LINDA RONSTADT/
DESTINY'S DARLING

Karo Discusses List Prices;
Boston Competition Strong
'Blue Moves' Debuts At #7;
Major Seller at 27 Accounts
UPS Strike Still On in East;
May Reach Western States
Regan Dons Battle Fatigues
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Experts Or Amateurs?
Where Have All The
Talents Gone? (Ed)
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Where Have All The Talents Gone?

We've previously editorialized on the high turnover rate in the industry in general (Cash Box, Nov. 6) and for promotion men in particular (CB, July 17). But there's still one more thought that deserves discussion: Where are the industry leaders of tomorrow?

Let's assume that tomorrow morning, with the right economic conditions, a fairly decent initial artist roster and a "reasonable" budget, company XYZ decides to enter the music industry. Where would the staff of that new company come from?

Ninety-nine times out of 100, the talent for that new label would come from other existing record companies. Maybe in one case out of 100 would that talent come from outside the industry, from a firm not directly involved in record manufacture and distribution.

It seems that other industries not only draw on their own personnel, but they draw from other industries where they held similar positions, in, say, marketing, sales or public relations. Yet in our business, that concept is considered heresy. Is our industry so different, so removed from the norm, so special, dealing with such a unique product, that talent from other industries just can't cut it in the record business? It certainly appears that way.

Isn't marketing, selling or promoting a record the same as marketing, selling or promoting something else? Are the business schools turning out MBAs whose degrees read "Master of Business Administration in every business except the record business?"

Are the case histories companies involved in the music industry — and they include the $2 billion CBS Inc. and $1 billion Warner Communications Inc. — that different? So different, in fact, that qualified managerial talent "need not apply." Can't MBAs catch that infectious "record fever" disease that so many of us have? Apparently not.

Yes, the industry is dealing with a "unique product," but maybe it's less unique than we care to believe. Conventional business wisdom, as taught in the business schools, is supposed to be applicable everywhere.

What is needed is a synthesis between music industry fever and straight business knowledge. Are there any MBAs who would sacrifice a little job security in exchange for not wearing a suit and tie, free concert tickets and other fringe benefits? We think so. It's just a question of attracting the right type of individual to the industry.
HERE'S AN ALBUM
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‘Blue Moves’ Debuts At #7, Major Seller At 27 Accounts

NEW YORK — "Blue Movers," a 2-LP set by Elton John (Rock/ RCA), debuted on the Cash Box top 200 albums chart this week at #7 with a bullet, marking the second consecutive week that the album has been in the top ten, that chart within the top ten. Last week, "The Story Remains The Same," the 2-LP soundtrack from the recently released film "The Blues Brothers," debuted at #5 with a bullet, moving this week to #3 with a bullet.

Elton John's latest release was reported as a top seven selling album by 27 major accounts reporting to Cash Box, including #1 mentions at Peaches in Atlanta, Norman Cooper One Stop in Philadelphia, Dick's One Stop in Boston and Toshi's in Seattle.

The album was listed as the week's best seller by J.L. Marsh in San Francisco, Odyssey Records in Santa Cruz, Wax Music in Minneapolis, Peter's One Stop in Boston and Double B One Stop on Long Island. Retailers reporting it at #3 were: Korvet's in New London, Niles Tribune, Peaches in Denver, Record Revolution in Cleveland and Central Sales in Hartford.

Other accounts indicating that "Blue Movers" was among their top seven selling albums of the week were Music Plus and Licorice Pizza in Los Angeles, Tower Records in San Diego and Record & Discos, Sam Goody in New York and Disc Records, a national chain of 30 stores based in Cleveland. Accounts also noting it were: Twelve in California, Twelve in the East, Peaches in Denver, Records in Cleveland, Strandette Records in New York, Beverly's Records in New York and Apex-Martin in New Jersey.

Twelfth Gold Album

The album was also reported to become Elton John's twelfth gold album (signifying sales in excess of 500,000 units) and eleventh platinum album (signifying sales in excess of one million units). Of his 14 releases in the U.S., only "Empty Sky" and "11-17-70" failed to achieve gold status, and of his gold albums, only "Honky Tonk Woman" failed to reach the platinum plateau.

Interestingly, "Here And There" was John's last album to debut at #1 (debuted on May 15 at #7 with a bullet, violating two weeks later to #6 with a bullet. The album remained in the top 10 for seven weeks reaching an apex at #5 with a bullet on June 12.

Gulf Winds

"Gulf Winds" by Joan Baez (A&M) also debuted within the top 100 this week, appearing at #99 with a bullet. Last year, "From Every Stoop," a 2-LP live recording, also debuted within the top 100, first appearing on the chart at #67 with a bullet on February 7. The album climbed the chart for six weeks with bullets, finally peaking at #33 on March 27. "Gulf Winds" will be Baez's last recording for A&M. Her next album will be recorded on Portrait Records, the newest division of CBS Records.

Of the sales of their record for the first time with bullets, and both are compilations of greatest hits. "Gold" by The Animals (Mercury) and "All Time Hits" by The Beatles (Capitol) is the group's fifth album. "Gold/Volume One" by The Bee Gees (RSO/Polydor) debuted at #77. This collection chronicles the Bee Gees' music up to 1972.

UPS Strike Still On In East May Reach Western States

NEW YORK — The seven-week UPS strike by employees of the United Parcel Service continues this week, as do the effects it is having on all aspects of the record business. It is possible that this labor disturbance may bring talks to a conclusion. In addition, negotiations are underway between Teamsters locals, in Southern California and parts Arizona and Nevada, and UPS. Their contract expired on October 31, but sit they have not decided to strike.

Carter has six months to the UPS parcel traffic has been diverted to the U.S. Postal Service. The volume of large, heavy packages sent parcel post has risen 57 per cent since September, while small, small-class parcel classes have increased 146 per cent in the strike-affected area. Consequently more UPS worker's jobs will be at risk if the agreement is ratified, in addition to saving UPS the $5.98 to $5.99 per parcel post.

Operations at the CBS Records Branch in Boston have been affected very badly, according to a CBS source who is close to the situation.

"In order for us to get material out of Pitman to our smaller dealers they have to continue on pg. 42

Regan Don's Battle Fatigues

As WWII Package Explodes

by J.B. Carmicle

LOS ANGELES — Russ Regan might not have been on the beach for the Normandy Invasion of June 6, 1944, but if the dream of the president of 20th Century Records comes to pass, the soundtrack of "All This World War II" will involve millions more people than the actual event of three decades ago. Regan's newest project for the label, "All This World War II" is the direct result of an idea that germinated in a dream Regan experienced 2½ years ago. The idea, that the music of the war era could be combined with film, started to take shape as Regan and the marriage between pictures and recorded music, utilizing dis- SURVIVORS of the war and its effects, was particularly fascinating. With Regan's imagination and promotional campaigns already resulting in extensive display on the soundtrack by major FM stations across the country, the movie's world premiere scheduled this Thursday (11) in Hollywood, Regan dis- closed how his dream became reality, and also expressed confidence in the success of the joint film/music project.

Precipitated The Project

Regan's vision of World War II scenes were against the Beatles' music actually precipitated the entire project. The image of a starched Hitler juxtaposed with the Beatles' rock is a tough sell. There was one of his prime recollections of the dream. The image of a staunch Hitler juxtaposed with the Beatles' rock is a tough sell. There was one of his prime recollections of the dream. The image of a staunch Hitler juxtaposed with the Beatles' rock is a tough sell. There was one of his prime recollections of the dream.

Maitland To Toss MCA Hat into R&B Ring?

NEW YORK — Mike Maitland, presi- dent of MCA Records, said at a press conference on Monday, Nov. 8 that he was newly appointed to MCA's R&B division. Maitland was one of his prime recollections of the dream. The image of a staunch Hitler juxtaposed with the Beatles' rock is a tough sell. There was one of his prime recollections of the dream.

by Steve Ostrow & Julian Shapiro

Carter's Copyright Tribunal: Experts Or Amateurs?

by Rebecca Moore

WASHINGTON, D.C. — How will the Jimmy Carter administration affect implementa- tion of the new copyright law? Cash Box asked a number of music people that question. The consensus: no one can predict right now.

Carter's primary impact on copyright and the music industry will be felt in its solicitation of experts to serve on the Copyright Royalty Tribunal. The new Tribunal will relieve Congress of most of its past copyright reviews, and will provide a mechanism to resolve disputes between various royalty claimants.

With no real change in copyright, however, and no record on copyright, for the peanut farmer from Plains, the membership of Carter's tribunal is a ques- tion mark. Some members of the industry attorney remarked, "Neither candidate made copyright a vital issue in his campaign."

Copyright Community

Tom Brennan, general counsel for the Senate Copyright Subcommittee, pointed out that Carter had "ties with the copyright community." Brennan was allying to
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THE “GOOD TIME” SINGLE ALREADY CHARTED
Decca Limited Posts Increase In Profits, Sales For Fiscal Yr.

LONDON — Decca Limited, which manufactures and markets records and tapes in the U.S. as London Records announced a profit from its international record operation of nearly $9 million for the fiscal year ended March 31, up slightly more than $4 million the previous year. This was significantly due to increased popularity in the U.S., particularly in the sale of classical music, according to Sir Edward Lewis, chairman of Decca, who released the figures last week.

In explaining the approximately 120% increase in record sales, before interest and taxes, he cited the corporation’s growth in popular music as a key factor. During the year, London released “Rolled Gold,” a 2-LP set compiled from material recorded by the Rolling Stones when they were affiliated with the label, and a compilation album called “The Moody Blues.” In addition, Lewis made mention of “Blue Jays” by...

Jazz Albums Attain 44% Success Rate ‘Crossing Over’ Onto Cash Box Pop Chart

by Bob Speisman and Julian Shapiro

NEW YORK — Jazz albums have enjoyed increasing success “crossing over” onto the pop chart in recent weeks. Of a total of 760 chart positions since the inception of the Cash Box jazz chart 18 weeks ago, 353 have made the transition or nearly 44% of the total.

Based on recent performance, it appears that the percentage could increase dramatically due to the fact that the weekly total has not dropped below 50% since October 16. During the past month, the average has been 55%, ranging from a low of 2.5% on October 23 to a high of 57.5% last week. This week, the rate of “cross over” from the jazz chart to the pop chart is 50%.

That translates to 20 albums on the Cash Box jazz chart this week that simultaneously appear on the pop chart. Those albums, with their respective numbers on the jazz and pop charts, are: “Breeze” by George Benson at #1 and #45; “I Heard That” by Quincy Jones at #3 and #47; “Barefoot Ballet” by John Klemmer at #85 and #85; “Secrets” by Herb Hendock at #75 and #65; “Live On Tour” by The Billy Cobham-George DeRonde Band at #8 and #128; “Caliwite” by Gato Barbieri at #87 and #147; “You Are My Starship” by Norman Connors at #88 and #54; “Benson & Farrell” at #9 and #169; and “Very Toge...

ABC Records Suffers 4th Quarter Loss; Corporate Income Soars

NEW YORK — The record division of American Broadcasting Companies, Inc. suffered a “moderate” loss in earnings during the third quarter of 1976. This loss represents an improvement over the substantial losses incurred by the domestic recorded music company in the third quarter of 1975. At the same time, ABC Records’ sales for the quarter improved over those of the prior-year period. ABC’s wholesale record distribution company had increased revenues, while its profits were even with last year’s third quarter results; both volume and profits were up at the corporation’s Word, Inc. subsidiary. ABC, Inc. showed record third-quarter and nine-month earnings per share, net income and revenues. Third-quarter income climbed to $16,950,000 from $384,000 in the same period last year. Revenues rose 37 percent to $321,316,000 from $234,657,000 in the prior-year period, and earnings per share increased to 95c from 25c per share.

For the nine months ended October 2, ABC, Inc.’s net earnings grew to $47,360,000 from $31,049,000 in the 1975 nine-month period. Sales rose 28 percent to $590,953,000 from $474,896,000, and earnings per share advanced to $2.69 from $1.22.

Earnings for the first year ended December 31, 1975 included capital gains of 1c per share, arising principally from the sale of other properties and other economic factors during the first quarter. Similar gains for the 1975 nine-month period amounted to 6c per share.

A&M Success continues to Cash Box Chart

LOS ANGELES — A&M Records is hot on the Cash Box singles chart, with three bulleting records in the top 15 and another at 40 with a bullet. Their Captain & Tennille single “Muskrat Love” is number two with a bullet this week and headed for the top chart slot, while DeVonzor & Botkin’s “Nadia’s Theme” is at number 13 with a bullet, up from 16 with a bullet. In addition, hot Peter Frampton’s “Do You Feel” is number 14 with a bullet, up from 15 with a bullet.

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20th Century Records Hit By 3rd Quarter Setback

BEVERLY HILLS, CALIF. — The record and publishing division of Twenty-First Century Film Corporation suffered losses in both its third quarter and the nine-month period ended September 25.

The division’s third-quarter loss amounted to $1,233,000, compared to a gain during the prior-year period of $622,000. Sales for the third quarter declined to $17,122,000 from $4,240,000.

Over the nine-month period, the division lost $4,935,000, while it made a profit of $301,000 in the nine-month period of 1975. Nine-month revenues fell to $65,976,000 from $127,746,000 last year.

That’s a name of Twenty-First Century-Fox Film Corporation rose to $77,641,000 from $5,482,000 in the prior-year period. The company’s profits were $98,892,000 from $90,965,000, and earnings per share increased to $1.01 from 72c.

Twenty-First Century’s income for the nine-month period, however, declined to $5,098,000 from $13,617,000 during the same period a year ago. While volume rose slightly to $259,786,000 from $259,150,000, earnings per share dropped sharply to 67c from $1.30 for the nine months of 1975.

Columbia To Issue $8.98 List Pop LP

NEW YORK — Columbia Records will release the soundtrack to “A Star Is Born” starring Barbara Streisand and Kris Kristofferson, at the highest list price ever for a single pop album in the industry’s history. The $8.98 price will cover records and tapes and both should be available in stores on November 18.

‘Matter Of Cost’

Reason for the increased price is “simply a matter of cost,” according to Paul Smith, vice president of marketing for branch distribution for CBS, although he did pinpoint the areas that were responsible for the dollar increase over highly priced pop albums. Speculation has naturally arisen that increased royalty rates paid to the two stars are a significant factor.

Extensive Marketing Plan

Though Smith maintained that this increase is not a result of a “variable pricing concept” with which the market place is familiar, he conceded that the marketing plans for the album are extensive. “It’s as much an undertaking,” he said, “as one of the biggest we’ve ever done.”

Following details for the campaign, Smith explained, “We have a major radio blitz campaign. We will have print ads in the major magazines in the last five weeks of the year. We’re tied in with Warner Bros. Pictures (distributors of the film). We’ll have contests for radio people to do big and extra for accounts.”

Premiere

The film will have its premiere on December 18 in Los Angeles and will open nationwide on Christmas Day.
Sound Warehouse Promotions Have Great Responses

NEW YORK — Sound Warehouse in Oklahoma City celebrated Halloween with a special trick or treat this year — allowing a $25 record store gift Certificate to be found in the box with a record purchase during all business hours that day. The store operated one of the largest and longest running sales in the retail industry.

The Halloween contest was run in conjunction with radio station KJAK-FM, also known as "WKY Radio" in Oklahoma City. The promotion, which was the subject of an intensive media campaign on WKY-FM and KJAK-FM, included three different features. First was a special sales and marketing campaign on the Warner Brothers albums, "Alice Cooper Goes To Hell" and "Technical Ecstasy" by Black Sabbath, which included displays on the two LPs in all six stores and a special sale price of $3.77 for album, $4.77 for tape on the $8.98 list LPs. Throughout the week customers registered for a chance to win the album.

On October 30th, customers were invited to come to the chain's main store in Oklahoma City for a "Spooky Shopping Night," and were given the album of their choice. The drawing was held and customer Tim Reagan took a $100 savings certificate, which included delivered LPs with a retail value totaling $448.70. According to Sound Warehouse public relations director Steven Greenberg, the concept was "unbelievable," with an estimated 1,000 costumed customers attending.

A Tradition

The contest continues a Halloween tradition the chain started the previous year, when the store distributed a special "I'm Going Trick or Treating" package that included a special costume, joke book and judged a costume contest for which winner received 100 free LPs. This year the contest was handled by tying in the movie "Car Wash" in conjunction with radio station KJFL-AM, and a promotion for the Marshall Tucker Band's "Long Hard Ride" album with station WKY and Warner Brothers/Capricorn. The Tucker promotion was held at a local go-kart track, with customers entering a record for a chance to participate in a go-kart race. The first prize winners will receive an all-expense-paid trip to see the Tucker Band and the Tucker Band's next tour, with a go-kart, $100 cash and Marshall Tucker Band LPs offered to runners-up.

Saturday, November 6 saw a visit to the store by Sly Stone, Bootsy's Rubber Band, and Parliament/Funkadelic for an afternoon of music and fun in Oklahoma City. For the event all the albums in each artist's catalog were offered at a sale price of $7.99 for albums, $4.77 tapes ($4.98 list LPs).

"We really enjoy it," said Green, "and get a lot of response from our promotions. We're only record store in town that does so many promotions, and we're always looking for new and different things that will excite people!"

The store will continue its promotions leading up to Christmas and the New Year.

Stigwood, Anthony Gets Motion Picture Pact

LOS ANGELES — Robert Stigwood, chairmen of the Stigwood group of companies, and Dee Anthony, president of Bandana Enterprises, announced an agreement whereby Dee Anthony will act as executive producer of Stigwood's forthcoming motion picture, "Sergeant Pepper's Lonely Hearts Club Band!"

Peter Frampton will make his film debut starring in the motion picture. Frampton will also produce and perform the music for the film. The movie will begin principal photography on location in the USA in early 1977, with the release scheduled for Christmas of 1978. An original film soundtrack album will be released on RSO Records.

Jem's 'Import' Label Offers Foreign Albums At U.S. Prices

NEW YORK — At an audience which it feels is not reached by any American record company, Jem Records, the New Jersey-based wholesaler for imported phonograph records, has inaugurated a new label, Import Records. This new line of U.S.-manufactured albums will make available records that formerly were available only as imports, at a list price of $6.98.


The Import Records label will be distributed by a network of independent distributors including Halleihner Bros., for Atlanta, Dallas, St. Louis and Minneapolis, Aquacus in Hartford, Connecticut, Transcontinent of Buffalo, New York; Piccis in Cleveland; Universal in Philadelphia, and A&P-Ann in Austin, Texas.

The Import Records label is owned by the Jem Records company of New York City and is designed to take advantage of the growing interest in foreign rock groups and music.
You experienced its brilliant beginning when T-Bone Burnett, Steven Soles and David Mansfield added their magic to the Rolling Thunder Revue. With David Jackson and Matt Betton, they are now The Alpha Band, and they play rock & roll that will survive the warp of time and space.

a remarkable debut album on Arista Records
Capitol's Little River Band In American Mainstream
by John Mankiewicz

LOS ANGELES — The fact that a group is one of the top acts in one country does not necessarily mean that it can carry the same success to another. Little River Band, which has had records go double-gold in Australia, is currently beating the system in America with their single, "It's A Long Way There." The album is currently #38; the album has moved up to #114.

Said Lake, the group's debut American LP, self-titled, was released with little fanfare by Capitol Records in early April of this year. "We liked the record," explained Steve Meyer, director of national promotion for that company. "Unfortunately, we had a lot of other priorities at the time. We couldn't concentrate on Little River Band."

AOR Took Notice

However, AOR radio was paying a lot of attention to this new group especially to an 8 1/2 minute album cut called "It's A Long Way There."

"The problem," declared John McCready, guitarist for the group, "is that the tighter stations just couldn't program a track of that length." Tucker, with the considerable help of John and Pat Snips' Paladino (of Capitol's A&R department), cut the track down to 4:16, which immediately proved to be a hit. "So when it came on the air, the record got strong reaction in markets that included Florida, New Orleans, Seattle, St. Louis and secondary stations in San Francisco and Detroit.

Mercury Claims Top Month For October

CHICAGO — A combination of new and recent hit albums resulted in October being named the biggest sales month in their 30-year plus year history by Phonogram, Inc./Mercury Records. Product figuring in the October sales included LPs by Rush and Thin Lizzy, the Ohio Players "Gold" and "Best of B.T.O. (So Far)." Other product of note included new albums by the BarKays, The Gipsies, Graham Parker, Charles Earland, Garnett Silk and Rod Stewart.

Pony, Melanie Lead Atlantic Nov. Release

NEW YORK — "Imaginary Voyage" by Jean-Luc Ponty and "Photograph," Melanie's debut album on Atlantic, lead off the label's seventh album release for early November. Yuileide Cards

Also in the release are "Frances Gold," "Take The Heat Off Me" by Boney M. and "Feel It" by Fat Larry's Band, which has much of the WMOT label. Rounding out the package are "Funky Christmas" on Cotillion, which features a dozen yuletide carols performed by Lou Donaldson, John Edwards, the Impressions, Willis Jackson, Margie Joseph and Luther and "Face The Wind," by Turner Layton. The record was produced by lamar Minnoglu on the Flanagan label, which features a new version of his classic electronic music "standards" of the 60's.

In addition, "Chapel Of Love" by Laverne and Shirley, the first single from the upcoming "Laverne and Shirley, Sing" album, has been released.

AFE Sets Deal

NEW YORK — Audiophile Enterprises, Inc. has entered into an agreement with Hidden Sign Records of Munich, Germany and LiEdo's self-titled album, "Saxophone," which has been certified gold by the RIAA.

Getaway Goes Gold

NEW YORK — Columbia recording artists, Earth, Wind & Fire's latest single "Getaway" has been certified gold by the RIAA.

Cutlines on the Move

Arista Records

Arista Names Leon — Bonnie Leon has been named manager, A&RM administration, for Arista Records.

CBPPs Appointed At CBS — Frank Mooney has been appointed regional director of sales for the southwest region for CBS Records. Most recently he was a branch manager for the company in the Los Angeles market.

CBS International Appoints Senkiewicz — Joe Senkiewicz has been named director of promotion for CBS Records International. He was most recently a promotion manager for Columbia Records.

Casablanca Names Patterson — Worthy Patterson has been named to the post of eastern marketing manager for Casablanca Records. He comes to Casablanca from RCA Records, where he served as national promotion director.

Changes At Hellicher — Gloria Haneca has been appointed to the promotion post at Hellicher Brothers Records in Minneapolis. John Wahl fills Haneca's vacated position of promotion representative. John Sullivan and Ben Watson have been appointed promotion managers for the Hellicher Brothers distribution center in Texas. Sullivan will be out of the company's Houston office; Watson will cover Dallas/Ft. Worth.

Granville Named To CISAC Commission — Elizabeth Granville, executive director of publisher administration for BMI, has been named to the 23-member Judicial and Legislative Commission of the International Confederation of Societies of Authors and Composers.

Zysblat, Jr. Promoted — William Zysblat has been appointed chief financial officer for Sir Productions, replacing Aaron Schechter, who has resigned. Zysblat was formerly acting manager for Hurdman and Cranston, where he handled accounting matters for the touring activities of the Rolling Stones. Janice Azroc has joined Sir as publicity director, coming from the publicity and artist relations department of MCA Records. Selma Beilin has taken on the coordination of travel and itinerary needs for all Sir art staff and artists.

Rothman To Electric Lady — Arthur N. Rothman has been appointed financial director of Electric Lady Studios in New York.

Strassman Promotes Blackston — Gayle Blackston has been appointed account executive at C.J. Strauss & Co. She joined the firm a year ago as publicist, coming from Strauss from Arista Records, where she worked in the press department.

Gody At TV Post — Happy Gody has been appointed to the newly created post of assistant to the president of TV Music Group, where he will oversee forthcoming activities involving motion picture songs and scores for the firm.

Zakarin Jaws Wax — Alan Zakarin has been named an associate at Morton D. Wax and Associates.

Apex-Martin Appoints Rosenberg — Roy Rosenberg has joined Apex Martin Record Sales, Inc. to head the New York/New Jersey distributor's promotion staff. He comes to Apex-Martin from Audifidelity/BASF Records, where he was director of promotion and publicity.

Promotions At CBS Records — Mary Ann McCready has been promoted to the position of director, press and public information, CBS Records, Nashville, and will be based there. She will report directly to Rick Blackburn. Most recently, she held the position of manager, press and public information, CBS Records, Jim Kemp is now manager, press information, CBS Records, Nashville. He joined CBS Records in 1975 as publicity assistant for CBS in Nashville, a post he has held until this promotion.

Davis Upped At UA Country — Steve Davis has been appointed to the post of director of operations, Nashville, for United Artists Records. He will also continue his functions as A&R manager for the country division.

Artman Named At Wolfgang — Zohn Artman has been named to the position of director of national publicity for the newly formed Wolfgang Productions. While Artman is working with Nick Caineo and Jerry Pompli (A&R chief) out of the Bill Graham office in San Francisco, he will continue to carry out the responsibilities of his post as director of press and public relations for the concert production arm of Bill Graham Presents and Bill Graham Management.

OSMUNDIA XMS LP

Tillis, 4 Verve Sess From Polydor In Nov.

NEW YORK — "The Osmundia Christmas Album," a two-record set on Polydor/Kob, four Verve reissues and an album by Mel Tillis comprise Polydor's November release.

This particular release includes "The Cole Porter Songbook" by Ella Fitzgerald, "The Vegas Songs" by Louis Prima, "The Small Group Recordings" of Wes Montgomery and "Masters of the Guitar Plane" for Able and "Cecil Taylor, But Powell, Mary Lou Williams, Paul Bley, Bill Evans and Wynton Kelley. "We'd Like To Thank Our Country" by Mel Tillis and the Statesiders contains previously unreleased material.
When Gladys Knight stars in the most romantic movie of the year...

PIECE DREAMS
AN AVCO EMBASSY PICTURES RELEASE

You feel good!

