing, elaborated on the in-store support, referring to special displays created by the label's field personnel working with the WEA sales force.

"Queen has always been a significant retailer, but it's only as a result of A Night At The Opera that the label saw the band on the tour and single that the racks have picked up on the band and we've seen powerful catalog sales to events that we saw with the Eagles."

The label also coordinated programs to sell Queen outside the tour route. Steele reflected, "In those markets, major programs were developed at the branch level, and there were strong positive results..."

Overall, the Elektra/Asylum braintrust found itself on the way to the key to the platinum LP and stimulation of catalog sales. Shirel summed their feelings up: "A Night At The Opera," he said, "was an incredible considering how active the band was: there were no alibis, because every one delivered, with little wasted effort."

EXECUTIVES ON THE MOVE

Capitol's A&R Staff Re-Asigned — Rupert Perry, formerly divisional vice president and general manager, A&R, has been elected vice president, A&R. Perry, who will continue to report to Don Zimmermann, executive vice president and chief operating officer, set a re-alignment of the A&R staff. John Carter will move into the newly-created position of director of artist acquisition. Ben Edmonds joins Capitol in another newly-created position, director, talent acquisition, west coast. David Cavanaugh, currently a divisional vice president, A&R, will continue in that capacity with greater responsibilities in the area of special projects. John Palladino, another senior A&R executive, is appointed director, A&R — recording. All four will report directly to Perry.

Fields Joins RCA — Oscar Fields has been appointed manager, product merchandising of RCA Records. Fields joins RCA Records after having spent two years as vice president of marketing for GRC Records in Atlanta. Prior to joining GRC, he had been with Bell Records in New York for seven years as vice president, sales, and had previously worked for Columbia Records/Reprise.

Newman Promo Director at Janus — Louis Newman has been named national promotion director for Janus Records. Newman's duties entail the coordination, promotion and marketing of all Janus, Barnaby and Shock Records on a national basis. He will also be involved in the scheduling of new releases. Prior to joining Janus Records, he had been national promotion director for Dark Horse, Discr et, and Blue Thumb Records.

Capricorn Ups Rush — Phil Rush has been promoted to the position of director of national promotion for Capricorn Records. Rush joined Capricorn in April, 1975, as western regional promotion manager and later moved up to national album promotion manager before assuming his new post. Rush will be based at Capricorn's Macon home office.

Brown to UA Artist Relations Post — Bob Brown has been appointed to the post of director of artist relations for UA Records. Brown will be heading a newly-formed department of artist relations at United Artists. Brown was most recently a free lance producer, producing the soundtrack for the Alice Cooper film, "Good To See You Again, Alice Cooper," and the last album by Ray Manzerek.

Buddah Promotes Rhone — Sylvia Rhone has been promoted to national R&B promotion coordinator at Buddah Records. Her new responsibilities will include coordinating the activities of both the Buddah R&B promotion field staff and the local independent distributor promotion representatives. She will also be in contact with various major and secondary radio stations, trade publications, radio tie sheets, as well as sales.

Four To RSO Promotion Team — RSO Records has added four people to its national promotion team. Field force additions are Frederick Garber, Boston, Tom Wuker, Chicago, Bobby Hurt, Atlanta, and Lee Arbuckle, Dallas. All previously were members of the Capitol Records promotion staff, where they worked under Couy when he was that label's head of promotion.

Walker at the Road — Walker has been named national R&B director of Farr Records. Walker was formerly with Motown, Screen Gems, Chart Records, Capitol, RCA, Commonwealth United and Mums.

Jaffe Promoted At Screen Gems-Columbia — Ira Jaffe has been appointed to the position of director of talent acquisition and development by Screen Gems-Columbia Music. Jaffe's primary responsibility will be finding new talent as well as seeking already established acts for the publishing company. Jaffe has been a professional manager at Screen Gems-Columbia Music for the past seven years. Kathy Carries has been appointed a professional manager. She will assume the duties previously handled by Jaffe.

Davis Named By ABC Record And Tape Sales — James W. Davis has been named midwest regional sales manager for ABC Record and Tape Sales Corp. Davis joined ABC Record and Tape Sales Corp. in January 1973 as a salesman and in November 1974 was named field sales manager. Prior to joining ABC Record and Tape Sales Corp., Davis was a salesman for Bigelow Sales Co., two years, salesman, Dart Records, five years, and record buyer for Record Service Co., five years. He also owned his own record retail store in Minneapolis for 12 years.

New Talent Development Discussed At Screen Gems Meet

NASHVILLE — Executives from Screen Gems Records, a division of Paramount Music, held their annual meeting during two day-long sessions on May 18 and 19, where goals for the development of new artists and acquisition of new talent were set. In addition, it was announced that the music publishing company would expand its talent acquisition and development department.

According to Lester Sils, president, projected revenues for the current fiscal year will be around $25 million, with a substantial increase would be projected for fiscal 1977. This will be accomplished in part, as a result of greater emphasis on the acquisition and development of new writing talent and writer/artists.

"This year," Sils stated, "the company was successful in placing several new writer/artists with various record labels. We intend to pursue that course of activity just as aggressively this year."

Touring artists/ writers — Barry Mann (Arista), Richard Supa (Epic), and Mark James (Mercury). All three are currently in the studios cutting new recordings.

Song Use In TV Ads On Upswing

NEW YORK — Songs not written for commercials are being used for commercials as never before. Advertising agencies are using them to convey messages that go well beyond the little extra edge, and the falling in the industry is that commercial licensing of copyrighted songs is more prevalent than before the 1969 advertising peak that preceded the economic slump.

Show tunes ("Thank Heaven For Little Girls"), traditional folk songs ("I Know You Were Coming..."), and even the standard favorites of Cole Porter and Hoagy Carmichael are all in play. The principal reason for all this advertising exuberance is that "by beginning with a tune that people already know, the audience's ability to hear the copy words is heightened because they only have to assimilate one thing."

Agencies negotiate for the use of songs with the individual music publishers, with agencies that license copyrighted songs. Year-long contracts can cost from $12,000 to $75,000 depending on the song and on whether the agency wants complete exclusivity or just protection in a product market. As a result, the number of advertisers who will settle for category exclusivity.

Southern Record Promotion Formed By Tim Riley

MEMPHIS — Tim Riley has announced the formation of Southern Record Promotion, an organization created to promote and merchandise recorded music throughout the south. States covered will be Tennessee, Arkansas, Louisiana, Mississippi, Alabama, North Carolina, South Carolina, Georgia, and Florida.

CKI's New Offices

NEW YORK — CKI Records has settled into its permanent headquarters at 424 West 52nd Street. CKI is the release of the label's first album, "Loneliness Is Such A Sad Affair" by new-comer, Jeremy.
Look what just popped out of "Inside"!

Kenny Rankin's smash single, "Creepin'" LD 739
On Little David Records and Tapes.

June 2 Civic Auditorium, Hilo, Hawaii
June 4 Ebbets Field, Denver, Colorado
June 5 Civic Center Auditorium, Oklahoma City, Oklahoma
June 6 Electric Factory, Dallas, Texas
June 8 Armadillo World Headquarters, Austin, Texas
June 9 La Bastille, Houston, Texas
June 11-13 Mr. Nib's, Minneapolis, Mo.
June 14 Charlotte Web, Rockford, Illinois
June 15 Harry Hoppy, Chicago, Illinois
June 16-17 Amazing Grace, Evanston, Illinois
June 18-19 Bogart's, Cinn., Ohio
June 20 Gilly's, Dayton, Ohio
June 22 The Last Chance, Poughkeepsie, New York
June 25
June 27
June 29
June 30
July 1-3
July 9-11
July 16-17

Wollman Rink, Central Park, New York City
Pine Crest, Shelton, Conn.
Red Rail, Nantucket, New York
Shaboo Inn, Willimantic, Conn.
My Father's Place, Roslyn, Long Island
Bottom Line, New York City
Snowking Inn, Jackson, Wyoming

Produced by Michael Stewart and Yvonne Rankin
WASHINGTON, D.C. — Representatives of the RIAA, record clubs and book publishers charged that the postal service is becoming an unfair competitor with its practice of auctioning off "undeliverable" records, tapes, and books. The testimony of the House Subcommittee on Postal Facilities, Mail, and Labor Management heard last week from RIAA's executive director Henry Brief, RCA's Alan Kayes, and Herbert Trossman of Columbia House, was a chorus of criticism of the USPS' new Bulk Mailing Centers (BMC).

**Detailed Problems**

Conveyor belts that eat invoice envelopes off record and tape packages, employ careless in sending small parcels through the jaws of the bulk mailing machines, and lack of attempts to reunite records with either the sender or the addressee were just a few of the problems described by the record and publishing representatives. But the practice of auctioning off "loose in the mails," or packages separated from their invoicing envelopes, drew the most fire. "The postal service's present policy of conducting auctions of undeliverable records and tapes after 60 days in a retention center is damaging and harmful to record clubs, manufacturers, retailers, and the industry as a whole," claimed RCA's business affairs manager Alan Kayes. "It unjuisly deprives us of performing artists, holders of proprietary and mechanical copyrights, and the welfare and trust funds of the craft unions, of royalties."

**RCA's Kayes Calls For Auction Moratorium**

by Rebecca Moore

RCA's Kayes proposed the immediate discontinuance of the auctioning, arguing that exclusive record club selections were being unfairly distributed to the public. He also stated that a moratorium on the auctions would probably go into effect June 1. American Association of Publishers representative Leo Albert noted that the postal service is currently prohibited from advertising records and newspapers, but that the prohibition did not yet extend to books and records. Subcommittee chairman Charles Wilson (D-CA) declared, "We should take positive action then."

**Totally Dependent**

"Almost all record companies are totally dependent on the postal system for the shipment and delivery of their newly-released recordings to radio stations and record stores," claimed RIAA's Brief. He estimated the mailings range from the hundreds, to the tens of thousands.

The largest users of the USPS are record and tape clubs, however. Herbert Trossman, speaking for Columbia House, which operates Columbia's Record and Tape Club — the largest record club in the world — said Columbia House's annual postage bill is over $10 million.

"We are wedded to the postal service till death do us part," testified RCA's Kayes. He claimed RCA doesn't use UPS, the USPS' main competitor, at all. But his projection of money lost due to the USPS' loose-in-the-mail problem would be $1 million.

**Complaints Double**

Consumer complaints, up way over last year, double from month to month, according to the reps. The dissatisfaction with records never received, lost invoices, records returned but never received at the fulfillment plants have also led to increased complaints by consumer protection agencies and Better Business Bureaus.

The confusion and customer dissatisfaction resulting from the postal service's problems with "loose in the mail" record and tape parcels is enormously costly," Kayes' testimony read. "The tangible costs are more easily assessed than the intangibles, such as erosion of customer confidence, damage to the industry's standing in the mind of the general public, and potential criticism of its mail practices by federal and state regulatory agencies, as well as others."

**Horror Story**

Chairman William H, whose subcommittee has uncovered horror stories after horror story of postal service disservise to the mails, was sympathetic to the victims of the mail-eating Bulk Mailing Centers. "In Detroit, I was surprised by the great number of books and records; the great bulk of damage," he told those at the hearing. "It's my experience that records are always well-packaged and pretty hard to get into. He added L."I have not found a badly packaged record."

The recording industry representatives concurred, explaining their packaging standards either meet or exceed postal service recommendations. Kayes recommended bypassing the BMCs until their mechanical failures were solved, but said he would be "surprised if they took up that suggestion."

Another suggestion, advanced by representative Patricia Schroeder (D-Col, was that they turn the BMCs into bowling alleys. No one disapproved of the idea.

**Mac Davis Earns Gold**

NEW YORK — Columbia recording artist Mac Davis has had his album, "All The Love In The World," certified gold by the RIAA. The album was released in January 1975. Davis has one previous gold album, "Stop And Smell The Roses."

**Increases Slated For Musicians In New AFM Television Pact**

NEW YORK — A newly agreed contract between the American Federation of Musicians and AFM's two principal record producers features a "recognition by the industry of a well-grounded fear of the influx of used records," according to AFM president Hal Davis. He stated that contract language provided that "producers will be required to replace traditional instruments, but could be used to produce "unusual sounds," Davis indicated that the use of electronic devices would be subject to approval of the federation president's office.

**Raises**

The contract, approved by a vote of 4 to 1, raises rehearsal rates from $21 to $23.25 per hour retroactive to May 1, 1976, to be increased to $25 effective May 1, 1977. For a half-hour variety show, the old rate of $80.50 with two hours of rehearsal, goes up to $86.60 retroactive to May 1, 1976, increasing to $90 one year later. Employer contributions to the AFM employer pension and welfare fund have been raised from 7% to 8%. Contributions to the health and welfare plan have gone from $2 to $2.50 per day with $12.50 the weekly maximum.

The contract also guarantees a two hour call payment to musicians for incomplete record tracks until their problem is solved, providing the federation approves their use, and assures television wage payments to the recording musicians. In addition, an experimental pre-recording schedule has been instituted on a one-year trial basis, as an experimental solution to the problem of keeping track of the use of pre-recordings made by musicians engaged for a program.

**NARM Sets Committees**

CHERRY HILL, N.J. — The convention and scholarship committees for the 1977 NARM convention have been selected by the board of directors.

Chairman of the 1977 convention committee is Louis Kwikter of Handelman Company. The committee members are Harry Apostolides (Alpha-Media), Tom Heiman (National Dist.), Paul David (Stark Records & Tapes Service); Michael Spector (MJS Entertainment Corp.); David Rothfield (Kimbert); Tom Heiman (National Dist.); Jay Jacobs (Knox Record Rack Co.); Barrie Bergman (Record Bar); Sam Weiss (Win Records); John Deakude (Western Merchandisers) and Andrew Chasen (Harmony House).

The responsibilities of the convention committee include planning the 19th annual NARM convention, which will be held March 4 through 9 at the Century Plaza Hotel in Los Angeles. The board of directors and the manufacturers advisory committee also share these responsibilities. The scholarship committee, which is responsible for selecting the recipients of the annual NARM scholarship awards, will be headed by Jay Jacobs of the Knox Record Rack Co., who served as NARM president for 1975-76. Members of the committee are Joseph Martin (Apxin-Martin Company); Roy Imber (Elden Enterprises); Louis Kwikter (Handelman Company); Samuel Shapiro (National Record Mart); David Scherbius (Siegberts, Inc.); John Cohen (Disc Recorders, Inc.); Al Chotin (J.J. Marsh of St. Louis); and Merrill Rose (Surplus Record and Tape Distributors).

‘Welcome Back’ To Gold

LOS ANGELES — Warner/Reprise recording artist John Sebastian has qualified for a gold record award from the RIAA for his single “Welcome Back.”
Re-live their incredible three day, sold out concert at Carnegie Hall. Their recorded career to date capsulized and captured in 103 minutes and 16 seconds. Renaissance's greatest hits performed live, including "Prologue," "Can You Understand," "Mother Russia," "Running Hard," "Carpet of the Sun" and a frighteningly brilliant 24 minute rendition of their classic "Ashes are Burning."

SPECIALY PRICED TWO-RECORD SET
THE BEATLES (Capitol P-4274)
Got To Get You Into My Life (2:27) (McLaren — BMI) (J. Lennon, P. McCartney)
This is the first single from the upcoming "Rock 'n Roll Music" package of Beatle material. This is a great tune that, when first released, paved the way for innovative horn work in rock music. Paul McCartney's horn parts are really strong and attractive — there is a lot of hooks for a song that's under two and a half minutes. Part of a big Capitol marketing plan, this will get the Beatles exposed to a new audience.

CARPENTERS (A&M 1828)
I Need To Be In Love (3:25) (Almo/Sweet/Harmony/Hammer & Nails/Landlers-Roberts ASCAP/R. Carpenter, J. Beatty, A. Hammond)
A beautiful string introduction here, then Karen Carpenter's voice slips in with a sweet ballad melody. The power builds in this song and culminates with the chorus, which is a real hook. This will add at pop and MOR stations everywhere, and should achieve a serious measure of chart success.

CARLY SIMON (Elektra E-45233-A)
It Keeps You Runnin' (3:56) (Teurat-pin — ASCAP) (M. McDonald)
With the Doobie Brothers backing her up, and Ted Templeman producing, Carly Simon has come up with a winning combination. Her voice is always clean and sunny and complements the excellent upbeat cut, with attractive chord changes and hook-filled lyric, this will hit the upper regions of the pop charts with speed.

JAMES TAYLOR (Warners Bros. WBS 8222)
Shower The People (3:52) (Country Road Music — BMI) (J. Taylor)
This is a terrific piece in "The Focket." LP, Taylor has drawn a meaningful ballad that will pick up a lot of FM airplay. Taylor has always had a way with melody and phrasing — this tune is no exception.

