CROSBY & NASH/‘WIRE TO WIRE’ FAVORITES

- Lieberman Sells Soul City
- One-Stop To Jim Tavau
- Goldfarb To Exit BPG After 25 Years
- Sheppard Leaves Motown
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- Economics And Intelligence (Ed)
cash box editorial

Economics And Intelligence

In the world of big business, short term gains are sometimes looked upon as more desirable than long term investments. The acquisitive nature of large corporations is often blind to the future, as any environmentalist will quickly attest. Though the record industry is as growth-minded as any, it is fortunately not compelled to swallow up its young in a headlong rush toward becoming the ultimate corporate structure.

An example of corporate realism that smacks of intelligent foresight is the sale of the Soul City One-Stop by David Lieberman to Jim Taylor (see page 7). When Lieberman purchased the St. Louis business as part of the Musical Isle deal, he was confronted with an operational dilemma. Should he attempt to implement his computerized inventory control system or not? Realizing that Soul City was not geared to accept the system, Lieberman sought, and found, another solution. Rather than attempt to force computerization upon the one-stop, which caters in large part to the black community, he sold it to the man who had operated it profitably for the previous seven years. In turning Soul City over to Taylor and his partners, Lieberman not only realized a profit for himself, but also helped perpetuate a successful enterprise by returning it to its original operating environment.

Lieberman’s admission that Taylor and his associates were the most capable people to administrate Soul City’s activities belies the traditional opinion of corporate ego. He might have opted to torce his computer system on the one-stop, but he recognized that it would have been a costly battle that, in the end, would probably have had fatal consequences for Soul City. The wisdom of his decision to sell out should be emphasized, because beyond the immediate dollars and cents of the transaction is a much larger consideration — artists and their careers. The connection becomes clear upon examining the chain of events from the birth of a record to the time it is bought at the consumer level. The Soul City One-Stop was an invaluable link in the process. Rather than disrupt the flow of black product at perhaps its most crucial point (from the one-stop to the mom and pop store), Lieberman ultimately ensured the continued exposure of black artists in a major market. His contribution to the life-cycle of black music in St. Louis should be examined closely. It certainly verifies the contention that economics and intelligence don’t have to be strange bedfellows.
Here's everything you need to get your customers into the spirit.

The new spirit of John Denver means a new spirit of success for his entire catalogue.

Stock up now.

RCA Records
It's only love
"ZZ TOP"

THE NEW SINGLE.
"I have had enough beginnings to know the end of a beginning and a new chance to start a whole new life."

A&M Records warmly and proudly welcomes Richie Havens.
Heilicher Registers Gains On 14 LPs By Beach Boys

by Bob Speisman & Julian Shapiro

NEW YORK — The Beach Boys have been a recording and performing phenomenon for more than 15 years, and their music has become somewhat of a retailing phenomenon as well. On July 17, “15 Big Ones,” the band’s first studio album since January 1973 (“Holland” was the last) entered the Cash Box “top 200 albums” chart at #97 (it is now #12). Two weeks later, “Endless Summer,” a 2-LP set released two years ago by Capitol, reentered the chart at #63 (now #88 with a bullet). Now, this week, “The Beach Boys in Concert,” a 2-LP set released three years ago, has appeared on the chart at #100.

More Chart Appearances

There are indications that even more Beach Boys albums may reappear on the chart, as the band winds its way through the second half of a three-month, 36 city tour. This week, Heilicher Bros./Jil, March, the nation’s largest rack jobbing operation and operator of 185 Musicland stores, reported that sales increases of 14 Beach Boys albums.

Big August

“Endless Summer,” which sold 1,100 copies during the week ending August 6, increased to 1,957 copies at the reporting branches of the Heilicher operation, which include all the Musicland stores and the entire rack jobbing operation. As a result, the album, which has sold 15,499 copies during the six months ending June 30 at Heilicher, moved from #17 to #7 on the top seven list of top selling LPs, which is based exclusively on sales monitored within the various branches of the company. “15 Big Ones” jumped from #20 to #11 on the Heilicher list as sales increased from $64 to the week ending August 6 to $1,469 following the weekend.

Jumps

“Spirit Of America,” released in April 1975 on Capitol, had moved from #153 to #159 the previous week. Sales increased from 201 to 297. “20 Golden Greats,” an import album on the Melody Minder label, which is #1 album on the current Melody Minder chart in London, leaped to #170 from #490 with sales climbing from 186 units to 265 units. “The Beach Boys In Concert,” released in December, 1973, is currently at #180, up from #362 as a result of sales for the week of 253, more than double the previous week’s total of 114.

10-Year Greatest Hits

“Good Vibrations . . . ,” released in July, 1975 is currently the #209 best selling album at Heilicher, selling 218 copies for the week. Last week it was #284 with sales of 137 copies. “Best Of The Beach Boys — Vol. 1,” released in June, 1975 on Warner Bros. at $260, having taken a substantial jump from #443. After a more than 10-year sales history, the album sold 177 copies for the week, which nearly doubles its sales of 90 copies.

CBS Promotes Smith, Martell

Lieberman Sells Soul City One Stop To Black Store Mgr.

by Cookie Amerson

NEW YORK — Dave Lieberman, owner of S&I Enterprises, the fifth largest rack jobber in the country, has announced he was able to sell the Soul City One Stop in St. Louis to black businessman Jim Taylor, the store manager.

Lieberman purchased the store in July from Musical Island of America, along with several other one-stops around the country. The one-stop in St. Louis, which sells nationally with black product, has been managed by Taylor for seven years. Lieberman Enterprises, upon purchase, attempted to institute its controlled computer system, which it found inappropriate for its main customers, the small mom and pop stores. Being a mass merchant, Lieberman Enterprises desires to have a stringent inventory control which is difficult at best, given a consumer profile more of the small, individual unit selection than mass purchasing.

Fairness

Commenting on the sale of The Soul City One-stop to Taylor, Lieberman told CB, “My St. Louis store had been losing customers, and since I really hadn’t intended to change my operating system, I felt it would be fairer if Taylor purchased and operated the store the way he had operated it in the past. It felt an ideal opportunity to allow a man who knows his business well to become an entrepreneur. I also feel I must mention this has nothing to do with tokenism — we made a business deal that benefitted both.”

Black Community

Taylor, who takes over operation of The Soul City One-stop, described his first impressions of the store in the fall of last year. “I was surprised at the lack of business I was facing at the beginning, the size of the store and the lack of customers. We did plan to get into other related lines, but always keeping the business small and our handling the distribution end as we expand. My partners Chuck Fisher and Dick Elliott and I are delighted to have this opportunity to deal on a one to one basis with the black community, and look forward to continuing our relationship as we grow in the future. The St. Louis population is fifty percent black so we naturally sell a lot of black product and we recognize that it can in no way be marketed the same way.”

NEW YORK — Paul Smith has been appointed vice president and general manager for the associated labels of CBS Records. He will direct marketing policies and procedures for all CBS labels serviced by branch distributors.

Lundvall Comments

In announcing the promotion, CBS Records Division president Bruce Lundvall commented, “Paul Smith’s appointment recognizes his total contribution in the promotion and sales area.”

NEW YORK — Tony Martell has been named vice president and general manager for the associated labels of CBS Records. He will be responsible for the development of marketing concepts on all associated label releases.

Epics Records and associated labels vice president Ron Alexenburg commented on Martell’s appointment, “Tony has achieved an incredible amount of success during the relatively short time he has been vice president of marketing for CBS Records Nashville, and we are looking forward to even greater success with him here.”

During Martell’s Nashville tenure, CBS Records has doubled its seven months sales forecast in country music.

Cookie Amerson Joins Cash Box As R&B Editor

LOUIS ANGELES — Sharon ‘Cookie’ Amer- son has been appointed R&B editor of Cash Box after having served as assistant R&B editor for Radio & Records magazine. Previously she worked for A&M Records in L.A., and was a seasonal news runner for both stations located in Washington, D.C. Ms. Amerson will be based in Cash Box’s Los Angeles offices.

Herb Goldfarb Exits London

NEW YORK — Cash Box has learned that Herb Goldfarb is leaving his post as vice president of promotion for Motown Records after 25 year association with the label. Details about his exit and possible replacements were not available at press time.
Summer
Tour starts for Neil in August and ends in September.

Sunshine
From California to New York. From Michigan to Texas and many points in between, thousands will have seen Neil “live.”

and
Millions will be watching his NBC TV special “Steppin’ Out” on September 17.

Sedaka
His new single
You Gotta Make Your Own Sunshine.

From his album:
NEIL SEDAKA STEPPIN’ OUT

Produced by Robert Appère and Neil Sedaka
Single: Rocket PIG-40614. Album: Rocket PIG-2195
Arista Signs Six Artists
by Phil DiMauro
NEW YORK — Arista Records has signed six new artists: Alan Parsons, Rick Danko of The Band, Don McLean, Mandrill and the Hudson Brothers, in addition to the previously announced signing of Randy Edelman. At the same time, Barry Manilow has renewed his recording agreement with the label. At a press conference called last Monday, Arista president Clive Davis explained that the signings were not akin to those of other new artists who had to be recognized as "major signings" of proven superstars. Rather, they placed them in a third category: "artists who are successful in varying degrees with other labels." Davis said, "In our careers, in his estimation, "are very much ahead of them."

Davis stated that the signings were the result of a year's worth of discussions and negotiations, which had also led to the previous major acquisitions of the Kinks and Lou Reed. Davis emphasized the "selective" nature of these signings, and cast the "six," among the "whole army," as "another form of talent acquisition." "No 'Bought Contracts'" Davis was firm in his position that the artists were motivated to choose the label for non-economic reasons, and commented that there were no "bought contracts," nor were the signings a result of "outbidding other labels with other offers." He commented in passing that both the Jefferson Starship and the Weather Report were also under consideration at one point.

Asked if the expansion would lead to a total of 100 artists, Davis replied, "continues on pg. 26."

Schwartz Bros. Show Profit For 2nd Qtr.
WASHINGTON, D.C. — Schwartz Brothers, Inc. of New York City reported sales of $12,319 on sales of $5,305,037 for the second quarter ending June 30. These figures represent a recovery from the same period last year when the music merchandiser experienced a loss of $83,026 on sales of $4,899,891.

James Schwartz, president of the company, has attributed the improved performance to a variety of factors including a 20% increase in the number of Schwartz brothers' retail network.

This represents the second consecutive quarter in which sales and earnings have been significantly higher than comparable periods a year earlier. As a result, for the six months ending June 30, Schwartz Brothers reported net income of $31,148 on sales of $10,536,529. Last year during that period the company declared a loss of $66,332 on sales of $9,582,976.

In addition to its retail chain, Schwartz Brothers owns wholesale distribution and rack merchandising operations, all from New Jersey to Virginia.

Goody Reports Loss In First Half Of '76
NEW YORK — Sam Goody Inc., one of the area's two largest retailers of records and tapes, reported a loss in net income for the six month period ended June 30, 1976.

Net loss for the six month period was $336,522 as against a profit of $164,373 for the comparable period a year earlier. Sales for the six month period this year were approximately $20,894,183 as against $18,131,302 for the same period last year.

In the quarter ended June 30, 1976, sales were $10,454,306 as against $9,337,131 for the same three month period a year earlier.

GoRTS Reports Record Sales, Income Totals
SUNNYVALE — GoRTS Corporation reported net income of $322,000 on sales of $9,649,000 for the first quarter ended March 31. Both figures represent record first quarter totals for the company (the income figure is reported for any quarter, and substantial improvements over performance levels during a comparable period last year. During that time, the company posted a net loss of $216,000 on sales of $7,292,000.

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Highest Top 100 Debut In Month
Not since July 17 have as many as four LPs debuted in the top 100 (six debutved during that week). On July 24, no new additions to the chart appeared that high; the highest placed album that week was "Wild Cherry" at No. 10, which has since reoccupied No. 1 with a bullet this week. The following week, "Happiness Is Being With The Spinners" was the sole new entry into the top 100 at No. 95, it is currently No.38 with a bullet. A week later, "Diana Ross' Greatest Hits" appeared at No. 177 and "The Who" at No. 178. Last week, two new entries in the top 100 revealed their once-a-week pattern with the lone emergence of "This One's For You" by Barry Manilow, at No. 67, which this week is No. 32 with a bullet (the large jump due in part to a debut of No. 12 at Heilchier Bros., the nation's largest rack jobber of the week).

Chart Movement Foreseen
Further evidence of a more fluid chart situation is an examination of the top one hundred albums for the first time since July 31, there is a new member, as "99 Red Balloons" by The Fifth Of July has reached No.51 with a bullet this week. Last week, entry into the top 100 reverted to its once-a-week pattern with the lone emergence of "This One's For You" by Barry Manilow, at No. 67, which this week is No. 32 with a bullet (the large jump due in part to a debut of No. 12 at Heilchier Bros., the nation's largest rack jobber of the week).
Delsener Plans To Re-Open Dormant New York Rock Hall

by Eric Rudolph

NEW YORK — Two parties are vying for the right to present rock concerts and other live entertainment at the Academy of Music, a 3,400-seat theater in Manhattan which was the site of regular rock concerts for four years until 1975 under the aegis of promoter Howard Stein.

Promoter Ron Delsener is planning to renovate the hall and present rock concerts there on a regular basis. Until recently, Delsener was promoting concerts regularly at the Beacon Theater, a 2,400-seat theater uptown. However, his agreement with the lessors of the Beacon, Steve Singer and Steve Metz, has ended. Singer and Metz now have plans to promote rock shows at the Beacon together with Stein and Phil Basile of Concerts East.

Conflict Over Agreements

Singer and Metz also claim to have a written agreement with UA Theaters, owners of the Academy of Music, which entitles them to be the sole presenters of live entertainment at the facility. The agreement was reached last year, they said, but they have yet to produce a show at the hall. They now, however, have plans to present rock concerts at the Academy and said there would be “problems” if Delsener tried to run shows there also. Delsener has at least one show planned for the Academy, a concert featuring the rock group The Band on September 18.

According to Joe Assael of UA Theaters, owners of the Academy of Music, he had a written agreement with UA concerning use of the building for concerts. Assael said that Metz and Singer had an “unwritten ‘commitment’ from him that if they were to bring shows to the Academy, they would receive a percentage of the profits. He added that Delsener was only in the discussion stages as far as his presenting shows at the hall was concerned.

Singer and Metz, reacting to Assael’s statements, again claimed to be the holders of a written agreement concerning sole presentation of live entertainment at the hall. They added that they would be preparing a lawsuit against UA Theaters for violation of that agreement.

Delsener said that the Academy “are very close to contract and we should be signing soon” with UA Theaters. He would give further details except to say that in addition to renovations, the Academy of Music would probably undergo a name change as a result of his involvement.

Washington Proposes 5% Entertainment Service Tax

OLYMPIA — The State of Washington needs money, and a subcommittee of the House Ways and Means committee has been considering a proposal that would create a 5% state sales tax on concerts and other forms of entertainment.

During the last session of the State Legislature (January-March 1976), the Ways and Means Committee looked at a number of bills that would tax services, and got close to passing a couple of them.

When the session broke, a Sub-committee on Extension of Sales Tax on Services was formed in order to gather reaction from the people whose services would be taxed, and to then make a recommendation to the committee when the Legislature reconvened January 1977.

According to Scott Morgan, research assistant for John Mankiewicz, analyst for the committee, the proposal entails potential state taxes on service-oriented areas, including professional sports, movie theatre, and concert admissions.

“The purpose of this subcommittee,” said Morgan, “was to get a feeling from CPA’s, concert and sports promoters, and others who would be affected if a bill was passed.

Hearings were held, and concert promoters were vehement protesters, saying that the increase would hurt business, and cut into the money that the acts would receive.

Washington currently allows cities and municipalities to tax admissions at their own discretion, and there exists a 5% tax right now in Seattle and other major cities.

Cash Box learned that the John Bauer Concert Company in Bellevue, Washington, was one of the more vigorous foes of the potential bill; however, Bauer proved unavailable for comment at press time.

Morgan gave no indication of which way the sub-committee’s recommendation would go, or what effect the protest from promoters will have on that recommendation. “You never know what’s going to happen,” said Morgan.

The state of Washington needs the money for “general purposes, primarily education.”

Riverside LPs To Be Available In U.S.

by Chris Phillips

CBS’s £2 Gold Records

NEW YORK — Loggins & Messina’s Columbia album “Native Sons” has been certified gold by the RIAA. Lou Rawls’ debut single for Philadelphia International Records, “You’ll Never Find Another Love Like Mine,” has also been certified gold.

Denver To Head Shows To Benefit Democrats

by Eric Rudolph

NEW YORK — John Denver will be performing at a number of benefit concerts for the Democratic National Committee, according to a source within that organization. Denver’s manager recently met with the Democratic presidential nominee Jimmy Carter in Plains, Georgia.

Unhappy About Press Coverage

The source continued that a meeting was held on September 18 between Triad and Lemongello Enterprises, including the original seven investors in the singer’s career. Parties close to Lemongello had proposed taking over the singer’s business, but were unhappy about the press coverage the matter was receiving. This was one of his main reasons for maintaining an agreement, according to our source. The meeting, which lasted five and a half hours, resulted in a tentative agreement which would involve the use of “all of the singers’ sources,” the source says.

Kresge, Penny Gain In 2nd Qtr.

NEW YORK — Both the S.S. Kresge Company and the J.C. Penney Company reported increases in earnings for their second fiscal quarters ended July 28. Kresge had a 41.2% increase in net income for the second quarter, which boosted the half-year figure by 66.5%. Penney showed a gain of 17.3% in its 1st 21 weeks and a whopping 218.9% rise for the 26 week period.

Kresge’s net income for the second quarter amounted to $56 million, compared with $40 million in the July 30 to July 31 period for 1975. Sales for the company were up 19.9% to $1.99 billion. For the 26 weeks, Kresge’s sales were up 19.7%, or up from $6.06 million a year earlier. Sales advanced 22.1% to $3.67 billion. During the first quarter, 65 K-Marts were opened, 35 more than a year earlier. For the second quarter, 115 stores. Another 110 K-Marts are scheduled to open in the third quarter.

Penney’s net income in the 13-week period to July 31 totaled $30.9 million. This contrasts with $26.4 million a year ago. Sales were $7.94 billion, up 7.5% from $7.11 billion last year. This lifted the six-month volume by 11.5% to $3.57 billion from $3.2 billion. Net income for the 26 weeks climbed to $50.8 million, from $48.9 million a year earlier.

Gimbels Income Drops

Gimbels, Inc. incurred a net income loss of $718,000 in its fiscal third quarter ended July 3. That contrasts with earnings of $955,000 in the same three months last year. Sales for the company’s 164 stores, which it acquired from May Department Stores, held at $217.6 million and the company brought the volume for the nine months ended July 3 to $752.1 million, up 11.2% from the $679.7 million for the same period a year earlier.

F.W. Woolworth reported that profits for its second fiscal quarter ended July 31 fell $5.3 million from the year-ago period. Profits fell to $22.5 million, compared with $28.8 million a year ago. Sales for the company’s 1,167 stores, which it acquired from May Department Stores, dropped $13.1 million to $416.1 million as compared to $214.3 million in the same period of 1975. Federated Department Stores, which it acquired from Montgomery Ward, sold $20.7 million for the second quarter ended July 31, as compared to $27.6 million for the year-earlier period.
The Latest From The Greatest

A Whole Lotta Things To Sing About

By Charley Pride

Charley Pride hits again with his new smash single "A Whole Lotta Things To Sing About"
**EXECUTIVES ON THE MOVE**

**Pipolo**
Fuhrman
Ebler
Doe

**Pipolo** has been appointed to the post of vice president of promotion at United Artists. Pipolo recently held the same position at Island Records and had also been associated with MCA Records for seven years. Headquartered at UA's Los Angeles office, Pipolo will report directly to Artie Mogul.

**Fuhrman** At Lifesongs — Mel Fuhrman has been appointed director, sales and marketing for Lifesongs Records where he will coordinate all national sales efforts. For the past six years he has headed up the east coast operations of A&M Records.

**Ebler** Named General Manager At Elektra/Asylum — Ralph Ebler has been named to the newly created position of general manager, east coast, for Elektra/Asylum/Nonesuch Records. He will serve as liaison between Elektra/Asylum's home office and the company's east coast operations based in New York and will continue in his capacity as east coast artist relations manager.

**Doe** Appointed At Atlantic — Simo Doe has been appointed director of press information for special markets for Atlantic/Atco Records coordinating publicity, press and promotion activities for specifically designated artists on the label. Prior to this appointment, Ms. Doe was publicity director for CTI Records in New York.

**Layton Johns Motown** — Joe Layton has been named vice president in charge of special projects for Motown Productions. One of his initial responsibilities is producing the first public solo appearance by Jermaine Jackson and he will also be in charge of the creative team assigned to a Diana Ross TV special scheduled for NBC.

**Warner To Mushroom** — Ian Warner has been appointed vice president of international affairs for Mushroom Records and will headquarter out of Mushroom's main offices in Vancouver. He will be responsible for setting up licensing agreements for Mushroom product and will also oversee publishing activities for the label in the United States as well as the rest of the world. Warner comes to Mushroom from Screen Gems-Columbia Music in London.

**Lane Added To Marsel** — Tim Lane has been appointed vice president and general manager of Marsel Records Inc., a division of Marsel Enterprises Inc. For the past two years he has been associated with Five Lane Productions. Lane's responsibilities will include overseeing A&R, marketing and sales for Marsel.

**Klopper** Named as assistant to Terry Van Zerr, president of Theta Records and Musical Illuminations Publishing Co. to where he will be adding his duties involving finance and law.

**Brown Johns Whitfield** — Lygia Brown, former R&B coordinator at Chelsea Records, has been appointed worldwide sales and promotion director for Chilly Bill & director for Whitfield Records and will work under Ms. Pat Bush, national promotion director.

**Moser Moves Up** — Steen Moser has been promoted to vice president of marketing, records and music for Ward, Inc. Moser joined Ward in 1970 and since January 1975 he has been sales manager, records and music. Moser will be responsible for all record and music sales on both the national and international levels and will oversee all related marketing and promotion activities.