"Gladys Knight makes smash screen debut"

"Pipedreams' is a little gem of a film that could turn out to be a real moneymaker for Avco Embassy Pictures"

"Knight could make it into the star ranks at a time when a new face is badly needed"

"She has charm and grit, with a terrific singing voice to boot. Here she doesn't sing on camera, but performs eight high-caliber songs on the soundtrack with The Pips, adding another exploitiable dimension to the film, whose appeal isn't limited to black audiences"

—Variety

When Gladys Knight and the Pips sing...

You feel even better!

The Original Motion Picture Soundtrack
Performed by
Gladys Knight & the Pips

MOVIE SCHEDULE
10/31 Atlanta
11/3 Baltimore
11/4 Washington, D.C.
11/5 Philadelphia
11/10 Cleveland
11/9 Detroit
11/10 Chicago
11/19 Norfolk

BDS 5678 ST
Playing, GRT Banking On ‘77

UPS Strike Heading West

get boxed carton lots, and it creates a big problem with them as far as ordering is concerned. It’s either that or we have to caign the ones, two and three shelves until we can build an order that’s big enough for shipping by truck. My promotion men have been delivering many of their records by hand when they can. For small packages they have gone to parcel post, and are only using buses “in an emergency” said Ryan. Howard McGraw, operations manager at the MCA pressing plant in Guelph, Ont., said, “We’re still getting the orders out. I’ve lowered our requirements on bulk shipments to below 100 pounds, and asked our sales department to get bulk orders, which is not difficult at this time of year. I’ve used parcel post/ship direct for small shipments, and have had overnight service, but it’s very costly. We’re better off going by bulk shipping.” Special handling and service has deteriorated because of increased volume. We’ve been losing service and profit, but we’ve got to get our stuff into the marketplace.”

Larger Chains OK

Erin Schwartz, L.P. retailer for the Harmon Chu chain, finds the strike “should be affecting us, but it’s not right. Now it’s not a terrible burden. I try and plan around it by ordering sooner and expecting shipments at least one day later.”

At For The Record, a four-store Baltimore area chain, shipments have been held up “just from small distributors, the ones you don’t have 100 pounds a week from,” said L.P. buyer Bill Blankenship. “It’s a pain, but I just let orders build up and do a monthly order. I don’t know what it’ll be like for the remainder of the season. We’ve had a problem with new releases, and it must be a real problem for smaller stores. I hope it ends soon but it probably won’t.”

“The strike has really been no problem at all,” said Tom Soamam, director of merchandising of records and tapes for the 10 Sam Goody stores in the Philadelphia area. “We are a fairly large operation, and most of our shipping is done by our own truck from our depot, so we haven’t felt it.”

Giant Music, a three-store chain in northern Virginia, has been affected “very little,” according to album buyer Mike Head. “We order in sufficient quantities to receive two-three shipments so it’s mainly singles and new releases that are held up. Mostly it has hurt our magazines that we sell, which at first were two weeks behind, but now are only a few days late. I can say that for us it has made an awful lot of difference.”

Small Retailers Gripe

The effects of the strike appear to have hurt the smaller retailers most. Fred Na- Jame, owner of Hi-Fi Record and Tape Center in Johnson City, N.Y., claimed, “It’s

LONDON HOSTS HEILICHER — London Records recently held an official “Welcome To The Family’ meeting for Heilicher Brothers of St. Louis, the label’s recently appointed independent distributor for Missouri and Kansas. The meeting included a presentation of new albums on the London labels, along with a discussion of past and future merchandising programs. Pictured above at the kickoff event are: finance, Jim Hunter, executive vice president and director of finance; Eric Paulsen, general manager for Heilicher Brothers of St. Louis, Sy Warner, London’s national sales manager; Don Wardell, director of creative services; John Harper, director of classical sales; and Bob Storba, district manager. Seated is Marie Peros, London’s national credit manager.

had sales of $35.5 million for the 1976 year ended March 31, compared to sales of $50.1 million the year before. But the loss on the Chess sale led to an overall total of $61,619 for 1976, as compared to a pre-tax profit of $1 million the year before. Regarding sales, GRT indicated they are “stated net of a 25% to 30% provision for product returns.”

GRT has reorganized its music divisions into five major groups, according to the report. They are music tapes (for Arista, A&M, Buddah, etc.), direct mailing, marketing (special packages similar to “22 Hits of the Love Spout”), the record division (Janus and GRT Records), GRT of Canada, and custom products (custom tape duplication and record pressing). In addition, GRT reported they have “guaranteed minimum royalty payments for music licensees to duplicate records and sell prerecorded tapes. Guarantees to $85,400 are payable through $10,000, with $5,972,000 being due in the fiscal year ending March 31, 1977.”

The company is planning to diversify, management of a southern California ski resort and the acquisition of an 80% interest is under active consideration. “The company also recognizes that,” the report noted, “to achieve its desired growth rates, it must diversify outside the music segment of the recreation industry. External growth by acquisition has now become a practical and realistic avenue for development. Our general objective is to invest in businesses with long-term predictable growth patterns.”

Playboy Year

Sales for the Playboy Enterprises record and music publishing division almost tripled from 1975 to 1976. For the year ended June 30, as sales rose from $780,000 to $2 million. The division, however, was still not profitable, and lost nearly a half million from $1.2 million last year to $1.8 million this year. Losses in the five period were $810,000 (1975) and $810,000 total $7.6 million. Nonetheless, Playboy, after a “year of significant achievement” (earning $1.8 million) “will move its penetration of the most vital segments of the contemporary music market.” The report also details the distribution arrange- ments,But also stresses their suc- cesses with country product.

Playboy has also expanded their operations to Seventeen, the first of which opened mid-August in 1976 in Chicago. In addition to Playboy accessories and sports wear, their catalogs also feature record departments.

Crossovers Complicate Grammy Classifications

LOS ANGELES — More than two dozen members of the music and recording industry met Oct. 29 and 30 at NARAS’ national offices here to screen entries for the 19th Annual Grammy Awards. After two days of talks, agreement was reached on at least one count: the increasing number of crossovers. Many believe that different musical styles have greatly com- plicated the task of categorizing artists and their recordings.

Since academy regulations prohibit en- tries from being listed in more than one performance category, screening committee members, representing many facets of the music industry, often found themselves in spiritual disorientations regarding precisely where many of the crossover and fusion L.P.’s, as well as individual album tracks, belonged. Several hours were spent listening to both L.P.’s and tracks, both were taken as committee members at- tempted to reach consensus where ques- tions were involved.

The two-day meeting, chaired by Eddie Lamberts, NARAS national trustee and president-elect, also focused on attention on the current Grammy Awards’ categories themselves. Several committee members were asked to consider the addition of new categories to cover artists and recordings which repre- sent a fusion of musical styles.

The committee also reviewed release date information to ascertain whether recordings were released between Oct. 16, 1975 and Sept. 30, 1976, the academy’s new cut-off date.

The next step in the Grammy procedure calls for recommendations to be reviewed by the boards of governors of the academy’s seven chapters followed by the national board of governors, whose decisions will be final.

Academy voting members will receive pre-nomination lists along with their nominating ballots during the first week of December. Results of the ballotting will determine the finalists, with winners to be announced at the annual Awards Show during the Grammy Awards CBS-TV special.

UA Sets Dirt Band LP

LOS ANGELES — United Artists Records has set for release a new Nitty Gritty Dirt Band collection entitled “Dirt, Silver and Gold.” The 3 L.P. package will retail for $11.98.

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ONE MORE WEEK TO
ACT LIKE NOTHING'S WRONG....

AL.....
NOT
ALICE
Looking ahead to the top 100

101 Baby, I’ll Give It to You (Clifford Jordan)

102 Do It to My Mind (Sly & Robbie)

103 Duke of Earl (Moran & Hendricks)

104 Slow Dancing (Pastoralis

BUFFETT MEETS TWILLEY — ABC recording artist Jimmy Buffett greeted ABC/Shelter artists The Dwight Twilley Band backstage after his recent engagement at The Bottom Line in New York. The Twilley Band were in town to open a week-long showcase at the Oceana Club. 

Ben Karol Candidly Appraises List Prices

Gold Circle’s ad was a response to the competition. But at press time, the only authorized spokesman for Gold Circle was unavailable for comment.

In Boston, another very competitive market, Strawberries celebrated the opening of a new store, its third, with an ad promoting the latest releases by “all artists” for $3.75. Harry Suther, general manager of Strawberries, agreed that this 2,000-foot, full-line outlet in a prime location will cause “more pressure on everybody else.” However, when asked if he thought that Strawberries’ expansion would lead to lowered record prices in Boston, Safer replied, “I don’t know. That’s up to the competition.”

A spokesman for another major Boston retailer said that he is not worried about the opening of Strawberries’ new store, “as long as they (Strawberries) don’t go crazy with the prices. I don’t know how anyone’s making money with these (current) prices anyway.” The spokesman added that, in his opinion, Strawberries had provided the impetus for the present lowering of prices in Boston. “A year ago at this time, no one had anything near the amount of merchandise on sale today.”

No Prices At Peaches

Adopting a tactic which appeared to be similar to Strawberries’ in the case of the new “Rainbow” album (see Cash Box, Nov. 8), the Peaches chain of “superstores” advertised a number of CBS releases without a price in four markets: Atlanta, Dallas, Denver and St. Louis.

“We don’t advertise price,” stated a spokesman for Peaches. “We are trying to emphasize the fact that price is not the only factor that’s involved in selling product.” He added that “when you advertise the price, you tend to get into price wars, which we don’t want to do. We don’t have to sell product for a low, low price. We can maintain a good profit margin and not give the stuff away.”

Based on these comments, it might seem that Peaches, like K mart (see Cash Box, Nov. 8), is selling its front-line product at prices above those charged by the competition. A check of Peaches stores located in the markets where the ads appeared, however, revealed that they are selling the advertised releases at the going prices in those areas.

Peaches rarely runs print ads in any of the eight markets where its stores are situated. Most of its advertising budget is used to lay radio and TV ads. When a Peaches store does run a print ad, it is usually for blank tapes or classical albums.

Coincidental CBS Ads

In addition to the four markets where Peaches ran ads, newspaper ads devoted solely to CBS product appeared in Cleveland, Portland, San Francisco and Seattle. However, according to Ron McCarrel, director of merchandising at Columbia Records, this was not part of any national marketing campaign. “Most of those ads are done locally by our branch managers in connection with their area and their individual markets. So when eight of them happen to hit on the same Sunday, a good deal of that is coincidental.”

It was no coincidence, though, that soundtrack tie-ins appeared in only two of the four markets (Dallas, San Francisco and Los Angeles) where Led Zeppelin’s movie, “The Song Remains the Same,” was advertised. When the film was initially released (see Cash Box, October 30), Dave Glew, senior vice president of marketing for Atlantic Records, said that the soundtrack would be tied to all ads for the movie which were co-sponsored by Atlantic and Warner Bros. Pictures. However, most of these ads are being held back until next week, according to Glew. Therefore, he said, the ads which ran last week without a soundtrack tie-in “must have been placed by the local theaters.”

A rather unusual campaign for a soundtrack album was recently launched by Buddah Records. To prepare the way for Gladys Knight and the Pips’ soundtrack to the film “Pipe Dreams,” Buddah issued a single from the album one week before the film was released. Titled “So Sad The Song,” the single was tied, along with the soundtrack, to ads for the movie this week in Washington and Philadelphia.

For the fourth week in a row, MCA’s “Car Wash” soundtrack (see Cash Box, Nov. 1) was available at any record store with the exception of another current soundtrack. This week it was tied to ads for the movie in a total of 10 markets: Boston, Chicago, Cleveland, Dallas, Detroit, Houston, Los Angeles, Minneapolis, Pittsburgh, St. Louis and San Francisco.

Jazz Migration

“Blue Moves” Prices

A week after its release, Elton John’s new album, “Blue Moves” ($12.98 list) was advertised in only three markets monitored: at Strawberries in Boston for $7.98; at Sam Goody in New York for $7.98; and at Sam Goody in Philadelphia for $7.99.

Meanwhile, Columbia continued its strong campaign by listing the version EWF released. Ads for the album appeared this week in nine markets: at Peaches in Atlanta with price not included; at Super-X Drug stores in Cincinnati for $3/95-$4.95 tape; at Uncle Bill’s in Cleveland for $3.95/4.95 tape, at Gold Circle in Cleveland for $3.99 tape, at Cash Box for $7.98 tape; at 8-50298 for $3.99/5.99 tape; at Peaches in Dallas with price not included; and at Woolco in Dallas for $3.95-$5.33 tape, at Peaches in Denver with price not included; at Sears in Milwaukee for $3.99/4.99 tape; at Jimmy’s Mondo in New York for $3.99/4.99 tape, at Sam Goody in Philadelphia for $3.99; and at Wide World of Music and Music Street in Seattle for $3.99/4.99 tape.

Ads for the A&M version of “Nadia’s Theme,” which is building at $170 on the East Coast, have been tied to a campaign at a number of stores with a bulletin, appeared in six markets this week: at Korvettes in Baltimore and Montgomery Ward in Philadelphia for $3.28/4.56; at The Warehouse in Los Angeles for $3.88; at Jimmy’s Mondo for $3.99-$4.94 tape, and at Korvettes in Philadelphia for $3.46.

The low prices for this album across the US would seem to indicate that retailers were offering some kind of special deal on it. And if there were a special deal involved, it might have been designed to counter Arist’s bid for the same market with its solo Barry DeVorzon album, also titled “Nadia’s Theme.” At press time, however, CB was unable to confirm this interest from A&M about its promotion of “Nadia’s Theme.”

For Complete LP Selling Prices See Page 36

Decca Sales

Justin Haywood and John Lodge and “The Snow Goose” by Camel as contributing to the genre, whom he referred to as “an outstanding talent who has a dazzling future.”

Decca also operates divisions involved in the manufacture of television and navigational hardware. The company posted a profit before interest of $26.5 million on total sales of $151 million. After deducting taxation, assets attributable to minority holders and special items, the net profit attributable to Decca was nearly $15 million, up from approximately $7.5 million the previous year.

JAMMING WITH SCOTT — Bobby Scott, recently signed to Columbia Records, was the guest of honor at a party the label held to celebrate the release of his album. “From Eden To Canaan.” The party’s climax was a jam session featuring Scott and other artists. Shown at the gala occasion (from left) are: Bruce Lundvall, president of CBS Records Division; Mary Scott; Bobby Scott’s executive assistant; Bobby Scott; Anne DeMpsy; Shirley Ethier; Mickey Ethier, vice president of A&R; east coast for Columbia Records; Helen Humes; and Don Dempsey, vice president of marketing for Columbia Records.

Cashbox November 13, 1976
THE ILLUMINATING FORCE OF THE REAL BILLY PRESTON IN THE MOST ENTERTAINING MUSICAL WORK OF HIS ALREADY ILLUSTRIOUS CAREER. A GREAT NEW ALBUM THAT COULD ONLY BE CALLED "BILLY PRESTON."

“BILLY PRESTON” NEW ON A&M RECORDS & TAPES

Produced by Billy Preston and Robert Margouleff
Keystone Seeks FCC Action On Satellite Ownership By Networks

NEW YORK — The Keystone Broadcasting System has filed a petition with the Federal Communications Commission seeking the immediate commencement of a proceeding to prohibit commercial TV or radio network ownership from exercising or controlling communications satellites, according to company president Nicholas Gordon.

Keystone, in an earlier pleading submitted to the Commission (see CB, Sept. 18), has pointed out the dangers of network-satellite ownership. Today's action seeks expedited commission action to correct what Keystone finds to be a serious omission in the rules.

"In acting on behalf of all small city broadcasters," Gordon noted, "we are attempting to assure a balance between the broadcasting and common carrier industries as is maintained."

The Keystone petition points out that the adoption of a rule prohibiting broadcast network companies from expanding into common carrier services will parallel an early Justice Department basic policy, which prohibited telephone company ownership of broadcast operations.

Gordon noted that the absence of the proposed rule would lead to the danger of anticompetitive complications where one network organization would be forced to purchase "telephone facilities from another network company."

1977 IBS Meet Set

NEW YORK — The 1977 Intercollegiate Broadcasting System (IBS) National Convention will be held April 1-3 at the Hyatt Regency Hotel in Washington, D.C.

Radio Arts Debut New Country Format

LOS ANGELES — Radio Arts Inc., Burbank, announced that its new major country programming service titled "Easy Country."

The entry into the country field marks Radio Arts' second complete programming service for automated and non-automated radio stations. The firm's initial format, "The Entertainers," was developed last year and has been contracted by 55 stations across the country.

An "Easy Country" demo is available on reel-to-reel or cassette from Radio Arts Inc., Suite 104, 210 North Pass Avenue, Burbank, California 91505.

S.E. Secondary Radio Stations Set Meeting

LOS ANGELES — The first Southeast Secondary Radio Conference will be held at Birmingham, Alabama Hyatt House on January 14-15, 1977. The conference will bring together southern radio, trade and record industry representatives for an exchange of ideas on the topics of AOR radio, music, engineering, management, and programming. A combined radio and record conference meeting are also planned for the conference.

Gary Peters, east coast editor of Cash Box, will be a featured panelist at the trade meeting.

Daredevils 'ST Concerts' Get A&M Support

LOS ANGELES — At least ten radio stations have lined up with the Ozark Mountain Daredevils' "dollar series" of concerts, according to A&M Records, which is lending heavy promotional support to the concert tour. Joan Armatrading is special guest act.

The country-rock group is playing a series of shows in major cities and charging only one dollar admission in order to get the group better acquainted with concert audiences in those markets.

The dollar show idea was successful at Cowtown Ballroom in Kansas when Stan Plessier, whose Good Karma Productions of Kansas City manages the Daredevils, brought the show to town.

Except for a couple of dates, all the Daredevils' concerts are being co-sponsored by radio stations, even though not every show is a dollar concert.

The radio tie-in began on Nov. 4 with KSHS in St. Louis, who sponsored a "radio birthday party." Other stations include WKRT, Chicago, CHUM, Toronto, WGRO, Buffalo, WPLR, New Haven (where the group will do a live simulcast), WSAN, Allentown, WYSP, Raleigh, WKLS, Atlanta, WAIV, Jackson- ville and many more.

The concert tour ends Nov. 25 in Beaumont, although no outlet has been named yet.

NEW FM ACTION LP's

1. Flowing Free Forever — Michael Murphy — Epic
2. All This & World War II — Various Artists — 20th Century
3. Hometown Boy Makes Good — Elvin Bishop — Capricorn/WB
4. Nightshift — Foghat — WB
5. Zoot Allures — Frank Zappa — Disc/ReeT
6. A New World Record — ELO — UA
7. Heat Treatment — Graham Parker — Mercury
8. Points Of The Heart — Jimmie Simpson — Epic
9. Hopkirk — Hot Tuna — Grunt/RCA
10. Dance — Pure Prairie League — RCA
11. Night Moves — Bob Seger — Capitol
12. Leftoverture — Kansas — Kirshner/CBS
13. Billy Preston — A&M
14. Certified Live — Dave Mason — Columbia

MOST REQUESTED CUTS

1. Stairway To Heaven/Rain Song/Rock 'N Roll/Whole Lotta Love
2. Sir Duke/As/If It's Magic/Isn't She Lovely — Stevie Wonder
3. More Than A Feeling/Foreplay — Boston — Epic

PREDICTIONS

1. Johnny The Fox (entire LP)/Rocky/Sweet Marie — Thin Lizzy — Mercury
2. Night Moves (entire LP) — Bob Seger — Capitol

STATION BREAKS

Sheila Cant is new MD at WERC, Birmingham.
Greg Brown is 6-10 am man at WDHF, Chicago. Brown comes from WBBM-FM, also Chicago and replaces Gary Price who continues as PD.
Sary Peters named PD at WICC, Bridgeport. Peters previously worked at WDRC, Hartford where he was known as Pete Oss. Jerry Knight, former PD and operations manager is open to all offers. He can be reached at 203-374-7079.
John Reed enters WGWG, Chattanooga as morning drive personality. Reed comes from WXDB, also Chattanooga.
Don McGuire has been added to KTAC, Tacoma lineup as weekend personality.
Michael Kjar in as MD at KKLS, Rapid City, Kjar, formerly with KOIL, Omaha replaces John Hoh who exits station. T.J. Barker is new air man from KVOX, Moorhead.
Charges at WAZY, New Haven: Chuck Martin, former PD leaves. John E. Walker named chief announcer. Bill Patrick becomes operations manager while continuing as PD at sister station WKCI-FM.
Lee Roberts, 2-6 am jock replaces Lise who exits station.
Jeff Geber in as 9-1 pm jock at WQCL, Cleveland. Geber previously worked at WBFF, Rochester.
Gary Jensen is the new MD at WBVF, Framingham.
WVVC, Lansing names Bob Grossfeld news director. He previously worked as a reporter for the station.
Mark Hanes, former news director at WPRO, Providence department to join continuing as PD.

'Super Country' Jingle Package Available


Blends

Century Super Country features 80 cuts, including station IDs, production aids and a custom country song. The package also blends many country music styles, which are performed by a 34-piece orchestra.

Cashbox/November 13, 1976
WE'RE PLEASED TO ANNOUNCE THE RELEASE OF ROBIN TROWER’S

CALEDONIA
THE NEW SINGLE FROM HIS HIT ALBUM “LONG MISTY DAYS”
CASHBOX, IN THEIR “PICKS OF THE WEEK,” WROTE THAT “CALEDONIA” IS “A PERFECT ITEM FOR AM PLAYLISTS.” WE COULDN'T AGREE MORE.

HIS NEW SINGLE ON Chrysalis CHS 2122
THE BEST OF GLEN CAMPBELL

Now In One Album!
- Rhinestone Cowboy
- Gentle On My Mind
- Wichita Lineman
- Galveston
- Houston (I'm Comin' To See You)
- Country Boy (You Got Your Feet In L.A.)
- By The Time I Get To Phoenix
- The Last Time I Saw Her
- Try A Little Kindness
- It's Only Make Believe
- I Knew Jesus (Before He Was A Star)
- The Moon Is A Harsh Mistress

Available Mid-November

GRAND FUNK HITS

Now In One Album!
- Rock & Roll Soul
- We're An American Band
- Walk Like A Man (You Can Call Me Your Man)
- Bad Time
- Some Kind Of Wonderful
- The Loco Motion
- Shinin' On
- Sally
- Take Me
- To Get Back In

ON CAPITAL RECORDS AND TAPES!
I love you.

I'm receiving the station adds this week.

Radio Active Singles

1. Tonight's The Night — Rod Stewart — WB

2. More Than A Feeling — Boston — Epic

3. You Make Me Feel Like Dancing — Leo Sayer — WB

4. Rubber Band Man — Spinners — Atlantic

5. Stand Tall — Curtis Cummings — Portrait

6. Sorry Seems To Be The Hardest Word — Elton John — Rocket-MCA

7. Flight '76 — Walter Murphy — Private Stock

8. I Like Dreaming — Kenny Nolan — 20th Century

9. Slow Dancing — Funky Kings — Arista

10. Whenever I'm Away From You — John Travolta — Midland
CASH BOX POP RADIO ANALYSIS

MOST ADDED SONGS

<table>
<thead>
<tr>
<th>#</th>
<th>Song Title</th>
<th>Artist</th>
<th>Station Adds (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Sorry Seems To Be The Hardest</td>
<td>Elton John</td>
<td>84</td>
</tr>
<tr>
<td>2</td>
<td>You Don't Have To Be A Star</td>
<td>McCoo &amp; Davis</td>
<td>20</td>
</tr>
<tr>
<td>3</td>
<td>Livin' Thing</td>
<td>ELO</td>
<td>14</td>
</tr>
<tr>
<td>4</td>
<td>Nights Are Forever Without You</td>
<td>England Dan</td>
<td>13</td>
</tr>
<tr>
<td>5</td>
<td>Hot Line</td>
<td>Sylvester</td>
<td>13</td>
</tr>
<tr>
<td>6</td>
<td>Rubber Band Man</td>
<td>Atlantic</td>
<td>10</td>
</tr>
<tr>
<td>7</td>
<td>Free Bird (LP cut)</td>
<td>Lynyrd Skynyrd</td>
<td>9</td>
</tr>
<tr>
<td>8</td>
<td>Tonight's The Night</td>
<td>Rod Stewart</td>
<td>7</td>
</tr>
<tr>
<td>9</td>
<td>After The Lovin'</td>
<td>Engelbert</td>
<td>7</td>
</tr>
<tr>
<td>10</td>
<td>Love Ballad</td>
<td>LTD</td>
<td>7</td>
</tr>
<tr>
<td>11</td>
<td>Make You Feel</td>
<td>Leo Sayer</td>
<td>6</td>
</tr>
<tr>
<td>12</td>
<td>Isn't She Lovely (LP cut)</td>
<td>Stevie Wonder</td>
<td>6</td>
</tr>
<tr>
<td>13</td>
<td>Love So Right</td>
<td>Bee Gees</td>
<td>5</td>
</tr>
<tr>
<td>14</td>
<td>I Never Cry</td>
<td>Alice Cooper</td>
<td>5</td>
</tr>
<tr>
<td>15</td>
<td>Love Me</td>
<td>Yvonne Ellison</td>
<td>5</td>
</tr>
<tr>
<td>16</td>
<td>Dazz - Brick</td>
<td>Bang</td>
<td>5</td>
</tr>
<tr>
<td>17</td>
<td>Mademoiselle</td>
<td>Styx &amp; A&amp;M</td>
<td>5</td>
</tr>
</tbody>
</table>

RADIO ACTIVE SINGLES

1. Tonight's The Night — Rod Stewart — WB
2. More Than A Feeling — Boston — Epic
3. You Make Me Feel Like Dancing — Leo Sayer — WB
4. Don't Bring Me Down — Boston — Epic
5. Love Is Like A Battle — Boston — Epic
6. I'm Gonna Make Him Love Me — Boston — Epic
7. You Know I Love You — Boston — Epic
8. Love Me Like You Do — Boston — Epic
9. I'll Never Love Again — Boston — Epic
10. You've Got Me Crying — Boston — Epic
11. Love Is Like A Battle — Boston — Epic
12. I'm Gonna Make Him Love Me — Boston — Epic
13. You Make Me Feel Like Dancing — Leo Sayer — WB
14. More Than A Feeling — Boston — Epic
15. Love Is Like A Battle — Boston — Epic
16. You Know I Love You — Boston — Epic
17. I'll Never Love Again — Boston — Epic
18. You've Got Me Crying — Boston — Epic
19. Love Me Like You Do — Boston — Epic
20. Don't Bring Me Down — Boston — Epic

SECONDARY RADIO ACTIVE

1. I Wish — Stevie Wonder — Tamla (LP cut)
2. Isn't She Lovely — Stevie Wonder — Tamla (LP cut)
3. Mademoiselle — Styx & A&M
4. Free Bird — Lynyrd Skynyrd — MCA (LP cut)
5. Hello Old Friend — Eric Clapton — RSO
6. Ob La Di, Ob La Da — Beatles — Capitol
7. Flight '76 — Walter Murphy — Private Stock
8. I Like Dancing — Kenny Nolan — 20th Century
9. Slow Dancing — Funky Kings — Artists
10. Whenever I'm Away From You — John Travolta — Midland
POINTs WEST — Is UA Records getting ready for a shake-up? That's what we hear. Last week, Tom Williams, head of creative services for that company, was dismissed. And, although War's contract is not up for at least a year, rumors have it that UA is about to sell. Naturally, this is not a story we're making up. Nobody, apparently, is affecting operations now. Last Thursday marked Roderick Falconer Day at all UA offices — employees wore Falconer buttons and only played UA's record on office turntables. Work, it was reported, was totally downhill. Falcons career, over.

