THE CAPTAIN & TENNILLE/
THE PERFECT ENTERTAINERS
Industry Surveyed On FM Radio Value
WEA International Meet Report
$2.99 Sale Price Proliferations
October 9 Copyright Deadline At Hand
Portrait Releases First Product
Table Cards Promote LPs
State Of The Industry:
In The Charts (Ed)
Last week you saw history.

Last week, Bob Dylan was on the cover of TV Guide.

Last week, Bob Dylan and all the excitement of the headline-making Rolling Thunder Revue came to prime-time network television. Very few people missed it...with millions of viewers getting their first look ever at Bob Dylan.

Last week, the new Bob Dylan album was released. “Hard Rain” is the definitive sound of Bob Dylan, live.

Bob Dylan
Hard Rain

Produced by Don DeVito and Bob Dylan.

This week you’re making history. “Hard Rain” is the fastest-breaking Bob Dylan album ever. On Columbia Records and Tapes.
State Of The Industry: In The Charts

Much of the state of the record business can be learned by looking at the charts. For in addition to telling which labels are hot (or cold), what type of music is selling and in what proportion (contrary to what the NARM survey found, R&B has much more than 4% of the market), and who the hottest artists are, there's still a lot more information in there, albeit between the lines.

It's interesting to see where records die out, and how high they make it up the charts before they lose their bullets. And it seems some companies have awfully good track records for getting records into the 40s and 50s, and then consistently fail to deliver the major stations necessary for further bullets into the upper reaches of the charts.

But that, of course, only applies to those companies who manage to get their records into the fifties at all. Some other companies try very hard and never achieve any success whatsoever. Perhaps that's why some of the biggest companies of five years ago are no longer around. They either never knew how to function in the record business from the beginning, or they got lucky with one or two hits along the way and never learned to grow with the times.

It's also interesting to look at the charts — both pop and R&B, for example, and see where records do or do not cross over. Perhaps it all boils down to promotion, how good your promotion staff is, and how consistently it gets records played. And then, on the other hand, if you get records played but have distribution and stock problems, you have no success either.

The biggest chart story of this past summer was the stale nature of the album chart, which is just now beginning to change (see story inside). The heavy guns have apparently been saved for non-summer release. It's only recently that the big-name-artist LPs have begun to come out.

This is not to take anything away from Peter Frampton, Jefferson Starship and all the others. It's just that consumers fell into a rut and bought the same things week in and week out. And that's only changing now.

Of course, the people integrally involved with the charts — whether they prepare them or follow them — are fully aware of the trend already. It's just that the trends come and go so fast that once one is recognized as having arrived, it's already on its way out. Or something like that.
The Earl Slick Band's second album again features the guitar virtuosity of Earl Slick, with a majority of the songs written by lead vocalist Jimmie Mack. Produced by John Alcock of Thin Lizzy fame.
If you missed
The Kids From C.A.P.E.R.,
get ready for the
6,300,000 fans who didn’t.

Saturday morning, while you were out mowing the lawn, something big happened. In millions and millions of homes nationwide, kids were glued to their TV sets to catch the NBC-TV debut of “The Kids From C.A.P.E.R.,” a new weekly program co-produced by the dean of musical shows, Don Kirshner.

But “The Kids From C.A.P.E.R.” is more than a new TV program about the warm, wacky, wonderful quartet of young apprentice cops and their zany adventures. It’s the launching pad for a whole new craze and the introduction of a new singing group whose first single is “When It Hit Me (The Hurricane Song).” ZSR-3266

Now that you know where that screaming line of kids came from, all you need to know is where their first single comes from.

“When It Hit Me (The Hurricane Song)” is the first in a long line of smash singles from the Kids From C.A.P.E.R. On Kirshner Records.

(Oh, and by the way, if you don’t already know, C.A.P.E.R. stands for the Civilian Authority for the Protection of Everybody Regardless.)
A Cash Box Survey:

Record Company Executives Discuss Current State Of FM Radio, Promotion

(The following survey of promotion executives from 34 record companies was researched and written by Julian Shapiro, Phil DiMola, and Nick Nichols. Edited by Julian Shapiro.)

NEW YORK — A survey of key promotion executives from various record companies conducted in recent weeks by Cash Box, regarding the current state of FM radio and FM promotion has yielded the following general results:

- Concentrated airplay is viewed as crucial to the success of an album, but the definition of what is 'concentrated' elicits responses as diverse as '12 or 18 times a day' to "you don't necessarily have to have people at a station playing it every day."
- While the format of early,idel, 1971, breaking WEA executives in the United States was programmed to station FM executives, those programmed by Lee Abrams ('Superstar format'), is seen as the most potent force in FM radio.
- FM stations are still important in breaking new groups and albums, but different formats in general have made it more difficult to get a record added at any FM station.
- WEA (Cleveland), one of the more mentioned FM station, receiving praise from nearly one-third of those executives polled, and the most of the half of the stations named specific stations. The ABC-owned and-operated stations followed next.

Questions Posed

The following questions were posed to each promotion executive; what effect does concentrated FM airplay have on LP sales: performance, LP sales at the LP store, LP sales at the record store, LP sales at the independent store, LP sales at the FM station; are FM stations important to breaking new groups and LPs as they were several years ago; how many LPs play at FM progressive stations become; and what are the important and emerging FM stations across the country?

What Is Concentrated Play?

According to Mike Pilott, associate director of artist promotion for Columbia Records, concentrated FM airplay is crucial to sales, but the definition of "concentrated" must be addressed first. "To me, it means better than half the staff (dj's at a station) into the LP, but they don't necessarily have to be playing it every day. The key is commitment to the record, and to be effective it must last from six to eight weeks."

AOR stations are important to Pilott because they mean, simply, concentrated airplay. Stations like WPLJ (New York), WDIA (Chicago), KLOR (Los Angeles), and WRIF (Detroit) were mentioned often for securing the concentrated airplay necessary to "get a record into the market place." But, on another level, this creates a problem. "AORs are not going on a new band," explained Pilott, "without local kills (i.e. how's it going to be)? at a lot of FMs, because they want to play hit songs. At WPLJ, for example, you're not going to see sales and strong chart moves."

Two logical questions follow: what do you do with a new band, and what is the state of FM progressive radio, long-playing supporter of new bands? "They (FM progressives) have become tighter, because there are so many bad records around. It's most important to get a program director (pd) and a music director (md) to listen to a new record. Once you've done that, you've done your job. With so many records around, it's tough to get people to listen to a record. But if you believe in a record, you may not take 'no' for an answer, but you have to pursue it in a business way. Business experience. I've continued to work with things in that manner for as much as six months down the road. It happened with Superstar, our LP."

The question of whether FM stations are as important to new groups and new LPs as they were several years ago is dealt with declaratively: "We're selling a lot of Blue Oyster Cult, Boz Scaggs and Springsteen, the 'big bands.' But, we can get albums selling 200,000-250,000 just off airplay, and of course, personal appearances. Jazz is a good example, because it gets little radio without a lot of publicity."

Copyright Revision Nearing October 9 Passage Deadline

WASHINGTON, D.C. — The Copyright Revision Bill is expected to come to the House floor for adoption this week. Last week the bill breezed through the orner House Rules Committee by unanimous vote. All bills must funnel through the Rules Committee before reaching the floor.

Three Calendar Days

The committee agreed to limit floor debate on the bill to one hour. It also voted to require that all amendments to the bill, except those sponsored by Judiciary Committee members, be printed in the Congressional Record three calendar days before the bill reaches the floor. Both these changes are designed to expedite the complex and lengthy legislation by preventing last minute floor fights. Only three or four major amendments are expected.

But it's still down the wire for copyright revision. In what one music industry rep described as a "Perkin situation," the bill must get through Congress before the Oct. 9 adjournment date. If it fails, complete revision of the country's 67-year-old copyright laws will be postponed for yet another year. After the House adopts the bill, as is expected, it then goes to a House Senate conference committee to iron out the numerous dollars-and-cents differences between the two versions. Both passed the Senate last February 97-0. Once the conference committee agrees to a bill, it returns to both Houses of Congress for final passage.

Copyright revision bill has been in Congress since 1967. This year's model creates a number of new rights. Jukebox owners, cable TV, and public television will be paying royalties for the first time. Mechanical royalties for individual songwriters and publishers are upped from two cents per song to two and three-quarters cents in the House bill. The publishers will get a current maximum of 56 years to figure their author plus 50 years. This is three years greater than the Senate bill. Additionally, the House bill grants a permanent three-member Copyright Royalty Commission to review the new bill.
BLACK OAK ARKANSAS

10 YR. OVERNIGHT SUCCESS

MCA-2224

Their new album featuring:
"WHEN THE BAND WAS SINGIN'" "SHAKIN' ALL OVER"
Produced by John Ryan and Black Oak Arkansas

©1976 MCA Records, Inc.
**Multiple Sets Stand Out In Rising Classical Sales**

by Ken Terry

NEW YORK — A recent survey of 25 top classical albums in the N.Y. metropolitan area by Cash Box has shown that their average list price per LP is $6.65, or ten cents less than the corresponding July 1976 chart. On a per-unit basis, however, the average classical list was $10.90, compared with $7.90 for the popular units.

The substantial difference between unit averages stems from the interest of classical record consumers in multiple sets, especially of operas and other vocal works. Of the top two double albums in the top popular category, the CB classical chart includes eight multiple sets, several of them containing three or more discs.

The local buying habits of classical fans also explain the parity between LP and CD categories. While the local buying habits of classical fans also explain the parity between LP and CD categories. While they buy about 75% of all CDs, they buy only 60% of all CD albums, due to the fact that CDs are more frequently bought as sets.

**Equalized Prices**

It is only recently that classical recordings have moved into a competitive sales position. Ten years ago, mainline classical sets were selling for a dollar above the average, but now they are selling at prices that are on a par with other music.

**Pickwick Sees $300 Mill. In Sales, Earnings Rise**

NEW YORK — Pickwick International expects its fiscal 1977 sales to top $300 million, compared with $264.9 million in its past year. Pickwick chairman Cy Leslie told Wall Street securities analysts that he also projected, according to the Wall Street Journal, that Pickwick's earnings will be higher than the comparable levels of the year before.

Last year, Pickwick earned $16.7 million in its second quarter and $9.5 million for the full year (Cash Box, July 24).

For their first quarter, which ended July 31, in figures announced in last week's Cash Box (Sept. 18), Pickwick's quarterly income dropped 19.3% from $1.2 million to $1 million, on a 1.5% sales increase to $58.5 million.

**CBS Appoints Blackburn VP**

NASHVILLE — Rick Blackburn has been appointed to the post of vice president, marketing, CBS Records, Nashville. Blackburn will be based in that city and will report directly to Jack Craig, vice president and general manager, marketing, CBS Records.

**CBS Sales Up $11 Mill. In ’76**

NEW YORK — Sales of Arista Records, a subsidiary of Columbia Pictures Industries (CPI), were up $11 million last year, from $19.4 million to $30.4 million, for their fiscal year ending June 26, 1976. The figures are for Arista's domestic and international record operation, and are the first publicly released figures on the size of Arista Records. Previous figures from CPI had grouped together Arista with the Screen Gems Columbia publishing operation, which has been sold and subsequently purchased for $23 million (Cash Box, July 3).

While CPI now lists last year’s figures for Arista alone as $19.4 million, in last year's annual report, the figure for Arista and the Screen Gems Publishing and Screen Gems print divisions was $30.1 million. CPI explained the blurring of the two, it develops that Screen Gems Publishing and Print combined did $10.7 million last year, although it is still impossible to determine how much was publishing, and how much was print. But it was learned that in its fiscal 1977, Arista and Columbia Pictures retired, are listed in the “other” category in the company's sales report, while the two figures of $19.4 million in 1975 and $30.4 million in 1976 represent strictly what Arista Records, domestically and internationally, was responsible for in the year.

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ARISTA GATHERS FOR MEETING — Arista Records personnel met for a series of sales and promotion meetings in Scottsdale, Arizona Sept. 8-12. At the meetings, new releases were planned and played; details of a merchandising program were revealed and each department at the label made their own presentation. Seen at the meetings (top row, from left): Arista president Clive Davis, Gordon Rossin, vice president of marketing, producer Jimmy Jenner, Elliot Goldman, executive vice president, Davis, and Eric Woodson, manager of Alan Parsons. Mike Klier, vice president of album promotion and special projects, with David Carrico, vice president of promotion, presenting the promotion man of the year award to Bill Scull; and Judd Siegel, receiving the marketing man of the year award from Jon Pesinger, director of national sales. (Bottom row) Rick Debbie, director of artist development, Bob Buziak, manager of Arista in the U.K., and Pesinger, at a cocktail party were Roger Birnbaum, west coast A&R, Mr. Big's manager Robert Hirschman and creative director Bob Heimall, at the promotion seminar were Sam Karamanos, associate director of singles promotion, Hank Taiberti, vice president of R&B promotion, Richard Palmese, director of national promotion, Carrico, and Perry Cooper, associate director of album promotion; at the international meeting were Ron Caves, EMI in the U.K., Kari Kenderske, EMI in Holland, Walter Puetz, EMI in Germany, Kei Nishimura and Hiro Suzuki, EMI of Japan, Roger Langford, EMI in Australia, Mike Goldsmd, marketing manager of Arista in the U.K., David Bridge, promotion for Arista in the U.K., Buziak (partially hidden), and Robert White, business director of Arista in the U.S.

Musexpo '76: Commendations And Constructive Criticism
by Stephen Fuchs

LOS ANGELES — Musexpo '76 took place as planned at New Orleans' Fairmont Hotel last week (8-11), demonstrating a determination to continue as the only annual international music forum within the United States. While the convention drew participants from several large markets including government-subsidized delegates from Australia and the U.K., the one recurring and objective criticism was the lack of involvement by U.S. labels. In other words, the host country betrayed the congeniality it might be wise to embrace at future Musexpo dates.

Attitudes

Nevertheless, business deals were con-

continued on pg. 38

HAVING A GRAND OLD TIME — New Orleans was the sight for Musexpo '76 and the celebrants found a variety of ways to enjoy themselves. Pictured at the international con-

vention held Sept. 7-11 are (top l) from left — Mrs. Edna Albert, George Albert, president and publisher of Cash Box, Roddy S. Shashoua, Musexpo president and Lee Mendell of Lee Mendell Ltd. (Top r) From left — Sal Chantia, president of MCA Music, Frances Preston, vice president of BMI, director of country music association, Shashoua (Bottom l), Leonard Feisi, president National Publishers Association speaking at publishers meeting. (Bottom r) From left — Charles Scully, director of public relations SESAC, Shashoua, Mrs. Albert and George Albert (Bottom r) Al Berman, president Harry Fox Agency addressing audience at National Music Publishers Meeting.
The John Travolta Phenomenon Continues

His new single is "Whenever I'm Away From You"

See John on Don Kirshner's Rock Concert
Check local listings for time and channel.

Manufactured and Distributed by RCA Records
EXECUTIVES ON THE MOVE

Table Cards Promote LPs For Artists At NY Clubs

by Ken Terry

NEW YORK — Table cards promoting new releases are acquiring prominence at New York clubs, as they have quietly appeared over the past several months at two New York clubs: The Bottom Line and The Other End, in conjunction with shows given by those artists. Alan Kron, tagging Korvettes, King Karol and other chain stores as the locations where the albums are available, at least to the record company salespeople, who have printed table cards which advertised new LPs by such artists as Hall & Oates, The Fabulous Thunderbirds, the Faragher Brothers and Terry Reid.

Both Paul Colby, The Other End's owner, and Stanley Snodgrass, co-owner of Bottom Line, said they had neither bothered to ask the record companies to compensate them for the promotion. A&R managers said they were doing this because the labels don't run this kind of campaign very often. The table cards have only appeared at The Bottom Line about half a dozen times, and although Colby recalls that something similar was done at that time, it was then Bitter End for Tony Joe White about five years ago. The gimmick has only recently reappeared itself at his new club, "It's just starting again. But the cards for the Faragher Brothers were put up by a fellow who works there, and The Beatles 'Rock 'N Roll Music' was at #31.

Sales Results

According to John Baiser, record manager of King Karol's midtown Manhattan store, any number of the involved albums has been "nothing to write home about," but Korvettes' David Rohfeldt stated that this type of promotion has "been productive" as a lie-for-Korvettes' stores' asset. Table cards, which in the past year have printed up table cards for club appearances by Ben Sidran, The Outlaws and The Drifters, among others, is sold on this method of promotion. "Within the next month we plan to expand to other parts of the country," said Jon Baiser at the end of_page 56.

Six Albums New To Top 10

Epitomize Fluid Chart Activity

by Steve Ostrow & Julian Shapiro

NEW YORK — Several weeks ago the pop album chart showed indications of accelerated activity. At that time, there were strong possibilities that as many as six new titles might appear in the top 20 over a relatively brief period of time. In fact, since Aug. 21, six albums have entered the top 10.

"Spirits" by John Denver is currently at #2 after debuting on the chart at #85 with a bullet on Aug. 28. Two weeks later it entered the top 10 at #7 with a bullet, jumping then to its present position.

"Hasen Down The Wind" by Linda Ronstadt remains at #3 for the third consecutive week. It entered the chart, the same week that "Spirits," did at #57, with a bullet, and entered the top 10 the following week at #37.

"Scaggs' Sixth Solo Effort"

by Boz Scaggs climbed to #4 with a bullet this week, its highest chart position since reaching #3 in mid-February with the top 10. Scaggs' sixth studio album, though, did not appear to be a candidate for the top 10 when it was released on Feb. 23. It entered the top 100 on March 27 at #82 with a bullet and did not reach the top 20 until June 5. After sporadic chart movement during the next ten weeks that saw the album drop out of the top 20 five times and reach a high of #47, it inched upward to reach #8 and then moved upward within that stratum during each week of its occupancy.

"War's Greatest Hits" is at #7, and other than "Silk Degrees," is the only bullet album not to have climbed from its initial position. "War" has attained higher positions in the coming weeks. The War album entered the chart at #80 with a bullet on Sept. 4, its first week of release. The following week it took a spectacular leap to #18 with a bullet, climbing next to #11 bullet. This is its first week in the top 10.

"This One's For You" by Barry Manilow, the subject of an extensive multi-media campaign, is at #8 for the second consecutive week. It debuted at #67 with a bullet on Aug. 21 and two weeks later entered the top 10, where it has been for four weeks.

"Wild Cherry" at #10 entered the chart on July 24 at #19 and has continued to show consistent upward movement. One week later it was #85, reaching #19 on Aug. 21. This is its second consecutive week in its present spot.

Interestingly, all six albums have shown either upward movement or maintained their positions in the top 10. Four of the albums (by Denver, Ronstadt, Manilow and Wild Cherry) are at their respective chart positions for at least the second consecutive week.

In addition, four other albums are new to the top 20 since Aug. 28. "Hot On The Tracks" by the Commodores entered that list at #20 with a bullet on Sept. 4; it is currently #17. That same week "All Things In Time" by Lou Rawls moved from #23 to #18 with a bullet, attaining its highest ever position at #16 (where it presently rests). "Diana Ross' Greatest Hits" jumped from #21 to #20 on Sept. 18; this week it is at #19. "Dreamboat Annie" climbed from #21 last week, to become the newest entry into the top 20 at #16 with a bullet.

The Top 10 Then

The four albums that remain in the top 10 from that period that observers characterized as "Frampton Comes Alive," still at #1, "Fleetwood Mac," which is at #5 after an impressive eight weeks on the chart, "Chicago X," at #7 for its second week; and "Spyfire" by Jefferson Starship, which has dropped from #2 to #7 in the past week.

And what of the displaced six albums from the top 10 from Aug. 7, 14 and 21? "Breakfast" by George Benson is at #11, its first week out of the top 10 since it made its entry there on June 26. "Their Greatest Hits" by the Eagles is at #12. "Beautiful Noise" by Neil Diamond is at #14. "Speed Of Sound" by Wings is at #15. "Rocks" by Aerosmith is at #20, and the Beatles 'Rock 'N Roll Music' is at #31.
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And Kept Moving.

Last year these artists each album sales from 200,000

BARRY MANILOW
#1 in singles and #3 in albums among male vocalists. His last album went platinum. His current album “THIS ONE’S FOR YOU” shipped gold. A new super star is blazing!

PATTI SMITH
The most talked and written about new artist in years. All over the world her legend is growing...as are her sales.

BAY CITY ROLLERS
NOW WHO WAS IT WHO SAID IT WOULDN'T HAPPEN???

GIL SCOTT-HERON
An original who will pierce you whether you are black or white. Uncompromising, sharp, scathing, tender, his power is affecting more and more people everywhere.

MELISSA MANCHESTER
Voted “Best New Female Vocalist” in every Trade, her first two Arista albums have now sold over 800,000 copies. At 25, this striking talent is poised for an even bigger breakthrough to the top!

ERIC CARMEN
First “All By Myself,” then “Never Gonna Fall In Love Again” and now “Sunrise”! The debut album that never stops until it’s a Greatest Hits collection. 1976’s biggest new artist!

OUTLAWS
More than 800,000 copies sold of their two albums have quickly made them national headliners. Now being greeted by standing ovations, their brand of scorching rock is already famous.

THE BRECKER BROTHERS
Funky, progressive, dynamic virtuosos. Their first album sold over 100,000. Their second album sold over 200,000. Their next album will continue this doubling tradition.
And Moving!

achieved world-wide to more than 2,500,000!

**ALAN PARSONS**

A stunning and brilliant innovator. His debut masterpiece album is still high on the charts after 20 consecutive weeks. We welcome a true pioneer of music's future!

**THE KINKS**

Unquestionably one of the most creative groups in the world. Their first Arista album will be released later this year. Watch out!

**DON McLEAN**

Pop poetry in action. This extraordinary singer-songwriter weaves creative magic. His legion of fans will continue to grow and grow.

**LOU REED**

A legend who rests on no laurels. Forever prowling, provoking and charting new territory. Expect something special from the original of them all!

**MANDRILL**

In 1972, Earth Wind & Fire's contract was bought. The rest is history. In 1976 Mandrill's contract was bought. The rest will be...

**RICK Danko**

Having been a star among a firmament of stars, he will emerge from The Band as a major new figure in contemporary music.

All Now On Arista Records

It's Not The Size Of The Button That Counts – It's The Way You Use It!
Multiple Classical Sets Sell

Rock Crossover

In any case, more people in the N.Y. metropolitan area seem to be buying classical records than ever before — and for a variety of reasons. One retailer called it an “in thing”; a couple of others remarked on the role of such “crossover” albums as the Rampal/Bolling “Suite For Flute And Piano.” According to Paul Dynel of the King Krol chain, “Some people who were strictly into rock five years ago have sort of branched out and discovered that there’s something new in the classics for them.”

The Record Hunter’s Joe Levin asserted that this “crossover” traffic has been increasing because “movies and commercials are using more classical pieces. You hear the Rodrigo and Vivaldi guitar concertos in TV commercials, for example. And when people hear disco or rock versions of some classical theme, sometimes they’re spurred to buy the piece.”

In some cases, this impulse buying can lead to outright conversion. “There are these younger customers who saw 2001,” explained a classical department manager of one of Korvette’s New York area stores. “They heard ‘Also Sprach Zarathustra’ and it turned them on. They’d heard it before then — the eighth notes on a fender bass — and they thought that was great. Then they suddenly realized there are more than three or four chords in music, and that became fanatical converts to the classics. They don’t go through a transitional phase of more sophisticated pop music and then graduate to classics; they generally make a total conversion.”

Phila. Int’l. Starts Special O’Jays Push

LOS ANGELES — Sparked by a major tour and numerous television appearances, the O’Jays and Philadelphia International have launched a massive campaign to support the group’s newest album, “Message In The Music.”
Tribute Paid To Holly's Memory

NEW YORK — A week of tributes commemorated one of rock's innovators, Buddy Holly, who would have been 40 years old on September 7. Buddy Holly Week was introduced to the world in cooperation with the National Museum of American History and the National Inventors Hall of Fame. The tribute was held in conjunction with Buddy Holly Week in Montreux, Switzerland.

Lawton Records Seal A&R Deal

NEW YORK — Lawton Records will be distributed by RCA Records in the U.S. through an agreement recently completed by the two labels. Lawton, producers of 120 albums, including Baby Washington, the Continental IV and the Destinations, will appear on the recently established Sixth Avenue label bearing the Lawton logo.