MAJOR HARRIS (WMOT — Atlantic 43-3336)
It's A Viool Magic (3:39) (Friday's Child — BMI) (E. Hill, T. Collins)
Major Harris' voice is really an instrument, carefully controlled and well-directed. A touching love ballad, this particular tune, with its ultra-clean production, will find a quick home on the R&B charts. Should get some pop play too.

JIM WEATHERLY (ABC 1219)
(Applause Won't Grow In) Colorado Snow (3:30) (Keaca — ASCAP) (J. Weatherly)
A country-flavored ballad from this accomplished balladeer. Truly a lovely melody here, and Weatherly sings it with careful phrasing. As usual, Weatherly has come up with some tunes that don't bloom on the dark side of the moon." POP, MOR.

L.A. JETS (RCA PB 10668)
Money Money (2:33) (Koppelman/Bandier — ASCAP) (Hanson)
The first single from their debut "L.A. Jets," LP, this is a hard rock tune from a straight-ahead rock band. The band understands the genre, and has created a full sound. Rhythmic shifts kick the piece along with an air of excitement. The song should get a lot of FM and AM pop play, in part because of the innovative guitar solo.

TINA WELLS (Janus-J260)
You're All I Need To Get By (2:40) (Jobete — BMI) (N. Adams, V. Simpson)
Tina Wells takes this Ashford & Simpson tune and really works it to its full potential. Every nuance of melody is captured here, and her performance is outstanding. "You're All I Need To Get By" is a well-arranged, powerful ballad with a good hook line. The song should get a lot of AM and FM airplay. Her voice is attractive, and the song's got some good hooks.

LIQUID PLEASURE (Midland International JH-10695)
Take A Little (3:29) (Bach-Track — ASCAP) (Karl, Wurzbach)
An unusually fine disco cut — the arrangement is really unusual. The melody line is just as sleek as the disco rhythm; all the components of this tune seem to be striving to the same goal. That is, to make a good dancing song. It works.

SKIP MAHOANEY, & THE CASUALS (Abet 9465)
Skip Mahoaney sings this in a high sweet voice, much like a fifties ballad. The overall performance, however, is slick and modern — the Casuals are terrific backup singers. This should show up on more than a few R&B playlists.

CHARLIE CALELLO (Arionia America P-7626)
Mystery Movie Theme (3:30) (Leeds Music — ASCAP) (H. Mancini)
A beautiful motif of the title music for Columbo, et al., this is a classy arrangement of a great Mancini melody. The lifting chorus, laid over a strong beat, combines the best of MOR and disco, and should get played in both areas. Good synthesizer work.
IT'S HERE!
HARRY CHAPIN'S NEW SINGLE
"A BETTER PLACE TO BE"
IS ALREADY ON:
★ WFIL—Philadelphia  ★ KCBQ—San Diego  ★ KJR—Seattle
★ WIXY—Cleveland  ★ KLIF—Dallas  ★ 13Q—Pittsburgh
★ WKLO—Louisville  ★ WSAI—Cincinnati  ★ U100—Minneapolis

"A Better Place To Be" from the album
"Harry Chapin: Greatest Stories—Live"
Heralding The pure polyphonic he


A strong premiere solo offering by this legendary country-rock Hillman’s name and expertise have graced disks by the likes of the Flying Burrito Brothers among others. The feel is decidedly country, but it’s progressive enough to please just about anyone. The tunes are clean and smooth, Hillman’s vocals are up-front and his instrumental talents are obvious. Joined by many of his old friends like Rick Roberts, Al Perkins and Jim Fielder, Hillman also employs the best session men in L.A. AM programmers give a listen to “Step On Out” and “Midnight Again.”

AGENTS OF FORTUNE — Blue Oyster Cult — Columbia PC 34164 — Producers: Murray Krugman, Sandy Pearlman, David Lucas — List: 6.98

As true “Agents Of Fortune” the Blue Oyster Cult deals the cards, and they’re holding all the aces. The sound is pure and simple — it’s the lyrics that gel. “This Ain’t The Summer Of Love” is a good example (incidentally, we’re glad someone finally noticed) of this lyrical quality “E.T.I. (Extra Terrestrial Intelligence)” might find itself being sent out over the AM airwaves, but the album is otherwise not meant for those who must hit the hay when the street lights come on.


A tasty offering of progressive music that occasionally lemon a little to the funky side. Urbaniak’s instrumental talents are awesome. He plays violin, violoncello, Ilkron, Farfisa organ and the amazing new polymoog — a polyphonic synthesizer. His sounds are sometimes augmented by the innovative vocalizations of long-time associate Ursula Dudziak. Together they formulate a sound that is fresh in its approach and execution. A great shot for the FM progressive market — our favorites are the title track and “Zad.”


After having made his mark with the success of “Feelings,” Albert is out to prove that he can do it every time. This LP shows Albert to be a sensitive performer as well as a credible writer, as all of the tunes were penned by Albert himself. The tunes are smooth and mellow, bearing a touch of that Latin flair that is so favorably received in the MOR and easy listening markets. Prime cuts include “Back To The Rock” and “Same Things.”

CHANGESONEBOWIE — David Bowie — RCA APL-1732 — Producers: Various — List: 6.98

This LP will be a fascinating marketing tool, since it contains a very heavy collection of Bowie hits that begin with his earlier work and carry right on through to the “Young Americans” and “Golden Years” material. The album will also prove to be an invaluable source of prime Bowie for all programmers. Retailers should be advised to put the highly right up front, as it’s bound to be a monster seller.


Mr. Davies and Co. have brought many delightfully unforgettable tunes to the ears of their eager fans over the years and this LP is a fine collection of the melodies representative of their “Celluloid Heroes” period. In this album we find such notables as “Everybody’s A Star (Starmaker),” “Muswell Hillbilly,” and, of course, the melancholy tribute to Tinseltown, “Celluloid Heroes.” Davies’ irresistible wit comes through loud and clear on his ode to domestic bliss, “A Man named Bob.” The LP should fattion every pop and FM producer’s library.

FROM ELVIS PRESLEY BOULEVARD, MEMPHIS, TENNESSEE — Elvis Presley — RCA APL-1506 — List: 6.98

All hail the King! Elvis shows his form on this LP which features him as producer as well as performer. As long as Elvis has been at it, he has somehow managed to retain the basic R&B growl that made him the heartthrob of the fifties. The style is much more polished now, of course, as Elvis shows the professionalism he has gained through the course of his unbelievable career. Though sometimes in competition with the thick background vocals, he always dominates the scene — the album will be an MOR favorite, but “For The Heart” is an inspired rendition of an uplifting tune that should please any market.


Al Wilson does nice things with a song — just listen. His vocal treatments display a high degree of self-confidence that only comes from years of dedication to his chosen art, and it's obviously been a labor of love. Al's vocals are strongly reinforced by his background singers and some mighty tasty strings which have been arranged by some of the best (Gene Page, for example). The R&B programmers will love this album and many pop stations will be happy to pick up on it as well as the MOR market. We've got a feeling that this album's gonna be big for Al.


Don Covay has long been considered a leader in the Philly-soul vein of musical interpretation and this album is proof positive that his reputation is well-deserved. The tunes are good, tight funk thanks to the solid horn lines and percussive guitar work. This offering will certainly establish the fact that Covay is seriously defending his crown in the R&B market while shooting for honors in the pop venue as well. Listen to “No Tell Motel” and his cover of Morris Albert’s “Feelings” and you'll see what we mean.
MOONMADNESS SWEEPS U.S.A.!
SOON TO INVADE YOUR CITY

CHARTS NOW FEELING IMPACT
151 • C.B.  154 • B.B.  121 R.W.

YOU CAN'T MISS CAMEL.

Janus Records, a division of GRT Corporation, 8776 Sunset Blvd., Los Angeles, Ca. 90069. Also available on GRT Music Tapes.
ANGELO — Fantasy F-9507 — Producer: Angelo — List: 6.98
An impressive offering by this talented artist. The songs are catchy and deceptively simple. A hard style to peg, the tunes bear the influences of jazz, country, rock and progressive pop all well-blended into a cohesive collection of delightful music. Angelo is joined by many of the best players around, including songs from the vocal master Carl Wilson to super reed man, Tom Scott. In this effort which should please a wide range of markets beginning with Fi6 progressive, running through to jazz and touching all the bases in between. "Hurtly-Burtly" is nice.

WARREN ZEVON — Warren Zevon — Asylum 7E-1060 — Producer: Jackson Browne — List: 6.98
A richly imaginative offering of story-songs that display Zevon's creativity as a writer, instrumentalist, arranger and vocalist. A protege of Jackson Browne, who shows off notable production talents on the LP. Zevon is joined in this effort by quite a string of players including Phil Everly, Bobby Keys, John David Souther, Ronnie Ratt, Glen Frey and, of course, his good friend. Jackson Browne. AM programmers will find some solid material here including "Poor Poor Pitiful Me" and "Mama Couldn't Be Persuaded" while FM folks will go for the likes of "Frank And Jesse James."

The Muscle Shoals Horns are joined by some excellent players in this dramatic showcase of ultra-tight rhythm-oriented music. Though predominantly an instrumental LP, several cuts are augmented by imaginative vocal improvisation that adds to the overall presentation. The strong rhythm section is set off nicely by some tasty guitar and synthesizer riffs which provide nice punctuation marks to the compositions. Hot shots include "Break Down" and the cookin' title cut.

This spirited vocalist shows off her talent in a very dramatic way. These tunes are up-front and punchy, with an emphasis on moony rhythms. Kellee's back-up unit is tight and funky, never overpowering the lead vocal line. The tunes on this LP will have no trouble finding their way to a variety of stations, including R&B, pop and MOR. Watch her cover of Barry White's "I'm Gonna Love You Just A Little More Baby" and the Billy Preston/Bruck Fish-penned ballad, "You Are So Beautiful."

Wayne Newton, who has proved himself to be one of the hottest entertainers of the Vegas genre, offers a well-rounded collection of finely crafted tunes in this LP. His distinctive vocal technique provides just the right touch on the Glen Campbell monster hit, "Rhinestone Cowboy," as well as his coke of Phil Everly's "When Will I Be Loved" and the Elton John/Bernie Taupin tune, "We All Fall In Love Sometimes." A strong shot in the MOR area.

"Naked Really Naked" is a great comedy album which was created, produced and written by Allen Robin. According to the liner notes, Robin hails from the planet Kishka, 24th star of the 39th galaxy, 28 miles outside of Newark, but we think he's just pulling our leg (not about Newark). The album includes sketches on politicians, some sketches on politicians and a few sketches on politicians. What else can we say?

One look and you'll be on the Runways and you're bound to wish you were 16 again — at least under 18! This album contains ten of the hottest, sweatiest, nastiest, most straight-ahead rock 'n' roll songs that we've ever heard. And, after all, that isn't R&R is it about? Though their self-penned material is a rock chronicle in itself, their cover of Lou Reed's "Rock 'N Roll" is the definitive version (sorry Lou) of that tune. I'd like to say more about these rubies whose LP hit the Cash Box charts this week at 165 (one week after release!), but my Runways album cover is warm and waiting.

In this progressive offering, Solution shows good form as they lend undeniable musical expertise to their innovative compositions. Add to this the production wizardry of Elton John veteran Gus Dudgeon and, voila! Cordon Bleu — a true epicurean delight. This album is a strong jazz offering, and is already picking up jazz play as well as R&B and Progressive FM action. It's one part ultra-clean production, one part fine lyrics and one part sublime vocal renderings. In fact, it's a "Black Pearl," our favorite cut on this class "A" album.

HELLUVIA BAND — Angell — Casablanca NBLP-7028 — Producers: Derek Lawrence, Big Jim Sullivan — List: 6.98
Whatever happened to harmonies and harmonies? On their second effort for Casablanca, Angell deftly proves that they need neither one to create a sound that is a cross between Led Zep and the best progressive music you can think of. "Anyway You Want It" will undoubtedly find its way onto the unsuspecting AM airwaves while "The Fortune" will please the most progressive listeners. The electronic keyboards of Greg Giuffria is particularly worthy of note as is the vocal quality of the band, sounding a little like the Vienna Boy's Choir with guts.

Another dynamite two-disc set from the fabulous Verve label. This set represents, as the title denotes, "The Genius Of Bud Powell." The two disks contain material from Powell's 1949-51 solo recordings and feature the work of Max Roach, Buddy Rich, Ray Brown and Curly Russell. An additional treat for Powell buffs is the inclusion of some works which are performed unaccompanied. A great marketing tool, this $7.98 set should not be overlooked by perceptive retailers.

Highly polished with that fine sateen finish, this offering of disco music is a prime example of just what the disco beat is all about. Funky rhythm section work is smoothed out by the rich strings and narrative vocals. Scratchy guitar riffs add the finishing touch to this prime mover whose top cuts include the title track and, careful now, "Funk You." Also keep an eye on the creative twist on the idiom explored in "Disco Dobro."

This talented "new" artist isn't really new at all, it's just that this is our first opportunity to hear his distinctive vocal techniques and multi-faced musical abilities. An Irishman who migrated to Canada, Jeremy not only writes and sings on this collection of soul-level interpretations, he also plays piano, bass, organ, synthesizer, clarinet, phase shifted organ and bells (wheat). He sounds vaguely reminiscent of Durante's in his prime and really irresistible on his cover of the Morris Albert hit, "Feelings."
LYNYRD SKynyRD
Listen to what they're saying...

"Rough, rowdy ribald rock"
—San Francisco Examiner

"Number 1 in Southern Music"
—Fairleigh Dickinson University

"Southern fried boogie proves its appeal"

"Skynyrd snatches rock
evening from jaws of disaster"
—Houston Post Chronicle

"Lynyrd Skynyrd: War on society?"
—Chicago Sun-Times

"Skynyrd strikes lode of Confederate gold"

"Southern rock-loud and gutsy"
—Chicago Tribune

"Southern rock stirs up rebel yells"

"Skynyrd sparkles"
—The Boston Globe

LYNYRD SKynyRD
Listen to their new single...

GIMME BACK MY BULLETS
Produced by Tom Dowd
MCA-40565

"Lynyrd Skynyrd has no pretenses about who they are or where they come from. Maybe that's why at this point it has transcended its regional identity to the extent that Lynyrd Skynyrd is no longer merely a southern band but a great American band."
—The Long Island News
**Runaways Reflect Mercury West Coast Strength**

by Stephen Fuchs

LOS ANGELES — This week marks an exciting milestone in the brief history of Mercury Records' compact west coast branch office. The event — a chart-entry LP by the label's brand-new female rock band, The Runaways, on only one week after its initial issue — illustrates in practical terms how a relatively small group of individuals can represent a rather large firm, even though the operation is divided by 2,200 geo-

and a more well-defined role," says Denny. "We all know exactly what we're doing. We have to: because there's no one else to do it. I don't think anybody here feels the need for having anybody else, though. We'd love to have an assistant or a helper for those times when it just turns banana city, but we can handle the lion's share."

This view may be somewhat cavalier. As our story hits the streets this week, Mer-

**SYMS SIMMERS** — Seen at a party celebrating the release of the latest Sylvia Simms album, "Lovingly, Sylvia Simms," are I to r: Howard Lowell, research director of Cash Box; Ms. Simms; Gary Cohen, east coast editor of Cash Box; assistant director of pop promotion for Atlantic, Mongo Knezes (listening); and special projects assistant Bern Rosenberg lovingly produced by Nesushi Terugun and Ihan Mamarou.

**Bowie, Kinks LPs Released By RCA**

NEW YORK — RCA Records is releasing two greatest hits packages and one previously unreleased album from its vaults. "Changes One Bowie" is a compilation of Bowie hits being released simultane-

ously with his first motion picture, "The Man Who Fell To Earth," containing "Fame," "Space Oddity," "Changes," "Diamond Dogs," "Young Americans" and others. "Celluloid Heroes" is a collection of the Kinks' best works on RCA, including four previously unreleased live versions of album cuts including "Here Comes Another Day" and "Skin And Bone," along with single tracks including "Lola," "Are YouMarvel," "Everybody's A Star," "20th Century Man" and the title cut. The previously unre-

leased album is the Guess Who's "The Way We Were," recorded in 1970, featuring Bur-

ton Cummings, Jim Kalle, Gary Peterson, and a pre-OTQ Randy Bachman.

**Brotherhood Of Man Leads Pye LP Release**

NEW YORK — The Brotherhood of Man leads off Pye Records' four album June release schedule. In addition to "Save Your Kisses For Me," The Brotherhood of Man's first American album release, are Nikki Giovanni's "Truth Is On The Way," on Right On Records distributed by the Galax Records; "I'll Go Where Your Music Takes Me," by British artist Jimmy James; and " Falling In Love," by The Birth Creation, newly signed ten piece R&B band from California.