ALL THE PRESIDENT'S PICKERS — Well, Dion did ask for members of the audience to come up on stage with him at Washington's Cellular Phone. He probably didn't expect Carl Bernstein, who, besides adding appropriate hard hat to the proceedings, turned up a guitar and a microphone, and then proceeded to put together a garage band or something? We don't know, but if you count to ten... GATO BARBERI AT ROXY — drew some famous fans. Actor Robert De Niro was in the crowd, studying Gato's style, no doubt, to see if he and Angie ever can work together. Gato also got help from sax man Al Herbert, who was there, probably studying Gato's style as well. Gino Vannelli was just enjoying the music, and Marvin Gaye was there (although Gato didn't know it) and had a song dedicated to him. LHR

BUFFETT ON THE BEACH — As the country's largest record company, Elektra/Asylum, made it clear last week, they have their eye on the beach market — with their first LP, "Elektra Beach," they've launched a new line of records aimed at the "rarefied market" known as "mallardmania," November 14-15, Chicago, and Robin Trower, A&M's Joan Armatrading on tour November 24, New Orleans. The Ozark Mountain Daredevils began following the road alone last week with their new LP, "Rock Band," which is the entertainment arm of the LSRG Organization. Rockfill, Inc. is

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For The Record

EAST COASTINGS — George Harrison's first Oak Horse single, entitled "This Song," contains lyrics such as: "This song has nothing to do with... Don't let purse... dont... nude, and... song has nothing to do with... Don't let purse...1. My acoustic guitar... and Don't let purse... he said. The lyrics have no... suit against Harrison by the estate of songwriters Ronald Mac and his Bright Tunes Publishing Co. It was decided that in writing "My Sweet Lord," Harrison had plagiarized the melody of Mac's "Sticky Fingers." "So he's gone." BUFFETT DELUXE — The Thomas McGuan & McRae Ranch Band's latest release is an ill-timed release that has only recently begun to gather a recognizably cult following. Once hailed as the film's original noiselive at the box office was released, the album has been described by Jimmy Buffett, who composed the excellent soundtrack. He's not given... in the cinema, however — Buffett, an old buddy of McGuan, has been... in collaboration on a new movie, and his work on the story as well as music... To be called "The Tango Opera."" The film's scene is set in the Florida Everglades, and the music will in most cases be played by some... characters who are in the production. Buffett stated that he would like to continue... continue working in the film, as he did with McGuan, claiming that the two, both... Catholics who've left the fold, had once conspired forming the group, who... Mackerel Film Company. Before ending his visit with Buffett, McGuan... Duets album. Changes in Latitude, Changes in Altitudes will be ready for January. He's using his touring band... on the LP sessions for "a sound as close to live performance as possible."... (with Laker's double album, which is... — Elton John and Bernie Taupin: "Say Goodbye To Normal Man And Other Things."... to contribute to the proceeds of their upcoming appearance at Madison Square Garden, December 2, to the Police Athletic League Charity... featured in N.Y. paperback "James Paul McCartney featuring Wings." In February, Elton... John and Bernie Taupin: Say Goodbye To Normal Man And Other Things. "They... the group will be hosted by New York's Mayor John Lindsay prior to the beginning of the American Music Tour... "The Committee To Aid The Beatles is releasing an album of 100,000 copies, for the... Let It Be label. Oke Jockeys around the world should be receiving advance copies shortly... Recently married: John McClaughlin "...Happiness to the World" is a song that John Prat... Quale's album." "He probably thinks... Mike will... Song," he said, "is a... Ronnie and Krisbie Wood recently became parents of a newborn baby boy in Los Angeles. Mick Jagger was among the list of JWs who were not... The group would be joining the Beatles' tour in Europe this week... Roger Earl, the former bassist... of the group's newest album," Night Shift," he probably thinks... tour on the floor." Earl recently ordered a new Lamborghini Murcielago SV to expected income..." said the addition of a collection of limited edition car cards is... includes an autographed copy... Earl, a former Teen Beatle and a special guest. "But we... doesn't get his bass drum and accelerator pedals confused. "OFF ON... — Led Zeppelin reportedly planning a world tour to begin sometime in February. "This is... Dolly Parton, who has been cancelled concerts... last week's, is... Even worse... and there's been a... have cancelled concerts... holding a "unidestined country?... Have you ever wished... your very own zebra? Warner Communications Inc. has cancelled the... the closing of Warner Bros. Jungle Habitil, the West Milford, New Jersey... drive through the park where you could see African animals on the... the safety of their own stable wagons. The park, which will not reopen... has been unprofitable due to steadily decreasing attendance. While... the park's animals are now being sold for goods. According to the... at the park. "Next week's... oil to Europe for television and live appearances... Rolling Stone has closed its Washington office... PTL. And there's... the way for Santa Claus' arrival next month. "A rockin'... of Norman Lear's PTL parody-comedy series, entitled "A Year At The Top," which... concerns three old vaudevillians who deal with the devil for a... the too young at youth and success in the world of rock 'n roll. "Vanguard Records has signed folk singer Gary Smith; 15 BIG ORDERS — Mike Douglas, the big band singer who found that talking... was the way to really make a living, will celebrate the 15th anniversary of his... television variety show in November. The four week commemorative... involve numerous stars associated with the record industry, including... McLaughlin, Donny and Marie Osmond. Laverno and Shirley, Red Fox, Shirley Maclaine and John Travolta. Recalling the guests on past Douglas shows, there will be flashbacks of an event... Bailey, Liz Minnix, Marvin Hamlisch, Sammie Davis, Jack Benny and Jimmy Durante. Douglas continues to cultivate interest from the rock world, most... Or. Hook, Steeleye Span and even the infamous Frank Zappa... the band Black Ninpins, so he claims" and many... OCEAN DEEP, MOUNTAIN HIGH — John Denver to appear alongside the shark from "Jaws" on nationwide TV. Meanwhile, the biography of...

#2 CAPTAIN AND TENNINE — #1 airplay at 22% of our reporting stations including WZUS, WDIRB, WLJX, WY-110, WQM. KDM, KMOA, WQ, WJET, WDBB. DJ, KJL, KIIT, KTVK, WQAM, WEEQ, WHBG, WFMH, KFAX, KSLF, rotation at KXQK-2, WFL-3, WCAO-3, WIFI-3, WKB-3, WAII-3, WPEZ-2, SAI-5, KLF-3, WING-3, 130-4, WQ-3, WPG-3. 16 prime movers this week including WPMO-5, KQ-5, WDFX-1, WPIX-21-19, WFL-12-12, KLJ-16-6, 99X-24, WLL-5, WDFW-16-8, Z-96-29-20. Top 5 sellers at Sales/Peaches, La./Tasho, Lauderdale/Peters, Boston, El Roy/L., Potomac/Wash., Sing./Chi., Franklin/Att.

#5 ROED STEWART — #2 most active single for the third week in a row. 43 prime movers including WABC, WLS, WO, WHKJ, WORC, WEX-2, WYCB, WDR, WABG, WHKJ, Z-93-6, Q-103-2, WNQ-5, WAPE-3, Z-92-1, WISM-2, KQ-4, WQAM-5, WHFY-2, WDR-4. Re-added at WRKO, JFK, KFRC, KLIF, WBQ, 99X-6, Added at KXQK, WXYQ, #1% of our reporting stations: WORC, WAKY-8, KEEL, WSGN, WQGA, 94Q, WJDL, KBBM. Added at WHBG, WQAM, WEO, WCAO, KEYS, WAY, KRBE, WKLO, KSTP, 130Q, WPRO, KJOY, WPGC. Top 5 rotation of WCRC-2, WMP-4, WZU-2, WWL-2, WQO-2, KQ-5, WQAO-5, WABC-2, WQAM-4, KQ-5, WQAO-5, WABC-2. WKB-2, KJL-5, WITQ-3, WNOE-2, WQOE-5, WGL-5. Sales fire on record with top 5 reports at Tower/S.F., Sacramento, Mile High/Denver, Tosh's/Seattle. Peachies/Peaches, Denver, Casinos/Buffalo, King Carol/N.Y., Dice/Boston.


San Karol Views LP Selling Prices As Flexible Customer Service Tools

The hottest new band of 1976.

As Brass Construction II ships out the door gold, the first Brass Construction album is going platinum.

That's a very good year.

Brass Construction II. Produced by Jeff Lane.

Now available on United Artists Records and Tapes.

UA

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UA LA677-G
Atlanta: At Peaches, full-page ad promoting 21 CBS releases, including the debut LPs by Boston and Wild Cherry and the newest releases by E.W.F., Chicago, Boz Scaggs, Neil Diamond and Phoebe Snow, price not included. (Sunday Atlanta Journal and Constitution)

Baltimore: At Korvettes (4 locations), all-label sale with these features: all $0.68 list prices per album; all $3.99 per LP; all $8.99 per album set, including the newest releases by Lynyrd Skynyrd and Rush (both 2 LPs/$7.98 list) for $4.67 each; and "Nadia's Theme" by Barry DeVorzon and Perry Botkin, Jr. (A&M) for $3.47. (Sunday Baltimore Sun)

Boston: At Lechmere (4 locations), "Nadia's Theme" (A&M) for $3.28/$4.56. At Strawberries (3), all-label sale with these features: the debut or latest albums by "all artists" for $3.75; all other releases for $3.99 per LP; the newest album by Elton John ($12.98 list) for $9.99; the newest album by Stevie Wonder ($10.98 list) for $7.99; all other albums by Stevie Wonder for $3.99 per LP; all 31 albums by Stevie Wonder for $14.99 each; and "Summer Girl" by Donny & Marie Osmond for $3.99. (Sunday Boston Globe and the Boston Phoenix, November 2)

Chicago: MCA Records tie-in of the original soundtrack to the motion picture "Car Wash." (Tuesday Sunday Sun Times)

Cincinnati: At Super-X Drug stores, 12 releases, including the debut LPs by Dr. Buzzard's Original Savannah Band, and the newest releases by Bob Dylan, E.W.F., Boz Scaggs, and Neil Diamond. (Sunday Cincinnati Enquirer)

Cleveland: At Uncle Bill's (11 locations), the "top 20 LPs," including the debut albums by Boston and Heart, and the most recent releases by E.W.F., Steve Miller, Chicago, Aerosmith, Bob Dylan and Neil Diamond. At Shiloh's (3), seven children's albums for $1.49 each. (Sunday Cleveland Press)

Dallas: At Peaches, same ad with the identical features that appeared in Atlanta. At Woolco (8 locations), 30 CBS releases, including the debut LP by Wild Cherry and the latest releases by E.W.F., Chicago, Aerosmith, Bob Dylan and Neil Diamond, for $3.99/$5.33 each; and the newest release by Willie Nelson for $3.87/$4.99 tape. At Disc Records (3), full-page ad promoting 28 releases, including all the "Tie in" LPs for $4.99 each. At Record World (4), the "entire stock of jazz and soul" for $3.99/$4.99 each. At Recordland (6), ad over two pages with these features: 17 CBS releases, including the debut LPs by Boston, Wild Cherry and Burton Cummings; and 13 MCA Records releases, including the newest releases by Boz Scaggs, Chicago, Aerosmith, Bob Dylan and E.W.F., for $3.99/$5.99 tape each; and all Columbia classical albums for $2.00 off the regular price of each LP. (Cleveland Plain Dealer, October 29 and 31)

Denver: At Peaches, same ad with the identical features that appeared in Atlanta and Dallas. At Record World (3), full-page ad promoting 31 releases, including the most recent albums by Lynyrd Skynyrd and Rush that were not advertised, and five additional LPs, including the newest disk by Phoebe Snow and "greatest hits" albums by Motl the Hoople and New Riders of the Purple Sage, were for $3.99 each. MCA Records tie-in of the original soundtrack to the motion picture "Car Wash." (Sunday Denver Post)

Houston: Pueblo/MCA Records logo tied to upcoming area concert appearances by Ella Fitzgerald, Joe Pass, Count Basie and Oscar Peterson. MCA Records tie-in of the original soundtrack to the motion picture "Car Wash." (Sunday Houston Chronicle)

Los Angeles: At the Whelores (36 locations), full-page ad promoting seven releases on island, including the newest LPs by Bob Marley and Robert Palmer and the debut releases by Yamashta/Winwood/Shrime and Archie Man, for $3.88/$4.88 each tape. A full-page ad promoting both of the Sylvers releases on Capitol for $3.88/$4.88 tape; and "Nadia's Theme" by Barry DeVorzon on Ariola for $3.88. At Tower Records (4), full-page ad promoting 28 releases, including the newest albums by Lynyrd Skynyrd and Rush. (Sunday Los Angeles Times)

New York: At Disc Records (4), a full-page ad promoting 28 releases, including all the "Tie In" albums and "all of the latest releases," price not included. At Music Plus (14), full-page ad promoting the newest release by Phoebe Snow for $3.69/$4.99 tape; the latest album by Gino Vannelli tied to upcoming area concert appearances; the most recent release by Robert Palmer for $3.99/$4.99 tape; and six albums on Pablo ($7.98 list), including LPs by Count Basie, Milt Jackson and Dizzy Gillespie, for $4.19 each. Ad promoting latest album by Gato Barbieri on A&M tied to upcoming area concert appearances. At Atlantic (2), full-page ad promoting first release by Gilberto Gil with the "Sez o Sez" and "Paisagem" LPs. "The Song Remains the Same." MCA Records tie-in of the original soundtrack to the motion picture "Car Wash." (Sunday Los Angeles Times Calendar section)

Miami: Pueblo-MCA Records logo tied to upcoming area concert appearances by Ella Fitzgerald, Joe Pass, Count Basie and Oscar Peterson. MCA Records tie-in of the original soundtrack to the motion picture "Car Wash." (Sunday Miami News)

Milwaukee: At Sears (13 locations), 14 releases, including the debut LP by Boston and the newest releases by E.W.F., Ringo Starr, Steve Miller, War, John Denver and Leon Russell, for $3.99 each tape. (Sunday Milwaukee Journal)

Minneapolis: At Disc Records (8), full-page ad promoting seven albums by Alex's Weissenberg on Columbia for $4.65 each. At Super Valu stores, Funk & Wagnalls Family Library of Great Music for $2.69 per disk (first album in series for 69c). MCA Records tie-in of the original soundtrack to the motion picture "Car Wash." (Sunday Minneapolis Tribune)

New Orleans: No ads in the Sunday New Orleans Times-Picayune.

Philadelphia: At Subway (10 locations), ad with the logo tied to upcoming area concert appearances by Ella Fitzgerald, Joe Pass, Count Basie and Oscar Peterson. MCA Records tie-in of the original soundtrack to the motion picture "Car Wash." (Sunday Philadelphia Inquirer)

San Francisco: At The Whelores (25 locations), all CBS releases for $3.88/$4.88 tape; "Pig Pickers" by Bob Dylan and "The Song Remains the Same." (Sunday San Francisco Chronicle)

Seattle: At Wide World Of Music and Music Street (3 locations), CBS sale over two pages with these features: 18 releases, including the debut LPs by Boston and Wild Cherry and the latest releases by E.W.F., Bob Dylan, Aerosmith, Chicago, Lou Rawls and Herb Reiner, for $3.99/$4.99 tape; all the newest releases by Steve Miller, Neil Diamond, the Rolling Stones and RSO records, for $3.99/$4.99 tape each; 26 classical releases for $3.99/$5.99 tape each; six classical albums (2 LPs/$7.98 list) for $4.80 each; four classical lists (3 LPs/$13.98 list) for $4.80 each; "George Gershwin" for $4.80; the "Lowell George" LP by Little Feat for $4.80. (Sunday Seattle Times)

Washington: At Korvettes (5 locations), same ad with the identical features and prices that appeared in Baltimore. At Waxie Maxie's (15), the latest releases by Donna Summer, Elton John, Linda Ronstadt, Bob Dylan, Boz Scaggs and Kate & Mumford, for $3.99/$5.49 tape each. (Sunday Washington Post)

Note: All information in the above list refers to the October 31 edition unless otherwise indicated.

Cashbox/November 13, 1976
Pure Prairie League In L.A.; Plays Major League Music

ROXY, L.A. — Riding out from the Ohio River Valley, Pure Prairie League has captured the heartland of America with a foot-stomping, hand-clapping band of American bluegrass, rockabilly, folk, country and rock ‘n’ roll music. Pure Prairie’s recent two-night engagement here marked its first local appearance in town since playing at Hooters in May. In that time, the band’s newfound reputation has spread like wildfire.

Strictly a touring band, Pure Prairie has been traveling the club, college and bar circuit throughout the mid-west and southwest, attracting a small but highly devoted following. Their records are not selling as well as they soon found themselves without a recording contract. Undaunted, the band continued to tour and attract new fans with a corresponding increase in records sales. Following the initial success of "Bustin’ Out," the band’s second LP which has since gone gold, RCA re-signed the boys and began to provide them with the kind of publicity and promotion they needed.

Concentrating on material from its newly-released "Dance" album, Pure Prairie succeeded in turning all career phases with the Roxy crowd as it reached back to perform material from their first and second LPs, including the hit singles "Amie" and "Two Lane Highway."

The departure of Craig Lee Fuller, one of the band’s founding members and author of many of the group’s more mellow songs, to the American Flyer band has brought a harder driving energy to the group’s performances. Pure Prairie seemed to prefer cranking up its electric guitars to relaxing with acoustics, thus revealing even the most laid-back tunes urgent.

As any good country band should, Pure Prairie excelled in well-harmonized vocals, sharing the leads back and forth from number to number. Rhythm guitarist George Gean Powell, sporting a nice country twang, handled the rockabilly tunes; Mike Reilly, bassist, fronted the band on rock-oriented songs; while lead guitarist Larry Goshorn took the vocal spotlight on the softer numbers.

The next, completely unscheduled (but heavily rumored) appearance was that of Keith Jarrett’s trio. Jarrett’s trio has made the largest impact in terms of record sales. Jarrett’s style of completely improvised solo piano improvisation has won him acclaim across the world, and his ever-expanding audience now extends far beyond the small circle of critics and fanatics usually associated with jazz artists. As in the case of Jarrett and all the ECM musicians, the term “jazz” is almost a misnomer, as the group’s music is a mixture of various styles, such as jazz, classical, contemporary and international styles, and the artistic result is a fusion of the above. The group, consisting of three players, joining in various combinations under the direction of producer Manfred Eicher, is perhaps the most complete work in an atmosphere that supports interaction.

This is a healthy situation, one that could yield much for the music world and the group’s listeners alike. Hopefully, the ECM Festival as it appears in other cities will feature fewer artists, and even sets, to give each a clearer chance to come across. This concert was marred by uneven scheduling, and Jack De Johnette (whose set at the Village Vanguard, recently played at the ECM Festival, and recently received) went on late, after Jarrett. As a result he faced the unhappy situation of playing after a tired and interested audience.

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The group was highlighted by soprano saxophonist Charlie Mariano, who has been living in Europe for the last few years as well as being a member of the U.S. This is unfortunate, since Mariano played very well in the modal, subtly rock jazz and contemporary jazz style of the group, which approached the sound of the early Weather Report at its best moments. Those moments came as Mariano drew long, purely empathetic solos, or from a drum solo in "Al's." However, there is no substitute for his member, and the group’s leader, who also composes and arranges the music. Mariano’s style is well worth the price of admission alone.

By the time intermission had ended, the audience got a preview of what was in store for the next act. The group’s last act was a set of jazz standards and a selection of the group’s most successful hits, including "Sister Ray," "The Moon and Stars," and "Tangerine." The group’s last set was a tour de force, with each member displaying his unique talents, from the pedal steel guitar to the electric violin. The group’s last set was a tour de force, with each member displaying his unique talents, from the pedal steel guitar to the electric violin. The group’s last set was a tour de force, with each member displaying his unique talents, from the pedal steel guitar to the electric violin. The group’s last set was a tour de force, with each member displaying his unique talents, from the pedal steel guitar to the electric violin.
EARTH, Wind & Fire (Columbia 10439)
Saturday Night (3:42) (Sagittaire Music — BMI) (White, McKay, Bailey)
Followup to the hit "Getaway," this new EWP single is also on the recent "Spirit" LP. Shouting 1,2,3,4 — horns come walking in followed by a snappy R&B synthesizer. The vocals are full, the group utilizes a winning mixture of vocal styles — funky and smooth. Sure to be another smash for the group, for R&B and AM charts.

BARRY MANILOW (Arista 2334)
Weekend In New England (3:38) (Unart Music/Piano Picker Music — BMI) (Edelman)
Maniow’s new single is from his recent LP "This One’s For You." Penned by Randy Edelman. A piano plays in the foreground, the vocal is strong and right to the point. The production is overflowing with horns and strings. This pop ballad will do very well on AM and MOR charts.

DARYL HALL & JOHN OATES (RCA 10680)
Do What You Want, Be What You Are (3:42) (Unichappell Music — BMI) (Hall & Oates)
Taken from the group’s recent LP "Bigger Than The Both Of Us," this record is already on the charts. The familiar hitband Hall & Oates sound permeates through the song. The title: "Be what you are" darkness of a powerful right hook. Production by Christopher Bond is exceptional. Already on FM playlists and AM charts. Could cross over to R&B.

BOZ SCAGGS (Columbia 10440)
What Can I Say (2:59) (Roz Scaggs/Music Hudmar — ASCAP) (Scaggs, Paich)
The LP "Silk Degrees" contains this single follow-up to Scaggs’ hit "Lowdown." Sparkling with surefire energy, Scaggs returns with a hitbound sound which will place him high on the charts once again. With a bristling sax on the break and mellow R&B backup vocals, arranger David Paich brings it all together. Guaranteed Instant adds on AM and R&B playlists.

STARBUCK (Private Stock 125)
Lucky Man (3:30) (Brother Bill’s Music — ASCAP) (Bliss, Bliss)
The third single from the recent "Moonlight Feels Right" LP, followup to "Can You Do It." Starbuck returns with an enjoyable pop/rock tune. A horn-like synthesizer jumps in on the break. The hook is contained in the title, "I’m a lucky man." Speeds up towards the song’s end; for AM play.

KING FLOYD (Chimneyville 10122)
Body English (3:10) (Malaco Music — BMI) (Marchan)
King Floyd returns with a good rhythm tune, very evenly paced. "Body English" is a real high. It’s the kind of cut that can handle many mixes. The vocal and instrumental style is similar to that of James Brown, with a little dash of KC brief, for R&B and AM programmers.

LITTLE MILTON (Glades 1736)
Baby It Ain’t No Way (3:10) (Trice — BMI) (Campbell)
Contained in the recent “Little Milton” LP, the song takes off with a funky drum roll. A pleasant string arrangement complements the singer’s R&B styled vocal. He sings, "You can take a horse to water." Finger poppin’ horns come in on the break. Good for R&B and AM play.

DAVID HAYES (Tattoo 10817)
Margaretta (3:35) (Almo Music — ASCAP) (Jans)
Hayes’ first single on Tattoo will be included on a forthcoming LP. A Tom Jans composition, Hayes offers a compelling pop ballad. The mix is effective with strings and a female backup chorus. The record should find quick adds on AM playlists.

BOBBY VINTON (ABC 12229)
Nobody But Me (2:49) (Feather Music — BMI) (Vinton)
Begins with a whistle and piano. The vocal is convincing, but the backup chorus should’ve been amped. Vinton achieves a good sound with a tolerable MOR sound. A synthesizer plays some high notes. For easy listening, MOR and AM playlists.

AQUARIAN DREAM (Buddah 546)
Guitar Talk (3:18) (Karna Sutra Music/Normal Connors Music/Valda Music — BMI) (Barteet, Jones, Burvick)
The winning vocal variety of this EP keeps the lead vocalist pulls all the right punches, the backup chorus is strongly reminiscent of Labelle. A chunky bass keeps a strong beat throughout the song. A sure bet for R&B playlists with possible crossover.

HENRY JEROME — BRAZEN BRASS 76 (Private Stock 120)
One (3:56) (Wren Music — BMI) (Hamilsh, Kleban)
Co-written by Marvin Hamlish from his hit musical "A Chorus Line," the song has a true MOR instrumental sound. A piano and brushes are featured up front. The brass is strong with a jazzy trumpete taking the spotlight. Primarily for MOR playlists, with possible AM crossover.