RAWOOD RECORDS

Presents

GARY UNGER

singing his new single

"Goodnight Angel"

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7" EP: $3.98

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Looking Ahead to the Top 100

101 I NEED IT

(Viv-John — BMG)

CARY WATSON

QJAM/Anheast DM 10123

102 THE MORE I SEE YOU

(Frank and Andy — ASCAP)

PETER ALLEN (A&M 1983)

103 SING YOUR OWN SONG

(Hoagie — ASCAP)

WILLIAM INGRAHAM (BMG 1984)

104 MY SWEET SUMMER SUITE

(Brian Wilson and Mike Love —

THE LOVE UNLIMITED ORCHESTRA

(20th Century 1C 2681)

105 IF I EVER DO WRONG

(Bruce — BMG)

SCOTT WRIGHT (A.M. 73272)

106 STRUTTIN’ MY STUFF

(Bob Meger and Sunny — ASCAP)

ELVIN BISHOP (Capricorn/WB CPS 0263)

107 HEART ON MY SLEEVE

(inviv — BMG)

GALLAGHER & LYLE (A&M 1980)

108 FIRE

(Boston — ASCAP)

MACHETES/NEST (B.S.J 8-00867)

109 YOU DON’T HAVE TO BE A STAR

(Tom Jones — BMG)

STEELEY DAN (ABC/Dutch 12222)

110 THE FEZ

(D.L. Music — BMG)

STEELEY DAN (ABC/Dutch 12222)

111 ENERGY TO BURN

(Topo J. Matterson, B.t. Express — BMG)

B.T. EXPRESS (Columbia 5-10599)

112 (I’M A STAY) ON MY WOMAN MAN

(Bob & Don — ASCAP)

RONNIE MILSAP (RCA JC 10724)

113 LOVE ON DELIVERY

(Blue Seeds/Ohio Lads — BMG)

BRIAN DILLON (A&M 1976)

114 GRASSHOPPER

(S.L. Arabella — BMG)

SPIN (Arista/Atlantic/Cap/CFS 18622)

115 STAYING POWER

(Dan Kramer — BMG)

BABE BENTON (Playboy 6074)

116 COWBOY SONG

(Tillman — Record Inc.)

THIN LIZZY (Mercury 73841)

117 SWEET LADY FROM GEORGIA

(Easy Listening — ASCAP)

BRUCE ROBERTS (BMG 7-0786)

118 FIND ’EM, FOOL ’EM, FORGET ’EM

(Lone Star — ASCAP)

DOBBIE GRAY (Capricorn/WB CPS 0259)

119 ONE NIGHT

(Toast/Errol Protest — BMG)

ROY HEAD (ABC/Dot 10921)

120 BORN TO LOVE

(Waterdown — ASCAP)

AFAME RECORDS (Columbia 5-13096)

WEA Labels Meet In Montreux For Talks

The Atlantic presentation, narrated by Dave Herman of WNEW-FM in New York, featured the Manhattan Transfer, Spinn, Boots Randolph, and Joe Reddick, among others, as domestic artists who had done well. But Atlantic also paid tribute to their foreign stars for breaking through and/or passing along a number of artists who had been successful for Atlantic: Michel Legrand from France, Fairport Convention from England, Barabas from Spain, AFWB from Scotland, newly signed AC/DC from Australia, Little David from Italy, P. Emper, Rolling Stones, Swan Song and Wing & A Prayer. Plans for a new Led Zeppelin album, "The Song Remains the Same," were announced, as well as a new Emerson, Lake & Palmer LP which will be out by Christmas.

Big Bum Button

Electra’s presentation fetured artists with either new or recently released albums, and included with Judy Collins, who has had a 15-year association with the label. Also featured were Joni Mitchell, Jackson Browne, Warren Zevon, Queen, Orleans, and the Band. On the Warners side will be releases from Silly/Young, Cher, Seals & Crofts, Gary Morris, and, in addition to the faces of Best and the Double by the Doobie Brothers.

Promo Survey

(Bethesda). "They have been among the most important (stations) in the country, and still are." The report lists Presentation Is A Key, Lenny Bronstein, national album coordinator for A&M, defined concentrated airplay as "a minimum of two days a week in a good rotation." With that on his side, along with a good depth in stock, he can usually tell if an album is selling. But there are other factors to be considered. If an individual jock gets on a record, Bronstein explained, "he can start a real groundswell.

Bronstein is also a key to FM radio, according to Bronstein, especially with new artists. A "job" with Bronstein is a "half homework." Without that, there’s a good chance that the artist will get obscured by everything else.

AOR stations are very important to Bronstein, especially when directed toward the establishment of a touring act. "A lot of people don’t understand AOR radio because the ratings aren’t as good as AM top 40s, but the AOR listener is an active listener.

Bronstein maintains that the top 40 albums stations are the logical step in listener growth, a step away from the AM side. The top 40 FM’s have been bastards for children so far, but in a couple of years they’re going to be really important.

The interesting thing is that FM progressive playlists is something promotion man has to accept, but now, not only do you have to promote the station, you have to promote the song. "It’s become a real industry function," he explained, "even the promotion is formatted. The key word is rotation, however, is, again, presentation."

Bronstein sees WCOCZ (Boston), WYSP (Philadelphia) and WINZ (Miami) as emerging FM stations of great importance.

WORLDS SALES

Don McGregor, national promotion at Warner Brothers, defines concentrated airplay as "at least five plays a day." With that in mind, he points to progressive retailers in a local area, McGregor feels that he can quickly tell whether an album is selling, sometimes within less than a week. "It takes a little longer in raked markets (markets where stock increases by rack jobs)," he said. Of course, we’re not talking about absolute continued on pg. 32

Commodores’ Gold

HOLLYWOOD — Motown recording artists Commodores made it two in a row when their album "Hot On The Streets," with the certified gold, announced Motown’s executive vice-president Barney Ales.
Keepin' In Touch (ST-11539)

Includes Anne's new single

Things (4329)

Written by Bobby Darin.

Produced by Tom Catalano
Rush Leads Mercury Sept. Album Release

CHICAGO — A live-recorded double album by Rush, "All the World's a Stage," leads Phonogram/Mercury's release of 12 pop and country albums for the month of September. The Rush album, packaged in a three-fold jacket, carries a $7.98 list price for the album, $5.98 for tape. The release also includes "The Magic Touch" by former main ingredient member Tony Sylvester and his group The New Ingredient, as well as the debut of Los Angeles-based group Quick, "Mondo Deco," produced by Kim Fowley. An electronic interpretation of Gustav Holst's "The Planets" is due from Santana producer/engineer Patrick Gleeson, entitled "Beyond the Sun," to be promoted in both the pop and classical markets, while the Mercury debut of the Latin-oriented ensemble Change is entitled "Honey Is Sweeter Than Blood." Keyboardist Charlie Kendall's second album for the label, "The Great Pyramid," features guest appearances by Ohio Player Marshall Jones, Randy Brecker and Gabor Szabo, while "World Record" is the third Mercury album for British progressive unit Van Der Graaf Generator.

Country Productive

The country release includes "Magnificent Music Machine" by Tom T. Hall, "Country Class" by Jerry Lee Lewis, "Two More Sides" by Cledus Maggard, "Reflecting" by Johnny Rodriguez, and "The Country Sampler," list-priced at $2.99 for the album and $3.99 for the tape.

Portrait

Right. Here at Portrait we have that opportunity. We can be true to our principles. We won't sign any artist we don't believe in 100%. That may sound like a tired cliché, but we intend to live up to it. We feel we have something special to offer an artist. We want artists who are interested in developing their careers. When we sit down with an artist we don't have to find out if he's compatible. We want artists who know what they want. We expect them to check us out."

Auctions Impossible

Harris made it very clear that while Portrait is interested in acquiring high quality artists, the label will not enter into bidding wars. "We will not compete dollarwise with Columbia and Epic for acts, though it is inevitable we will at some time be talking with some of the same people. When an artist comes to us, we hope he will know what he expects of a label and what he wants to do with his career. If it comes down to haggling over a few dollars, we'll be the ones to pass. We expect artists to shop around till they find out what's right for them. We feel artists should be interested in career development first and money second."

Challenge

With Cummings' debut Portrait album scheduled for October release, the label will encounter its first serious challenge. Harris expects Portrait to prevail. "We'll spare no effort on Burton's album, or single for that matter. And each release after that will be treated with the same intensity. When Joan Baez's album is released early next spring, it will be given the same total thrust as Burton's. Right now, we're working hard on Burton and we feel we'll beat him. When we do, we expect that the number of artists we'll be talking with will increase dramatically. I'll be a lot more work, but we feel it will be worthwhile. That's the kind of problem you dream about having. What we want to emphasize is that every artist at Portrait will be important artistically as well as financially."

Cashbox/September 25, 1976

WEA EXECUTIVES GATHER IN MONTEUX — Seen participating at the WEA International Conference in Montreux (top row, from left) Ahmet Ertegun, chairman of Atlantic Records; David Horowitz, executive vice president of Warner Communications Inc.; and Jerry Greenberg, president of Atlantic Records; seated at dinner were Horowitz, Selma Ertegun, and

Nesuhi Ertegun, president of WEA International, and Gary Cohen, east coast editor of Cash Box, with Ertegun and Horowitz, (bottom row): Greenberg with Dave Dee of WEA in the U.K., and Ben Benders of WEA Holland; and three of the managing directors of various WEA International countries: Derek Taylor of the U.K., Andre Midani of Brazil and Tim Murdoch of New Zealand.

Correction

Last week we incorrectly listed Mickey Eichner's title. He is vice president, A&R, east coast, Columbia Records.

SARNO'S

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A MOST UNUSUAL ITALIAN RESTAURANT WITH REAL ITALIAN FOOD ENTERTAINMENT NIGHTLY

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For Reservations: 662-3403

CLOSED MONDAY

Half Year Sales Rise At Discount, Dept. Store Chains

NEW YORK — Sales rose for many retail chains during the first half of this year, and there are indications that business will continue to improve through the rest of the year, according to various reports.

Sears Ups 9%

Sales at Sears, Roebuck & Co. increased nine percent to $6.7 billion in the first half of their fiscal 1977, ended July 31, from $6.1 billion during the same period a year earlier. Sears' profit rose 36 percent to

continued on pg. 5

For Sale

Music Publ. Company with 25 years ASCAP seniority rights — catalog contains mostly original symphonic music, instrumentals and songs with orchestra, also some popular music — all with great potential. Company owns well received stereo 2 LP album, recorded by renowned European orchestra and 6 outstanding soloists with all rights to masters & 1/2 hour 16mm sound and color film of successful ballet. For info, call (914) 356-2570.

CELEBRATION AT THE GREEK — When Olivia Newton-John played a sell-out concert at the Greek Theatre in Los Angeles recently, not only did she bring down the house, but she also brought out the stars. At a reception following her sold-out performance, friends and well-wishers gathered for a glass of champagne. Pictured (l-r) are: Rick Frio, vice president of marketing, MCA Records; Elton John; Ms. Newton-John and George Albert, president and publisher of Cash Box.
Since his emergence as one of the chosen few flutists in pop music, Tim Weisberg has electrified audiences in city after city with his spectacular musicianship. Now, for the first time, all of Tim's showstoppers have been captured forever in a dynamic live performance with all the delicacy, frenzy, and intensity of the real thing. Be there. **Tim Weisberg “Live At Last!” On A&M Records & Tapes**

The World of Tim Weisberg on A&M Records & Tapes:

- **Tim Weisberg**
  - SP 3029
- **Tim Weisberg**
  - SP 4352
- **Pianospacer**
  - SP 3045
- **Tim Weisberg**
  - SP 3658
- **Tim Weisberg Live In The City**
  - SP 4545

“Live At Last!” produced by Bob Alcivar
Phone Co-Radio Stat. Battle Heats Up; PSC Orders Hearing on Filed Petitions
by J.B. Carmicle

LOS ANGELES — The battle between New York Telephone and New York radio stations over call-in contests was confirmed as more than just a "cold war" last week when the New York State Public Service Commission ordered hearings on the matter and suspended all filings before it on that subject for four months. Each side immediately began to prepare its case for the upcoming legal battle which began several weeks ago when the American Broadcasting Company filed a petition with the PSC to reject a telephone contest tariff proposal by New York Telephone that would affect one of its radio stations, WABC, New York (CBS August 28).

Full Responsibility
The Public Service Commission's

decision Wednesday (15) stressed that "we have a present inclination to assess, exclusively against subscribing broadcasters, full responsibility for the cost incurred in protecting the telephone network against overload arising from call-in solicitations." It noted that the calls would not even occur

automatic answering equipment capable of terminating vast numbers of "loser" calls by telling listeners via a recorded message that they did not win, to hang up and try again.

Proposed Plan
The ABC petition, on the other hand, continued on pg 62.

Secondary Radio Conference Held by Jeff Ray

FRAMINGHAM, MASS. — The first Northeast Secondary Radio Conference was held at the Sheraton Tara Hotel here, September 10-11. The purpose of the conference was to "bring together secondary radio, major market radio, retail, wholesale and promotion representatives, to discuss solutions to the problems of secondary radio, and to show the influence that secondary markets have on the record business." About 150 people from all the aforementioned segments of the music industry were in attendance. Cash Box was also represented by Howard Lowell of the market research department.

The conference began with separate morning meetings for programmers and promotion people, culminating in a general afternoon radio and record meeting, dealing with topics common to both fields. The next morning began with a closed meeting on financial and other issues concerning the working relationships between programmers and station managers, followed by a discussion of the national trades and regional sheet promotions.

Idea Exchange
Tony Muscolo, an independent promo person and one of the event's organizers, felt that the conference was "an excellent opportunity for individuals from larger and smaller market stations to exchange ideas." Muscolo commented on the free flowing feeling at the meetings, and reported that the feedback he had gotten continued on pg 62.

Prog. Network Airs Armatrading Concert
WASHINGTON, D.C. — A & M writer-performer Joan Armatrading recently had her Cedar Door late show taped for a five-station radio broadcast (it was aired on September 16). The Armatrading radio concert was conceived by A & M regional promo rep J.B. Brenner and recorded in a 16-track mobile unit by Sonority Recording of Rockville, Maryland. Brenner, whose initiative and energy sparked the idea and its successful execution, has dubbed its set "The Mid-Atlantic Progressive Radio Network" and plans to continue the practice whenever it seems appropriate. The network consisted of Washington's WHFS, Baltimore's WKTC, Norfolk's WYFY, Richmond's WRXL, and Hagerstown's WOCM.

NEW FM ACTION LPs

MOST ADD LPs
1. One More From The Road — Lynyrd Skynyrd — MCA
2. Beginning Of The End — Richie Havens — A&M
3. Men From Earth — Ozark Mtn. Daredevils — A&M
4. Free For All — Ted Nugent — Epic
5. Long May You Run — Stills/Young — WB
6. Private Eyes — Tommy Bolin — Columbia
7. Somewhere I've Never Travelled — Ambrosia — 20th Century
8. Let's Stick Together — Bryan Ferry — Atlantic
9. Boston — Epic
10. Hard Rain — Bob Dylan — Columbia
11. Ambio — Ario Guthrie — Reprise/WB
12. Children Of The World — Bee Gees — RSO
13. Motion — KGB — RCA
14. Very Together — Deodato — MCA
15. Livin' For Lovin' — Jackie Lomax — Capitol

MOST REQUESTED CUTS
1. More Than A Feeling — Boston — Epic
2. Can't Let A Woman/I Wanna Know — Ambrosia — 20th Century
3. Free Bird — Lynyrd Skynyrd — MCA
4. (Don't Fear) The Reaper — Blue Oyster Cult — Columbia

PREDICTIONS
1. Boston (entire LP)/More Than A Feeling — Boston — Epic
2. Beginning Of The End (entire LP)/Wild Night — Richie Havens — A&M
3. Somewhere I've Never Travelled (entire LP)/Can't Let A Woman — Ambrosia — 20th Century
4. Let's Stick Together (entire LP)/It's Only Love — Bryan Ferry — Atlantic

STATION BREAKS

Morris George Taylor Morris named program director of WCOZ, Boston. Morris will continue to anchor morning drive slot on the station. He came to WCOZ in October 1975 from WHCN, Hartford, where he also served as an anchor. Carole Carper appointed news director of KKSS-FM, St. Louis. Ms. Carper will be responsible for morning and afternoon drive slots. She last served as public service director for KADI AM-FM, St. Louis, and KWKJ, Kansas City.

Jim Harper in as new program director at WDRQ, Detroit. Ted Ferguson exits the station.

E. Alvin Davis, former pd at WNOE, New Orleans leaves to take the same position with WSAI, Cincinnati.

Ed Dean is the new news director at KING, El Paso.

Lisa Karlin named as new music director at WCOZ, Boston. Ms. Karlin will do mid-days at WCOZ and was formerly music director at WQIV, New York.

FRAMPTON COMES ALIVE — It's all smiles as A&M recording artist Peter Frampton relaxes backstage after his record breaking concert September 3 at the Savannah Civic Center. The concert broke both the existing house attendance and box office records. Pictured with Frampton are WSGA, Savannah program director Jerry Rogers (far left), and WSGA air personality Andy Ryan (center).

Cashbox/September 25, 1976
"Hot On Tracks"... and the charts with their smash single "Just To Be Close To You" from the album "Hot On The Tracks" (M1402) (M6-867S1)

POP  R & B

Billboard  57*  7*
Cashbox  56*  15*
Record World  52*  10*

On Motown Records & Tapes.
K.C. AND THE SUNSHINE BAND — Top 5 power rotation at 65% of our reporting stations including #1 at WAO, KLIF, WBOK, WCGL, KLIF, WBOK, WKN, WCOL, KCBQ, WIS, WXYL, WXYL, KCBQ, WIS, add at WXYL-2.

#2 WOCA — 10 big jumps including #1 at WAO, KLIF, WBOK, WCGL, KLIF, WBOK, WKN, WCOL, KCBQ, WIS, WXYL, WXYL, KCBQ, WIS, add at WXYL-2.

#3 WGGG — Top 8 active with 45% of our reporting stations including #1 at WAO, KLIF, WBOK, WCGL, KLIF, WBOK, WKN, WCOL, KCBQ, WIS, WXYL, WXYL, KCBQ, WIS, add at WXYL-2.

#4 KEMP — Top 7 active with 55% of our reporting stations including #1 at WAO, KLIF, WBOK, WCGL, KLIF, WBOK, WKN, WCOL, KCBQ, WIS, WXYL, WXYL, KCBQ, WIS, add at WXYL-2.

#5 KILT — Top 5 active with 30% of our reporting stations including #1 at WAO, KLIF, WBOK, WCGL, KLIF, WBOK, WKN, WCOL, KCBQ, WIS, WXYL, WXYL, KCBQ, WIS, add at WXYL-2.

#6 KODA — Top 4 active with 25% of our reporting stations including #1 at WAO, KLIF, WBOK, WCGL, KLIF, WBOK, WKN, WCOL, KCBQ, WIS, WXYL, WXYL, KCBQ, WIS, add at WXYL-2.

#7 WAKS — Top 3 active with 15% of our reporting stations including #1 at WAO, KLIF, WBOK, WCGL, KLIF, WBOK, WKN, WCOL, KCBQ, WIS, WXYL, WXYL, KCBQ, WIS, add at WXYL-2.

#8 WLIB — Top 2 active with 10% of our reporting stations including #1 at WAO, KLIF, WBOK, WCGL, KLIF, WBOK, WKN, WCOL, KCBQ, WIS, WXYL, WXYL, KCBQ, WIS, add at WXYL-2.

#9 WISP — Top 1 active with 5% of our reporting stations including #1 at WAO, KLIF, WBOK, WCGL, KLIF, WBOK, WKN, WCOL, KCBQ, WIS, WXYL, WXYL, KCBQ, WIS, add at WXYL-2.

#10 WABC — Top 1 active with 5% of our reporting stations including #1 at WAO, KLIF, WBOK, WCGL, KLIF, WBOK, WKN, WCOL, KCBQ, WIS, WXYL, WXYL, KCBQ, WIS, add at WXYL-2.
Anne Murray: Keeping in Touch
Anne Murray’s new album reaffirms her position as one of our most talented performers. Her new album includes her new single, “Stop Lookin’ At Me (Roll Me Out To Sea).” "I’ll Never Love Again" and "A Moving Target," produced by Joe Cockerston. ST-11559

Inner Circle: Reggae Thing
The Inner Circle have played with virtually every major Jamaican artist, and their new album, "The Inner Circle Reggae Thing," features a collection of their greatest hits. Produced by Joe Cockerston. ST-11574

Sun: Wanna Make Love
(Same F宣扬 My BIG)
Sun’s album, formerly titled "Live On, Dream On," is the name of their current smash, "This Look in Her Eyes." It also includes a pair of Hart originals, "Live On Lovin'" and "Why Lovers Turn to Strangers," written by Jimmy Matsui. Produced by George Richey. ST-11568

Freddie Hart: And The Heartache
Freddie’s new album is titled after his current smash, "This Look in Her Eyes." It also includes a pair of Hart originals, "Live On Lovin'" and "Why Lovers Turn to Strangers," written by Jimmy Matsui. Produced by George Richey. ST-11568

Be Bop Deluxe: Modern Music
This extraordinary British rock band exploded on these shores early this year when they crossed the country on their first major tour. Their third album, Modern Music, proves there’s no stopping Be Bop Deluxe for inventiveness and a distinct musical style. Produced by Bill Nelson and John Leckie. ST-11575

The Earl Slick Band: Razor Sharp
Their second album again features the guitar virtuosity of Earl Slick, with a majority of the songs written by lead vocalist Jimmy Black. There are no rough edges to The Earl Slick Band – the music is "Razor Sharp!" Produced by John Alcock of Thin Lizzy fame. ST-11570

Colleen Peterson: Beginning to Feel Home
Colleen Peterson’s music is steeped in the folk and country idioms. Born in Canada, she has toured extensively, and written songs in Nashville. This stunning debut album includes her current single, "Don’t It Make You Wanna Dance." Produced by Chuck Negre. ST-11567

Caldera: Slick
Caldera is a new international six-man instrumental group debuting with a self-titled album that features six original contemporary jazz/soul tunes that are long enough to allow the band to stretch out with soaring improvisations over the tightly-constructed melodies. Produced by Wayne Henderson. ST-11571

Duran Eado: White On White
Brian Eado is a transplanted Australian who has gold records down there, but has just been matched with producer John Crutchfield. Brian (formerly with Eton) joined forces with Brian on piano. The result is a superb debut album! ST-11573

La Costa: Love’s Alphabet
All the La Costa’s singles have climbed close to the top of the national charts, and her new album includes two more of her hits, "Loving Somebody On A Rainy Night" and "What’ll I Do." La Costa is a young country super star with a super new album produced by Jerry Crutchedfield. ST-11569

The Bob Meighan Band: The Dancer
The Bob Meighan Band has built a loyal following throughout their home state of Arizona. Their roots are in folk, acoustic-style things and country, but over the years they have evolved into rock. "The Dancer" is their debut album, produced by Jerry Kopple, Jim Bastin and David Phehn. ST-11555

Ray Griff: All Stars in the Sky
Ray Griff is backed by some of Nashville’s top musicians in his new album that includes the top ten hits "What I Got (For Doin’ My Own Thinkin’?)," his version of "You Tell Me Back Into My Step" and the autobiographical "Piano Man." ST-11566

Linda Rudge: Just Like You
Linda Rudge is one of the most sought-after writers in the business. Her material has been recorded by Lynn Anderson, Tanja Tucker, Olivia Newton-John, and many more, Linda’s new album includes her hit single, "Time At First Sight." Produced by Pete Drake. ST-11564

Jackie Lomax: Livin’ For Lovin’
Jackie Lomax has a unique way of combining rock with soul, and his sensibility percolates strongly and a warm dimension to the funky blues. All of the songs were written by Jomax who produced the album with Danny Richens for Jomax Productions. ST-11558
MCA Records proudly welcomes

Buckacre

You'll be hearing from them
a very special group, a very exciting sound
Morning Comes
their very first MCA album
produced by Glyn Johns

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9205 Sunset Blvd., Suite 609, Los Angeles, CA 9006 (213) 278-437

MCA Records, Inc.
CASH BOX POP RADIO ANALYSIS

MOST ADDED RECORDS

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>8%</th>
<th>18%</th>
<th>20%</th>
<th>25%</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Muskrat Love</td>
<td>Captain &amp; Tennille</td>
<td>21%</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>2.</td>
<td>Love So Right</td>
<td>Bee Gees</td>
<td>20%</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>3.</td>
<td>That'll Be The Day</td>
<td>Linda Ronstadt &amp; Asylum</td>
<td>16%</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>4.</td>
<td>Beth</td>
<td>Kiss &amp; Casablanca</td>
<td>13%</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>5.</td>
<td>The Wreck Of The E. Fitzgerald</td>
<td>Gordon Lightfoot</td>
<td>12%</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>6.</td>
<td>The Reaper</td>
<td>Blue Oyster Cult &amp; Columbia</td>
<td>10%</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>7.</td>
<td>I Only Want To Be With You</td>
<td>Bay City Rollers</td>
<td>9%</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>8.</td>
<td>Magic Man</td>
<td>Heart &amp; Mushroom</td>
<td>8%</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>9.</td>
<td>Disco Duck</td>
<td>Rick Dees &amp; The Royal Guardsmen</td>
<td>8%</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>10.</td>
<td>She's Gone</td>
<td>Hall &amp; Oates &amp; Atlantic</td>
<td>8%</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>11.</td>
<td>Getaway</td>
<td>Earth, Wind &amp; Fire &amp; Columbia</td>
<td>8%</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>12.</td>
<td>Do You Feel (LP cut)</td>
<td>Peter Frampton &amp; A&amp;M</td>
<td>8%</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>13.</td>
<td>Did You Boogie</td>
<td>Flash Cadillac &amp; Private Stock</td>
<td>8%</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>14.</td>
<td>It's OK</td>
<td>Beach Boys &amp; Warner Bros.</td>
<td>8%</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>15.</td>
<td>You Are The Woman</td>
<td>Firefall</td>
<td>8%</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>16.</td>
<td>This One's For You</td>
<td>Barry Manilow &amp; Arista</td>
<td>6%</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>17.</td>
<td>Best Disco In Town</td>
<td>Ritchie Family &amp; Martin &amp; T.K.</td>
<td>6%</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>18.</td>
<td>Just To Be Close To You</td>
<td>Commodores &amp; Motown</td>
<td>6%</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