**Key Execs Named at PCS** — Shelly Snow Siegel has been named general manager of the PCS group of companies. She was previously assistant A&R director of Polydor. Arlene Peterson-Cohen, has been named director, A&R, of the companies. Prior to this appointment she was A&R director of ATV/Pye Records.

**Hitsville Taps Sullivan** — Buster Sullivan has been appointed director of southern regional promotion for Motown's Nashville country label, and will be based in Nashville. His past associations include Capitol, RCA and Mega Records.

**Three Appointed At Con Brio** — Edie McCroskey has been appointed to the position of promotion assistant at Con Brio Records responsible for radio stations and Carol Marrero has been promoted to sales and finance coordinator where she will be working with Nationwide Sound Distributors. Diana Parker has been appointed as public relations coordinator, working with executive producer Bill Walker.

**Goldberg Forms PR Firm** — Danny Goldberg has announced the formation of Danny Goldberg Inc., a company which will be doing personal management and public relations. He is president and Fran Fiman is general manager. Ms. Fiman was formerly at Swan Song and at Sulters and Roskin.

**Alan Goes To Gemini** — George Alan, formerly director of contemporary music for Sutton Artists, has been appointed to the staff of Gemini Artists.

**EFC Appoints Payne** — Sid Payne has been named general manager of Electric Factory Concerts where he will handle all phases of concert production in addition to managing the Tower Theatre in Philadelphia.

**Rudolf Exits H&L Records** — Steve Rudolf announced he would be leaving his position as national promotion manager for H&L Records (formerly Arco Records). He will be opening up the H&L Promotions Inc., an independent promotion firm and can be reached at his home at (212) 722-0484.

**Work in Business:**

**Barbara Skydel Of Premier: Femininity An Asset**

by Eric Rudolph

NEW YORK — Barbara Skydel is the vice president of Premier Talent, one of the leading international music booking agencies. As vice president, she is second in command only to Premier founder Frank Barsonale. She is the responsible agent for Earth, Wind & Fire, Emerson, Lake & Palmer, Peter Frampton, Jethro Tull, Roxy Music, Robin Trower, Yes, Steve Miller and Stillwater to name a few. She has been associated with the agency for almost nine years and has worked with numerous others. Ms. Skydel spoke with Cash Box recently about her experiences as a woman in the music business.

Training Programs Closed

The biggest problem for women trying to become agents which she saw when she started was out the lack of women involved in the training programs run by the agency. "It is necessary to involve the successful women in the mailroom and work their way up to full agent status," she said. However, "There were no women in the mailroom. I don't know if it is still true." She got her start as a relative who worked at what was then ITA. She stayed there through various mergers and after about nine months Frank Barsonale tapped me on the shoulder and asked me to be his assistant," she said. "She was made an agent shortly after that and four years later I was made vice president. Of that rise to the top she said, "I just listened to Frank — we worked in the same office and worked very, very hard. I feel that if someone is aggressive and wants something and works hard for it, everything is possible."

She added that she tried to incorporate whatever job she was doing into her education as an agent. "If I was typing a contract, I made sure I understood what was involved."

She added that "being a woman might've helped me — it was so offbeat for a promotion agent to work with an agent. It shocked them; many of them said, 'You are the first woman agent I've ever talked to' and they were definitely pleased. There is one other woman agent at Premier, Jane Geraghty, who has been there for about five years. Ms. Skydel was asked why there are so few women involved in the contemporary music business. "The whole contemporary music thing happened so fast, I guess that those who happened to be there were able to get to the top of the food chain."

Also, she added, "It is a matter of evolution. Where do agents come from? From the ranks of managers and promoters and the like. How many women managers or promoters are you going to see?"

Men Not Seen As Empty

"I am probably the opposite of the Ms. magazine idea of a woman in a man's world," she said. "I think it is the nature of the women's movement. "It has been beneficial, it has helped out in many cases, but it can go to extremes. I think it is as far as fighting job discrimination and getting equal pay goes because women have been discriminated against for so long."

**Sill To Be Honored**

LOS ANGELES — Lester Sill, president of Sill's Records-Gems-EMI Music, Inc., will be honored by the state of Israel at a dinner to be held at the International Ballroom at the Beverly Hilton Hotel, November 1, when he will be awarded the Prime Minister's Medal by Abba Eban, who will fly in from Israel for the tribute.

Michael Stewart is Chairman for the event. Norman Weiser is Honorary Chairman and the co-chairmen include: George Albert, Ron Anton, Irving Azoff, David Begelman, Spence Berland, Don Burkheimer, Al Coury, Clive Davis, Don Ellis, Joel Friedman, Snuff Garrett, David Geffen, Robert Gordy, George Greif, Leo Jaffe, Chuck Kaye, Jay Lasker, Jerry Lieber, Mike Maitland, Larry Marks, Burtansky, Abe Mogull, Jerry Moss, Mo Ostin, Russ Regan, Buddy Robbins, Irwin Robinson, Jack Rosen, Jerry Saltz, Irwin Schuster, Joel Sill, Stan Sirotn, Joe Smith, Abe Sorner, Howard Stark, Henry Stone, Mike Stoller, Joe Sutton, Bob Wilson, Lee Zito and Don Zimmerman.

**'Capitol Is EMI' — Petrone, Director, Int'l. Marketing**

by Stephen Fuchs

LOS ANGELES — As we walked into his office, Joe Petrone's image was nearly obscured by hundreds of slides stacked on his desk. Then a hand shot out from it all, then a grin. And all at once we were a captive audience. Capital's new director of international marketing had launched into his "silent salesman" pitch, extolling the necessities of the in-store merchandising of his product.

Having spent fourteen years working domestic sales, Petrone is naturally in the know of how important it is to apply to the new position which he has occupied barely five months. At the moment, he's planning a merchandising talk which he will deliver at an upcoming EMI Latin American conference in Rio. Aware of Petrone's background in sales and promotion, the address comes at the request of the affiliates who are looking for new ideas.

**Capitol Is EMI**

"Capitol," claims Petrone, is EMI in the sense that we are one of many EMI affiliates in this country and around the world. So although our global counterparts have complete on- tree to our product. Our job, as we see it, is to enhance, embellish, support, promote, persuade. Because Motown is sold overseas. In addition these countries also have their own natural roster of domestic artists."

Thus, Petrone arranges his slide show and verbalizes his thoughts in preparation for the passing along of vital information — the impulse purchase . . . the extension of a hit . . . the image of Capitol . . . the "sound of love" . . . the numerous conflicting images which tend to confuse the consumer . . . the importance of

continued on pg. 29
Every smash act in the music business started out totally unheard-of. What we do at Epic and Associated Labels is to take unknown artists and turn them into ex-unknowns. We think our record speaks for itself.

Case in point: LABELLE. Everybody saw their possibilities; nobody could make them happen—not until they came to us. Now, they're legend—and they add to the legend this month with a new album called "Chameleon." Producer David Rubinson calls it a turning point for Labelle—we agree.

Then there's a real Cinderella story, NINO. Discovered by a CBS security guard, Nino proceeded to charm everybody from execs to programmers with a bilingual knockout, "We Made Love/Regresa A Mi." The single and album of the same name are pulling in airplay on country, MOR and Spanish stations—a definite trans-cultural hit!

And the even more trans-cultural success of GASOLIN: The biggest thing to come out of Denmark since Hamlet, Gasolin has racked a catalogue of gold albums and is headed this way. They've remixed (in English!) all their top cuts, with Queen's producer Roy Thomas Baker presiding, and the result is "Gasolin": in any language, an album of highest-octane rock. (They'll be touring this fall.)

At Epic, the success stories never seem to stop. Take STARCASCLE. Suddenly, they've had an enormous debut album; saturation airplay; they've signed with Premier Talent; they've toured as "special guest stars" with Jethro Tull, Fleetwood Mac and other top-draw acts; and, they go into the studio next month (with Roy Thomas Baker) to cut their second album, "Fountain of Light."

The mark of a right-thinking record company is its ability to separate the genuinely innovative from the merely weird. We put BOSTON on the plus side of that line, as the most original new sound to come our way in a very, very long time. Created by Tom Scholz (who holds a Master's degree from MIT), Boston is "better music through science," and it has to be heard to be believed. Believe it: a LOT of people are going to hear this album. "Boston."

First in the supremely technological to the supremely melodic: JIM PETERIK. Songwriter, singer, and leader of the late great Ides of March, Jim's got a solid following in the Midwest, where he does a lot of touring. He's also got a high time the rest of the country got Atlanta-ized. Pure, high-intensity rock and roll with a kick-like white lightning —on stage or on their current LP. "Mother's Finest," this is the music being heard in every state of the Union.

An Epic and its associated labels, we ask a lot and we give a lot. And it isn't Drop City if a new artist doesn't instantaneously exceed our hopes. We believe in everybody we sign (if we didn't, they wouldn't be on the label). We give them the time they need to fill out and we back them up all along with about 1000% of our best efforts. With that kind of support, nobody stays an underachiever around here for long.

Prime example of the care we take: MINNIE RIPERTON. Her first album did conspicuously well, but what we were after was "colossal," and we knew we could get it. We released a single, and another and another, and then it clicked and "Lovin' You" made that very big breakthrough. And neither Minnie nor anybody else around here let up for a minute. She's in the studio again right now—so look for another dazzler later on this fall.

Somebody else who benefits from this kind of attention is JIMMIE SPHERIS. His previous albums broke very big in some very important markets that he's been building every time out, and we're all set to take him over the top with his upcoming album. Add KINKY FRIEDMAN, another established, steady seller. The mad Texan's about to be ropin' them in with "Lasso from El Paso." Two artists with two very different targets: we make sure the aim's dead on.

The name of the game: Potential and what to do with it when you find it. Somebody who knows exactly what Epic can do is TED NUGENT, the Prime Manipulator himself. Young Ted came to us last year with twelve albums under his guitar strap, a career that stretched back a decade or so, and more potential than any other company could stand. We worked very closely with Ted (who is that rare creature, a true pro) and with his management, to the intense gratification of all of us and millions of rock fans besides. Ted's Epic LP has since sold more than all 12 of his previous ones combined. In September: A new one, "Free-For-All."

Talk about potential: RICHARD SUPA is it. He's a gifted songwriter (Tom Jones, Gladys Knight), a singer, a musician, and a member of the Leber-Krebs fold. He's also recorded a brilliant first effort called "Life Lines." All the elements, in short, for some very significant success—we take it from there.

If anyone had a line on the best company to go with, you'd figure it'd be
somebody who's really been around — a session man, say, now recording his first album for himself. Somebody like HERB PEDERSEN, a premier studio musician from L.A. who's played on more hit albums for more superstars than probably anyone else around. We told him it was time to step out from behind those other people. One debut album, coming up.

A new album called "Close-Up" brings BONNIE KOLOKO into sharp focus. The lady from Chicago has a lean, clean sound, mixing pop with jazz and rock with scat and coming up with something very special. Definitely a grand lady of rock in the making.

Which brings us to the hottest new act anyone has going at the moment, WILD CHERRY. Their production company Sweet City was the one that came to us. They'd heard we were the best around for sales and distribution. We broke them first on black radio, spread them to top-40—and ended up with bullets in all three trades; sales figures nobody can believe, and a guaranteed top-five tune that's looking hard at the #1 spot. Their first album is outselling every single on the street except one: their own.

The trend for white music making it on black stations is skyrocketing — the only place we'd ever consider being is out front, setting the pace.

GILT BY ASSOCIATION

Epic doesn't have a monopoly on impressive success stories, though. The method that works so well for the parent company — and for the artists—carries right on through to our associated labels.

At BLUE SKY RECORDS, the word is new directions. JOHNNY and EDGAR WINTER, than whom few people are more together, are even more together than usual for their first joint effort. The brothers Winter share star billing, musical and production chores for an album that has to be a standout in two particularly lustrous careers. It's called "Together," of course ... EDGAR WINTER's partners for his next solo album are perhaps even more intriguing: GAMBLE & HUFF. This album is still in the studio/songwriting stage, but get ready for it.

The man for whom the term "white blues" was invented will be producing the first Blue Sky album by the man who practically invented the blues in the beginning. JOHNNY WINTER producing MUDDY WATERS—Muddy's just signed to Blue Sky. (New artists aren't the only ones who feel better with us behind them.)

"Images" is DAN HARTMAN's first Blue Sky effort, but he's no novice. Lead vocalist/songwriter for The Edgar Winter Group, composer of "Free Ride," co-producer with Edgar of "Jasmine Nightdreams," Dan's a master of melody — strong singles expected here.

And the DERRINGER gang closes it out, with the loud, tight, bright, young, raucous, irresistible spirit of rock and roll. "Derringer" is the new album by the hottest new band on the road this year.

Britannia still rules the air-waves, at least if VIRGIN RECORDS has anything to say about it. MIKE OLDFIELD reminds even the most talented how talented he really is with the release on Virgin of his magnificent first album, "Tubular Bells." (That's the music that did so much for a little film called "The Exorcist"). Mike outdid even himself on the follow-up album, "Ommadawn"; every time you play it, you hear something new.

Any band coming out of Liverpool deserves particular attention, but SUPERCHARGE would catch interest if they came out of nowhere. And they're very far indeed from nowhere. They play R&B with a sense of "humour," and if they keep on going the way they're going, they just might end up even bigger than the...well, fill it in for yourselves; the Liverpudlians already did. Album is "Supercharge"—d, too.

And BOXER, the band that's knocking everybody out for the count, first in their native England, now here in the States. The big one-two punch: Boxer's first album "Below The Belt," followed by their just-completed "Bloodletting"—heavyweight music from a championship act.

The big news at CARIBOU RECORDS is a Very Important S DENNIS WILSON, of America's most legendary band, could have gone anywhere for his first solo project. He came to us because we don't rubber-stamp our acts — and because we can make it happen for an artist, whether he's an international superstar or somebody just starting out.

New on Caribou: JAMES VINCENT. There are a lot of people who have been called "virtuoso guitarists," but James redefines the words. His first album for us is "Space Traveler" — he was signed and nurtured by James William Guercio and Larry Fitzgerald, and they should know.

In the studio again: L.A. EXPRESS. You loved them on their triumphant tour with Joni Mitchell, and you loved them even more on their previous Caribou album — whatever happened to all those people who didn't think they liked jazz?

Some of our biggest success stories ever are called PHILADELPHIA INTERNATIONAL, T-SOP, T-NECK and INVICTUS RECORDS. New acts off to flying starts, established acts reenergized and hotter than ever, and an audience that's widened to include just about everybody — it's all here.

Before they brought T-NECK to us, for instance, the fabulous ISLEY BROTHERS were a musical byword — but they hadn't sold more than a quarter-million albums total in their long career. Now they average five times as many albums, every time out — and there's another LP on the way that'll up the averages even more.
THE COMPANY NEW ARTISTS LIKE TO KEEP

Over at INVICTUS RECORDS, the CHAIRMEN OF THE BOARD tell the same story: A well-known black group who found that we could put them in front of a whole new audience without losing their regular following. And they came up with a huge hit single, "You've Got Extra Added Power in Your Love." That kind of thing happens all the time around here...

The PHILADELPHIA INTERNATIONAL Story features ARCHIE BELL & THE DRELLS, on TSOP, who came into the PIR organization, looked around and took off into the charts with "Let's Groove," "The Soul City Walk," a string of other smashers and a brand-new career.

What the whole PIR success story is about is an act like the O'JAYS, the hottest black act going. This is where expertise comes into it—the O'Jays have been a smash ever since they joined PIR. Right now they're coming off with "Family Reunion," a million-and-a-half seller, and heading straight into a new single, "Message in Our Music." September album is "Message in The Music."

PIR's choice was PEOPLE'S CHOICE—and enough people chose the Choice to make their disco hit "Do It Any Way You Want It" the first gold single for the TSOP label. Two big albums, more to come.

Promote from within—GAMBLE & HUFF have the imagination and the people to bring it off. DEXTER WANSEL was a staff musician, playing keyboards for the inimitable MFSB. Word got around; now Dexter's own debut album, "Life on Mars," is building up sales, airplay and underground support from here to the Red Planet.

And BUNNY SIGLER has to be the PIR in-house Renaissance man. He produces, arranges, writes songs (O'Jays, Spinners, Harold Melvin, Archie Bell), and has a list of credits a mile long. He also has a new album, "My Music," his second for Philly. An artist as involved in the music business as Bunny needs a record company as involved in the art as we are.

Which brings us to KIRSHNER RECORDS. The story here: KANSAS, the band that's sold over three quarter million albums between the Rocky Mountains and the Appalachians. A band that tours is a band that sells records—and Kansas is on the road forever... when they're not in the studio working on their next big one, "Lettoverture."

When DON KIRSHNER and JEFF BARRY get together, things happen.

Big things, like The Monkees, The Archies... This time they've discovered LISA HARTMAN, the lady from Houston with the strong, sweet, straightforward voice. The album: "Lisa Hartman." The new single: "Kentucky Rainbows." The future: very, very bright.

That's our success story, past, present, future. It's the reason our established artists stay with us and the best new talent heads for us first: Because we put the same effort into maintaining our successes as we do into making them.

Another music-biz veteran who appreciates what we do: ELLIOT RANDALL, one of the most sought-after—and versatile—guitarists around, having played with: Steely Dan, Sha Na Na, Ramsey Lewis, Frankie Valli, the Rochester Philharmonic, the Alvin Ailey Dance Theatre... well you get the idea. Elliot's first Kirshner album will be out in September.

And another Kirshner-Barry TV/music parlay: THE KIDS FROM C.A.P.E.R. Four young men, a weekly live-action TV series aimed at top-40 listeners, an album called "The Kids from C.A.P.E.R." featuring songs performed on the show by the Kids themselves—the phenomenal success of the Monkees and the Archies is about to repeat itself. Only more so. The biggest thing in kid-vid this fall looks to be the biggest thing on top-40, too—and it's all ours.
WASHINGTON, D.C. — Although rule-making hearings were cancelled two weeks ago, the Federal Trade Commission (FTC) is moving ahead in its implementation of the Magnuson-Moss Warranty Act. Manufacturers of stereos, radios and tape recorders, as well as buyers of those products, will have to wait a little longer for all the major warranty guidelines to be out. The FTC has already adopted rules governing disclosure of warranty terms and conditions, pre-sale availability of written warranty information, and discrimination in warranty terms for informal dispute settlement. These standards go into effect December 31.

Still to be decided are rules defining portability of products, designating warranty terms in advertisements, and calculating depreciation deductions for refunded products.

The Magnuson-Moss Warranty Act, enacted January 1975, requires manufacturers providing "full warranties" to meet certain federal standards. The Act defines "full warranties" as those that do not meet federal standards. The Act also authorizes the FTC to set guidelines for manufacturers and consumers in order to help them meet the federal criteria.

Hearings on proposed depreciation deduction rules were cancelled because of minimal comment. "There were very few comments on this rule," observed FTC attorney Dierdre Shanahan, who drafted the rule. "It is complicated."

MCA Sets 'Twofers'

LOS ANGELES — MCA Records will release fourteen double LP sets at the end of August as a part of the company's "twofler" catalog. The new "two for the price of one" release features "The Best Of" such artists as The Andrews Sisters, The Castillians, Pete Fountain, Earl Grant, Dick Haymes, Al Hibbler, Billie Holiday & Ella Fitzgerald, Bert Kaempfert, Ted Lewis, Rafael Mendez, Lawrence Welk, Andy Kirk, Roger Williams, and Chick Webb with Ella Fitzgerald.

MCA established the $7.98 retail list priced "twofler" series over two years ago. The current release will bring the new albums bringing the total number of titles in the series to 88. Among the other artists included are Buddy Holly, The Mills Brothers, Lennie Dee, Bill Haley & His Comets, Alfred Apaka, The Four Aces, Judy Garland, Louis Armstrong, Peggy Lee, Rick Nelson, Benny Goodman, The Ink Spots, Brenda Lee, Patsy Cline, Liberace, Woody Herman, Tommy Dorsey, Jimmy Dorsey, Artie Shaw, Les Brown, and Lionel Hampton.

Transfer, Dan & Coley Lead Atlantic Release

NEW YORK — Manhattan Transfer's second album for Atlantic Records, "Comin Out," leads off the label's August release, along with England Dan and John Fordham, "Salina," the first slab by which manufacturers can calculate a deduction based on depreciation of the article if they have to re-test a custom to replace it. Since refunds are required only if a manufacturer cannot repair or replace the item, the deduction has a limited application.

The proposed rule is not controversial, according to Shanahan, it does get into the "sticky area of defining the "useful life" of a product, which is what the FTC has been trying to define in their research. If used by the FTC gives radios, and tape recorders a useful life of 10 years, and a depreciation in value of 10% each year.

"Manufacturers don't want to get into the area of useful life," says Shanahan, "because there is an implied warranty in the useful life figure." A manufacturer says a stereo has a useful life of ten years, then a consumer may feel the stereo should last ten years. While the useful life figure is just an average.

"It's difficult to measure useful life... You can't figure out an energy-efficiency cycle. It's complicated," said Shanahan.

Return Policies

Rules for returns are still in the developmental stages and hearings are "quite a ways off," according to another FTC rulemaker. Senator Magnuson, the author of the legislation is trying to determine what are reasonable and unreasonable conditions imposed on a consumer when returning products under warranty.

Senator Magnuson pinpointed the problem of portability when he noted: "Consumer anger is expected when purchasers of consumer products discover that their warranty may cover a 25-cent part but the entire item is full coverage on a piano so long as it is shipped at the purchaser's expense to the factory.

Laden said that his office is waiting for a National Bureau of Standards study on portability. "Once we get the official results within the next six to eight weeks, and we've looked at it and added they have consulted with a number of people in the scientific community.

The FTC is about midway through its proceedings on rules for advertising of warranties. The Commission is currently looking at ads and talking to advertisers as well as with consumers and marketing experts, reported Rachel Miller, the FTC attorney. "The FTC is working on the advisability of the present guide.

Present guides are deceptive ads on warranties, adopted in 1960, require that the major terms of the warranty have to be disclosed. "The big problem we've had is that they require a great deal of information," claimed Miller. "Advertisers either ignore them or run complex ads. We're looking for a middle ground," she said.