ERASED CRASH CRACKDOCK (ABC 17659)
Broken Down In Tiny Pieces (3:00) (Pick-A-Hit Music — BMI) (Adrian)
Opens with an emotional violin; Crackdock gives us a C&W ballad this time around. A soft female voice speaks the lyrics in the background. The full production is complemented by a steel guitar, strings and backup chorus. A good item for C&W and AM playlists.
**Elvin Bishop, Southside Hit L.A. Strongly**

ROXY, L.A. — Against the backdrop of mid-1970s Los Angeles, the music scene was vibrant with new sounds blending and evolving. One of these artists, Elvin Bishop, brought a unique blend of blues and rock to the forefront, capturing the essence of the urban soul and funk that was sweeping through the city.

Bishop's band had been a fixture in the Chicago blues scene, but as he sought new audiences and new challenges, he moved his act to Los Angeles. This move was not without its risks; the southern rock of Bishop's past might not resonate in the diverse, fast-paced music landscape of L.A.

However, Bishop's skills as a singer and guitarist proved to be adaptable. His ability to connect with diverse audiences made him a key performer in the ever-evolving music scene. The move to L.A. not only exposed him to new listeners but also allowed him to explore new musical avenues, further expanding his repertoire and reaching new heights in his career.

**Pure Prairie League in L.A.: Plays Major League Music**

ROXY, L.A. — Riding out from the Ohio River Valley, Pure Prairie League has captured the heart and soul of America with their foot-stomping, harmonica-laden brand of American bluegrass, rockabilly, folk, country, and rock 'n' roll music.

Pure Prairie's recent two-night engagement demonstrated their ability to engage their audience in a way that is both nostalgic and refreshing. Their live performances are a testament to their enduring popularity and their ability to connect with fans across generations.

**First U.S. ECM Gig Success; Jarrett Appears**

AVERY FISHER HALL, NYC — ECM Records, the European jazz label distributed in the United States by Polygram, began its nationwide tour here with the in-studio recording of Steve先进的performance, which was released after the label's total identity. This engagement, slightly more extended than the show, will appear around the country, began on a quiet note with the guitars of Ralph Towner, who plays the twelve-stringed acoustic and classical models, and John Abercrombie, whose electric bass was the second notable element.

The album, "Sarpasso," Towner, who is known for his melodic and strategic approach to the instrument, is a testament to his style and influence. Towner's sound, characterized by its clarity and simplicity, provides a refreshing change from the more complex and intricate playing of his contemporaries.

**Brass Construction II. Produced by Jeff Lane.**

Now available on United Artists Records and Tapes.

The collection of music on this album marked a return to form for the Brass Construction band, with Jeff Lane's production turning the focus back to the brass and rhythm section that had defined the group's sound. The arrangements were tighter, and the overall production quality was improved, resulting in a more cohesive and polished sound.

Following was Colors, led by the German bassist and composer Weiskopf, who plays a six-stringed instrument of his own design. The group was highlighted by soprano saxophonist Charlie Mariano, who has been living in Europe for the past few years as well as recording there, and is rarely heard in the U.S. This is unfortunate, since Mariano's interpretative ability is fully appreciated in the Europe that has been exposed to his unique sound.

The next, completely unscripted (but heavily arranged) appearance was that of Keith Jarrett, the ECM artist who has probably made the largest impact in terms of recordings, and whose style of completely improvised solo piano improvisation has won him acclaim all over the world. His originality and skills are among the most impressive of his generation, and his appearance was a triumph for the label and the artist alike. With this landmark event, ECM has established itself as a major player in the world of jazz and classical music.

**Tommy Bolin**

SANTA MONICA, CA — Brian Auger and his Oblivion Express opened the recent Tommy Bolin show at the Palladium. This was an exercise called "Brain Damage" which ravaged the audience into convulsions, which left them in a state of shock. Tommy Bolin, who was introduced as a guitarist, has been a member of the band since the 1960s, and his style has been influenced by the blues and soul of that era. His playing was both raw and virtuosic, and his arrival at the Palladium was a significant event for fans of his music, who had been waiting for his return to the stage for some time.

Bolin's style was a mix of blues and rock, and he was able to connect with the audience both on stage and off. His musical influences were evident in his playing, and his ability to communicate with the audience was a key factor in his success. He was known for his virtuosity and his ability to improvised solo piano improvisation, which was a hallmark of his style. His appearance was a triumph for the label and the artist alike. With this landmark event, ECM has established itself as a major player in the world of jazz and classical music.
EARTH, WIND & FIRE (Columbia 10439)
Saturday Night (3:42) (Gtaglire Music/BMI) — (White, May Kay, Bailey)
Followed up...this new EWF single is also on the recent "Spirit" LP. Shouting 1,2,3,4 — horns come walling in followed by a snappy R&B synthesizer. The vocals are full, the full band utilizes a winning variety of vocal styles — funny and smooth. Sure to be another smash for the group, for R&B and AM charts.

BARRY MANILOW (Arista 2334)
Weekend In New England (3:38) (Unart Music/Plano Piper Music — BMI) (Edelman)
Maniows new single is from his recent LP "This One's For You." Penned by Randy Newman. A plan lays in the foreground, the vocal is strong and right to the point, the production is overflowing with horns and strings. This pop ballad will do very well on AM and MOR charts.

DARYL HALL & JON OATES (RCA 10808)
Do You Want It, Do You Want It (4:40) (BMI/Chappell Music — BMI) (Hall & Oates)
Taken from the group's recent LP "Bigger Than The Both Of Us," this record is already on the charts. The familiar hideout Hall & Oats sound permeates through- out. Echo is used effectively, the title "Be what you are" delivers a powerful right hook. A fine effort, Chris Karan of Philadelphia Lynx is exceptional. Already on FM playlists and AM charts, could cross over to R&B.

BOZ SCAGGS (Columbia 10440)
What Can I Say (2:39) (Boz Scagg's Music/Hudmar — ASCAP) (Scaggs, Patich)
The LP "Silk Degrees" contains this single follow-up to Scagg's hit "Lowdown." Sparkling with surefire energy, Scaggs returns with a hideout sound which will place him high on the charts once again. With a bristling sax on the break and mellow R&B backup vocals, arranger David Paich brings it all together. Guaranteed instant adds on AM and R&B playlists.

STARBUCK (Private Stock 125)
Lovely Man (3:30) (Brother Bill's Music — ASCAP) (Blaggs, Harkness)
The third single from the recent "Moonlight Feels Right" LP, follow-up to "Can You Do It." Starbucks return with a pedestrian pop/rock tune. A horn-like synthesizer jumps in on the break. The hook is contained in the title, "I'm a lucky man." Speeds upwards towards the song's end; for AM playlists.

KING LEONARD (Chimneyville 10212)
Body English (3:10) (Malaco Music — BMI) (Marchan)
King Floyd returns with a good rhythmic tune, evenly paced. "Body English" is the hook, with a hot backup chorus section. A fine vocal and instrumental effort; similar to that of James Brown, with a little dash of KC and the Sunshine Band. Good for AM and FM programs.

LITTLE MILTON (Glades 1738)
Baby It Ain't No Way (3:10) (Trice — BMI) (Campbell)
Continued in the recent "Little Milton" LP, the song takes off with a funky drum roll. A pleasant string arrangement with "Spitfire" LP quality. Milton's R&B styled vocal, "He sings, "You can take a horse to water." Figure poppin' horns come in on the bridge. Good for R&B and AM playlists.

DAVID HAYES (Tattoo 10817)
Margarita (3:35) (Almo Music — ASCAP) (Jana)
Hayes' first single on Tattoo will be included on a forthcoming LP. A Tom Jans composition, Hayes offers a compelling pop ballad. The mix is effective with strings and a female backup chorus. The record should find quick adds on AM playlists.

BOBBY VINTON (ABC 12229)
Nobody But Me (2:49) (Feather Music — BMI) (Vinton)
 Begins with a whistle and piano. The vocal is convincingly, but the backup chorus should've been more vigorous. Vinton achieves a good single with a tolerable MOR sound. A synthesizer plays some high notes. For easy listening MOR and AM stations.

AQUARIAN DREAM (Buddah 546)
Guitar Talk (3:18) (Kama Sutra Music/Norman Conners Music/Valda Music — BMI) (Barlett, Jones, Burvick)
This is a funny dance tune. The lead vocalist pulls out all the right punches, the backup chorus is strongly reminiscent of Labelle. Aubby bass keys keeps a strong beat throughout the song. A sure bet for R&B playlists with possible crossover.

HENRY JEROME — BRAZEN BRASS (76 Private Stock 120)
Crossing (3:56) (Wren Music — BMI) (Hamlisch, Kleban)
Co-written by Marvin Hamlisch from his hit musical "A Chorus Line," the song has a true MOR instrumental sound. A piano and brushes are featured up front. The brass comes on strong with a jazzy trumpet taking the spotlight. Primarily for MOR playlists, with possible AM crossover.

BILLY CRASH CRADDOCK (ABC 17659)
Broken Down In Tiny Pieces (3:00) (Pick-A-Hit Music — BMI) (Adrian)
Opens with an emotional violin: Craddock gives us a C&W ballad this time around. A soft female voice speaks the lyrics in the background. The full production is complemented by 3 guitar strings and backup chorus. A good item for C&W and AM playlists.
Jazz

Survey of Jazz Chart Reveals Exceptional Longevity of Albums

by Julian Shapiro

New York — Ten of the 40 albums on the Cash Box jazz chart this week have been there for a year or more, which is significant considering that the chart itself is only 19 weeks old.

Leading that group of albums is "Breezin'" by George Benson (Warner Bros.), which has been No. 1 since the inception of the jazz chart, in addition to registering unpreceded attention from both critical and popular R&B charts. It has, further, enhanced the rare distinction of being certified platinum, indicating that it has sold in excess of one million units. With such a history, "Breezin'" may well become the largest selling jazz release in the history of the recording business.

Others At 19 Weeks

Nearby as impressive is "Bob James Three" on Epic, which has remained in the top 10 for 18 weeks, slipping to No. 11 this week. The other albums which have remained on the chart for all 19 weeks are: "You Are My Starship" by Norman Connors (Buddah) at No. 8, a top 10 album for 15 weeks; "Fever" by Ronnie Laws (Blue Note/UA) at No. 24, a top 10 album for 14 weeks; and "Everybody Comes On Out" by Stanley Turrentine (Fantasy) at No. 26, a top 10 album for 10 weeks. Also included are: "Those Southern Knights" by the Crusaders (Blues Thumb/A&M) at No. 30, top 10 for 11 weeks; "Fly With The Wind" by McCoy Tyner (Fantasy) at No. 27, top 10 for seven weeks; "Good King Bad" by George Benson (CT) at No. 33, top 10 for 11 weeks; "Touch" by John Klemmer (ABC) at No. 35; and "Hard Work" by John Hendy (ABC/Impulse) at No. 37.

9.25 Weeks Is Average

In total, the average number of weeks that each of the 40 albums has been on the chart is 9.25. By comparison, the top 20 albums on the pop chart (part of a total of 200 LPs) have each been on that chart for an average of 14.60 weeks. Taken into account, the results are quite remarkable.


McDuff is a funk master and certainly one of the most versatile keyboard stylists on the current scene. While the personnel listing doesn't say what instruments the leader plays, we can hear no organ, just electric piano and synthesizer. The music shows off a more laid back Jack than we are accustomed to but there are certainly many fine listening moments. "Ju Ju" is likely best with a strong tenor solo from Joe Farrell who also contributes splendid work on flute and soprano as well. McDuff makes his hit of a few years ago, "Electric Surfboard," and a comparison with the Blue Note version pretty well sums up the nature of the album at hand. Here's more.


Betty Carter's long awaited Roulette album has arrived and as the cliche goes, there is good news and bad news. The good news is the performance, which is absolutely delightful. Ms. Carter is a creative singer who takes a lot of chances but generally lands on her feet in good shape. Her rendition of Cole Porter's "Most Gentleman Don't Like Love" is delivered with exactly the right touch. Her jubilation of "Just Friends" and "Star Eyes" is another master stroke. The bad news is the fact that the disk is pressed off center. Marvelous music in spite of that.

Merrill, pianist Jimmy Rowles and guitarist Chuck Wayne. The Woody Herman revival continues! In addition to the fantastic concert scheduled for Nov. 20 at Carnegie Hall, PBS will present an hour and a half show Nov. 14. The tribute to Woody will feature shots of the band on the road as well as utilizing film clips from a Lonnie White album featuring Jan Hammer and Jerry Goodman. Hammer will also be abroad for a Roy Buchanan LP being produced by Stanley Clarke. Finally there are strong rumors of a reunion of the Modern Jazz Quartet for at least one Atlantic disk.

The Smithsonian Institution has released an album of vintage Ellingtonia. The album "Duke Ellington-1933" is culled from CBS sources and contains some rare, virtually unobtainable selections. Gunther Schuller selected and annotated the package. The set, is only available by mail from Smithsonian Collection, Box 1641, Washington, D.C. 20013. Adelphi Records has a new album by the legendary harmonica Frank Floyd.

Jazz Album Picks


In contrast to the McDuff album also picked on this page, this is a mammoth production involving over 50 different musicians. Hammond is into a variety of different keyboards and the moods vary between aggressive jazz and laid back ballads ("My Ship"). Perhaps best is the Wade Marcus original "Wi de Ol Change" where Johnny trots out his organ over a swinging orchestral arrangement. As with most of these contemporary keyboard albums there is strong R&B/MO crossover potential.


John Handy is the major reentry story of 1976 via his "Hard Work" impulsive smash. This package makes available his first sessions as a leader and they are very good — standing up quite well after fifteen years. The quintet disc is excellent jazz with Roland Hanna, Rich Williams and Roy Haynes lending strong support. The original version of Handy's "Dance To The Lady" is here and the title track is super blues. Roulette has a long way to go in its production values, however, since this package is rife with conflicting information and incomplete credits. The music deserves better than what it gets here.
ALBUM REVIEWS


They're all here, singing some of our favorite Beatles songs, backed by the London Symphony Orchestra and the Royal Philharmonic Orchestra. Elton John, Keith Moon, The Four Seasons, the Brothers Johnson, Rod Stewart and more. (Probably these artists, with their own recordings, account for an astounding share of total chart action.) With sympathetic backgrounds, these tunes are stirring, appealing all at once. With the tie-in to the movie of the same name, this just might outsell the "Tommy" LP of a few years back.

SOMETHING SPECIAL — The Syrvlers — Capitol ST 11580 — Producer: Freddie Perren — List: 6.98

This new Syrvlers LP reflects considerable maturation in terms of recording. The arrangements (particularly the vocal parts) are crisp, and the sound, overall, has a certain confidence. The single "Hot Line" is part of this elaborate, folding-pack card. Lead singer, young Foster Syrvler, has excellent control, and he never misses. "Shake 'Em Up" has a good chance to be the next single, and "Disco Showdown" will, no doubt, be just that. Always a strong seller, a retailer's only problem will be keeping this one in the stores. Pop and R&B play is assured.

CERTIFIED LIVE — Dave Mason — Columbia PG 3417 — Producer: Dave Mason — List: 7.98

A two-pocket set of top-notch performances, this Dave Mason LP is sure to meet with strong reaction from retail and radio alike. While the tunes are certainly familiar (ones that have sold in the millions), the second LP, if possible, has even snappier Randy Muller arrangements. With an established reputation, this record should hit airwaves and stores with equally strong power. "Get To The Point" seems like a great sell, and the exciting choice, "Ha Cha Cha" could get some AM pop action, as well as disco.

JOYFUL JUKEBOX MUSIC — The Jackson 5 — Motown M-86551 — Producers: Various — List: 6.98

A new album by the Jackson Five is usually considered to be an industry event, and this one will prove to be no exception. Featuring Michael Jackson, this is a collection of ten tunes that seem certain R&B and pop shots. The tracks were produced by different people, so there's good variety here — the record's full of surprise. Already picking up some fast adds, this album should get tremendous play in weeks to come.


Even with personnel changes, The Supremes, remarkably, hang together to maintain their unique sound. This new album, produced by Brian Holland, and he shares a songwriting credit on every tune. "You're My Driving Wheel" is a dynamite cut that's just right for all AM outlets (pop and R&B alike). With such stellar sessionmen as James Gadson and Ben Brazil, the record can't but be immediately included in The Supremes' history of heavy-selling. Ballads are not neglected. "We Should Be Together" will be a top request. Some good disco, too.


This is a fascinating LP — narration by Jess Pearson is laid over top-notch versions of some of Woody's best tunes: "Dear Mr. Roosevelt" and "Deportees" are among them. The players include John Einil, Arlo Guthrie, Doug Dillard, Scrots and Cretas, Will Geer — in short, either people who know Guthrie or those whose own work reflects love and respect for one of America's greatest songwriters. With the movie "Bound For Glory" being readied for release, this album has a natural tie-in. Retailers display prominently, play it in the store.


This eight-piece funk group has a hot single "Shake Your Rump To The Funk," and it's wisely included on this solid R&B package. The three-piece horn section drives many of the tunes, especially the title track, and "Whitehouseboy." The vocals are often pleasingly in counterpoint to strong rhythm tracks: more than a few will get heavy disco spins as album cuts. The production values are high — there's some terrific synthesizer work that never gets in the way.

PIECE DREAMS — Gladys Knight And The Pips — Buddah BDS 5767 — Producers: David Ruffin, Gladys Knight, Dominic Frontiere, Michael Masser — List: 6.98

The soundtrack from the movie of the same name, "Piece of Dreams," is a promising side of Gladys Knight. There's the current single in here, "So This Is Love," an achingly ballad which is certainly not representative of Knight's current style to date, yet works well to create a mood. Other cuts are more in the soft, however, with one or two serious sellers — plus her many fans are eager for new product. This is quality that should satisfy.

BIG BEAT — Sparks — Columbia PC 34359 — Producer: Rupert Holmes — List: 6.98

Sparks is back with a solid and accessible LP. The pace is much less frantic; still, the sound is ultimately distinctive. The dual vocals are more controlled. Tunes like "Everybody's Stupid" and "Screwed Up" should get serious progressive play, and there are more than a couple AM singles shots. Retail outlets and record chains should be able to maximize the LP's following and get consumers know that there's a new album available. And, while there's a calmer tone here, the spirit of rock 'n roll cannot be denied.


Part of Capitol's fat program, "The Greatest Music Ever Sold," this is a valuable collection of Grand Funk's most popular songs. Many of these are gold singles by now, and there are what might be considered a part of Mason's repertoire for some time. R&B. One of the best of the cracking live versions, coupled with the "standard" qualities of virtually any one of these makes this package a crucial reference work. With the Christmas season coming up, this will be sure to jump on this one, as it contains more than just the nucleus of Mason's considerable contributions to pop music.

BRASS CONSTRUCTION II — Brass Construction — UA LA677-G — Producer: Jeff Lane — List: 6.98

Brass Construction's first LP was perhaps one of the most striking success stories this year, with the disco going platinum so quick. This next is a further step in that horn tradition — the second LP, it possible, has even snappier Randy Muller arrangements. With an established reputation, this record should hit airwaves and stores with equally strong power. "Get To The Point" seems like a great hit, and the exciting choice, "Ha Cha Cha" could get some AM pop action, as well as disco.

HOMETOWN BOY MAKES GOOD — Elvin Bishop — Capricorn CP 0176 — Producer: Allan Blakon — List: 6.98

With the success of his last LP and the single, "Foolled Around And Fell In Love," Bishop has obviously gained new confidence — the tunes on this disk are nothing short of wide appeal. "Spree Time" sounds as just as good as "Fooled Around," and "Sugar Dumpling" is one of the best southern rock tunes we've heard in a long time. Progressive programmers could safely play any of these cuts, and there are some that could easily cross R&B.


The Alpha Band is comprised of three musicians who were prominent in The Turkey Thunders, plus two fresh on bass and drums. Perhaps it's because of the camaraderie that must have existed with RTR; anyway, this is an appealing newly formed rock group. "When You're In Love," "Rollin'" and "What a Fool" can't but make you go back for more. With the success of the group's Fat program, "The Greatest Music Ever Sold," this is a valuable collection of Grand Funk's most popular songs. Many of these are gold singles by now, and there are what might be considered a part of Mason's repertoire for some time. R&B. One of the best of the cracking live versions, coupled with the "standard" qualities of virtually any one of these makes this package a crucial reference work. With the Christmas season coming up, this will be sure to jump on this one, as it contains more than just the nucleus of Mason's considerable contributions to pop music.

SILVER, PLATINUM AND GOLD — Silver, Platinum, and Gold — Farr FL-1001 — Producer: Hubert Heard — List: 6.98

Silver, Platinum and Gold is a charting female trio that really digs into some R&B styled material on this LP. Ballads are handled just as well as the upbeat disco-oriented numbers. The three women generally assign one lead vocal, and the other two provide experienced harmony work. "Never Seen A Guy Like You," and "I Could Take It Big" if it's released as a single. It has the same kind of potential as "Misty Blue." Well produced by Hubert Heard, who also handled the keyboard work as well as the string and horn arrangements.


C.A.P.E.R. stands for Civilian Authority For The Protection of Everybody Regardless, and this first album from the TV show has a strong name stands for quality. "The TV teen-in-motion" can't but give a tremendous sales push, and this music here is really good. In the bubblegum style, these four actors run through a dozen pop tunes, some of which are bound to wind up on AM lists. Retailers should display this one, especially in teen and pre-teen markets.
REGIONAL ALBUM ACTION

NORTHERN CENTRAL

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<td>Nebraska, Kansas</td>
<td>Captain &amp; Tennille</td>
<td>Song Of Joy</td>
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<td>South Dakota</td>
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<td>Blackolite</td>
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<td>KC &amp; Sun</td>
<td>I'll Talk A Million Miles</td>
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<td>Leon Russell</td>
<td>Shelter Of The Heart</td>
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<td>Harry Chapin</td>
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Baltimore/Washington

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Paraphernalia

What Customers Want

Noble Brunswick of Oak Willey has noticed a similar shift at many other record shops across the nation. "There's been a slow change over the past couple of years. In the old days, we sold about 90 percent of headshops, but our business has been slowly moving into record stores. We've got the same clientele, though. Anyone who's listening to rock 'n' roll and buying records is also smoking dope and buying dope pipes."

While headshops are diversifying in order to stay in business, Brunswick theorized, an increasing number of record stores are selling paraphernalia because their customers want it. "I think store owners are starting to realize that everybody who comes into their store is buying cigarettes, papers, anyway; and some customers also want pipes, carafes, etc. It's more than just drugs. Now more musicians are becoming more than just a talking about talking and even singing about it. So it more or less follows that, in order to give their clientele what they want and increase their profit margin, a record store's going to go into paraphernalia."

'What It Does Best'

Russ Solomon, president of Tower Records, the west coast chain of 'super stores,' strongly disagrees with Brunswick. "A business has got to make money, of course; but it makes money by doing what it does best. And if you just think in terms of how much profit you can make on something simply because it's there and the public might buy it, that's a rotten reason for selling it."

Solomon's objection to stocking paraphernalia in record stores, he emphasized, is not based on any moral judgment related to the product. In fact, Tower Records sells a quantity of head gear, along with posters, candles, t-shirts and the like, through its "poster store" subsidiary. And although its paraphernalia sales comprise only 3-5 percent of Tower's total volume, they do constitute a significant percentage of head gear sales in the region. "We are probably the biggest bong and glass pipe seller in northern California," Solomon stated.

Since this is the case, why not carry paraphernalia in Tower's record stores as well as in its poster outlets? "We don't have the space," Solomon replied, "and we don't want to divert our mangers' clerks' attention to footing around with that stuff. It takes a lot more time to sell a glass pipe, roach clip, smoking smoke or even a pack of papers than it does to sell a record."

Solomon's opinion, record retailing is primarily a specialty business; therefore, there is no place in it for extraneous sidelines like paraphernalia. This is not the business of a record store. A record store deprecates itself by having it (head gear)."

Solomon applied the same reasoning to the sale of albums in headshops, which he also viewed as specialty outlets. "It's a parasitic situation in both cases. With music stores, you're taking away the energy and the money that you should be devoting to the sale of records and music."

What Customers Want: It's not that discount and department store offers records as one among many items, Solomon declared, "Yeah, but they've got record department." He admitted that Korvetes had good record departments "in a couple of places, but in the 50 stores they have, they're not carrying a lot of the best in all of them. As a general thing, department stores or multiple-product stores throughout the country are record departments."

Regarding the dilemma of small retailers like Kappy's which must diversify to survive, one must be commented, "He (Ron Kapp) is right. There isn't any argument about that. It's the reality of the marketplace. What I'm talking about is the epitome of a good record store ought to be. It should not be diverted into other sideline products."

Cashbox | November 13, 1976
THE BEST OF Loggins & Messina FRIENDS
Forgotten the images when an old friend, Lou Reizer, phoned with a tape of the Bee Gees doing music of the Beatles. “He played them for me,” Regan recalled, “and said, ‘Oh my God! This is my soundtrack… maybe this is the direction in which I should go.’” Reizer’s previous accomplishments (among them the coordination of “Tommy’s” adaptation to disk with A&M in 1972) was enough to spark Regan into action. After talking to 21st Century Fox Film Corporation chairman Dennis Stanfill about it, Regan eventually got the OK from Ford and, in co-venture with the film, with Reizer coordinating the music. “Lou has a lot of friends in the industry and we sat down alone and pieced in lot of different artists to do specific cuts for the soundtrack,” said Regan. “We were very lucky because I recall really said all worked and it all came together, although there were times, believe me, we thought it wouldn’t.”

Well-Known Artists
Regan feels that one of the strongest selling points in the marketing of the just-released album will be the fact that there are a number of well-known artists (among them Elton John, The Bee Gees, and Helen Reddy) who performed on their own interpretation of the 24 Beatles songs which are included in the LP set. One asset in securing the artists he wanted for the LP was his personal relationship with the other company presidents. Regan admitted, “But it also gave each artist we contacted a vehicle for their work in an artistic sense. Although I told every one of his own albums,” he added. Con- fident of the album’s commercial success, Regan said that 20th intends to capitalize on the uniqueness of the album. “Anything that is unique is going to attract at- tention and when you put together someone going to buy a package like this.”