STATION ADDS THIS WEEK

<table>
<thead>
<tr>
<th>Station</th>
<th>Adds</th>
<th>To Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>WCCL</td>
<td>WOKY, Z-93, WCOL, KGW, KILT, KTLK, KIOA, KIMN, KEEL, WRVO, WSQA, WBBQ, WIFI, KACQ, 130, WHHY, WSQN, Z-96, WERC, Y-100.</td>
<td>21%</td>
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<tr>
<td>WERN</td>
<td>KERN, WRVO, WISM, WKY, WCAQ, WSgn, KLFB, JCBF, WCOL, WPRO, KP-MF, KING, WING, KISQ, KGTE, WAPE, WSQA, KJR, KTAC, WMKP.</td>
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</tr>
<tr>
<td>WFLF</td>
<td>KJRB, WAYS, WAPE, WPBC, KBEQ, WKLO, KING, KTAC, WXYZ, WLAQ, WBBQ, B-100, KIOA, WLC, WACQ.</td>
<td>69%</td>
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<tr>
<td>WFLL</td>
<td>WMAL, KLFB, WGBN, WAYS, WSAI, KNDE, WPIX, KBEQ, KGW, KJQY, WMPG, WZUU, KIOA.</td>
<td>64%</td>
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<tr>
<td>WNOE</td>
<td>KGW, WRKO, WPBC, Z-93, WPEZ, KLRB, KJQB, KLFB, KACQ, WBBQ, W SRC.</td>
<td>53%</td>
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<tr>
<td>KFRC</td>
<td>KLFO, WOKY, Q-102, Z-96, WIRL, KIMN, WNCI, WORC, KEZY.</td>
<td>38%</td>
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<td>WTXI</td>
<td>WTIL, WPGC, WAYS, KLEO, WBBN, WMAT, WKY, WOW.</td>
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<td>WFLF</td>
<td>Y-100, WVBQ, Q-102, KXOK, WPEZ, WSAI, KAY.</td>
<td>85%</td>
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<tr>
<td>WABC</td>
<td>WLS, WDGY, WIRL, 130, 99X, KRBE, WXYZ.</td>
<td>82%</td>
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<tr>
<td>WORQ</td>
<td>KTLM, WSAI, WPBC, KJRB, WQAM, WIF, KQDB.</td>
<td>81%</td>
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<tr>
<td>WNOE</td>
<td>KEZY, KBEQ, WRKO, WERC, WIRL, W K, WQD.</td>
<td>79%</td>
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<tr>
<td>WNIC</td>
<td>WFBB, KQAM, WZUU, WAPE, KNUS, WING, WJET.</td>
<td>56%</td>
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<tr>
<td>WBBK</td>
<td>KJRB, WQAM, WZU, WAPE, KNUS, WJET.</td>
<td>54%</td>
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<tr>
<td>WMMG</td>
<td>WCAO, WISM, WIRL, Q-102, Z-93, WBT, WMPS, WTXI.</td>
<td>34%</td>
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<td>WMMG</td>
<td>WZU, WAPE, KNUS, WJET, WCBQ, KEZY, WTXI.</td>
<td>42%</td>
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<td>WNNR</td>
<td>KJRB, WQAM, WNB, WJET.</td>
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<td>WCAO, WISM, WNB, Z-93, WBBQ, WMPS, WTXI.</td>
<td>14%</td>
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<td>WMMG</td>
<td>WZU, WAPE, KNUS, WJET, WCBQ, KEZY, WTXI.</td>
<td>13%</td>
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<tr>
<td>WMMG</td>
<td>WCAO, WISM, WNB, Z-93, WBT, WMPS, WTXI.</td>
<td>13%</td>
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SECONDARY RADIO ACTIVE

| No. | Artist | Title | 21% | 25% | 28% | 32% | 35% | 38% | 41% | 44% | 47% | 50% | 53% | 56% | 59% | 62% | 65% | 68% | 71% | 74% | 77% | 80% | 83% | 86% | 89% | 92% | 95% | 98% |
|-----|--------|-------|----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
| 1.  | Love So Right | Bee Gees & RSQ | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - |
| 2.  | Muskrat Love | Captain & Tennille & A&M | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - |
| 3.  | That'll Be The Day | Linda Ronstadt & Asylum | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - |
| 4.  | Getaway | Earth, Wind & Fire & Columbia | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - |
| 5.  | Do You Feel (LP cut) | Peter Frampton & A&M | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - |
| 6.  | Did You Boogie | Flash Cadillac & Private Stock | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - |
| 7.  | It's OK | Beach Boys & Warner Bros. | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - |
| 8.  | You Are The Woman | Firefall | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - |
| 9.  | This One's For You | Barry Manilow & Arista | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - |
| 10. | Best Disco In Town | Ritchie Family | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - |
| 11. | Just To Be Close To You | Commodores & Motown | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - |

Radio Active Singles

1. "I Only Want To Be With You" - Bay City Rollers & Arista
2. "Love So Right" - Bee Gees & RSQ
3. "That'll Be The Day" - Linda Ronstadt & Asylum
4. "Getaway" - Earth, Wind & Fire & Columbia
5. "Do You Feel (LP cut)" - Peter Frampton & A&M
6. "Did You Boogie" - Flash Cadillac & Private Stock
7. "It's OK" - Beach Boys & Warner Bros.
8. "You Are The Woman" - Firefall
9. "This One's For You" - Barry Manilow & Arista
10. "Best Disco In Town" - Ritchie Family & Martin & T.K.

Secondary Radio Active

1. "Love So Right" - Bee Gees & RSQ
2. "Muskrat Love" - Captain & Tennille & A&M
3. "Getaway" - Earth, Wind & Fire & Columbia
4. "Do You Feel (LP cut)" - Peter Frampton & A&M
5. "This One's For You" - Barry Manilow & Arista
6. "Best Disco In Town" - Ritchie Family & Martin & T.K.
GLADYS KNIGHT AND THE PIPS (Buddah BDA 544)

You're The One (3:11) (Lady Casey/Patra Mani — BMI) (D.Thomas J.D.)

From the recent "More Than Ever" LP, this is a languorous, haunting ballad that will bring BS&T back to the forefront of R&B hits. It is a fine, consummately constructed, the harmonies drop in at just the right places. A strong lead vocal, great horn and guitar fills, and a memorable melody will all contribute to heavy charting and sales.

BLACK OAK ARKANSAS (MCA-40621)

When The Band Was Singin' "Shakin' All Over" (3:04) (Septima — BM)|Trolano, B. Cummings

No surprises from Black Oak this time around. It's another hard rock effort, based around some pounding piano chords. Jim Dandy shouts out the vocal with passion, playing against the fluid guitar on the breaks. Should get heavy play, as in the past.

THE THREE DEGREES (Epic/CBS 8-50283)

What I Did For Love (3:30) (Brown/McCoy/Arthur — BMI/US. American/Black) (E. Hoskins, E. Hamlisch)
The Three Degrees have come up with a solid cover of a ballad that is so good it will probably become a standard in a very short time. The reading of the tune is exciting throughout, and a full horn arrangement gives the piece more than a touch of class. First this will get played R&B, but it could cross over.

SONGS OF SUNSHINE (LP.LP-5652)

Nadja's Theme (3:20) (Screen Gems/E.M.I. — BMI) (B.DeVorzon, P.Botkin, Jr.)

Called "Nadja's Theme" because it was played under some of the gymnast's performance, this is also the theme song from "The Young And The Restless," a popular daytime TV show. A cover of a recent record, this is a slower version with a catchy vocal part that should get more than a few MOR adds.

CARMEN MARC'AUREL (Blue Note/UA BN-WY 869-Y)

Only Women Bleed (4:20) (Ezra/Early Frost — BMI) (V. Winnie, B. Winne)

Backed by sensitive piano work by Dave Grusin, Carmen McRae takes this Alice Cooper hit and turns it into a viable jazz and pop piece that really swings. Anything McRae touches is bound to be brimming with class, and this is no exception. As Grusin's arrangement builds, so does Carmen's heartfelt phrasing. A fine guitar solo from Larry Carlton is an added bonus.

THE CRUSADERS (ABC/Blue Thumb BTA-270)

And Then There Was The Blues (3:42) (Four Knights Music — BMI) (N. "Shix" Hooper)

A technically proficient cut from the Crusaders, and, more than that, a powerful funk selection. Larry Carlton's guitar work is always outstanding, but it seems he's getting a little tired working with this group. A vocal riff, the repetition of the title, works well at the end of the song. For jazz and progressive radio.

NICKEY BARCLAY (Ariola America P-7642)

That's The Kind Of Love I've Got For You (3:19) (Fox Fane/Runaway Inflation — BMI) (D. Parks, D. Fletcher)

Written by hot session guitarist Dean Parks, Nickey Barclay wraps her expressive voice around this hook-filled pop tune. The chorus particularly, stays in your head after only the first listen. Barclay, with her last release, seemed to have been on the verge of a break-out; this one just might do it. For pop stations across the board.

THE WHISPERS (Soul Train/RCA-JH-10773)

Living Together (In) Two (4:05) (V. Wynn/Warren Tamerlane — BMI) (V. McCoy, J. Cobb)
The Whispers have always been masterful when it comes to ballads, and this one is right up there. They've got a refrain that's perfect for their kind of creative harmonies, and it's got a terrific melody line. The arrangement, by Norman Harris, is first class all the way. Should get plenty of R&B adds, but they could also cross over.

PASADENA EXPRESS (RSO/Polydor RS 855)

Won Ton Ton Roq (2:24) (Famous Music — ASCAP) (N. Heth)

This is the theme from the recent "The Dog Who Saved Hollywood" motion picture, this is a natural harmonies tie-in. Mostly a dixieland rhythm piece, this, through use of strings and organ, doesn't lose its dance after-taste: you can dance to it. Innovative programmers will check this one out for their pop playlists.

MAC DAVIS (Columbia 3-10418)

Every Now And Then (3:15) (Screen Gems — BMI/Song Painter — BMI) (M. Davis)

Mac Davis' records always get a tremendous push from concentrated television exposure, and, with that, should stir up some first pop chart action. It's a pleasant, agreeable little ballad, and should be a favorite on the air. A strong female vocal, with Davis' MOR-oriented vocal strike home, and puts across the full power of the tune.

THE ROWANS (Asylum E-45347-A)

If We Don't Start Doing It Right Now (3:20) (Wren/CBS — BMI) (C. Rowan)
The Rowans are two brothers from Northern California, and they've turned in a dynamic single from the "Shake It" LP. Based around acoustic instruments, there's a lot going on in the sophisticated, up-tempo arrangement. A smooth guitar solo over flowing with notes gives this love song an extra punch. A must for progressive programmers, this could cross to AM waves with little trouble.

JESS PEARSON (Cream CR-7609)

Woman, How Can We Ever Come Out (2:50) (WKB/Kitay — ASCAP) (W. Guthrie)

This is part of some recently released material from Guthrie's estate. It's a reading, by actor/singer Jess Pearson, of one of Guthrie's most emotive, emotionally filled prose. The backing music is just right for this earthy reading. With good production, and a great studio sound, this could hit in MOR and progressive outlets. A fine union work contributes to a strong sense of excitement; this could be favorably compared to some of Return To Forever's best work.

WARREN RAYE AND THE INFERNAL BLUES MACHINE (London SN-2369)

If You Want A Love Me (3:57) (Sikim — BMI) (C. Colvert, H. Hurst, W. Stevenson)

A ballad, much in the style of "Kiss And Say Goodbye," this has a strong, emotive lead vocal and great lyrics. "I can't escape the feeling of being alone," he sings, and it is a fine dynamic chorus too. A good choice for both pop and R&B programming.

ACKER BILK (Pye/ATV 7107)

It's A Little Windy Night (3:30) (Fresh Air/Britico — MCPS) (Bardotti, D. Baldan Bembo)

This single was top 5 in England. It's a beautiful three and a half minute instrumental, focused on a smooth sax work. This is probably not going to make it on American top 40, but it should pick up some ultra-adds, and possibly some hammer headway halfway through the tempo picks up, and really makes you pay attention.
Many Keys To Promotion Involve Creative Approach

smash records that you know are going to sell. This is a lost art of the box. With good rotation, progressive retailers, and a lot of in-store play, you can tell what's going on."

In the 1970's, you didn't have to worry about "the little" over the last two years, though "the stations are 'open-minded' about most records these days. I'm thinking in terms of considering things like personal appearance tours and regional album sales."

"There are some stations, you look for different things from certain radio stations, and there's always a change in any market. Let's take Detroit and Houston as an example. The stations are constantly shifting positions in the ratings battle."

In the case of Detroit and Houston stations, "Concentrated FM airplay can have a "great effect" on LP sales, according to Mike Shavelson, national FM and album promotion manager for Epic-associated labels. "But," he qualified, "concentrated means on heavily formatted stations, like a Leo Abrams or a WABC-owned-and-operated station. Free-form stations sometimes can get behind an LP and really make a difference. Leo Abrams has played it 20 times a week. On a heavily formatted station, you can get twice that many spins."

Shavelson believes these tightly formatted stations are coming to fruition now, and he's glad. "With the album form of top 40, AOR if you like, you guarantee me rotations, and from that I can track sales. Leo Abrams will take a shot without a track record, if there is appeal in a particular market, like he did with Southside Johnny and the Asbury Jukes in the northeast and the west coast.

Even though Shavelson recognizes the need for free-form FM stations, which he sees as the necessary plateau leading to the AOR market, he is convinced that a clear pattern among FM stations has developed. "The trend is toward formatted stations. For example, WISP, the Abrams station in Philadelphia, imitated its free-form sound of WMMR and went with it. The reason I can think of is WMRR (Cleveland), and the reason for this trend is that the stations are going after the general marketplace. They're fighting for advertising dollars, and so they try to appeal to the masses as opposed to small population segments."

Judging by the number of important FM stations that have gone the "free-form" route, "I'm convinced that stations are as important to careers and LP sales as ever before is no idle boast. Two he included were WBCN (Boston), WNEW (New York), WMMR (Cleveland) ("the most exciting in the U.S."). I see the WABC-owned-and-operated stations (which include WADA in Chicago, KLOS in Los Angeles, and WRIF in Detroit), KZEW (Dallas), KLOL (Houston), WABX (Detroit) et al."

What about emerging FM stations? Well, I think WXRT (Chicago) is coming on, and then there are the Abrams stations in markets like Philadelphia and Atlanta, because they're taking over their markets, appealing to the masses. And then there's KFPT (Houston). That city has a high level of musical consciousness, and this is the only station in the city that plays a lot of classic rock."

According to the number one station in the Chicago market, "They are going to be a lot of these stations coming up. It's on the air with music 24 hours per day, and it really raises the level of musical consciousness. They can segregate their format from the Ron Pope Floyd to Bazoob and they do it so well."

A Lot To Believe In FM"

With regard to the growing prominence of FM stations, one of the key people in the album promotion director for ABC Records, remarked, "There's a lot to believe in FM."

The features that prompted Jackson's placement of faith include the emergence of the FM progressive market as a viable alternative to LP product. Jackson noted that the increasing emphasis on a more highly sophisticated method of programming at FM stations and the added emphasis on new, progressive artists and the added emphasis on new, progressive stations are definitely becoming more professional in their programming," he expressed. "This is evidenced in the increasing ability of FM stations to be instrumental in selling records.

"The difference in FM stations in the retail market place, Jackson said, "Certain album-oriented artists are now able to sell a considerable amount of product without the help of a single." According to Jackson, the advent of top 40 FM radio has finally thrown FM radio into direct competition with each other. This situation, he related, "is forcing FM stations to market their stations. I believe that's why more AM stations are airing LP cuts. It's an effort to compete."

Leo Abrams 'Superstar' format has extended the demographic appeal of FM radio considerably. Audiences that once listened to FM stations because they talked, say, 16 to 20 cover a range of about 18 to 40. Jackson indicated that this reflection of demographic appeal indicates that MOR is presently being redefined. "Five years ago, most MOR artists were primarily singles artists like Bruce Lawrence and Eddy Gorme whereas today the MOR artists are an outgrowth of the LP scene, they are more like GM, Newton John and John Denver are good examples of this."

"What this means in the long run," Jackson concluded, "is that airplay, whether it be top 40 AM or top 40 FM, is no longer a 'hit record' business; it's an artist business."

Dick Kline, vice president of promotion for Atlantic Records, felt that heavy FM airplay "play could help to generate an initial sales reaction if the product is good. I like to start a record on a progressive station and knock it around a few stations. When the promotion comes, the next phase of promotion begins, which is getting a high rotation slot on the FM stations. The objective is to stop towards reaching a mass audience."

Kline indicated that the FM stations are "hopping on records about a year and a half ago. They are the only area of exposure for new product unless you have a lucky single."

When asked if he has seen any tightening among the progressive FM stations, Kline replied, "The progressives are out there to play music and with those stations, the music has to speak for itself."

Kline declared that it would be impossible to buy spots on the progressive FM stations because each market has its own important stations. "But," he added, "as retailers begin to see a trend, they will begin to buy from FM playlists."

FM Sells By Itself"

Worthy Peterson, director of general market promotion for RCA Records, said that concentrated FM airplay will indeed contribute to the sales of an album by itself, but if there is a hit single from the album, the sales will double or triple."

"Have FM stations changed in the last few years? "They're not playing as many singles," explained Peterson, "but they are in key positions in the airplay. It's difficult to determine what is marketable, and that's what promotion is, mark testing."

"I believe that FM stations are that many progressive FM stations left. 'The so-called progressives have a wider format then everyone else, but it has to be one-third of what it used to be, because of pressure for the number of ratings." Peterson noted that the FM progressive stations have a "MOR progressive" and "MOR progressive" FM stations as the most important new FM stations, and in the cited example WIP in Philadelphia."

AOR Importance Of AOR"

Ray Tusken, national AOR manager at Capitol Records, thinks that the importance of the LP cut and the importance of the LP cut is an LP. There is no apparent single generated from the album. He can then gauge the album's sales potential."

FM play, though, must be coordinated with all aspects of marketing, merchandising and touring, in order to be truly effective."

Capitol has recently formed an AOR department, and Tusken believes that this very fact highlights a distinct identification of that type of format. 'It requires us to pull everything together,' he stated, "even the advertising time-buys and the timing of these buy. You've got to play off the complexities of each market and turn it to your advantage."

'There's such variety within the AOR community,' Tusken believes that playlists have truly tightened up and it's obvious to me, that there was ample room for both tightly formatted and progressive stations. "The FM format is really a niche in the market, and the progressive stations are on the offensive. I've found that these FM formats are really getting more FM stations, and the FM stations are need to become increasingly influential in sustaining LP sales, particularly those from the AOR family."

Broader Demographic Appeal"

Dave Marshall, national promotion director for ABC Records, explained, "Sure, an artist still has a chance of breaking through the FM stations, but the new, more strictly focused station formats is a bit more difficult for the lesser known artist to break. A good album by a secondary artist, how much more of that."

Marshall commented on the alleged broadening of demographic appeal by the tightly formatted FM stations. "I don't think the tighter formatting is the cause of the increasing range of demographic appeal in the FM areas. It's the breaking down of conventional musical and non-musical barriers that is breaking the changes. You see, there really is no such thing as 'MOR' anymore, it's all contemporary music. I don't think the FM's had anything to do with it."

Furthermore, I don't see the stations posting up the good music because they're two different things," Marshall stated. However, he did indicate a few stations that are "more of the station mix in common with the FM's. Some AM programmers are playing LP cuts and I don't think LP's have been played for a while. What it shows is an increasing tendency on the part of AM programmers to attract listeners by programming music. It really doesn't matter whether it's on a little disk with a big hole or a big disk with a little hole. Marshall stated pointedly, 'I'd like to see more of that.'"

Growing Importance Of Progressives"

"In my opinion," said Nathan, "the increasing importance of the station mix in common with the FM's, is seen when you look," explained Marc Nathan, assistant national promotion manager for PlayBoy Records, "that the LP buys seem to be reflecting the fact that FM progressives are becoming an increasingly important factor in breaking LP's and gaining and maintaining sales of LP product."

"In our particular case," Nathan elaborated, "the increasing emphasis on the FM market is evident in the sales breakthrough on our the Best of the Boppers label. It's still relatively easy to get a free-form FM station to play an LP from a label. But, if you find an LP that are a tough nut to crack."

Though he sees the introduction of a more strictly regimented format as a challenging prospect, Nathan noted that by definition, the LP is a record, thereby being important in sustaining sales. "It may be a little more difficult to convince a tightly-
HARD RAIN — Bob Dylan — Columbia PC 34349 — Producers: Don DeVito and Bob Dylan — List: $6.98

This is a live album, from the Rolling Thunder Revue, and it features many of the songs that appeared in the recent television special of the same name. The song title list is a trite deceptive; although each of these has been recorded before, each is a completely reworked version. "Maggie’s Farm," for example, surfaces here as a hard rocking bluesy sort. "You’re A Big Girl Now" is much jazzier than the original. Merchandisers must not overlook the strong Columbia push for this record and the television tie-in.


Quincy Jones’ new album, "I Heard That!" is dynamite. It’s no wonder that black as well as progressive programmers will turn on to this LP alone as the entire offering. Jones’ track record alone is phenomenal, with a string of film compositions, television themes and awards behind him. The title theme from public television’s "Rebop" children’s series is on the LP, but the Wattsline (a five-member vocal group Jones put together in early 1976) exhibits and generates the vocal excitement that enhances the musical growth of a fresh sounding Quincy Jones. The excellent selection on the LP is a ballad called, "What Good Is A Song," but all tracks are eargrabbers from note one.


An excellent mix of favorite hits of past and present from this talented artist. Containing such gems as "Can I Get A Witness" and his recent "After The Dance" (still on the charts), the album climaxes with Gaye’s biggest seller, "Let’s Get It On." An excellent track item this, should be a fast mover, an excellent gift album which should get prime consideration as the holiday season is fast approaching. A must for the R&B top forty and FM programmers, Marvin’s greatest have many different uses.


The Miracles come on strong with this well produced collection of songs. Strong cuts are the title track which should get instant R&B & disco play and "You Need A Miracle," a soft ballad that will put the listener in a mellow mood and will appeal to the ladies in the eighteen to thirty-four demographic. "The Street Of Love" has a slight Latin flavor that is refreshingly different from previous Miracles tunes. The album has total appeal that top forty programmers should utilize extensively.

BRAINSTORM — The Osmonds — Polydor PD 1-6077 — Producers: Mike Curb, Michael Lloyd — List: $6.98

Anyone who has the preconceived notion that the Osmonds are nothing more than bubblegum rockers will certainly be in for a surprise in this LP. The members of the group wrote six of the ten cuts and assisted in the production and engineering. The Osmonds dip in varied styles, from the smooth MOR pop of "I Can’t Live A Dream" and "At The Rainbow’s End" to the R&B disco flavor of "Boogie Down" and "Walkin’ In The Jungle," all cuts will make for good AM listening, and FM programmers should swallow their prejudices and give a listen, too. Letterman watch out!


Tim Welsberg is a flautist, who is a sticky way of saying he plays the flute for a living — something you’ll never forget if you happen to catch him in a live performance. As the title implies, here’s a sampler of such live deliveries. A&M releases this in-concert variety pack on the heels of another live offering which vaulted Peter Frampton from the mold of "cult figure" to a phenomenal three-dimensional success. Welsberg could become a similar item on your books. He’s had consistent FM progressive airplay and sooner or later he’s going to deserve his reward.


Clearly within the defined sound of the O’Jays, this newest album is yet another example of the group’s deflection at its best, effectively communicating human needs and weaknesses and at the same time providing “message” music as an answer. "Let’s Be A Family," "Love's Gonna Get You," and "You Can't Catch Me" are tuneful, transcending any rigid R&B categorization with their music because they choose to concentrate on bringing meaningful lyrics to life in order to make the “message” count. The LP will gain heavy acceptance at more than just black outlets, with key cuts like "Garlin' Darlin' Baby" and the title tune highlighting airplay on AM and FM stations alike.


This is a terrific bargain package — a two record set that lists for $7.98, and each cut (recorded live at Atlanta’s Fox Theatre, burns with the southern rock energy that has become, over that last few years, a patented trademark of this band. The power of this live performance shines through and gives the rock-out tunes like “Crossroads" and "Saturday Night Special" a definite extra push. "Travelin’ Man" at 4:08 is a little long for a single, but an intelligent edit could change that.


Nugent continues to explore that heavy-metal sound that has sustained him through years of performing and a recent national breakthrough. This album has a lot of confidence running through the grooves (as well as a lot of power riffing), and the band puts its all into the effort. Record merchandisers should recognize the fact that Nugent’s constant touring is a serious sales push, and this LP will sell. “Hammerdown” has some interesting guitar figures, a double-timed rhythm track and is an interesting singles possibility. A must for progressive outlets.