Consumers and manufacturers will be able to breathe a sigh of relief when the FTC does find that middle ground. The new rules should prevent rip-offs by both parties.

Richard Kerr: Singer/Writer With A New Goal: Performing

by J.B. Carmicle

LOS ANGELES — English songwriter Richard Kerr, who co-wrote "Mandy," the million selling single recorded by Barry Manilow, has a new ambition. He wants to perform songs as well as write them. Kerr saw his goal become a reality two months ago with the release of his first album for Epic Records, "Richard Kerr." The songwriter-turned-performer recently commented on the album's release to Cash Box, noting that he has relocated to Los Angeles and will continue his close association with Irving-Almo, his publishing company.

Biggest Break

In his ninth year as a songwriter, Kerr described his biggest break in the business as "Mandy." In England, he and co-writer Scott English originally penned the tune and called it "Brandy," but had to change the name to "Mandy" because the title conflicted with an already existing song. The duo were paid $2,000 for their hit and a 90,000 copies and was a number one record on U.S. charts. Helen Reddy recorded another Kerr tune, "Somewhere Over the Rainbow" and although there were five cover versions of the song, including Kerr's own, Reddy's version went to #1.

Kerr related why Irving-Almo is the company he decided to write for. "I had been with Columbia/Spring Greens in England for two years as a staff writer," he explained. "I got the feeling that I was working for a big corporation on a nine-to-five schedule. I just never was able to effectively construct a song while at work in a building...I have to dream it. It was trying to write my music while looking out a window and it wasn't working well," Kerr told Cash Box.

Looser Atmosphere

"Derek Hempson, the head of the Rondor Company (Irving-Almo in England) approached me at the time about writing for his company. I needed a looser atmosphere and since I had a family feeling for Irving-Almo anyway, I agreed," Kerr remarked. Kerr has made a career as a songwriter and has written music for a variety of artists.

Kerr remarked that he has chosen America as his new home because the opportunities for writers are better. "There are many artists available to listen to my songs now and I'm closer to the parents that I write for," he noted. "Once I get a bit more settled here I think I'll really be able to write more because I don't feel like I'm 6000 miles away from my company."
• Brass Construction's debut album (certified gold just weeks after release) now is closing fast on platium!
• Their first single, "Movin" (UA-XW775-Y), immediately became a giant crossover smash hit.
• And now: The new single: "Changin" (UA-XW837-Y) added first week out at KKDA, KYOK and WYLD.
• Get ready for the next Brass Construction crossover hit.

"Changin" from the biggest first album of the year "Brass Construction." On United Artists Records & Tapes.

Produced by Jeff Lane
CARPENTERS (A&M 1859)
Godful (3:08) (Leo Feist — ASCAP) (W. King, W. Harold, G. Kahn) An inspired choice for a single from this duo. The two take this old song and make it their own. The harmonies are outstanding, and Karen Carpenter has never sung better. A fun song, this will get a lot of MOR play, and should get a lot of pop adds too. Stick sax solo.

AVERAGE WHITE BAND (Atlantic 45-3354)
Queen Of My Soul (3:39) (Average Music — ASCAP) (Stuart) AWB has slowed down its usual fast pace and everything works. A mellown ballad, this one will get a lot of progressive play in coming months. The chorus, "music, sweet music, you’re the queen of my soul," rings true in this case. A smart add for any R&B programmer.

NATALIE COLE (Capitol P-4328)
Mr. Melody (3:07) (Jay’s Enterprises, Chappell & Co. — ASCAP) (C. Jackson, Yancy) Natalie Cole has a distinctive voice, and if you couple that with a well-crafted arrangement, the tune what happens is tremendous sales. Natalie steps out a little on this one, scatting like someone who’s been doing all her life. This will hit big in disco, and will hit the pop charts strong. A natural!

COMMODORES (Motown M1402F)
Just To Be Close To You (3:28) (Jobete/Commodores — ASCAP) (L. Richie Com- madores)
This one’s going to be a huge hit! There’s a terrific spoken introduction, packed with soul, that gives way to a truly beautiful ballad. This record is going straight to the top — look for heavy pop and R&B charting.

THIN LIZZY (Mercury 73841)
Cool Boy Song (3:17) (R.S.O. — ASCAP) (Lynnott, Dow- ney)
From the popular "Jailbreak" LP, this is a good followup to "The Boys Are Back In Town." The singer has one of the best rock voices around. Again, this one is slightly reminiscent of Bruce Springsteen’s work. The melody is tight, the guitar work is superb. Should get a ton of progressive adds.

BARN BENTON (Playboy P6078-A)
Staying Power (2:53) (Don Kirshner — BMI) (H. Green- feil, S. Sedaka)
Sedaka and Greenfield look like they’ve come up with another hit. To Benton’s credit, she handles the song in a fairly straightforward fashion with real vocals. They’re tight, have staying power. The backing vocals lend a real pop sound. Should be heard constantly on AM radio.

MOTHER’S FINEST (Epic 8-50269)
This is one of the best things we’ve heard in some time. The music is crisp, the vocals high-energy. The tune is extremely hot, and should make immediate impact on R&B radio outlets. A sure bet to cross pop, this is an ex- citing record. The band is real tight, and we’re sure to hear from them for quite some time.

THE CURTIS BROTHERS (Polydor PD 14340)
The Curtis Brothers that reminds one of Hall and Oates — it has that kind of sharpness. The harmonies are outstanding, and the playing is right on the mark, especially the piano work. Should be a quick add on FM progressives, then across to AM waves.

BOSTON (Epic 8-50266)
More Than A Feeling (3:25) (Pure Songs — BMI) (T. Scholz)
This new group has come up with a good progressive single. It’s a hard-rock offering, but has a sophisticated melody that makes good use of minor chords. Some super- sonic guitar work is attractive, and the vocals are pure power. Should get some quick adds on FM outlets.

GARY TOMS (P.P. P652)
Stand Up And Shout (2:43) (Bambam/Happy Endings — ASCAP) (Toms, Bieilwee, Stahl)
A fine disco track from Gary Toms this time out. The first few bars set the rhythm well, and the vocals serve as good punctuation. Interestingly, the tune is available commercial on a twelve inch disc, which, through sheer novelty, should spur considerable sales. A nice key modulation contributes to a sense of excitement.

CAMOUFLAGE (Roulette R-7197)
You’ve Got The Power (3:22) (Planetary — ASCAP) (J. Heider, C. Heilburg)
Exotic drumming gives this disco tune a special flavor. The singing is powerful, and the melody hypnotically contagious. The song builds with tension. An impor- tant element, as in all disco numbers, is the rhythm track, and this one really pulls through. Could get a few R&B spins.

WAYNE MIRAN & RUSH RELEASE (Roulette R-7196)
I Can’t Get It On (3:35) (Pocket Full of Tunes/Green Hall/Commongood & Clipart) (M. Dennis, W. Farrar)
Some synth synth synthesizer work kicks this funk-blues cut off to an excellent start. The instrumentation is held back on the verses in order to let the power of the vocals come through; the breaks are full of horns. An excellent add for R&B radio outlets.

BILLY PERRY AND RAMMIT (Fantasy F-773 A&M)
Funky Like A Donkey (3:14) (Cherish — ASCAP)
This one really flows. While the lyrics are a tripe banal, say, if you were reading them, it all works within the tune. Perry has a controlled delivery, and there’s a nice in- strumental break. Should get some serious R&B play, if only because the melody is so infectious.

SHAWN ELLIOTT SANTIAGO (Amherst AM-715)
Nice And Slow (3:29) (Red Bus — BMI) (K. Gibson)
This one is slated for dance-club play, and has an interesting arrangement. The smooth vocals are played off an answering flute phrase that provides some needed symmetry. The vocals themselves are traded off, with a couple of good voices. Should get pulled onto more than a couple R&B playlists.

PAUL DELICATO (Artists of America ADA-127)
I Take A Lot Of Pride In What I Am (2:35) (Bluebook — BMI) (M. Haggard)
This was a good hit for Merle Haggard, actually one of his best yet, and shows that his own per- sonal style. A good add for country and MOR radio, this has some great lines like "I’ve never been anybody’s idol, but at least I got a title."

SVEN LIEBAK ORCHESTRA (Morningstar MST-524)
The Masterpiece (Olympic Song) (2:29) (September Music — ASCAP) (P. Barnes, J.J. Mouret)
The theme from PBS’s Masterpiece Theatre, this was also used as background for recent Olympic coverage. The stately melody has been jazzed up with a sophisticated rhythm track, and has a lot of appeal. A certain add for MOR stations. A well-arranged song, this features some fine brass work.

ERSEL HICKIE (Rameses II RA-2003A)
Walton For Baby (1:52) (King Gold — BMI) (E. Hickey, Zorka)
This one has an original sound to it — a country melody is carefully laid over a disco-backing. So it’s a record that you can dance to and sing, and should get some serious pop adds across the board. Check it out.

CURTIS & WARGO (Farr FR 005)
Turntable Lady (2:52) (E.J. Gurren/Intersong-USA — ASCAP) (L.C. Lynum, T.A. Wargo) This new hit has come up with a pleasing pop ballad about a famous turntable lady — Joni Mitchell. The theme is fairly subtle, the woman’s name isn’t really men- tioned, just snatches of some of her tunes, and the whole thing is done up in the right spirit. A good song for the teenage pop market as this is really a song about loneliness. Well produced by Eddie Gurren, this has a good melody and strong two-part harmony.
Breakout!

"If You Can't Beat 'Em, Join 'Em."
The explosive debut single by
Mark Radice

that's jumpin' onto major market
and secondary station playlists
across the country.

WRBD WLJB WWRL WFJL
KYOK WJLB WBLS-FM
WHUR-FM WYLD
WUFO WNJR WANT
WDAS WRAP KYAC
WKND WTNJ WCAU-FM
WHAT KRE WVKO WUSS
WOKS WWIN WMBM KNOX
WLOU WEBB WJIZ WOL WABQ KDKO WTLG WENZ
WANM WANO KDIA

"If You Can't Beat Em, Join 'Em" UAXW 840-Y.
From Mark Radice's exciting new album
"Ain't Nothin' But A Party" UALA 629-G.

On United Artists Records & Tapes.
The Team Behind Mark Radice:
Sid Meuer & Fred Rank. Produced by Jeff Lane.

Public Relations: Richard Gersh Associates.
Why Ahmet Ertegun Can Sell More Records Than Anyone Else In America

When Ahmet Ertegun, head of Atlantic Records, wants a record—wants it in the stores, on the radio, up the charts, and over the counter—he has what it takes:

A hot line to the Warner/Elektra/Atlantic distribution machine.

Ahmet’s Sales Army last year delivered 55 gold records in 52 weeks for W/E/A, for a new American (and, we presume, world) record.

Not only do Ahmet’s records go gold, they also go platinum. So far this year, Ahmet’s Army has conquered the platinum plateau for four Atlantic-distributed acts: The Rolling Stones, Led Zeppelin, Bad Company and The Bee Gees.

And industry statistics prove that Warner/Elektra/Atlantic’s distribution sells more records, and charts more albums, than any other.

(For the first half of this year, Warner/Elektra/Atlantic ranks Number One, with a commanding 24.3% of Billboard’s singles and album charts. Closest runner up was 7.5% behind.)

Reasons Why W/E/A Sell More Records

For starters, the Warner/Elektra/Atlantic distribution machine has hit albums to work with. The Machine has had more chart records in the past six months (198) than any other.

These hits are started not by one but by three high-powered Promotion Departments, plus the WEA Group’s 79 eager young promotion men, many of them in almost continual heat.

Another reason: Each branch has a Singles Action Specialist. His job: when a record goes on the radio, he rushes stock out in the market. Faster than anybody.

(It was WEA’s idea. Others are just catching on. In the meantime, the Warner/Elektra/Atlantic group is Number One in the singles charts this year, too, with a 25.4% share. Nearest competitor: 10.2%.)

Some Secrets of WEA’s Album Sales, Too

• Seven full stock warehouses in the U.S. Sales offices in 11 other cities.
• A total of 92 salesmen, plus another 77 support sales troops, plus Atlantic’s own eight home office muscle men.

They’re but a hint of the power produced when Ahmet Ertegun or Mo Ostyn (Warners) or Joe Smith (Elektra) push the record business’ Biggest Button.

WEA can prove it:

Billboard says that a stunning 23.9% share of the album charts comes from Elektra and Warners and, of course, Atlantic Records.

Developers of The Biggest Button in the business.
THE BEST OF THE BAND — The Band — Capitol ST-11553 — Producers: The Band — List 6.98

It's somewhat superficial to write a review of a "best of" album utilizing every superlative in the book — obviously the songs are good or they wouldn't be termed "The Best." Such is the case with this release from The Band. It includes many great cuts like "The Weight," "Up On Cripple Creek," "The Night They Drove Old Dixie Down" and "Stage Fright." The added bonus of this collection is the tune "Twilight" which is The Band's current single presently being showcased on their tour. A very heavy marketing tool — display this one right up front.


Who can do The Temps better than The Temps? No one, that's who. This LP is a dynamic collection of The Temps at their very best — the vocals are clean, the harmonies beyond compare. The musical foundation upon which the group builds its castle is firmly constructed of a tight rhythm section that features great strings and horns and some neat syn- thesizer. The Temps don't The Temps is sure to find some heavy pop play as well.


After having scored with the title tune from this LP, Walter Murphy is bound to receive much attention for many of his other pieces. Murphy is very adept at "contemporizing" a classical piece — "Russian Dressing" is a good example — it's a very clean disco tune whose melody line is derived from Tchaikovsky's Piano concerto No. 1 in F flat Minor. Of course, Murphy gives credit where credits due, but his own arranging and directing abilities cannot go unolocated and Murphy is sure to be rewarded with much airplay.

BEAUTIES IN THE NIGHT — Lady Flash — RSO RS-1-3002 — Producers: Barry Manislow, Ron Dante — List 6.98

These three dynamic ladies are indeed " Beauties in The Night." Their vocal capabilities are high and powerful, excellently underscored by the arrangements of Frank vinyl and Gerald Alters. The smooth strings lend an air of excitement to the overall feel of this LP, which is bound to be well-received in the R&B, pop and FM progressive markets. Some fine cuts include "The Thunderbolt" and "Street Singin'. "

MOVING TARGETS — Flo & Eddie — Columbia PC34282 — Producers: Various — List 6.98

Flo & Eddie, aka Mark Volman and Howard Kaylan, manage to come up with some pretty incredible albums — and "Moving Targets" is certainly no exception to this rule of thumb. The topics of discussion on this LP range in depth and intensity from the pure and melodic love-song strains of "The Love You Gave Away" to the satirical jab at organized violence called "Guns." The backing unit is made up of some fine session men which includes a guest spot by Jeff "Stuske" Baxter. All in all, this album is well thought out and meticulously ex- ecuted providing much material for FM progressive programmers and AM/pop programmers who dare to be different.

SECRETS — Herbie Hancock — Columbia PC34280 — Producers: David Rubinson, Herbie Hancock — List 5.99

The foundation of this LP represent a very unique and eclectic collection of instruments all blended together with the Hancock touch to create some in- teresting cuts. The over-dubs and some wah-wah vocals truly a fine offering that is well-suited for the jazz and FM progressive markets equally. Tasty cuts include the mellow and spacey feeling of "People Music" and the funky chops of "Doin' It."
NOW IN ONE GREAT ALBUM!

The Best of

THE BAND

RICK DANKO • LEVON HELM • GARTH HUDSON • RICHARD MANUEL • ROBBIE ROBERTSON

Includes The Never Before Available Song “Twilight”–Now Released As A Single (4316)

On Capitol Records and Tapes!

For a lady who's only in her mid-twenties, Twiggy has certainly accomplished quite a bit. The slim, soft-spoken model who can make headlines as a fashion model in the sixties has blossomed out into a beautiful woman who333rd a sensitive singer. Her voice is incredibly unique and a powerful statement of her undeniable ability as a singer whose self-accomplishment on piano is exquisite. Kathe also demonstrates a high degree of professional ability as songwriting. With the tunes which have a definite European pop sound. Pop programmers will enjoy "Color World" and "Dance Again And Free" - Kethe Green is definitely wet and wild.


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TWIN HILL - Vangelis - Warner Bros. - List 6.98

Vangelis is a Greek composer and producer who has worked on scores for many movies, including "Chariots of Fire" and "Blade Runner." His music is characterized by its use of electronic sounds and his ability to create a sense of atmosphere and emotion through his compositions. In "Twin Hill," Vangelis creates a haunting and melancholic piece that could be heard as a theme for a film or television show.

TWIN SHADOW - "Eyes to See" - RCA Records - List 6.98

Twin Shadow is a Canadian singer-songwriter known for his darker, synth-pop sound. "Eyes to See" is a beautifully melancholic track that showcases his vocal range and songwriting ability. The track features a mix of electronic and acoustic elements, creating a unique and captivating listening experience.

TWIN TOWERS - "22,222" - Interscope Records - List 6.98

Twin Towers is an American rock band known for their powerful and emoc-333ional ballads. "22,222" is a track that explores themes of love and loss, with powerful vocals and an uplifting melody. The song's message of survival and hope is sure to resonate with fans of the band's earlier work.


Two O F Us is a band from Los Angeles that blends elements of soul and rock. "Ain't Gonna Rain No More" is a soulful and uplifting track that showcases the band's harmon-333ous vocals and Lee Press" - Keth Green is definitely wet and wild.

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MY SHIP — George Shearing — MPS/BASF G22399 — Producer: Hans Georg Brunner-Schwer
List: 6.98
Shearing has always been a magnificent pianist although his individual talent was sometimes obscured by the famous quintet that he led for twenty-odd years. This album recorded in Germany two years ago contains a number of his key-board mastery. The album is solo piano in the grand tradition. It is hard to choose the best of the outstanding performances but certainly "The Entertainer" with its Garner impressions and "Send In The Clowns," which Shearing sings, are among them. An outstanding effort and one that makes one wonder why it took two years to be issued.

LITTLE MILTON — Chess Blues Masters 2ACMB 204 — List: 7.98
If Little Milton was the last of the great Memphis bluesmen to gain fame that does not mean that he is any less powerful than Bobby Bland and B.B. King. On the contrary he is perhaps more versatile than either man. This set is an amalgam in that much of it appeared in earlier Checker LPs but the last side is all new and done live in Chicago. In addition there are no fewer than eight titles issued only on singles. A super value package for blues collectors, this album will have strong R&B crossover potential behind Milton’s hit on Gladies.

LOWELL FULSON — Chess Blues Masters 2ACMB 205 — List: 7.98
This is another exceptional compilation in this great series and no fewer than twenty-four titles are being issued on the LP for the first time. Fulson is a remarkably durable bluesman who has managed to transcend all the stylistic changes in the blues and remain at the top. As a guitarist and singer he gets across consistently. There has been a lot recently about slumping blues sales but check out Albert King, B.B. King, Bobby Bland, Little Milton and Fulson himself. The blues ain’t dead yet!

Marcus is a veteran arranger whose credits cover virtually every major label and a long list of artists. It has been some time since he has had an album of his own but this will go a long way in bringing his abilities into the forefront. This is an orchestral LP heavy on the strings but with strong solo work from a number of L.A. pros including Lee Ritenour, Joe Sample and Jerome Richardson. The music is an easy blend of originals and well-known tunes ("Feelings" and "Daniel"). There should be good crossover potential here for both R&B and MOR.

JazzAlbumPicks

continued on pg. 56
Radio Unites On Tariff

company. If the New York proposal was approved and enacted.

New York Telephone marketing manager Ray Baxter explained the telephone company's proposal. "The answering device will help to reduce the volume of calls our network will have to carry," he said. "The recording will tell the caller that he didn't win and to not call back."

Reimbursement

According to Baxter, one way to assure that listeners do not call back to jam the lines even more is to charge for all calls to the recorded message. "It reimburses us for use of the network. Something had to be done," Baxter related. "People picked up telephones while these contests were being run and couldn't even get dial tones. We're just trying to avoid needless calls."

Baxter said the New York network phone lines were never set up to handle the sudden impact usage resulting from radio station call-in contests. "Ten thousand calls may be generated at one time," according to Baxter, "but the broadcaster will only be responsible for paying for ten lines. We'll furnish the additional lines, but someone has to share in the cost."

Experiments

Experiments were conducted using the answering devices at some radio stations last year. "WXLO was very cooperative, along with other stations," he explained. "We did two tests. The first trial proved the equipment worked. The second provided us with the methodology to make broadcasters look like their telephone use was just like an ordinary business's use because we provided the extra lines to handle the increased usage in a normal manner. In other words, the broadcaster was not incurring a cost unequal to other businesses." Baxter said that the cost of providing the service will bring down the amount of revenue made from charging the public.

Charles Hendrad, an information supervisor in public relations for New York Telephone, added, "Everybody should be able to make and receive the calls they want to. When people couldn't get through to hospitals and other places because they couldn't get a dial tone, something had to be done."

Misinterpretation

Both Baxter and Hendrad reiterated that no customer would ever be charged for a buddy signal. "This was a misinterpretation picked up by the media but it's not true," said Baxter. Cash Box contacted other radio stations who were also protesting the proposal. WHN's program director Ed Salamone commented, "We're unhappy with it, obviously. It doesn't seem to be an equitable means of sharing the cost."

WNBC's general manager, Perry Bascom, noted, "We have joined with WABC in filing a petition before the Public Service Commission. We are taking the same stand as WABC and are requesting relief from this proposal."

More Revenue

Bascom also mentioned that the phone company has the option to allow long distance calls, rather than message unit calls, to sweep through the answering devices, creating even more revenue for itself. "It's also going to affect our public affairs programming. Should customers who call in on those shows be charged as if they were playing a contest?" questioned Bascom.

WXLO general manager Rick Devlin said his station has filed a separate petition against the proposal, also. "We're definitely gonna fight it," said Devlin.

Public Service Commission spokesman Francis Rivetti told Cash Box that the filings by the radio station were "in hand." He noted that the Commission hadn't had time to act on it yet because "our staff is still analyzing the proposal itself and the radio station petitions. The staff will either accept the phone company proposal and submit it to the Commission, turn it back to the phone company for revision, or order a hearing before the full Commission," said Rivetti.