One of Regan’s concerns throughout the project, though, had been the opinion of Beatles aficionados. Claiming that “when you do something with the music of Lennon and McCartney, you’ve got to do it with class,” Regan affirmed that he and Reizer were extremely careful in selecting which artist would do which song. “We did it with class, it isn’t schlock,” he noted.

Back Seat
Although a soundtrack is usually forced to compete with the major motion picture, Regan pointed out that the LP ten plays only a “background music” part, such is not the case with “All This And World War II.” The soundtrack will almost certainly be a hit on its own, thanks to performers like Ambrosia (“Magical Mystery Tour”), Rod Stewart (“Get Back”), Leo Sayer (“I Am The Walrus”) and Tina Turner (“Come Together”) providing the movie’s essential “script” or “statement” through their own interpretations of the songs. That statement, coupled with the film’s footage, “is a magical combination that really drives you,” according to Regan. “It was the world’s greatest war without a doubt. And the world’s greatest war group. They (Beatles) were the blitz of the 60’s and the war was the U.S.S.R. so the marriage of the two is remarkable,” he ad- ded.

Plated as remarkable as that marriage is the effect on radio stations across the country, according to Regan. “WNEW-FM (New York) played forty minutes of it 2nd day, and KLOS-FM (L.A.) played eight cuts in a row and the reaction has been incred- ible.” The critical hit proved that the States, New York took 300 units and sold out the first day. When asked to specify a particular demographic the marketing campaign was aimed at, Regan said, “It is the 20th’s hit across the country, though germinal at best, gives every indication that 20th has a winner on its hands.” Whether the LP becomes a hit, Regan’s dream is yet to be seen, but the package already seems to have a fascina- tion for the film and rock and roll industry. Regan predicts the movie’s premiere will be the triggering device for the campaign, “The point of view of the appeal of many of today’s superstars singing Beatles material is undeniable.
Roy Clark Honored By Oklahoma
TULSA, OKLA. — Roy Clark will be honored as Oklahoma’s ambassador of goodwill for 1976 at the Oklahoma Hall of Fame banquet Nov. 16 in the state’s capital.

A bronze bust of Clark, commissioned by Oklahoma sculptor Leonard McMurry, will be permanently placed in Oklahoma’s Heritage House House of Fame, along with other notable from the state.

Eight inductees to the Hall of Fame will also be honored, but Clark is the only person ever to be named "ambassador" by the Oklahoma Heritage Association who has not previously been elected to the state’s Hall of Fame.

Roy will interrupt his current Las Vegas headlining stand at the Frontier Hotel to fly to Oklahoma City for his award. It will be conferred by Dr. Dolph Whitlen, president of the Oklahoma City University.

Nearly 2,000 distinguished Oklahomans and nationally prominent guests will be present for the ceremonies. Among those presenting awards are CIA director George Bush, pianist Van Cliburn and astronaut major general Thomas P. Stafford.

Roy Clark has been a resident of Tulsa since January. He recently shared with Buck Trent the instrumental duo of the year award from the Country Music Association. Earlier this year the CMA also cited Clark as their international ambassador of friendship for 1976 in conjunction with his historic concert tour of the Soviet Union.

ABC/Dot List
Price Drop To Help New Acts
by Linda Faye Cauthen
LOS ANGELES — In a move to make its presence felt more strongly in the marketplace, ABC/Dot Records recently lowered its LP prices from $6.88 to $5.98. The price cut applies to the ABC/Dot catalog as well as future product. Exempted from the price cut are the four albums in the ABC/Dot catalog by Freddy Fender.

Reason Behind The Cut
ABC/Dot president Jim Foglesong stated the reason behind the price cut: "The basic reason for this move is to get more exposure for our artists. We’ve done a great deal of research, and with artists who haven’t made it, who are on the way up, it’s important to get their product in the stores in great numbers or at least adequate numbers. Columbia stayed at $5.98 when everyone else went up to $6.98, and I feel that they benefited from it. The idea is to get more product out there, more exposure."

New Acts

CBS Celebrates Success Of King's Island Country Promotion
CINCINNATI — CBS Records/Nashville and King’s Island family entertainment center in Ohio recently collaborated on a unique artist development campaign centered around a double weekend of CBS country artists’ concerts at King’s Island by Jonny Duncan, Sonny James, Tammy Wynette, Connie Smith, Billy Swain, Freddy Weiler and Johnny Paycheck. The event was designed to increase CBS country albums sales in a four-state area and to increase park attendance at King’s Island.

Utilizing the new CBS Records country music package, catalog product, national and local advertising dollars, point-of-purchase materials, and CBS artist appearances, country album sales in the CBS/Cincinnati branch’s four-state territory rose significantly. Additionally, park attendance rose over double that of previous years. Other methods included using King’s Island discount coupons on park admission, dealer involvement from the four-state area, press conferences, over 100 radio stations involved in time-buy albums and album/park ticket giveawyas, and a CBS-sponsored talent search campaign. Pictured at the VIP cocktail party held in honor of the CBS participating artists, radio personalities, dealers, and media representatives, are, left to right: Bob Ewald, branch manager, Cincinnati, CBS Records; Larry B. of WUBB radio; Columbus’ Sonny James, Epic’s Tammy Wynette; and Cincinnati salesman Jack Lamey.

Dolly Sideline
By Son Throat
NASHVILLE — On the advice of her physician, RCA recording artist Dolly Parton has been forced to cancel all concert appearances for the remainder of the year.

The physician said Ms. Parton is suffering from a severe throat condition. He has advised her that for the next two weeks she should speak only when necessary, and he has forbidden her to sing for the balance of the year.

Cash Box/November 13, 1976
Columbia Recording Studios in Nashville is in operation with its second Ampex 24-track recorder. Norm Anderson, manager of Columbia Studios, announced the need for this expansion was brought about by demand for recording facilities in Nashville, which represents close to half of the studio's recording and mastering business. Better than 30% of the current Top 100 country singles were recorded and/or mastered at the Columbia Recording Studios in Nashville. Anderson said, "It's a fact that we're in the studio when we do, there are usually 25 to 30 songs on the chart that were recorded or mastered here in our studios." The artists and their labels include: Buck Owens and Donna Fargo, Warner Bros.; Joe South, Capitol; Uncle Dave Macon, Sony; and others as well as CBS artists including Marty Robbins, George Jones, Tammy Wynette, Joe Stampley, Johnny Duncan and Charlie Rich. Half of the chart recordings were from CBS artists and half were from custom business in the studio.

Managing editor of the Ppssor of Good Karma Productions in Kansas City is working with A&M executives regarding a series of "dollor concerts" to be held in conjunction with radio stations across the nation. The Ozark Mountain Daredevils would headline these shows, with Joan Armatrading, Dr. Hook, and other similar acts in new markets at low admission prices. The Daredevils have a hit album out now in "Men From Earth." A giveaway radio promotion will begin soon which will offer "Super Kicker" toys as prizes to listeners around the country. The prize is the major, is linked to the success of Bobby Bare's current hit single, "Drop Kick Me, Jesus." Watch for little yellow cards promoting Vernon Oxford's single, "Clean Your Own Tables." These are to be shipped to radio stations, one stop, etc. Read the instructions on the cards very carefully and follow them…then the cards will become sponges. It's just pure magic.

Newcomer DeWayne O'Beene's single, "If You Want To Make Me Feel At Home," was produced by fellow RCAer Danny Davis.

Jim Ed Brown has just completed television spots for the Dollar General Stores. The spots should start running immediately, with total exposure covering 22 states.

The Capitol Stage for the Opry is being completed, and the building is now dedicated to retail accounts.

The University of New Mexico brought country music to campus for the first time with the appearances of R.W. and Donna Blackwood, the Blackwood Rhythm Band and Hank Williams Jr., who took the floor October 16. Barbara Allen and her Lady Luck all-woman band are set for a tour as part of an entire series of military bases in Greeneland.

Kelly Lorus is preparing to send out candy heart lip Gloss to all the country disc jockeys for her new album, "Love And Lip Gloss." Roy Clark has been named guitarist of the year by Guitar Magazine. After taping the Johnny Cash Christmas Show in Nashville November 1 and 2, Roy headed for Vegas to headline the Frontier Hotel November 4 through 24.

Jimmy Dean is in Los Angeles for the guest lead in Quentin Mann's "The City," a 90 minute-on-air pilot.

Capitol recording artist Ray Griff will fly to Vancouver November 22 to make his second appearance on The Alan Hamel Show, produced by Craig Tennis. After filming the Alan Hamel Show, Ray will start off on an eleven-day tour with The Merle Haggard Show, which will be through Oregon, Washington, Washington, Oregon and Canada.

A painting by Capitol recording artist Freddie Hart was presented to the Country Music Hall of Fame and Museum recently. The painting, entitled "Daydreams Of Tomorrow," depicts the artist as a young boy in Alabama who has taken time out from his daily work of chopping firewood to build a tree and dream of his possible future as a star of the Grand Ole Opry. Hart commented, "This painting represents every boy who has tried to reach the Grand Ole Opry. It's every country boy's dream." The painting was completed in the fall of 1974, after many years of work.

Dale Evans was in Nashville recently to record an album for Word Records. The album, produced by Buddy Huey of Waco, Texas, was recorded at Ray Stevens' Sound Lab. Located in Nashville, the studio is said to be a heart and soul of the music business, from the heart of Ward, Inc., Nashville, mentioned that the album was to be "half country and half gospel, with clean country flavoring and some very meaningful gospel." Dale and husband Roy Rogers were among the guests of the Music Hall of Fame during a recent October at Opryland. During that visit, they also appeared as special guests on two Hee-Haw tapings. Dale expressed great excitement over using some of the material from her new album on the show.

Poco's Rusty Young has been named America's best steel guitar player by a Guitar Magazine readers' poll. He was given a specially designed silver bracelet with an inscription designating the name of the award.

I Can't Believe She Gives It All To Me
Conway Twitty (MCA)

Are You Ready For The Country Waylon Jennings (RCA)

Saying Hello
George Jones (RCA)

Come On Home
Mell Collins (MGM)

Sing A Sad Song
Wynn Stewart (Playboy)

I'm Giving You Denver
Jean Shepard (RCA)

Miles And Miles Of Texas Bobby Bare (RCA)

Take These Chains From My Heart
The Marakesh (Mercury)

Lay Down
Charly McClain (Epic)

Hey Daisy
Merle Travis (Capitol)

Let's Go For A Ride
Troy Seals (Columbia)

Storm In Tulepo
Diana Williams (Capitol)

Country Class
Merrill Osmond (Capitol)

Homemade Love
Joe Stampley (Capitol)

All These Things
Tanya Tucker (Selman)

Texas Cookin'
Don Henry (RCA)

Missouri Thing
Kris Kristofferson (Mercury)

Fourteen Greatest Hits
George Jones (Mercury)

Here I Am Drunk Again
Moe Bandy (Columbia)

Charlie Rich Greatest Hits
George Jones (Mercury)

The Best Of Charley Pride
Charley Pride (RCA)

The Winner And Other Losers
Bobbie Bare (RCA)

Lovin' Somewhere
Tommy Cash (Capitol)

Jumping Joyful To Country Top 100

Look Here To Country Top 100

Country Roundup

Cash Box/November 13, 1976
## ASH COUNTRY TOP 100 COUNTRY SINGLES

**Weeks On: 11/6 Chart**

<table>
<thead>
<tr>
<th>Song Title</th>
<th>Artist</th>
<th>Week No.</th>
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<tbody>
<tr>
<td>1. Somebody Told Me (Big Country)</td>
<td>Sheryl Crow</td>
<td>35</td>
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<td>2. Feel Like a Fool (Never Too Late)</td>
<td>Jennifer Lopez</td>
<td>36</td>
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<td>3. How Do I Live (The Movie: A Star Is Born)</td>
<td>LeAnn Rimes</td>
<td>37</td>
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<td>8. All the Good Things (The Movie: A Star Is Born)</td>
<td>LeAnn Rimes</td>
<td>42</td>
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<tr>
<td>10. The Promise (The Movie: A Star Is Born)</td>
<td>LeAnn Rimes</td>
<td>44</td>
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### Alphabetical Top 100 Country Singles

**Weeks On: 11/6 Chart**

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<th>Song Title</th>
<th>Artist</th>
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<td>A Little Luck</td>
<td>almonds</td>
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<tr>
<td>A Million Miles</td>
<td>alanis morissette</td>
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<td>A Whole Lot Of Nothing</td>
<td>Allman Brothers Band</td>
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<td>Baby's Got A Way</td>
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WAYLON JENNINGS (RCA JB 10842)

Are You Ready (The Country (3:10) (Silver Fiddle Music — BMI) (Neil Young)

The cuts already received plenty of airplay as the title song from Waylon’s latest album, and it is sure to get even more as a single, both country and pop. With superb horn, a heavy guitar and catchy hook, this has to be the latest in a long line of hits for Waylon Jennings.

JEAN SHEPARD (AXW 999 Y)

I’m Givin’ You Darlin’ (2:41) (Thee Pub. Co. — BMI) (D. Kirby)

A sad song of heartbreak done in Jean’s smooth country style provides easy listening, and should see good chart action, especially on “genteel country” stations. Jean’s emotion-packed vocal is given able backing and instrumentation.

CLEDUS MAGGARD (Mercury 73865)

The Torch Flies (3:32) (Unrelated Music — BMI) (J. Huguley, J. Kennedy)

A radical change for the “White Knight,” this bicentennially timed recitation shows a different facet of the talents of Cledus Maggard. It’s about the assassination of Abraham Lincoln, and guaranteed to bring tears to the eye. This is the first single from his new LP, “Two More Sides.”

ASLEEP AT THE WHEEL (Capitol 4557)

Miss Miles Of Texas (3:03) (Brazos Valley Music — BMI) (T. Campfield, D. Johnson)

Shades of Bob Wills and the Texas Playboys! Texas swing lives again as Asleep at the Wheel put their brand on this classic. This one was made for the boxes, and should get significant airplay also, especially on progressive formats.

JIM ED BROWN & HELEN CORNELIUS (RCA JH 10623)

Saying Hello, Saying I Love You, Saying Goodbye (2:28) (Don Kirshner Music/Kirshner Songs — ASCAP) (Jeff Barry, Dene Hofheinz, Brad Berg)

Jim Ed and Helen deliver another romantic duet in the style of their number-one single. “I Don’t Want To Have To Marry You.” This one should also see heavy chart and box action, and help launch one of the hottest new duets in the country today.

TOM BRISH (Farr FR 012)

Hey Daisy (Where Have All The Good Times Gone) (3:35) (Fiddelback Music/Creatue Comfort Music — BMI) (John Belland)

Tom Brish gives a soulful delivery to a sad drinkin’ song, and gets excellent support from his musical group. Tom’s voice sounds deeper and better than ever, and this could be the one to really take off for him.

NASHVILLE P.M. (3:16) (Unart Music — BMI) (L. Butler)

Beautiful instrumentation highlights this smooth and easy cut, one of the best country instrumentalists in a long time. Steel and piano work, especially, are outstanding. This is a must for easy listening formats.

LINDA HARGROVE (Capitol P 4355)

Most Of All (3:22) (Beechwood Music/Window Music — BMI) (Linda Hargrove)

The latest offering from one of the most creative singer/songwriters on the modern country scene features the straightforward Linda Hargrove style polished by Pete Drake’s ever-professional arrangement and production. It’s a song that grows on you as you play it over again.

CALICO (UA XW 907 Y)


This slow, smoothly flowing cut spotlights good basic instrumental work and a very well-done vocal. It’s good MOR country, and could get airplay on easy listening formats. Bill Justis did the beautifully harmonious strings.

SHERRI KING (UA XW 902 Y)

Take Time To Know Him (2:45) (Al Gallico Music — BMI) (S. Davis)

Newcomer Sherri King gives a country treatment to an old soul hit, and comes up with a soulful country ballad. Strings by Bergen White give just the right flavor, and Stephen A. Davis production is clean and professional.

DALE McBRIDE (Con Brio CBC 114)

Ordinary Mac (2:33) (Con Brio Music/Blue Branch Music — BMI) (Jack Rutwhe)

It’s a song about everyday people, done in old-time country style, more “country” than most days. instrumentation is clean and simple, getting back to basics. This one sounds like a good country hit.

RANDY BARLOW (Gazelle/RDA 330)

Twenty-Four Hours From Tulsa (3:13) (Arch Music — ASCAP) (B. Bacharach, H. David)

This tune was a pop hit for Gene Pitney in the sixties, and it could be a country hit for Randy Barlow in the seventies. He puts a pop flavored vocal on an upbeat arrangement augmented by very good background vocals.

MACK WHITE (Commercial COM 1320)

A Stranger To Me (2:26) (Acuff-Rose — BMI) (Don Gibson)

A hurtin’ heartbreaker by Don Gibson gets mellow vocal treatment with a fiftyish kind of flavor. White said that the Don Gibson song that hasn’t been played yet, but Mack White found this one and could do very well for him.

STU PHILLIPS (Paragon PAR 45009)

Have A Nice Day (2:51) (LileSong Music Press/North Guest House — BMI) (Stu Phillips)

A happy, lithlling tune is given a smooth Stu Phillips vocal and brightened by catchy back-up singing and pop flavored instrumentals. Altogether, it could cheer up both boxes alike.

DOG WATSON (UA XW 894 Y)

Guppies Grove Blues (3:06) (Waynwood Music — BMI) (J. James)

An old time mountain feeling permeates this record, reminiscent of Jimmie Rodgers. It’s the sound of the very roots of country, going back to the beginnings of bluegrass. A very interesting cut, done in Doc Watson’s very individual style.

THE CAVALIERS (Cavalier/IRDA 282)

You Just Need To Love Somebody (2:54) (Cayvon/LeBil Music — BMI) (Bobby Shelton)

MOR country, with a sound similar to pop groups, provides easy listening. Nice horns slip up a simple, basic arrangement.

CONWAY TWITTY’S GREATEST HITS VOL. II

Conway Twitty — MCA 2235 — Producer: Owen Bradley — List: 6.98

This can’t-miss package showcases ten recent vintage Twitty hits, including his latest, “The Christmas That Daddies Play.” Most are slow, ballads done in the soulful Twitty style. This set is guaranteed to please all of Conway’s loyal fans, as well as provide a pleasant introduction to those just now discovering him. Any or all cuts could see country airplay — and will. It’s hard to pick the best cuts on such a collection as this, but good choices are “Linda On My Mind” and “After All The Good Is Gone.” At the rate this man turns out hits, “Volume III” can’t be far behind.

CRASH — Billy “Crash” Craddock — ABC/Dot DOS DSD 2063 — Producer: Ron Chancey — List: 5.98

It’s another jumpin’ rockabilly package from the man who does them best. A heavy 50’s feel predominates on both the smooth ballads like “A Tear For You” and his latest hit, “Broken Down In Tiny Pieces,” and the upbeat rockers “Don Juan” and “Just A Little Thing.” “Crash” gets into a country disco groove with “Footprints On The Windshield Upside Down” and “Shake It Easy,” and the sound could really catch on for him. Both “Don Juan” and “Shake It Easy” sound like singles, and the long ones are more for single status, and radio stations should give a listen to these two. Dealers note the new price from ABC/Dot.

MIDNIGHT ANGEL — Barbara Mandrell — ABC/Dot DOS DSD 2067 — Producer: Tom Collins — List: 5.98

Barbara Mandrell is certainly an angel, at any time, and on her singing she holds ABC/Dot she sounds as beautiful as she looks. (The cover alone is enough to sell this LP.) Barbara applies her smooth vocal quality to a romantic collection guaranteed to melt the coldest listener. Outstanding in this set is Barbara’s soulful and seductive cover of Denise LaSalle’s “Married But Not To Each Other” and “Pillow Pleasure,” which would make a great single if it’s not too hot for the airwaves. This album is fine at any price, but ABC/Dot’s new pricing policy can’t hurt.


This LP has more gold than Fort Knox, containing as it does all the hits that made Glen Campbell a superstar, from “By The Time I Get To Phoenix” and “Gentle On My Mind” to “Rhinestone Cowboy” and “Country Boy (You Got Your Feet In L.A.).” All cuts show the mastery that has made Glen Campbell one of the biggest stars of the last decade, both in pop and country. The entire LP should see airplay across the board — AM, FM, pop, MOR and country — and also be a big seller in several markets.

TEXAS RED — Red Steagall — ABC/Dot DOS DSD 2068 — Producer: Glen Sutton — List: 5.98

The big redhead is back with another celebration of the Lone Star State in this follow-up to his first ABC/Dot LP, “Lone Star Beer And Bob Wills Music.” That Texas swing flavor is laced throughout the set, especially on “Miles And Miles Of Texas” and “There’s Still A Lot Of Love In San Antonio.” Fellow Texan Johnny Gimble sounds great on fiddle, as always, and all instrumental work is worthy of the Texas Playboys. An interesting departure from Red’s usual material is his version of “I Left My Heart In San Francisco.” Sales could be helped by the new ABC/Dot pricing policy.


Billy Mize has turned out one of the mostfets and smoothest country LPs we’ve heard in a long time. The sound is basic country, and provides lots of easy listening. Billy Mize has long been well-liked in country circles on the west coast, and this album could garner the national exposure that he’s been missing. The cuts range from traditional to contemporary, and include the title single, “It Hurts To Know The Feeling’s Gone.” “The Lady’s Leavin’” by Even Stevens and Eddie Rabbit is a best bet as a single.
Country/Active
most added singles

1. You Never Miss A Good Thing - Crystal Gayle - UA
2. Two Dollars In The Jukebox - Eddie Rabbit - RCA
3. I Can't Believe - Conway Twitty - MCA
4. Broken Down - Billy "Crash" Craddock - ABC/Dot
5. Every Face Tells A Story - Olivia Newton-John - RCA
6. Are You Ready For The Country - Waylon Jennings - RCA
7. Saying Hello - Brown & Cornelius - RCA
8. Never Did Like Whiskey - Billie Joe Spears - UA
9. Statues Without Hearts - Larry Gatlin - Monument
10. Everything I Own - Joe Stampley - Epic
11. Cherokee Maiden - Merle Haggard - Capitol
12. 9,999,999 Tears - Dickey Lee - RCA
13. Thank God I've Got You - Statler Brothers - RCA
14. Hillbilly Heart - Johnny Rodriguez - Mercury
15. Baby Boy - Mary Kay Place - Columbia
16. Lawdy Miss Clady - Mickey Gilley - Playboy
17. She Never Knew Me - Dolly Parton - ABC/Dot
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19. For On The Run - Tom T. Hall - Mercury
20. Among My Souvenirs - Marty Robbins - Columbia

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The Numbers Game: Who Plays R&B's Musical Charade

by Cookie Amerson

LOS ANGELES — There was a time in the not-too-distant past when a high number on a major R&B playlist really meant something. With the persistent complaint recurring that R&B playlist numbers systems are inconsistent (hence less meaningful), the question arises: what’s the importance of having numbers at all?

Given Piece

There is a constant effort on the part of the manufacturer to get a given piece of product listed at the top one number. A high rating allegedly ensures maximum rotation. Robert Scott, program director at KYAC in Seattle (who recently dropped his number system), put the meaning of a number one record in perspective contending, "Many people make the error of thinking that the number one record is always getting top rotation, when this is not always true. The length of time it has taken a record to reach that top spot has a great deal to do with how frequently it is being played on the air. If a record has gradually built itself to the top spot over a six week period, the burn-out factor must be taken into consideration when you put that record in rotation again and again."

'Burn Out Factor'

Jory Boulding, operations manager in Chicago, elaborated on Scott's statement: "Because of the burner, a number one record may be number one statistically, but not rotation-wise. A record over a period of time may have gathered impressive sales figures, that certainly puts it at the top slot in the retail picture, but again I reiterate: this does not always reflect the rotation picture."

Rotation Is Prime Concern

Because manufacturers have long promoted records by reporting impressive numerical movements. It is doubtless unsettling in some instances when stations start dropping a given title. Hank Talley, national promotion director for Arista Records, told CB, "I am more concerned about the rotation that my records are receiving than I am about what specific number they are on a chart. Because of inconsistencies that many R&B playlists have, in some instances the numbers may mean something, and in others they don’t. But in many instances when I have a new artist, numbers may give me the added barometer, in addition to my sales sheet, that may help me get a record added to a station."

No Numbers

Jerry Walker, program director at WTMP in Tampa, says manufacturers in his area have become accustomed to his not having numbers, and simply check with him to see if their record is dropping, holding steady, or dropping. Walker stated "the information that the record companies want to get from me, they can actually get from the local distributor. I believe that many record companies place too much responsibility on radio stations concerning the outcome of their product."

Audience/Consumer Unconcerned

Earl James, program director at WBMX in Chicago, commented on the numbers game: "Numbers have no value, they certainly don’t mean anything to the audience, and a person who purchases a record doesn’t generally ask what number it is to determine whether he will buy it or not. Numbers in no way show the true success of how a record is doing, so why attach decaying numbers to a record?"

Numbers Are Decaying

Frank Johnson, owner of Southwest One-Stop, tends to agree that numbers are decaying: "When a radio station, attempting to show what is happening on a weekly basis, trends its chart to show upward movement, this is inaccurate, because people don’t buy records that way. The hottest record is going to have hot and cold weeks. Every week, by the time the weekly numbers hit the street, they are obsolescent, and by the time a record is number one on a radio station chart, it can’t be number one that week, because people have already bought the record and are looking around for something new."

Security Blanket

In some ways, there’s a tendency to think that numbers have simply become a security blanket for the music industry, rather than an effective and efficient manner of reflecting the progress of a record. The pattern emerging from an analytical point of view on the part of radio and retail spokesmen is that numbering R&B records is burdensome and merely serves record companies trying to promote product by showing "movement" at major stations. Certainly this would help explain the less

BLACKSMOKE BACKSTAGE — Following their recent performance with the Isley Brothers at the Forum in Los Angeles, Chocolate City recording artists Blacksmoke were greeted backstage by the label's president, Cecil Holmes and newly appointed national promotion director Tommy Davis. Pictured (l-r) back are: Blacksmoke's Buddy McDaniel, Michael Fisher, Arnold Riggs, Cecil Holmes, Tony Fisher, Cliff Erwin, Rodney Thompson and Tommy Davis. In the foreground are Blacksmoke members Akhilo Nairta and Brad Tholke.
With the uncovering of diary tampering in the Memphis area (see CB, Nov. 6, pg. 28), it has been discovered that WDIA beat WHBQ by a much larger margin than was originally shown, with total persons at WDIA up from 17.1 to 18.1 and WDBG down from 11.8 to 6.3.