**Capricorn Releases 2**

MACON, GA. — Capricorn Records, has announced the release of two albums for June: The Marshall Tucker Band's "Long Hard Ride" and the Capricorn premier of Billy Joe Shaver, "When I Get My Wings."

**CHERRY BOMB —** Pictured at their signing with Phonogram/ Mercury are members of the Runaways. Left to right, standing are: Jackie Fox, bass guitar; Sandy West, drums; manager Scott Anderson; producer Kim Fowley; Denny Rosencrantz, general manager and west coast A&R. Phonogram/Mercury and Lisa Ford guitar. Seated from left are Joan Jett, guitar and Cherie Currie, vocalist.

**Runaways Reflect Mercury West Coast Strength**

NEW YORK — Music Minus One, best known for its self-teaching music methods and participation records, has ventured into a full scale release of some European and Australian jazz and folk singing products by such artists as Jean-Luc Ponty, Archie Shepp, Phil Woods and Zoot Sims. In Krafft, president of Music Minus One, has reactivated Classic Jazz Records, a label designed to market swing and traditional jazz with an emphasis on inner City Records, a label which will specialize in progressive jazz, blues and gospel music.

**A Golden 'Hideaway'**

LOS ANGELES — America's most recent teen idol, Warren Bro's album, 'Hideaway has been certified by the RIAA for a gold record.

**RIAA Statistics**

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<th>Year</th>
<th>Sales (in millions of dollars)</th>
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**GOLD SOUVENIR —** Seen celebrating the presentation of a gold record to Dan Fogelberg for his album "Souveran," are I to r: Paul Drew of the RKO chairman; Don Felder of the Eagles; Irv Azoff, Fogelberg's manager and president of Full Moon Productions; Walter Yentoff, CBS president; the RKO Records group; Bill Szymczyk, producer of the album; Roger Gold, Gold's public relations; and associated labels: Dan Henley and Joe Walsh of the Eagles; Fogelberg and Randy Meisner of the Eagles.

**New Jazz Product Through MMO Labels**

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**Arrogance, Elvin Jones Lead Vanguard LP Set**

NEW YORK — "Rumors," the debut album of rock group Arrogance, headlines Vanguard Records latest album release, with Elvin Jones second in line. "The Main Force," leading off in the jazz category. Arrogance is produced by John Anthony, while drummer Jonson's session in-

cludes Dave Liebman, Steve Grossman, Pat LaBarbera and Ryo Kawasaki. The essential Louis Armstrong is a jazz icon with selections recorded live in Paris in 1965, while "The Essential Ramblin' Jack Elliott" is a double-record set featuring material not recently available. For classical listeners, the budget Everyman label offers a five disk set of Richard Strauss's operas, conducted by the Vienna Philharmonic in 1944, while Mozart's Requiem K, 626 is performed by vocalists led by Johannes Simon, and the English Chamber Or-
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**Brotherhood Of Man**

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NEW YORK — "Rumors," the debut album of rock group Arrogance, headlines Vanguard Records latest album release, with Elvin Jones second in line. "The Main Force," leading off in the jazz category. Arrogance is produced by John Anthony, while drummer Jonson's session includes Dave Liebman, Steve Grossman, Pat LaBarbera and Ryo Kawasaki. The essential Louis Armstrong is a jazz icon with selections recorded live in Paris in 1965, while "The Essential Ramblin' Jack Elliott" is a double-record set featuring material not recently available. For classical listeners, the budget Everyman label offers a five disk set of Richard Strauss's operas, conducted by the Vienna Philharmonic in 1944, while Mozart's Requiem K, 626 is performed by vocalists led by Johannes Simon, and the English Chamber Orchestra.

**A Golden 'Hideaway'**

LOS ANGELES — America's most recent teen idol, Warren Bro's album, 'Hideaway has been certified by the RIAA for a gold record.

**RIAA Statistics**

<table>
<thead>
<tr>
<th>Year</th>
<th>Sales (in millions of dollars)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1975</td>
<td>2,360</td>
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<tr>
<td>1976</td>
<td>2,650</td>
</tr>
<tr>
<td>1977</td>
<td>3,000</td>
</tr>
</tbody>
</table>

**GOLD SOUVENIR —** Seen celebrating the presentation of a gold record to Dan Fogelberg for his album "Souveran," are I to r: Paul Drew of the RKO chairman; Don Felder of the Eagles; Irv Azoff, Fogelberg's manager and president of Full Moon Productions; Walter Yentoff, CBS president; the RKO Records group; Bill Szymczyk, producer of the album; Roger Gold, Gold's public relations; and associated labels: Dan Henley and Joe Walsh of the Eagles; Fogelberg and Randy Meisner of the Eagles.
REGIONAL ALBUM ACTION

NATIONAL BREAKOUTS*

NORTH CENTRAL
1. BARRY MANILOW
2. DONNY & MARIE OSMOND
3. SEALS & CROFTS
4. NEIL SEDAKA
5. WILLIE NELSON-LIVE
6. C.W. MCCALL
7. BELLAMY BROTHERS
8. RUSH
9. HEAD EAST
10. JOHN SEBASTIAN

SOUTHEAST
1. LEON & MARY RUSSELL
2. HARRY CHAPIN
3. TRAMM
4. SILVER CONVENTION
5. FIREBALL
6. TODD RUNDGREN
7. STARLAND VOCAL BAND
8. BILLY JOEL
9. JOHN TRAVALTA
10. BOOTS'S RUBBER BAND
11. RAMSEY LEWIS
12. POCO
13. BLACKMORES RAINBOW
14. ATLANTA RHYTHM SECTION
15. AMAZING RHYTHM ACES

NORTHEAST
1. NAZARETH
2. HENDRIX
3. BOB SEGER
4. HEAD EAST
5. R.E.O.
6. RUNAWAYS
7. ATLANTA RHYTHM SECTION
8. MICHAEL STANLEY BAND
9. BLACKMORES RAINBOW
10. SAMMY DAVIS JR.
11. STARLAND VOCAL BAND
12. MAHOGANY RUSH
13. ELVIS PRESLEY
14. BILL COSBY
15. U.F.O.

BALT./WASH.
1. TRAMPS
2. MANHATTANS
3. SUPREMES
4. HALL & OATES
5. RAYMOND LEWIS
6. LEE OSKAR
7. MILLIE JACKSON
8. NANCY WILSON
9. NORMAN CARNERS
10. BILL COSBY
11. ROSE BANKS
12. STREETWALKERS
13. BOBBY MCFERRIN
14. MELBA MOORE
15. ALPHONSO JOHNSON

DENVER/PHOENIX
1. THIN LIZZY
2. J.D. SOUTHER
3. HEART
4. R.E.O.
5. RENAISSANCE
6. CAMEL
7. HEAD EAST
8. TOWER OF POWER
9. SONS OF CHAMPLIN
10. TUBES

SOUTHERN
1. WILLIE NELSON-LIVE
2. MANHATTANS
3. LEON & MARY RUSSELL
4. JOE COCKER
5. JOHN HAN DY
6. SHAWN PHILLIPS
7. STARLAND VOCAL BAND
8. J.C. WILLIS
9. MICHAEL FRANKS
10. AMAZING RHYTHM ACES

Runaways by 22

Rosencrantz Understood

Rosencrantz, according to Fowley, "was the only one who understood what we were doing." What Fowley also likes about his involvement with Mercury is that, although he's never had to go to Chicago, he says he's gotten the "main office treatment" from the Hollywood branch office.

"I don't like traveling too much," says Fowley. "If I can get this kind of efficiency — information, advice, extra publicity without asking — from the branch offices, I may never have to go to Chicago." He proceeds with his endorsement: "A lot of my friends in L.A. have N.Y. labels and often have to make these treacherous and expensive trips to the east coast. A lot of them are jealous that I've been able to produce an album without having to put up with transcontinental travel."

Runaways manager Scott Anderson concurs with Fowley's summation of the situation. "This is an unusual situation which I've rarely seen," says Anderson.

"Mercury — through Denny — has gone out of its way not to only provide the Runaways with a very generous contract, but they're doing extra things that I didn't even expect or ask for. At the last minute they requested that we make an open-fold album jacket as opposed to the regular closed sleeve. That's a lot more expensive for them; it's also a better package for us collectively."

Strong Reaction

With strong reaction from all quarters, Rosencrantz can continue to find time for that extra favor or extra ounce of communication. Denny's latest moral boost is the Runaways' alignment with Howard Rose who will book them this summer. Rose is a very selective agent, only catering to four other acts: Crosby & Nash, Dan Fogelberg, Queen and Elton John.

Has Rosencrantz ever gone out on a limb for an act that didn't come through? "Sure," says Rosencrantz, "with major acts that we're leaving other labels. A couple haven't happened. Then again we had a couple that weren't happening until they left for another company — timing, you know."

But I'm not going to back off those decisions. And I know what you're thinking. I have enough reputation that I don't run around and scream 'Runaways! unless I'm pretty into it.'"

Meanwhile, on the coast, more success means more work.

"Even though there's a lot of autonomy," answered Rosencrantz. "I work closely with Irwin and (executive vice president) Charlie Fisch. 0.0c was a joint decision because it was a large money deal and involved everybody's opinion as to whether or not we would go into it. After I signed the Runaways, Irwin flew out and saw them play the Starwood," goes Rosencrantz.

Steinberg's appreciation might have been for Joan Jett, one of the more outspoken Runaways who told the audience (which also included Jimmy Page and Robert Plant of Led Zeppelin and Arista's Pati Smith) "We just wanna let you know we're hot on your heels." Indeed, the Runaways appear to be a hot act even as they get their first airplay.

Before the album was even issued, Mercury's publicity department had generated quite a bit of press including a couple of photographs in Rolling Stone, the consumer's guide to rock and roll taste. According to Mike Bone, national promotion/albums for Mercury, all of the advance press helped get a deal (the album broke in on the Cash Box charts this week at #188), although success seems to be coming from an unexpected direction.

"I was surprised to see WMMF (Cleveland) and WBCN (Boston) go on the record," says Bone, who thought the teenage image would be offensive to the FM mentality. "I was looking to AM programming, personally, but all sorts of radio people were aware of the Runaways from gossip items in the trades and they were hot for the record."

Cash Box asked Bone if he anticipated any censorship problems in the south — local religious zealots taking issue with the concept of live young girls singing "Cherry Bomb." For instance, not long ago John
LOS ANGELES — A completely new experience for the listener will occur beginning the first week in June when "Inner-view," a two-parter syndicated radio show will feature Roger Daltrey of the Who in the first "intercontinental headphone experience." The show's audio is unique from the standpoint that it has been specially prepared for headphone listening, utilizing such techniques as phasing, channel switching effects. Cash Box talked with Jim Ladd, host of "Inner-view," to find out how the show was set up and what the format would be.

Audio-Theatrical View

"We're offering an audio-theatrical view of a top rock star," Ladd told us. "Our goal when the show began was to produce the very best radio syndication show in an interview type format as possible." Ladd noted that "Inner-view's" shows only deal with top name established rock and roll groups, and does not serve to explore new groups. He related that "bringing our facili-
ties to the hotel or home of the group or per-
tomer" is so much more effective than the inside-the-studio trip. "They feel much more at ease . . . they don't have any reason to be on the defensive or be apprehensive and that's when they converse much more freely . . . we've generally found that it's much easier for me to go to their turf, than for them to come to mine.

Location And Conversation

There are two different angles that "Inner-view" uses in perfecting their format. Ladd explained that the location of the interview, as has been discussed, is num-
ber one, and the guest's "free atmosphere" conversation can be used as an extension to or along side of the artist's music as featured on the show. "They gain confi-
dence in me when I talk to them," he con-
tinued, "we don't make it a straight question-and-answer session, but allow the artist to develop freely on their feelings about their career, the group, and their life in general.

Context

The special show with Roger Daltrey is a two-parter that airs soon over many of the 165 stations carrying "Inner-view." Sound Communications, parent firm for "In-
ner-view," is working with MCA Records on developing a contest to promote the show to the audience, who know that the contests will be held in the top thirty markets where the show is broadcast, involving listeners to answer ten questions about the Who. correctly. They'll win the complete Who catalog plus a set of Akai headphones. "MCA has totally knocked me out of the water on this project . . . like people who deal on the line," said Ladd. "We ap-
proached Jon Scott (national album promotion - MCA) and he worked out the interview with Daltrey. What was really uni-
que was that this was the only interview granted during the Who's last American tour.

What does "intercontinental headphone experience" mean and how does the show plan to go one-to-one with the listeners was the next logical question?

An Evesdropper

"The headphones are the main thing," Ladd said. "They remove so much of the in-
terruption . . . the listener is made to feel that he is actually an 'eavesdropper' on the conversation, with stereo techniques plac-
ing my voice to his left and Daltrey's to his right. It's a very unique way that we question Daltrey in an ideal atmosphere and the headphone quality allows the listener to actu-
ally feel like he's part of a triangle.

Remarkable Experience

Ladd commented that 90 percent of the special audio techniques the show will use have been used many times before. But to "put this range of techniques into one show is going to be a remarkable experience for the listener.

The uniqueness of the show is unpar-
alleled. An exclusive interview with Daltrey, a program designed especially for "head-
phone" enjoyment, and special contests at top markets where the show is syndicated will all add to the excitement and aware-
ness of the special in June. Sound Communication's "Inner-view," in coor-
dination with MCA Records, has accom-
plished a very unique experience with this show and listeners should certainly enjoy that presentation.

New FM Action LPs

Most Added LPs

1. Slippin' Away - Chris Hillman - Asylum
2. New Riders - New Riders Of The Purple Sage - MCA
3. Seed Of Memory - Terry Reid - ABC
4. Warren Zevon - Asylum
5. Circle Filled With Love - Sons Of Champlin - Ariola/America
6. Natural Gas - Private Stock
7. Hollus Bond - Angel
8. Too Old To Rock 'N Roll - Jethro Tull - Chrysalis
9. Red Tape - Atlanta Rhythm Section - Polydor
11. Rainbow Rising - Rainbow - Oyster
12. No Heavy Petting - UFO - Chrysalis
13. Rose Of Cimarron - Poco - ABC
14. Moon Bathing - Lesley Duncan - MCA
15. Diga - Diga Rhythm Section - UA
16. Slow Down World - Donovan - Epic
17. Cardiff Rose - Roger McGuinn - Columbia
18. R.E.O. - Epic
19. Runaways - Mercury
20. Cordon Bleu - Solution - Rocket/MCA
21. T-Shirt - Loudon Wainwright III - Arista

Most Predicted Hits

1. Livin Ain't Livin - Firefall - Atlantic
2. Lost Child - Aerosmith - Columbia
3. Slippin' Away (entire LP)/Take Me In Your Lifeboat/Love Is The Sweetest Amnesty - Chris Hillman - Asylum
4. Taxi Grab - Jethro Tull - Chrysalis

Most Requested Cuts

1. Fly Like An Eagle (title cut)/Windows/Serenade - Steve Miller Band - Capitol
2. Good Vibrations/Love Of The Common Man/Verb To Love - Todd Rundgren - Bearsville/WB
3. Rocks (entire LP) - Aerosmith - Columbia
4. Crazy On You/While Lightning - Heart - Mushroom

station breaks

John Lund gone as program manager of
WBNC New York. A replacement will be
named shortly, according to Jeff Mazzei,
station music director.

Bob Paiva will be leaving staff of WLEE,
Richmond, Virginia as of mid-June. Ac-
cording to the station manager, Paiva is
leaving for a "change of professional en-
vironment.

Thom West departs WRAS-FM, Atlanta
to go to WXAP, same city as the music
director. No replacement has been named
at WRAS yet, according to Bob Bailey,
station md.

KRBC, Abilene, Texas now has John
Sarrells, from KNIT, Abilene and Bob Test,
from KFJJ, Fort Worth on the air. B.J. Keith
is doing weekends and John Frost was
promoted to assistant program direc-
tor/music director.

Fred Mancuso, promo man for Chrysalis
Records recently had his car stolen in
Cleveland while on promo stops. Man-
cuso's valuable telephone directory of
radio stations went with the car, and it
would be helpful if stations could forward
their phone numbers and addresses to Chrysalis Records, 9255 Sunset Blvd, Suite
201, L.A. 90069.