Time Needed

The enactment date for the phone company proposal is September 5. But, according to Rivetti, another postponement seemed likely because the tariff and rate division of the Public Service Commission would need time to decide what course to take.

As New York Telephone battled for enactment of the proposal and New York radio stations petitioned against it, the fight continued. The outcome won't be clear until September 5.

Looking Ahead

Heilicher

the previous week. The companion album, "Best Of The Beach Boys — Vol. 2," released in July, 1967, also contained track listing, featuring equal number of impressive new figures, moving to #304 from #449. Sales for the current week totalled 154, up from 95. "The Beach Boys In Concert," released in December, 1973 on Capitol reentered the Heilicher list at #458 with sales for the week at 100 units.

Budget Albums

In addition, five budget albums of Beach Boys material have generated substantially increased sales as reflected by Heilicher. "Highwaters," a $4.98 list album on Pickwick, released in April, 1973, nearly doubled its sales from last week. For the week ending August 13, Heilicher noted 751 copies sold as compared to 387 the week before. The album, as noted, is at #44, up from #89 on the Heilicher list. "The Beach Boys Great Concert," a $2.49 list album, released in September, 1972, also on Pickwick, climbed to #95 from #165. Sales for the current week were 422 in contrast to 240 a week earlier.

Four Pickwick Albums Provide

Vibrations," another $2.49 list album on Pickwick, released in October, 1974, achieved the #202 position, #1 places higher than the previous week. "Live At Leidhelm" sold from 156 to 225. "Surfer Girl," released in September, 1973, is the fourth Pickwick album to register substantial gains in movement, jumping from #389 to #220. Sales increased from 136 to 206. "The Beach Boys," released in February, 1970 on Springboard ($2.98 list),反思 these albums, still show strong sales strength as sales increased from 94 to 146 and list position increased to #322 from #452.

Six-Month Sales Totals

Six-month sales totals at the Heilicher operation for each album are "Endless Summer" 15,499; "Highwaters" 7,180; "The Beach Boys Great Concert" 4,542; "Spirit Of '67" 3,801; "Surfer Girl" 2,706; "Vibrations" 2,600; "Good Vibrations" 2-232; "In Concert" 1,823; "The Beach Boys" 1,570; "Best Of The Beach Boys — Vol. 2" 1,355; "Best Of The Beach Boys — Vol. 3" 1,176; "The Beach Boys In Concert" 562. Both "15 Big Ones" and "20 Golden Greats" were both released during the six-month period, and thus have no six month sales history. The six months embrace the recently completed mid-year inventory period from January 1 to June 30.

Why this sudden surge of retail activity for so many albums by the Beach Boys? According to Bill Swearinger, LP and 45s buyer for the Heilicher division, there are two key factors. "First is the tour; and also they're getting a second generation audience." (The band played its first public performance on New York's Eve, 1981). "It's a real summer sound," Swearinger added, "that's becoming popular again."

Smith

planning and execution functions of the labels distributed through CBS Records distribution, and we are confident that this move strengthens the already powerful CBS branch distribution network."

Prior to this appointment, Smith had been vice president of sales and branch distribution for CBS Records, previously having been named vice president of sales and distribution for Columbia Records in November, 1974. He joined CBS in 1958, moving up to sales manager of the Columbia Records New York branch in 1970, subsequently being promoted to regional sales director in 1972.

Martell

dent of marketing for MCA Records. In 1971 he became president of Famous Music, which distributed labels including Paramount, Dot and Blue Thumb Records.

Two Reasons to Smile — Recording diva Dunn & Rubini were recently joined by a trio of executives to help them celebrate both their signing to Prodigal Records and the release of their first LP, "Diggin' It." Pictured standing are (left from): Don Dunn, Michael Rubini, and Ray Ruff, Prodigal's creative director. Shown seated are (left from): Barney Alex, Motown Records co-president and executive VP; and Suzanne de Pasco, VP, Motown creative division.

Looking Ahead

101 STRUTTIN' MY STUFF
(Crabshack Music — ASCAP)
ELVIN BISHOP (Capitol/WB GSP 2256)

102 KID CHARLEMAGNE
(Crabshack Music — ASCAP)
STEELY DAN (ABC 12195)

103 IT AIN'T THE REAL THING
(Midland Music — BMI)
BOBBY BLAND (ABC 12189)

104 CHERRY BOMB
(Real Boys — BMI)
RUNAWAYS (Mercury 73819)

105 FREE SPIRIT
(Low Sol — BMI)
ATLANTA'S PANTH FORM SECTION
(Polydor FIO 14339)

106 LOVE ON DELIVERY
(Black Sheep/Heaven Linc — BMI)
BILL O'CEAN
(Arista America/Capitol P-7630)

107 THE BEST DISCO IN TOWN
(Phoenix/Bluebirds Music — ASCAP)
THE RETICHE FAMILY (Martin/TK 3306)

108 RESCUE ME
(Ches — BMI)
HELLESA MANCHESTER (Arista AS 1096)

109 NITTY GRITTY ROCK AND ROLL
(Ches — BMI)
COYOTE MCCLOUD
(Motown Int’l/RCA MW 1022)

110 THE MORE I SEE YOU
(Negman, Vosco and Conn — ASCAP)
PETER ALLEN (A&M 1913)

111 THE END IS NOT IN SIGHT
(Midland Music — BMI)
AMAZING RHYTHM ACHES
(ABC/Dot ABC 12320)

112 SING YOUR OWN SONG
(Andrea — ASCAP)
MARK LINDSEY (Greedy G-106-AS)

113 I NEED IT
(Dunn & Rubini — BMI)
JOHNNY "GUARD" WATSON
(DUJM/Arman)

114 YELLOW VAN
(Don Kline — BMI)
HAYNIE & THE DIRT ROVERS (RCA P9 10851)

115 BRAND NEW LOVE AFFAIR
(Donnay/Raul American Dream/Reprise — ASCAP)
JG-SWAG (Cherche CH 3049)

116 BETTER THAN AVERAGE
(Fordbrook/Jr (interests USA — ASCAP)
BRAND GUR (Vanguard VDS 5319)

117 STRANGER
(Raether & BMI)
JOHNNY DUNCAN (Columbia 3-10362)

118 HEART ON MY SLEEVE
(Curtis Browne — BMI)
GALLAGHER & LYLE (A&M 1850)

119 SOLITARY MAN
(Kland — BMI)
T.G. SHEPARD (writs HEB33)

120 NADIA'S THEME
(Despain/Cobreau & BMI)
SANDY SWIDRON & PERRY BOTKINS
(A&M 1856)

Cash Box/August 28, 1976
NICE 'N' NAASTY

THE SALSOUl ORCHESTRA

I LIKE IT

"NICE 'N' NAASTY"

The Brand New Single From
THE SALSOUl ORCHESTRA
(SZ 2011; GIANT 45, 12 D 2011)

Produced, Arranged and Conducted by
VINCENT MONTANA, JR.
Executive Producers: JOE CAYRE, STAN CAYRE, KEN CAYRE

Soon To Be Released:
A New Album From
THE SALSOUl ORCHESTRA

Salsoul Records® Manufactured and Distributed by Caytronics Corporation® A Cayre Industries Company 240 Madison Avenue, New York, N.Y. 10016
Commodes/Norman Connors/Rhythm Heritage

GREAT READER, LA. — Complete with lighting effects, a full-blow- ening orchestra, and a railroad crossing, the Commodores express roared into the Greek Theatre last week, picking up passers-by for a night of total entertainment. The Commodores have noticeably been improving their stage show since the days of "Fancy Dancer," and after "Run." Although choreography was held to a minimum, the energetic lead vocalist strutted over the en- tire stage, his movements accomplished on key line lyrics. Commodores vocals, whether singular or collective, are extremely expressive and charged with sincerity that allows audiences, without reservation, to interact with the funky action on stage. The group's three newest releases, "High On Sunshine," "Close To You" and "Sweet Love" (a song the group dedicated to Dr. Martin Luther King, Jr.), sparked the audience as well as the lead vocal, who sang familiar verses. "Fancy Dancer," spotlight- ing the brass as one of the group's strongest elements, was accompanied by adding bumps and sways to the Commodores' rhythmic and vocal excellence. Four basketballs released one by one on the edge of the stage sparked confetti over the audience for one tune; later, the group tossed facultative instruments into the audience, causing near-pandemonium.

The Commodores were brought back for a second set presentations of all three newest singles: "Run," "Sweet Love," and "Fancy Dancer." The love affair between Los Angeles and the Commodores will last a long, long time.

Norman Connors was less impressive. Jean Carii began the show with a familiar Stylistics tune, "Betcha By Golly Wow," and vocally acknowledged (with group vocals) "Gary," "Benny," "And The Jets," "Saturday Night's All Right For Fighting" and the Who's "Pin- ball Wizard" were interpolated such af- fecting songs as "Someone Saved My Life Tonight," Leslie Duncan's "Exquisite Love Song," and a beautiful solo piano version of his first major hit, "Bordor Song."

An additional high point of the evening, as if we needed one, was the appearance of Kiki Dee, who performed the single "Don't Break My Heart" with J.S.

Industry Women

...discriminated against in those areas." She said that in many cases, however, she feels that being a woman is used as a cop out by people who do not want to advance themselves or their company. She was just as oblivious to it as I, I never thought of myself as a woman being kept under the thumb of a male boss. I just thought of myself as a person doing a job. I didn't see men as the enemy." Ms. Skydel offered that she relates better to seasoned and that most of her best friends are men.

Ms. Skydel said that certain artists and managers have treated her as a woman who would a sister or a mother. "I have good relationships with everyone; I'm a very warm person and I tend to be very supportive in those situations. I think that men and women tend to treat her the same. With the exception of some women who will not work for other women. She related the experience of trying to hire a new assistant recently. Several women, when told by the personnel office that they would be working for a woman, simply would not consider it. She could not really say why they felt that way, except to alter that the stereotype of women bosses as being har- der to work for might still be very much alive. "Also," she added, "working for a success story is often a reminder to a woman that she doesn't have to be a secretary. She said, "I think I am probably going to work for "added, "I think women make good agents."

Denver Shows

"We're doing some voter registration things with Jerry Brown, but there are no plans to do any Carter concerts.

No firm dates have yet been set for the shows featuring Denver, but there is a show tentatively set for mid-September in Philadelphia to promote voter registration. Also planned is an October 4 show at the Grand Ole Opy in Nashville, Tennessee, which would be for the benefit of senatorial and congressional candidates. Carter will reportedly speak at this show, and events will be scheduled concurrently in each candidate's locality in hotel ballrooms.

Arista Signings

diffusion of the "small company" image that might have drawn the artists to the label in the first place. Davis expressed assurance that the company would be able to handle the artists, their reputations and promotion point of view, compared to the company's recent additions in staff and office space.

Davis stated that all the contracts were worldwide, except for McClean's, which is for the U.S. and Canada only, and Edmen's. He said he was pleased in the new contracts, Alan Parsons will produce no artist other than himself, and Lambert and Portello will produce no artist for the Company. He also said that the Arista Brothers, but no final decisions on producers for the other artists have been made at this time. The first Lou Reed album on Arista is expected in October, while the Kinks' first product on the label should be released before the end of the year.

Goody Loss

the same period in 1975. There was a net loss for the period of $215,464 as compared to a net income of $70,574 for the three months ended March 31, 1976.

George Levy, president of Sam Goody, attributed the loss to the "state of the New York industry and the state of the market condition, the price war that has been affecting profitability somewhat." Asked what prompt caused the loss, Levy responded by explaining something he's been doing: "I'm using radio and direct mailing the stau- tion that the customer must have a copy of a print ad to obtain the sale price. "Opening up a mid-level market thickness to not just someone who saw the ad." Levy concluded saying, "We are starting to see a slight turnaround."
REGIONAL ALBUM ACTION

NORTH CENTRAL

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

1. BEACH BOYS ("Endless Summer")
2. BEACH BOYS ("15 Big Ones")
3. KISS
4. GORDON LIGHTFOOT
5. THE ROLLING STONES
6. HALL & OATES ("Abandoned"

Luncheonette")
7. DONNY OSMOND
8. DR. HOOK
9. POINT BLANK
10. CLIFF RICHARD

MIDWEST

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

1. BOB SEGER
2. ROXY MUSIC
3. DWIGHT TWILLEY
4. BLUE OYSTER CULT
5. RICHIE FURAY
6. AMERICAN FLYER
7. NORMAN CONNORS
8. ASBURY JUKES
9. DON McLEAN
10. GRAND FUNK RAILROAD
11. B.B. KING/BOBBY BLAND
12. DAVID SANBORN
13. BRUNO"MOJO" JAMES
14. EARTHOAKE
15. IAN MATTHEWS

NORTHEAST

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

1. SAVANNAH BAND
2. TAVARES
3. RITCHIE FAMILY
4. NORMAN CONNORS
5. GRAND FUNK RAILROAD
6. CHRISSIE HYNDE
7. BOB JAMES
8. DOUBLE EXPOSURE
9. OUTER LIMITS
10. GLORIA GAYNOR
11. JOHN MILES
12. AMERICAN FLYER
13. EARL KLUGH
14. FATBACK BAND
15. FANIA ALL-STARS

WEST

(California, Seattle, Portland)

1. GORDON LIGHTFOOT
2. TED NUGENT
3. WAYLON JENNINGS
4. DONALD BYRD
5. RICHIE FURAY
6. PLACIDO POLIZZI ("Placido"

The Collection")
7. NEW BIRTH
8. FATBACK BAND
9. ERYKAH BADU
10. JOHNNY ‘GUITAR’ WATSON

NATIONAL BREAKOUTS

1. LOU RAWLS
2. CONNIE FRANCIS
3. GRAND FUNK RAILROAD
4. AMERICAN FLYER
5. COUNTRY JOE MCDONALD
6. JERRY JEFF WALKER
7. JAN HAMMER
8. FATS DOMINO
9. MICHAEL DINNER
10. JUDD APATOW

DENVER/PHOENIX

(Dallas, Houston, New Orleans, Little Rock)

1. KEITH CARRADINE
2. CHRISTINE MCVIE
3. GRAND FUNK RAILROAD
4. AMERICAN FLYER
5. COUNTRY JOE MCDONALD
6. JERRY JEFF WALKER
7. JAN HAMMER
8. FATS DOMINO
9. MICHAEL DINNER
10. JUDD APATOW

SOUTHWEST

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

1. WAYLON JENNINGS
2. PHILIPPE
3. CLEM MORTON
4. MARK-ALMOND
5. FIREBALL
6. ASLEEP AT THE WHEEL
7. JOHN HANDY
8. L.T.D.
9. BARRY MANILOW
10. POINTE BLANK

REGIONAL BREAKOUTS

Petrona

(Philippines)

product placement near the check-out

counter. Moving into specifics, Petrona

points out Capitol's desire to develop art

cists around the world. Currently, the

label has a number one LP in France with

Kraftwerk, and two singles (by Dr. Hook

and Tavares) high on the British charts.

Overseas Momentum

"We're moving," Petrona enthuses.

"The Best of Helen Reddy" has gone gold

almost everywhere in the world and now

we're involved in a vast campaign for her

newest album. Our overseas label

managers have laid out a whole program.

From television to mass-merchandising,

we try to keep the momentum going by

supporting them with film clips, advertising

and promotion as they need it."

One label manager Petrona deals with is

Maxine Schmidt, who handles the Capitol

line in France through Pathe-Marconi.

Schmidt spends about half his day listen-

ing to music — especially back-catalog —

from which he picks and chooses for

French release compilation albums, such as

"Rock 'n Roll By The Capitol Tower" or the

re-release of an old Gene Vincent set,

albums still in their original jackets.

The bulk of Schmidt's concern is "break-

ing the record." Two promotion men from

Pathe-Marconi work the radio sta-

tions, freeing Schmidt to know his record

stores inside-out. Although T-shirts and

promotional plans are often supplied from

the U.S., Schmidt spends a good deal of

his time brainstorming and tailoring

merchandising displays to his particular

market. Schmidt's high-hurdle is the

import stigma.

The Import Stigma

There are five major record stores in

France. Three are part of the F.N.A.C.

chain, a low-price LP outlet fashionable

after Tower Records. The other two stores —

Lido Music and Champs Disque — are "very

expensive," offers Schmidt. These two stores owe their high-price structure to the fact that they offer imported

American LPs as early as two days after

Stateside release, often making it difficult

for a French pressing to compete. Accord-

ing to Schmidt, imports are popular

both because of the snob factor and the

feeling by some that American pressings

are of higher quality. Once the product is on

the import racks, contends Schmidt, French

consumers will swoop down, purchasing

as many as 2,000 rock albums in a three-

day span.

But why the competition with import

records?

"We're more interested in having a hit

record around the world pressed by
each different country," answers Petrona.

"Then it becomes their hit — they manu-

facture Capitol product and make it their hit. Also, if a record is imported into the United States and it gets picked up by the FM sta-


sions, the trades will enter it on the charts.

Unfortunately, in most of the other coun-

tries — particularly in England — an import
does not count for the movement of an LP.

So what we are are American artists

pressed there, sold there, counted there,

challenging our big 400,000-selling hit there.

Communication, Coordination

In daily touch through Telex, then, and

once-a-week by telephone, Petrona tries to

coordinate release schedules for the best

possible results for domestic artist releases

in foreign markets. In returns, Petrona is

supplied with material and information

from overseas acts which are scoring with

the American market, acts such as Sweet,

Status Quo, Kool & the Gang, and Steve

Harrow. The function of the international
department, maintains Petrona, is to pre-

sent artists throughout the world — and that

is working both ways.

"I think," philosophizes Petrona, "that

anytime you have a language barrier, you

have a challenge. Of course, one of the

prime themes that keeps all countries tied

together somehow is music. But even

beyond that, it's finding the right music..."
WAR
GREATEST HITS

1. ME AND BABY BROTHER - 3:30
2. SOUTHERN PART OF TEXAS - 3:55
3. WHY CAN'T WE BE FRIENDS? - 3:49
4. LOW RIDER - 3:11
5. SUMMER - 6:38

Produced by Jerry Goldstein in association with Lonnie Jordan & Howard Scott for Far Out Productions
Published by Far Out Music, Inc., ASCAP
Engineer: Chris Huston
Engineer: Ed Barton

United Artists Records
® UNITED ARTISTS RECORDS

Published by Far Out Music, Inc., ASCAP
WAR
GREATEST HITS

SIDE 1
STEREO
UA-LA548-G
P 1972
P 1973
P 1976
Far Out Productions, All Rights Reserved

UNITED ARTISTS RECORDS

1. ALL DAY MUSIC • 3:59
2. SLIPPIN' INTO DARKNESS • 3:47
3. THE WORLD IS A GHETTO • 3:59
4. THE CISCO KID • 3:47
5. GYPSY MAN • 5:23

Produced by Jerry Goldstein in association with Lonnie Jordan & Howard Scott for Far Out Productions.

Produced by Jerry Goldstein for War Productions, Inc.

Written by S. Allen H. Brown, M. Dickerson, L. Jordan, C. Miller, L. Oskar H. Scott

Published by Far Out Music, Inc., ASCAP

Engineer: Chris Huston - Angeles, CA
CASH BOX COUNTRY

COUNTRY ARTIST OF THE WEEK

Kenny Rogers

For the first time in his career, which began as a choir boy in Texas, Kenny Rogers is on his own. No more groups.

Rogers' first UA single, "Love Lifted Me," soared up the country charts, and it's also the title of his new album on United Artists Records. His current single, "While She'll Be Our Song," is #25 on the Cash Box country chart this week.

Kenny Rogers' roots are firmly planted in the soil. He is one of eight children, the family ritual of singing in the choir on Sundays sparked Kenny's discovery of the enjoyment of music.

By the time Kenny reached high school, he had decided that singing would be an integral part of his life. So he formed a group comprised of school chums called "The Scholars." Kenny realized that in order for the group to be self-contained each member had to play an instrument, and he decided on bass. "The Scholars" won a recording contract and their first single, "Crazy Feeling," became a million-selling hit. After graduation, Kenny joined the Bobby Doyle Trio and traveled the country in nightclub and concert appearances, often with the Kirby Stone Four.

Kenny joined the New Christy Minstrels in 1966, and, after a year of working with Mike Settle and Terry Williams, left with them to form The First Edition.

Shortly after The First Edition was formed, Reprise Records signed them to a contract. From their first album came the hit single, "Just Dropped In To See What Condition My Woman Is In." Seven more major hit records, including "But You Know I Love You," "Ruby," "Tell It All Brother," "Heed The Call," "Reuben James," "Somebody Who Cares" and "Something's Burnin'" made the group chart-toppers on a regular basis.

The First Edition also became top concert and television personalities, appearing on over 70 television shows. This was followed by their own television series, "Rollin.'"

Kenny's on his own now and exploring his roots, getting back to the people.

Paragon Acquires Hamblin Music Co.

NASHVILLE — Hamblin Music Company, the owner of most of the songs written by Stuart Hamblin, is moving from Hollywood to Nashville effective immediately. Hamblin Music's catalog of hundreds of songs, including such standards as "This Ole House," "Known Only To Him," "Until Then," "His Hands," "Open Up Your Heart And Let The Sunshine In," and many others, will become part of Paragon Associates — the Nashville publishing/recording/media organization headed by Bob Mackenzie. Other Hamblin songs are represented in Nashville by Hill & Range (Unichappell) and Leeds Music (MCA).

Mac Music Publishes Mel Tillis Songbook

NEW YORK — Mac Music, a division of Macmillan Performing Arts Inc., will publish the first songbook to feature the work of Mel Tillis, which will be distributed by G. Schirmer, sole selling agent. Tillis has written hits for such artists as Bobby Bare and Kenny Rogers & The First Edition, as well as himself.

Contained in the new songbook will be such country classics as "Ruby Don't Take Your Love To Town," "Detroit City," "I Ain't Never," "Stamp Them Grapes" and Tillis' current hit record on the MCA label, "Love Revival."

The Mel Tillis Songbook, which will have 72 pages and sell for $4.95, will have a September 1 release date.