R&B Playlist 40

Ex Ta 23 — On And Off — David Ruffin
1 LP — ELLY, SteveWonder
New LPs — Ike & Tina Turner, R&B Boys, Chips, David Ruffin

WANO — PITTSBURGH — Mat Lebieduster

#1 — Thank You — Capris
10 — Baby Love — Marvelettes — Morley
20 — I'm Gonna Make Him Love Me — Martha & The Vandellas
30 — Please Don't Do It — The Exciters
40 — Keep On Movin' — The Four Tops
50 — The Right Place — The Supremes

R&B Singles To Watch

1. Love Me — Bosse
2. Party Night — Curtis Mayfield
3. Home Is Where The Heart Is — Bobby Womack
4. This Time — Impressions
5. Gloria's Theme — Anthony Renford Orchestra

Most Programmed New LPs

1. Brass Construction II — Brass Construction
2. Billy — Billy Preston — & M&M
3. Something Special — Syldens — Capitola
4. Gold — Ohio Players — Mercury

R&B Crossing To Top 40

1. Dazz — Brick
2. Party Night — Curtis Mayfield
3. Home Is Where The Heart Is — Bobby Womack
4. This Time — Impressions
5. Gloria's Theme — Anthony Renford Orchestra

Cosby Leads Capitol

LOS ANGELES — Capitol Records has set for release in November Bill Cosby's comedy album "My Father Confused Me..."

DeWitt Public Rel.

LOS ANGELES — Barbara DeWitt has opened DeWitt Public Relations in Los Angeles. The firm will present: David Bowie, Iggy Pop, Eddie & The Whale, George Duke & Billy Cobham, Polyphonics and John Mayall. The firm will be located at 6430 Sunset Blvd., Suite 1502, Los Angeles, Ca. 90028. (213) 407-2104.

Letter To The Editor

Mr. Ken Glancy, President
RCA Records
1133 Avenue of the Americas
New York, New York

Dear Mr. Glancy:

As a black artist whose roots are seeded in the music of rhythm and blues, I'm writing to applaud your recent unprecedented statement pertaining to RCA Records' new policy in dealing with artists black or white. For too long, the practice of placing any artist in a musical category because of the color of his skin has been accepted, a little more than creative confusion, and is a disservice and form of segregation that neither serves the recording industry nor the artist.

Black music as a creative and commercial phenomenon has dramatically altered today's music scene, as so many of the great black performers have shown us through the history of popular music — and the music audience has validated in record sales and concert support. What your statement has given is the firmament of our creative freedom, the freedom to express myself in any style I choose — with the confidence that I can and will be judged for my music — and that is an even less, a greater, a more exciting freedom.

I am proud to be an artist on the RCA Records label, and I am glad to be affiliated with the label that has freed my artistic expression, and I will continue to create my music, to come to my roots and my history, and to grow beyond any single musical genre, having the freedom to express myself. There is nothing that can destroy that freedom, and there is nothing that can destroy the music.

With the best wishes,

P.S. I have taken the liberty of publicly responding to your statement by sending copies of this letter to the recording industry, and I am hopeful that my letter will do the same.

Buddah Sets Knight

New York — "Pipedefe," the soundtrack album of the movie starring Gladys Knight, has been issued by Buddah Records, which has undertaken a marketing campaign for the album.

Buddah records has adopted the Pipes plan to attend the opening of the film in major markets. In Atlanta for the movie's premiere, the group appeared at Peachtree's to put their handprint in cement in front of the store.

IRDA To Dist. All LP

ASHVILLE — IRDA has completed an agreement with New York District Records for Philadelphia, PA, for the exclusive worldwide distribution rights to the new album and single by world heavyweight title holder Muhammad Ali.

Five'Fth' LP Goes Gold

New York — "The 5th Of Beethoven" album by Walter Murphy has been certified gold by the RIAA.

Graffiti Formed

New York — Graffiti Records has been formed by Harvey Avenevi, president of Cozy Records. Sam Gold, general managing partner of the company; and singer Jimmy Rivera. Initial release on the label is "Dreamin With Alborada." Also set for release is "Alberto Carrion's "Pajaro Marinos."
PETER TRIBUNAL QUESTIONED

BRENNAN

BRENNAN related one Washington rumor that says consumer advocate Ralph Nader will have informal veto power over Carter's appointees to key boards and commissions.

While no one wanted to play fortune-teller, most agreed that Nader probably will be impartial and fair. One person remarked, however, "There's a feeling that some of Nader's friends and associates probably will be invited to the party." Another thought the appointments would be a "good way to involve the left in the campaign because it's expected they would have some voice on the other hand, they believe they would choose anyone affected by copyright." He felt academics, professors of law, or people who know a little something about copyright, but are removed from actual copyright battles, would be selected.

Although the Senate, not the president, choose individuals knowledgeable in copyright practice, the Committee in the final bill dropped the requirement that the Senate must confirm the president's appointees.

The "knowledgeability" requirement was not in the Senate bill at all. "The Senate would not refuse to confirm a person with no copyright experience," he continued, "so we gave copyright counsel Brennan. He felt the Senate would in fact prefer "independent arbitrators." This was echoed by an attorney who claimed, "It really isn't that complicated, it's like a judge. Most judges don't know anything about music, because they're bright, willing to listen, and have judicial temperaments, and judicial minds, they work well.

But another industry rep expressed little confidence in judges. He referred to the persons hearing most music cases as "idiot judges.

DISTRIBUTION RIGHTS

The tribunal, of course, be a problem with the tribunal's connection to the Library of Congress, which houses the Copyright Office — a part of the legislative branch of the federal government. This connection is minimal, however. The library will provide support and administrative services. Otherwise, the tribunal will be autonomous. According to Brennan, the five commissioners will do their "professional work.

A REFEREE

While some feel voluntary negotiations may be acceptable in the distribution of rights, others feel the end of the long copyright revision process is just the beginning of unwinding litigation. Under the

LITTLE RIVER BAND

CONFIRMED PROMOTION

By that time, however, Capitol's hit-making machinery will be in steady motion for months. Dan Davis told Cash Box that "We will be releasing one album at a time this year, and will continue for the length of this tour, and that Capitol's manufactured plastic standup displays for Little River should last "at least six years." According to Tusken, the single has drawn new attention to the album, and "Little River" is currently in the Top 20 in many of Capitol's accounts. For the Australian group it has been a long way from "Silver Gelatin," but it looks like they'll be staying for a while.

THE MANAGERS

Michael Davenport:
Management Is Creative

LOS ANGELES — Michael Davenport, manager for jazz/rock violinist Jean Luc Ponty, 
prefers working on his own, and just being considered as his client. Ponty, Davenport also manages Steve Hunter and Capitol recording act Bob Mosley.

Davenport is president of the management firm in Encino called the Merlin Company. Jay Cooper is Davenport's associate who runs the business end of the firm. Lately has had his hands full stopping the proliferation on the market of bogus Ponty albums.

For Ponty, the question is.GetComponent("211f5b31-9367-42ba-819a-247075b9d1a3").amMosley, the LP covers depict Ponty as the main artist. Cooper took a strong position with the record company. He told them that if they persisted, he would quickly sue. They had no choice, because they were misrepresented Ponty in their advertising. And so they changed the packaging.

Davenport rejeoices that he has no problems working with Ponty's American label, Atlantic records. He explained that for tours, everything is coordinated with the booking agency along with promotion from Atlantic. All the guidelines have been set up and considered. He said, "They'll do exactly what we ask, whenever it's required, whether it's for try- ing to get a larger audience, or to get a club date.

Solo Career

Davenport began managing Ponty a year and a half ago, the same time Ponty had left the Mahavishnu Orchestra and was ready to re-embark on a solo career. It was a difficult time for Ponty's career. He began at the age of 16 by hiring the Chico Hamilton Quartet for a jazz recital at the University of California. In college he began playing in the Ponty band. Ponty played 2 years for the International Talent Association. At that time the agency handled 90% of the folk acts, including Bob Dylan and Peter, Paul and Mary. Davenport said "I realized that I could earn a living in music, with no music school.

Davenport promoted the first Crosby, Stills, Nash and Young concert in L.A., at UCLA. He found that promoting concert tours of "another nature," would be difficult. "The way the music world breaks, you've got to play there, they're already very popular in the U.S., and they see that the audience there is the same in Australia, when they'll make much more money by staying home.

"I am managing the most enjoyable aspect of the music industry. He commented "being a non-artist I've found that a manager has the greatest opportunity for creativity, which I never found as a promoter or an agent.

MANAGERS' NOTES

Bob Ellis, manager for Rolling Stone Ronnie Wood, announces that Wood and his wife, Krisse, are the proud parents of a son born last Saturday, Oct. 30. They have named the baby Jesse James. Stan Polley, manager for Al Kooper, announces that Kooper has been signed to the David Leibert Agency for exclusive booking. Kooper is an ex-member of the Al Kooper-Nick Graven-Free from United Artists. Kooper has planned to tour with a 12-piece band in Dec. to support the LP. Joe Anthony, manager for Peter Frampton announced that Frampton returns from his latest tour to begin work on his next LP. "Fame" is due in fall, and 6 or 7 more songs will be recorded. Meanwhile, Frampton is planning a tour with a possible 4th show on the 5th. Frampton will begin recording his new LP in Jan. "Ron Stone of Lookout Management reports that Nell Young's latest 3 LP set "Decade" will include 27 songs, of which 10 are new. Young's next tour is expected in 1976. Meanwhile, the other 21 songs will be a compilation of his better-known songs of the past 10 years 66-76. The Cate Brothers have just returned from a triumphant European tour, playing to enthusiastic crowds throughout Europe. T. & T. & M.G.'s have entered Clover studio to record on LP entitled "Reincarnation," set for Jan. release. Bob Holiday, manager for Starday, announces that the group will be in town this month, appearing at concerts withf Stars and Crotts, Hall & Oates, and English Visitors. With Concert Express, Davenport is planning to release some of Merle Haggard's dates. He found them to be relatively laughable. The first album, "Which Way the Wind Blows," the Haggard comment "Haggard's fee was not large as a rock act. Advertising was a lot easier. That could be changed, but police compared to the usual 100 for a rock concert. Country and western audiences were a lot different. In the beginning we didn't know if they'd get drunk and punch each other out." While going Haggard concerts for 3 years, Davenport began managing Ponty. When Ponty began touring America, he was more popular in Europe. Now it seems that the trend has reversed itself, the American audience is on a sharp ascen- dency. Because of Ponty's musical style, some promoters are unwilling to book him as a rock act. So Davenport has Ponty play clubs instead of halls, until he can do solo concerts. Recently Ponty headlined 3 sold-out nights at the Roxy in L.A. Davenport discussed the situation, "Rock promoters generally have not recognized that Ponty has a rock audience. If they look at him consider, at all, as a jazz art- ist. Promoters have as much insecurity as every other business, they know that the show will sell, they're reluctant to turn down a booking because they're not sure they'll break in America and Australia at the same time. American acts are usually skeptical about going to Europe, but if they're big enough to play there, they're already very popular in the U.S., and they see that the audience there is the same in Australia, when they'll make much more money by staying home.

"I am managing the most enjoyable aspect of the music industry. He commented "being a non-artist I've found that a manager has the greatest opportunity for creativity, which I never found as a promoter or an agent."
INTERNATIONAL EXPOSITION OF MUSIC AND GAMES

CATCH THE SPIRIT OF '76 AT EXPO '76

CashBox MOA convention special

VINTAGE ALL "2 HALLS"

THE FOUR SEASONS HOTEL - CHICAGO, ILLINOIS

THURSDAY, SATURDAY, SUNDAY - NOVEMBER 12-13-14
Outgoing Pres. Reveals MOA's Plans For More Membership Services; Training Program To Begin In 1977

"During eighteen years on the MOA board of directors, I have watched MOA grow from a modest beginning to the healthy and respected association it is today. I have also witnessed the tremendous development in the games field and the need for MOA to become more involved in the business as a whole. With that important support, I believe MOA will continue to grow and will yet render more valuable services to the membership.

"I am glad to report that, as a result of a membership survey last May, MOA will sponsor a series of workshops for schools on training and mechanics in amusement games repair. This program will be launched early next year and the schools will be held in different parts of the country on a quarterly basis. MOA is also developing guidelines for tournaments which will be available to those who request them. The survey also asked for members' opinions on a new format for the association which will be resolved at the general membership meeting.

"Part of this year's exposition seminars will be devoted to games. This will be coordinated with games services booths on the exhibit floor where operators may consult with some of the same specialists who appeared on the seminar stage at this year's educational program, there will be a regional seminar next March to be conducted by the University of North Dakota. This will be held in Denver, Colorado, and I urge you to register during this exposition.

"The copyright Bill affecting jukeboxes was passed in October. It was a difficult fight, but as always, we were able to hold the line on the $3.00 and successfully oppose the recording and the $50 registration fee. However, we were unable to take jukeboxes out of periodic review of royalties, the first of which review will occur in 1980 and every 10 years thereafter. Our Washington legal counsel, Nicholas E. Allen, will give us a full report at the membership meeting.

"I wish to express my deep appreciation to the officers and members for their support of MOA and to the Expo 76 committees and staff for making this one of our most successful exposition.

Ted Nichols National President

Frederick M. Granger "Balance," Key To A Better & Stronger Association

"The MOA leadership has always tried to be even-handed and to maintain a balance between the different interests served by the national association. Amid the pressures of shifting opinion and changing needs of a growing industry, this has not always been easy. Yet good balance is as important in the life of a successful association as it is in the life of a successful person. In MOA new projects are very carefully scrutinized by board and committees. This is not to say that MOA is afraid to do what is needed to provide well researched and lasting services to the membership. This approach, combined with a careful attention to industry development, has enabled MOA to become stronger and better able to serve all interests more effectively.

"Recent developments in amusement games have been nothing short of revolutionary, developments which have transformed both the industry and the annual trade show. MOA has been responsive to these developments. In early 1974 the board of directors approved sponsorship of digital logic courses for games repairmen. The format of this year's exposition focuses on games, including a seminar and service booths on the exhibit floor. The service booths will have specialists on hand to discuss test equipment for logic boards, computer systems and display systems. There will be seminar programs and a chance to plan and promote tournaments. At the same time, we are not overlooking the "backbone" of the business, the jukebox. Over the years MOA has held seminars to serve all interests: jukeboxes, games, record programming, tournaments, business management and image.

"During the past year it has been my privilege to work closely with a man who has served on the MOA board for eighteen years — president Ted Nichols. Here is a successful operator, a quiet man of balance and judgment, his foot on the ground, and for that reason along with his other qualifications. He who has mastered so many important but somewhat esoteric jobs. Let us give Ted Nichols a rousing vote of thanks for his dedicated service to MOA."

Frederick M. Granger Executive Vice President

Hopkins & Mullins — 'Expo '76 Exceeds Expectations'

"Probably nobody expected Expo '76 to shatter all previous records for number of exhibitors; not after the way this show has been growing already. But that is exactly what has happened. In fact, it was necessary to add all the stands in the hotel and the North Hall, in order to accommodate the influx of exhibitors; so that we would be able to use the exhibit space on the lower level of the hotel.

"The exhibits, of course, are the core of the exposition, and there are an abundance of exhibits throughout the show. For example, there are exhibits for the Ladies, with a seminar for everyone in the afternoon. Saturday is the annual membership luncheon, another big Expo event, and we close Sunday night with a gala banquet and stage show, which will feature a lineup of some of the most popular stars in this entertainment world.

"We urge everyone to visit the exhibit halls frequently and systematically. See every exhibit in all three halls — the North, East and West. See them more than once or twice because there is a lot of money-making equipment brought together under one roof, much of it unrevealed to the trade prior to the show's opening.

"A valuable reference piece, the MOA program booklet, has been made available to everyone attending the convention. It contains a floor plan plus a list of exhibitors, indicating booth numbers, product information and business addresses — all that is needed to fully cover the show."

Maynard C. Hopkins
James I. Mullins
Co-Chairman, Expo '76
IF YOU BELIEVED US WHEN WE INTRODUCED THE FIRST AIR-CUSHION GAME, YOU MADE MONEY.

HERE'S THE SECOND AIR-CUSHION GAME.

Perhaps, when we first started talking about these "air" games, you figured we were just blowing off steam.

After all, we promised a lot.

We told you that our AIR-HOCKEY® game would revolutionize the coin-op business.

That you'd move these machines faster and easier than any game you've ever handled.

And that you'd realize a nice, healthy return on your investment.

Judging from your response, we didn't break any promises.

And now we're back with the second air-cushion game. This one looks equally promising.

It's called AIR-HANDBALL™. We feel it'll generate as much, if not more excitement than our AIR-HOCKEY® game. And since the cost is relatively low, and it's based on a concept that's a proven winner, you can expect a constant and dynamic return on your money.

That's all we have to say about our AIR-HANDBALL™ game. It's in your court now.

Other exciting BRUNSWICK® BRIARWOOD™ GAMES: Karate™ Photo Finish™ Billiard Tables.
MOA Sponsors Booths In Chicago

CHICAGO — The Music Operators of America will be sponsoring four service booths this year at the Chicago convention.

Jim Sneed will be manning the MOA-sponsored Kurz-Kasch booth for the third year in a row. He will display and discuss digital logic courses and test equipment for test and checkout of logic boards.

A second MOA service booth will be manned by Bill Arkush of Kush N' Stuff, who will discuss computer systems as applied to games, with different microprocessor systems on hand for operators to evaluate and learn to test.

Cal Clifford of Cal's Coin College will be at a third booth, where he will provide help with problems involving repair of music games and machines, plus provide lists of recommended reading and services available to newly hired people.

A fourth booth will have Ward Brown at the helm. Brown, president of the Pocket Billiards Association of America, will provide information and guidance on the planning and promotion of games tournaments.

All-Star Cast At MOA Banquet

CHICAGO — An all-star array of recording and performing artists will be featured Sunday Nov. 14 at the MOA Expo '76 banquet and jukebox awards ceremonies at the Conrad Hilton Hotel.

This year's banquet will feature a gala cast of entertainers, including Tommy year" for the Captain & Tennille's "Love Will Keep Us Together" (A&M) and Albert's "Feelings" (RCA); C.W. McCall, "country record of the year" for "Convoy" (Polydor); KC & The Sunshine Band, "soul record of the year" for "That's The Way I Like It" (TK), in the "artist of the year" category, win-

Conway Twitty
Willis (Country International), Brenda Lee (Decca), Ronnie Milsap (RCA), Conway Twitty (MCA), Ray Griffith (Capitol), La Costa (Capitol), Bobby Rydell (PIP), the Jim & Julie Murphy Show from Australia, Barbara

Ronnie Milsap
ners are the Captain and Tennille (A&M), this year's dual award recipients. At MOA Expo '75, Freddy Fender was similarly honored with an artist of the year and rec-

La Costa
orders the year award.

In selecting the winners, MOA members were asked to base judgment on each record's earning power in jukeboxes. The banquet and show, a traditional MOA Expo event, will be preceded by a cocktail party from 6 to 7 p.m. According to the MOA, a record turnout is expected for this year's banquet and show, which concludes the three-day exposition.
To the Music Operators of America, for your 'Wasted' efforts, our deepest appreciation.

Freddy Fender's "Wasted Days And Wasted Nights" Jukebox Record of the Year
On ABC/Dot Records
(DoA 17558)
Produced by Huey P. Meaux

ABC/Dot is pleased to present Barbara Mandrell and Roy Head performing at the MOA Awards Banquet, Nov. 14.
Adjustable Goal

Our new Dynamo goal stretches from 6 3/4 inches to a full 8 inches. Great for Tournaments. Gives you a built-in handicapping system and can be adjusted for expert, intermediate or novice brackets. (Patent Pending)

Beveled Sidewalls

This unique new design feature keeps the ball on the table, in play during all bank shots and also allows for the fastest, most powerful bank shots of any table available.

Metered Ball Trap

Operator can preset the number of balls to be played in any game, seven, nine or eleven. Another added feature allows extra sets of balls to be stored in the table in case of loss or damage.

Newly Designed Foot On Players

We've beveled the edges of our men to give you better control and improved bank shots.

Dynamo T-Shirts, Hats, Bumper Stickers, Buttons, Buckles, Patches and Free Tournament Kits

All-time favorites with fussball players everywhere, featuring Dynamo Fats. Order yours today, just fill out the order form below and send along with your check or money order.

DYNAMO CORPORATION
Promotion Director
1805 So. Great Southwest Parkway
Grand Prairie, Texas 75050

Of course, Dynamo is still the same quality designed, ruggedly constructed table it has always been. It can take all the action performance you can give it... and more. It's the players choice.
2¼” Regulation Cue-Ball
Our standard size and weight cue-ball has been phenolicly and homogenously cast as well as dynamically balanced. No imbalancing weights or cages in our “Q-ball” for a lopsided roll...just a smooth, straight rotation.

Finest Slate Support
At 8 points, on shims which are reinforced by corner gussets for additional strength. We've also installed transverse metal braces to not only strengthen the table but to provide additional support for our slate top.

Solid Wooden Legs
which feature uniquely designed leg levelers that don't have to be removed during installation.

Metal Corner Extrusions
For a more solid corner construction. They are bolted to the cabinet for strength and can be easily replaced along with the side panels without returning the table in case of vandalism or accidental freight claim breakage.

Cue-Ball Lock-Up
Our 16 ball Lock-Up holds the “O”-Ball inside the table when the game is over until the vending ball drop is released by the coin mechanism.

19 Oz. Standard Felt Playcloth
We've covered our natural slate top with a heavier than 13 oz. competitor table coverings for longer durability, heavy play.

These are only highlights of our Dynamo Pool Table. However, we can conservatively say our Dynamo Pool Table is 50% better constructed than any other table in the market. Isn't it about time you looked at the sturdiest pool table available in the coin operated game industry.
Dynamo Corp. To Feature "Matching Pair" At Expo

GRAND PRAIRIE, TX. — Bill Rickett, president of Dynamo Corporation, and John Lewis, the firm’s vice president of marketing, recently announced the introduction of a new, matching football and pool table to be added to the current line of Dynamo products, and to be prominently featured in the company’s exhibit at MOA Expo ’76.

The “Matching Pair,” as the new models are called, are designed in three distinctive finishes, according to Lewis: black, black on black and rosewood.

“Operators can now have a coordinated look which will complement and broaden the appeal of their game locations,” he said.

“We also have, in our Dynamo tables, some unique features that are not available in any other table currently on the market,” Lewis added. “Our Dynamo pool table, for instance, uses a regulation size 2 1/4” cue-ball which has been phenolic and homogeneously cast as well as dynamically balanced so that it has no imbalance. We’ve also installed a chalk and dust deflector over the ball traps which prevents chalk, liquids or anything that may fall into the ball traps into the center of the table to prevent balls from hanging or debris from being caught in the ball trap itself.

Dynamo has the best built and sturdyest tables available in the industry,” Lewis continued. “We’ve designed and built them to stand up under a lot of heavy play, without sacrificing appearance, so that we still give the operator a good looking table.”

Both the classic designed pool table and the football table have solid wood legs, finished to match the cabinets, with adjustable leg levelers. As Lewis further stressed, “The Dynamo pool table is unique in that it has been especially designed with leg levelers which don’t need to be removed when the table is installed.”

Other special features of this model are: solid slate support at 8 points directly through the slate pads to the corner gussets which rigidly ‘join the sides to the rails. These gussets give added strength to the shims on which the slate rests. Also, transverse metal braces to strengthen the table and give added support for the slate; rugged metal extrusions, bolted to the cabinet, which are designed to protect the vertical corners; special cue-ball lock-up (holds the cue-ball inside the table after a game is over until vending ball drop is released by the coin mechanism).

Dynamo Football Table

In describing the ‘77 Dynamo football table, Lewis stressed that many new design features had been added for “improved looks, maintenance and play.” The model has a metered ball trap which allows the operator to preset the number of balls to be played in any game — seven, nine or eleven, an added feature being that an extra set of balls can be stored in the table in cases of loss or damage.

Also outstanding on the football table is the newly engineered angled back sidewalks (patent pending) which keep the ball on the table in play during bank shots, and the new adjustable goal (patent pending) which spreads from 6 1/2” to a full 8 1/2” and is especially effective in tournaments or areas using smaller goal width. A new vertically oriented air pocket has been incorporated into this model to make the ball disapper faster and player retrieval harder.

Play Surface

Another innovation in the Dynamo football table is the reversible textured or smooth glass play surface which allows players to choose the type of play surface they prefer. A light wood framed tray has been built in to protect the recessed glass field. This prevents breakage, is easy to remove for cleaning or repairs and requires no prop and stop. Ohio’s have been added to help provide rod support: a new recessed vending device and coin box, as well as an optional coin box meter, are among the new operating features of the model.

The Dynamo Matching Pair will be among the featured products displayed in the Dynamo exhibit during the MOA convention in the Conrad Hilton Hotel.

Electra’s ‘Flying Fortress’ Bombing-Run & Air Combat Game

CHICAGO — “Flying Fortress,” newest release from Electra Electronics, Inc., is a single player bombing-run and air combat game, patterned after the famed World War II model B-17 armed bomber.

In announcing the factory’s scheduled production of the new piece, Electra’s sales vice president Stan Jarocki noted it had been tested most successfully with test locations describing it as “one of the most inventive and unique games of the last two years.”

The object of the game is to score points by destroying as many ground targets as possible on its bombing run while shooting down attacking fighter planes.