Jazz Interactions Inc., an organization
involved with the spreading, educating, and
listening to jazz, presented a special award
to Robert Orenbach, general manager of

WRVR-FM, "in tribute to his outstanding ef-
forts in making WRVR an indispensable
means of communications for the jazz com-

UA FLAGWAVE — Shown during the re-
cording of "The Flag," a special bicen-
ennial spoken word United Artists
song recorded by Charlie Van Dyke, pro-
gram director and air personality on KHJ/Los Angeles, are (from lto r) Bill
duty: and arranger Jimmie Haskell. Recorded at Los Angeles' Devonshire Sound, "The
Flag" features Van Dyke's voice in a
patrician recitation backed by the Jimmie
Haskell Orchestra. The single has just
been released, backed by a strong UA
promotion effort.
SINGLES

(Airplay and sales analysis of the bulleted singles on the Cash Box Singles Chart)

1. **WINGS**
   - #1 for the second week in row
   - #1 at 38% of our monitoring stations
   - Added at WFIL, WLBX, WLS, KKLS, WKBQ, WIBG, WILW, WBBQ, WXYL
   - Added to Tower 5 at WAFB, KSER, WYYY, KAFY
   - Sales at Tower 5: WAFB, KSER, WYYY, KAFY

2. **DIANA ROSS**
   - Six key jumos this week are: 130-124 WPEZ 16-11 WSJ
   - Added at WKLS, WQAM, WFLI, WLBX, WLS, KKLS, WKBQ, WIBG, WILW, WBBQ
   - Added to Tower 5: WAFB, KSER, WYYY, KAFY
   - Added to Tower 5: KKLS, WKBQ, WIBG, WILW
   - Added at Tower 5: 130-124 WPEZ 16-11 WSJ

3. **SEALS & CROFTS**
   - Seven new additions this week: WMAK, WBFS, WQAM, WFLI, WLBX, WLS, KKLS
   - Added to Tower 5: WAFB, KSER, WYYY, KAFY
   - Added to Tower 5: 130-124 WPEZ 16-11 WSJ

4. **JACKIE DEAN**
   - Three new jumos this week
   - Added at WKLS, WQAM, WFLI, WLBX, WLS, KKLS
   - Added to Tower 5: WAFB, KSER, WYYY, KAFY
   - Added to Tower 5: 130-124 WPEZ 16-11 WSJ

5. **CINDY GRECO**
   - Eight most added single with 11 new stations
   - Added at WKLS, WQAM, WFLI, WLBX, WLS, KKLS
   - Added to Tower 5: WAFB, KSER, WYYY, KAFY
   - Added to Tower 5: 130-124 WPEZ 16-11 WSJ

6. **BROTHERS JOHNSON**
   - Number 5 most added single with 12 new stations
   - Added at WKLS, WQAM, WFLI, WLBX, WLS, KKLS
   - Added to Tower 5: WAFB, KSER, WYYY, KAFY
   - Added to Tower 5: 130-124 WPEZ 16-11 WSJ

7. **LARRY LEIGH**
   - Third most added single with 14 new stations
   - Added at WKLS, WQAM, WFLI, WLBX, WLS, KKLS
   - Added to Tower 5: WAFB, KSER, WYYY, KAFY
   - Added to Tower 5: 130-124 WPEZ 16-11 WSJ

8. **JACKIE DEAN**
   - Added at WKLS, WQAM, WFLI, WLBX, WLS, KKLS
   - Added to Tower 5: WAFB, KSER, WYYY, KAFY
   - Added to Tower 5: 130-124 WPEZ 16-11 WSJ

9. **CINDY GRECO**
   - Added at WKLS, WQAM, WFLI, WLBX, WLS, KKLS
   - Added to Tower 5: WAFB, KSER, WYYY, KAFY
   - Added to Tower 5: 130-124 WPEZ 16-11 WSJ

10. **BROOKS & DUNN**
    - Added at WKLS, WQAM, WFLI, WLBX, WLS, KKLS
    - Added to Tower 5: WAFB, KSER, WYYY, KAFY
    - Added to Tower 5: 130-124 WPEZ 16-11 WSJ

11. **BROOKE WHITE**
    - Added at WKLS, WQAM, WFLI, WLBX, WLS, KKLS
    - Added to Tower 5: WAFB, KSER, WYYY, KAFY
    - Added to Tower 5: 130-124 WPEZ 16-11 WSJ

12. **DIANA ROSS**
    - Added at WKLS, WQAM, WFLI, WLBX, WLS, KKLS
    - Added to Tower 5: WAFB, KSER, WYYY, KAFY
    - Added to Tower 5: 130-124 WPEZ 16-11 WSJ

13. **SEALS & CROFTS**
    - Added at WKLS, WQAM, WFLI, WLBX, WLS, KKLS
    - Added to Tower 5: WAFB, KSER, WYYY, KAFY
    - Added to Tower 5: 130-124 WPEZ 16-11 WSJ

14. **CINDY GRECO**
    - Added at WKLS, WQAM, WFLI, WLBX, WLS, KKLS
    - Added to Tower 5: WAFB, KSER, WYYY, KAFY
    - Added to Tower 5: 130-124 WPEZ 16-11 WSJ

15. **BROOKE WHITE**
    - Added at WKLS, WQAM, WFLI, WLBX, WLS, KKLS
    - Added to Tower 5: WAFB, KSER, WYYY, KAFY
    - Added to Tower 5: 130-124 WPEZ 16-11 WSJ

16. **BROOKE WHITE**
    - Added at WKLS, WQAM, WFLI, WLBX, WLS, KKLS
    - Added to Tower 5: WAFB, KSER, WYYY, KAFY
    - Added to Tower 5: 130-124 WPEZ 16-11 WSJ

17. **BROOKE WHITE**
    - Added at WKLS, WQAM, WFLI, WLBX, WLS, KKLS
    - Added to Tower 5: WAFB, KSER, WYYY, KAFY
    - Added to Tower 5: 130-124 WPEZ 16-11 WSJ

18. **BROOKE WHITE**
    - Added at WKLS, WQAM, WFLI, WLBX, WLS, KKLS
    - Added to Tower 5: WAFB, KSER, WYYY, KAFY
    - Added to Tower 5: 130-124 WPEZ 16-11 WSJ

19. **BROOKE WHITE**
    - Added at WKLS, WQAM, WFLI, WLBX, WLS, KKLS
    - Added to Tower 5: WAFB, KSER, WYYY, KAFY
    - Added to Tower 5: 130-124 WPEZ 16-11 WSJ

20. **BROOKE WHITE**
    - Added at WKLS, WQAM, WFLI, WLBX, WLS, KKLS
    - Added to Tower 5: WAFB, KSER, WYYY, KAFY
    - Added to Tower 5: 130-124 WPEZ 16-11 WSJ

Cash Box June 5, 1976, 1976

continued on pg. 36
1. Afternoon Delight — Starland Vocal Band — Windsong

2. More, More, More — Andrea True — Buddah

3. Shop Around — Aretha & Tennesse — A&M

4. Misty Blue — Dorothy Moore — Malaco/TK

5. Takin’ It To The Streets — Dobie Brothers — WB


7. Get Closer — Seals & Crofts — WB

8. Kiss And Say Goodbye — Manhattans — Columbia

9. Get Up & Boogie — Silver Convention — Midland Int'l/RCA

10. Moonlight Feels Right — Starbuck — Private Stock

radio active records

1. TOWN CRYER
   Virgin (Bewlay/Moth/Fleur / "Jobete"
   ASCAP
   SCOTT KEY /"Pyramid Route"
   90001

2. LET IT SHINE
   Arista
   SABRINA /"Columbia"
   ASCAP
   10303

3. MARRIED BUT NOT TO EACH OTHER
   Polydor
   DENSIE LUSSELL /"Westbound"
   ASCAP
   10061

4. THIS IS IT
   Warner-Timerline /"Van McCoy"
   BMI
   MELBA MOORE /"Saraton"
   ASCAP
   10664

5. NUTBUSH CITY LIMITS
   UMG /"Prometheus"
   BMI
   ROSE GEIL /"Cape"
   ASCAP
   10669

6. AMERICA THE BEAUTIFUL
   ASCAP
   RAY CHARLES /"Crosset"
   BMI
   10665

7. LET IT SHINE
   RCA /"Van McCoy"
   BMI
   AL GREEN /"London"
   BMI
   10666

8. SAVE YOUR KISSES FOR ME
   Sony
   ASCAP
   BOBBY WILSON /"ABC"
   BMI
   12116

9. OPEN
   ASCAP
   SMOKES /"ROBINSON"
   BMI
   12119

10. TVC15
    M.T. (Wardour Plters) /"BMW"
    BMI
    DAVID BOWIE /" RCA"
    BMI
    10664

11. YES, I'M READY
    #1 /"Stargaze"
    BMI
    TOM SULLIVAN /"ABC"
    BMI
    12117

12. HUNGRY YEARS
    #1 /"Stargaze"
    BMI
    WAYNE NEWTON /"Cheslea"
    BMI
    12118

13. RAINBOW IN YOUR EYES
    #1 /"Stargaze"
    BMI
    MARY AND LEON RUSSELL /"Paradise"
    BMI
    12119

14. BUTTERFLY FOR BUCKY
    BMI
    ROBBY GOLDSDORFO /"Sun"
    BMI
    12120

15. BREAKER, BREAKER
    BMI
    OUTLAW /"Athena"
    BMI
    12121

16. PLAY THAT FUNKY MUSIC
    BMI
    WILD CHERRY /"Echo"
    BMI
    12122

17. THEME FROM MASH
    BMI
    THE NEW MARKET "Semino"
    BMI
    12123

18. HUSTLE ON UP (DO THE BUMP)
    BMI
    "Stargaze"
    BMI
    12124

19. WILL YOU LOVE ME TOMORROW
    BMI
    JOHN HANDY /"ABC"
    BMI
    12125

20. HARD WORK
    BMI
    JOHN HANDY /"ABC"
    BMI
    12126

Looking ahead to the top 10

1. TOWN CRYER
   Virgin (Bewlay/Moth/Fleur /"Jobete"
   ASCAP
   SCOTT KEY /"Pyramid Route"
   90001

2. LET IT SHINE
   Arista
   SABRINA /"Columbia"
   ASCAP
   10303

3. MARRIED BUT NOT TO EACH OTHER
   Polydor
   DENSIE LUSSELL /"Westbound"
   ASCAP
   10061

4. THIS IS IT
   Warner-Timerline /"Van McCoy"
   BMI
   MELBA MOORE /"Saraton"
   ASCAP
   10664

5. NUTBUSH CITY LIMITS
   UMG /"Prometheus"
   BMI
   ROSE GEIL /"Cape"
   ASCAP
   10669

6. AMERICA THE BEAUTIFUL
   ASCAP
   RAY CHARLES /"Crosset"
   BMI
   10665

7. LET IT SHINE
   RCA /"Van McCoy"
   BMI
   AL GREEN /"London"
   BMI
   10666

8. SAVE YOUR KISSES FOR ME
   Sony
   ASCAP
   BOBBY WILSON /"ABC"
   BMI
   12116

9. OPEN
   ASCAP
   SMOKES /"ROBINSON"
   BMI
   12119

10. TVC15
    M.T. (Wardour Plters) /"BMW"
    BMI
    DAVID BOWIE /" RCA"
    BMI
    10664
THE NAME: 

MUSEXPO'76

THE DATE: 

SEPTMBER 8-11

THE PLACE: 

Fairmont Hotel

New Orleans

THE NEW FORMAT:

• Entire market all under one roof
• 3 floors of "closed booths"
• Showcasing of talent
• V.I.P. cocktail party (Sept. 7th on eve of show)
• First 1200 participants accommodated at same hotel

THE COUPON:

We wish to participate in International Musexpo '76 and have indicated our requirements below.

OFFICE / BOOTHS RENTAL

Specially converted guest rooms into "closed booths" of varying sizes, all fully furnished, carpeted and air-conditioned, outlining rooms and on tape playback equipment as well as telephones for in-house and outside calls. All office booths are located on specifically designated exhibit floors and cannot be used as sleeping rooms. Office booth rental cost includes Registration Fee of $500 and permits unlimited free Registration for all members of the company.

Sizes, Rates and Priority: Varying in size from 130 sq. ft. (13 ft. x 10 ft.) to 350 sq. ft. (25 ft. x 14 ft.), office booths are made available at one standard rate regardless of size and are allocated on a first come first served basis. Rates for additional office booths vary in accordance with number of office booths reserved and not according to size.

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<thead>
<tr>
<th>Number</th>
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<tr>
<td>2</td>
<td>Two adjoining Office Booths</td>
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<td>Three Office Booths</td>
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<td>4</td>
<td>Four Office Booths</td>
<td>$6,200</td>
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<tr>
<td>5</td>
<td>Five Office Booths</td>
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<tr>
<td></td>
<td>Each additional Office Booth</td>
<td>$1,200</td>
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</tbody>
</table>

IMPORTANT: 10% INCREASE IN PARTICIPATION COST AFTER JUNE 15, 1976

OPEN BOOTHS RENTAL

Located in the plush carpeted and air-conditioned ballroom area. Each booth includes a 8' high draped backdrop, 3' high drape side rails, name sign (name of exhibitor, city and country) and is fully furnished.

<table>
<thead>
<tr>
<th>Size</th>
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Number | Each additional 5' x 10' module | $600

For OPEN AND CLOSED BOOTHS

Booth rental cost includes Registration Fee of $500 and permits unlimited free Registration for all members of the company.

PARTICIPATING WITHOUT AN OFFICE OR BOOTH

Registration Fee per Company | $500 |

Name ........................................ Title ........................................
Company ........................................
Address ........................................
City ........................................ State or Country ........................................

Phone: (212) 469-9245

For hotel accommodations—Group Air / Hotel package—and other information contact: Musexpo Housing Bureau (212) 469-9245

The 2nd Annual International Record and Music Industry Market in the USA.
TALENT ON STAGE

Loudon Wainwright III
Poulette Band

BOTTOM LINE, NYC — Loudon Wainwright III dispelled any notion of sentimentality and was clearly among friends. He has evolved from a "sensitive singer-songwriter" to the america's sardonic salve of modern America. He lobed off the show with his latest single, "Bicentennial," a song which is a pithy and pungent translation of Wainwright's vision of America. He highlighted material from his new Arista album, "T-Shirt," playing such numbers as "Summertime," "I'm a Wine With Dinner." He waxed topical with "California Prison Blues," telling the tales of the late rocks in America. Susan and Marsha, and Patty Hearst with a humor one would not ordinarily associate with them. All the while he delivered his slightly sardonic delivery and allusions to a non-existent back-up band ("the band is in your mind, an imaginary band that you have created in the evening of sharp wit which is all too often missing from popular music.) The show was opened by the Poulette Quartet, comprised of selections from the same album who precede them. The Boston group played tuneful, soft, folkish music, which may have been a bit too soft for the Bottom Line crowd. They played well and exhibited a talent for finding hooks within their very pleasant, low key style. A high point came when they took their place in the pop music scene, possibly even on the AM airwaves.

Roy Buchanan/ Les Dudek

ROYX, L.A. — Roy Buchanan's legend has somehow diminished since his debut album, but now a new Atlantic album called, "A Street Called Straight," and a swing into the Rox is two projects which ought to place the former guitarist's works and made him new friends and fans. Buchanan's soul riffs are more than ever highlighted by his picking the guitar. At times, the guitar piercingly takes you higher. If anyone's personality was just the opposite of the music he plays, it has to be Roy Buchanan. His low key, subtle vocals and intros to tunes contrasted beautifully with the intensity of some of the best hot licks from any, as Roy has been called, "white blues cat." He had'em screaming' and yelling' by the second tune. Evening highlights involved Buchanan playing 1930's old Tyrodine tune with an excellent drummer vocal, and "Johnny B. Goode," Buchanan and Les Dudek play on the guitar until the you are aware that Buchanan has that sort of touch to an already fully melodious tune. The other instruments were there to back Buchanan, but he was way out in front, with an outstanding bass by Junior Mance, and all giving him complete mastery of any note or chord he wanted.

The old blues-vocal-done-come-alive is a perfect way to describe the opening set by Columbia recording artist Les Dudek. The hard rock blues with a slow raspy blues vocal by Dudek were two of the best ingredients this artist exhibited in displaying the guitar virtuosity of the group. Another fellow guitarists were busily fishing out notes at all times in subtle competition with each other, yet still working together to provide a feverish ear opening. With excellent keyboards and drums, the Dudek band sounded like one big power. They played "run on the Rox" and the Royal Favorite.

Freda Payne

MICHAEL ALLEN
RAINBOW ROOM, NYC — There have been many female songstresses to grace the stage of the Rainbow Room, but few retain the unique style and presence of the incandescent Freda Payne. Performing songs from her latest ABC album "Out Of Payne Comes Love," Ms. Payne brought her band, which includes members such as "What About Today" and the Dukes Brel penned "Carousel.