Zodiac Nashville Division Opens

LOS ANGELES — California-based Zodiac Records Inc. has opened new offices in Nashville and Ed Hamilton has been named vice president and general manager of the operation in Music City. Also joining the Nashville operation are George Cooper III as director of marketing/promotion, Don Reeder as treasurer and personnel director and Buck Stapleton as west coast operations manager. Artists presently signed to the label include Billy Mize, whose current single is "Heaven For The Weekend" and who now has in production his own syndicated TV show, "The Billy Mize Music Hall," which should be ready for showing this fall. Jannie Brannon, a member of the Sound Seventies, one of the top studio vocal groups in Nashville and also regulars on the "Good Ole Nashville Music" TV show; Ray Pennington, who will also double as an independent producer for the label; Dave Kirby, an award-winning writer of Charlie Pride's "Anybody Goin' To San Antonio" and Merle Haggard's "Sidewalks Of Chicago"; and Curtis Potter, a former member of the Hank Thompson show.

New product will be released from both the Nashville and the California offices. Current releases on Sammi Smith and Marilyn Sellars are from masters acquired when Zodiac gained control of the assets of Mega Records and Tapes. Other masters from that acquisition include product from Bill Black's Combo, Don Ho, Benny Goodman, Phil Harris and others.

M. David Bell, Zodiac president, emphasized that he was trying to keep the artist roster as small and select as possible so the company can maintain an open door policy toward new acts and available masters. All new masters should be submitted through Hamilton at the Nashville offices.

The home office of Zodiac is located in Morro Bay, California, and the new offices are located at 21 Music Circle East in Nashville. The phone number is (615) 244-5344.

Cash And Clark To Co-Host CMA Awards

NASHVILLE — The Tenth Annual Country Music Association Awards will take place on Monday night, October 11, from 8:30 to 10:00 pm Central Daylight Time. Sponsored by Kraft Foods Corp., the 1 1/2 hour show will be broadcast live on CBS-TV from the stage of the Grand Ole Opry House and co-hosted by Johnny Cash and Roy Clark.

There will be awards presented in ten categories of achievement: entertainer of the year, single of the year, album of the year, female vocalist of the year, male vocalist of the year, vocal group of the year, vocal duo of the year, instrumental group or band of the year and instrumentalist of the year. The awards are determined by vote of the CMA membership, with the certified public accounting firm of Haskins & Sells responsible for all tallies.

The show will also be highlighted by the announcement of the newest members elected to the Country Music Hall of Fame. This year there will be winners in two categories — living and deceased. Finalists in the categories are: Living — Johnny Cash, Grandpa Jones, Vito Pelattieri, Hank Snow, Merle Travis and Kitty Wells; Deceased — Rod Brasfield, Paul Cohen, Cowboy Copas, Vernon Dalhart and the Delmore Brothers.

Admission to the awards show is free to CMA members who have purchased tickets to the CMA Anniversary Banquet and Show to be held Thursday, October 14. "Black tie" is requested with coat and tie mandatory.

Robert Precht will produce the show. CMA's awards show chairman is Irving Waugh.

JAMES AND UNITED TALENT "UNITE" — Sonny James has signed with United Talent, Inc., for representation. Shown at the signing, l-r to right: Reggie Mac, Sonny James, James' manager Luther Wood and United Talent general manager Jimmy Jax.

GILLEY'S REVIVAL — Mickey Gilley shows Dinah Shore and Betty White how he learned to sing down home in Ferriday, La. The show will air August 31.

GIFT FROM DOWN UNDER — On behalf of Garden State Music of Australia, Andy King presents Gene Ferguson, associate director, artist development, CBS Records with the first and only Maton guitar to arrive in Nashville. The hand-made SS 300/6 retails at $1,000. The instrument is to be on display at CBS for Columbia and Epic artists to examine and play.
The Games That Daddies Play. Conway's New Single. It's Hot!

Mr. Twitty Is Steamin'!

Produced by Owen Bradley

MCA RECORDS
COUNTRY ROUNDUP

Don Williams could find himself with a new nickname — The Mad Hatter. His trade-mark rolled-brim cowboy hat was recently stolen and only through a reward offer did it finally turn up. The people at Stetson found out about Don's predicament and generously offered to recreate the scuff, worn topper which some say he must even wear to bed! Don was escorted through Stetson's world headquarters in St. Joseph, Mo. by company president Gary Rosenthal and by Stetson vp Steve Pillis, where workers stopped production to hand-mold the natty new hat. Williams even `[c]ut` each meticulous step and even tried his luck on one of the felt-brushers along the assembly line. At the end of the process, which set a world record for a hand-crafted Stetson at under 60 minutes, Don said but for "a little dirt here and there on the original" he couldn't tell the two apart. Don's wife Joy added a postscript when she commented that "I guess we'd just have to buy Don if anything ever happened to that hat.'

Tom Bresh has become a regular guest on Dinah! and the Merv Griffin show, and has appeared three times on each of the nationally syndicated shows. Bresh made his debut in April with Dinah! His dect. impressions of Charley Pride, Johnny Cash, Paul Lynde singing "I'm Not Liza," and Truman Capote doing "Rhinestone Cowboy" made a lasting impression. Charley Pride was on that first show and watched Bresh sing "Kiss An Angel Good Morning." The six appearances have enabled him to showcase his first two releases from Farr Records, "Homemade Love" and "Sad Country Love Song.

"Teddy Bear's Last Ride" by Diana Williams on Capitol is the follow-up to Red Sovine's number-one smash, "Teddy Bear." A touching close to the emotion-packed story of truckers and their concern for Teddy Bear, a little crippled boy they met via CB radio, "Teddy Bear's Last Ride" was penned by the same Cedarwood songwriting team of Dale (The Storyteller) Royal and Billy Joe Burnette that wrote "Teddy Bear."

When "Red Sails In The Sunset" hit the charts, ORT recording artist Johnny Lee sailed out on the road with Mickey Gilley for personal appearances through Illinois, Iowa, Kentucky, Missouri and Georgia. This is his second chart song for Lee this year. The first record was "Sometimes" which was released on ABC Dot.

Thursday evening, August 12, at the Carousel in Nashville's Printer's Alley, Ronnie Prophet (RCA, Canada) was especially honored by the Middle Tennessee Heart Association, the Country Music Association, the office of Nashville Mayor Richard Fulton and by Nashville Sheriff Fate Thomas. The awards sprung from Ronnie's quick action during Easter of 1975 after his having sided a man in a distress. The incident occurred as Dan Maurer, of Brooklyn, N.Y. and his wife were passing through Nashville. The pair stopped for gas on Briley Parkway, at which point Mr. Maurer suffered a massive stroke. Ronnie just happened to be at the same gas station and observed Maurer's condition. Unhesitatingly, he drove the Maurers in their own car, to Donelson Hospital. As a consequence, Maurer's life was saved. Ronnie has just completed a three-week tour with Wally Come in the co, and guested on the Mike Douglas show, which will be aired August 28. Appearing on the show with Ronnie was Janis Ian.

Asleep at the Wheel has a new drummer — 20-year-old Chris York, who joined the group in Texas and appeared with them for

**LOOKING AHEAD TO COUNTRY TOP 100**

**Road Song**

Charlie Rich (Epic)

I Thought I Heard You Calling My Name

Jesse Colter (Capitol)

That's All She Ever Said Except Goodbye

Natalie Stuckey (MCA)

I'm Easy

Keith Carradine (ABC)

That'll Be The Day

Linda Ronstadt (Asylum)

Lonely Eyes

Randy Barlow (Gazelle)

Take Me As I Am

Mack White (Commercial)

You Should Have Watched That First Step

Wayne Kemp (UA)

Kiss And Say Goodbye

Billy Larkin (CDS)

Her Name Is

George Jones (Epic)

Long Hard Ride

Marshall Tucker Band (Capricorn)

9,999,999 Tears

Dickey Lee (RCA)

Waltin' For Love To Begin

Flying Burrito Brothers (Columbia)

I Love Us

Skeeter Davis (Mercury)

Satin Sheets

Belaire Brothers (WB)

Shopping

The Waylors (RCA)

Lonesome Cup Of Coffee

Alexander Harvey (Buddah)

Here Comes That Rainy Day Feelin'

Connie Cato (Capitol)

Take Me To Heaven

Samantha Sang (Columbia)

The Way I Loved Her

Rick Smith (Clay-Kay)

Brother Shep

Brenda Lee (MCA)

For Your Love

Bobby Lewis (RFA)

If It's Your Song You Sing It

Linda Cassiday (Clay-Kay)
**August 26, 1976**

**TOP COUNTRY SINGLES**

**Weeks On 8/21 Chart**

<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Come On In</td>
<td>Sonny James (Columbia 3-10922)</td>
<td>38</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>I'll Never Still Be Blue</td>
<td>Rae Richard (ABC/Blind Dog 16745)</td>
<td>75</td>
<td></td>
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<tr>
<td>3</td>
<td>You Are My Special Angel</td>
<td>Red Sovine (MCA 30-10295)</td>
<td>72</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Sad Country Love Songs</td>
<td>Ramblin Jack Elliot (ABC/Dunhill 3-10294)</td>
<td>76</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>That Look In Her Eyes</td>
<td>Tommy James &amp; The Shondells (Capitol 3-10318)</td>
<td>84</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>The Best I've Ever Had</td>
<td>Jeanne C. Riley (Warner Bros 8-8026)</td>
<td>78</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Among My Souvenirs</td>
<td>Don Williams (Columbia 3-10396)</td>
<td>1</td>
<td></td>
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<tr>
<td>8</td>
<td>I Don't Wanna Talk It Over Anymore</td>
<td>Conway Twitty (Columbia 3-10393)</td>
<td>1</td>
<td></td>
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**ALPHABETIZED TOP 100 COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSEES)**

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<td>Rocky Mountain Music/Do You Right</td>
<td>Sonny James (Columbia 3-10922)</td>
<td>38</td>
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<tr>
<td>2</td>
<td>One of These Days</td>
<td>Bob Seger &amp; The Silver Bullet Band (Epic 10717)</td>
<td>34</td>
<td></td>
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<td>3</td>
<td>Bring It On Home to Me</td>
<td>The Byrds (Capitol 10717)</td>
<td>17</td>
<td></td>
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<td>4</td>
<td>I'm A) Stand by My Woman</td>
<td>Ronnie Milsap (Capitol 10714)</td>
<td>92</td>
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<td>5</td>
<td>Misty Blue</td>
<td>Joe South (Capitol 10707)</td>
<td>10</td>
<td></td>
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<td>6</td>
<td>Cowboy</td>
<td>Eddy Arnold (Capitol 10701)</td>
<td>76</td>
<td></td>
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<td>7</td>
<td>I Wonder If I Ever Said Goodbye</td>
<td>Orlan Roderick (Mercury 72185)</td>
<td>13</td>
<td></td>
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<td>8</td>
<td>You Rubbed It All Wrong Billy Currington (United Artists/ABC 10702)</td>
<td>10</td>
<td></td>
<td></td>
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<td>9</td>
<td>Here Comes That Girl Again</td>
<td>Mel Tillis (Capitol 10703)</td>
<td>12</td>
<td></td>
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<tr>
<td>10</td>
<td>The Letter</td>
<td>Ray Price &amp; Jack and the Box (Capitol 10710)</td>
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country radio active most added singles

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

1. A Whole Lotta Things To Sing About — Charley Pride — RCA
2. Among My Souvenirs — Marty Robbins — Columbia
3. Game Days Play/More Things (Country) — RCA
4. Come On In — Sonny James — Columbia
5. That's What I Get — Ray grill — Capitol
6. Let's Put It Back Together Again — Jerry Lee Lewis — Mercury
7. One More Time — Crystal Gayle — UA
8. I Don't Want To Talk It Over Anymore — Connie Smith — Columbia
9. The Beverly Hillbillies (Country) — ABC/Dot

most active singles

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

1. I'm A Stand By My Woman Man — Ronnie Milsap — RCA
2. Bring It On Home — Mickey Gilley — Playboy
3. All I Can Do — Dolly Parton — RCA
4. Sold Out Of Flagpoles — Johnny Cash — Columbia
5. Can't You See — Waylon Jennings — RCA
6. I Wonder If I Ever Said Goodbye — Johnny Rodriguez — Mercury
7. Afternoon Delight — Johnny Carver — ABC/Dot
8. Here's Some Love — Tanya Tucker — RCA
9. The Enci Is Not In Sight — Amazing Rhythm Aces — ABC/Dot
10. Sunday Afternoon Boadride — R.W. Blackwood & Singers — Capitol

TRACY IN DALLAS — This may look like a "police line-up" but actually the photo was taken during a recent promotional trip to Dallas, Texas by RCA recording artist, Tracy Nelson. Pictured with her are, from left, Jack Parker, vice president A&R, Nashville; Ed Spesek, MCA promotion, Dallas; Tracy; Chuck Dunaway, KAFM program director; and Bob Shumway, KAFM music director. Tracy’s second album on MCA Records was released recently.

ABC Hosts Barbeque

HOUSTON, TX — ABC Records hosted a huge Texas Barbeque last week for its most popular artists. Among those attending were Tracy Nelson, pictured with her are, from left, Jack Parker, vice president A&R, Nashville; Ed Spesek, MCA promotion, Dallas; Tracy; Chuck Dunaway, KAFM program director; and Bob Shumway, KAFM music director. Tracy’s second album on MCA Records was released recently.

WIRE — CINCINNATI
That Look In Her Eyes — Freddie Hart — Capitol
You And Me — Tammy Wynette — Epic
After The Storm — Kenny Burrell — Playboy
A Whole Lotta Things To Sing About — Charley Pride — RCA

WIRE — INDIANAPOLIS
I Thought I Heard You Calling My Name — Jessi Colter — ABC/Dot
Teardrops Will Kiss The Morning Dew — Del Reeves & Sons — ABC/Dot
Road Song — Charlie Rich — Epic
American Souvenirs — Marty Robbins — Columbia
Whispers & Gonna — David Rogers — Republic
Look Out Ride — Marshall Tucker Band — Capricorn
Take Me As I Am — Mack White — Commercial
Don't Want It Over — Connie Smith — Columbia

JOHN R. BERNARDINO
I Don't Want To Have To Marry You — Jim Ed Brown & Sonny James — ABC/Dot
A Whole Lotta Things To Sing About — Charley Pride — RCA
Her Name To — George Jones — Epic
That's All She Ever Said Except Goodbye — Nat Stuckey — RCA

KLAK — DENVER
Almost Persuaded — Sherrill King — UA
Can't You See — Waylon Jennings — RCA
Her Name To — George Jones — Epic

KLAC — LOS ANGELES
Let's Put It Back Together Again — Jerry Lee Lewis — Mercury
Whiskey Talk To — Joe Stampley — Epic
Pamela — Neil Diamond — RCA
Games Doubled Play — Conway Twitty — RCA
You'll Never Find — G.E. Smith — RCA
That Look In Her Eyes — Freddie Hart — Capitol

I Should Have Watched That First Step — Wayne Kemper — UA
Don't Stop Believing — Olivia Newton-john — MCA
Caddy's Boy — Waynon Jennings — RCA

WHJ — CHICAGO
Don't Stop Believing — Olivia Newton-john — MCA

WDQ — CLEVELAND
A Whole Lotta Things To Sing About — Charley Pride — RCA
That's The Day — Linda Ronstadt — Asylum
Archibald — Carl Smith — Epic
One More Time — Crystal Gayle — UA
I Love You — Don Seals — Capitol

KKGK — SACRAMENTO
Route 66 — Asleep At The Wheel — Capitol
I Don't Owe It To You — Amarillo — Capitol
Paycheck; — One More Time — Crystal Gayle — UA
I Love You — Don Seals — Capitol

WKOX — MIAMI
Hart Get — Ray grill — Capitol

WABC — NEW YORK
Come On In — Sonny James — Columbia
Among My Souvenirs — Marty Robbins — Columbia
Long Road Out Of Eden — Tucker Band — Capricorn
I Thought I Heard You Calling My Name — Jessi Colter — Capitol
That's What I Get — Ray grill — Capitol

WHMC — MEMPHIS
We Need A Whole Lot More Time — prisoners — ABC/Dot
That Look In Her Eyes — Freddie Hart — Capitol

WUSL — AUBURN
Games Doubled Play — Conway Twitty — RCA
Let's Put It Back Together Again — Jerry Lee Lewis — ABC/Dot

WONE — DAYTON
Don't Stop Believing — Olivia Newton-john — MCA

WOGO — ORLANDO
I Never Said I Would Be Easy — Jacky Ward — Mercury
Among My Souvenirs — Marty Robbins — Columbia
One More Time — Crystal Gayle — United Artists
Walkin' For Love To Begin — Flying Burrito Brothers — Columbia

If It's Your Song You Sing It — Linda Cassidy — On Kay

Family Reunion Set For Combine Music

NASHVILLE — A songwriter’s showcase, featuring myriad talents of artists associated with the Combine music group has been scheduled for the Exit/In on August 31.

The show will taped for a three-hour broadcast on WSM’s Tony Lyons show, and will feature performances by more than a dozen acts affiliated with the Nashville-based publishing company, including Billy Swan, Larry Gatlin, Tony Joe White, Larry Jon Wilson, Arthur Alexander, Chris Gantry, Dan Daniel, Rob Gabriel, Dennis Linde, Michael Bacon, Thomas Cain and Bob Morrison.

Most of the acts will be accompanied by the Rats Rhythm Wranglers — Combine’s studio band which features Alan Rush, Dennis Linde and Chip Young on guitars, Bobby Ogden on keyboards and Randy Curlers on drums.

Playboy Records Plays Its Cards

NASHVILLE — Playboy Records has selected its top 50 radio stations across the country to receive the label’s version of baseball trading cards, as part of its current promotional campaign on its artists.

Designed to depict the Playboy roster in full uniform, all cards feature a 4-color photo on one side, with the second side offering a "mini" bio on each (player) performer.

Assembled together in six-pack kits, the cards are being presented in a wrapper that is clearly solicited as the Collectors Series for 1976, and will be made available on a limited basis.

The unique promotion was created by Playboy national promotion director in Nashville, Nick Hunter.

N.Y. CHEERS PAYCHECK — Backstage at The Other End in New York, guests toasted John Payne on the occasion of his 28th birthday and his soon-to-be-released album of the same title. Pictured left to right are Dan Beck, director, press & public information, Epic Records & Associated Labels; Ray Frey, local promotion manager, New York, Epic Records & Associated Labels; John Austin Paycheck; Pam Green, music director, WHN, and WHN disc jockey, LesArnold.

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Cash Box/August 28, 1976
COUNTRY SINGLES REVIEWS / ALBUM REVIEWS

MERELE HAGGARD (Capitol P4326)
Cherokee Maiden (2:56) (Chappell & Co. — ASCAP) (Cindy Walker)

The Cindy Walker tune made famous by Bob Wills is done up in a new package—Texas swing style with Indian flavor. Best bet for #1 slot.

JESSI COLTER (Capitol P4335)
I Thought I Heard You Calling My Name (3:55) (Golden West Melodies — BMI) (Lee Emerson)

A plaintive progressive ballad pulled from the “Diamond In The Rough” LP. Produced by Ken Mansfield and Waylon Jennings, set for MOR listening.

CHARLIE RICH (Epic 8-50298)
Road Song (3:13) (Double R. Music — ASCAP) (P.D. Clements)

From the simple sound of raindrops building into a large production by Billy Sherrill, there’s much pop and a little country, making for top MOR listening.

LA COSTA (Capitol P4337)
What I’ll Do (2:42) (Duchess Music Corp. — BMI) (J. Crutchfield, H. Cornelius)

Country disco swinging in rock-a-billy style, with production by Jerry Crutchfield. Pulled from the “Levon: Somebody” LP. George Jones

JEROME JONES (Epic 8-50271)
Her Name Is (2:17) (Tree Pub. Co. — BMI) (B. Bradock)

From the “Alone Again” LP comes this semi-novelty produced by Billy Sherrill. The instrument track makes for plus listening.

DICKEY LEE (RCA JH 1076)
9,999,999 Tears (3:00) (Lowery Music — BMI) (Razzy Bailey)

All 9,999,999 tears flow fast, pulled from the “Angels, Roses and Rains” LP. Already receiving heavy airplay; production by Roy Deak and Dickey Lee.

ANNE MURRAY (Capitol P4329)
Things (2:46) (Bobby Darin) (The Hudson Bay Music Co. — BMI)

Anne Murray’s special touch on the familiar Bobby Darin tune, pulled from the LP “Keeping In Touch,” is a good crossover bet produced by Tom Catalano.

CARMOL TAYLOR (Elektra E43542)
That Little Difference (2:43) (Algee Music Corp/Al Gallico Music BMI) (Carmol Taylor, Monroe Fields)

Pulled from the “Carmol Taylor Songwriter” LP, this “Little Difference” is beamed direct at the box market. Produced by Norro Wilson.

CRAGHDONALSON (Great American Music Music Machine IRDA 281)
I Believe He’s Gonna Drive That Rig To Glory (3:00) (Ralph Harrison Gramm Publishing Co. — ASCAP) (T. Smachman)

Dave Dudley he’s not—progressive 18-wheeler—he is. Produced by Ralph Harrison.

DICKY BARNES (Republic IRDA R 293)
Someday Soon (3:10) (W.B. Music ASCAP) (Ian Tyson)

A past pop hit done up country makes a light happy package produced by Dave Burgess.

JEFF RAYMOND (Record Productions Of America RPA 7607)
Hillbilly In The White House (2:43) (ABC/Dunhill Music — BMI) (Jeff Raymond, Alan Ray)

 Ain’t country—He’s hillbilly. A cute novelty already having heavy and much comment. Produced by Blake Mevis.

MARILYN SELLS (Zodiac ZS 1008)
When He Loved Me (2:48) (Buckhorn Music — BMI) ( Kris Kristofferson)

Reaching far into the pop bag, Marilyn adds her distinctive touch to this Kristofferson love song, produced by Clarence Seaman.