MEN FROM EARTH — The Ozark Mountain Daredevils — A&M SP 4601 — Producer: David Anderele — List: $6.98

The latest sampling from the Ozark Mountain Daredevils shows off more of the mellow and laid-back sound that has made them a success. The group’s southern roots are most evident on the group’s debut album, and the single "Still In The Country" "Homemade Wine," “Breakaway” and "Noah" are first-rate rockers, while "You Know Like I Know" and "It’s How You Think" show the group’s skill with soft, slow ballads. Progressive country as well as FM programmers should give a listen to this one.

GOIN’ UP IN SMOKE — Eddie Kendricks — Tamla T6 34451 — Producer: Norman Harris — List: $6.98

This album will get simultaneous top forty and R&B adds, an excellent disco album with nice hooks that will be favorites of all ages. Although it is difficult to single out good from better, impressive cuts are: the title cut, “Goin’ Up In Smoke," which should outstandingly work in R&B and Hot Top; "Travellin’ Man," a good cut, will make for good AM listening, and FM programmers should swallow their prejudices and give a listen, too. Letterman watch out!


This album is a must, a Columbia LP, Tommy Bolin turns in some expected hard driving rock guitar, and some unexpectedly fine vocals. Since his days with Deep Purple, Bolin has never forgotten if you happen to catch him in a live performance. As the title implies, here’s a sampler of such live deliveries. A&M releases this in-concert variety pack on the heels of another live offering which vaulted Peter Frampton from the mold of "cult figure" to a phenomenal three-dimensional success. Welsberg could become a similar item on your books. He’s had consistent FM progressive airplay and sooner or later he’s going to deserve his reward.

Falconer's debut album showcases a unique song-writing talent. His lyrics are, without exception, innovative and well-constructed. Falconer's career, thus far, has been preceded by myth; all anyone will tell you is that he was a poet before this. Much of Matthew Fisher's production contributes to this sense of mystery; it is electronically pushed. On some cuts, however, Falconer really steps out with some pure rock 'n' roll that will doubtless appeal to many progressive markets. "Stand By Me" seems like a good singles shot.

LIVIN' FOR LOVIN' — Jackie Lomax — Capitol ST-11558 — Producers: Jackie Lomax and Deke Richards — List: 6.98

Although it's not structured specifically for the discos, this album will no doubt receive a lot of exposure in those places. Funky and arid, it should light a lot of shoes on fire as well as continue the hot FM/AOR activity that it's already begun to wrap up. Should be the product that brings this well-respected, well-traveled British blues legend back into the limelight.

KEEPING IN TOUCH — Anne Murray — Capitol ST-11559 — Producer: Tom Catalano — List: 6.98

This smooth and mellow album flows sweetly along like a clear stream, creating a gentle and loving mood throughout. Most of the LP stays in an MOR, soft rock vein, with variety provided by the upbeat, jazz-funked "Shine" and the country tune, "Sunday School To Broadway." Anne Murray's lilting voice lends new shadings to the Bobby Darin hit, "Things." A natural for AM and MOR programming, this one could also garner country play. Ms. Murray looks as ethereal on the cover as her voice sounds inside — impending motherhood, perhaps?


The first Salsoul Orchestra LP was received very well by disco programmers across the nation; this one's destined to catch not only their attention but radio programmers as well. Each cut offers something totally different with the total effort ahead of the average disco product that makes its appearance and leaves the scene just as quickly. Salsoul Orchestra stuff is here to stay, with the title cut and an enchanting version of "We've Only Just Begun/Feelings" as album highlights. Female vocals have always pervaded the tracks of Salsoul's tunes, and this album is no exception. The girls are strong and provide a perfect mix to the "Salsoul" sound that's becoming more and more known, not just in disco circles, but radio circles as well.


Latimore provides a very soulful delivery of provocative lyrics and compelling rhythms. Should get instant R&B adds. The album has a very bluesy feel, coming from the ballad "All The Way Love" which has slow moving lyrics to the stimulating and provocative interpretation of "Let's Do It In Slow Motion." Programmers should take heed that this album will be a big favorite with the ladies.


Produced, written and arranged by Hutch, this album definitely has a more mellow flavor than his last offering. From the smooth funk of "Come On Girl Let's Get It On," to the placid arrangement of "Color Her Sunshine" that seems to hypnotically attract attention, this album should be a good programming tool for the progressive as well as the R&B and top forty programmers. Watch for Hutch to continue his drive toward the select circle now occupied by artist/producers Isaac Hayes and Barry White.

Combining all the elements of a modern-day studio band, New York Mary presents a clean, uncluttered leapfrog from keyboards to brass to synthesizers and guitar, all jazz-tinted and delving into the disco where need be. Abounding with the obvious abandon that the Big Apple suggests, we can easily hear this waiting from the webber where we have tuned in our favorite jazz station. Not only radio play, either — when word gets to the streets about this laidback mood music, your local effete will shoo-shoo down to the store to buy one for... shall we say “entertainment.”


This one is aimed straight at the progressive FM market. An ambitious two-record effort coming from the Dick James Music monopoly in England. No need to say it, but Dick James has one of those extra-sensory touches for potential hits, so this set will get careful scrutiny from many pairs of ears across the nation. Simple melodies and smooth harmonies tell familiar stories; those combinations, so it's been proven, are the ones that roll sevens in the consumer market. The listener will sing along, and that's good, too.

TAKE ME TO BALTIMORE — Ruth Copeland — RCA APL-1236-B — Producer: Ralph Moss — List: 6.98

Ruth Copeland has surrounded herself with some of the most proven individual musicians in the business on this excursion into the wonderful world of R&B. Relaxied and right on the button, her honey-coated vocals are complemented by the capabilities of the Brecker Brothers on horns and Daryl Hall (of Hall & Oates) who writes two of the cuts on this LP. Certain salve are “Milky Way Man,” and “Oh Baby.” Again, sounds like R&B, progressive FM for sure. Programmers will listen to this album more than a few times before making any hasty decisions.


This is a highly stylized and slick pop effort, incorporating excellent use of strings and strong, well-phrased vocals from Goodhand-Talt. The production, while full, is never overbearing. “Love’s Like A Song,” and “Can You Demonstrate” are two particular tracks that will appeal to progressive and MOR programmers alike. An attractive package like this does well when placed in a prominent position; smart retailers will concentrate on just that kind of merchandising. A guest appearance from Commander Cody’s pedal expert — Bobby Black — should attract some additional sales.


This legendary LP features the piano and composing talents of George Gershwin coupled with the conducting artistry of Michael Tilson Thomas. Side one is Gershwin’s “Rhapsody In Blue,” with Gershwin himself at the piano (via a 1925 recording) accompanied by the Columbia Jazz Band. Side two is Gershwin’s “An American In Paris” performed by the New York Philharmonic conducted by Michael Tilson Thomas. This one is a must for Gershwin buffs and jazz fans.

YOU'LL NEVER HAVE TO ASK ME IF I LOVE YOU — Sean Morton Downey — Artists Of America 5005 — Producer: Harvey Hatcher — List: 6.98

Sean Morton Downey has had a varied career, as a disk jockey, political consultant and an executive founder of the American Basketball Association, among others. But this LP shows that his true calling has to be singing. The entire album has a light country-pop flavor reminiscent of the early sixties, and features just the right material to show off Downey’s smooth and mellow vocal style. Standouts are the title cut and “The Family,” which features a moving recreation. This one should see country play as well as pop.

I USED TO BE A BUS DRIVER — David Banks — RCA APL-1828-A — Producer: David Banks — List: 6.98

Banks has proved himself to be a top producer, having won an award for producing Richard Pryor’s biggest selling album “Is It Something I Said,” and is also the producer of Pryor’s current new release. Banks first performing effort has more than a few chuckles, and should have mass appeal. It could be a good rack item because Banks’ track record as a producer should intrigue enough buyers to get it started.

MUSICAL MASSAGE — Leon Ware — Gordy G-576-SI — Producers: Leon Ware, Hal Davis — List: 6.98

From a man who has proved himself a very adept producer of some of the top contemporary soul artists, Leon Ware has some excellent material in this album that will be a hit with top forty, progressive and MOR programmers. Why from such stars as Marvin Gaye, Minnie Riperton, and Bobby Womack, Ware has a taken a web of dynamic vocals and has produced an album that is being the top attention-getter. This album has great potential.


Caldera is the first progressive jazz group to be signed by Capitol, who have made a wise choice in acquiring them. All cuts were penned by members of the group, and are done justice by Wayne Henderson (of the Crusaders) as producer. Caldera writes and performs a latin and soul flavored sound that should prove palatable to wide than just jazz fans. Impessive cuts are “Out Of The Blue” and “Guana contest.” FM progressive programmers can’t afford to ignore this one.


Funky Kings couple an honest country feeling with lyrics full of city-sense. They have the urgency of the early sixties with voices reminiscent at times of Dylan, McGuinn and Neil Young. At the same instant, they are completely themselves... very funky selves. Instrumentation is capable, never plodding, always subliminally fulfilling even if you’re too tired to dance. Look for progressive FM... perhaps progressive country... even an institutional possibility as a lead-in or closing sting (for some disk jockey with the right name) in the closing cut, “Anywhere But Jimmy’s.”


For their second RCA LP offering, Juice Newton & Silver Spur have explored the far from the straight country of their previous sound into a much more varied style that encompasses blues on “Skip Away,” “Another Story To Say Goodbye,” and 50’s rockabilly on “May Day.” The beautiful voice of Juice shines throughout, from the silky sweet vocals on the love songs to her gutsy rocking on “Bye Bye Baby.” This LP should provide good listening, both AM and FM style.


A top soul offering from a new Baltimore-based group with a big-band disco sound, this LP should get the dancers up on their feet. Featuring the exceptional high-itched vocals of leader Skip Mahoney, this album really shines on the super-charged disco cuts. “And It’s Love” and “Running Away From Love” All selections should receive R&B action, as well as possible pop play for “Bless My Soul” and “Wherever You Go.”
LOS ANGELES — The first line of Dr. Buz- zard’s Original Savannah Band’s RCA single “Cherchez La Femme” is: “Tommie Mottola lives on the road.” Mottola, who manages the careers of Daryl Hall and John Oates, may not literally live up to the song’s lyrics, but he probably agrees with the group’s portrayal of him as a man in perpetual motion. On a whirlstoppe visit to Los Angeles to begin the process of opening- ning an artist management company, he met with enterprises Organization and to supervise the appearance of Hall & Oates on Don Kirschner’s “The Big Beat,” which revealed himself to be an intense student of his profession — a man to whom aristry means everything.

On the Move

“Actually, I’m out here for a number of reasons,” Mottola told CB. “Setting up coasts would be one priority with me for some time now, but I’m here for Daryl and John’s Rock Awards spot and to talk with CBS and ABC about the network specials.” The Buz’s appearance on the Tony Orlando & Dawn show October 22. I’ll go anywhere to make sure there’s a place for the artist — even to fly to coast to coast and back for an important meeting, I’ll do it. I guess it would be greater to have the day off and play it cool, but that’s not my style.

Mottola’s style recently impressed RCA executives. (CB, Sept. 11) to enter into an agreement with him whereby he will be able to develop and manage new talent for the label through Champion. “I’m very happy with the turnabout,” Mottola explained. “The feeling I’ve had back from the group is autonomy and the solid backing of the professionals at RCA. The deal is another reason why I’d like to get offices set up in California as soon as possible. There’s so much going on in L.A. that it’s a necessity to be located here. Of course, I’m not going to neglect New York, but to be effective in this business, you have to know what’s going on on both coasts.

I Know

Mottola came into his own while working at A&M, and has decided to get into artist management, a move he is thinking about with the label. “Some artists are better at coasts, and some are better at the creation of life. RCA has a total system to creating a 60-second TV spot on the spot and Mottola’s business perspectives embrace those of all those in one important respect: ‘I don’t want to have to handle this business,’ he said. But I’m not going to have as much total control. It’s …’"

Countrywide Sues Apex for Nonpayment

NEW YORK — Countrywide Record & Tape Corp. president William J. Buzard has a message for the group of Rayhow, New Jersey, for non-payment of note for $31,000, which Countrywide claimed was returned by Apex bank un- paid. A settlement has been made, but the company’s new manager is a 24-hour-a-day job.

Give And Take

Personal managers alternate share

ULTRAVOX. L.A. — In what will probably be their last Los Angeles appearance, Savanna frontmen Dan and Ross Messina demonstrated to a sold-out Amphitheatre crowd why they have been on the road for so long and why there is no reasonable musical explanation for their imminent breakup.

Running through a batch of tunes from their Columbus LPs, the duo never faltered; every move had almost inordinate class and retinted the highly-attractive trio. "I won't再多," the Messina's "Love," for example, was simply terrific — the singer's thoughtful and well-paced recital of a song that will doubtless be covered by more than a handful of artists in years to come. "Your Mama Don't Know" should have been one of the group's biggest moments, but Jim Messina's stand-out guitar work can hold its own with that of any seasoned session player around. An elaborate stage set-up, complete with.bales of hay, was surprisingly effective. The players felt free to move around, and seemed to create that much-sought-after "living room atmosphere" without jangling any cryptic sensibilities.

Jack DeJohnette’s Direction

"Hollywood" is not a term that Mottola uses for Los Angeles, but his new address is. Of course, he’s a fan of the region’s laid-back style, and he’s willing to go along with the company, working to a level of bizare cacophony before drifting back to the main theme. "Fantastic," also, is the main theme. "Fantastic," also, is the main theme. "Fantastic," also, is the main theme.

VILLAGE VANGUARD, N.Y.C. — Now that he is recording on the ECM label as a band leader, drummer Jack DeJohnette is making use of the freedom he now has to explore various possibilities with his group. The recent sessions and in front of the group, but the current ensemble provides a real jazz- rock experience that comes from mainstream avant-garde and rock influences, without weighing the repertoire too much.

DeJohnette’s music has been described as "Melodic Reggae" was passed over with patterned layered sound by guitarist John Abercrombie, and his group, working to a level of intricate cocomposition, featured Abercrombie on an unfamiliar sounding quarter-sized electric guitar. The other musicians were equally proficient, alternating solos against DeJohnette’s rapid-tempo, offset beat. They paid tribute to John Coltrane, one of the innovators of the modal approach to jazz that is so popular among contemporary musicians, by playing their version of Trane’s arrangement of Rodgers and Hammerstein’s “My Favorite Things.”

DeJohnette’s list of credits includes the distinction of being the drummer for one of the most influential bands in jazz history, the Davis group, and staying with Davis through the years of experimental experiences, where his ability as a composer and player is known, his new “Unlimited” is a highly colorful and polyrhythmic ensemble. The ECM/Polyrhythm, well represented by this ensemble of expert players, could expand the following beyond its present boundaries.

p.d.
NORTH CENTRAL
(Minnesota, Iowa, Nebraska, Kansas, N. & S. Dakota)
1. BEACH BOYS (Endless Summer)
2. BACHMANN-TURNER OVERDRIVE
3. GORDON LIGHTFOOT
4. KISS
5. THE KNOCKERS
6. KISS
7. ROGER (Da BEE Gee)
8. JOHN CALE
9. HERBIE HANCOCK

WEST
(California, Seattle, Portland)
1. JOHN KLEMMER
2. TOWER OF POWER
3. AMBROSIA
4. LEE RICKMAN
5. BLUE OYSTER CULT
6. GINO VANNELLI
7. WALTER MURPHY
8. OR LEA
9. ENGLAND DAN & COLEY
10. JUDY COLLINS

NATIONAL BREAKOUTS
1. HALL & OATES (RCA)
2. GINO VANNELLI
3. WALTER MURPHY
4. OR LEA
5. ENGLAND DAN & COLEY
6. JUDY COLLINS

MIDWEST
(Cleveland, Detroit, Chicago, St. Louis, Indiana, Milwaukee, Pittsburgh, Kansas City)
1. BACHMANN-TURNER OVERDRIVE
2. BLUE OYSTER CULT
3. FIREBALL
4. KISS
5. THE KNOCKERS
6. MOTHER'S FINEST
7. NORMAN CONNORS
8. MONTROSE
9. JOHNNY GUITAR WATSON
10. DENISE WILLIAMS
11. ABBA
12. J.J. CALE
13. MANFRED MANN
14. STARZ
15. LEON REDBONE

SOUTHERN BREAKOUTS
(Dallas, Houston, New Orleans, Little Rock)
1. J.J. CALE
2. JOHN KLEMMER
3. EMOTIONS
4. JOHN GUITAR WATSON
5. STAPLES
6. J.J. CALE
7. INFRÉD MANN
8. FIREBALL
9. LEO
10. LEON REDBONE

DENVER/PHOENIX
1. J.J. CALE
2. JOHN KLEMMER
3. EMOTIONS
4. JOHN GUITAR WATSON
5. STAPLES
6. J.J. CALE
7. INFRÉD MANN
8. FIREBALL
9. LEO
10. LEON REDBONE

SOUTHEAST
(Atlanta, Memphis, Nashville, Charleston, Richmond, Florida)

BOSTON/ENGLAND/ORLEANS/WALTER ROSS’/SAVANNAH/HANCOCK

REGIONAL BREAKOUTS

The move never occurred, said Sonin, because he managed to negotiate a new lease with his present landlord on terms that were acceptable to him. But by the time of that agreement (in April), “we hardly had any stock left and we had lost a lot of customers.” Therefore, Sonin felt it necessary to run ads which included the phrase “fully restocked,” so that the store’s regular customers would know that they could again find what they were looking for at The Record Hunter.

Sales Prices Rising
Sonin pointed out that his sale prices have been steadily rising since the peak of his liquidation drive last March, when he was advertising his catalog for $3.39. “I feel we have recaptured that much more of our old market and also whatever (new) market exists today,” he commented. “I’ve been edging the prices up because I’m in business to make money.”

Although Korvettes and Sam Goody attract many of the same kinds of customers who buy at The Record Hunter, Sonin strongly maintained that he is not interested in what the competition does. We have many records that nobody else has. We don’t make money on whatever you have in the ‘top 20’ right now. People can buy the new Barry Manilow or the new BTO album in any drugstore or supermarket. We make our money on catalog. Whether it’s classics, Doc Watson, Flett and Scruggs, Andy Fairweather, or old Buddy Fisher records — you name it, we sell it.

“As far as I’m concerned, Jimmy’s and Disc-O-Mat and everybody else can knock their brains out. They can sell their records for $2.69 if they want. It won’t affect my business one iota.”

External Factors
Despite these assertions of indecency, however, Sonin acknowledged the effect of external factors on his decision to raise sale prices. “I’m pleased to see that the sale prices in the paper have come up (to a higher dollar level), and I’ve tried to show my competitors that I’m coming up as well.”

Cash Box/September 25, 1976

$2.99 Price
McCoo/Billy Davis Jr for $3.48, a price that Korvettes has not utilized in the past four months, but one that is $1 cheaper than Jimmy’s frequently advertised sale price. Two days prior to the appearance of eight titles priced at $2.99, the chain advertised the recently released album by Labelle at $2.99. Jimmy’s, meanwhile, continued to advertise in the Sunday Times (Cash Box, September 11) with 14 titles for $2.99 each. Included were “Music, Music” by Helen Reddy, “Disc-O-Mat Greatest Hits,” “Silk Degrees” by Boz Scaggs, “Wings At the Speed Of Sound,” and “You Are My Starship” by Norman Connors. However, more than half of the featured albums were list-priced at less than $6.98. In a subsequent ad appearing four days later in the Daily News, five additional highly charted albums offered for $2.99. They were: “Children Of The World” by the Bee Gees; “Dr. Buzzard’s Original Savannah Band; “Breezein’” by George Benson; “War’s Greatest Hits”; and “A Fifth of Beethoven” by the Walter Murphy Band. Also offered were 16 recent releases from CBS for $3.99 each. Alexander’s maintained its sale price of $3.64 in ads offering six recent releases from Capitol and nine recent releases from CBS.

The Record Hunter
For the third month in a row, The Record Hunter, an infrequent but regular advertiser in the Sunday Times, ran a one-week all-label sale, tagging $3.64 list albums at $3.69 each. While that price was lower than those offered on catalog releases by either Korvettes or Sam Goody this week, Jay Sonin, owner of The Record Hunter, disclaimed any involvement in the New York “price war” among record retailers. He explained his current pricing policy as an attempt to bring back old customers who were lost last winter when The Record Hunter was liquidating its stock in advance of a planned move to a new location.

“I’m pleased to see that the sale prices in the paper have come up (to a higher dollar level), and I’ve tried to show my competitors that I’m coming up as well.”
East Coastings — Bottoms Up — Last Monday's double bill at the Bottom Line saw Columbia Records' newly signed songstress Jane Olivor getting tremendous crowd response. Don Shirley, a long-standing pianist, headlined the bill. After Shirley, Jane Olivor was supposed to follow but had to cancel due to an already mysterious affair, ads for the Bottom Line appearing in the New York Times and the Village Voice listed Don Shirley over Jane Olivor, but his name was set in smaller type. The Starchild was supposed to be on until 11:30. Jane Olivor was originally supposed to open for Don, who cancelled at the last minute, and she will remain an opening act. The type setting error in the advertisements was a result of the Starchild not being on the bill, but they're going to find a way to make the Starchild's headliner until Monday. As far as possibilities of switching the bill were concerned, Shadovsky stuck to his principles. "Don Shirley is a legitimate headliner. I feel that the man is a legitimate headliner. He writes and performs his own songs, and he's touring his set, and although he would have been willing to play in any position, we decided that he would remain the headliner. If people are so impatient, narrowed-minded, or rigid in their thinking that they won't give the unfamiliar performer the benefit of one listen, that's their loss, not mine."

The Drum Speaks — Last Sunday's "Rock Music Awards" show featured a performance by Rod Stewart and his new touring band, the first since he quit the Faces. Guitarists include Britain's Jim Cregan and Gary Grainger, along with American man Billy Peak, Philip Chen from England is on bass, with American keyboard player John Jarvis and drummer Carmine Appice. Appice's most recent band affiliation is with KGB, which recently released its second album on MCA, and sources close to the group confirm that he will remain a member. KGB's next tour is not scheduled until after the first of the year, and Appice, who enjoys touring and the road, simply can't sit that long yet. Another percussionist surfaces in an unfamiliar environment this week, in this case after a long-term relationship with the recording industry. Mike Bordin, drummer for the group's first four albums, will be playing with British guitarist Steve Hillage, formerly of Gong. Bunter had originally been part of Robin Trower's first group after leaving Procol Harum. Hillage released his debut album "Saturdays" in 1983 and his next album, Hillage's next virgin album, produced by Todd Rundgren and featuring some of the Utaho musicians, will have a U.S. release with tour backing. . . . The Who will tour the U.S. and Canada in the spring of 1985. . . . "Elephant Man" star Ross O'Keeffe, who appeared at Oakland with headliners the grateful Dead, played by Billy Graham. . . . Sources insist that yes, "Songs in the Key of Life" by Stevie Wonder is ready, and that the press preview, to be held in a few days, and it is an attempt that will be taken place by the time you read this . . . The Eagles will embark on a 24-city, 27-date tour of the western U.S. beginning Oct. 14 in San Diego and closing in Kansas City City November 24. Jefferson Starship and Robert Plant will support Don Kirshner's "Rock Music Awards" show via remote live broadcast from Miami. . . . The White Snow at the Waldorf—A Sticky Situation — A Scottish government official has claimed that a track entitled "I Wanna Swim Some glare" on the Ramones' LP has contributed to glue sniffing in his country. Over 900 young youths have been arrested, and 20 deaths have been attributed to glue, but Phonogram, which distributes the album in Scotland, has declared that there is no proof that the track has any direct causal relationship to juvenile abuse of substances.

more on the short end — BM reports that Charles Ives is the most performed concert composer in America. Ives was recently honored in an outdoor concert of his work by the Los Angeles Philharmonic. A 15-piece ensemble, complete with two marching bands for the realistic effect of a New England county fair, Ives would be pleased to know that the U.S. Marine Band will be appearing October 3 in the Succession Festival in Los Angeles, Calif. . . . "Friendly Persuasion" on Polydor, is a synthesis of two previously successful Long Island bands, Barnaby Bye and the Illusion . . . The Chi-Lites have been signed to Mercury. . . . Artie Traum has nearly finished his upcoming LP for Rounder Records . . . Mickey Thomas has been signed to MCA as a solo artist. He has sung and played with Elvin Bishop, and will record his first MCA album with producer Alan Blazeck for Crabshaw Productions . . . Chappell Music has released the matching folio for Lee Oskar's of Koo's first solo album . . . Northern Recording Studios provided the music for the Boston that brought in 1000s of Lewiston and Jay Day Band, with live bands Road Apples, James Montgomery and many others. With at least 25,000 in attendance, the Copley Square event netted about $70,000 for the benefit of the Muscular Dystrophy Association . . . Marty Balin's SAN FRANCISCO sold out again . . . Donny Osmond, of the Osmond family, oz. son, Jesse Dean, September 10 . . . The Capitol Theater in Passaic, N.J. presents Billy Joel and the Deadly Nightshade, Oct. 2 . . . Last week's LP reviews neglected to mention that "On the Line" on A&M Records is an LP album . . . Upcoming at the Beacon Theatre are Pure Prairie League and the Volunteers (Oct. 8), Gato Barbieri, Norman Connors and the Chambers Brothers (9), and Dr. Hook and the Atlanta Rhythm Section (19) . . . Donald Bebourne is busy for the last few months, was killed in an auto accident in Mill Valley, Calif. September 5 . . . For sardine 25th September over NBC-TV, Don Kirshner's New Rock Concert present for NBC 300th show, George Carlin and comedy group National Gas . . . P.S. He'll be glad to talk about the Alps, since Sherry is a Gary Country and the bathtub in Switzerland. phil dimauro

Points West — Who's On First? — This year's World Series and preliminary playoff games will be scheduled at night in order to accommodate that portion of the public that favors to tall the daylights. To the touring industry, of course, this could pose a conflict while a considerable portion of the public prefers to hang out the tourist crowd later in the evening. This is one of the choices that the Starchild had to make. One promo: John Bower of Whistling, says that if worse comes to worse, and a game happens to fall on the night of one of his concerts, he'll have the score announced immediately after every
CMA Names Board Nominees

NASHVILLE — On Thursday, October 14, 1976 at 9:30 a.m., the Country Music Association will hold its annual membership meeting and election of directors for the coming year at Nashville’s Municipal Auditorium. A director will be elected in each of the 12 categories of CMA membership, in addition to three directors-at-large. Each director serves a two-year term.