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Wings Over America

KNOTTS BERRY FARM, BUENA PARK — The Syders are hot. Their single "Boogie Fever" took virtually no time at all to gain attention and record time for the nine talented youngsters from L.A. The group has come a long way from those days when they were "Little Angels" in the mid-sixties. Then the group consisted of Leon, James, Olympia and drummer and lead vocalist Pat, Angie, Ed, Ricky and Foster the group has grown tremendously in depth and balance. Performing before a packed house in the band's latest album "The Syders" was done acapella. The Syders potential seems unlimited because the group can do so many things well. The choreography was impeccable. This group can boogie with the best. Also the group does play instruments. Leon, James, Ricky and Ed picked up their axes and wailed while the others danced and sang. Everybody in the crowd got into the spirit and the Syders sang through the night. The Syders - the next "Little Angels."
The regional album action chart, a new feature in Cash Box, is showing some interesting new trends in the R&B buying patterns across the nation. On the east coast and southern regions, LPs by the Tramps, Mannhattan, B.T. Express, Ramsey Lewis etc. are selling at a very fast clip. As we move west the mellower sounds of Lee Oskar, Dorothy Moore and the Spinners are selling very well. What this trend indicates is that every segment of the country shows a preference for a particular sound and style of R&B. It seems the eastern part of the country is more into disco, hard funk, gospel and roots music. In the midwest and coastal areas, mellow R&B music and ballads are what the market demands.

The O'Jays' new single will be "Unify," off their "Family Reunion." It will be followed by their hit "Shy," which is the first single released off their "Family Reunion" album, and was their number-one hit on the pop charts. The O'Jays' album is expected to be released in July.

R&B INGREDIENTS

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Soul Waves

Dee Humphries and Jim Williams have left WLBO in Louisville. Neal O'Real is now music director.

WYLO in New Orleans kept their phones open for three hours last week for audience response on all new singles. What they hope is to have breakthroughs as a result.

Kelly Carson of WABC in New York is no longer at WUFO in Buffalo. He is currently seeking another position. The Buffalo Boys' Club honored program director Al Parker with an award for his work in community affairs.

Kelly Carson is having a Howard Hughes Phony Will Contest. Robert L. Scott, program director at the station said all contestants must write up a phony will. The winner of the contest will win a weekend for two in Las Vegas. They will be flown to Las Vegas on Delta and will stay at the Hilton Hotel. The winner will be flown to the city by Delta and will stay at the Hilton Hotel. The winner will be flown to the city by Delta and will stay at the Hilton Hotel.

Bert Wylie's new album "The Big Band Show" will be released in June. Dorothy Moore, very high on this chart, is the one behind the lead vocalist. Dorothy Moore, very high on this chart, is the one behind the lead vocalist. Dorothy Moore, very high on this chart, is the one behind the lead vocalist. Dorothy Moore, very high on this chart, is the one behind the lead vocalist.
Columbia Eyes #1 Spot
In Black Music Industry
by Jess Levitt

LOS ANGELES — LeBaron Taylor, vice president of special markets for Columbia Records based in New York, visited the Cash Box Los Angeles offices last week to discuss Columbia's thrust into the R&B marketplace this year. The recent signing of veteran R&B performer James Davis T.B. Express, Miracles, Jackson Family, etc., to the CBS family has made it a force to be reckoned with in the R&B field.

"We were always strong in the R&B markets with our custom labels such as Philadelphia International, Golden Fleece, and T-Neck, however it was the desire of the company to beef up our own labels with R&B acts," Taylor indicated. After the campaign began under the presidency of Irwin Seigelstein, and has2 continued with Bruce Lundvall and Walter Yennikoff, record company executives specialized and emphasized the importance of progressive R&B LP product.

"Winning On Strong" Taylor feels much of the success of the Columbia R&B acts stems from Columbia's aggressive and professional marketing techniques. "Besides having top quality product, your marketing procedures must be coordinated with the product. The timing of the single releases is simple important. Personally I like to use the single as a tool to create excitement for an upoming LP on a new artist. The single creates a demand for the LP. For example in Johnnie Taylor's platinum single "Disco Lady," the way it is still selling, we followed up the release of the single with radio and TV spots, magazine and trade advertising plus good in-store displays. Columbia manufactures 16 different types of items for in-store display from posters to divider cards. We do everything possible to give our product the best possible display possible." Total Coordination

Taylor also remarked that Columbia consistently tries to coordinate a total package "I personally meet with managers of groups to discuss staging, choreography and showmanship. Even though we don't have the schools that Motown used to have for groups, we try to make sure that every group on Columbia is very professional are interested in artists and building artists to their unlimited potential. "I even have hit singles without good promotion." Taylor commented, "and we want people to know that Columbia isn't a company of old promotion men. Our people are dedicated to promotion and marketing, other specialties. Five times a year we have seminars for them in management and other aspects of the total business picture. At these seminars we discuss and review trends and marketing strategies.

Taylor also said he sees black radio moving in a more progressive direction. "Right now a lot of black stations are doing this, however they don't have the power to expand their audiences and ratings. It's happening more on the east coast than the west coast. Some of the active stations are blacks in more concentrated areas."

Taylor stated, "There are 55 black acts under the CBS banner and that we hope to accomplish in the near future is to strengthen our middle acts into big sellers that completely dominate black music."

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Letters To The Editor

We as part of the Black Record Dealers Association of Northern California would like to thank you for the very fine article you did on the black retailers' need help. It's a serious problem and it's not getting any better. We are talking with dealers in other areas and will keep you informed of what's going on. These are some of the shops that would like to thank you.

Coleman Recorders, S.F. Jones & Harris, Richmond Roland Soul City, Daly City Spectrum Fine, Oakland Westounds, Palo Alto Music City, Berkeley Reid's, Berkeley Yours truly, Mel Rod and Ray Dobart Berkeley, Calif.

I would like to thank you and Cash Box along with Mr. Jimmy Bee for the great article you did on the black dealers. It's about time that someone at least try and tell the people the truth about you and Cash Box 100% Thank you.

Westcost Records Oakland, Calif.

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ADDITIONS TO R&B PLAYLISTS

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Chicago Gangsters... THEIR EXPLOSIVE NEW ALBUM!

DANCEDISCO STREETFUNK!

DANCER
cosmic funkyautaglaminic!

RECORDS

Nationally distributed by MHERST RECORDS, 355 HARLEM RD., BUFFALO, N.Y. 14224

Cash Box June 5, 1976
JANUS EXPANSION—JANUS Records has expanded its operations to all three floors of the 8777 Sunset Blvd. building in Los Angeles. Pictured from left are Allan Mason, vice president; A.S.R. Tom Bonetti, executive vice president; GRT Corporation; Reina S. Solomon, national director of publicity; Louis Novam, national director of promotion and Ed de Jové, vice president and general manager of JANUS Records.

COHILL $2.99 build a strong company based on selectivity and longevity, to be there when musical styles change, with the best people to catapult the sound the public wants to buy.

In addition to their current roster, Allen has recently signed two groups, Mass Psychology and Gil F. Furs. Sandor Richardson, new female-soundstress; and the soon to be released soundtrack of the Broadway play, "Sinatra," written and produced by Tommy Butter. Allen's responsibilities with the Atlantic label will be expanded, and he will continue to develop artists for the Atlantic roster as well as Cohill.

In the near future, Allen has plans for re-replicating some material from the past Cohill catalogue, after the label has established itself and pointed out that, "With the breaks the industry has given me I feel that the people of my industry will be able to enter into the high level capacities.

House Amendment $999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999999
Yesterday Just Passed My Way Again — Don Everly, one-half of the legendary country-rock duo of the late fifties and sixties, the Everly Brothers, has made a full cycle in his career and has returned to Nashville and his roots in country music.

Don’s first influence was his father, Ike Everly, who taught him to play the guitar and sing. His career began at the age of seven with his own radio show, “The Little Donny Show” on KMA in Shenandoah, Iowa. Several years later Don’s mother, Margaret, and brother, Phil, joined Ike and Don for “The Everly Family Show.” In 1964, they quit radio while in Knoxville and moved to Nashville where Ike’s friend, Chet Atkins, signed Don as a songwriter to Atkins Music. During this time, Don had songs recorded by Kitty Wells, Anita Carter and Justin Tubb. In 1956, through their friendship with Chet Atkins and Hal Smith, Phil and Don, “The Everly Brothers,” were invited to Wesley Rose and Don was signed to an exclusive songwriter contract with Aucuff-Rose Publications, Inc.

Their next step was a recording contract with Cadence Records, and their success began with the first single of “Bye Bye Love.” On May 27, 1957, Don and Phil became members of the Grand Ole Opry. They were the first members of the Opry to have a number one single on the country charts, pop charts and the rhythm & blues charts, and one of the first to use drums on the Opry. Don was the first of the members of the Country Music Association and still carries his original number 11. The category of top performing duos started in the trade due to the Everly Brothers. In 1961, they signed the first million-dollar contract with Warner Brothers Records and became that company’s first venture into contemporary country.

During Don’s career he has traveled the world numerous times over on personal appearance tours and in 1971, made the decision to quit as an Everly Brother and pursue a solo career. In 1974, he returned to Nashville and renewed his relationship with Wesley Rose and resigned with Aucuff-Rose Publications. This being 1976, he is celebrating his 32nd year in the music business with a single record, “Yesterday Just Passed My Way Again,” on Hickory Records, produced by Wesley Rose.

Jimmy Rabbitt, Rebel DJ
Forges New Musical Career

by Linda Cauthen

LOS ANGELES — Sometimes when you listen to country radio, it’s all one level — they’re all hurtin’ and they’re all drinkin’ and everybody in the world may be hurtin’ and they may be drinkin’ but I get a little tired of hearing about it,” says Jimmy Rabbitt, who is currently making his own kind of country music after numerous years as a disk jockey and many disappointments in the record industry. Rabbitt, who claims to have gone through as many record labels as a performer as he did radio stations when a disk jockey, has recently had his first album, entitled “Jimmy Rabbitt And Renegade,” released on Capitol records.

Jennings Producer

Rabbitt seems pleased, both with Capitol and his debut LP for them, which was produced by Waylon Jennings. When asked how Jennings came to produce him, Rabbitt said, “I’ve known Waylon for a long time, but I never would have asked Waylon to produce me.”

Miller Pacts Mundy

NASHVILLE — ABC/Dot recording artist Jim Mundy has signed an exclusive writer’s contract with Royal Oak Music, the ASCAP division of Roger Miller’s Music. Mundy’s songs include “Philadelphia Filles” by Del Reeves; “She’s No Ordinary Woman, Ordinary” by Jim Mundy; “Good Ole Fashioned Country Love” by Don Gibson & Sue Thompson; “She’s Already Gone” by Jim Mundy, and “Country Girl With Hot Pants On” by Leona Williams.

Country Gentleman, a celebrity, a member of the Professional Golfers Association, a music industry executive and a general business executive.

The tournament is co-sponsored by the Country Music Association, the Nashville Area Junior Chamber of Commerce, the Tennessee and WSM, Inc. Proceeds from the tournament go to the Country Music Foundation, the Nashville Area Junior Chamber of Charities and Nashville Memorial Hospital.

Last year’s tournament turned over $22,212 bruc and raised over $300,000, the total amount of contributions for charity over the last 10 years to $135,000.

For more information concerning the 1976 Music City U.S.A. Pro-Celebrity contact Dottie L. Lewis, tournament coordinator, 4741 Trousdale Drive, Nashville, Tenn. 37220. Telephone: (615) 833-0265.

GOOD WORK, JERRY — Prior to a special screening of his new movie, “Gator” RCA Records artist Jerry Reed (second from left), was presented with a certificate appointing him a “Tennessee Ambassador of Good Will” by Bebe Harton from the office of Tennessee Governor Ray Blanton. With Reed is RCA Records division vice president, Jerry Bradley. Jerry’s new single titled “Gator” will be released to coincide with the showing of the movie nationwide.

NSAI Show Scheduled

NASHVILLE — The Nashville Songwriter’s Association, Inc. will present its second annual show at Nashville’s Municipal Auditorium on June 11.

The theme of this year’s show is “The Nashville Songwriter’s Association International’s Hall Of Fame.”

NSAI will present the “Manny” awards to those songwriters induced into the Hall of Fame in 1970, 1971, 1972, 1973 and 1974. The “Manny” was first awarded to six songwriters in 1975.

The show will feature songwriters performing their work, interspersed with awarding the “Manny” to those non-performing songwriters present.

Ray Pennington will produce the show, and committed at this time to perform are: Ernest Tubb, Bill Anderson, Marjorie Wilkin, Don Robertson, Pee Wee King, Redd Stewart and Governor Jimmy Davis.
**country radio active**

**most active singles**

<table>
<thead>
<tr>
<th>Single</th>
<th>Artist(s)</th>
<th>Label</th>
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<tbody>
<tr>
<td>1. Golden Ring</td>
<td>George Jones &amp; Tammy Wynette</td>
<td>Epic</td>
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<tr>
<td>2. Say It Again</td>
<td>Don Williams</td>
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**most active albums**

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<tr>
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<th>Label</th>
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<tr>
<td>1. A Mile A Friend You've Never Met</td>
<td>Joe Stampley</td>
<td>ABC/Dot</td>
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<tr>
<td>2. My Life, My Way</td>
<td>Moe Bandy</td>
<td>ABC/Dot</td>
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<td>3. A Place In My Heart</td>
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**ADDITIONS TO COUNTRY PLAYLISTS**

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**WATCH OUT FOR WARS**

- "Little Frogs," me and Chet Atkins are gonna make your...Ray Stevans, who pro-duced Chet's latest RCA single, "Frog Kissin." The single marks the first vocal by Chet since his early days with RCA.