The plane’s flight is controlled by a sturdy joystick which can cause the bomber to climb or dive and “bombs” are dropped by the player (or co-player) at will by pushing the bomb-drop release which ejects the bombs at a rate as rapid as player reaction induces. During the run, enemy attack fighters come in at the “Flying Fortress” at a steady but unpredictable rate.

The bomber pilot can fire at the enemy planes equipped with machine guns in the nose of the plane, controlled by a button on top of the joystick. Points are scored through bullet hits and fighters are shot down; however, the unwary pilot can also crash up his ship by skimming too low and hitting a tall object.

“The Flying Fortress was probably the best known and most readily recognizable heavy bomber the U.S. Air Force ever put into the sky,” commented Stan Jarocki, who literally was a fortress, with its almost impenetrable armor which withstood ground fire and close range attack missiles. One of them was attacked by 16 or 20 planes during one air battle but it absorbed everything thrown at it and arrived at home base almost cut in two and flying on one engine!” he continued.

“The Flying Fortress was revered by the men who flew it, romanticized in novels and movies, and induced paranoid fear in the enemy. Its box design has been among the most important factors in the destruction of the enemy war machine.”

“This is the spirit in which this game was designed,” he concluded, “to provide a lifelike simulation of the thrills and accomplishments of the famed Fortress so that game players, young and old, could taste the victory and defeat of war. This plane truly was the ‘battlehip of the skies.’

Electra is currently shipping ‘Flying Fortress’ to its domestic and overseas distributors and will show the game along with two other new items at the November MOA convention.
'Grand Prix,' 'Blue Chip,' 'Cavalier'
New Units To Debut At Williams Exhibit

CHICAGO — Williams Electronics Inc. will be introducing several new amusement machines during the 3-day run of the annual Music Operators of Americas convention in the Conrad Hilton Hotel.

Among the new models will be a 4-player pinball game called "Grand Prix," a single player pinball game "Blue Chip" and a United shuffle alley called "Cavalier."

All will be prominently displayed, along with a few other as yet unrevealed units, according to Williams' sales manager Bill DeSelm, in the firm's suite of exhibits, numbers 166-168 and 183-185, at the Conrad Hilton.

BLUE CHIP — Pinball enthusiasts will realize abundant returns on their play time investment in the outstanding single player flipper from Williams called "Blue Chip."
The model's cabinetry and overall design reflect various "blue chip" related illustrations, including the familiar tic-tac-toe, to stimulate player interest; and numerous skill inducing scoring options abound on the playfield to complete the picture. To advance scoring the player must light various combinations of targets, which are numbered 1 to 8.
For example, lighting the right top corner hole will score 50,000 points; the left and right are double bonus lanes; left and right spinners score 1000 points; and the sidespin lane and hole scores special. Operators will especially appreciate the new jet bumper and easy to replace metal ring. Williams' recommended pricing on this model is one play per quarter.

GRAND PRIX — Another of the brand new releases being premiered by Williams Electronics Inc. at MOA Expo '76 is the exciting "Grand Prix" 4-player pinball machine. Just as in the famed auto race for which this model was named, excitement, challenge and the unpredictable are the order of the day throughout play. The intriguing ball action is designed to capture and hold the interest of the player. Scoring features include left and right bonus lanes with spinner units for 1000 points, left and right center kick-out holes for bonus, advance bonus rebound rubber and drop targets that light 1 to 4 stars (No. 2 star scores an extra ball and No. 3 star a special). For further on location appeal Grand Prix is encased in a very attractively designed, colorfully illustrated cabinet.

CAVALIER — "Cavalier" is the new United 6-player shuffle alley marked for official debut at MOA Expo in the Williams' exhibit. The model features five choices of play: Fast, Strike 90, Regulation, One Shot and Red Six. Red Six, which is a combination of the popular 6-frame and flash features, is especially geared for fast play competition. It is in full evidence in United's Cavalier shuffle alley is the factory's long established pattern of providing all of the exciting play and skill elements in a cabinet of outstanding design and color. A natural for the ever-widening shuffle alley market!

See us at MOA, Booth N-37
1976 Jukebox/Games Route Survey

This survey was compiled from questionnaires that were sent to operating companies coast to coast. This survey is indicative of operating trends throughout the country but is in no way an absolute method of measuring these trends. This Cash Box feature cannot be reproduced in any way without the expressed permission of the editors of Cash Box.

Average number of coin-operated phonographs purchased annually by individual operating companies .......................... 20
(These figures indicate the highest recorded in the last six years, surpassing the 1975 figure by one and the previous record high of 14 in 1970).

Average weekly music gross at tavern locations (before commissions) .................................................. $35.00

Average weekly music gross at restaurants and other locations in business to serve food .......................... $31.00
(Compared to the 1975 totals of $38.00 and $30.00 respectively, these figures indicate a $3.00 decline in tavern collections and a $1.00 increase in collections at restaurants and other locations where food is served).

95% of the operators surveyed own some "furniture style" music machines. This is an increase over the 90% shown in 1975, attributable in part to the installation of machines in previously "off-limit" locations, such as hotel lounges and posh restaurants.

Pricing is predominantly 2-25¢ as indicated by about 98% of the responding operators. 2% reported having 3-25% pricing on a small portion of the route and 4% reported that they are experimenting with straight quarter play.

Location commissions and contracts
The 50/50 commission split seems to be standard across the entire country with 90% of operators reporting it. The other commission deal reported most frequently was 60/40 (operator's advantage); however, in a few instances operators said their routes were split half on 50/50 and the other half on 60/40.

90% of the operating companies secure their locations by contract. The term length of these contracts varies somewhat, with the average falling between 3-5 years.

Average number of records purchased weekly .......................... 450
(According to the survey, this averages out to about three records per machine per week).

Programming singles
Most operators, 60%, responded that they trust the selection of new singles for machines to their employee-programmer; 30% said they give the responsibility to a routeman and 10% prefer to make the new selections themselves.

We asked the operators to list in order of importance the five most useful sources as guidelines in selecting new records. Here are the findings:

1. One stop
2. Trade magazines
3. Location requests
4. Personal selection by route personnel
5. Local radio station charts

The survey revealed an increased significance in location requests with 30% of the operators finding them "always helpful." 65% finding them "sometimes helpful" and only 5% considering them "misleading.

The majority of the operators polled lease jukeboxes to locations, with about $25.00 a week being representative of the charges. One operator said he offers a special monthly charge to organizations. Asked whether their new phonographs purchased this year were more, the same, or less than last year, 30% of the operators said they bought the same amount, 30% said they bought less and 20% said they bought more.

The majority opinion expressed on the future of the jukebox industry was one of optimism, with 25% feeling the industry will "grow" and 45% saying it will "remain the same.

Defects in records
"Starting groove cut poorly," "hole off center," "bad shut off," "too thick and easily warped," "too thick labels prevent records from sliding over" were some of the grievances expressed over single records. The age old problem of records being too long was also strongly indicated by operators, however, one operator did compliment the record companies on their efforts at improving this situation.

Operators were asked "what can route employees do to improve collections" and, although a number of suggestions were listed, "keep machines clean" was uppermost; a close second being the proper programming of jukeboxes. Route employees should be aware of the type of clientele that frequents a location, operators feel, and place emphasis on the predominant musical taste of the location when buying records.

GAMES
Estimated weekly gross (before commissions) on the following games was reported as:

<table>
<thead>
<tr>
<th>Game</th>
<th>Weekly Gross</th>
</tr>
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<tbody>
<tr>
<td>Pool Tables</td>
<td>$45.00</td>
</tr>
<tr>
<td>Video Games</td>
<td>34.00</td>
</tr>
<tr>
<td>Pingames</td>
<td>46.00</td>
</tr>
<tr>
<td>Electronic Novelty Games</td>
<td>34.00</td>
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<tr>
<td>Shuffe Alleys</td>
<td>32.00</td>
</tr>
<tr>
<td>Soccer Tables</td>
<td>17.00</td>
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<tr>
<td>Standard Target Rifles</td>
<td>18.00</td>
</tr>
<tr>
<td>Shuttleboard Tables</td>
<td>14.00</td>
</tr>
<tr>
<td>Big Ball Bowlers</td>
<td>10.00</td>
</tr>
</tbody>
</table>

Popularity chart
The most popular tavern games mentioned were:

1. Pool Tables
2. Pingames
3. Soccer Tables
4. Shuffe Alleys
5. Video Games

The most popular games in locations that are mainly in business to serve food are pinball machines and video games.

(cont.)
What's big and hairy and doesn't cost $22 million? (Hint: It's not King Kong.)

It's KING, the newest star of Fun Games' video line-up, and the flashiest, most profit-capable video game to come on the market in years. The ape is a mechanical marvel: King and his date are fully animated on a big 23" screen, and even when he's not in actual play—fighting the bi-planes shooting at his head and chest—the star is still on the move, with realistic gestures and growls. And players will be constantly challenged: degree of difficulty increases as King "reads" the play's degree of skill.

KING. A great Christmas present for your operation, at a great price. Call your distributor today, and get the King of video games working for you through the holiday season, and all year.

8410 Amelia Street, Oakland, CA 94621 (415) 568-5225
When asked what trade associations could do to help the operator, these were the most common replies: 1. help to promote fellowship among operators and encourage them to work together towards the achievement of the mutual goals; 2. combat unfair legislation in a united way; 3. try to convince operators to increase their percentages; 4. accelerate public relations efforts to promote a good image of the entire industry; 5. provide more service schools; 6. stay abreast of legislation affecting operators and keep them informed of any changes affecting their businesses; 7. work to increase the national membership ranks and encourage more distributor participation.

The following comments were made in response to the question “What can the jukebox and games factories do to improve their equipment and service to the operators?” 1. provide better final inspection of equipment before it is shipped; 2. more schools; 3. distributors should carry sufficient extra parts for exchange; 4. provide stronger cabinets and, on pingames, stronger rear doors; 5. upgrade quality control; 6. expedite parts orders to reduce down time; 7. provide schematics with all machines; 8. improve factory testing and inspection; and the packing and crating of equipment for shipment; 9. encourage more feedback information from operators — and, as one survey stated, “listen to the operator”.

Operators seem to almost unanimously feel that loans and bonuses to locations and new accounts, and catering to the “whims” and sometimes unreasonable demands of the locations, are among the most irritating aspects of the operating business. Also mentioned was direct selling, and one operator said that having to put new equipment through shop before installing it on locations is particularly aggravating.

Here is a sampling of what operators feel distributors can do to improve their service: 1. carry a better parts supply; 2. hold more service schools; 3. maintain a board exchange program; 4. check new equipment better; 5. give fast service on components; 6. keep a top rate service shop with the capacity for quick efficient service; 7. don’t function in competition with the operator.

When posed the hypothetical question, “If you could only operate one type of machine, which would it be?” the pinball machine ranked as the number one favorite with the jukebox in second place, pool tables as a third choice and video games as fourth.

On the subject of tournaments, the majority opinion expressed was that they do have merit but in some instances are rather prohibitive in cost to the operator. The consensus of opinion was that they had run tournaments revealed that, if properly conducted, tournaments do stimulate sales and are “profitable for the operator.”

Finally, in forecasting their own futures and the future of the jukebox and games industry, most operators were optimistic in their outlook. Here are a few comments taken from the questionnaires: “I see nothing but good for the industry,” “I think our industry will benefit immeasurably by the trend in leisure time,” “the games is more leisure time,” “the games and more leisure time,” “the games and more leisure time,” “the period of expansion we are now experiencing will continue.” Of course, a fitting climax to this survey should be the assertion by one operator that “God only knows”

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Compunetic Intro’s Bio-Rhythm II

VAN NUYS, CA — The name is somewhat familiar, but the game is brand new. Compunetic Devices, Inc. recently introduced its new Bio-Rhythm II game, which, according to the firm, is a completely re-designed version of the original Bio-Rhythm game. Among its features is a single board system that combines logic and the computer. The game’s cabinet is new, as are the graphics.

According to Nat Hockman, sales vice president of the newly formed Van Nuys firm, Bio-Rhythm II is currently Compunetic’s number one project. “It’s a beautiful game,” said Hockman, “and especially it is our main project, we are making an extra effort to service all those who have purchased the original Bio-Rhythm unit.”

Along with Hockman, the firm boasts the services of two other principal members of what Hockman calls “the old Bio-Rhythm team.” Bill Lewis, the former president of For-Play and the original manufacturer of Bio-Rhythm, is now a consultant in charge of engineering for Compunetic. And Marvin Stein, president of Eastern Music Systems and Seeburg distributor headquartered in Philadelphia, is also acting as a consultant to the firm. Stein presently operates over 200 Bio-Rhythm units throughout the eastern U.S.

All parts and supplies for the Bio-Rhythm II are being manufactured at Compunetic’s new facilities in Van Nuys. In addition, Hockman said a company called Bi rhythm Supply Corp. will be able to furnish all the parts, as well as the special tickets, for all original Bio-Rhythm games.

Owners of the old Bio-Rhythm games will also be able to modernize their games, according to Hockman. “If you own it,” he said, “we can return your old Bio-Rhythm boards and get our new, self-test board.” He said new boards can be made available on a trade-in basis for the older boards.

Compunetic is now gearing up for a major production effort over the next year. As Hockman says, “It’s a brand new ball game.”

Compunetic is located at 15330 Oxnard St., Van Nuys, Calif. Phone (213) 766-6682. The east coast representatives are Joe Fitzpatrick, headquartered in Atlanta, Ga.
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Frank Sinatra “September Song” b/w “Among My Souvenirs”
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Woody Herman “Woodchopper’s Ball” b/w “Blue Flame”
Duke Ellington “Take The “A” Train” b/w “Satin Doll”
Harry James “Ciribiribin (They’re So In Love)” b/w “The Mole”
Benny Goodman “Stompin’ at the Savoy” b/w “Let’s Dance”

Great music of then and now. On Columbia Records.
New Phono Design; Demonstration Of NSM Mechanism Underwater — At Lowen Exhibit

CHICAGO — A completely new phonograph design will be among the featured bill of fare in the elaborate display planned for MOA Expo '76 by NSM in the Lower Automaten booth P-6 at the Conrad Hilton Hotel. The internationally renowned German-based manufacturer of coin-operated equipment will be participating full-scale in MOA this year with several of the firm's executives traveling to Chicago to join the company's North American marketing sales manager Bert Davidson at the show. In addition, NSM will display an outstanding product line including the newly designed Century 21 (180-sel.) phonograph and the Prestige 160 solid state unit, plus a very unique attraction showing the NSM mechanism actually playing in an aquarium. The new mechanism has been in test in a European country, for the better part of this year, according to the firm.

"We are justly proud of the new models we will be showing at MOA," said Peer von Oertzen, the firm's vice president of international marketing, "and the fact that we will be introducing a new cabinet design is a departure for us." As he further indicated, NSM does not subscribe to the policy of changing cabinet design on an annual basis. The consul type phonograph was first introduced by the company in the late sixties and their Consul 120 model has not been redesigned for almost eight years.

NSM, in its 24-year history, has become one of the largest manufacturers of coin-operated machines in Europe and presently exports over two-thirds of its phonograph production. The company, named for its three founders Menke, Nack, Schulze and Menke, has active agents in over 40 countries throughout the world and the NSM phonographs are made under license in Spain, South Africa, New Zealand and South America. In his travels, Von Oertzen has been surveying various areas of the United States for a suitable assembly facility.

Bert Davidson, headquartered in Chicago, Illinois, recently joined the company as sales manager of the North American market. He is a well-known figure in the coin machine industry, noted for his expertise in the phonograph field. Davidson, for many years, held an executive post with the Wurlitzer organization.

Year Of Growth For Sega

REDONDO BEACH, CA — A close look at Sega Enterprises' fiscal year 1976 reveals a year of growth and diversification, as the company established a United States headquarters and embarked on an aggressive product development and expansion program in three major areas of the entertainment business: amusement games, shopping mall entertainment centers and large screen television systems.

In a financial report recently published, Sega reported revenues for the year ended June 30, 1976 totaling over $24 million, and net earnings at over $2 million. Although Sega reported a decline in earnings compared to fiscal year 1975, this was due to start-up costs associated with the establishment of its U.S. headquarters and the recruiting, training and organizing of its work force and management team. Sega reported U.S. employment growing from three people in July 1975 to 200 by year-end.

This fiscal year was a year in which Sega made considerable progress toward its long-range goal of becoming an important force in the U.S. entertainment field. In March 1976 the company assumed 100 percent ownership of the six Kingdom of Oz shopping mall centers in California, and in June Sega acquired the assets of Muniz Manufacturing, Inc., a Los Angeles-based firm that has developed a television system with a 50-inch viewing screen.

Sega researchers report finding an identifiable market potential for this medium in the home, in commercial enterprises and in educational and business institutions.

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A shot and a beer. Two bits.

Plinker's Canyon

This new shooting game from Sega makes all kinds of exciting sounds. But the most exciting sounds of all is the plink, plink, plink of quarters. See it first at the M.O.A. Or call your distributor.

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**PSE Shows New Games Approach**

**LAKEFRONT —** Almost all the news concerning west coast manufacturers’ participation in the upcoming MOA Chicago exhibition states pretty much the obvious: “We’ll be attending and yes we’ll have one or two new games” is usually how the story goes.

However, one manufacturer promises to exhibit a whole new approach to the application of video games technology. Project Support Engineering, a Sunnyvale, Calif., games manufacturer, is presently developing a microprocessor system that is different from typically large-chip microprocessor systems, and which, in the opinion of PSE, significantly improves upon many current types of video games systems.

Basically, the new approach makes it possible to invent new games without having to design an entire new set of equipment. New games can be “invented” simply by changing the PROMS on a game’s computer board.

According to PSE marketing director Bill Currier, the two video uprights the firm plans to showcase in Chicago will be the first games ever to feature this particular type of high-speed microprocessing approach.

“The approach has been employed for several years in various aspects of the computer industry,” Currier said recently, “but nobody as yet has applied it to the games industry, to our knowledge.”

Two essential features of the new approach are greater speed and reduced cost. John Chaudry, president and chief engineer at PSE, explained that the “manipulation of information in the new system is minimized and the memory requirement of the equipment is much reduced.” Video games, he said, do not require a high degree of technical capability when compared to advanced computers which use the same technology, but they do require a high degree of speed.

According to Chaudry, PSE’s new approach could reduce the cost of developing and manufacturing video game logic systems by up to 50 percent. By utilizing this approach, PSE can conceive and complete new games in a matter of weeks rather than months. As Currier states, the new system “greatly reduces research and development time.”

Microprocessing as applied by PSE is attractive for other reasons as well. According to Chaudry, reliability of the equipment, cost of repair and ease of repair are all improved over older systems.

As Currier explained, PSE is currently involved in a monthly basis by showing a game plan for developing its microprocessing approach.

“The first phase,” he said, “is proving the theory. Along with this, we will re-design our game concept, make revisions and strengthen them, as part of a second phase, we will formulate final versions of those applications, keeping in mind that we will have to leave room for further development technology as we move forward in time.”

Currier emphasized, however, that the two games which PSE will feature in Chicago will not be prototypes. “They will be working, completed games,” he said.

PSE is presently making plans for the very near future when it will be actively marketing its new application. Currier projects that many manufacturers will be anxious to purchase the new capability. According to him, “the industry and the public are ready for a higher technology.”

In Chicago, they will get their first good look.

**PSE Showcases Two New Games**

**SUNNYVALE, CA. —** Project Support Engineering has released its new line of games which will be premiered at the MOA Chicago convention. Headlining the video game line-up is “Barzooks,” a one-player upright that PSE says is the first in a series of video games to incorporate a new high-speed microprocessing technique developed by PSE engineers. (See article on this page.)

**Target Vehicles**

“Barzooka” begins with target vehicles emerging in a true random fashion from either side of the playfield. The faster the target moves across the playfield, the more points are scored for hitting it. Scores vary from 200 to 600 points. Each hit is realized with an explosion and accompanying sound effects. Periodically an ambulance or stretcher appears on the screen, and a penalty of 200 points is assessed for shooting either of these obstacles. With no set pattern to the target generation, each game is different and the challenge to the player is constant.

Other features include a mirror image playfield, 23-inch monitor, dual sound system, a realistic red flash at the rear of the barzooka with each shot fired, extended play capability and a slide-out step for shorter players.

The cabinet features a high capacity locked cash box, 25 or 50 cent play pricing, adjustable length of game feature, and heavy duty controls.

**Other Game**

Another game to be premiered in Chicago will be PSE’s “Ric-O-Chet Stick Hockey,” a new approach to cocktail lounge and tavern equipment. This variation of the theme displays a redesigned playfield arena to maximize rebound and ricochet shots, giving the player a whole new dimension in fun and skill.

The subdued lighting in most tavern locations will accentuate the playfield which is lit by two blacklights. The visual effect of this creates a unique test of hand/eye coordination.

The cabinet features include a quarter-inch-thick tempered glass top, large locking coin box, solid state score display, adjustable maximum score and heavy duty “hockey sticks.” Pricing is set at 25 cents per game.

This low cost, low maintenance game, combined with the fast action play, gives promise of a long and profitable run at any location, according to PSE.
Casablanca Record & Filmworks, the artists, managers, and the staff, thank the jukebox operators for their help in making us one of the most successful independent labels in the country.
Rowe Intro’s New R-81 Solid State Phono Line

WHIPPANY, N.J. — Adopting the theme “the future is now,” Rowe International, Inc., subsidiary of Triangle Industries, Inc., unveiled its new R-81 phonograph line during the firm’s recently held annual distributor meeting in Chicago. In its opening statement before the group gathered at Marriott’s Lincolnshire Resort, Jim New- lander, the firm’s marketing vice president, stated, “Operators who use Rowe AMI R-81 phonographs, develop the future profitability of their routes; profitability from this day forward, profitability that can begin right now. For, after all, the future is now.”

“Laser Blue”

The models premiered are the “Laser Blue,” injection-molded of wood grain polystyrene framing a lighted blue panel, and the “Pulsar Orange,” with a brilliant backlit orange panel of dimensional circle-within-square graphics. Both have burled wood effect side panels, silver colored embossed and epoxy coated aluminum top grilles and front-lighted line strip array covered with 3/16” tempered glass. The bottom grille is embossed heavy gauge painted steel. Also the new digital readout annunciator with its dual function of showing both record playing and record being selected.

As pointed out when the firm’s general sales manager Paul Huebsh officially unveiled the two models, Rowe has again this year produced more than one model so that operators may suit the phonograph to the location and its customers. Each model has full 200 selections, an important in- ducement for continuous play, he stressed.

Speaker System

For the ultimate in sound reproduction, the models are equipped with a highly efficient speaker system. Heavy duty 10” bass speakers with new foam edge cones give a basic speaker response of 27 cycles and a new dividing network of 600 cycle crossover frequency results in a richer and better defined upper bass and midrange. Tones above the 500 cycles are reproduced by entirely new custom designed 6” speakers. The R-81 line is backed by a 100% solid state control system including computer selection with digital readout, and an electronic mechanism control to complement the powerful solid state stereo amplifier. The operator advantages of solid state are numerous, as Rowe officials pointed out. Extensive field experience with more than 1,000 solid state phonographs proved how very successful it is.

Service And Reliability

The new models allow for complete front door servicing and all modules, including the power amplifier, are easily removable for service. MOS control circuits on the credit computer, the memory unit and the selector logic provide solid state reliability and all parts are “burned in” to eliminate “infant mortality” problems. For added assurance against down time and costly maintenance, Rowe continues to include its exclusive five-year warranty.

The factory also offers a full line of accessories.

D.J. Barton, president of Rowe, emphasized that the R-81 line with its fully proven solid state systems is the most “advanced phonograph line in the industry. There are many reasons why operators buy Rowe AMI phonographs,” he said, “but one of the main ones is the overall, long-time profitability of their operations. Their future, in other words, and that’s the best reason for buying Rowe AMI today.”

The R-81 will be a featured attraction in the Rowe exhibit at MOA Expo.
FUTURE PROFITABILITY

Proven reliability — 5-year warranty on all moving parts: 5-year "no-lube" feature.

Maximum Merchandising — Two distinct models: Pulsar Orange and Laser Blue.

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"LET'S BE YOUNG TONIGHT"
Jermaine Jackson
(M 1401)

"YOU'RE MY DRIVING WHEEL"
The Supremes
(M 1407)

"ON AND OFF"
David Ruffin
(M 1405)

"GOIN' UP IN SMOKE"
Eddie Kendricks
(T 54277)

"AN OLD FASHIONED MAN"
Smokey Robinson
(T 54276)

"ONE OUT OF EVERY SIX"
Thelma Houston
(T 54275)

"DOWN TO LOVE TOWN"
The Originals
(S 35119)

"WHO ARE YOU"
The Temptations
(G 7152)

Hitsville

"SHOW ME A MAN"
T.G. Sheppard
(H 6040)

"OKLAHOMA SUNSHINE"
Pat Boone
(H 6042)

Motown Records

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Sunstar,' Seeburg's Imaginative New Phono Design

CHICAGO — Seeburg's "Sunstar" 160-sec phonograph, enhanced by a unique combination of light, color and design, was the featured attraction at a series of product presentations held by Seeburg distributors throughout the world. The enthusiasm generated at these events, according to Seeburg officials, was further amplified when the model was introduced to the trade in individual market showings.

Sunstar is a visually outstanding phonograph, designed to fit in with the decor of most every type of location from the more contemporary to the traditional. The dramatic backlit graphics fan out from a center vortex to form a spectacular circle of mood-oriented colors in oranges, reds, blues and purples. Its exciting color display is further enhanced by a sparkling rim of flickering amber lights which constantly orbit the colorful Sunstar circle.

"Our designers and engineering team have generated superior product marketability into the new Sunstar phonograph," said William F. Adair, vice president of sales and marketing for the Seeburg products division. "A fascinating new visual approach to design, superb engineering and quick servicing capability combine with our great accessory line and inclusive warranty program to provide all of the elements specifically geared to the needs of the operator.

"I want to stress the fact that the new Seeburg Sunstar at the location means more entertainment, more music, more play and more income. To back up these points," Adair continued, "I want to remind operators of the selection of Seeburg accessories that are available in keeping with today's market needs: new speaker components designed to satisfy any location size, Seeburg dollar bill validator, remote volume control, our paging kit and auto speed kit, to mention only a few.