According to the bylaws, no fewer than two nor more than four people may be nominated by the board for each vacancy. Nominations may be made from the floor at the membership meeting.

The following is a list of those nominated:


Artist-Musician — Jerry Clower, Artist, Yazoo City, Mississippi; Barbara Mandrell, Artis, Nashville; Charley Pride, Artist, Dallas, Texas.

Artist Manager or Agent — Jim Halsey, Jim Halsey Co., Tulsa, Oklahoma; Shorty Lavendar, Lavendar-Blake, Nashville; Neil Reshen, Media Consultants, Danbury, Connecticut; Bobby Breener, Bobby Breener Enterprises, New York.

Talent Buyer or Promoter — Bette Kaye, Bette Kaye Productions, Inc., Sacramento, California; C.K. Spurlock, Country Shindig, Hendersonville, Tennessee; George Moffett, Variety Attractions, Zanesville, Ohio.

Composer — Bill Anderson, Nashville, Mac Davis, Los Angeles, California; Kenny O’Dell, Nashville.

Disc Jockey — Les Acree, WKDA, Nashville, Dale Elchor, KWTM, Fort Dodge, Iowa; Lee Arnold, WHN, New York; Walt Turner, WL, St. Louis, Missouri.


Publisher — Tom Collins, P-Gem Music, Inc, Nashville; Mary Reeves Davis, Jim Reeves Enterprises, Madison, Tennessee; Ralph Peer, Peer-Southern Organization, Los Angeles, California; Clifftie Stone, Clifftie Stone Productions, Hollywood, California.

Radio-TV — Harold Crump, WTVF (formerly WLAC), Tennessee; Don Nelson, WIRE, Indianapolis, Indiana; Ed Salamone, WHN, New York; Wally Clark, WL, St. Louis, Missouri.


Record Merchandisers — Hutch Carlock, Music City Record Distributors, Nashville; Jim Schwartz, Schwartz Brothers, Washington, D.C.


Pride Sets U.K. Tour

NASHVILLE — Promoter Jeffrey Kruger has now finalised dates for Charley Pride’s U.K. tour, on which he will be accompanied by the Pridesmen and Dave and Sugar. The tour will commence at Dublin Stadium on November 2. Other dates include Belfast ABC (3-4), Bournemouth Winter Gardens (5), Birmingham Hippodrome (6), London Palladium (7), Southport (8), Plymouth (9-11), Aberdeen Music Hall (12), Glasgow Apollo (13), closing in London at the Theatre Royal in Drury Lane on the 19th.

Jeff Kruger will discuss final details of the British visit with Pride and seek other American artists for U.K. tours when he flies to Nashville on October 6th to attend the Country Music Convention with Hal Shaper, managing director of his Sparta Florida Music group.

Loretta Lynn Awarded Injunctions in Suits

LOUISVILLE — Loretta Lynn has been awarded temporary injunctions in suits against a magazine and a record company for the unauthorized advertisement and sales of items bearing her name and likeness. A four suit against Country Music Magazine, which was dropped when the publication agreed to discontinue the runnning of ads for unauthorized product. The suits were the first of their kind in Tennessee involving the invasion of rights of privacy for commercial entertainers. The suit said that in Country Music Magazine and Country Song Roundup offered Loretta Lynn’s name and likeness on postcards, key chains and t-shirts. Temporary injunctions were filed against Country Song Roundup, Charlton Publications, Inc., which published Roundup, and Thurston Moore of Country Cousin t-shirts. A hearing will be set for per-

CMA Announces DJ Award Finals

NASHVILLE — Final judging for the Country Music Associations’ DJ of the Year Awards in now underway, in alphabetical order, the finalists in the three categories are:

Category 1 — Small (under 50,000 population): Jay Diamond, WKYO, Paducah, Kentucky; Billy Dilworth, WLET, Tococoa, Georgia; Rudy Hickman, WFAI, Fayetteville, N.C.; Shannon Reed, KWMT, Fort Dodge, Iowa; Earl Trigg, WAAY, Princeton, West Virginia; Category 2 — Medium (50,000 to 500,000 population): (Note: A three-way tie occurred, therefore there are eight finalists): Bill Blough, WFVR, Aurora, Illinois; Mike Burger, WHOO, Orlando, Florida with Bob Hooper, WESC, Greenville, S.C.; Curtis King, KSO, Des Moines, Iowa; King Edward IV, WSLC, Rosnock, Virginia; Buddy Ray, WWVA, Wheeling, West Virginia; Larry Scott, KFDI, Wichita, Kansas; Marty Sullivan, KRMD, Shreveport, Louisiana; Category 3 — Large (over 500,000 population): Lee Arnold, WHN, New York; New York; Eille Dillon, WMAQ, Chicago, Illinois; Ralph Emery, WSM, Nashville, Tennessee; David Lee, WL, St. Louis, Missouri; Lee Shannon, WIRE, Indianapolis, Indiana.

Winners need not necessarily be CMA members. Disk jockeys are not eligible for the award for any of their work that is currently in syndication. They are only eligible for material done on a home or base radio station. Disk jockeys currently serving on the CMA board are ineligible, and last year’s winners are ineligible for three years.

Winners will be announced during CMA’s 18th anniversary cocktail party, banquet and show to be held on October 14, 1976.

CASH BOX COUNTRY

Jerry Lee Lewis

"The Killer"—Many artists who made their mark during the late 1950s or early 1960s in rock-and-roll are country stars now. People like "The Killer," Jerry Lee Lewis, have made an indelible mark in country music. Jerry Lee Lewis has been one of the rockers to make the switch, only it wasn't as dramatic as it seemed back then. Lewis' early rock hits were always on the country charts and the flip sides were usually pure country. It was only a natural progression to see Jerry Lee try a full country music session in 1968. The result was "Another Place, Another Time," his first country hit in 1969.

What followed then has been a nearly unbroken string of hits including "What Made Milwaukee Famous," "To Make Love Sweeter For You," "There Must Be More To Love Than This," "Would You Take Another Chance On Me," "Chantilly Lace," "He Can't Fill My Shoes," "A Damn Good Country Song" and "Don't Boogie Woogie." Rock still plays a part in Lewis' live show, since he can't get off the stage without playing "Whole Lot Of Shakin' Going On" or "Great Balls Of Fire." Sales on both the singles total over 11 million copies and both were simultaneous number ones on the pop, country and R&B charts.

Jerry Lee Lewis was born in Ferriday, La. and started playing piano at age nine. His first public performance was at a Ford dealer's lot where he earned $13 for a 20-minute set. During the spring of 1956, his first single, "Crazy Arms," was released and was a regional country hit, but it gave no indication of what was to happen the following year. In June 1957 "Whole Lot Of Shakin' Going On" was released. Jerry Lee was earning $100 a night at that point; when "Shakin'" had run its course, he was earning over $10,000 a night. "Great Balls Of Fire" followed and Lewis suddenly was a huge international star. That status stands to this day, borne out by consistent successful foreign tours.

The past few months have been relatively quiet on the Jerry Lee Lewis front, while "The Killer" took time out for corrective sinus surgery. But today he has returned with a #1 bullet on the Cash Box country chart for "Let's Put It Back Together Again." His newly-released album is titled "Country Class."

Mercury Records vice president Jerry Kennedy directs all of Jerry Lee's recordings.

Radio Seminar Set

NASHVILLE — The 1977 edition of The Country Radio Seminar has been slated for March 18-19 at Nashville's Airport Hilton Motor Inn.

The two-day radio dynamics meet, held annually at the same time since its inception in 1969, will host broadcasting executives in virtually every area of operational radio.

Further details of the seminar will be announced following an agenda committee meeting Sept. 24 & 25 headed by Chairman Mack Allen, national program director, Sondiering Broadcasting.

Proceeds from the seminar go to scholarships for college students in mass communications.

Loretta Lynn Awarded Injunctions against Country Song Roundup and Charlton Publications in the near future.
If you're into Country Music
get into The Cash Box Country Music Convention Special

Reserve your ad space now and get your ad to us by Oct. 1

CALL YOUR NEAREST AD REP:
REAL TEDDY BEAR — Red Sovine found the real live “Teddy Bear” in Hartselle, Ala. Red came down from Nashville, broken leg and all, to present a citizen’s band radio donated by Kris, Inc. to Jonathan Blair, who is 11 years old and crippled since birth. Bryan Mason of the Alabama CB Association is shown here presenting Jonathan a temporary CB operating license and membership in the Alabama CB Asn. Paul Hayden, the southern representative of Kris, Inc. and Red Sovine look on.

The Ozark Mountain Daredevils’ guitarist Steve Cash and wife Sydney became parents of their second child, a son, Cody Cash, on September 7 in Springfield Mo. Of all Ozark Mountain Daredevils’ children, Cody is the first boy to be born.

Gary Branson has been appointed national promotion and marketing director for Republic Records. Branson has already assumed the duties of this position. Singer/composer Hoyt Axton will be seen as guest star with Dennis Weaver, J.D. Cannon, and Britt Ecklund in “The Moscow Connection,” a 90 minute episode of “McCloud” set for viewing October 10. Axton plays a country singer who tours Russia. Hoyt is also taping a guest starring role in “The Bionic Woman” with Lindsay Wagner. No air date has been set for this episode.

Sonny James is currently on a cross-country tour with pauses for taping the syndicated “Music Hall” show now in production at Opryland. He has also been set for an upcoming ‘Donny and Marie Osmond Show.’

Larry G. Hudson, a national men’s hair stylist, has a new record out, “You Light Up My World,” which looks like it may follow in the path of his first release, “Singing A Happy Song,” which made the charts...

The International Heritage Music Association will hold its second annual meeting on Sunday morning, October 17, 9:00 a.m. at The Holiday Inn, in Franklin, Tennessee. Some important plans for future IMHA activities will be discussed, including an award program for country radio stations recommended by its listening audience, and some definitive plans to help the new and unknown artists who have real talent. The IMHA meeting is open to the public. The membership of Eastern States Country Music, Inc. (ESCM) held their annual outing Labor Day at the Country Music Park at Lake Compounce in Bristol, Conn. ESCM/Southern Entertainers (Of The Year), Bobbi Northup (1976 Female Vocalist) and Mickey Bennett (1976 Male Vocalist), gave two performances. A special Ovation bicentennial “Patriot” guitar, a collector’s item, was donated to ESCM as a fund raising project by the Ovation Instrument Company, an ESCM lifetime member, and was won by Ruth Bennett.

Little Richie Johnson is working on several new singles by Danny Rhors, Mundo Earwood, and Ray Emmett. DJs that may have missed the first mailing may write Little Richie Johnson, Box 3, Belen, New Mexico 87002. Hal Bay will take over the post of program director at country radio WMC in Memphis.
country radio active

most added singles

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
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<tbody>
<tr>
<td>1</td>
<td>Living It Down</td>
<td>Freddy Fender – ABC/Doyle</td>
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<tr>
<td>2</td>
<td>Don’t Kill My Honey</td>
<td>Melba Montgomery – ABC/Doyle</td>
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<tr>
<td>3</td>
<td>I Need You With Me</td>
<td>Tammy Wynette – ABC/Doyle</td>
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<td>4</td>
<td>The Last Time I Lost You</td>
<td>Joe Stampley – ABC/Doyle</td>
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<td>5</td>
<td>She’s Just Like You</td>
<td>Gene Watson – Capitol</td>
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<tr>
<td>6</td>
<td>You’re the Only Love</td>
<td>Jacky Ward – ABC/Doyle</td>
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<td>7</td>
<td>Slow Train</td>
<td>Loretta Lynn – ABC/Doyle</td>
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<td>8</td>
<td>Somebody Somewhere</td>
<td>Loretta Lynn – ABC/Doyle</td>
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<td>9</td>
<td>Come On Home</td>
<td>Mel Tillis – MGM</td>
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<td>10</td>
<td>Her Body Couldn’t Keep You</td>
<td>Gene Watson – Capitol</td>
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<td>1</td>
<td>Games Daddies Play</td>
<td>Conway Twitty – MCA</td>
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<tr>
<td>2</td>
<td>You And Me</td>
<td>Tammy Wynette – ABC/Doyle</td>
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<td>3</td>
<td>Let’s Put It Back Together</td>
<td>Jerry Lee Lewis – Mercury</td>
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<tr>
<td>4</td>
<td>Honey Hungry</td>
<td>Mike Lunsford – Starday</td>
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<td>5</td>
<td>Freddy Fender</td>
<td>ABC/Doyle</td>
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<td>6</td>
<td>Peanuts And Diamonds</td>
<td>Bill Anderson – MCA</td>
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<td>7</td>
<td>Somebody Somewhere</td>
<td>Loretta Lynn – ABC/Doyle</td>
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<td>8</td>
<td>Among My Souvenirs</td>
<td>Marty Robbins – Columbia</td>
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<tr>
<td>9</td>
<td>Hubcap Truck</td>
<td>MCA</td>
</tr>
<tr>
<td>10</td>
<td>Slow Train Talkin’</td>
<td>Lynn Anderson – Columbia</td>
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SBS Management Forms

NASHVILLE — Shelby S. Singleton, Jr., record producer and owner of Plantation, SBS and Sun Records, has formed a new artist management company, SBS Management, Ltd., located at 3106 Belmont Blvd. in Nashville in the purpose of managing the business affairs of each of his recording artists.

DODGERS PLAY BALL WITH JAN — Rainy weather washed out a scheduled game between the Los Angeles Dodgers and and the Cubs last night because of the rain. The game was the fifth in a seven-game series between the teams. The Dodgers lead the Cubs two games to one. The game was scheduled to be played at Dodger Stadium. The game was called off at 8:30 p.m. The game was scheduled to be played at Dodger Stadium. The game was called off at 8:30 p.m.

Nashville Naras Membership Rally

NASHVILLE — In conjunction with the Nashville chapter’s membership drive, the NARAS membership committee held a rally on Music Square East, with music personalities demonstrating their dedication to this chapter.

As the group walked down the street, they waved the NARAS membership ap- plications. According to the executive director, the addition of ap- proximately 100 new members will enable the association to be more effective.

Jerry Lee Lewis

CHICAGO — Jerry Lee Lewis is preparing for a European tour in which he will visit three countries in one week, including England and France. Lewis, who is known abroad as much as he is in this country, will be joined by his wife, Norma Jean, and his children, Ronnie and Glen. The tour is scheduled to begin in London on Monday, and to include stops in Paris and Brussels.

Museum Receives Gift

The guitar belonging to the late Lefty Frizzell was recently donated to the Country Music Hall of Fame and Museum by the artist’s family. Ex- mining the Gibson SJ-200 used by the artist are his parents Mr. & Mrs. O. Frizzell, Mrs. Lefty Frizzell and Diana Johnson, museum curator.

Cashbox/September 25, 1976
COUNTRY SINGLES REVIEWS / ALBUM REVIEWS

C.W. McCALL (Polydor PD14352) Aurora Borealis (3:59) (American Graphophone — SESAC) (C.W. McCaul — Bill Fries — Chip Davis)
C.W. leads, the listener follows, into the freshness of a new world. Top listening in recommendation (commercial is produced by Don Sears and Chip Davis).

Kris Kristofferson (Monument ZST 8707) It's Never Gonna Be The Same Again (3:54) (Resaca Music Publishing Co. — BMI) (Kris Kristofferson)
Pulled from the LP "Feel This" this self-penned single moves back into country, tinged with a bit of progressive. Production by David Ankins, beamed at FM listening.

MEL TILLIS & THE STATESIDERS (MGM MG 14850) Come On Home (2:33) (Tuffy Music, Inc. — ASCAP) (Jeff Lopez)
The man that knows country sings it on a bouncy tune whose theme is "I'm Waiting." Produced by Jim Vienneau.

JERRY REED (RCA 47784) Remembering (2:46) (Vector Music — BMI) (Jerry R. Hubbard)
A self-penned story of love gone by, set to a rich instrumental track. Pulled with the "Both Barrels" LP produced by Jerry and Chet Atkins.

A toe-tapping up-tempo swinger sure to jingle coins in the boxes with a lyric about "runnin' and playin'." Produced by Billy Sherrill.

Guy Clark (RCA PB 10781) The Last Gunfighter Ballad (2:48) (Sunbury Music — ASCAP) (Guy Clark)
A gutsy lyric on the raw side of life, given semi-recitation delivery. Pulled from the "Texas Cookin'" LP and beamed direct to FM listeners.

Mary Lou Turner (MCA 40620) Love It Away (2:42) (Excelsior Music — BMI) (Linda Darrell)
Solid country with a strong gospel feeling brings focus to a happy lyric.

Freddy Weller (Columbia 3-10411) Room 269 (3:09) (Roadmaster Music Corp. — BMI) (Freddy Weller)
A strong lyric with a punch line done country style, makes for sure charting. Pulled from the "Liquor, Love And Life" LP and produced by Billy Sherrill.

Darrell McCall (Columbia 3-10410) I Come Home To Face The Music (2:45) (Mul-Ti-Hit Music/Liberty Hills Music — BMI) (Jug Brown)
Already receiving good airplay, this production by Darrell McCall and Buddy Emmons is pure down-home country listening. A sure bet for hot action.

Joe Sonnier (Mercury 73824) Showboat Gambler (2:34) (Dawbreaker Music/Cold Zinc Music — BMI) (D. Seals)
A hot cawan fiddle joins the bus instrumental, making for fast country listening. Produced by Glen Keener.

Uptempo country with a driving delivery of a strong lyric. "Hot prospect for chart and box action.

Charley McClain (Epics 8-50285) Lay Down (2:57) (Partner Music — BMI) (R. Scalee — D. Hogan)
The steel talks while Charly begs to hold a love that's over. Good country production by Larry Rogers.

Brian Shaw (Republic IRDA R 308) Showdown Baby (2:58) (Fullness Music — BMI) (Jerry Fuller)
Uptempo country produced by Dave Burgess. The tale is just what the title says, direct from Jerry Fuller's pen.

Lori Parker (Con Brio CBK 113) Steppin' Out Tonight (Willex Publishing Co. — ASCAP) (Lori Parker)
A honky tonkin' good time given delivery makes for easy listening. Produced by Bill Walker.

Jan Freeman (Jan Mar IRDA 307) Any Port In A Storm (2:38) (Milenic Music — ASCAP) (Eddy Raven)
A fresh delivery along with folk instrumental makes for top sleeper; production by Don Johnson.

Back Pocket (Joyce JS 7602) Low Bridge (2:38) (Pat Robinson)
With an infectious beat this one trucks on through. Pulled from the "Buzzard Bait" LP, with production by Back Pocket.

Stella Parton (Soul Country — IRDA 315) You've Crossed My Mind (3:12) (Dawbreaker Pub. — ASCAP) (Bob G. Dean — Stella Parton)
Stella's back with a sad country ballad set to a full instrumental track, produced by Bob Dean.

Zeke Sheppard (Starcrest GRT 679) Why You Been Gone So Long (2:42) (Acutis Rose — BMI) (N. Newberry)
Rockin' blues with a heartache lyric slides into country, under the production of Scotty Turner.

Kelly Leroux (Scorpion SC 0518) (Let Me Be Your) Teddy Bear (Gladsy Music — ASCAP) (C. Mann & B. Lowe)
The sound of the 50's reverb under the production of Gary Paxton. Kelly does an excellent delivery of the Elvis Presley hit.

Sharon Forrest (Pineapple 273) Waking Up To Love (3:37) (Heart's Delight Music — BMI) (Bob Crewe — Kenny Nolan)
A happy bouncing country tune given a novel introduction by producer Otis Forrest.

SAX LIFE IN NASHVILLE — Maury Finney — Soundwaves SWS 3301
A package of old favorites given a sophisticated gloss, while retaining the original flavor of each. Production work is done from a top drawer. Salmon’s voice is in good form throughout; with “Maiden’s Prayer” and “Rollin’ In My Sweet Baby’s Arms” given major vocal treatment. “San Antonio Rose” and “Waltz Across Texas” pick up pure Texas swing, with other selections being “You Win Again,” “Too Pretty For Words,” “You Lay So Easy On My Mind,” “Off And Running,” and “Wild Side Of Life.” Produced by Joe Gibson and Lloyd Green, the effects of some country music’s top instrumentalists are heard throughout.

The Great American Singing Cowboys — Rex Allen, Gene Autry, Eddie Dean, Tex Ritter, Roy Rogers & Jimmy Wakely — Republic IRDA 6016
A collection of singing cowboy hits. John Wayne, writer of the liner notes, sums up the contents simply by saying, “Folks, maybe it would be fun to remember when and stroll through those priceless memories that gave us some wonderful cowboy singing stars like Gene Autry, Roy Rogers, Eddie Dean, Jimmy Wakely, Rex Allen and Tex Ritter. Good friends, solid images for our youth and the granddads of our popular members of country music. They’re more of the most important today, as they are the last of our great American cowboy heroes. Hope you enjoy them.”

Going Home To Truxon — James Pasetti — Rusty Nails RRN-JP-7-20-76
Pure country from newcomer James Pasetti. Instrumental credits go to Music City greats such as Grady Martin, Bobby Thompson, Hargus Robbins, Bob Moore, Bucky Hord and Lloyd Green, plus The Jordanas. George Wallace has produced “Suspicous Woman,” “Woman,” “Blind Jack,” “The Day My Eyes Found You,” “Sweet Mama Keep Moving On,” “Truxon,” “Country Soul,” “Oh Babe,” “Honey Come Back” and “Creator” for the package.

Everything’s Coming Up Rosey — Roosevelt Savannah — Roseway International RS-SLP 500
Meet Roosevelt Savannah on his first LP, a collection of twelve cuts that include “Pretty Words” and “Devil Woman” penned by Marty Robbins, “House Of Gold” and “Jambalaya” by Hank Williams, the Merle Haggard “If You’ve Got The Time,” plus others such as “Have A Happy Day,” “Pretty Girl, Pretty Clothes, Pretty Sad,” “It Is No Secret,” “Far Away Places,” “Have I Stayed Away Too Long,” “Carloss” and “The House I Live In.” “Rosey” (to his friends) has an excellent delivery, which has the feel of a warm handshake of welcome.

King Of The 5 String Banjo — Rayland Fairchild — Rural Rhythm RRRF 260
Sixteen rollicking banjo tunes, liberally sprinkled with breakdown fiddle and harmonica, recorded in the traditional style of country music from the Smokey Mountains of North Carolina, where most of traditional country music began. Produced by Uncle Jim O’Neal, selections include “Wednesday Night Waltz,” “Steal Guitar Gang,” “Lost John,” “This Train,” “Knoxville Girl,” “Flop-Eared Mule,” “Mississippi Sawyer,” “The World Is Waiting For The Sunrise,” “Precious Memories,” “San Antonio Rose,” “Faded Love,” “Take Me Back To Tulsa,” “Garfield March,” “I’da Bed” and “Little Liza Jane.”

Mountain Music — Carl Story & His Rambling Mountaineers — CMH 6204
Primitive old time mountain music, with some soundings vocals, fiddle, banjo and mandolin make up a package of bluegrass as played by the string bands of the mountains during the 1920s and 30s. Excellent production by Arthur Smith, and selections such as “I Like Mountain Music,” “Heard My Mother Weeping,” “Roust-A-Bout” “Pink Strangers,” “I Saw The Light,” “True Life Blues,” “Buck Creek,” “Down In Union City,” “Action Speaks Louder Than Words” and “Another One Waiting For You.”
SONNY JAMES Sings
When Something Is Wrong With My Baby
including the hits:
Come On In · A Little Bit Of Heaven

From His New Hit Album comes this #1 Single!

'COME ON IN'
SONNY JAMES
the southern gentleman

COLUMBIA RECORDS
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Columbia #3-10392
Dizzy Gillespie fronted the band and Nat "King" Cole subbed on piano for Count Basie during the latter's recent illness. The veteran bandleader is happily out of danger now and should resume gigs with the band in a few weeks.

Longtime Cincinnati resident Dexter Gordon begins a US tour next month. While the complete itinerary is not known at this point, he will definitely play a Left Bank Jazz Society concert in Baltimore, and play a week in Philadelphia at Charlie's Playhouse.