**JIMMY RABBITT**

- To do it... We were rehearsing for the Palomino and Waylon came up to the sta- tion... but still a great time... We wouldn't have had the success we've had it hadn't been for Waylon... He made everybody happy... It was a happy session, not like some I've been where there's fast-fights every time somebody can't get a guitar in their hand... The album was cut in only three sessions, the first of which produced nine cuts..."We could have done it one week," Rabbitt says. "It surprised Waylon... he wanted to quit after we cut the nine, 'cause he said we were something right... I knew we didn't spend a lot of a capitol's money."
35 THAT'S WHAT FRIENDS ARE FOR
BARBARA MANDEL
ABC/DO July 1768 54 5
36 I REALLY HAD A BALL
LARMY TAYLOR/Elkins E43512 52 4
37 RED, WHITE AND BLUE
JOHN BRENNER
ABC/MCA 5308 20 9
38 YESTERDAY JUST PASSED MY WAY AGAIN
DON EVERLY/Hickey H368 40 8
39 WHEN SHE'S GONE (WHERE SHE WENT)
DAVY JULIAN COLUMBIA 3-10323 57 3
40 HERE COMES THE FREEDOM TRAIN
BERLE HAGGARD COLUMBIA P4267 58 10
41 WHEN SOMETHING IS WRONG WITH MY BABY
JONNY JAMES COLUMBIA 3-10335 57 4
42 PLEASE TELL ME THAT I SAID HELLO
KARL JUHASZ COLUMBIA 1-10672 56 5
43 LONGER THAN ALWAYS
ASHER/WAGNER & DOLLY PARTON RCA PB 10652 65 4
44 GONE AT LAST
JOHNNY PAYCHECK Eddy 8-50215 68 4
45 MR. DOUDOUDS
WILLIAM WEBER WBS 8166 21 9
46 KENTUCKY MOONRbilder
WARREN BROS/WS 8166 33 7
47 NEGATORY ROMANCE
BILL MILLER R.C.A. 73795 60 5
48 LOVIN' SOMEBODY ON A RAINY NIGHT
LACOSTA COLUMBIA P4264 62 4
49 AN ANGEL ON MY SHOULDER
THE OLCOTT BROTHERS R. CBS 45533 59 3
50 I COULDN'T BE WITHOUT YOU
JOHNNY RODRIGUEZ MERCURY 73799 17 16
51 HEART DON'T FAIL ME NOW
HARRY CONNICK RBC/DO 10625 64 3
52 A BUTTERFLY APPEARS
WORRY/ROBERTO DOJOBO COLUMBIA 4-10653 67 4
53 TOGETHER AGAIN
HARRY TANN & ROSSI PPS 1346 27 13
54 LET YOUR LOVE FLOW
JOEY & GERARD RBP 10627 71 3
55 IT'S EVEN
RONNIE PROPHET RCB JH 70256 61 6
56 VAYA CON DIA
PACIFIC RING RBP 10627 71 3
57 FLASH OF FIRE
JOEY AXTON IAM 1811 66 4
58 YOU ALWAYS LOOK YOUR BEST (HERE IN THE MOUNTAINS)
JOHN NOVAK COLUMBIA 3-10314 50 7
59 LONE STAR BEER AND BOBBY WILL
JIMMY DURANTE/JOHNNY RODRIGUEZ ABC/DO July 1760 46 14
60 WILD SIDE OF LIFE (ROLLIN' IN MY SWING)
STEVE FRANKLIN COLUMBIA 3-10314 69 3
61 UNDER YOUR HOUSE AGAIN
JIMMY DURANTE COLUMBIA 3-10314 50 7
62 IN SOMETHING ABOVE THE STREET
GEORGE STUART RCB JH 10680 78 0
63 IT TAKES ALL DAY (TO GET OVER)
RAY EVERSHEAR/WBS 8195 70 3
64 SAVE YOUR KISSES FOR ME
GEORGE GASKILL/WBS 8213 86 2
65 (HERE I AM) ALONE AGAIN
JIMMY DURANTE RCB 10613 88 3
66 AI N'T HEARTBREAK
DON CENTENNIAL/ARL MT 6031 36 7
67 GONE AT LAST
JOHNNY PAYCHECK Eddy 8-50215 68 4
68 I LOVE THE WAY THAT YOU LOVE ME
RAGGIFR COLUMBIA 2466
69 I'LL GET BETTER
LARRY SMITH/Eddy E43520 89 2
70 YOU MADE IT RIGHT
JACKIE RAY/REEDERS Ascot 18091 85 6
71 THE MAN FROM BOWLING GREEN
JOHN CAMPBELL COLUMBIA 3-10345 87 3
72 MACARTHUR'S HAND
RHYTHM & BLUES MCA 53063 68 2
73 Makin' Love Don't Always Make Love Grow
COLUMBIA RCB 10654
74 LOVE STILL MAKES THE WORLD GO 'ROUND
ASCAP/DOJs COLUMBIA 4-10426 37 7
75 ТRA-LA-LA-SUZ
GLADYS MITCHELL GRT 050
76 SO SAD (TO WATCH GOOD LOVE GO BAD)
CARY SMITH/COLUMBIA 3-10345 90 2
77 DON'T THE GIRLS ALL GET PRETTIER AT CLOSING TIME
ASCAP/DOJs COLUMBIA 4-10634 74 16
78 THE SWEETEST THING
I'VE EVER KNOWN
JOHNNY PAYCHECK RCB JH 10666 93 2
79 DON'T I WANT IT
THE PRICE/PLAYBOY 6072
80 REDNECK (THE REDNECK NATIONAL ANTHEM)
TRAVIS/BILLIE HILLS RCB JH 10693
81 MERCY
GREGG HALL/ABC/N 72
82 GOODNIGHT MY LOVE
BMi/CHICAGO SUNSET 217
83 GETTING OVER YOU AGAIN
DAVID BURKE/BROOKS CON 190
84 I GOTTA GET DOWN
WILLIE NELSON RCB JH 10651 94 9
85 THERE WONT BE NOUDEGY MUSIC (THERE WONT BE NO ROCK N ROLL)
MACCALL/POD 14310 47 10
86 TILL I CAN MAKE IT ON MY OWN
TAMMY WYNETTE Eddy 8-50195 63 16
87 TWILIGHT TIME
BMi/BBC/DO July 17621 93 7
88 WITHOUT YOU
JESSI COLTER COLUMBIA P4252 39 8

ALPHABETIZED TOP 100 COUNTRY SINGERS (INCLUDING PUBLISHERS & LICENSEE)
Looking Ahead to Country Top 100

C.B. Widow
Linda Cassidy (Cin-Kay)
Because You Believed In Me
Gene Watson (Capitol)
Number One
Billy Swan (Monument)
Do You Really Tonight
Jerry Reed (RCA)
It's Different With You
Mary Lou Turner (MCA)
Say It Again
Don Williams (ABC/Dot)
Rodeo Cowboy
Lynn Anderson (Columbia)
Here Comes That Lonely Song Again
Don Gibson (Steele/Bob) / Streeter (ABC/Dot)
I Think I Feel A Hitchhike Comin' On
Jon Watson (Monument)
Bridge For Crawling Back
Roy Head (ABC/Dot)
God Loves Us
Jo & Friends (Polydor)
Think Summer
Roy Clark (ABC/Dot)
Sleeping With A Memory
Kathy Barnes (Republix)
That'll Be The Day
Pony Express (Republix) / RCA
A Cowboy Named You
The Hecks (RCA)
One Of These Days
Dr. Hook & The Medicine Show
Ladies Love Outlaws
Jimmy Rabbitt (Capitol) / MCA
Family Man
Al Farm
Frog Kissin'
Chef Atkins (RCA)
Sleep All Mornin' / (Republix) / RCA
The Fool I've Been Today
Jerry Wallace (Polydor)
Warm And Tender
Larry Gatlin & The Gatlin Brothers (Monument)
Layin' In The Sunshine
Tony Douglas (Cochise)
Sweet Southern Lovin'
Molly Nutt (Crestwood)
DON WILLIAMS (ABC/Dot DOA 17631)
Say It Again (2:56) (Hall-Clement — BMI) (B. McDill)

Smooth and easy comes this ballad, already receiving heavy airplay. Pulled from the "Harmony" LP, the title tells the tale.

JEANNE PRUETT (MCA 40969)
It Doesn't Take Two (2:35) (Jack & Bill — ASCAP) (Jerry Foster, Bill Rice)

Jeanne Pruett captures the heart of country with this story of lost love. Rich with fiddle and steel guitar, it was produced by Walter Maynes.

OAK RIDGE BOYS (Columbia 36441)
Family Reunion (2:30) (Allan Coe — BMI) (D. A. Coe)

With breakdown fiddle and revival foot-stomping flavor, the Oakies give out with some mighty fine harmony on this David Mallone production.

BILLIE JO SPEARS (United Artists UA WX 813-1)
Misty Blue (2:36) (Talmont — BMI) (B. Montgomery)

Billie Jo's interpretation of this old standard reaches deep into the crossover bag. String arrangement by Bill McGirt instrumentation to this Larry Butler production.

MUNDO EARTHWOOD (Epic 8-50232)
Lonesome Is A Cowboy (3:15) (Double R — ASCAP) (R. Hallmark, G. Nichols, C. Downs)

This is the title just about anything about this Henry Strezlecki production. It's a lonesome lyric about riding the range alone.

SHIRLEY & SQUIRES (GRT 954)
Hey Shirley (This Is Squirrely) (3:08) (La Debra — BMI) (D. Wolfe & J. Green, Jr)

With shades of the chimpunk, this is an up-tempo novelty that has strong Texas play. Could be a big one for this Bob Milsap production.

SANDY POSEY (Monument Z89 8698)
Why Do We Carry On (The Way We Do) (3:28) (Music City — ASCAP) (Sandy Posey)

Sandy is back with this teen-bump sound on this Tommy Coghil production. Sounds like quarters for the easy.

RED STEAGALL (ABC/Dot DOA 17634)
Truck Drivin' Man (2:28) (Belinda/Elvis Presley — BMI) (T. Fell)

Uptempo, toe-tappin' and that drivin' comes this Glen Sutton production pulled from the LP "Lone Star Beer and Bob Wills Music."

DOTTIE WEST (RCA JH 10699)
If I'm A Fool For Loving You (2:11) (Drury/Lane/Buck — BMI) (Stanley Kesler)

It's a laid back country ballad with string arrangement by Mike Leech. Dottie delivers a sincere vocal to the C.W. frigate, beginning with the production.

RAY POWELL (ABC/Dot DOA 17628)
Love Is Comin' Over Me (2:35) (Ben Peters — BMI) (J. Peters)

Bouncy, fast-moving with a heavy drum rhythm, this Larry Rogers production carries the sound of good charting.

MEL STREET (GRT 057)
I Met A Friend Of Yours Today (3:09) (Hall-Clement/Maple Hill — BMI) (B. McDill & W. Hohlfied)

Pure country with a story lyric about the old triangle twist. Produced by Dick Heard, it's the sound of many plays.

JERIS ROSS (ABC/Dot DOA 17632)
You Don't Need A Cadillac (3:04) (Crystal Blue — ASCAP) (I.R. Ross, J. Ross)

Jerrie Ross gives half vocal, half recitation, set to a black gospel-flavored track produced by Ron Chancey.

DON GIBSON & SUE THOMPSON (Hickory H737)
You've Still Got A Place In My Heart (2:35) (Fred Rose — BMI) (Leone Payne)

Pulled from the LP "Oh, How Love Changes," Don Gibson and Sue Thompson settle down into a comparable country sound on this Wesle Rose production.

ROGER BOWLING (United Artists UA WX 803-1)
You've Got A Lovin' Comin' (2:49) (Broughtham Hall/Proud Bird — BMI) (R. Bowling)

A good honky country song set to a good honest country sound produced by Larry Butler and Paul Richie. Sounds like good charting.

JERRY JEFF WALKER (MCA 40570)
It's A Good Night For Singing (3:05) (I Presume — BMI) (Robert Livingston)

Alright, the up-tempo is a very fast swinging bears the Jerry Jeff Walker's own Michael Browkly production, it was pulled from the LP "It's A Good Night For Singin'"

HAL BYNUM (United Artists UA WX 802)
The Old Pro (Broughtham Hall — BMI) (H. Bynum)

There's a moral to this recitation about mixing liquor and a career. Excellent guitar picking and fiddlin' make it a natural.

BILLY LARKIN (Casino 185-053)
#1 With A Heartache (2:58) (Don Kirshner — BMI) (N. Sedaka & H. Greenfield)

Already receiving good airplay, this nostalgic sound of the fifties was produced by Nelson Larkin. A good country.

HARRY BLANTON (Starcrest)
Money Honey (2:33) (Walton — ASCAP) (J. Stone)

Swinging rock/country, this song is for all workingmen 'folks tryin' to make ends meet. Produced by Scoot Turner.

BUCK TREAT (ABC/Dot DOA 17633)
The Wrestling Matches (4:10) (Flagship — BMI) (G. Sutton, L. Cheshier)

Buck Trent, who usually plays a variety of things such as banjo & guitar, went to toe wrestling matches and lives to tell about it. A cute novelty.

RONNIE MILSAP (Warner Bros. WBS 8218)
Crying Blue Eyes (3:13) (Aunt-Sue Productions, Joe Nelson)

Produced by Dan Penn for Warner Brothers, this is a sampling of the early Ronnie Milsap sound. Good one for collectors and many plays.

DALE McBRIE (Con Brio CBK 109)
Getting Over You Again (2:44) (Brar Patch — BMI) (Eddie Rabbit)

Written by the versatile Eddie Rabbit, and sung by the talented Dale McBride, the tune is the mellow blend of two creative artists. This is the type of song that invites you to hum along, for it flows easily and smoothly from one chord to the next. Simply good listening and enjoyment, this can be a potential goody for Dale McBride, both chartwise and in air time.

ROCKY MOUNTAIN MUSIC — Elektra 7E 1065

Eddie Rabbit

Eddie Rabbit captures the sound of progressive country with a smooth ease that fits easily into today's crossover market. Produced by David Malloy, all selections were written or co-written by Eddie and include his two top charters "Drinkin' My Baby (Off My Mind)" and "Do You Right Tonight." Others are "I Just Got To Have You," "Twistin' Dancing Pizza Dream," "'I Ain't Lo" something," "'They Say She Likes To (To Lay Here With Me)," "Could You Love A Poor Boy, Dolly," "I Can't Get This Ring Off My Finger," "Rocky Mountain Music," "Two Dollars In The Jukebox" and "Don't Want To Make Love.

SLEEPLESS NIGHTS — A&M 4578 — Flying Burrito Bros.

The Flying Burrito Bros.; sensitive understanding of the country music is evident throughout this LP recorded in the early '70s before the death of Gram Parsons. Forrunners of the "return to the roots" move, the group has laid down the musical track with classic simplicity and honest vocals. Selections are: "Together Again," "Honky Tonk Women," "Green, Green Grass Of Home," "Dim Lights," "The Angels Are Singing," "Mammy's Song," "Rocky Mountain Music," "Two Dollars In The Jukebox" and "Don't Want To Make Love.

REMEMBERING THE GREATEST HITS OF BOB WILLS — Bob Wills and The Texas Playboys — Columbia KC 34160 — Ray Price

Here is western swing in its original form. A collector's LP consisting of all previously released material done by Bob Wills and The Texas Playboys. This features old greats such as "Corrine Corrina," "Time Changes Everything," "New San Antonio Rose," "Two Guitar Special," "Roly Poly," "Spanish Two Step," "Maiden's Prayer," "Mexicali Rose" and "The Waltz You Saved For Me.

RENEGADE PICKER — Steve Young — RCA APL-1759

A classic example of one of the faces of progressive country. This contains such songs as "I'll Try My Love Again," "Lies" and "The Loneliest Heartbreakin' Town," "Lord You Know How Men Are" and "Miss Tully's Bar." This album reflects the promise of what we can expect in the future.

MICKEY BARRETT SINGS 18 YELLOW ROSES — Little Giant Records 121767

Mechanical Royalty Boosted, New Language Adopted By House

per minute, whichever is greater. Publishers and composers split the royalty 50-50.

The mechanical royalty, "the most controversial royalty in copyright," according to the Copyright Office, was the congressional solution to a potential monopoly problem which threatened to stifle competition over the first compulsory license in the world, setting a precedent for future license policies.

License Unnecessary

By 1961 the Copyright Office felt the compulsory license was unnecessary, and suggested Congress do away with it. When it noted in its 1965 report, "there seemed to be a feeling that people in the industry generally now feel that there is a need to remove that licensing requirement," and the 2c ceiling is no longer fair. They pointed to ever-increasing record company profits and record companies can well afford the 1c increase.

A 25% Increase

But a half cent of a 25% increase, noted the record companies. "What is at issue is not a "mere penny" increase," John Glover, the Los Angeles-based head of ASCAP, told a House Judiciary Subcommittee in presenting his RIAA survey, "but a transfer of a major amount of money from one industry to another.

The RIAA report claimed that the increased volume of sales, and the increased number of songs per record — thanks to the technological breakthroughs written by the recording companies — have not only doubled publisher/composer incomes, but have created new avenues of income. Increased manufacturing and labor costs are eating away at company profits, they argued, particularly the increase in the cost of PVC. "Why should the publishers get an increase because of the increase in the cost of raw materials?" asked RIAA spokesmen.

"Argentina Support"

In support of their arguments, both the publishers and record producers of the recording industry aimed a barrage of statistics, charts, and data at the Congress. The problem with the publishers' numbers is their arithmetic. The real question was which figures do you start with?

Dr. John Glover, the president of the Cambridge Research Institute, reporting for the RIAA, based his figures on a survey of major recording companies. The detailed questionnaire was distributed to a number of companies who wrote in their costs, profits, and loss figures.

"But the figures are based on an RIAA survey," said a publishing spokesman. "I leave it at that.

"I don't think he's for sale," said the RIAA spokesmen defending Dr. Glover's report. But the president of the Harvard Business School professor is not what was on the line. What could be, charged the publishers and record companies, was a "stake in keeping the mechanicals down." The RIAA, with a stake in keeping the mechanicals down, wrote Glover with all his information, including estimates on royalties.

"Who else is going to pay for a survey?" asked the RIAA representative. "It think's real red herring to say this when they won't give any data any.

The publishers and composers have this argument, the publishers adding a bit to their receipts and losses. This refusal to give Congress necessary information, while shooting down the only other inform-

ation available, was seen as one of the reasons the publishers argued there was a need for a government "argument that they need more money.

Meaningless Data

"With changing publishers, lumping together their financial data would be even more meaningless than the figures in the Glover report," said Leonard Feist. "To make a survey of the in-

finite variety of music publishers would not produce reliable data in any case.

Not so, however, according to the 1969 Congressional Research Service survey conducted by Edward Ryzhik. The report concluded Congress should require disclosure of the financial records of all music published and recording rights, which will help to propose changes in the mechanical royalty rate ceil-

ing. This includes not only independent publishing but dividend and subsidiaries of multi-market companies as well.

Misleading Facts

Requiring the parties involved in mechanical royalties to supply Congress with information may not be that helpful, though, if misleading and confusing "facts" continue to be the main course in special interest warfare. One of the most notable of these authors and publishers were published was the "statistics are all argumentative and self-serving," fees newspaper headlined, "A RIAA Bagging.

"It's very

based on both sides.

For example, the NMPS and AGA presented a series of calculations based on the increase in the list price of records, a figure of dubious, if any, value. While list price has nearly doubled over the past ten years, the actual cost of a record to the con-

sumer, according to the Bureau of Labor Statistics, has increased only 11 percent, less than the rate of inflation, and far less than the rate of increase in mechanical royalties, said the record companies.