BILLY PARKER (SCR SC 133)
It’s Bad When You’re Caught (With The Goods) (2:31) (Tommy Overstreet Music — SESAC) (Tommy Overstreet, Dale Vest)

Billy tells it like it is, set to a Texas two-stomp. Great box material produced by The General and Tommy Overstreet.

LINDA CASSIDY (CinKay 111)
If It’s Your Song You Sing It (2:58) (Door Knob Pub. — BMI) (Linda Cassidy)

Good advice, delivered in the distinctive Linda Cassidy style. A good bet for action, produced by Gene Kennedy.

MAURY FINNEY(Soundwaves SW 4536)
Waltz Across Texas (2:05) (Ernest Tubb Music — BMI) Billy T. Tubb)

Joe Gibson has produced a smooth and easy instrumental waltz. Terrific mood music for FM plays.

ROY DRUSKY (Scorpion SC 0515)
Deep In The Heart Of Dixie (3:30) (Brim Music — SESAC) (Ronnie McDowell — Ray Hughes)

Solid country up-tempo delivered in smooth Drusky style makes for best bet action on his first for Scorpion, produced by Slim Williamson.

LARRY HOSFORD (Shelter SR 6021)
Wishing I Could (3:14) (His And Hers Music/On Fire Music — BMI) (L. Hosford)

An unusual production featuring the sound of the musical saw, with back up vocals by Leon Russell and George Harrison. “Regressive” country, perhaps?

SIMPSON (Portland Records 45046)
Truck Driver’s Heaven (3:06) (Singletree Music — SESAC) (H. Southern — E. Dean)

“Hillbilly Heaven” has been replaced by new lyrics — “Truck Driver’s Heaven.” Red Simpson delivers for predicted good box action. Produced by Gene Breeden.

TAYLOR AND STONE (Door Knob DK 6-013)
Catchin’ The Morning Train (2:59) (Chip ‘n Dale Music — ASCAP) (Jim Taylor)

Progressive country rolling on down the line with a good bet for up the charts. Produced by Gene Kennedy.

THE COWBOY & THE INDIAN (Music Man IRDA 288)
Don’t (Ever Think I Don’t Love You) (2:49) (New Light Pub. — ASCAP) (F. Robinson)

A love ballad reaching far into MOR with a flavor of Mexico for spice. Produced by J. Turner and F. Robinson.

VAN HORN (Player International Records — IRDA 279)
What A Way To Go (2:48) (Horseshoe Music — BMI/Have A Tune Music ASCAP) (B. David — J. Rushing)

A bottle song with a bog country sound produced by John Fisher.

Note: All reviews are based on records available for review as of August 1976.

ALL I CAN DO — Dolly Parton — RCA APL-11655
Making a positive move into the progressive sound, Dolly makes her current single the theme of the total offering. Other selected selections are “The Fire That Keeps You Warm,” “When The Sun Goes Down Tomorrow,” “I’m A Drifter,” “Falling Out Of Love With Me,” “Baddest Image,” “Preacher Tom” and “Hey, Lucky Lady.” Also included are “Life’s Like Poetry” (Merie Haggard) and “Boulder To Birmingham” (Emmy Lou Harris/DillGarof). A Dolly Parton/Porter Wagoner production.

EDDY — Eddy Arnold — RCA APL-11971
On his first album since returning to RCA, Eddy delivers in his usual smooth ballad style. Featuring his current hit “Cowboy,” this LP also includes the selections “My Woman’s Eyes,” “Goodnight Irene,” “Freedom Ain’t The Same As Being Free,” “Remember The Good,” “Put Me Back Into Your World,” “Don’t Let The Good Times Roll Away,” “I Wouldn’t Be So Sad (If We Hadn’t Been So Happy),” “She’s Just An Old Love Turned Memory,” and “We’re Playin’ In Each Other’s Arms.” Produced by Owen Bradley.

DAVE & SUGAR — RCA APL-1818
A musical love affair with outstanding harmonizing, by country music’s newest trio. This Charley Pride/Bradley production features the hit singles “Queen Of The Silver Dollar” and “The Door Is Always Open.” Other selections include “I’m Gonna Love You,” “Can’t Help But Wonder,” “A Whole Lotta Things To Sing About,” “I’ve Been So Wrong, For So Long,” “Fools,” “Late My Country Lovin’ Music,” “I’m Leavin’ The Leavin’ To You,” and “Queen Of My Heart.”

VAL S. AND THE HOMETOWN BAND — AM & SP 4592
Progressive folk with added rock spice makes for top FM listening, with excellent production by Claire Lawrence, plus outstanding instrumental track. Selections include “Pet And You,” “Every One Of Them Has Known The Sea,” “Blister,” “Hometown Band,” “Sometimes I Can’t Believe,” “Allons Mon Canada,” “Come On My Canada,” “Yes I Can (Anyway You Want Me),” “Cold Water Castle,” “Old Home Place,” “Me And Martin Growin’ Old” and “Weathered Hands.”

BY REQUEST — DEL AND BILLIE JO — Del Reeves And Billie Joe Spears — United Artists UA-LA 649-0
Approaching their first LP with a solid country delivery, Billie Joe and Del included their hot charting single, “On The Rebound” and current “Teardrops Will Kiss The Morning Dew.” Produced by Milton Blackford, other selections include “Nothing Seems To Work Anymore,” “Let Your Love Flow,” “Baby, Ride Easy,” “We’re The Greatest Lovers In The World,” “Let’s Do It Right,” “Suspicious Minds,” “Hit Sunday Morning” and “We’ve Got Some Feeling To Do.”

WE CAN FEEL LOVE — R. W. Blackwood & The Blackwood Singers — Capitol ST 11563
Making the transition from gospel to country, with the added spice of progressive, this group has included their current hit “Sunday Morning Boatride” along with other selections “We Make Beautiful Music Together,” “Monkey See, Monkey Do,” “He Was The Shattered Image,” “Perhaps We Might Come Over In Different Ships,” “I Can Feel Love,” “Freedom Lives In A Country Song,” “Memory Groound,” “Lord, You Are My Morning Sun,” “Looking At The World Through The Eyes Of Love.” Produced by Gary S. Paxton.

Cash Box August 28, 1976 37
Chips Away At 'Smiley Radio'
by J.B. Carmicle

LOS ANGELES — Pat Murphy, better known to his WEEL, Fairfax, Virginia audience as "Murphy In The Morning," wakes his listeners with more than just a happy smile and friendly chatter. He calls local politicians "stupid" and causes phones to ring in county government offices by suggesting that his listeners call about matters they think are unfair. Murphy researches listeners' needs and problems, talks about them on the air, directs inquiries to local officials and recommends that smaller companies to the city council, and has become the most controversial air personality in the market, which covers greater Washington, D.C.

Not Doing The Job

"WEEL's license says we are to be involved in the community," Murphy noted, "and that's what I'm doing in this market... getting involved. Radio has not been doing the job it's supposed to do. The communication of ideas on the air is not just an announcer wishing good morning to his listeners and providing them with the time and temperature.

Murphy called that approach "smiley" radio. "I've got audience participation. When people begin to find out there's someone on the air who cares about them and their problems, they respond. I feel my job is to help right some wrongs and to do that people have to get as involved as I am."

Priorities

Two recent issues, both exposed on the air by Murphy, resulted in warming some local coals. The morning host confronted a supervisor from the Fairfax Fire Department about its understaffed crew. Pointing out that the city had too many city buildings and not enough firemen, Murphy asked the supervisor what his priorities were. "He had a sense of humor and a tempo," noted Murphy, "which made for a great show. All I did was merely point out the inconsistencies in the system and we succeeded in getting more firemen, although the city budget said no more could be afforded.

Heat Purposes

"Lights are on in the Massey Building (a county government building) all night. Government buildings occupied it told me the lights are on for heat purposes. I asked a lighting engineer, who had designed a similar building in Boston, to come on my show. He explained that the building in Arlington had gone bankrupt, partly because lights had been left on continuously. That caused some phones to ring," continued Murphy.

Explanations

If Murphy gets an irate telephone customer on the line complaining about his phone bill, he's apt to call the phone company on the air asking for an explanation. "Radio has shielded people from the very essence of surviving because we're all afraid to get involved. I look at my job as a lifestyle of helping people, not just a job. You get out of what you put into it."

Murphy claimed WEEL's management was responsible for a great part of his 'free reign.' "Anything I've said, they've backed me up because they know I've researched it. They wanted someone involved with the community and I've given them that."

Station advertisers don't stand on middle ground, they either hate or love Murphy. "For every sponsor that has cancelled, we've had ten more that specifically requested to be on Murphy's show," remarked Greg Pearson, WEEL general manager. "The sponsors feel that people tune in to hear what Murphy has to say. The reasoning is that listeners will pay close attention to their advertising messages since Murphy's already gotten their attention."

Pearson noted that the power companies had refused to buy any time on the station since Murphy had held the morning slot. "They've also turned down offers to come on the show and rebut his points," Pearson continued. "There have been a few other sponsors who have cancelled, but the station's gross sales are up 83 percent in the first six months of this year as compared to the same time period in 1975, and Murphy's certainly a big part of that increase."

"He has the ability and candor to get on target with satire," echoed Jack Casey, WEEL's program director.

Assistant

Pat Murphy now has an assistant who helps him research material to back up what he says on the air. "We have to spend every minute looking up things that I talk about but I don't say it unless I can prove it. You might even classify me as a politician on the air. People vote for me by listening to..."

Continued on pg 53
### THE CASH BOX POP RADIO ANALYSIS

#### most added records

<table>
<thead>
<tr>
<th>Song</th>
<th>This Week</th>
<th>To Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Lowdown — Boz Scaggs — Columbia</td>
<td>20%</td>
<td>65%</td>
</tr>
<tr>
<td>2. Magic Man — Heart — Mushroom</td>
<td>16%</td>
<td>43%</td>
</tr>
<tr>
<td>3. Disco Duck — Rick Dees — RSO</td>
<td>16%</td>
<td>35%</td>
</tr>
<tr>
<td>4. She's Gone — Hall &amp; Oates — Atlantic</td>
<td>15%</td>
<td>51%</td>
</tr>
<tr>
<td>5. If You Leave Me Now — Chicago — Columbia</td>
<td>13%</td>
<td>67%</td>
</tr>
<tr>
<td>6. Still The One — Orleans — Asylum</td>
<td>11%</td>
<td>76%</td>
</tr>
<tr>
<td>7. That'll Be The Day — Linda Ronstadt — Asylum</td>
<td>11%</td>
<td>17%</td>
</tr>
<tr>
<td>8. With Your Love — Jefferson Starship — Grunt</td>
<td>10%</td>
<td>75%</td>
</tr>
<tr>
<td>9. Getaway — EWF &amp; Columbia</td>
<td>10%</td>
<td>38%</td>
</tr>
<tr>
<td>10. It's O.K. — Beach Boys — Reprise</td>
<td>10%</td>
<td>19%</td>
</tr>
<tr>
<td>11. Rock'n Me — Steve Miller — Capitol</td>
<td>8%</td>
<td>24%</td>
</tr>
<tr>
<td>12. Devil Woman — Cliff Richard — Rocket</td>
<td>7%</td>
<td>76%</td>
</tr>
<tr>
<td>13. I Can’t Hear You No More — Helen Reddy — Capitol</td>
<td>7%</td>
<td>41%</td>
</tr>
<tr>
<td>14. Superstar — Paul Davis — Bang</td>
<td>7%</td>
<td>25%</td>
</tr>
<tr>
<td>15. Summer — War — UA</td>
<td>6%</td>
<td>83%</td>
</tr>
</tbody>
</table>

#### radio active singles

2. Still The One — Orleans — Asylum
3. Lowdown — Boz Scaggs — Columbia
4. Devil Woman — Cliff Richard — Rocket
5. If You Leave Me Now — Chicago — Columbia
6. Play That Funky Music — Wild Cherry — Epic

#### secondary radio active

1. Rock’n Me — Steve Miller — Capitol
2. That’ll Be The Day — Linda Ronstadt — Asylum
3. Sunrise — Eric Carmen — Arista
   - Adds: WSPT, WDQX, KELI, WICP, KRB, WPTG, WKWK, WPAM, KOMP, WHIT, WHOT, WCRO; Jumps: WMFJ 30-26, KVEX Ex-25, WMFJ Ex-29, WCUE Ex-38.
4. Doctor Tarr 3 Professor Fether — Alan Parsons Project — 20th Century
5. Take A Hand — Rick Springfield — Chelsea
6. Wreck Of The Edmond Fitzgerald — Gordon Lightfoot — Reprise/WB
   - Adds: WDQ, WLV, KELI, KPRI, WLOF, WSBR, WCRO; Jumps: WJON-10, 8KLS 18-12, KVEX 26-22, WVIC Ex-21, KRKO Ex-30.
7. You Are The Woman — Firefall — Atlantic
8. Did You Boogle — Flash Cadillac & Continental Kids — Private Stock
9. Don’t Stop Believin’ — Olivia Newton-John — MCA
LOS ANGELES — Over the past few years, R&B album sales have been hit hard by the rise of compact discs and the growing popularity of downloading music online. However, in recent years, a new group of programmers has been seeking to reverse this trend, and they believe they may have found a way to do so.

These programmers, who call themselves "LP Only" programmers, believe that the key to increasing R&B album sales is to focus on the电台 station. They argue that by targeting specific stations and investing in promoting these albums on a local level, they can create a demand that will translate into higher sales.

The programmers believe that by concentrating on a small number of stations, they can build a loyal following and create a sense of community around these albums. They argue that this targeted approach is more effective than relying on a broad, mass-marketing strategy.

They believe that by doing so, they can create a more personal connection with listeners, which in turn will lead to increased sales. They argue that this is a more sustainable approach than relying on flash-in-the-pan hits.

Despite the success of this approach, some industry observers remain skeptical. They argue that it is too narrow-minded and that it will only work for a select few artists. They also argue that it is difficult to predict which albums will be successful in this targeted approach.

However, the programmers are undeterred, and they continue to seek out new stations and new artists to promote. They believe that with the right approach, they can help revitalize the R&B genre and bring back the days of the vinyl record.
seemed to epitomize the theme of unmitigated determination. Cash Box found evident in every black of the professionals we spoke to.

Separate Departments
One sore spot that many representatives encountered was pointed out by John Levy, an attorney and manager who currently represents many black artists. When every label seems to have separate promotional departments for R&B and pop artists, Black artists usually fall behind, no matter what their musical direction. I always found it curious," remarked Levy, "that an artist like Melvin Wilson was placed in this category."

A few of the managers CB spoke to felt that their artists were getting an even better deal than white acts. Ron Strassner, manager of Parliament, Bootsy's Rubber Band and New Birth, thinks there's a new trend in music. "Record companies are recognizing that black music is experienc-

ing an exciting and big change, expanding into what I call "black rock," said Levy with conviction. "The impact upon the in-

dustry is similar to that made by 'Woodstock' years ago. The labels are anx-

ious to show their black rock to the public, to show their black artists to the public.

Ages are leading this trend towards developing black rock, according to the opinion of Joyce Bogart, Donna Summer's manager. "Even though Casablanca, Donna's label, has never really traded on the back side and appeal of black artists, some industry per-

sonnel were not. Audience demand and buying tastes are turning those heads around."

Ali Ross, manager of the Sylers, thought certain labels were slower than others in recognizing the growth of the black rock trend. Ross noted, "but it seems to me that some labels are more supportive of equal or less status whites acts. Some people are going to be black artists, yet there are a lot of white artists out there that they try to support."

Same Contract
Lee Young Jr., general counsel of ABC Records, informed us that ABC uses the same contract forms for pop, country and R&B acts. Contracts may follow the same basic forms, but like record companies, the promotional budgets are negotiable. CB found that much controversy exists around black rock. Because of the lack of black rock radio, always the industry's prime road-to-

gold, is still a powerful vehicle for exposure and sales.

Most of the individuals CB spoke with placed great value on "crossing-over." Aside from selling more records, "cross-

overs" make it possible to achieve a wider audience, and thereby build an artist's strength and longevity. The latter is, of course, a universal industrygoal.

Nikki Randolf of Capitol Records market research division recently compiled statistics on the "crossing-over" market. The research showed that of the top ten records that appeared on the R&B charts in 1975, only one did not cross-over. Of the total of two hundred and forty-top records that appeared, only twenty-eight percent did not cross-over to the pop charts. "Those that didn't make it," said Ms Randolf, "were largely regional R&B hits and were low ranking on the R&B chart list."

It seems to be common practice among pop stations to wait until a "black sound" record has reached a certain position on the R&B charts before going on. On. Consid-

ers also have an interest in this to promote their black artists first on R&B sta-

tions.

Sailer Disagrees
Columbia's Lorne Sailer disagrees with this approach. "It's not the color of the artist that determines how we promote a record at CBS', it's the sound. We must also realize that R&B is a big, important market in itself. Many white clients, like Bob Scotts, ABB, Bob David and Elton John have looked to cross-over into it, and done so successfully. Some records just have a certain feel to them," Sailer explained.

Otis Motline said that pictures of the artist are not sent out with ABC's DJ's records. Smith felt that producers should listen to the music. They know that many white listeners tune into KDJF and KGGJ (two black L.A. stations) because they like music and want to attract these listeners as well. But Sid Maurer, manager of Brass Con-

struction and B.T. Express thought that indus-

tory logic deems it necessary for a black artist to prove himself strongly on the R&B charts before being broken in other areas.

And Al Ross wonders why, across the board product has to wait 6-10 weeks to break R&B before being properly marketed on pop. This is the impression that certain stations have limited playlist space allotted to each per-

sonnel are working hard to break new, and the new Sylers' single 'Cotton Candy,' was not put on pop stations because 'Boogie Fever' was still launching on rock stations and getting heavy. But when an artist like McCartney or the Doobie Brothers is hot, pop stations flow one after another. The Sylers are a bunch of really hard working kids. They appeal to all markets and deserve a chance to develop that potential," remarked Ross with emotion.

Scott Shannon, vice-president of promo-

and media at Casablanca Records and former Atlanta DJ and programmer, ex-

plains that many pop stations only add one or two black records a week. He said the reasoning is that pop stations, from the term "popular," deal with a wide format and audience and don't wish to oversaturate their listeners with any one sound. Diana Ross or the Fifth Dimension are not considered "black sound" artists.

Sailer also added that the R&B record market has a more solid buying base and so there are many less turnable hits than in the pop market.

Reorganization
Recently Motown Records, a primarily black promoted label, initiated a special pop promotion department to help black artists receive more radio airplay on a broader level. And in an effort to con-

centrate maximum promotional efforts, some new companies are experimenting with a method whereby a record is promoted on all stations in a region as soon as it hits R&B locally. Many of these managers and promotion persons felt that even though quality and

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Black Radio Notes
During this week there have been several changes in the radio end of our industry, which henceforth will be the main topic of CB's "Black Radio News." Black radio news, personnel changes and promotions that are happening in black radio. This column will also take an interest in anyone promoting black radio.

Calvin Booker, formerly the music director of WENZ in New York, has been newly appointed morning drive at WEAM, the Virginia sta-

tion that recently changed to a black for-

mation. Willie Jay will also be leaving us at af-

dinnern drive at WEAM. The new lineup at WENZ is: 6-10 Al Scott, 10-3 Bill Black, 3-7 Mickey Arnold, 7-Midnight Michael McKay. Al Scott will also be handling the music.

Marc Christian has been hired to do summer fill, in at WJZ in Chicago.

Chico Brown is the new music director at CATZ in St. Louis. Kevin Los Angeles has hired Jewett McGolven to do weekends. Jewett has six years in the business, and comes to us from WJZZ in Houston. Jack Patterson, who formerly handled the eight to midnight shift will now be doing morning drive, Don Mack will be in the eight to Midnight slot starting this month. Chip Tilman, director of community affairs at KDAY, has been presented the Council of Inner City Broadcasters Award. Mayor Mac-

vin Knight, former morning man at WILD in Boston, is now doing morning drive at KDHY. His new lineup is as follows: Knight is now Marvin Roberts 6-10, Bob Jones 10-3, Johnny Morris 3-7, J.Kay Sweet 7-12, Doug Cess 12-5, Al Moreland 5-6.
R&B Singles To Watch

1. Message In Our Music — O'Jays — Phila. Int'l
2. Just To Be Close To You — Commodores — Motown
3. Love Ballad — LTD — A&M
4. Harvest — Westside Jazzy Bros. — T. Neck
5. Give A Broken Heart A Break — Impact — Tojo
6. Give It Up — Tyrene Davis — Columbia
7. Starchild — Parliament — Casablanca
8. Anything You Want — John Valenti — Ariola
9. You Are My Starship — Norman Connors — Buddha
10. I'd Rather Be With You — Bootsy Collins — Warner Bros.
11. Best Disco In Town — Ritchie Family — Marlin

Most Promised New LPs

1. Peabo — Peabo Bryson — Bullet/Bang
2. The Get The Funk — Brothers Johnson — A&M
3. Give It Up — Tyrene Davis — Columbia
4. Ain't It Funny — Dorothy Moore — Malaco
5. Life On Mars — Dexter Wansel — Phila. Int'l

R&B Crossing To Top 40

1. Who's She Coo — Ohio Players — Mercury
2. Harvest For The World — Isley Bros. — T. Neck/Epic
3. Get The Funk — Brothers Johnson — A&M
4. If You Can't Beat 'Em — Mark Radcliffe — UA

R&B Crossing To Top 40

1. Disco Duck — Rick Dees — RSO
2. She's Gone — Hall & Oates — Atlantic
3. Queen Of My Soul — AWB — Atlantic
4. If You Can't Beat 'Em — Mark Radcliffe — UA
Eighty years ago, on November 5, 1937, a coin-op pinball machine was launched in the United States. With the start of that boxing match, which was billed as the 'Great Showdown,' sales of coin-operated pinball machines began what would become a quintessential American pastime. Today, pinball machines continue to draw enthusiasts and collectors alike, with the industry evolving to include digital and interactive elements.

**World Wide Video Intro 'Six-Pac'**

LOS ANGELES — World Wide Video announced the release of its latest cocktail table video game called "Six-Pac." The game features six action games and ten different sound effects which are shown on a robot images playing different games. Games include Tennis, Catch, Soccer, Tennis Robot, Catch Robot and Soccer Robot.