There have been more Phil Woods LPs in the past two years than in the previous fifteen years. The latest to appear on RCA is "Floresta Canto." The album was recorded in London and features a large orchestra under the baton of Barry Atschul.

**Jazz Album Picks**

**The Bettebhem Years**

- **BARRY ATSCHLUL** Gary Peacock, Sadao W Sugawara, and Paul Rley have recently returned from an SRO tour of Japan and are currently touring Europe. This is a reunion for the band and a comeback for Gary Peacock, who hasn't played since leaving Miles Davis ten years ago.

**Other Side of Abbey Road**

Norman Granz, apparently not satisfied with producing the soon-to-be issued "Porgy and Bess" with Ray Charles and Cleo Laine, has done selections from the opera for his own Pablo label featuring Oscar Peterson and Joe Pass. Also coming from RCA in the next Pablo release are the first LPs for the label by Dom Un Romao and former Dizzy Gillespie pianist Mike Longo. Speaking of Norman Gronz and Pablo, Phillipss the tenor sax great, who did as much as anyone to help establish Granz Jazz At the Philharmonic, is currently wailing away in great form at Michael's Pub in New York. A new Philippies album with some of his old cronies from JATP (already recording for Pablo) would be most welcome.

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CBS Special Markets Dept
Builds Artists Career

by Cookie Amerson

LOS ANGELES—The specialization that has developed new artists only if the Columbia promotion and merchandising machine continues to grow. He cited the planned expansion of the CBS Records offices on the west coast. “We will have strong special markets representation in that area, which will, of course, increase our effectiveness in that area.” Taylor, although he did feel he had to justify any changes of “discriminate artist signing,” pointed to the fact that Columbia has two platinum singles this year, with The Manhattans and Johnnie Taylor.

Product Managers Help
CBS, according to Taylor, is one of the few companies that has product managers. “These people,” declared Taylor, “pull together all marketing ideas for each piece of product released by the Columbia, Epic and associated labels.” After the information is identified, it is coupled with input from the special markets headquarters in New York, and Paris Ely, a product manager working outside of special markets, handles the investigation of every element of the market for all black product release. “He looks at everything,” Taylor emphasized, “from album and packaging costs to artist background. A plan is devised.”

Plan into Action
Once a strategy has been agreed on for a particular piece of product, Taylor says that all aspects of that plan are given concentrated efforts for successful application. Marketing, Taylor noted, involves a strong sense of community responsibility with regard to black product. This year, according to Taylor, Columbia and affiliated labels will supply talent to the annual Congressional Black Caucus Dinner and Operation Push, as they have done in the past for the National Urban Coalition.

Striking For Growth
“We’re stepping up everything,” declared Taylor. “We’re striving for an overall growth in every aspect of black music. We’re trying to set the stage for the progressive artist to cross to R&B, and ultimately to Top 40.

R&B Singles To Watch
1. Don’t Turn Out The Lights — Margie Joseph — Colition
2. You Don’t Have To Be A Star — McCoo & Davis — ABC
3. Teach Me — Blue Magic — WMDT
4. Jump — Aretha Franklin — Atlantic
5. Just Can’t Be That Way — Weapons Of Peace — Playboy

Most Programmed New LPs
2. Caravash — Rose Royce — MCA
3. Feeling Good — Walter Jackson — UA
4. Pass It On — Staples — WB
5. School Days — Stanley Clarke — Nemperor
6. Windjammer — Freddie Hubbard — Columbia

R&B Crossing To Top 40
1. The Best Disco In Town — Ritchie Family — Marlin
2. Just To Be Close To You — Commodores — Motown
3. Ring A Bell — Rosie Gaines — Commodores — Buddha
4. Rubberband Man — Spinners — Atlantic
5. One Love In My Lifetime — Diana Ross — Motown
6. Anything You Want — John Valenti — Arista

Top 40 Crossing To R&B
1. Queen Of My Soul — ABW — Atlantic
2. Disco Duck — Rick Dees — RSO

Reflections ’N Black

The Opportunities Industrialization Centers of America recently honored Donald Byrd as a leader in Afro-American musical traditions and heritage. Byrd simultaneously received an award from the state of Pennsylvania for contributions to education and music, a replica of the Liberty Bell was presented to him by a representative of the governor of the state. P. Funk Earth Tour, 1976-77 will be unveiled October 2 in Providence, Rhode Island, as part of a 75-plus city tour, according to representatives of the show. The show will star Parliament/Funkadelic, supported by Bootsy Collins and Hugh Masakela. The show is being designed by Jules Fisher, who has done shows for the Rolling Stones, Elton John and Kiss.

Radio:
Don MacK, morning man for KDAY in Los Angeles, has resigned, and plans to do mornings at KDAY in Los Angeles. Jay Dubb has left KATZ in St. Louis, and replacing him will be Lee Michaels handling the five-nine p.m. airshift. Michaels most recently did weekends at KDA in Oakland. Also at KATZ, J.J. Jackson has been promoted to assistant program director. Program director J.J. Jeffries at KSOL in San Francisco will now be handling the ten-two air shift in addition to his regular duties.

Changes In Lineup at KOWN in Omaha are: six-ton Tony Sledge ten-two Richard Baker, two-seven Andrew Clark Sr., joining the station from KTKT in Tucson, seven-twelve German Womack and twelve-six Jimi Cee also recently joined the station.
TRIPLE TREATS with DOUBLE BARREL!

including Hit Singles:

“WHEREEVER YOU GO”

“BLESSED MY SOUL”

“LAND OF LOVE”

Includes:

The Natzi

“1 GOT TO MOVE”

Markbird 206

The Ingram Family

“The INGRAM KINGDOM”

Excerpt 8031

Hot & Selling

“BLESSED MY SOUL”

Able 9466

68 Cashbox

70 Record World

“SHE’S ALL ALONE”

Excerpt 2344

“PRECIOUS WOMAN”

Excerpt 2346

Deep Heat

Eancellone Music Company

1011 Woodland Street
Nashville, Tennessee 37206
(615) 227-5081

You Get To Let Me Show You — Esther Williams

Summer Sweet Music — Attitudes — Dark Horse

Soul Love — Jackson 5

 Ain’t Nothing Wrong — Jimmie Jones — Conchita

Any Fun To Make Love — Ebony & Buddah

New LPs — Weapons Of Peace, Heaven & Earth — J. Balvin

WBMK — Chicago — Ernie James

New LPs — When The Music Is Good — Norman

She’s Gone — Hall & Oates — Atlantic

Moody Blues — Tramontana — LBF

My And Gemini — First Class — All Platinum

Conchita

You Got To Tell Me Show — Esther Williams & Friends

The Undecidables — Patent — Catastrophe

12 To 10 — You Only Baby — Curtis Mayfield

To 17 — One Lineker — Dharma LP

New LPs — LTD, Walter Jackson, Gabor Szabo, Savannah Band

World Citi — Bob Long

KCTM — Kansas City — Our Sunshine

Queen Of My — ABBW — Atlantic

Everything You Want — Jeffery, Norman

1 To 13 — Harvest For The — Historic Brothers

1 To 19 — Anything You Want — John Venard

11 To 13 — Disco Town In — Ritchie Family

14 To 16 — Let Be Young — Jackson-Stang

21 To 19 — New & Silver — Sentiments

24 To 19 — Sweet Summer Music — Attitudes

27 To 13 — Wanna Speak — Street People

29 To 15 — I Wanna Be A — Prince

New LPs — 5, Walter Jackson, SLH Limited

1 — Everybody Loves The — Roy Ayers — Par-Vel

Summer Sweet Music — Attitudes — Darkhorse

Love Boat — LTD & A&M

Jump — Aretha Franklin — Atlantic

Rubberband Man — Spinners — Atlantic

Winchester Lady — Bob James — CTI

1 MLE — ELEET — Loe Tag

1 — You Are My — Norman Connors — Norma

1 — Living In — Whispers — RCA

1 — Easy To Wrong — Betty Wright — Ti

Let’s Make Tonight — Jamaica Jones — Motion Rubberband Man — Spinners — Atlantic

Catastrophe — Four Trios — ABC

1 LP — Commodores

1 — Your Memory, Your Friends — Stanley Clarke

1 — I’ve Got A Shoe To — Ruby Andrews — ABC

1 — Outta My — Al Wilkins

1 — Underground Music — Prince Breyson — Bullet

1 — Hold On — Hidden Storm — USA

1 LP — Commodores

1 — Car Wash, Mother’s Father, Streetpeople, Blue Magic, Bo Kirkland & Ruth Dem, O’Jays

1 — Jump — Aretha Franklin — Atlantic

1 — Sweet Dickey — Eddy Jesse & Son

1 — Car Wash — Rico Royal — RCA

Moving In All Directions — People’s Choice — TSOP

Rubberband Man — Spinners — Atlantic

Catastrophe — Four Trios — ABC

New LPs — Tyreone Davis, O’Jays

ROAD — DAYTON — Jack Legan

1 — Give It Up — Tyrone Davis

Dance With — Women — Stargate

1 — Teach Me — Blaju Magic — Atlantic

Happy — Chi-Lites — Brunswick

21 To 13 — Fashion — Funk Top Ten

1 To 7 — You Are My — Norman Connors

1 To 15 — Just To Be Coca — Commodores

17 To 27 — Mel — Natalie Cole — CTI

New LPs — The Kinks

1 — Funky Music — Luther

1 LP — Labelle

New LPs — O’Jays, Car Wash, Stephen

KOKO — DENVER — Bob More

1 — Lowdown — Motown

1 — Don’t Bother Me — Bobby Brown

1 — Roll — ATV

1 — Back Up — Blue Magic

1 — Busted — Norman Connors

1 — Run — Cleveland, The

1 — You Got To — Al Green — CTI

1 — I’m Just Outta — Al Pattina

1 — Night Train — Vanity

You Don’t Have To Be A Star — McCloud & Dave — ABC

12 To 18 — Just To Be Close To You — Commodores

18 To 12 — Flight Of Butterfield — Walter Murphy

1 LP — Wild Cherry

New LPs — Bottomline, Richo Havens, Quincy Jones

Walker, Cedric & All Patina

1 — Rubberband Man — Spinners

1 — Love — Tyrone Davis — Commodores

New LPs — O’Jays, Car Wash, Stephen

New LPs — Norman Connors, Labelle, Stoops, O’Jays, Yow.

WAMU — PANTOMIM — Med Ledbetter

Queen Of My — ABBW — Atlantic

Rubberband Man — Spinners — Atlantic

Melody — Natalie Cole — Capitol

17 To 27 — Med Ledbetter — Commodores

18 To 12 — Flight Of Butterfield — Walter Murphy

1 — Englishman, The

1 — I’m Just Outta Love — Al Green — CTI

1 — Night Train — Vanity

You Don’t Have To Be A Star — McCloud & Dave — ABC

12 To 18 — Just To Be Close To You — Commodores

18 To 12 — Flight Of Butterfield — Walter Murphy

1 — Flight Of Butterfield — Walter Murphy

New LPs — Norman Connors, Labelle, Stoops, O’Jays, Yow.

ZEAX — SAN DIEGO — Bruce Lee

1 — Flight Of Butterfield — Walter Murphy

Just Can’t Be That Way — Weapons Of Play — Política

17 To 20 — Flight Of Butterfield — Walter Murphy

New LPs — Weapons Of Peace, Walter Murphy

1 — Flight Of Butterfield — Walter Murphy

New LPs — Norman Connors, Labelle, Stoops, O’Jays, Yow.

Cashbox/September 25, 1976

continued on pg 57
Promotion Executives Agree on FM Importance

formatted station to go on a record, but when they do add the LP, you can be sure you’re going to get consistent play thanks to the tight market forces, as evidenced by the LP product. Citing KBPI (Denver) as an example, Nathan concluded, “If the FM stations concentrate on a few stations at the present pace, they will soon hold the key position in product promotion and sales.”

Barr Gross, vice president of Lifesong Records, is highly impressed with the value of FM direct response commercials. “This is an impact from immediate airplay,” Gross declared. “FM play is unquestionably one of the most important sales factors.”

Gross, commenting on the increasing preponderance of formatted stations, said that while it was indeed hard to get a record cut, when it was played it got a greater deal of exposure. “More people are listening to the FM waves, it’s the only place to go. You can get your station, you can get on a list and promote each station, sometimes even individual jocks. Taste of each air per- sistent, it’s a real advantage,” Gross concluded.

Gross did not point out any specific new important stations, but instead remarked on the increase in the number of progressive FM stations airing new records. “Things go up and down,” concluded Gross. “There are new important stations every day.”

Concentrated AOR Play

Motown’s Joe Igoe, national director of promotion, believes that concentrated AOR airplay is “tremendously important to album sales, especially when the record is taken out of ‘available’ and placed in regular rotation. FMs, as a whole, are more important now because more people listen to the stations.”

Igoe felt that the progressive stations are “still willing to play good product; they’re pretty flexible.” However, as compared to the AM outlets, Igoe indicated that the FMs are much more sophisticated in their programming choices, and promotion at these stations is much more competitive.

Only Way to Break LPs

Referring to FM airplay as being “very important” to the consistent sales of an LP, Fred Freerick, vice president of A&R and Promotion for Elektra/Asylum Records, stated decisively, “It’s the only way to break an album. FM airplay is a key element in any effective promotional campaign, defining ‘concentrated’ as being four to five plays a day on a single station.”

According to DeMann, the reason for the recent emergence of FM radio as a key sales tool is due in large part to the incorporation of tight rotation formats like those developed and implemented by Lee Abrams.

“The increasing influence of the FM stations upon the consumer is definitely a result of the efforts of people like Pittsburgh and Cleveland, the number one progressive in West Virginia. I think this situation is bound to create a sort of checks and balances, where the competition between the AM and FM stations will force them both to adopt more progressive policies. I think FM airplay is a very powerful force that makes both painfully aware of the fact that they can no longer play ‘hits,’ in the case of FM, but ‘singles’…I feel they like to hear, as in the case of the free-form FMs. They’ve got to program what the listeners want to hear and what its format is all about. Radio stations are fighting for ratings, to them, higher ratings equal higher revenue, and they have to do what is necessary to increase their audience, and that means getting down to business.”

DeMann, in isolating stations he felt were presently leaders in the field of increasing awareness of professionalism in radio, declared, “I think that the ABC chain and the stations presently on either side of the top 20 are in the lead. I don’t know how creative or inconspicuous they are, but they’re winning.”

concentrated AOR Airplay A Must

“In order for something to get really big, you have to get concentrated airplay, to get the songs out,” said Norbert Hall, vice president and A&R director at Arista Records. But he warned against “FM tuneable hits, for example, the early Peter Gabriel album, has a lot of airplay with major FM program directors, but never sold extremely well until the live album finally broke that artist.”

Cooper termed the AOR stations “the top 40 of progressive radio,” meaning they generally stay with the “established cuts” from large-selling albums. “You’ve got to have an album really high on the charts to get it on a radio station like that, but as was evidenced by Green Day’s LP (and ratings), more and more people are listening to those stations because they play to their own, not to someone else. The kids in St. Louis, the KSHS (St. Louis, the WMMR (Philadelphia) to go on a record early and get people talking about the LP.”

Cooper, as WPLJ in New York to sustain the airplay long after the progressive stations have slowed down in the amount of airplay.

Cooper, in discussing FM progressive stations, declared, “I’m not saying they haven’t tightened up a bit, but they’re just as important in breaking new acts as they ever were.” As to how tight FM progressives had become, Cooper was careful to make the distinction between freely formatted progressive stations, such as WQQN, (New Haven), where programmer Paul Dayton was quoted as saying FM “is the place where you can play no one else can.” WPLJ, on the other hand, is included in a selection bin to be played at an individual dj’s discretion, and tighter FM progressives such as WNEW (New York).

It Sells Records

According to Mike Bone, head of national album promotion for Mercury Records, concentrated FM airplay means “a lot, it sells records.” But he added that FM airplay is not a guarantee of success. “It’s a very effective if major FMs across the country go with an album within four weeks, however, a tremendous effect is felt.”

While FM airplay for Bone is important to an FM promotion man, Bone responded. They mean it get paid, they’re my life. Let me explain. An FM station that becomes a regional hero of a progressive station to love a record, I would rather have that than have an AOR station on a record. However, pratically getting across-the-board play on a progressive station is fairly rare, and so generally I would rather have a record on a rotation on an AOR.”

FMs are more important than they were a few years ago, he believed. WMMS (Cleveland) is what he described as having tremendous, and AORs have become the new top 40.

The format is where FM progressive playlists have gotten lighter, Bone contended that he still sees them programming important LPs and singles even on other markets. “Each plays what is good for its own market; however, there are not many exceptions.”

Bone cited the Lee Abrams formatted stations and the Century chain as influential FM stations.

Tremendous Sales Impact

“Assuming you can get concentrated airplay, the effect on album sales is tremendous. I have found that FM has the greatest potential as a success factor and as an acquisition director for London Records, who pointed out the difficulties involved in monitoring airplay on FM stations, especially the progressives. In terms of selling albums, Hall did not feel that AOR stations were considerably more important than FM stations. When he observed a general trend, he saw all FM formats converging, to the point where progressive and AOR stations were not significantly different from each other today.

In Hall’s opinion, FM radio is more important to breaking new artists and albums. “I believe FMs have a longer term evaluation of the ratings that show AM radio is slowly phasing out, and unless AM changes its program, it will have trouble the day every radio manufactured must be AM/FM.” Important and emerging FM stations, such as Hall noted KBEQ (Cleveland) for the inroads made with an all-LP cut format, as well as that city’s more recent moves, the fewer while maintaining one of the most freely structured formats to be found in large stations. He also praised Dallas’ KFWG, KFM and KZOQ for fulfilling the various needs of the market, an issue to which he felt too many ambitious program directors were paying little attention.

Concerts And FM

Tom Cossie, vice president of pop promotion for Capitol Records, stated that concentrated FM play has a “great effect but only if the product is good. Concerts are an extremely important tool with album airplay and FM play and concerts should tie together.”

For a promotion man dealing with LPs, the AORs are “where it’s at,” according to Cossie. “They are the medium between us and the people. In areas like Cleveland, a station like WMMS is very strong and very important.”

As to whether or not FM stations are as strong as they once were, Cossie’s reply remains consistent with information indicated. “The influence has increased, just as concerts, as selling points, have increased. Again, both FM play and concerts are the two key elements to album success.”

FM progressive stations were discussed in more cavalier terms. “Plainly, they don’t care about a record’s chart status or whether or not other stations are playing it, but it’s a big plus,” according to Cossie. “Oh, that’s nice if you were to give them a list of stations on a record. True progressive FM stations use a criterion of how many stations use a record. FM LP is to decide whether or not to play it.”

Cossie explained that the most important FM stations are new ones that have both changed their orientation, and added that the importance of the stations varies with the record. “You have to find the path of least resistance. The FMs are starting to feel their oats. Top 40 radio, with its repetition, is starting to burn out listeners.”

Breaking An Act Or LP

“Concentrated airplay is, indeed, very important to LP sales,” stated Marshall Cossie, RCA’s vice president of promotion and sales. “In fact,” he continued, “it’s true for any kind of medium; repetition encourages sales.”

“When I speak of concentrated airplay, I’m talking about at least one or two plays a day on an LP, on a song that will be played because people don’t listen to radios consistently. They catch a few minutes in their car, they go in and out of the car doing something else, so you’ve got to get to them.”

“FM has always felt that FM radio has been an important factor in breaking a song or an LP,”Blonstein continued. “Of course, the FM stations are much lighter today than they were ten years ago, but it’s the fact that they, too, realize the importance of repetition in retaining their listeners. The more they repeat the play, the fewer the number of spots open to new records.”

Comparing today’s FM progressive stations to AM top 20, Blonstein commented, “FM requires a great deal of promotion. These progressive stations are like top 40 radio was 15 years ago. If you work a record, you can be sure it will play, FM’s format and program directors depend on the individual jock. It’s up to the local promotion man to familiarize the jocks in his market with the new album.

“As far as I’m concerned WNWE (New York) is the finest FM station in the country today. This station has managed to combine the ‘AOR’ concept with the free-form stations all in one. KLOS (Los Angeles) also deserves recognition as a leading FM station, with the finest FM.”

FM’s Role More Important

According to Louis Newman, national promotion director for Janus Records, the most important aspect of concentrated FM airplay is that it stimulates what he calls action in the marketplace. “Concentrated airplay, Newman stated, "is determined by the daily rotation of a record. I would call six or seven plays a day concentrated." Newman explained that FM radio plays a much more important role in breaking an act than it did years ago. "In the last few years a record has to have much better retail outlets, particularly chains, has made FM airplay a much more significant factor in selling records. Also, the in-store display and this added convenience makes FM radio more influential as a sales tool.

"In actually promoting a record," Newman continued, "I think you study the характеристик with the feeling that there is a cut on that album that will appeal to a music director at any time, that’s the type of station that leans heavily on its personalities, so if a particular disk jockey goes on a record with some enthusiasm, the response in the Cleveland market will be good.

"There are many good FM stations emerging, but I see WCOL (Columbus) which is AM and FM, as being a leader at this time."
records because they hammer it into people's heads." He added, though, that tightly formatted AORs only create sales impact because FM radio stations will not go on a record until it is established in the market via chart position and local sales. "And if the manager says they won't do it, they'll make it do," he emphasized, "to make a hit record more profitable." 

Seems FM stations in general are becoming more important than they were a few years ago because there are more groups and stations involved, "so there's no way you can break a new band," he also noted, that he had seen a large number of singles start from progressive FM plays. "The FM paydays are for a hit single many times," said Siegel. 

Following the trend toward more tightly formatted FM stations, progressives become "more selective." They have had to become more aware of their market. "You can't just play records and expect an audience to respond to your trip."

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**Effect On Sales**

Howard Smiley, general manager of TK Records, felt that concentrated FM airplay had "quite a bit of effect on LP sales." He also said that most LPs put on FM stations in the eastern and midwestern parts of the country, and while there are not "biggest records across progressives," he considers there could be "there's a whole area of what the other stations are playing."

Harris cited KMYR (Albuquerque) and KQED (San Francisco) as examples of stations that use new stations to watch. "WMMS (Cleveland) while not new, is important, because it is the only FM station in the country with a full rating in the top 10 AMs."

**Play Can't Be Spotty**

Walter O'Brien, of Pye/ATV Records, noted that concentrated FM airplay had a decidedly positive effect on album sales, while maintaining that "spotty" FM play, "too often means absolutely nothing." O'Brien stressed that even with concentrated play, coordination with other phases of promotion is always necessary to get the retail stores know the record is out, and let the people on the street know it is available, no amount of airplay matters.

O'Brien felt that FM progressives were "not quite as in-your-face realistic" as traditional progressive. "Their name is much more accepted and tighter FM stations are a healthy situation, in that limiting the amount of product played has led to a greater concentration of airplay. Most progressive stations will take a chance on a new artist, although there are fewer truly progressive stations on the market than there were a few years ago," he cited the stations of the Century and Burkhardt chains as examples of those whose "important contributions to FM radio at this time.

**Combined Strategy**

"Concentrated FM airplay yields very strong sales, especially as part of a combined strategy of advertising, marketing, and promotion," stated Ira Leslie, Rout- lete/Pyramid Records national sales and promotion manager. Leslie felt that even scattered play could have recognizable effects because "they're the best listener in the world," and tighter FM airplay mounted around LPs and singles is "authoritative," adding that "selecting the LPs and singles is the only way to achieve LP sales."

Leslie saw the AOR stations as a major force, capable of selling "a million albums on the radio similar to the traditional strategy. I feel about the ability of FM progressive radio to break new acts as in the past. Discos and television are much more effective means to expose new artists at this time. Look at most of the new artists who have broken in a big way lately, including Queen, Fleetwood Mac and Hall & Oates, most have done so through hit singles on top 40. As a consequence, the airplay situation for new LPs may be a steadily tightening one."

**Sales Related To Rotation**

"A lot of people listen to FM stations. Concentrated play will have a great effect on album sales if a record is added at a few stations in an area," remarked Allan Tepper, Pip Records assistant national promotion director. He did emphasize that sales were realized in direct proportion to rotation, and that records were played more heavily on stations where they were being played frequently. Tepper felt that the album oriented progressives are very selective in selecting that small group of stations, and also that they were being stepping stones to creating the atmosphere to get a single played more heavily.

As to progressive radio's effectiveness as a means of breaking new artists, Tepper had mixed feelings. "It's still the only place where we can get a record by a new artist played," he commented, but with tightened playlists and stations concentrating heavily on fewer albums, getting airplay is much more difficult. Some of the FM progressive stations have lower ratings, so getting charting albums, but there are still many that will take an unknown act and push it for you."

**Difficult To Monitor Concentrated Airplay**

Louis Lewow, Private Stock Records national FM, LP promotion manager, saw "strong effects" on sales where there was concentrated play. "It was apparent that because FM stations generally do not have the clear-cut rotation schedules found on most AM stations, it was difficult to tell how concentrated the airplay might be. "People take notice of an album where there is concentrated airplay, and feel that it is important that a certain degree of concentration was necessary before correlation with sales was made." AOR stations are important in that they add a limited number of records," Lewow commented, "and therefore the albums they play get a maximum amount of exposure. "To the issue of progressive stations' ability to break new acts, Lewow felt that it was more important than ever, if not more important. 'You've got to have that voice out there that will play an album more heavily,' he said. 'You have to sell well and have a high position on the charts.'