On the other side, in exhibits 5A, 5B, 5-

C, and 9 of the RIAA survey, Dr. Glover consistently emphasized the disparity between the gross income on mechanical royalties — including estimated royalties on sales of two and three records, and the net profit of recording companies before and after taxes. It was a bit like compar-

ing $79.3 million gross worth of apples with $164,000 in apple juice. That's where my money is, he seemed to say, without taking into consideration any of the differences in apple and orange cultivation.

Not Relevant

All the dollars and cents information may not be the point, as the RIAA contend, to the NMPS. "Profitability is not relevant," said Feist. "It should not be an issue in determining the ceiling rate in which bargaining can occur."

The current statutory rate of 2c is only a ceiling, not a rate, said the authors and publishers. "Publisher figures,

"average mechanical paid out at 1.56 per song, down 34 percent in purchasing power from ten years ago."

But 99 of the royalties paid out are at 2c or a "standard deviation therefrom," ac-

companied by an additional 30 percent for songs longer than five minutes, and for songs negotiated for budget club, club, or block deals for secondary markets. "Before we had record clubs we didn't sell as many records," said the RIAA rep, pointing out that the deviations had benefited the publish-

ers.

"Two cents is an "ordinarily low," claimed Feist. "It doesn't provide room for anything but a bartering system."

The marketplace should be allowed to find its own level for negotiations.

"The record companies have indicated that, as their statistics indicate, the ceiling in fact becomes a rate. With a 4c ceiling the mechanicals would double overnight, they left.

Indisputable Facts

Despite the conflicting testimony, a few facts appear indisputable: the mechanical royalty has grown, doubled in ten years, according to RIAA figures; materials and labor has increased for record manufacturers; publisher/composer income as a per-

cent of record sales has declined over the past ten years; sources of income for publishers/composers have increased since 1909; despite ups and downs of recession, and the loss of some markets, record com-

panies have expanded and increased profits; and

inflation has graced at everyone's profit, both record companies and publishers/composers.

Inflation Erosion

Inflation's erosion has been one of the most persuasive arguments the publishers and composers have provided. If the House of Representatives thought 2c was fair in 1967, they should increase it to remain con-

sistent with the rate of inflation, he said. "Inflation has increased," argued AGAC's Lew Bachman. "Everything except the mechanical royalty." But he added a factor that the XIF, taken alone, is automatically sufficient to justify an increase," reported the Copy-

rights. "In 1976, we cannot accept that inflation of the sort we have seen in recent years can be discount-

ed entirely," the report added. "Inflation is real for individual human songwriters," noted Barbara Ringer.

But primary victims of inflation, the Con-

sumer Storyer, America and two un-

ions, AFM and ATRA, didn't buy the infla-

tion argument. "We are concerned that an increase in the royalty rate would result in an increase in the consumer price of recordings," wrote CFA president Carol Tucker Foreman, "without an adequate showing on the part of the composers and publishers that they need or are entitled to such an increase.""}

Handsome Improved

In a letter to the House Subcommittee, AFM president Hal Devia concurred, saying that RIAA's "inflationary argument is a dis-

cut. AFAFRA's, didn't buy the infla-

tion argument. "We are concerned that an increase in the consumer price of recordings, wrote CFA president Carol Tucker Foreman, "without an adequate showing on the part of the composers and publishers that they need or are entitled to such an increase."
THE SINGLES BULLETS

(An airplay and sales analysis of the bulleting singles on the Cash Box Singles Chart)

#1 JOHN SEBASTIAN - #1 for the second week. #1 play at WABC, KFRC, WFIL. KMMN, KXOK, WXYK, WCAO, Y-100, KNDY, WBFB Top 5 at 65% of our stations. Top selling single. Tower-SF Peaches-St Louis Central-Hartford Trans World-Albany. Best-Boston Norman Cooper-Phil. Buffalo One Stop

#2 WINGS - Jumps at 6 stations. KLIF 8-3, Kiis 72-2, KRLQ 7-2, KSFQ 7-2, KKBQ 7-2, WLS 7-2. WXYK, RFM, WABC, WLS, KRR, WLS, KRR, WABC, WLS, KRR, WLS, KRR, WABC.

#3 DiANA ROSS - #1 at 14 key stations. WXYK, RFM, WABC, WLS, KRR, WLS, KRR, WABC, WLS, KRR, WLS, KRR, WABC, WLS, KRR, WLS.

#4 DIANA ROSS - #1 at 14 key stations. WXYK, RFM, WABC, WLS, KRR, WLS, KRR, WABC, WLS, KRR, WLS, KRR, WABC, WLS, KRR, WLS.

#5 HENRY GROSS - #5 on 30% of our stations. WLS, WMAK, WMEQ, WHHY, WINS. Not a 1-1-1-1-1. WLS, WMAK, WMEQ, WHHY, WINS.

#6 SILVER CONVENTION - #6 at 14 key stations. WXYK, RFM, WABC, WLS, KRR, WLS, KRR, WABC, WLS, KRR, WLS, KRR, WABC, WLS, KRR, WLS.

#7 SCOTT McCLAIN - #7 at 14 key stations. WXYK, RFM, WABC, WLS, KRR, WLS, KRR, WABC, WLS, KRR, WLS, KRR, WABC, WLS, KRR, WLS.

#8 CASH BOX ANSWERS to the growing industry demand for SPECIFICITY.
Sega Appointments

LOS ANGELES — Sega Enterprises, Inc. chairman and president, David Rosen, recently announced the appointment of Harry M. Kane as chief operating officer of Sega of America, the corporation's U.S. manufacturing-distribution division. At the same time Rosen announced a corporate change in marketing policy whereby all international marketing, with the exception of the Far East, will hereafter be conducted through the Sega of America division.

Kane, a vice president of the parent corporation, Sega Enterprises, Inc., has for the past several years held the post of chief operating officer of Sega Enterprises, Ltd., the corporation's Japanese subsidiary.

Effective June 1, 1976 is the appointment of Edward P. Amornino as vice president-manufacturing of the parent corporation, Sega Enterprises, Inc. In his new position, Amornino will be responsible for the coordination of the various manufacturing activities conducted throughout the corporation.

Amornino will also continue to hold the post of director of manufacturing of Sega of America, the corporation's U.S. manufacturing-distribution division.

Duane M. Blough was appointed executive vice president, chief operating officer of Sega Enterprises, Ltd., the corporation's Japanese subsidiary. Blough formerly held a post of vice president of general instrument corporation. Blough replaces Harry M. Kane, who, as the vice president of the parent corporation, returned to the Los Angeles headquarters.

Call To Arms by Roger C. Sharpe

O Captain! My Captain! our fearful trip is done. The ship has weather'd every rack, the prize we sought is won. The port is near, the bells I hear, the people all excelling.

Wait Whitman, O CAPTAIN! MY CAPTAIN!

NEW YORK — Neither is the trip done, nor the prize won in the licensing of pinball machines in New York City. Instead we are faced with the harsh reality of standing up to slanderous and malicious accusations. I was appalled recently when I listened to a radio show interview with Councilman Leon Katz of Brooklyn. He proceeded to bombast the industry with claims of racketeering and gangsterism, as well as

Operate

CHICAGO Coin's Coney Island Rifle for Top Play! Big Profits!

School in Session

BLOOMINGTON, MINN. — Photo 1: A partial view of the more than sixty operators and servicemen from a six-state area who attended the Hanson Dist. Co. hosted electronic seminar April 26-29 conducted by Kush N Stuff stall leader Robin Minnear. A comparative newcomer at Kush N Stuff, Minnear has an impressive background in electronics and, under the direction of the firm's Bill Arkush, has been conducting seminars nationwide. He is noted for his ability to simplify even the most technical aspects of a presentation for the mutual comprehension of the skilled as well as the beginner in the field.

Photo 2: Minnear's instruction ran the gamut from the basics of reading schematics to the use of electronic diagnosing equipment. In addition, he fully explained the TV monitor in terms everyonewould understand. During the 2-day session, he also introduced a newly published video logic textbook, described as "the first of its kind," which converts the various facets of video logic components through Phase II. The book is geared primarily to beginners, he explained, but has high reference value for experienced technicians as well.

N.Y. Pin. Decision Due

NEW YORK — At presstime last week Cash Box learned that Mayor Beame was expected to affix his signature to the bill to legalize pinball machines in New York City within a few days. Area coin people were optimistic that the bill, which had previously passed the city council by a vote of 30-6, would be signed by Tuesday, June 1

Presidents of the parent corporation, Sega Enterprises, Inc. has for the past several years held the post of chief operating officer of Sega Enterprises, Ltd., the corporation's Japanese subsidiary. Blough formerly held a post of vice president of general instrument corporation. Blough replaces Harry M. Kane, who, as the vice president of the parent corporation, returned to the Los Angeles headquarters.

Cash Box/June 5, 1976
EASTERN FLASHES

Tuesday 16 Robert Jones International, Inc. (Dedham, Mass.) open house was — to put it mildly — a huge success! Some 1,000 people showed up from a wide terri- torial base of the numbering approximately 900. Many coin biz firms participated in the show, as observers and exhibitors.

The CORP’S Tom Nieman is knee-deep in arrangements for an ambitious promotion campaign (outlining even the elaborate “Wizard” program) in conjunction with the introduction of the “Capt. Fantastic” 4-player pingame, which is scheduled for produc- tion in mid-July. Much tie-in publicity is planned with world famous recording star Elton John. It is strictly packing the machine’s outstanding design, graphics, and the star’s label affiliate MCA Records. John had a multi-million seller in the “Capt. Fantastic” LP on that label! Also in the works is an extensive promotional tie-in with the Playboy organization, stemming from Hugh Hefner’s personal enthusiasm over the game, as Nieman indicated. Special Playboy Celebrity Pinball tournaments are slated for New York, Los Angeles and Chicago! On the basis of the attraction of the machine itself and the widespread interest of its tape, Nieman anticipates unlimited promotion potential and is pulling out all stops in launching the campaign! As a further enhancement, Elton John is expected to be in Chicago in late June for a concert performance during which time his itinerary will be highlighted by a visit to the Bally plant to observe pinball machines in production.

EMPIRE DIST’S Ben Rochetti and Stan Levin planned to cover the NRA (Restaurant show) at McCormick Place last week, prior to which Stan made a quick trip to Las Vegas for the International Convention of Shopping Centers convention out there. On the home front, there’s much focus on arcade equipment which is moving just beautifully now that the season is in swing. Learned that Empire will be hosting another of its outstanding multi- factory, weekend, service seminars. This series is scheduled for mid-June in the area of Indianapolis. Exact date and details will be announced later… Hans Heiber, branch manager of the Empire-Detroit office, spent some time at the distrib’s Chicago premises last week.

ELECTRA GAMES’ energetic sales manager Stan Jarocki will be losing a valuable right hand man when son, James, who’s been assisting him at Electra these past months, deserts the firm to marry the former Valerie Glos and subsequently heads for duty at the Malters Air Force base on the west coast. Jim’s a second lieutenant, currently in navigator training — and proved to be quite a chip off the old block when he said that he could leave the Electra post with much peace of mind in knowing that the firm’s Eliminator IV is suc- cessfully off and running. Stan himself, of course, that the game is really starting to happen in the trade…. Good luck to you, Jim.

AMONG ALLIED LEISURE staffers in from Hialeah for the NRA convention were Arnold Fisher and Ruthie Rosenson. Both are ecstatic over Ali’s new product line and the recently premiered coin-operated machines — including the outstanding Daytona 500 driving game and Thunderbolt pin.
WANT! - all news and used angling catalogs, old
books, TV games, Air Hockey, pool tables, bargain priced used and unopened bargain priced games, 

WANTED — BALY MULTIPLIERS with Hopper at 5- & 6-knobs models. Also wanted: used Williams and Gottlieb 4 and 8-ball machines. 5 cents or used. Phone 456-2253.


COIN MACHINES WANTED


SALE! We have quantities Flippers CCE Heehaw Rival, Golden State, Bally, Williams, Gottlieb, Bally, Pinball Masters Novis 4 Million BC, Gottlieb Jack Box etc. etc. PAN AMERICAN AMUSEMENTS, 1211 Liberty Avenue. Middletown, New Jersey 07748. Telephone 212-533-5540.


WANT — Wurlitzer 1050 slot bells. CALL A KREETS at CORTLANDT MACHINES 2511 Division St Poughkeepsie, N Y 12601. 718-737-3215.

COIN MACHINES WANTED

WANT! — all news and used angling catalogs, old books, TV games, Air Hockey, pool tables, bargain priced used and unopened bargain priced games, lottery equipment & equipment. Gaines games, Jukeboxes, coin machines, Conquest distributor since 1927. Phonestraint 512-631-9560. Mail current price list if equipment now available.

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CLASSIFIED AD RATE 25 CENTS PER WORD

Count every word including all words in term room. Numbers in address count one word. Minimum ad accepted 56.25 CASH OR CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADVERTISEMENTS. All orders postmarked will be held for the following weeks issue pending receipt of your check or cash. NOTICE — 512 CLASSIFIED Advertisers (Outdoors USA only). Place your present subscriber's name. You will be billed for a period of One Full Year, 52 consecutive weeks. You are allowed to change your Classified ad each week if you desire. Advertisements over 40 will be billed at the rate of 25 cents per word. Please count words carefully. Your classified ad may be placed by your local collection office by Wedne- sday, 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, Calif. 90028

Make your sure your check is enclosed.

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Make your sure your check is enclosed.
Call To Arms

creating moral depravity in our nation's youth. Is this to be a repeat of the 30's? Or will the primary contributors finally stand up and be counted?

I pledged my time and energy to making a difference. I am a citizen of the record industry, and am ready to fight tooth and nail with anyone who would make disparaging remarks about the integrity and value of the people involved in this industry. Will anyone else take up the crusade? Or will heads be turned away from the issues? It is time to be a stand alone. The pinball profession is a noble endeavor and yet many walk in shadows, hoping that the pinball world will never see the light of day. But a critical impasse is about to occur.

Pinball legalization is news. Sen-
nationalism journalism makes it a point of special interest for those who view it as a stepping stone to higher office. It is this select few who nobly speak about the destruction of adolescent values, the inclination to cam-
blng and the waste of much needed lunch money. In addition the echoes tell of Mafia horror stories and protection money, un-
savory elements in society preying on the weakness of the young.

Do we accept the attributes given to pinball machines? Face up to the fact that the dark ages are over, there is no room to hide if I have misjudged the strength and compa-
synergy in all of us. Our dreams and travel plans will never be done fighting the injustice. I believe in the worth of the pinball machines and industry and that it is something that will be of great share and a rightful place in society.

The New York situation poses a prob-
en during the past few years. With the state of the industry it would take the majority of the in-
stitutions to make up for the rest of the country if matters aren't nipped in the bud. To come so close to what we want and to see the possibility of hav-

ing the dream of a lifetime would be a much better source to harm to the image of the industry as it starts this third century of America.

Are we the ones who have made a grave hide? Are there skeletons in closets long locked and kept under wraps? Or are there decent and hard working men and women who chose this business because they loved it? Does the world know the man behind the machine and is he a compilation of in-

nuities and slurs?

My book will tell the story of what I found and will serve to educate and inform people. It may bring about a new level of un-

derstood industry. But can one man do it alone. Support me and you support your-

Note the future to how we have been being geared around this nation, before you fail victim to your own naivete and inac-

curacies.

Send letters to councilmen and legislators in cities, counties and states where pinball machines are not getting a fair appraisal. Before the attack with New York, the cultural center of the world, where for over 40 years pinball has been held in high esteem and remarkably. A com-

bined effort is needed. A show of strength for people who want to clear their name and image

This is no idle plea. All of us should be fighting until the last pre-judiced view is 

A New York may indeed pass and rally the entry of pinball machines once again, and it may be that we will be waiting long in the back door? Why should anyone be
given the opportunity to attack and try to verbally destroy the pinball profession and its
take the banner and reveal the hurt and anguish that has resulted from these trials against your names.

To the people and citizens of the world and the humanity to change the abuse into praise. I believe in all of you, and know that there is no one that is better at each and every one of you, sets you apart.

There is value in your purpose and a con-

viction that will be made and not be put off. Now, together, let us show the rest of the world that we're not afraid to speak up for what is right. Let's show them that this one particular American industry deserves to grow and prosper in a society that is ready to listen to the truth.

No one has earned a better break. Give it to them! (Ed. Note: Roger Sharpe is a journalist, and has been a pinball player who has gained significa-
tance recognition in the coin machine in-
dustry as a result of extensive personal research for his soon-to-be-released book titled "The Pinball Machine" (E.P. Dutton). He has traveled both here and abroad gathering material for the book and is expected to complete his research in the near future. He has been keeping pace with the pinball legislation proceedings.)