**Boxer Boone Kirkman To Tournament Soccer**

SEATTLE — Professional boxer Boone Kirkman, former contender for the heavyweight boxing crown, will be in charge of media coordination for special projects at Tournament Soccer, as recently announced by the firm. He will be channeling his competitive drive into the sport of table soccer, as Tournament Soccer indicated, by making personal appearances at various prime tournament events.

**Bela Campaigns To Save Caribbean Pool**

NEW YORK — R.H. Belam Co., Inc., leading exporters of commercial pool tables, recently announced an effort to save the Caribbean area from the reverse current wave of nationalism in the press towards pool tables.

In recent months, several articles calling for a ban on pool tables have appeared in Caribbean newspapers and magazines, most notably in the areas of Barbados and Trinidad, and it is in these two countries Belam has concentrated its defense efforts.

In Barbados particularly, pool tables were compared to gambling devices in articles published in the major local newspaper, the Advocate News. Taking exception to the "unfair linkage" of the items Belam's vice president, Robert Haim, issued a strong rebuttal which was published in the paper. "We must strongly object to the nature of the editorial which does not give specific complaints against pool tables," he wrote, "other than stating that 'gamblers are attracted to gambling and thus the unemployed.' Pool is a sport and recognized as such throughout the world with official tournaments, rules, etc., adding that it 'is an extremely inexpensive sport to participate in and, therefore, will be enjoyed by all different kinds of people.'

This past June, Mr. Haim and U.S. Billiards sales manager Len Schneller held an exhibition in the Trinidad capital, Port of Spain, and got first-hand knowledge at that time of proposed legislation to prohibit the importation of pool tables into Trinidad. Shortly thereafter, Haim's contacts were service and minimize down time, according to company officials, thus eliminating the necessity of repairing parts to the factory.

Further information may be obtained by contacting the firm at 701 Aldo Avenue in Santa Clara, Calif. 95050.

**Nine Games In 'Olympic 9' New Upfright From Gametech**

SANTA CLARA, CA — Nine different games may be played on the new "Olympic 9" video upright amusement game currently being produced by Gametech. Firm is a recently established west coast-based amusement machines manufacturer whose previous coin-operated products include "Chuckie" and "Casino Royale.

Olympic 9 offers two types of play: the familiar straight ball or Gametech's exclusive Crazy Ball action. Game choices in Crazy Ball mode include seven pinball games with pinball sounds and extended play, Double Zap, for 2 or 4 players; Tennis, a 2 or 4 player stan-
the music goes round & round

and the profit comes out here

(Right from the jukebox itself.)

Rowe's exclusive SQ QUAD puts your phonograph in the center of things. Getting more play. Making more money.

SQ QUAD gives an enrichment to a musical selection that makes the audience feel as part of the performance. Not just a 4-channel synthesizer or a 4-channel adaptor, SQ QUAD is impressive because of the distinctly different effects produced whether there are four separate channels of music or only one or two.

It promotes more play on the phonograph.

Ask your Rowe AMI distributor for a demonstration.

Rowe International, Inc., 75 Troy Hills Rd., Whippany, N.J. 07981, Tel. (201) 887-0400, Cable: Rovend

A Subsidiary of Triangle Industries, Inc.
ATARI 'BREAKOUT.' 1 or 2-player video upright. Play to "break out" of "wall" with the aid of high speed capacity balls and a paddle which decreases in size to add challenge. (6/19/76).

ATARI 'FLYBALL.' 2-player video baseball game. America's favorite sport is realistically portrayed with animation and displays plus the roar of the crowd and the calling of balls and strikes as in "the real thing." (7/24/76).

ATARI 'COPS 'N' ROBBERS.' A hi-speed cat chase and gun battle reminiscent of the nostalgic gangster era, with such obstacles as a beer truck getting in the way to add challenge. Many unusual visual effects. (7/31/76).

BALLY 'CAPT. FANTASTIC.' 4-player pinball. One of the industry's most ambitious promotion campaigns heralded the release of this model, named for internationally famous Elton John. Will be Bally's biggest seller since 'Wizard.' (7/24/76).

CAN-AM 'GRAND SLAM IV.' 4-game video cocktail table. Featured games are Tennis Pong, Hockey Pong, Knockout I and Knockout II. Unique joystick control allows horizontal and angular as well as vertical paddle control. (8/14/76).

CHICAGO 'SOUND STAGE' 2-player pinball machine. "Pinwheel Spinner" built into playfield is a special feature. A 6-hit target feature adds to the playfield excitement along with numerous other options to make points. (6/26/76).

GOTTLINE 'BUCCANEER' 1-player pinball machine. Pirates and ships dominate backglass and playfield graphics. Eleven number sequence, in flashy display of lights going on and off, is an attention getter on this model. (7/10/76).

GOTTLINE 'CARD WIZ.' 2-player pinball machine. Among playfield attractions are drop targets bearing the familiar card game symbols A, K, Q, J, 10. Many exciting scoring features to capture player interest. (8/14/76).

MEADOWS 'COBRA GUNSHIP' video upright. Exciting air combat game with special TV overlay graphics, flying yoke with built-in firing buttons, realistic targets and flight sounds. Many challenging scoring features. (7/3/76).

MIDWAY 'TOP GUN.' Numerous attractive visual features including new 'Hologram' target, plus the thrills of an old west shoot out: 'Top Gun' versus gunslingers and bushwhackers! Outstanding interior design and cabinet graphics. (7/10/76).

MIDWAY 'TORNADO BASEBALL.' 2-player video upright. Double plays, errors, strikeouts and walks, plus complete outfield control and a pitching capacity for fast or slow balls, curves and slides make for a realistic game of baseball! (7/31/76).

MIRCO '21.' video cocktail table. One to four persons can play. The theme is blackjack and players try to beat the machine which performs the traditional dealer functions (shuffling, dealing, etc.). Operator options. (8/21/76).

PSE 'KNIGHTS IN ARMOR.' A classic jousting match between two knights on horseback. Hand grip controls the lance, a "T" handle controls the shield. Points are scored when one player knocks the other off his horse. (8/26/76).

RAMTEK 'HIT ME' video cocktail table. Unique design has the monitor in an upright position. 1, 2, 3 or 4 can play and the theme is the popular '21' card game. Model has all of the features of the successful 'Hit Me' upright piece. (7/31/76).

UNIVERSE 'NEW WORLD.' 4-player pinball. Produced by Playmatic of Spain. Bicentennial illustrations adorn the cabinet, backglass and playfield in bold color. Many scoring features for player appeal. Single player version as 'Conquest 200.' (7/17/76).

WILLIAMS ('UNITED') 'EMERALD.' 6-player shuffle. Elegantly designed and offering a choice of five ways to play 'One Shot' feature allows each player one shot per frame with decreasing strike values. Superb cabinet design. (6/26/76).
CHICAGO CHATTER

Tournament Soccer has scheduled a fall table soccer tournament for October 15-17 in the Grand Ballroom of the Playboy Towers. A total prize purse of $10,000 will be awarded. As a special service for local operators who’d like to drop by and observe the proceedings, the famed Hefner Suite will be provided as a hospitality accommodation and T.S. President Lee Peppard will be on hand to officiate.

CATCH THE SPIRIT OF ’76 AT MOA EXPO ’76 Promotion stickers bearing this phrase and the time and date of the 1976 convention have been distributed to all MOA exhibitors for use on their promotional materials in the same way. Although present indications are that this year’s show will not double be a record breaker — it doesn’t hurt to spread the word anyhow!

(STARDAY) Jerry Colonna, ex-Speedway, was, resounding success — far beyond our expectations,” according to Ben Rochette. As a matter of fact, they did so well they’ll most likely schedule another in the near future. This past week Empire received its annual批货 from the Tuna Lake Union Warehouse and is now ready for delivery. Newly received samples out include Atari’s “Le Mans,” which is being widely approved by visiting ops (Ben said Atari is very heavily back-ordered on this new piece); Meatless’ “Cobra Gunship,” which is来说被批准为“Road Race.”

DATELINE LANSING: Our man from the Motor City gives us word that Jerry Colonna, ex-Speedway, was a resounding success — far beyond our expectations,” according to Ben Rochette. As a matter of fact, they did so well they’ll most likely schedule another in the near future. This past week Empire received its annual stock from the Tuna Lake Union Warehouse and is now ready for delivery. Newly received samples out include Atari’s “Le Mans,” which is being widely approved by visiting ops (Ben said Atari is very heavily back-ordered on this new piece); Meatless’ “Cobra Gunship,” which is currently maintaining its position as “Road Race.”

EASTERN FLAMES

Felicitations to Alan Kress who is celebrating the first anniversary of his Coin Machine Distri- butors, Inc. establishment in Peekskill. To herald the occasion he’ll be unveiling a newly redecorated and completely remodeled showroom. What’s more, in the past twelve months he’s experienced a steady growth pattern which he’s confident will continue — and present business is “fantastic.”

Two months ago, Alan Kress, of JM Coin Machines (Red Bank, N.J.) told us, as a result of the success of the firm’s “Vulcan” tournaments, a number of distributors outside the eastern area are climbing aboard the bandwagon and hosting tournament en- tertainments of their own. Elsewhere, meanwhile, will continue to make its rounds, but its presence is most necessary in the forefront at Robert Jones International (Syracuse) — and “picking up every day,” according to Jack Shawcross. Gameswaywise, among newly arrived samples is the Midwest “Tornado Baseball,” which is attracting a lot of attention. And in the showroom, “Sea Wolf,” of course, has been (and is) an “unbelievable seller” out there. A little personal note: the influence of his children has made Jack quite a rock fan so he was on hand in Buffalo for the recent Elton John concert at Rich Stadium (dressed in black, by the way) and the WKBW radio promotion which was climaxed by the presentation of a “Capt. Fantasy” pinball machine, donated jointly by Bally and Fuji. Lucky recipient was a 13 year old girl. . . . ON THE SINGLES SCENE: Frank DiMarisco of Program One Stop (Union, N.J.), back from a much needed vacation, has been busy placing some of the most requested operator singles in his area, like “Nice & Nasty” by The Salsoul Orchestra (Salsoul), “I’ll Play The Fool” by Dr. Buzzard (ROC), “Bless My Soul” by Skip Mahoney (Abet), “Street Singing” by Lady Flash (RSO), “Wham Bam Shang A Lang” by Sylvester (Arista) and not least “Ode To Billy Joe” by Bobby Gentry (Capitol). Latter undoubtedly spurred by the movie of the same title. The Dr. Buzzard “I’ll Play The Fool” single, as Frank points out, is a nostalgic type disco piece reminiscent of the Glen Miller sound.

State Association Calendar 1976


September 10-12: Florida Amusement Merch. Assn., annual conv., Deauville Hotel, Miami Beach

September 16-18: Music Operators of Virginia, annual conv., Hyatt House, Richmond

October 2-3: Coin Operated Industries of Nebraska, meeting, Ramada Inn, Omaha

October 2-3, 1976: Wisconsin Music Merchants Assn., annual conv., Holiday Inn, Wausau

October 14-16: West Virginia Music & Vending Assn., annual conv., Sheraton Inn, Clarksburg

HOUSTON HAPPENINGS

Record past evidence indicates that Robert A. Helphinstine is well qualified for his new position as Sales Representative for Rowe International, Inc., Distributor Operations, Houston. Experience includes: Route mgr. in Kan. for Sutherland Dist. Co. in 1965; transferred to Austin, Tex. as route mgr. in 1968; was promoted to supervisor of route operations in Tex. in 1972; transferred in 1973 to Distribution in San Antonio and Harlington for the Sutherland Co.; resigned from Sutherland Co. July 1976 and accepted present position. Loves hunting and fishing, has gone on some of the most unusual trips, with the Houston & Gulf Coast Dist. Co., Houston (Wulfert) back from vacation . . . Freddy Troy and charming, vivacious wife, Mary, met their talented daughter, Linda Troy, in San Antonio for a family gathering vacation. Troy was in the area for the first time in his life as an operator, and was unable to attend. Freddy said he gained maybe 10 lbs. from sumptuous festivities. Troy is owner of Marc Amusement Co., long established operating firm here . . . Janet Coleman, owner Clarksburg Coin & Vending Co., spent her vacation in the Texas Hill Country visiting her parents in Marshall . . . Enjoyed regular pleasant (and newsworthy) weekly visit with Hans Von Reydt, sales and public relations, H.A. Franz & Co., in his office, Franz Blvd., Houston. Hans has not had his annual vacation as yet. Probably hot weather forecast forced vacationally inclined Coleman to prolong his stay. You haven’t seen it yet, “Cobra Gunship” is truly one of the most handsome games on the market. A great eye catcher.

Boxer Boone Tourn. 4 to 12-14

Station Breaks

Obiopere, Jay Haydock, Steve Lamar, and Kelly Kimble.

Jane Liguine promoted from executive secretary to the general manager to account executive at EK.

Kra Karavits joins sales staff of K-EARTH, Los Angeles, as account executive.

Frampton's former manager in Los Angeles will be account executive. Berk will work on retail, as well as general level.

Don Law of KKLX, KTLR, and KCRW, continuing deejaying with production expertise. Send tapes to Tom Franklin, KKLX Radio, Box 460, Rapid City, S.D., 57701.

[j.b. carmelle]

Secondary Adds

3D To 25 — Summer — War
40 To 33 — Skip the Bellows! — Olivia Newton-John
Ex To 39 — With Your Love — Chicago
Ex To 39 — Still the One — Orleans

WTRY — TRY

#1 — Timex

"It's OK — Beach Boys — Brothers/WB
"One More Kiss — Steve Miller — Columbia
"Save Yourself — Bee Gees — Atlantic
Ex To 29 — Still the One — Orleans
Ex To 29 — Laid Back — Boz Scaggs

KACM — WACM

#1 — KC & Sunshine Band
"I Can't Handle Myself — Flash & Mac
"Strut — Steve Miller Band — Columbia
"Keep On Runs Wild — Boz Scaggs
Ex To 31 — Still the One — Orleans
Ex To 31 — Laid Back — Boz Scaggs

KRLJ — KCOB — KFRY

#1 — Elton John & Kiki Dee

"No Stopping Me Now — Chicago
"You're the Only Thing I Can Think About — ZZ Top
Ex To 28 — Still the One — Orleans
Ex To 28 — Laid Back — Boz Scaggs

New Adds To Pop Listings

*Brand New Love Affair — Josay — Chrysalis
*Man I Love You — Sun — Capitol
"Disco Duck — Rick Dees — RSO
"Boogie Oogie Oogie — Nile Rodgers & Chic — Atlantic

BBM — RCPP

#1 — Elton John & Kiki Dee

"Boogie Oogie Oogie — Nile Rodgers & Chic
"(Don't You Worry 'Bout Me) The Next Time Around — Elton John & Kiki Dee
Ex To 22 — Still the One — Orleans
Ex To 22 — Laid Back — Boz Scaggs

KALT — LKAM

#1 — Cliff Richard

"Yes, OK — Beach Boys — Brother/WB
"Magic Man — Heart — Mushroom
Ex To 30 — Still the One — Orleans
Ex To 30 — Laid Back — Boz Scaggs

K":

"If You Leave — Chicago — Columbia
"I Can't Handle Myself — Flash & Mac

KBCO — SAN DIEGO

"If You Leave — Chicago — Columbia
"I Can't Handle Myself — Flash & Mac
"Still the One — Orleans — Asylum
Ex To 1 — Play That Funky White Trash
22 To 7 — I Can't Handle Myself — Flash & Mac
7 To 2 — I Really Love You — England & Dan
Ex To 26 — Laid Back — Boz Scaggs

Murphy Milfs Officials

Murphy closed by telling Cash Box that he respected WEEL's management for letting him take a stand on issues. "That's why I was going with a lot of radio stations. Management doesn't have the guts to let guys like me on the air because they don't want to get involved. I never began as a deejay. I've been on the air for more than just time and temperature. I think I'm just fulfilling the requirements of the people who want to hear something other than the normal pop stuff, and if helping people is a part of that, then I consider it my job."

Country Roundup

the first time at the Willie Nelson picnic. Having played for some time in the Leon Reusch Band, Chris has played a variety of venues throughout the state of Texas swing and country styles as well as at various Texas swing and country festivals. The group recently played for SRO audiences for one such Texas swing and country festival.光伏

Industry Eyes Black Marketing Strategy

sound are a true criteria for promoting any record, black artists still find a reader acceptance at R&B stations. The DJs and jockeys have a channel accessible to new product by black artists.

Bernie Gross, Al Wilson's manager respects their labelling as a black artist. "That's their business and they know the field. I guess R&B is where the door is open first to a black artist."

However many black stations are narrowing their playlists. Mike Lipon, owner and general manager of former senior vice-president of United Artists Records, opined that this will make it even more difficult for black artists to break R&B, and therefore exceedingly rough to get that "cross-over" pop exposure.

Record companies are discussing the possibility of promoting his black artists product. His theory is to concentrate building an ar-

list on black stations. "If a cross-over comes, that's fine," ventured Strassner, "but I don't go out looking for it. There's a tremendous black audience out there to appeal to."

Discos Important

Discos have been an increasingly important area of development for the promotion of black artist. Saiter gives them credit for making it easier to break a R&B record at the disco.

As does Ms. Bogart who enthusiastically said, "Discos have made an immediate impact on our industry. Donna's first hit, 'Love to Love You, Baby.' broke first in the discos as an unusually long cut, four minutes. By the time it broke at radio, Discos are bringing all kinds of people together to dance and have fun. They're breaking records, making audiences more aware of music."

For The Record

club has opened its doors out in the Valley (Enfinro, to be exact). It's called the Cafe Concert and it's open to all types of acts — rock, country, comedy — whatever. Call (213) 996-6620 for details . WORK TO MAKE IT WORK — Three local Los Angeles rock groups scheduled to perform at the club next month. Therefore, members of the groups called Popi, The Dogs and The Motels have joined forces to produce their own concert. The event, which the novice producers have dubbed Radio Free Hollywood, will be held at Troppe Hall on Tuesday the 24th. Don't let the name of the venue throw you off. These boys do into the current pop scene, and while we're on the subject of off-beat events — Elton John's recent appearance at Madison Square Garden erupted in chaos when several members of the piano man's business team ran over to help the beleaguered Arista artist. After much garbage spewing, the group settled down to enjoy coffee such as a banana, a strawberry, a carrot and an ice cream cone. Sources report that the rather comical visual interlude was not anticipated by John, whose shows are generally very tightly choreographed. Throw in a cameo appearance by Kiki Dee and you've got a pretty tantalizing banana split! . . . HIT THE ROAD, JACK — Harvest recording artists Bop Deluxe, currently touring the Continent with Jethro Tull, are soon to return to the States — in person and on disc. The group's third domestic LP, "Modern Music," will be released on Monday, 18th. . . . Last Night's News: Moody Blues' Ray Thomas and Detroit's John McCloud will be the April Mr. Mays on the WNEW Top 20th. Canadian music-makers Heart are also slated for concerts throughout the month of October, including a four-nighter with Loggins and Messina at the Universal Amphitheater in LA. Other acts of note both on the road and the Beach Boys. . . . With a performing record that spans half a century to his credit, Rudy Valle died at the Playboy Club in Century City for a five-night engagement . . . CH . . . CH . . . CHANGES — The new Eric Clapton album on RSO, "No Reason To Cry" which was scheduled for September release, has been delayed till Oct. 1 so will coincide with Clapton's scheduled tour of the U.S. The LP features some harmony vocals by Bob Dylan . . . THE REEL THING — Sunset Sound is playing host to Rita Coolidge and Jackson Browne . . . Top 20th — The concept of a solo effort by Patti LaBelle has emerged from the studio after having completed his new LP, "Year Of The Cat", for Janis. The LP, which is scheduled for a mid-September release, was produced by Alan Parsons . . . Frankie Valli has just put a top on his Private Stock single, "Boomerang," from the controls. TV composer Danna Haggard (Ellery Queen) is presently laying some jazz-rock tracks at Dirk Dalton Recorders.

nick nichols

Cash Box/August 28, 1976
Capitol/EMI, Team Effort Creates Strong Bonds > 29

Take Kraftwerk. They're an electronic band signed to Capitol on a world-wide basis. A pure foreign sound, but they're from Germany as the recent showcasing of Japan's Shigeru Izumiya at the Troubadour in L.A. 

"From an import standpoint those records — pertinent hits from particular countries — even though aimed at a particular market, give the public there may not understand the lyrics totally, they go for the sound — they know what it is. We all look alike at a rock concert."

Non-English Acts?

What about importation of non-English-speaking acts from countries such as the Japanese population of Southern California, can be part of the process. The business is becoming universal. Equipment is manufactured in Japan and sold in Holland, Germany and France that are strong possibilities to 'make it' here.

Perhaps not in a separate language entirely, but mixed with English, yes."

Much The Same

Except for the fact that he's been exposed to some new terminology and new personalities, Petrone sees his relatively new international position as something quite similar to his former domestic duties. "I think the same things happen," sums up the director. "I think it's letting them know you're there and telling them you're right. I think it's assuring them, yes, this record should be released . . . should be promoted. If we can enjoy the same kind of charts around the world that we enjoy at home, our international situation will be incredible. It's growing now, but this is a huge market. In effect, ours is a separate record company within the confines of Capitol Records. The thing you have to remember is that the United States is half the record industry. The rest of the world out there is the other half."

Australian Chart Highlights

Beginning this week, Cash Box International will reproduce portions of the Kent Music Report. Here are the highlights of the Australian charts for the week of August 9.