However, they're adding fewer records, and putting a great deal more thought into what they add. The stations are looking at playing an album as a strategy for its marketing, and the good programming cuts on an LP just doesn't make it any more. The progressive stations must look at the listeners of the station, but for the buyers of the records, and in that respect progressive stations are quite different."

**Profound Effect**

"Concentrated FM airplay has a really profound effect, both in building an artist in the long term, and in the direct effect it has on sales," commented J0sh Blauro, Chrysalis Records' New York field representative. "Less intensified play could have appreciable effects, in cases where, for example, cult following and popularity grows in certain towns where airplay was contributing to sales of an album."

Blauro felt that the strict policies regarding national chart status at certain stations, and the lack of a "clear-out" situation at healthy situation in certain highly formatted AOR stations led to an unhealthy situation in some cases. "I regret that we 'ought to be programmed' on these stations didn't have a chance. He did state that in the "proactive progressive" role, "more professional" attitude had to lead to tighter playlists than in past years, but that the "challenge" was healthy for the record industry. "In the sixties there was a great deal of product being heard on the FM waves, but today I find the progressive stations more selective now than ever. I think selectivity is good."

Blauro stated that there were countless FM stations "who feel that a single is more important to their own success," and individual markets, pointing to the New York and Atlanta markets as examples of regions where every FM station was looking "meaningfully and fulfilling the needs of the listening public. He also named KSWL (Los Angeles), KSKM (St. Paul), KFOO (Memphis), WJOL (Philadelphia), and WSFE (St. Lauderdale). In addition, he pointed to WBCN (Boston), WZZO (Philadelphia), KBZQ (Baltimore), KQAC (Hartford), and KLOL (Houston) as important and emerging stations that were mak- ing inroads in their markets and throughout the nation."

**Stronger Identity Of Artist**

Roy Rosenberg, national promotion director for Atlantic Records, said that concentrated FM airplay "helps to sell records, and also helps in that the more a record is heard, the stronger the identity of the artist will be planted in the sub-conscious.

"The AORs," he continued, "are starting to play more jazz and rock, and that is probably going to open another area of promotion for us.

Rosenberg concurred that the FM stations are certainly more important now they are playing more records. "I don't think that you could walk into a station with a new artist and get some kind of play. Now even the AM stations and radio stations if they do get exposure, it is more important." Rosen- berg has seen this tightening even among progressive stations."It is more likely that an album has to fit the format of a station. There is so much product that everyone has to be more selective."

One Record At A Time

Bob Applegate, national promotion director for Ariola America, cited his company's slogan as an important factor in FM promotion. Ariola, Applegate explained, only puts out one record at a time, so that the staff may concentrate its energies.

"The biggest factor in FM play now, as opposed to a couple of years ago," Applegate said, "is AOR stations are getting a much stronger rotation." Applegate agreed with many other executives in his view that FM stations are more select. "The stations are, in fact, getting tighter, but they are tightening with intensity."

For Ariola, Applegate feels that timing is the key, "You have to combine all your forces: time-buys and merchandising with retail accessibility and radio play."

They're All Important

"The FM progressive stations have always been a key factor to this company," stated Harry Mancuso, vice president and director for Island Records. "Our catalog is full of artists whose appeal lies primarily in the progressive market; therefore, our relationship with these stations has always been important to our artistic and commer-

But Mancuso was quick to qualify that statement. "Anyone can see that the AOR stations are becoming more of a factor in the total picture. It's the way for radio to reach a large portion of the masses." That eventually translates to sales, which can be directly attributed to the AOR stations. "That's the key," Mancuso indicated. He he indicated that he was involved with an album that sold a million units without a single, totally from AOR radio.

"When WPLJ (New York) goes on a record," he continued, "it gets a good shot. And that's the degree of play at a station necessary to maintain that 'shot,' Mancuso explained that radio stations define that function as broadly as the promotion executives seemed to throughout the survey. "To some stations, six plays is heavy; some play the same record every three times. Where 'concentrated' airplay on AOR stations means a minimum of two-three plays per day for eight days.

Is the trend toward more rigidly format- ed stations creating problems? "Sure it's harder to get a shot," Mancuso replied, "but I've never had a problem. FM progressive playlists are included in that assessment. 'Certainly it's tougher这个时代, but you have to live up to your skills. You have to be a marketing expert, get the most out of advertising and be able to research better than ever."

"But," he continued, "the trend is evi- dent; it's happening right now. A battle for the market is being wages. And changes, but in some cases, it's hurt them. You can look good and get numbers, but not necessarily have as big an audience. That's why they (radio stations) are all impor-
Pong Tour. Kit From Atari

SUNNYVALE — Mike Shea, director of marketing for the consumer division of Atari, Inc., announced the availability of a free packet on how to stage a Pong tournament.

"Merchants looking for ways to build traffic can use this packet," he said. "To set up successful Pong tournaments in their own stores, with a minimum of time and expense."

The kit includes sample press releases, ads, slicks, complete checklist of things to do and instructions on how to set up the tournament, as well as specially designed Pong champ certificates that would be awarded to successful contestants.

"The kit gives the merchant everything he needs to know about Pong tournaments in one neat package," Shea said, "and takes him from four weeks before the tournament right through to completion."

The kits may be obtained by writing to Atari's Consumer Division at 1195 Borregas Drive in Sunnyvale, California 94089.

'The Electric Floor'

SALT LAKE CITY — Sensations international, this city, has booked exhibit space at the MDA convention to display "The Electric Floor," which the firm distributes on a national scale.

Advertised as "a dramatic new concept in club-restaurant atmosphere entertainment," The Electric Floor is geared to the location where dancing is prevalent, to compliment jukebox music, live musical entertainment, sound system, etc.

The floor comes in 4' x 4' modules which interlock together to any size dance floor in four foot multiples. The surface is of fire resistant translucent material with high impact capacity and is simple to assemble, or remove, over any smooth surface.

Of special significance, in view of the mushrooming disco craze and the resurgence of interest in dancing, are the light arrangements and color design of The Electric Floor, which are activated by the beat of the sound and the various kinds of music.

A full line of accessories is available.

Bally's Bill O'Donnell Honored

CHICAGO — Bill O'Donnell, president of Bally Manufacturing Corporation, will be awarded the Prime Minister of Israel Medal, in recognition not only of his work and contributions to Israel but also for his numerous other civic, educational and charitable endeavors. The award presentation will be made on October 25 at the State of Israel Bond Amusement Machine Dinner in the Continental Plaza Hotel, Chicago. Coin machine industry notables from all parts of the world, as well as civic, political and interfaith religious leaders are expected to attend the presentation dinner.

Expressing his personal philosophy during the August 31 kick-off luncheon O'Donnell said, "I am here today because my ancestors came to America to escape oppression and I feel an obligation to help all who are oppressed or in danger of oppression."

Joe Robbins, vice president of Empire Distributing, Inc. (Chicago) and co-chairman of the Amusement Machine Division Israel Bond campaign, addressed the August luncheon assemblage, emphasizing that purchase of State of Israel Bonds is not a gift but an investment on which Israel will be honored at a cocktail party the evening of September 28 at Ravinia Green Country Club in Riverwoods, Illinois.

'TV Cartoon Theatre'

LOS ANGELES — The "TV Cartoon Theatre," a new attraction for the kiddie market, is currently being distributed nationally by Portale Automatic Sales.

The model accommodates one or two children at a sitting and is housed in a sturdy constructed enclosure with colorfully illustrated cartoon characters in the exterior design. Featured entertainment is an assortment of popular cartoon and adventure films from the library of Filmation Studios, prominent producer of children's TV programs.

The films, featuring such familiar cartoon characters as Oz, Fat Albert, Archie, Groovie Goolies, Sabrina, Isis and others, are in cassette form with six different three-minute cartoons on each cassette, and the model's standard pricing is 25c per three minute play.

The unit has unlimited potential in such locations as family amusement centers, arcades, shopping malls, department stores, hotels and motels, supermarkets, discount stores and similar family-oriented spots.

The dimensions of TV Cartoon Theatre are 72" high, 49½" wide and 24" deep. It is equipped with a Fairchild Seventy-07 Super 8 Projector and shipped with a Fairchild Operator's Handbook, service information and special operating suggestions. Immediate service is available through the 120 Fairchild service centers located in 42 states throughout the U.S.

80,000 Cig. Packs Vended By Smokeshop In 10 Mths.

ST. PAUL, MINN. — The model 1264 Smokeshop, produced by Automatic Products, has a capacity for 1,200 packs of 27 different selections of cigarettes, making it ideally suited for locations with high volume traffic, as attested to by Oakland, California operator Richard J. Scherer of Oakland Cigarette Service, Inc. He reported that during a recent ten month period, Cash Brothers, a liquor store/food market operation in the Oakland area, sold over 80,000 packs "with a minimum of maintenance calls required."

As proprietor James Cash stated, "We are naturally highly pleased with the track record of this Smokeshop. It's sensational!" Scherer said that the double capacity of the model 1264 Smokeshop, as opposed to the 600 pack capacity of most cigarette vending machines, insures half as many service calls for refilling, resulting in very significant savings on the high cost of manpower.

(Left to right) Richard J. Scherer of Oakland Cigarette Service, Inc. and James Cash of Cash Bros. in Oakland, California standing beside the Smokeshop model 1264 which vended over 80,000 cigarette packs in a 10 month period.

Atari Names Croke

SUNNYVALE — Jim Croke has been named midwestern zone manager for Atari, Inc., according to an announcement by the firm.

Croke was previously midwestern sales manager for Litronix, Inc. In his new post with Atari, he will coordinate the efforts of the company's seven midwestern rep groups in an eight-state area of the central U.S. "My job is to make certain our sales effort is thorough and coordinated throughout the central United States," Croke said.

Prior to his affiliation with Litronix, Croke worked with the sales department of Schick. He holds a degree in psychology from St. Joseph's University.

State Association Calendar 1976

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


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

This year's model of the copyright revision bill creates a number of new royalties including one for jukebox owners. If the copyright revision bill makes the October Congressional adjournment deadline, jukebox owners will be paying an $8 per box royalty. See story on page 7.
WHAT CAN 5 VITAL ADVANTAGES DO FOR YOU?

ANSWER:

American coin-operated phonographs have always kept pace with the design and manufacturing technology of the times.

What more could you want?
The R-80 line from Rowe-AMI answers this question with at least five vital advantages over any other jukebox:

INCREASE CUSTOMER GOOD WILL

Customers respond with money when they have the opportunity to hear more tunes. Although a relatively few records get most of the play, extra selections produce "golden profits". Profits over and above the basic costs of the route operation.
The R-80 line pleases more customers and invites more play because of its exclusive 200-selection capability.

IMPROVE LOCATION SATISFACTION

Rowe-AMI offers your locations a styling choice with both the Fleetwood and Imperial models. A choice which will suit the taste of the particular environment.
Important because when the location really likes the looks of the phonograph, you won't have to replace it as soon.

DISTRIBUTE FULL SOUND THROUGHOUT

Where high volume level is required, no other phonograph plays more loudly than the R-80. That's because of the exceptionally high efficiency transfer of the power from the output of the amplifiers through the dual 3-way crossover networks into the six speakers.
Plus the exact positioning of the mid and high range speakers and the tuned bass reflex sound chamber.
No hot spots or dull areas.

Each element in the stereo sound system is precision matched for efficiency and true reproduction.

Of course, for quadraphonic locations, Rowe-AMI exclusively provides true SQ Quad as an option.

ASSURE DEPENDABILITY

Dependability of the R-80 is backed up all the way with an exclusive full five-year warranty on all moving parts.
Built-in 5-year lubrication contributes to this, and the warranty record speaks eloquently for itself: a rate of only one replacement for every 50,000 items on location.

PREVENT LOSS

The R-80 can be ordered with the proven gas-powered Monitor burglar alarm system. But more than that, the phonograph and its contents can be insured against loss due to theft, fire, and vandalism at a very low, affordable cost.
This means that in marginal areas you can afford to hold onto locations or even open new ones. Insured security.
They all add up to a line of photographs that is above the usual. More than is expected.

But then that's what's expected of Rowe-AMI.
National Coin executives and staff hosted a farewell luncheon last Tuesday (14) at the Como Inn here in town to honor Mort Levinson, who'll be retiring on Sept. 24 to pursue a life of leisure in Sherman Oaks, Calif. Although he expressed reluctance to leave his long-time friends and colleagues in the coin industry, National, Mort was nonetheless anxious to depart the Windy City environs before winter sets in and be warmly settled on the west coast by mid-October. Much good luck to you, Mort.

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Burlington, Iowa—The Canadian Supply Industries of Chicago announced the promotion of Sam Goldenberg to the position of vice president of the firm's Chicago office. Mr. Goldenberg is a former trade executive who has been a key figure in the motorcycle industry. Mr. Goldenberg will be responsible for the company's sales operations in the Chicago area.

- - -

The Backstagers visited Chicago's famous comedy club, the Improv, on Friday night. The Backstagers are a group of 10 theatremakers who write and perform original plays on various subjects. This particular performance was well received by the audience, and the Backstagers were congratulated on their creative work. The club is known for its diverse and innovative programming, and it was the perfect venue for the Backstagers' performance.

- - -

The California Clippings feature includes a section on California Musings. California Musings is a segment that offers a glimpse into the diverse and vibrant culture of California through music. It highlights the various genres and artists that have contributed to the state's rich musical heritage. This week, the segment features interviews with several prominent musicians, including a talk with the iconic singer-songwriter, Darrell Payne. Payne talks about his love for performing, his experiences in the music industry, and his upcoming projects. The segment also includes a performance clip from one of Payne's recent concerts, showcasing his musical talent and charisma. The California Musings section is必read for anyone interested in the intersection of music and culture in California.
GROOVEWORLD MUSIC IBM Record Records needs more investors to expand. Write, Grooveworld Music, PO Box 251, St. Louis, Mo. 63037.


RARE RECORD SHOPS AND FINDERS. List of net. Up to 120 net for each record shop. All net for each. Mail E.A. SAE M.AS. S. 3113 Beggs Rd. St. Louis, Mo. 63136.

ATTENTION SONGWRITERS & GROUPS! Do you have a group that needs to try out your group? Are you trying to get a record released, but need it to be a very official track? Are you trying to get the right people interested in your product, but don't know where to turn? We can help. Let us know when you're ready to play. Our service includes record promoting, distribution, and much more. For information, write to: DUS MUSIC PRODUCTION CO., 530 Howard St. Santa Rosa, Calif. 95401. 220-9306.

HOUSE OF CLOSES — We are the world headquarters for cut of print LPs and 45s. Also the largest selection of 78s, blueprints, and singles. Our famous 3 in 1 catalog. 513. 195. HOUSE OF CLOSES 267 Brook St. N Y. N Y. 10114. 212-2435001.

FOR EXPORT: ALL LABELS OF PHONOGRAPH RECORDS! Copies $1.50 each. Minimum order of three copies. For Wholesale only. DARY EXPORTS LTD. 1469 Conwy Island Avenue, Bronx NY 11230. 310-7710.

INTERNATIONAL RADIO STATIONS MUSIC PUBLISHERS broadcast new songs and talks with artists all over the world. The most dependable service in the world. AIRWORLD SPECIAL SERVICES Box 833 312 sixtynine New York 11101.

OPERATORS — We bought records over 1 year old — 10 cents each minus postage. JOHN M. 112 N. 41st Ave. A. P.O. Box 350. 5-489 433 GOTEBOFl/Sexon.

KING OF MUSIC RECORDS is looking for masters. Send copies to: KING OF MUSIC RECORDS. 506 Avenue of the Americas, New York, N.Y. 10012. 212-495 3203.

FOR SALE: Acoustik 20,000 45's from 1966 through 1979. Take all 5 each plus IRC postage. Write in P.O. Box 491 Tarpon Springs, Fla 33789.

OPERATORS — We bought records right off our 45's and 78's. 5th Ave. Write to: 15th Ave. We buy first call. CMI-Andrews 516 322-7337.
Table Cards Help To Promote Albums

Peisinger, director of national sales for Arista, "because it worked so well for us here." As an example, he estimated that table cards for the Movies' appearance at The Other End accounted for sales of 250 copies of their debut album at Korvettes stores in the New York metropolitan area. (This figure was arrived at after a spot-check of stores where the table cards were used.)"You figure a club at The Bottom Line, a couple of thousand people will attend shows in a three or four day run," said Peisinger: "If you sell a hundred extra albums as a result, you're breaking even; if 200 more disks are moving, that's a fantastic rate of return."

Exposure Valued

According to Chief Furmanek, marketing coordinator of A&M's New York sales branch, the company's use of table cards when the Faragher Brothers played The Other End didn't move any substantial amount of records in the New York area. However, he felt that the promotion had been valuable because "it helped to expose a new act."

RCA has apparently been running table card campaigns on a fairly regular basis since it printed up cards for Hall & Oates about a year and a half ago. Bob Harrington, director of merchandising for RCA, said he wasn't sure that RCA would use this method of promotion again. But he stated that the company would not be adverse to such an approach "if it applies" to the merchandising needs of a particular artist.

Third Annual Record Bar Managers' Convention

The Record Bar, a 79-store chain of retail stores based in Durham, North Carolina, held its yearly convention from September 2-5 at Hilton Head, South Carolina. Pictured at the meetings are top row (1 to r) Barrie Bergman, president and chief executive officer addressing those gathered for the closing night's banquet; David DeFavio, vice president of retail sales, presenting store manager Ots Henry with a "gold record" designating him "manager of the year"; Fred Trub, director of purchasing, Roger Heims of WEA, Scott Young, executive vice president, and Harry Bergman, chairman of the board. The three Record Bar executives are holding framed photographs of themselves, taken during more casual times. Bottom row (1 to r) Ots Henry presents David DeFavio with the TRP (tootsie roll pop) Award, while Minehardt Fishele, a store manager, books on the award. The award is one that is highly sweat by the company's executives, according to an informed source; John Fishek, Tom Fishek, and Gary Fishek shown relaxing during an intermission break during the four days of meeting. All three are store managers (Gary is a managing supervisor) and, not surprisingly, all three are brothers.

Tower To Open Operators O.S.

SACRAMENTO — Tower Records is opening Tower Records One Stop to service the jockeybox operator business, according to Tower Records head Russ Solomon. The operation will be based here in Sacramento, and will be run out of the Tower store on Columbus and Boy.

Solomon emphasized to Cash Box that the operation will strictly service operators, providing title strips, and mailing out a weekly miler. It will not carry albums and will not sell to other accounts or retail stores. Solomon added that Tower's roots in the operator supply business date back to 1946.

Hideman Halves Q'tly. Dividend

CLAWSON, MICH. — The Hideman Company has halved its quarterly dividend, from 10c a share to 5c a share. The company's board of directors "concluded that the dividend should be reduced in view of the decline of the company's earnings during the last fiscal year and during the fiscal quarter ended July 31, 1976."

Hideman's earnings had dropped from $369,000 in the first quarter last year to $242,000 in the first quarter this year (Cash Box, Sept. 11). As previously announced, earnings for the 1975 year dropped from $3.65 million last year to $2.3 million this past year (Cash Box, July 10).

Discount, Dept. Store Sales Rise 20

$222.1 million in the fiscal first half from $163.7 million in the prior-year period.

Arthur M. Wood, Sears' chairman, forecast "continuing steady growth" in his company's store through the spring of 1978. With regard to the retail industry in general, Wood opined that nationwide sales of general merchandise would increase eight to nine percent in the second half of this year. He based his optimism partly on government figures which show, among other things, employment increasing and inflation moderating.

Not A Good Month

At Allied Stores Corp., which owns and operates 159 department stores and 10 Alman & Alman specialty stores, August was not a good month for sales, according to senior vice president Howard E. Hassler. But he added that "strong signs" have begun appearing to indicate that business will be better this fall. Hassler said he believed that the Almart operation, which showed losses in the "double-digit millions" during the 1971-72 period, will finally break even in 1976.

Kroes Up

Other retail chains showed strong gains in earnings during the year's first half. S.S. Kresge, parent of K-Mart, reported a 6.6 percent increase in net sales to $1,938,000 from $60,595,000 on a 22.1 percent jump in sales to $3,869,800,000 from $3,004,942,000. At Wal-Mart, earnings shot up 71.9 percent to $6,433,000 from $3,742,000 as sales of $295,107,000 rose 45.5 percent to $1,142,000,000. Announced earnings of $2,082,000, a 70.4 percent increase from $1,222,000 on a 5.3 percent gain in sales to $516,474,000 from $490,- 276,000. Gaylord's National showed a profit of $192,268, compared with a loss in last year's first half of $111,461, as sales rose 21.4 percent to $511,391,508 from $423,515,- 524.

The situation at Jermess was even more dramatic as income jumped 704.8 percent to $1,006,000 from $125,000 on a 22.1 percent increase in sales to $57,839,000 from $47,196,000. At Kings, earnings climbed 116.5 percent to $3,705,000 from $1,711,000, while sales of $146,541,000 edged up 7.5 percent to $136,936,000. Sky City reported that its earnings had advanced 71.7 percent to $955,110 from $558,118 on a 58.4 percent jump in volume from $29,055,611 to $40,214,029. Mammoth Mart's earnings of $489,933 represented a big improvement over a loss of $1,080,000 on revenues down 9.8 percent to $65,783,562 from $59,914,591. At Ames, there was an 81.5 percent rise in earnings to $1,800,000 from $990,000 on a 25 percent gain in sales to $71,900,000 from $57,500,000. And, after showing a loss of $2,411,000 in last year's first half, Cook United reported a profit this year of $724,000, although its sales of $193,546,000 from $214,295,000 were down 9.3 percent from the $201,444,000 worth of goods it sold during the prior-year half in 85 units.

Marys Earnings Rise

Profit at Mary's Inc. for the entire fiscal year, ended July 31, rose a whopping 58.4 percent over the previous year's earnings, based on sales of $1,146,363,000. While this success was marred by the fact that fourth quarter net income declined 13.6 percent on a 20.9 percent drop in sales, a year earlier, sales during the same period increased 9.1 percent over the prior-year fourth quarter to $337,250,000.

Caye Sets Campaign

For Salsoul Orch, LP

NEW YORK — To help launch "Nice 'N' Naasty," the second album by the Salsoul Orchestra, Gaye Industries Inc. is offering distributors an extra ten percent in free goods on initial orders of the album.
station breaks: 22

Chuck Mackin was incorrectly listed as the new PD at WBLI. Long Island, New York. Mackin is the station's new music director and Mike Scalzi remains the station's program director.

Wilma Carwell promoted to music research department head of WLAC, Nashville. Carwell had been doing part-time music research in addition to secretarial/receptionist duties for the station.

Michael Christian promoted to music director at KJRB, Spokane. Christian replaces David Yates who left the station.

Bob Berrett, new director of WNOE, AM, New Orleans program operations and will also advise WNOE-FM.

Kevin Buchan at WMAK, Nashville, will direct the hiring and do promotion and sales for the station. Kevin was at WNOE.

Kid Curry is new at 96X, Miami in 6-10 p.m. slot. Curry is from WKVU, Knoxville. John Lee Walker moves from 6-10 p.m. to drive shift and replaces Gary Bridges who has left the station.

Joe Sasso now doing afternoon drive at WXLY, Savannah. Sasso replaces Dan Henderson and comes from WFAA, Dallas where he was known as Ken Summers.

Barbara Summer now all night drive at WFIL, Philadelphia. Ms. Summer comes to WFIL from WFIL, also Philadelphia.

Dave Thompson in as new jock at KQWB, Minneapolis.

Rick Dees has left WMPX, Memphis.

George Klein exits WHBG, Memphis.

Kirk Karry's new gig at 50K at KQWB.

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Musexpo Report 1978

large firm's publishing arm represented, but no sign of its record personnel.

"I think," considered Ms. Gorman, "that if you're going to be in the music business it should come out and say so. But if it does want one, it should really get out and support it. And it's a great deal easier to do business with," responded Ms. Gorman.

"One reason I came down was to represent Shelter's publishing companies. After the problems we've had with the majors, it's purely PR. 'Hey, we're back, here's our new record. It's good to know those people will go back to their countries with the knowledge that we're still solid.'"

Siegel reflected similar thoughts. "My company is only a month old," he explained. "The trades picked up our initial government support and announcements. It's important to both of us that we're in the business. The sheer idea of a large number of people wandering by just getting 'PKS' into their heads will pay off when we get on the television and radio next month."

**Government Support**

Finally, CB spoke with the organizer of the event, Roddy Shashoua of Buddah Records, about the probabilities of more governments helping to fund involvement by their respective music industries. "It's not through their own making, or is he soliciting their involvement?

"The effort comes from us," Shashoua outlined. "Three years ago we approached several governments in order to get subsidy/sponsorship/support programs going. It takes awhile, England, for example, just came through this year. Much checking was done on the English companies in order to measure the type of response that would be generated by coming to Musexpo. They wouldn't do it the first year because they wanted to see the reaction. But they did subsidize this year—quite extensively."

Shashoua explained that 94% of the cost of a single, 12-inch, 300,000-copy pressing of a single was carried by each English firm was borne by the British government.