FM Analysis

WAAAM-FM — BINGHAMTON, NEW YORK

Steve Becker, Station Manager, WAAAM-FM, 201 West Main Street, Binghamton, New York 13901. (607) 723-1215.

WAAAM-FM (1340 AM) is owned and operated by the Family Furniture organization, WAAAM-FM is a Top 40 station.

12:45 pm, 24 Mar 75

Call To Arms by Brian isso, who has been on the air at WAAAM-FM for over 2 years. He is also a member of the Syracuse Symphony Orchestra.

The article is written in a first person perspective and describes the author's experiences with pinball machines in the New York area. The author, a pinball enthusiast, argues for the legalization of pinball machines and defends them against the negative portrayals in the media.

The article also touches on the role of pinball in the music industry, noting that it has been a source of income for record companies and musicians. The author notes the significance of pinball machines in the context of cultural history, and argues for their preservation and continued enjoyment.

The author concludes by calling for a show of strength among pinball enthusiasts and the industry to fight against negative portrayals and for the continued enjoyment of pinball.

R&B Ingredients

Midnight Special in a couple of weeks

KC and the Sunshine Band are still in the studio recording track No. 30. Their next single will star at the Palace Theatre in New York beginning June 14. Diana will be making her debut on the Broadway stage. "... rufus featuring Chaka Khan will be headlining KC and the Sunshine Band's next tour.

Five of the nicest guys in the business drooped by last week to chat. The Tavars, just back from their tour of Japan, came by before they had to leave for Boston. They all were flabbergasted by the experience of touring Europe. "It's the most exciting thing we've ever done," said Tavares' bass singer, Alton "Bitty" Jellett. "There was a lot of fun in Europe, and the fans were great. They really showed us how to work the stage." Jellett added that a Tavars' biggest hits LP was released over there. What really shocked them was that the kids knew all the lyrics to their songs Butch Tavares said they were chomping at the bit to get back to the US and play some of the good shows they've already been to. Butch Tavares also mentioned that they were planning to release a new LP and a single in the near future.

Aerosmith, with Steven Tyler in the lead, have not been recording for some time. They have been working on a new album and are expected to release it soon. The band has been working on a new song titled "Dream On," which is expected to be a big hit. The band has been working on the song for over a year and is excited to finally release it. They have been working on it with producer David Foster and have been recording it in various locations around the world. The band is also planning to tour in support of the album, with dates expected to be announced soon. The band has been working hard on the album and is excited to share it with their fans. They have also released a new single titled "I Don't Want To Miss A Thing," which has been well received by fans and critics alike. The band is expected to release the album in the fall and is excited to share it with their fans.
1976 Peoples Free Festival
Hoping For Hampstead Heath

Prior Violence, Local Complaints Force Organizers To Shop For Outdoor Locale

LONDON — Following the controversial ending to the 1976 Peoples Free Festival held at Windsor Park, where police were called in to evict fans, it is understood that the 1976 event can be held on Hampstead Heath, in north London. Last year the Day of the Dead was performed in a field at Watchfield, almost 50 miles from London, and this proved unpopular to attendees and local inhabitants, although there was very little actual fighting at the site. Some would like the event preferably in a London locale, but because of past troubles associated with outdoor pop festivals the D of E are reluctant to grant licenses for such events.

WEA Brings Cotillion Label Into Britain: Pye, Budihh In 5-Yr. Pact

LONDON — WEA is launching the Cotillion label following its release of a new multi-colored one.

Buddah Records has signed a five-year licensing agreement with Pye for the following London talks between Buddah president Art Kass and Pye chairman Louis Benjamin. The deal is announced to maintain the healthy Buddah sales spurt here with chart successes by Gladys Knight and the Pips, Archie Bell & the Drells, Melba Moore, and Trimmp.

Buck Records is spending 45,000 pounds sterling on TV advertising spots in a major promotion boost for new recording artist Tony Monopoly, whose first album has now been released. Most of it will be concentrated on the Granada TV area in the north of England, centered on Manchester, in view of Monopoly’s great popularity around the northern club circuit. His month’s season at London’s Talk Of The Town will be tied in with spots on Capital Radio and possible TV promotion in the area later.

Decca Records is putting its “Buck” label firmly on the musical map here in the wake of its chart success last year. A 14-track album, full of well-known hits, “Buck’s Strongest Sound Around” and including established acts such as the Chi-Lites and lengthier-known names like Fred Hughes has been released.

Caroline Exports, a leading UK disk export company, is set to make a major impact on the Japanese import market following a visit by export manager Adrian Rose to Tokyo which netted orders worth over 35,000 pounds sterling. Rose’s order book are Decca and His Master’s Voice classical repertoire. The Japanese are also keen on jazz, Bebe back-catalog and contemporary rock as played by Deep Purple and Pink Floyd.

British Eyes See Bing Crosby
One Of Most Famous Yankees

LONDON — United Artists and Decca are both taking advantage of the presence of Bing Crosby in the 1974 Palladium season with Rosemary Clooney. UA is releasing a new Crosby LP recorded here last year produced by Ken Barnes and is entitled “At My Time Of Life,” and is

Polydor Japan Increases Sales

TOKYO — Polydor (Japan) Record Co. has had an executive conference to settle its 45th term (Sept. 21, 1975 to Mar. 20, 1976). According to an executive conference to settle its 45th term (Sept. 21, 1975 to March 20, 1976), the Gross sales term for the period was 3,956,000 yen ($31,120.00), 0.6% more than the previous term. The album sales term is 15.7% over the previous term with 1,743,000 yen and 15.7% more than the same period of the previous year, with 1,266,000 yen.

In total sales, records accounted for 8,000,000 yen (45%), while tape brought in 1,416,000 yen (15%). Of these two items, records showed a 14.5% increase over the same period of the previous year and tape sales went up 14.5%.

Comparison between domestic music and international repertoire (total sales) shows that the domestic repertoire brought in 1,416,000 yen (15%). Of these two items, records showed a 14.4% increase over the same period of the previous year and tape sales went up 14.5%.

Keri Ouga, Yoshiyo Inouye, Kenji Sawada, Goro Noguchi (Japanese) and Eric Clayton and Richoe Blackmore (import) were among the artists who contributed to increased sales during the term.

Mounting a promotion campaign with a tag dreamed up by UA head of popular music Alan Warner: “Don’t mean a thing if I ain’t got that Bing.” Crosby may make another UA album with Fred Astaire, who came into Crosby’s sphere of influence while working with the American ambassador in Tokyo. The result of that fact is that in British eyes he is one of the most famous Americans ever. Crosby is also recording a new Crosby catalog repertoire including the Vocation release “Many Happy Returns.” “A Southern Memoir” and the album, “This Time,” is released by Crosby reading Mark Twain’s “Tom Sawyer.”

King Posts Gain

TOKYO — King Record Co., has disclosed the business results of its 25th term (Mar. 21, 1976 to Mar. 20, 1976). According to president Kazumitsu Machijiri, gross sales were 14,780,000 yen ($131,848.00), 13.7% more than the previous term. This strong result stemmed from the good sales of Akira Fuse, Yuriko Futaba (Japanese artists), The Carpenter and The Wake.”

Records accounted for 83.8% (12,380,000 yen) while tape brought in 16.2% ($1,000,000 yen). At the same time, record sales were up 16.3% over the previous year and tape sales also increased 14.3% more. Interestingly, the overseas domestic has increased significantly, rising 54.5% to 47.5%.

A target for the 26th term (Mar. 21, 1976 to Mar. 20, 1977) was set at 17,000,000 yen ($178,098.00) for records and tapes ($2,660,000 yen).

Chappell Reorganized To Primo; Curbishley To Manage The Who

LONDON — Roland Rennie, creative director of Chappell Music, has announced that the company will expand and reorganize its promotion department, with the appointment of Teddy Holmes as exploitation director. Mike Batory, formerly with Chappell International, has been appointed assistant to Holmes, covering the team of Stan Bradbury, Lou Hart, George Smith and Boy Squires. Commenting on this Rennie said, “I am delighted to tell you that it is entering the new year with Teddy Holmes. I am sure that the company will be that much more successful.”

Curbishley formerly a director of Track Records until he resigned last year owing to policy differences, has been appointed manager of the company. After leaving Track he became manager to Roger Daltry as a solo artist, and together they have become a very popular duo. Daltry is a popular manager to find and develop new talent. The Who will start a tour of America in late January, and are looking forward to concerts in Japan and South America.

Fender, Steely Dan Tour Europe for ABC

LOS ANGELES — ABC Records’ recently released LPs, “Tour of Europe” and “One More Chance,” the LPs are touring the United States and will be released here later this year.

The album is to be released at the end of this month, and a promotional tour is being planned. The album is a collaborative effort between Fender, who traveled to Mexico and New York earlier this year, is enjoying his tour here. Fender’s recent promotional trip to Europe, Fender’s schedule includes interviews and press conferences in four German cities including Hamburg, Munich, Berlin, and Cologne, and a tour of Amsterdam, Holland before playing London’s New Vic Theatre June 12.

At the same time, Steely Dan, a band usually associated with personal appearances, is also doing a promo stint. With their new album, “Royal Scam” rising on the American charts, Donald Fagen and Walter Becker, the songwriting core of the group, have gone along to meet the press and electronic media interviewers in London and Amsterdam.

Novello Award Awarded To Sparta Florida Ltd.

LONDON — For the second successive year, the Sparta Florida Music Group Ltd. has received the Novello Award, this time for “best new musical” of the year, Russell Solomon, featured guest, and writing. The song was written by Sparta Florida manager Hal Shaper and Cyril Ornadel.

The last year’s writing winners received the award for the musical “Treasure Island.” In the United States and Canada that song is published by Kenwood Music Inc. (BMI).

In collecting the award, chairman, of the board Jeffrey S. Kruger made mention of the fact that for many years there has been a “My Time Of Life” and “Children” have been recorded by Bing Crosby.

WEA, RCA Deal

HAMBURG — Record Service Schallplatten Vertriebsgesellschaft GmbH (Records Production and Distribution Company) subsidiary of WEA Music GmbH has contracted with RCA Schallplatten GmbH for warehousing and distribution of RCA records through Record Service. Beginning July 1, the complete repertoire of RCA will be distributed by Record Service.

The long-term contract was signed by RCA managing director Hans-Georg Baum and WEA managing director Siegfried E. Loch.
### International Best Sellers

#### Japan

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>Beautiful Sunday</td>
<td>Daniel Boone</td>
<td>Discomate</td>
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<tr>
<td>2</td>
<td>Al Ni Harashita</td>
<td>Momoe Yamaguchi</td>
<td>CBS-Sony</td>
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<tr>
<td>3</td>
<td>Mirai</td>
<td>Hiroki Ishiwa</td>
<td>Victor</td>
</tr>
<tr>
<td>4</td>
<td>Waitaite Rusu</td>
<td>Akira Inaba</td>
<td>Discomate</td>
</tr>
<tr>
<td>5</td>
<td>20 Sayo No Tsubasa</td>
<td>Hideki Ogi</td>
<td>CBS-Sony</td>
</tr>
<tr>
<td>6</td>
<td>Oh Mariyana</td>
<td>Seiyu Tanaka</td>
<td>Victor</td>
</tr>
<tr>
<td>7</td>
<td>Wink De Snake</td>
<td>Fumi Sawada</td>
<td>Polydor</td>
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<td>8</td>
<td>Koyi No Sea Saw Game</td>
<td>Agnes Chan</td>
<td>Warner-Pioneer</td>
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<td>9</td>
<td>Haru Ichiban</td>
<td>Candles</td>
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<td>10</td>
<td>Woman No Hadana</td>
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<td>CBS-Sony</td>
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<td>11</td>
<td>Beautiful Sunday</td>
<td>Trazmann</td>
<td>Black/Toshiba</td>
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<td>12</td>
<td>Oyoge Taishakukun</td>
<td>Masato Shimono</td>
<td>Canyon</td>
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<td>13</td>
<td>Hidashi No Kaze</td>
<td>Akira Fujiwara</td>
<td>King</td>
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<td>14</td>
<td>Kageriyoku Haya</td>
<td>Yumi Arayi</td>
<td>Express/Toshiba</td>
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<td>15</td>
<td>Sexy Bus Stop</td>
<td>Oriental Express</td>
<td>Victor</td>
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<td>16</td>
<td>Kilano YadoKara</td>
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<td>17</td>
<td>Kimi Kawarigane</td>
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<td>18</td>
<td>Ashi No Europe</td>
<td>Sentama</td>
<td>Santana</td>
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<td>19</td>
<td>Biba America</td>
<td>Banzayi</td>
<td>Overseas/Techniku</td>
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<tr>
<td>20</td>
<td>Asumi Mekatte Hashire</td>
<td>Takuro Yoshida</td>
<td>For Life</td>
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#### Holland

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<tr>
<td>1</td>
<td>Music</td>
<td>John Miles</td>
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<td>2</td>
<td>Barottie's Theme</td>
<td>Sammy Davis Jr.</td>
<td>Philips</td>
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<td>3</td>
<td>Sweet Love</td>
<td>Ferranti</td>
<td>Negram</td>
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<tr>
<td>4</td>
<td>002,345,709 (That's My Number)</td>
<td>Trinity</td>
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<td>5</td>
<td>Could It Be Magic</td>
<td>Donna Summer</td>
<td>Groovy</td>
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<td>6</td>
<td>This Melody</td>
<td>Julien Clerc</td>
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<td>7</td>
<td>You're The Reason Why</td>
<td>Rubettes</td>
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<td>8</td>
<td>Glass Of Champagne</td>
<td>Sandler</td>
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<td>9</td>
<td>Hit The Road Jack</td>
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<td>10</td>
<td>Foot To Cry</td>
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#### Australia

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<td>Abba</td>
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<td>Sailor</td>
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<td>3</td>
<td>Viva</td>
<td>John Farnham</td>
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<td>4</td>
<td>I Hate The Music</td>
<td>John Paul</td>
<td>Albert</td>
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<td>5</td>
<td>All By Myself</td>
<td>Eric Carmen</td>
<td>Arista</td>
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<td>6</td>
<td>Old Sid</td>
<td>Brian Connolly</td>
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<td>7</td>
<td>Darktown Strutters Ball</td>
<td>The Muffy Gang</td>
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<td>8</td>
<td>It Should Have Been Me</td>
<td>Yvonne Fair</td>
<td>RCA</td>
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<td>9</td>
<td>You Sexy Thing</td>
<td>Hot Chocolate</td>
<td>EMI</td>
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<td>10</td>
<td>Bohemian Rhapsody</td>
<td>Queen</td>
<td>Elektra</td>
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#### Argentina

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<td>Dama De Azul</td>
<td>Joe Dolan</td>
<td>Music Hall</td>
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<td>2</td>
<td>Dile</td>
<td>Wallis Sisters</td>
<td>Music Hall</td>
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<tr>
<td>3</td>
<td>Hoy Tengo Garantes De Ti</td>
<td>Miguel Gallardo</td>
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### Great Britain

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<td>THOSE SOUTHERN KNIGHTS</td>
<td>Crusaders/Blues Thump BTD 6224</td>
<td></td>
</tr>
<tr>
<td>6/6</td>
<td>STARCALLE</td>
<td>Epic PE 33914</td>
<td></td>
</tr>
</tbody>
</table>
I want to run an ad in your Directory. Have your salesman call me.

I want to be certain my company is represented in any free industry listing you are running in this Directory.

MY FIRM'S NAME IS BELOW.

CASH BOX 34th ANNUAL DIRECTORY — COMING IN JUNE

<table>
<thead>
<tr>
<th>MY BUSINESS CATEGORY:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>● RECORD MFR</td>
<td>● PUBLICIST</td>
</tr>
<tr>
<td>● DISTRIBUTOR</td>
<td>● PROMOTION</td>
</tr>
<tr>
<td>● RACK JOBBER</td>
<td>● IMPORTER</td>
</tr>
<tr>
<td>● ONE STOP</td>
<td>● EXPORTER</td>
</tr>
<tr>
<td>● RECORD PRODUCER</td>
<td>● COIN MACHINE DIST.</td>
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<tr>
<td>● MUSIC PUBLISHER</td>
<td>● GAMES MFR.</td>
</tr>
<tr>
<td>● PRESSING PLANT</td>
<td>● OTHER</td>
</tr>
<tr>
<td>● JACKET FABRICATOR</td>
<td></td>
</tr>
<tr>
<td>● RECORDING STUDIO</td>
<td></td>
</tr>
</tbody>
</table>

NAME ...

COMPANY ...

ADDRESS ...

PHONE ...
Natural Gas...
The Beginning Of
A New Music Energy
For The Seventies!

The Focus Is On Stardom!