Hit Single of the Week:

Afternoon Delight — Starland Vocal Band — RCA (Fifth week on the chart — up to #24)

New Single of the Week:

Dancing Queen — Abba — RCA

Fastest Moving Singles of the Week:

1. Don't Break My Heart — Elton John/Kiki Dee — Rockot (20 to 8)
2. Afternoon Delight — Starland Vocal Band — RCA (32 to 24)
3. Boogie Fever — Sylvers — Capitol (46 to 36)
4. Fooled Around And Fell In Love — Elvin Bishop — Capricorn (45 to 37)

Hit Album of the Week:

Fleetwood Mac — Fleetwood Mac — Reprise (A sleeper for nine months; now bulleted at No. 27 in its fifth week on the chart)

New Album of the Week:

Really Really Love You — Renee Geyer Band — RCA

Fastest Moving Albums of the Week:

1. We Do It — R & J Stone — RCA (20 to 15)
2. Rock Follies — Island (25 to 18)
3. Fleetwood Mac — Fleetwood Mac — Reprise (61 to 27)
4. Vival Roxyl Music — Roxy Music — Island (53 to 36)
5. Chicago X — Chicago — CBS (63 to 45)
6. Rebel — John Miles — Decca (66 to 46)

Currency Exchange Rates

This information is applicable to independent trading on a low-volume basis; accelerated over one million dollars) will enjoy decreased rates. These figures compare against the U.S. dollar as quoted by Bank of America

Currency

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Australian Proclams January Country Music Month

SYDNEY — Following a recent meeting of music and media industry representatives, January has been proclaimed Country Music Month in Australia. The committee, which grew out of the annual industry seminar, the Wrangler Australian Country Music Awards last January, is planning an annual campaign to promote country music on national basis.

Members of the initial committee are Max Ellis (2TM); chairman; Nick Erby (2CC); vice-chairman; Kevin Knopp (2TM); secretary/treasurer; Ron Hurst (M7 Records); Joy McKeen; Eric Scott (Hadley Records); Peter Harding; Gary Bedell (CBS Instruments); David Douglas (D. Douglas & Associates); and Terry Howard (EMI). January was selected Country Music Month for a number of reasons, one of the most important being the fact that the Wrangler Australasian Awards are a natural climax of the 31 days of country music activity. The committee is preparing detailed plans for the celebration "Let's Get This Music Industry which augers well for the future of country music in Australia.

JPRA Statistics For Six Months

TOKYO — Japan Phonograph Record Association (JPRA) has announced record and music-tape output for the first six months (Jan. to June 1976) of this year, revealing a positive increase indicative of a recovering economy.

Records sold 99,254,000 copies, revealing a 24% gain over the output of the same months of the previous year, 80,187,000 units. Singles sold 23% more than the same term of the last year, and LPs saw an increase of 24%. These sales brought in 75,970,000,000 yen ($253,633,333) — 20% more than the same term of the previous year. At the same time, tape sold 14,659,000 units, a 24% stronger performance than the same period of the previous year.

Tapes accounted for 25,012,000,000 yen ($53,137,333), a 20% increase from the same period of the previous year (20,784,000,000 yen). Increase in cassette sales was outstanding — 40% more in volume and a 65% increase in dollar value respectively over the same months of the previous year.

Chelsea Parts With Polydor Int'l.

LOS ANGELES — Chelsea Records will terminate its three-year-old relationship with Polydor, with the exception of the U.S. and Canada) distribution contract with Polydor International October, 1976. Wes Farrell, president of the Wes Farrell Organization and Chelsea Records, will be seeking new arrangements with Polydor by mutual agreement; Chelsea will now set up new licensing arrangements with various companies throughout the world, negotiations will be handled by Peter Bedell, president of the Wes Farrell Music Group.

Chelsea's three-year deal with Polydor has been successful for both companies. During 1974 and 75, Chelsea had seven artists in the Top 15 on the U.K. music charts, several of these artists reaching top 5 status in other countries. Chelsea also ranked number 10 in single sales in the U.K. during those years.

Chelsea artists include Lulu, New York City, William DeVaughn, Linda Carr, Dee Clark, The Gap Band and Disco Tex and the Sex-O-Llettes.

EMI Conference Set For Rio

LOS ANGELES — EMI's first Latin American and Caribbean label managers' meeting to be held in Rio de Janeiro this week.

The reunion will mark the beginning of a new phase in EMI's development of the area, according to Hays. EMI regional director, Delegates from the U.S., Europe and all corners of the Latin American continent will be attending the conference.

In all there will be some 40 participants of top management level at the conference which will last itself four working days. This conference also will serve as preparation for the Latin American managing directors' meeting to be held in Acapulco at the end of September.

Customs Post

"Customs Post" is a regular feature providing a calendar whereby the industry can keep abreast of which executives are in and out of the U.S. on international business. Listings are arranged alphabetically.

Deadline for listings is noon, Thursday.

Phil Gordon, assistant to the president, International — Returned to L.A. from GRT sales convention in Toronto.

Mr. Aoki, Japanese journalist — Visiting L.A. Contact American Artists International.

Elaine Corlett, director, artist development, ABC International — Returned to L.A. from GRT sales convention in Toronto.

Gary Van Egmond, concert promoter, Australia/New Zealand — In New York, L.A. Aug. 13 through Sept. 5 on a buying trip.

Benjamin Photography, radio promotion, Ariola, Germany — Visiting A&M Records in L.A.

Rolland Kluger, United European Publishers — At New York Hilton.


Joe Little, manager, international operations and administration, Capitol Records — To A&M Records — Visiting L.A. During Latin American marketing conference.

Susanne Logan, assistant international director, Twentieth Century Records — Returned to L.A. from GRT sales convention in Toronto.

Marie Mathis, artistic coordinator, ABC International — Returned to L.A. from GRT sales convention in Toronto.

continued on pg 56
INTERNATIONAL BEST SELLERS

Japan

1. Yokosuka Story — Moroe Yamaguchi - CBS-Sony
2. Akayi High Heel — Hiromi Ohta - CBS-Sony
3. Soul Dracula — Hot Blood — Overseas/Techikku
4. Gankaikill Haha — Yuriko Putaha — King
5. Beautiful Sunday — Daniel Boone — Discomate
6. Yamaguchisanchino — Chieko Matsumoto — Nakamura
7. Kiyobiko Shiken — Ichiko Shimizu — Canyon
8. Kilado Yadozaka — Harumi Miyako — Columbia
9. Kizmachi — Goro Endo — Columbia
10. Wakatte Kudasai — Akira Inaba — Discomate

TOP TEN LPs

1. Yamashita — Yumi Arayi — Toshiba
2. Masatoshi Nakamura — Omoshi No Kakeru — Columbia
3. Nanika Yiyiswaretayo — Akira Inaba — Discomate
4. Michikusa — Keyi Ogiwa — Polydor
5. Good Vibration — Mr. Kushetto In Budokan — King
7. There's A Kind Of Hush — The Carpenters — 7th Collection/King
8. Hikosen — Hiromi Iwazaki — Victor
9. Tenzuji No Gashu — Hiromi Ohta — CBS-Sony

Argentina

1. Quiero — Julio Iglesias — CBS
2. Solo Tu — Camilo Sesto — RCA
3. Serena Parta Dos Amores — Jean Claude Borell — Music Hall
4. Maganita De Amor Indio — Ray Stevens — Polydor
5. Que No Tiene Novo — Paul Padovani — EMI
6. Historia Triste De Una Muchacha — Quique Villanueva — RCA
7. Amor Sentimental — Juan Eduardo — RCA
8. Otra Mujer — I Cuguni de Campagna — Music Hall
9. Adios John — George & Ringo — Los Barbaros — EMI
10. Tema De Mahogany — Diana Ross — Microtron

TOP TEN LPs

1. El Amor — Julio Iglesias — CBS
2. Flecha Juvenil — Selection — RCA
3. Oldies But Goldies — Beatles — EMI
4. Musica Para Bailar (en Vivo) — Selection — EMI
5. Cronicas — Creedence Clearwater Revival — RCA
6. Domingos Estudiantiles — Selection — Music Hall
7. Valles Criollos — Arie Ramirez — EMI
8. A Un Semanete — Susana Rinaldi — Totta
9. Top Bolche's Music 3 — Selection — CBS
10. Contata De Los Pueblos — Luis Landriscina — Philips

Italy

1. Non Si Puo' Morire Dentro — Gianni Bella — Derby
2. Europa — Santana — CBS
3. Dolce Amore Mio — Santo California — Yep
4. Ramaja — Al via — Scarlly
5. Fernando — Abba — Gig/It
6. Linda Bella Linda — Daniel Bentzczur — EMI
7. La Prima Volta — Andre & Nico — EMI
8. Amore Mio Perdonami — Juli & Juli — Yep
9. I'm Easy — Keith Carradine — ABC
10. Tu E Cos' Sia — Franco Sinigori — Rifi

TOP TEN LPs

1. Amigos — Santana — CBS
2. Desire — Bob Dylan — CBS
3. XXI Raccetta — Fausto Papetti — Durium
4. Buffalo 66 — Francesco De Gregori — RCA
5. Visio Paolo Ferrar 43 — Francesco Guccini — Columbia
6. La Batteria E I Opuscoli — Lucio Battisti — Numero 1
7. La Vaglia, La Pazzia — Ornell Vanoni — Vanilla
8. Al The Sound Of Wings — Wings — EMI
9. Diana Ross — Diana Ross — Motown
10. A Love Trilogy — Donna Summer — Durum

Brazil

1. Anjo Mau Internacional — Various — Som Livre
2. Pecado Capital Internacional — Various — Som Livre
3. Saramanda — Fausto Papetti — Durium
4. Val Flac Na Saudade — Benito De Paula — Copacabana
5. Sekos De Ouro — Copacabana
6. Alem Do Horizonte — Roberto Carlos — CBS
7. Dynamite — Original Hits — K-Tel
8. Jovem Guarda — Som Livre
9. Alucinacao — Belchior — Philips
10. Falso Brilhante — Elvis Rugina — Philips

Great Britain

1. Don't Go Breaking My Heart — Elton John & Kiki Dee — Rocket
2. A Little Bit More — Dr. Hook — Polydor
3. Jeans On — David Dundas — Air
4. Kiss & Say Goodbye — Manhattan — CBS
5. The Roussos Phenomenon — Demis Roussos — Philips
6. Heaven Must Be Missing An Angel — Tavares — Capitol
7. Misty Blue — Dorothy Moore — Columbia
8. It Only Takes A Minute — 100 Tons & A Feather — UK
9. Now Is The Time — Jimmy James & The Vagabonds — Pye

TOP TEN LPs

1. 20 Golden Greats — Beach Boys — Capitol
2. Forever & Ever — Demis Roussos — Philips
3. Changesonebowle — David Bowie — RCA
4. A Night On The Town — Rod Stewart — Riva
5. Abba's Greatest Hits — Epic
6. Laughter And Tears — Neil Sedaka — Polydor
7. Wings At The Speed Of Sound — Bay Rollers — Artists
9. Misty Blue — Dorothy Moore — RCA
10. Breakfast — AC/DC — Albert

Australia

1. S-S-S-Single Bed — Fox — GTO
2. Howzat — Sherbet — Infinity
3. Fernando — Abba — RCA
4. We Do It — RJU Stone — RCA
5. Moviestar — Harpo — EMI
7. Happy Days — Silver Studs — Phillips
8. Don't Go Breaking My Heart — Elton John & Kiki Dee — Rocket
9. Rock & Roll Let's Go — Bay Rollers — Artists

TOP TEN LPs

1. Kiss And Say Goodbye — Manhattans — CBS
2. Nice 'N' Slow — Jesse Green — Red Bus
3. Standing On The Inside — Fullhouse — CBS
4. Don't Go Breaking My Heart — Elton John & Kiki Dee — Rocket
5. You To Me Are Everything — Peter Frampton — EMI
6. Wild Bird — George Baker Selection — Negram
7. Dancing Queen — Abba — Polydor
8. Show Me The Way — Peter Frampton — A&M
9. Let's Stick Together — Bryan Ferry — Island
10. You're My Best Friend — Queen — Bozworth

Holland

1. Kiss And Say Goodbye — Manhattans — CBS
2. Nice 'N' Slow — Jesse Green — Red Bus
3. Standing On The Inside — Fullhouse — CBS
4. Don't Go Breaking My Heart — Elton John & Kiki Dee — Rocket
5. You To Me Are Everything — Peter Frampton — EMI
6. Wild Bird — George Baker Selection — Negram
7. Dancing Queen — Abba — Polydor
8. Show Me The Way — Peter Frampton — A&M
9. Let's Stick Together — Bryan Ferry — Island
10. You're My Best Friend — Queen — Bozworth

TOP TEN LPs

1. Beautiful Noise — Neil Diamond — CBS
2. Frampton Comes Alive — Peter Frampton — Ariola
3. Once Upon A Time In The West — Ennio Morricone — Istart
4. The Gat Of The Gemini — Gino Vannelli — Ariola
5. Viva Roxy Music — Roxy Music — Ariola
6. It's Raining In My Heart — Lee Towers — Ariola
7. Desire — Bob Dylan — CBS
8. Sweet Memory — Various — BSAF
9. Life In London — John Denver — Inelco
10. Manhattans — Manhattans — CBS
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expand our operation

Area Competition

Meanwhile, Cohen's competitors were holding a limited time, limited sales price, choosing to continue the "wait and see" posture that has recently characterized promotional efforts in the New York metropolitan area. Sam Goodf, in fact, raised the price of its 10 "Picks of the Week" albums to $3.99, trimming its discount by $1.00. Albums offered were "Misty Blue" by Dorothy Moore; Diana Ross's "Greatest Hits"; "Chesstones" by David Bowie; "Rock, Jukebox, Aerosmith" and "Natalie" by Natalie Cole.

Super Specials

Korvettes, in the midst of an all-label sale at the now familiar price of $3.99, continued to offer its "Super specials" at $2.99 each in its Sunday New York Times ad. They were: "Music, Music" by Helen Reddy; "More, More, More" by ABBA; "True Connection; You Are My Starship" by Norman Connors; "This Is It" by Melba Moore; and "I'm So Blessed (How Low, Low, Low)", "Sirius" by Young MC. Consistent with previous offerings of this nature, a limit of one per customer was imposed. Discount restrictions on store quantities were posted. Four days later, the 30-store area chain advertised another four such specials, at $2.99 each, in the August 15 edition of the Daily News. They were: "Night Fever" by the Back-Band Band; "Get Up Off That Thing" by James Brown; "I've Got You" by Gloria Gaynor; and "Super Hero Love 4 On The Moon," a 2-LP set, by The James Cotton Band. In that same ad appeared the same albums, plus Barry White, Melba Moore, and the Andrea True Connection that were advertised on Sunday.

Jimmy's Expands To 10 Stores

Jimmy's Music World, another main character in the "price war" scenario, advertised its recent releases for $2.99 each, in conjunction with the announcement that the chain was expanding from nine to 10 stores in the next few weeks. They include "Ole ELO;" "Fleetwood Mac;" "In the Pocket" by James Taylor; "Music;" "Funkadelic;" "Give Us Some Love" by Roger Whittaker; "Silk Degrees" by Boz Scaggs; "This One's For You" by Barry Manilow; and Diana Ross's "Greatest Hits," and "Love Trilogy" by Donna Summer. Alexander's, meanwhile, continued its established policy of $2.94 for sale items.

Other National Trends

In other developments in the national retailing situation, as reflected in the Cash Box survey, barry Manilow's newest album, "Astrid," which is due to be the most advertised album of the week. The Arista campaign, now in its second week, was evidenced in this week's market surveys. Atlanta, at the Record News.

Retail LP Selling Prices

Atlanta: At Franklin Music (3 locations), debut release by Mother's Finest (Epic) for $3.99/$4.99 tape. At Record Bar (3), newest release by Barry Manilow for $3.99/$4.99 tape. (Sunday Atlanta Journal and Constitution)

Baltimore: At Korvettes (4 locations), all-label sale at $3.97/$5.74 tape with the following distinctions: For each week that new releases are bought, 15% of each purchase is applied to the purchase of the next release. Crosby/Nash, Isaac Hayes, and John Handy; newest LPs by Alice Cooper, Rod Stewart, James Taylor, and George Benson; newest LPs by England Dan/John Ford Coley, Jon Anderson, and Demis Roussos; and all LPs by Keith Chapman, "Alaska Asylum." newest LPs by Melba Moore and Andrea True Connection; and two most recent LPs by Liberace (AVI). In addition, at Korvettes the official soundtrack LP of the Montreal "Starship's" tour was advertised. Store also offering 14 recent releases, including "Ole ELO," "Fleetwood Mac;" "In the Pocket" by James Taylor; "Music, Music" by Helen Reddy, "Reflections Of Love" by Roger Whittaker (RCA), "John Travolta" (Midland/RCA), "Silk Degrees" by Boz Scaggs, "This One's For You" by Barry Manilow, and Diana Ross's "Greatest Hits," all for $3.44/$5.90 tape. At Woolworth stores, assorted But-out LPs and tapes for $1.99 each (advertising supplement). (Sunday Baltimore Sun)

Boston: At Musicland (2 locations), "Back To School Sale" offering the same 14 releases as in Baltimore as $3.99/$5.99 tape. (Sunday Boston Globe)

Chicago: At Korvettes stores, the official soundtrack LP of the Montreal '76 Olympics, an import, was advertised, and "Rock, Jukebox, Aerosmith" was available for $3.99. At Musicland (7 locations), "Back To School Sale" offering the same 14 releases as in Baltimore and Boston, for $4.67/$5.99 tape. (Sunday Chicago Tribune)

Cleveland: At Record Bar, newest release by Barry Manilow for $3.99/$5.99 tape, At Gold Circle (?), assorted $5.90 LPs and assorted budget LPs and tapes for $2.79 each. (Cleveland Plain Dealer, August 13)

Dallas: At Tom Thumb Page Food and Drug Centers (11 locations), eight recently released LPs were being advertised at $5.98 tape each. The albums, highlighted by the newest Crosby/Nash release. At Woolworth stores, assorted cut-out LPs and tapes for $1.97 each (advertising supplement). (Sunday Detroit Press)

Los Angeles: At Tower Records (3 locations), David Bowie catalog for $3.88 per LP ("David Live," 2-LP set, for $6.88) in conjunction with store promotion of free poster giveaway and mention of Bowie's movie, "The Man Who Fell To Earth." At The Wharehouse (36), the following features over four pages: two-page capacitor records ad featuring full-page on Bob Seger's newest release, "Live Bullet," for $4.88/$5.58 tape (2-LP set) with secondary mention of his previous release "Beautiful Loser" for $3.88/$4.88, tied to upcoming concert appearance, all LPs on Capitol and affiliated labels for $3.88/$4.88, all LPs on Atlantic and affiliated labels for $3.88/$4.88 (Beck's "Rock 'N Roll Music," 2-LP set, for $6.58/$7.98 tape), Seraphim classics LPs for $2.22 ($3.98 list), Angel classics LPs for $3.88, full-page Columbia Records LPs for $3.88, full-page Capricorn Records catalog for $3.88/$4.88 tape (two early LPs for $2.98 each); newest release by Barry Manilow, "Funkadelic" with simultaneous promotion of upcoming area concert appearance of Olivia Newton-John with mention of five most recent LPs and newest single (no store tie-ins). Half-page A&M Records ad promoting newest release by Peter Allen, with no store tie-ins, in conjunction with store promotion of upcoming area concert appearance of various label artists as part of GTI's "Summer Jazz" program. Tattoo/RCA Records tie-in of the original soundtrack to the motion picture "The Omen." (Sunday San Francisco Examiner & Chronicle, Date Book)

Philadelphia: At Gee Bee stores (11 locations), newest LPs by David Bowie, Jefferson Starship, Neil Diamond and Chicago for $3.99 (advertising supplement). At Woolworth stores, assorted cut-out LPs and tapes for $1.99 each (advertising supplement). At Gee Be store (11 locations), newest LPs by David Bowie, Jefferson Starship, Boz Scaggs and the Average White Band for $3.79 each; A&M catalog at $3.99/$5.49 tape; debut release by Wild Cherry for $3.99/$5.99 tape. At Korvettes (6), all label sale at $3.97/$5.74 tape with the identical features that appeared in Detroit (however, some tie-ins were present). At Woolworth store (10 locations), newest release by Barry Manilow for $3.99. At Listening Booth stores, newest releases by Barry Manilow, Eric Carmen, "The Monkees' Greatest Hits" (all 6 discs) each for $3.88/$5.69 each; also, "The World Of Tony Orlando/Dawn," $4.99 tape, which is advertised. At Woolworth stores, assorted cut-out LPs and tapes for $1.99 each (advertising supplement). At Gee Bee stores (11 locations), newest LPs by David Bowie, Jefferson Starship, Neil Diamond and Chicago for $3.99 (advertising supplement). At Woolworth stores, assorted cut-out LPs and tapes for $1.99 each (advertising supplement). (Sunday Philadelphia Inquirer)

Pittsburgh: At Gee Bee stores (11 locations), newest LPs by David Bowie, Jefferson Starship, Neil Diamond and Chicago for $3.99 (advertising supplement). At Woolworth stores, assorted cut-out LPs and tapes for $1.99 each (advertising supplement). (Sunday Pittsburgh Press)

St. Louis: At Rounder Records, newest release by Barry Manilow for $3.99/$4.99 tape. (Sunday St. Louis Post-Dispatch)

San Francisco: At Streetfighter (24 locations), full-page Capitol Records ad offering all LPs on Capitol and affiliated labels for $3.88/$4.88 tape (Beau's "Rock 'N Roll Music," 2-LP set, for $6.58/$7.98 tape) and Bob Seger's "Live Bullet," 2-LP set, for $4.88/$5.98 tape. At S.F. Times, promotional ad with no store tie-ins, in conjunction with store promotion of upcoming area concert appearance of various label artists as part of GTI's "Summer Jazz" program. Tattoo/RCA Records tie-in of the original soundtrack to the motion picture "The Omen." (Sunday San Francisco Examiner & Chronicle, Date Book)

Seattle: At Fullwell (5 locations), Pickwick and Camden sale with the following prices: $1.99 per LP ($2.49 list); $3.99 per tape ($4.98 list); $4.99 per 2-LP set ($4.98 list) (Sunday Seattle Times)

St. Louis: At Rounder Records, newest release by Barry Manilow at $3.97/$5.74 tape with the identical features that appeared in Baltimore. At Dart Drug stores, assorted cut-out tapes for $1.99 each (advertising supplement). (Sunday Washington Post)

Note: All information in the above chart garnered from August 15 editions unless otherwise indicated.
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FULL MOON MUSIC (Gt. Britain)
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