"It made it so much easier," continued Shashoua, "for small and medium-sized English companies to come over for the first time. The reason they subsidize for this event is not just because it's Musexpo. It's because it takes place in America—the largest export market in the world. We also have over 20 Australian companies here on a similar basis."

But what about next year?

"We have talked to other governments observing the progress of Musexpo, as well as a number of American companies, holding back, waiting to see an organized show. And that's what I believe we've established this year. It does need some improvement, of course, but we're a long way away from the first year. We're ready, we really are.""

**American Companies**

Major American companies did not overlook the convention entirely. In fact, a strong case for heavier involvement will most likely be promoted from within, prior to the next year's event. CBS/UK's sessions were two highly visible executives. Bob Summer, vice president, RCA International, who himself was "appalled" something here at Musexpo that more than substantially compensated for the number of RCA personnel and office space at the show.

Also, Norman Weiser, president of Chappell Music, noted he was "very happy with Chappell's results at Musexpo and will be back again next year in full force."

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**EMI Unveils Two New U.K. Labels**

EASTBOURNE — Two new labels were announced at the EMI Records sales conference held here at the Grand Hotel. They are N, a pop mid-price range showcasing EMI pop product which has been unavailable for several years, and Note, which will concentrate on EMI's MOR back catalog in a new price range of 2.75 pounds.

Pop division general manager Paul Watts bowed the Nute line to be launched next month with four albums, "Hail of the Mersey Era," "Rarities" by the Shadows, "On Jamaica" by Jimmy Cliff, and various rock acts in "My Generation" dating from the sixties. Future releases will include collections by Gilla Black, Cliff Richard, Olivia Newton-John, the Hollies and Mandel Mann.

MOR marketing manager Peter Hunsley gave details of the Nute series, which also debuts in October with seven albums featuring Shirley Bassey, Vera Lynn, Cleo Laine, the Spinners, the Corries, Marlene Dietrich and Spike Milligan. The Milligan bear spearheaded by a compilation set called "Hit Kaleidoscope" including chart successes from the MOR division over recent years.

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**Polydor Japan: Sales Target, Growth Policy**

TOKYO — Seiyichiro Koh, president of Polydor Japan, disclosed a management policy for its 4th term (Sept. 21, 1976 to Sept. 20, 1977) at an officers' meeting held Sept. 1 at the firm's main office in Tokyo.

"The economic conditions in and around Japan are still severe," said Koh. "Japanese enterprises are forced to change management policies. In other words, the Japanese economy must step into the age of moderate growth. From this point of view, all Japanese enterprises — including our company — have to adapt to new circumstances."

"Polydor Japan is second in Polygram sales to Polygram Germany, on the fact we are very proud of. The relation between our company and Polygram and its two subsidiary companies, Polydor International and Polydor International, shall become closer. Mutual cooperation has to be established."

A sales target for the 4th term has been set at 19,000,000 yen, or 12.4% more than the previous term.
The Bullets will be flying thick and fast this fall.

Okay America, this is the year you get what's coming to you. A load of great music.
This is the year you're going to hear great things from The Stampeders. A band with a new sound; a new look and a new album.
Sweet Blindness, a fantastic funky group who have just completed eight dynamite weeks of "packin'-them-in-to-the-raffers" touring. And they're all charged up to do their follow-up album.
Then there's Lynx, perhaps the best new metal band of the seventies. And a premier album of the hardest, drivingest music you've ever laid your ears on.
There's more. Lots more. Bruce Murray, Rick James, Chester Wednesday.
There's behind the scenes people, too. People who are helping to make this the year that quality really gets back into music.
So run for cover.
Or better yet, run for Quality.
Currency Exchange Rates

Currency
Pound Sterling (Britain)  $1.345
Dollar (Australia)  $1.25
Dollor (Canada)  $1.0243
Mark (Germany)  $1.38
Guilder (Holland)  $1.3045
Franc (France)  $0.01129
Yen (Japan)  $0.03489
Cruzeiro (Brazil)  $0.0915
Peso (Mexico)  $0.35
Peso (Argentina)  $0.14 per dollar

CBS Germany Convention Gathers Fall Sales

FRANKFURT — Seventy-five CBS staffers and fifty guests met August 25-28 at the Lochmuehle Hotel in Germany. Attendance was amplified by CBS top brass visitors including CBS President and Chief Executive Officer Charles O. Scribner III and CBS Records International President; Bruce Lundvall, president, CBS Records Division; and Bruce Cornell, president, CBS marketing services at CBS Records International. From Paris came Peter de Rougemont, vice president, CBS Records International, Europe. Also participating were the trade and media, a delegation from CBS Austria, from CBS Germany, and a management director, J. S. Cervik and E. Jacob, head of promotion of CBS Switzerland.

Reports, group discussions, audiovisual presentations, interviews, shows, panel discussions and discolounge entertainment were the focal points of a comprehensive, all-day agenda which was designed to keep the trade and radio marketing campaigns during the year to come. The final day of the conference featured a final discussion on the importance of trade and radio charts for the record industry.

Managing director Rudolf Wolpert thanked the staff for its most successful year in a 14-year history, resulting in further growth and expansion within the German market.

Michael von Winternitz, senior director, marketing and sales, Gerhard Mauren, director marketing and Heimito Huch, director sales reported on long term objectives as well as the short term activities and discussed internal tasks, new product, marketing strategies and sales campaigns. How to utilize appropriate communication as an important aid for better results was the subject of a report by guest speaker and expert Dr. Linnerr from the Marketing Institute, Hamburg. Most important throughout the conference was the theme of developing, breaking and establishing new talent, both international and local.

International and local pop albums and singles were presented from Bob Dylan, Timex Charles, Sailor, Neil Diamond and Wild Cherry among others. A sales campaign, "Back To The Future," will accompany the CBS jazz-rock program with material from Return to Forever, Miles Davis, Herbie Hancock, Weather Report, Al Di Meola, Mahavishnu, Jeff Beck and more.

Volksmusik, a program of German ethnic music launched earlier in the year, will be presented to several new foreign markets with releases introduced by Munich-based a&r manager Michael Teubig.

A video presentation of an upcoming forthcoming TV special was also aired. A co-production of CBS and German TV (ZDF).

Winding up the presentation of new national music, Wolpert confirmed the company's commitment to further expand in the area of local material. CBS top management from M. S. Haydon underlined such plans by passing an extensive special budget for domestic a&r activities and further marketing campaigns during the year to come. The final day of the conference featured a final discussion on the importance of trade and radio charts for the record industry.

Dick James Earns Second Royal Honor

LONDON — DJM Records held its annual Christmas party at the Swinging Holiday Inn on September 10, and a highlight of the day was the presentation to Dick James of the Queen's Award for Ex- port Achievement by Lord Elsworthy, the Lord Lieutenant of London. This is the second honor and recognition received by James in behalf of his company, the first being the Queen's Award to Industry in 1973.

Stephen James, managing director of DJM Records, outlined the label's fall and winter plans to the conference under the tag "Mr. Dealer — You can help yourself if you help yourself to these." DJM is raising the price of its albums from 3.15 pounds to 3.49 pounds (deluxe) to 3.75 to 5.25 pounds (standard) and 4.75 to 5.25 pounds (double), but dealers will get discounts from October 1 to December 31 at the rate of 8 pence on a full-price LP and 25 pence on a double.

Like previous product coming from DJM includes the first LP for the label by new signee Stephanie de Sykes, and albums by Johnny 'Guitar' Watson, Ozo, Danny Kirwan, Danny and the Medallions, Edward Woodward, Jasper Carroll and Dennis Weaver.

Stephen James named Graham Moon as DJM's new marketing manager, who will be responsible for all aspects of advertising and marketing, including field and national promotion, press and the company's in- house art department.

Quality Record Push On American Market

NEW YORK — Quality Record is making good inroads in a number of major U.S. markets, a group signed to Cornershop in Canada, distributed by Quality Records, the label president Phil Spain, who is also producer/manager to the Stompers.

"Internationalism" has been five years since the Canadian content regulations came into effect in Canada and with the recent success of the CTV Records' hit song "When the Lights Go Out," it now seems that the curve toward nationalism is now bending back toward internationalism. "Quality Records," as it is known, is building up a tight roster of cadillac material and promote it forcefully in all major markets. As Struth concluded himself after making public his intention to pursue foreign expansion: "If Quality were to adopt another attitude, it would be a giant step back in our program for international development."

Wayne And The Bottom Line Off Around The World Again

WAYNE — It was last year, at the first Musesco in Las Vegas, that I began to realize that the idea of a solo album might be a lot of new, independent foreign labels looking for product from the U.S. and they had a major plan to get around this. If product here is already committed, even if it never gets released.

Mike Wayne, a publishing veteran who's worked with such companies as April/Blackwood, Warner Brothers and EMI and A&M's "great product that didn't make it here released by their own affiliates."

Customs Post

"Customs Post" is a regular feature providing a calendar whereby the Industry may keep abreast of individuals in and out of the U.S. on international business. Deadline for alphabetical listings is noon, Thursday.

Bill Down, owner, Right On! Records, U.S.A. — To Europe for meetings with Duran (Italy), Beller (Spain) and Vogue (Italy). Also a release of his label in those countries.

Bob Esposito, director, April/Blackwood Music — To France for a conference (inn On The Park). Returns to New York Sept. 25.

Freda, executive vice president/general manager, Phonogram/Mercury — To London Sept. 26, on to Phonogram meeting in Paris. Returns to Chicago Oct. 2.


Mike Gormley, national director of publicity, Phonogram/Mercury — To London on Sept. 27, on to Phonogram meeting in Paris. Returns to Chicago Oct. 5.

Barry Kimberly, managing director, Essex Music Australia Pty., Ltd. and Cromwell Music Australia Pty., Ltd. — To L.A. Sept. 18-24 (Beverly Hills Hotel).

Teddy Meler, European promotion manager, Chrysalis Records — To L.A. Sept. 15 through Oct 5. Contact Chrysalis.

Masamori Miyazaki, president of large Japanese (KSM) records company (200 outlets) — To L.A. Visiting A&M Records.


Robert Rutz, UA label manager, EMI Argentina — To L.A. Contact UA Records.

Kazu Takeda, director, international repertoire, King Records, Japan — To L.A. Contact 20th Century Records.

The Hague — For the 5th consecutive year the "Schlagerfestival" took place at the Roddahl in Kerkrade (south of Holland). Organized by Harry Thomas, this is one of the biggest events in Europe featuring German songs with the participation of quite a number of international artists.

On the occasion of this last lustrum, Aniola released an album, "Harry Thomas presents Schlagerfestival through the years," of this year's artists. The event was televised by TROS-Television.

Cashbox/September 25, 1976
For The Record

number, "even if it interrupts the flow and rhythm of the concert. A baseball nut (obvi-
ously) himself, Bauer is hoping to avoid a clash of dates). Still, it's difficult to tell so far in
advance exactly where the ballgame will be on the calendar. . . . Ozark Mountain
Derringers are said to be back in the saddle with a new album due out in January. . . .
Don Bond, 25, whose ex-20-year-old band "Down (Here)") was a hit. . . . John Normon,
son Cody Cash Sept. 7. . . . Larry Wels, author of "Rhinestone Cowboy," is in the studio
cutting some tracks under the supervision of Brooks Arthur. . . . If we don't report it ear-
lier. Devonshire Studios has expanded. Dave McMillen, president of the studio says its a
two-end room has been opened, complete with 24-track MCI console, live and EMT echo
cham-
bers, dolsby and other extras. Devonshire has been around for about seven years and
among its credits you'll find Keith Carradine's "Tim Easy," Weather Reports' "Black
Market," Billy Joe's "Folks" and Paul Anka's "Times Of Your Life" . . . Stephanellll

takes time out from her Broadway starring role in "The Wiz" to order in a new Metrotown
LP here in L.A. . . . Leon Redbone has been oversubscribing for Warner's in The
Morning Show. . . . "The Beatles: A Collection," the long-awaited putative Beatles LP, is to
be released. . . . "The Who's Last Supper" is out here. . . . The band of the year in the
L.A. area is no longer "The Eagles." It is "The Jacksons". . . . The label has announced the
long-expected and highly anticipated release of "The Eagles". . . . The album has
 knocked out all the other releases, including such major hits as "Hotel California," "Life In
the Fast Lane," "Soul Man," and "Midnight Confessi-
**Retail LP Selling Prices**

**Atlantic:** At Sears (7 locations), 141 lower list price releases on Columbia, including catalog numbers 6061, 6062, 5222, 5226, 6130, 6131, 6139, 6141, 6164, 6174, 6175. At Sam Goody (7 locations), sale on RCA and RCA custom labels for $4.19/$5.49 tape; any one of four ABC releases, including the newest albums by Down By the Duck Pond, $3.99/$5.99 tape; any one of four ABC releases, including the newest albums by Down By the Duck Pond, $3.99/$5.99 tape.

**Baltimore:** At Krovettes (4 locations), CBS sale in all supplement for $3.97/$4.99 tape. At Record Exchange (35 locations), three releases on Arista, including Bay City Rollers' catalog and debut albums by Silver and Eric Carpenters for $3.94/$4.99 tape. At Hutzel’s (50 stores), five "top hits on RCA, including latest releases by Halle & Gates, John Denver and Jefferey Hoguet, for $3.99/$5.99 tape. At G.C. Murphy Co., assorted cutouts for $1.94/$2.94. (Baltimore Sun).

**Boston:** No ads in The Boston Sunday Globe.

**Chicago:** Full-page ad promoting upcoming area concert appearance by Shirley Bassey, a tie-in with her newest LP, Motown Records tie-in of the original soundtrack to the motion pictures “Cooley High” and “Mahogany,” MCA Records tie-in of the original soundtrack to the motion pictures “The Last of the Mohicans” and “City of Gold.” The motion picture “The Omen.”

**Cleveland:** At Record Exchange (6 locations), one Sam Arista ad with the description "This week's special priced album is the first release on Arista Records!" and the price for $3.99/$5.99 tape. Tattoo/RCA Records tie-in of the original soundtrack to the motion picture "Bingo Long." (Cleveland Plain Dealer, September 10 and 12).

**Dallas:** At Record Exchange (35 locations), three releases on ABC, including "The Last of the Mohicans" and "City of Gold." At Arista Records (3 locations), three releases for $3.99/$4.99 tape; and the same Arista ad that appeared in Baltimore and Cleveland, except that Eric Carpenters debut LP is omitted and the other four releases for $4.29/$5.99 tape.

**Denver:** No ads in The Denver Post.

**Detroit:** No ads in The Detroit News.

**Houston:** At Foleys (2 locations), 16 "top LPs," including the newest releases by Boz Scaggs, Lenny Welch, Beach Boys, Barry Manilow, Linda Ronstadt, John Denver and War, for $3.99 each. (Saturday Houston Chronicle.)

**Los Angeles:** At The Worldshow (35 locations), all-sale over two pages with these features: all $5.96 list releases on CBS for $3.64/$4.99 tape; "Frappom Comes Alive" (2 LP set) for $4.89/$7.49 tape; 

**Pittsburgh:** At National Record Mart, Helen Reddy catalog for $4.99/$5.97 tape. At C.G. Murphy Co., same ad that appeared in Baltimore with identical features and prices, for $2.99 each. (Cleveland Plain Dealer, September 10 and 12).

**St. Louis:** At Street Side Records (1), same Arista ad that appeared elsewhere, with all five releases for $3.99/$5.99 tape. (Saturday St. Louis Post-Dispatch).

**Minneapolis:** At Musicland (9 locations), same Arista ad that appeared in Baltimore, Cleveland and Dallas, except that Eric Carpenters debut LP is omitted and no prices were listed. (Saturday Minneapolis Tribune).

**New York:** At Sam Goody (27 locations), sale on RCA and RCA custom labels for $4.19/$5.49 tape; any one of four ABC releases, including the newest albums by Crosby/Nash and John Holiday, for $4.19; and "Renaissance Live" (2 LP set on Sire) for $4.79; and "Jesus Christ Superstar" (LP on Columbia) for $3.99/$5.99 tape. At Arista Records (3 locations), three releases on Arista, American Flyer and War, for $3.99/$5.99 tape; "The Originals" by Kiss (3 LP set) for $7.99; same Arista ad that appeared in Baltimore, Cleveland, Dallas, Miami and Minneapolis, but with a price change of $3.99/$5.99 tape. At Arista Records (2 locations), same album out of three in catalog; ten "picks of the week," including the latest LPs by John Denver, Dolly Parton, Merle Haggard, "Jesus Christ Superstar" (3 LP set) for $12.57 per set, the complete Beethoven symphonies (50 list on 9 LP set) for $29.95, Wagner’s "Ring" ($120 list on 19 LP set) for $69.95, and any one of ten other Soundtracks for $1.99 each. (Saturday New York Times).

**Philadelphia:** At National Record Mart, Helen Reddy catalog for $4.99/$5.97 tape. At C.G. Murphy Co., same ad that appeared in Baltimore with identical features and prices, for $2.99 each. (Philadelphia Inquirer, September 10 and 12).

**San Francisco:** At Musicland (9 locations), same RCA ad that appeared in New York with identical features and prices; six "smash hits" on RCA, including the newest releases by John Denver, Dr. Buzzard’s Original Savannah Band and Bowie, "The Last of the Mohicans" and "City of Gold," for $3.99/$5.99 tape; and all the newest by John Denver, for $3.99 each. At Street Side Records, same ad with two releases by Fleetwood Mac, Wild Cherry, Linda Ronstadt, Chicago and the Bee Gees, for two prices, $3.99 and $3.78 per LP; five releases on Columbia, including the most recent releases by John Denver, Barry Manilow, Bill Withers and Leon Russell; and the new album by Barbra Streisand, for $3.99/$4.99 tape. At Arista Records (3 locations), same Arista ad that appeared elsewhere, except that all five releases are priced at $3.99 without mention of a tape price. Full-page ad promoting upcoming area concert appearance of Barbra Streisand, for $3.99 each. At National Record Mart, Helen Reddy catalog for $4.99/$5.97 tape. (Saturday San Francisco Examiner & Chronicle, September 9).

**Washington:** At Harmony Hut (8), same Arista ad that appeared elsewhere, with five releases for $3.99/$5.99 tape. At Dart Drugs, "Hundreds" of assorted cutouts for $4.99 (three for a dollar each). At K-Mart, assorted cutouts for one dollar each. At Arista Records tie-in of the original soundtrack to the motion picture "Jesus Christ Superstar." (Saturday Seattle Times).

**Seattle:** At Musicland (9 locations), same Arista ad that appeared in Baltimore, Cleveland and Dallas, except that Eric Carpenters debut LP is omitted and no prices were listed. (Saturday Seattle Times).
NOW HAS
THE BEST RADIO COVERAGE
OF ALL THE TRADES
THAT'S WHAT THEY'RE SAYING
CASH BOX RADIO

CASH BOX POP RADIO ANALYSIS
STATION ADDS THIS WEEK
RADIO ACTIVE SINGLES
ADDITIONS TO POP PLAYLISTS
THE SINGLES BULLETS

SECONDARY RADIO ACTIVE
ADDITIONS TO SECONDARY MARKETS PLAYLISTS

FM ANALYSIS
NEW FM ACTION LP’S
MOST ADDED LP’S
MOST REQUESTED CUTS
PREDICTIONS

R&B SINGLES TO WATCH
MOST PROGRAMMED NEW R&B LPS
R&B CROSSING TO TOP 40
TOP 40 CROSSING TO R&B
ADDITIONS TO R&B PLAYLISTS

COUNTRY RADIO ACTIVE
MOST ADDED SINGLES
MOST ACTIVE SINGLES
ADDITIONS TO COUNTRY PLAYLISTS
STATION BREAKS
<table>
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<th>9/18</th>
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<tr>
<td><strong>1</strong> FRAMPTON COMES ALIVE</td>
<td>7.98</td>
<td></td>
<td><strong>35</strong> A NIGHT AT THE OPERA</td>
<td>6.98</td>
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<tr>
<td><strong>2</strong> SPIRIT</td>
<td>6.98</td>
<td></td>
<td><strong>36</strong> MUSIC, MUSIC</td>
<td>6.98</td>
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<td><strong>3</strong> HASTEN DOWN THE WIND</td>
<td>6.98</td>
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<td><strong>37</strong> LOOK OUT FOR NUMBER ONE</td>
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<td><strong>4</strong> SILK DEGREES</td>
<td>6.98</td>
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<td><strong>38</strong> SUMMERTIME DREAM</td>
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<td><strong>5</strong> FLEETWOOD MAC</td>
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<td><strong>39</strong> A FIFTH OF BEETHOVEN</td>
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<td><strong>6</strong> CHICAGO X</td>
<td>6.98</td>
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<td><strong>40</strong> THE ORIGINALS</td>
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<td><strong>7</strong> GREATEST HITS</td>
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<td><strong>41</strong> AGENTS OF FORTUNE</td>
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<td><strong>8</strong> THIS ONE'S FOR YOU</td>
<td>6.98</td>
<td></td>
<td><strong>42</strong> WAKING AND DREAMING</td>
<td>6.98</td>
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<td><strong>9</strong> SPITFIRE</td>
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<td><strong>43</strong> GO</td>
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<td><strong>10</strong> WILD CHERRY</td>
<td>6.98</td>
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<td><strong>44</strong> NIGHTS ARE FOREVER</td>
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<td><strong>11</strong> BREEZIN'</td>
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<td><strong>45</strong> FIREFALL</td>
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<td><strong>12</strong> THEIR GREATEST HITS</td>
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<td><strong>46</strong> CONTRADICATION</td>
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<td><strong>13</strong> FLY LIKE AN EAGLE</td>
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<td><strong>47</strong> SPARKLE</td>
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<td><strong>14</strong> BEAUTIFUL NOISE</td>
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<td><strong>48</strong> ROYAL SCAM</td>
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<td><strong>15</strong> AT THE SPEED OF SOUND</td>
<td>6.98</td>
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<td><strong>49</strong> BREAD &amp; ROSES</td>
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<td><strong>16</strong> ALL THINGS IN TIME</td>
<td>6.98</td>
<td></td>
<td><strong>50</strong> YOU ARE MY STARSHIP</td>
<td>6.98</td>
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<td><strong>17</strong> HOT ON THE TRACKS</td>
<td>6.98</td>
<td></td>
<td><strong>51</strong> DR. BUZZARD'S ORIGINA 'SAVANNAH' BAND</td>
<td>6.98</td>
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<td><strong>18</strong> DREAMBOAT ANNIE</td>
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<td><strong>52</strong> SKY HIGH</td>
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<td><strong>19</strong> DIANA ROSS' GREATEST HITS</td>
<td>6.98</td>
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<td><strong>53</strong> GET CLOSER</td>
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<td><strong>20</strong> ROCKS</td>
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<td><strong>54</strong> EVERYBODY LOVES THE SUNSHINE</td>
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<td><strong>21</strong> SOUL SEARCHING</td>
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<td><strong>55</strong> NATURE COLE</td>
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<td><strong>22</strong> 15 BIG ONES</td>
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<td><strong>56</strong> SONG OF JOY</td>
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<td><strong>23</strong> WIRED</td>
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<td><strong>57</strong> MANHATTANS</td>
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<td><strong>24</strong> BEST OF B.T.O. (SO FAR)</td>
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<td><strong>58</strong> CHANGESONEWAVE</td>
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<td><strong>25</strong> BIGGER THAN BOTH OF US</td>
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<td><strong>59</strong> THE BEST OF THE BAND</td>
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<td><strong>26</strong> WHISTLING DOWN THE WIRE</td>
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<td><strong>60</strong> CHEMICAL'S GREATEST HITS</td>
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<td><strong>27</strong> THE GIST OF THE GEMINI</td>
<td>6.98</td>
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<td><strong>61</strong> STARLAND VOCAL BAND</td>
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<td><strong>62</strong> ENDLESS SUMMER</td>
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<td><strong>28</strong> A NIGHT ON THE TOWN</td>
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<td><strong>63</strong> HERE AND THERE</td>
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<td><strong>29</strong> IN THE POCKET</td>
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<td><strong>64</strong> ALICE COOPER GOW TO HELL</td>
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<td><strong>30</strong> THE DREAM WEAVER</td>
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<td><strong>65</strong> SECRETS</td>
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<td><strong>31</strong> ROCK 'N' ROLL MUSIC</td>
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<td><strong>100</strong> ANOTHER PASSenger</td>
<td>6.98</td>
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This exciting new Skynyrd album was recorded live at the fabulous Fox Theater in Atlanta over three consecutive "sold-out" nights. This 2 record set includes Free Bird, Sweet Home Alabama, Gimme Three Steps, Saturday Night Special and ten other Skynyrd hits. Be a part of the year's most exciting new release.

Produced by Tom Dowd
YOUR CHOICE IS LADY'S CHOICE

BONNIE BRAMLLETT

lady's choice

During the first week of trade reporting, Bonnie Bramlett’s Lady's Choice received these top honors:

CASH BOX — New FM Action LP’s—Fourth Most Added LP
BILLBOARD — Top Add-Ons National
RECORD WORLD — Sleeper of the Week
RADIO & RECORDS — Highest Debut of the Week at #20

Thank you from all of us at Capricorn Records, Macon, Ga.

Produced by Johnny Sandlin.