"There is also Seeburg's warranty policy which is one of the most comprehensive available anywhere. Through it, the operator is provided with extended protection of our microcircuitry and is able to reduce duplication of component inventory.

"We're justly proud of our built-in 'interchangeability' factor. As an example of this, our microcircuit parts are interchangeable with both the new Sunstar console and Seeburg consoles, and also with our Apollo (model L-5-3), Musical Bandshell (model USC-1), Bandshell Firestar (model USC-2), Olympian (model SPS-160), The Regency (model FC-1), Matador (model SPS-2), Vogue II and Entertainer (model STD-3) — which add up to eight, yes eight, previous Seeburg phonographs. I might mention too, that the same 'interchangeability' factor also applies to the Seeburg electronic digital selector, our 200-watt stereo amplifier and digital control center."

Although Seeburg designers have created a new look in Sunstar, as Adair pointed out, the basic stereo sound system that has proven so successful in previous phonograph models has been retained. For the location where quadraphonic sound is desired, however, a Sunstar quad conversion package has been designed to achieve a quad result. The package consists of four lighted speakers, exclusive quadraphonic decoder and quadraphonic lower panel assembly.

"Our industry today is in a great state of flux," Adair continued. "We hear of ASCAP, BMI, royalty issues, leasing of equipment, the per play pricing status, operator mergers and higher costs everywhere. These conditions are not local in character, limited to only one or two individual markets, but affect us totally as an industry — manufacturer, distributor, operator, all of us.

"We are basically concerned with the problems resulting from ever increasing costs and must find new methods to ease the financial strain on the industry. For the operator, Seeburg is the spearhead for increased operator income by utilizing Seeburg equipment and sound, thereby creating increased earnings needed to combat today's high climbing costs.

"The Seeburg dollar bill validator, as an example, can be used to stimulate additional profitability. The consumer attitude regarding entertainment in an ongoing change, the dollar bill has become minimal payment for a good selection of coin operated music.

"Only recently I read in the daily press that $20 will be the price of a single ticket in the orchestra if you wanted to see Broadway theatre in New York. Incredible, isn't it?

"To survive today, the operator must re-evaluate his profit picture and pursue those elements which will provide him with increased earnings and greater profitability."

The Seeburg Sunstar stands a complete line of accessories can be seen in all Seeburg distributing offices both in this country and abroad.

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We’ve been the leaders in the coin-operated phonograph industry for a long time. During that time, here’s what we’ve learned.

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You’ve got to build the most dependable machines of anybody. With the best styling. Serviceability. Economical operation. And the highest resale value.

But you can’t stop there. You’ve got to be constantly testing, checking, inventing, and researching to produce better machines every year.

That’s what it takes to be the industry leader. That’s what it takes to make phonographs that can’t even be copied, let alone surpassed.

To prove what we say is simple. Just come to Parlor #7 at the M.O.A. Show, November 12, 13, 14. And see the latest in a long line of leaders.

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"MOA than just radio"
Thank you MOA members for all your support.

| MCA-40505 | Grow Some Funk Of Your Own | ELTON JOHN |
| MCA-40645 | Sorry Seems To Be The Hardest Word | |
| PIG-40585 | Don't Go Breaking My Heart | ELTON JOHN/KIKI DEE |
| MCA-40510 | The Good Night Special | LITTLE DAVID WILKINS |
| MCA-40646 | The Greatest Show On Earth | |
| MCA-40512 | Oceans Away | ROGER DALTREY |
| PIG-40506 | Once A Pool | KIKI DEE |
| MCA-40511 | Find Yourself Another Puppet | BRENDAAAAAAAAA LEE |
| MCA-40640 | Takin' What I Can Get | |
| MCA-40637 | I Just Can't (Turn My Habit Into Love) | KENNY STARR |
| MCA-40580 | Calico Cat | |
| MCA-40532 | Double Trouble | LNYRD SKNYRD |
| MCA-40565 | Gimme Back My Bullets | |
| PIG-40531 | Miss You Nights | CLIFF RICHARD |
| PIG-40574 | Devil Woman | |
| MCA-40595 | Peanuts And Diamonds | BILL ANDERSON |
| MCA-40534 | After All The Good Is Gone | CONWAY TWITTY |
| MCA-40649 | I Can't Believe She Gives | |
| MCA-40536 | Great Balls Of Fire | BLACK OAK ARKANSAS |
| MCA-40621 | When The Band Was Singin' "Shakin' All Over" | |
| MCA-40541 | Red, White And Blue | LORETTA LYNN |
| MCA-40607 | Somebody, Somewhere | |
| MCA-40598 | Here's Some Love | TANYA TUCKER |
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| MCA-40559 | Love Revival | MEL TILLIS |
| MCA-40627 | Good Woman Blues | |
| MCA-40563 | MacArthur's Hand | CAL SMITH |
| MCA-40618 | Woman Don't Try To Sing My Song | |
| MCA-40570 | It's A Good Night For Singin' | JERRY JEFF WALKER |
| MCA-40622 | (Looking For) The Heart Of Saturday Night | |
| MCA-40572 | The Letter | LORETTA LYNN/CONWAY TWITTY |
| MCA-40578 | Theme From Star Trek | GOD BLESS AMERICA AGAIN |
| MCA-40631 | Peter Gunn | DEODATO |
| MCA-40581 | Support Your Local Honky Tonks | RONNIE SESSIONS |
| MCA-40624 | Wiggle, Wiggle | |
| MCA-40603 | Slip Kid | THE WHO |
| MCA-40534 | After All The Good Is Gone | CONWAY TWITTY |
| MCA-40649 | I Can't Believe She Gives | |
| MCA-40536 | Great Balls Of Fire | BLACK OAK ARKANSAS |
| MCA-40621 | When The Band Was Singin' "Shakin' All Over" | |
| MCA-40541 | Red, White And Blue | LORETTA LYNN |
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| MCA-40624 | Wiggle, Wiggle | |
| MCA-40603 | Slip Kid | THE WHO |
| MCA-40534 | After All The Good Is Gone | CONWAY TWITTY |
| MCA-40649 | I Can't Believe She Gives | |
United Games Enhances Video 5

PORTLAND, ORE. — United Games has added two more games to its original Video 5, making it, according to sales manager Bob Beveridge, “one of the most versatile units on the market.

“Our Video 5 Plus 2 offers more chances for free replays than any other game,” said Beveridge, “and more selections for single players.” He said that single play accounts for about 80 percent of game activity.

The new games are Crazy Ball Squares 1, and Crazy Ball Squares 2 and 4. Existing games are Magic Squares 1, Magic Squares 2, 3, or 4, Wall Ball, Soccer and Tennis.

“Reports from distributors of our game have been enthusiastic,” said Beveridge, “some claiming it to be their biggest profit-maker ever.”

The Video 5 Plus 2 is available in upright or table models. It features easy maintenance, solid state construction, full-year warranty on logic board and monitor, and 25¢ and 50¢ play for American and Canadian coins.

Vega 21: New Blackjack Game
From Computer Kinetics

AGOURA, CA — Computer Kinetics Corp. has announced it will unveil its new counter-top blackjack game at the MOA convention in Chicago.

The Vega 21, which Computer Kinetics calls the possible “forerunner of yet another breed of electronic game,” is a new concept in coin-operated amusement.

Not a video, the game’s small size is one of its most striking features. Measuring 17” wide, 17” deep, and 9½” high, the Vega 21 can be placed at many new locations such as bar tops, tables, booths, check-out counters, and on cigarette machines. Despite its small size, the game has been “carefully engineered to play a true blackjack game,” according to Computer Kinetics.

The firm said “no great skill at cards is required to play” the new game. The Vega 21 plays many of the options found at the Las Vegas tables, including insurance, double down, and split.

According to its makers, the game’s “Super Plasma Display” and lighted keyboard switches tell the players exactly what is happening at any given time while the game is being played. The firm said one simple rule applies when playing: “any lighted keyboard switch may be played.”

For system players, the number of cards remaining in the deck is shown. Other custom features include a three-level coin incentive, the number of decks, the number of hands per coin, and the point totals at which free games are won.

Computer Kinetics said that for location promotions, the “high game of the day” is included with a glorious shower of lights and tones every time a new high is reached.”

When the game is not being played, customers are attracted by the “Panorama Display,” a smoothly moving banner message that can be custom ordered with any message up to 80 characters in length. At the end of each message, a melodious tone attracts potential players. The tone can be turned off by a rear switch when desired.

“Miss Pat,” Computer Kinetics’ director of public relations, says, “Vega 21 not only sets a new standard in game size, but also will prove to be one of the most profitable games in the business. It’s not unusual to find players competing against the machine for hours at a time.”

Service features include a locked vault door on the coin box, a rear security fastener, and a coin mechanism adjustable to a wide range of the world’s coins. Each time the Vega 21 is turned on, it performs a self-test check of the system’s major components, verifying that it’s ready for the day’s run. Factory burn-in and computerized testing of the machine ensures a long and trouble-free life on location, according to Computer Kinetics.

Computer Kinetics is located at 4008 N. Jim Bowie Rd., Agoura, Calif. 91301. Phone (213) 991-2198.

Atari’s New Home: A Part Of Its Success Story

SUNNYVALE, CA. — The folks at Atari, Inc. are presently getting down to business at their new headquarters at 1295 Borregas Ave. in Sunnyvale. The people who were responsible for technological breakthroughs in the video amusement industry are now making unique and profit-making games in a corporate campus of six buildings with over 275,000

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continue on pg. 29
Atari’s New Home

Housed in the new headquarters are administrative, engineering, marketing research and manufacturing departments along with international and domestic marketing staffs and facilities. The headquarters will house what Atari says will be the largest marketing department of the amusement coin-op field. Providing marketing and sales support to the industry’s largest independent distributor network, the marketing department is experienced in all phases of the amusement industry. The Atari international marketing department works closely with the Atari-Europe division located in Bannes Les Dames, France, providing manufacturing, distribution and service support.

Policy

Atari’s policy has been to focus on building games that generate higher sustained player appeal for higher profits. Current products of recent research and development efforts include the Indy 4 and Indy 800, the four- and eight-player attractions with full-color TV race track action and sound effects. Manufacturing and marketing divisions are currently launching a new and unique line of pinball games. Utilizing all solid-state and microprocessor technologies along with familiar hardware, these new games offer high reliability and more exciting player challenges.

Atari’s engineering department recently pioneered a new concept with Computograph Foto, combining digital computer technology with closed-circuit TV to produce a computer graphic portrait in less than two minutes which can be transferred onto t-shirts.

New Project

A new Atari project is their Kiosk. The Atari Theatre Kiosk is composed of a number of pie-shaped pieces, a different video game within each piece. The concept combines extra sophistication with high profits for shopping malls, rapid transit depots or any high traffic location.

New products, new techniques and new directions are all a part of the Atari success story. Since 1972 Atari has grown from a simple operation working out of a garage, to a major corporation with approximately $40 million in sales and 800 employees. As Atari founder and chairman Nolan Bushnell recently said, “Now as a division of Warner Communications, Atari increases its capability for greater expansion and market penetration. Another Atari chapter begins.”

Bellum Appointed Fun Games Distr.

OAKLAND, CA. — Fun Games, Inc. of Oakland, Calif., has announced that R.H. Bellum & Co. has been appointed as its exclusive distributor for the international market (with the exception of Canada, Spain and the United Kingdom). Bellum & Co. will handle the full line of Fun Games’ video arcade games, including the newly released King game.

We Do More Than Just Play Games With You.

You know us for our video games, but do you also know that Ramtek is the largest independent manufacturer of video display and imagery systems in the world?

At Ramtek, games are only a part of our business. Our computer display systems are doing work in medical, industry, aerospace and many other fields, with customers such as Texas Instruments, General Electric and Pfizer Medical Systems.

What does this mean to you? It means that Ramtek brings to video games the latest technology, the latest innovations in electronic recreational products. Games like Hit Me, Volly, Hockey, Soccer, Wipe Out, Clean Sweep, Baseball and Trivia and Ramtek’s newest games Horoscope and Lie Detector.

Meadows Games

SUNNYVALE, CA. — Meadows Games, Inc. has recently announced the creation of two new amusement games: Lazer Command, a two-player stand-up video, and Sea Avenger, a new, two-player pinball flipper.

Both games will be on display at the AMOA convention in Chicago and at the IAAPA convention in New Orleans. Meadows will occupy booths 37, 38 and 39 in Chicago, and booths 136 and 137 in New Orleans.

According to Meadows, Lazer Command will feature “Who’s Who, What’s What, mirrored images, standard and special operator/player options, a 23-inch TV screen, and an action-packed playfield.” Sea Avenger, according to Meadows, “Looks like a pinball, plays like a pinball, and acts like a pinball, with the exception of service calls.” The game is solid-state.

Meadows, located at 181 Commercial St., Sunnyvale, Calif., is presently taking orders on the two new games.
CALIFORNIA CLIPPINGS

A quick round-up of some of the Golden State and other west coast MOA Chicago participants indicates who will be doing what in the Windy City.

Harry Kane of Segra would only promise a few “important surprises” from his group. Bob Bezanson of Fotomatic had already agreed to show up to Expo ’76 as the first time they’ll be represented as an exhibitor. Their Video 5 Plus 2 was recently enhanced by modifications.

Bill Currier at Project Support Engineering and colleagues will be showing their new high-speed microprocessing approach to games development. Frank Ballouz at Atari was on tight-lipped form. They’ve really been geared up for MOA: they’ve got thousands of new product releases and are hoping to carry the expected large turnout of domestic and foreign observers at the exposition. However, we are delighted in this MOA special influx of Cash Book to reveal a portion of the giant array of new products MOA visitors can look forward to seeing on the convention floor! The element of surprise is all still present and the sheer novelty of new product releases was still labeled “top secret” as we went to press last week.

BUMPED INTO NUMEROUS manufacturers reps in the Hilton lobby on Thursday (11) — all early arriving, making themselves ready for the big show. As a matter of fact, quite a few said they’ll be no sooner dismantling at the end of Expo than they will have to rush into preparations for the big IAAPA convention in New Orleans the following week!

HOLY KIANTS! W.F. Dottle, stoolie of the FBI, will be displaying his U.S. Marshall gun at Expo this year and revealing to the trade that he is about to enter into the home market. John’s all keyed up over his new endeavor and will be happy to map out full details at booth #21.

“I AM PLEASED TO ANNOUNCE that JoAN Mason has joined the staff of Midway Mfg. Co.,” said director of sales Larry Berke, “to assist me in all sales related functions.” JoAN is quite well known in the industry. Her sales administration background will certainly be an asset in her new post. Welcome, JoAN.

ON THE SINGLES SCENE: Here are some hot single singers in the area, courtesy of Singer One Stop’s Gus Tartot. “Nights Are Forever” by England Dan & John Ford Coley (Big Tree), “Chechez La Femme” by Dr. Buzzard’s Original Savannah Band (RCA), “Oh-La-Di, Oh-La-Da” by The Beatles (Capitol), “Stand Tall” by Burton Cummings (Portrait), “Do What You Want, Be What You Are” by Hall & Oates (RCA), “Love Me” by Yvonne Elliman (Parlophone), “Moon Over Miami” by Tony Orlando and some of the Singer staffs will be doing the MOA scene — all new — this year.

HOUSTON HAPPENINGS

Hans Von Reydt, engaged since 1937 in distribution, promotion and improvement of coin operated machines, passed away on October 8. Our sincere condolences to his widow, Maria Cruz Von Reydt, daughter Cathy, stepson Bill C. Iuby and sister Mrs. Frieda Mayer. We understand Mr. Von Reydt was with the firm for 40 years. Mr. Von Reydt was a Houston Wurlitzer distributor for several years; also distributed Rock-Ola products for a shorter period and was with Rowe International for a number of years. While with Rowe he was assisting with establishing and developing amusement game parts in Houston’s major shopping centers. The plan was successful from the beginning and one of them, the Gold Mine, drew full page spread coverage in a Houston daily newspaper. Hans Von Reydt joined H.A. Franz & Co. (Houston) in early August of 1975 in the sales and public relations department. He passed away at his home recently. To the best of our knowledge, he did not mention coin machines but contained many other achievements of his lifetime. His main interest, actually, was Christian living and churches. Both his sisters married prominent Methodist ministers, his wife Maria and Von Reydt was with them at the weddings of both girls. Von Reydt was a major player in the extent during World War II (Von Reydt served in the American Navy for the duration of the struggle). His surviving sister resides with her husband, Dr. Friedrich Meyer, in Eisenach, Eastern Zone, Germany, … H.A. Franz & Co’s first showing of the new Seeburg “Sunstar” phonograph was the most elaborate and best attended showing of its kind ever held in Houston. Scene of the event was the new Knights of Columbus Hall, located across the street from the Franz building. Attendance exceeded 400. Refreshments served included cocktails, soft drinks and a delicious buffet lunch catered by built around super barbequed.

Showing was planned by H.A. Franz and C.A. Novelli, president and vice president respectively of H.A. Franz & Co., and ably executed by sales manager Larry Twadowski, salesman Wade Gibson and Jerry Johnston, service manager Cliff Haynes and their service staff. Fifty five-20 selection Sunstar phonographs and two 100-selection Topazz models, mounted on a brilliantly lighted stage, played continually throughout the showing.

MINNESOTA MUSINGS

ST PAUL’S NEW GAME ROOM ORGANIZATION lowers the age for playing coined operated amusement devices to 16, says Steve Dahlin, Dahlin Music and Vending, St. Paul. However, the同伴 will still be in effect for the next two years; operators will be retaining their liquor licenses. The new restriction is not so much an attempt to get around liquor laws as to reduce the number of crimes committed by young people.

NASHVILLE WAS EXCITING, says Larry Ruegemer, Lieberman Enterprises, 45 department, Minneapolis. While there recently, he met a wealth of name artists and picked up a tremendous amount of hints on programming and “the line” of the country scene. Larry also “talks the talk” at his Barry Davis shows. Barry Davis Associates, Inc., will be in Nashville. His information & World Music Moscow, will be enlightening experience and a great help to their businesses. Of course, Larry seems to have a habit of spending time around stars. No sooner was he back in town than he took in Elvis at the Metropolitan Sports Center in Bloomington.

EASTERN FLASHES

University Associated International is moving into more spacious new quarters, located about a mile from the present site in Union, N.J. Firm purchased the building, as president Barry Farnsworth had long wanted to have a building of his own, and has been planning to use the existing offices, rooms, warehouses, facilities, etc. Barry said that in addition to the move, he and the staff have really been working overtime to prepare for MOA Expo in Chicago. The UAI booth will feature some new machines, prototypes and conventions can look forward to seeing a new solid state pinball machine, plus the “Speakeasy” 4-player (of 1950s decor) which has a real “dynamite feature” — the center of the glass pictures a slot machine which actually works in conjunction with the pinball play and the other player hits the “jackpot,” amidst flashing lights and sounds, extra games (or bonus) won! Barry said University will also show the Playmatic “New World” 4-player and “Conquest 200” single player, as well as giant blow-up photos of two brand new 4-players “Hangers” and “Rio” — and will really be MOA-ing it in a big way this year! … Also knee-deep in MOA plans is Emile Rotur of Century Industries whose booth at the show will spotlight, among other things of course, the “Analyzer 500,” a time-saving, money-saving service device, compact in size and battery operated — no feed or dials or combers to contend with, as Emil pointed out. See it at MOA!

A quick hello to Ron Gold of Cleveland Coin, whose firm will be well represented at Expo ’76. Ron, however, noted that business has been on the upsurge in his area with much action on pinball and the new Seeburg “Sunstar” — for which Cleveland Coin is heavily backlogged with orders at press time.

CASH BOX

The House That Quality Built

A Full Line of Coin Operated Recreational Tables from

American Coin Manufacturing Company

The Reliables

BROOKLYN, N.Y.

“Dollars & Cents”

Cash Box/Coin November 13, 1976

Window

No wait

don't want

for next month
to get your

CASH BOX

get it

EVERY WEEK

in CASH

BOX
**CLASSIFIED POWER!**

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

**CLASSIFIED Ads Close WEDNESDAY**

Send all copy to: CASH BOX, 3636 Sunset Blvd., Hollywood, CA 90028

Make sure your check is enclosed.
Jazz Chart Survey v 28

count that list includes a release by Fleetwood Mac which has been charted for 42 weeks, the Eagles for 37 weeks, and Boz Scaggs for 36 weeks, the relative “staying power” of albums on the jazz chart is even more significant.

Not only is longevity a striking factor, but so is the breadth of success per artist on the jazz chart. Benson, for example, is represented by “Benson & Farrell” (CT) at #9 with a bullet after four weeks, in addition to “Beez’n” (Panther King) for 42 weeks, the Eagles for 37 weeks, and Boz Scaggs for 36 weeks, the relative “staying power” of albums on the jazz chart is even more significant.

Brass Construction Get Gold & Platinum

LOS ANGELES — The LP, “Brass Construction II,” has received RIAA certification as a gold record for its first release, an album titled “Brass Construction,” that received platinum record status.

FM Analysis v 19

WXFM - KQDO – LXH – KY, – DC

WGKO – KGVO – KQDO – JH – KY

KNAC - KQDO – LXH – KY

WZIN – MIA – MI

WINR – WOGL – KY

WRXJ – WORC – KY

WJUS – WTTR – KY

WGMD – WXWJ – KY

WQKO – KGVO – KY

WNDE – WKEY – KY

WKZQ – WORC – KY

WEXT – WORC – KY

WJIII – WORC – KY

WJAA – WORC – KY

WJGL – WORC – KY

WJKB – WORC – KY

WJZK – WORC – KY

WJFG – WORC – KY

WJFJ – WORC – KY

WJFS – WORC – KY

WJFO – WORC – KY

WJFM – WORC – KY

WJFR – WORC – KY

WJFX – WORC – KY

WJFY – WORC – KY

WJGK – WORC – KY

WJHL – WORC – KY

WJHM – WORC – KY

WJJI – WORC – KY

WJJK – WORC – KY

WJLM – WORC – KY

WJLR – WORC – KY

WJLQ – WORC – KY

WJLU – WORC – KY

WJLW – WORC – KY

WJLY – WORC – KY

WJMN – WORC – KY

WJMO – WORC – KY

WJMR – WORC – KY

WJMS – WORC – KY

WJMT – WORC – KY

WJMU – WORC – KY

WJMP – WORC – KY

WJMN – WORC – KY

WJMM – WORC – KY

WJMO – WORC – KY

WJMR – WORC – KY

WJMS – WORC – KY

WJMT – WORC – KY

WJMU – WORC – KY

WJMP – WORC – KY

WJMN – WORC – KY

WJMM – WORC – KY

WJMO – WORC – KY

WJMR – WORC – KY

WJMS – WORC – KY

WJMT – WORC – KY

WJMU – WORC – KY

WJMP – WORC – KY

WJMN – WORC – KY

WJMM – WORC – KY

WJMO – WORC – KY

WJMR – WORC – KY

WJMS – WORC – KY

WJMT – WORC – KY

WJMU – WORC – KY

WJMP – WORC – KY

WJMN – WORC – KY

WJMM – WORC – KY

WJMO – WORC – KY

WJMR – WORC – KY

WJMS – WORC – KY

WJMT – WORC – KY

WJMU – WORC – KY

WJMP – WORC – KY

WJMN – WORC – KY

WJMM – WORC – KY

WJMO – WORC – KY

WJMR – WORC – KY

WJMS – WORC – KY

WJMT – WORC – KY

WJMU – WORC – KY

WJMP – WORC – KY

WJMN – WORC – KY

WJMM – WORC –KY-
Nippon Columbia, ABC Arrange Japanese Tour

LOS ANGELES — Nippon Columbia Records recently announced plans to tour U.S. with a roster of solo artists and retail chains as part of a multi-city study program for 25 major retail dealers from Japan. Participants in the program attended seminars and discussed American sales, marketing, and distribution mechanisms in Los Angeles, New York, Nashville and San Francisco.

Upon arriving in Los Angeles on Oct. 11, the retailers met with ABC International division president Steve Diner and staff to orient them with activities planned during their visit.

Activities in Los Angeles included a tour of ABC Records' Hollywood branch in Burbank, where the delegates discussed distribution methods with branch manager Arthur Miller. Additionally, the delegates met with store managers at Tower, Peachtree and Licorice Pizza chains to discuss in-store merchandising techniques.

Following meetings, touring dealers attended a special rehearsal performance by ABC artist John Klemmer, who is preparing for upcoming tour dates in the U.S. and abroad. Performing material from his recent "Touch" and "Barfoot Ballet" albums, two singles were filmed and will be distributed to ABC licensees nationwide for promotional use.

In Nashville, ABC/Dot president Jim Fogelsong and vice president Larry Baumsch arranged for visits to the set of "Hee-Haw," where the dealers met with Dot artist Roy Clark. Other activities included a meeting with executives to discuss opportunities for the representation of Dot's domestic and foreign names.

Olofsson To Head New IRDA London Office

NASHVILLE — IRDA has opened an office in London and appointed Jan Olofsson as manager of IRDA's European operations.

Olofsson, in his capacity as head of the RIDA-Tapes branch in Sweden, has represented many of the major European labels masters released by IRDA in the U.S. He will also be acquiring European masters for American release through RIDA and coordinate with IRDA's Nashville headquarters all European activities, including supervision of royalty collections.

Observers have speculated that the appointment of Olofsson as the new London-based executive officer is a move toward the formation of a new independent record company for the company in London. IRDA's temporary address is 66 Havershaw Hill, London W10, telephone: 01-267-1482 or 01-267-6352. Cable address is IRDA-UK.

Cash Box | November 13, 1976

Radio Lux Reigning Veteran

New Contenders On Horizon

by Nigel Hunter

LONDON — The veteran of the commercial radio scene in the UK is the English service of Radio Luxembourg. The station first started beaming programs to Britain on the 360 medium waveband before the outbreak of WWII and resumed the service shortly after the hostilities ended.

Initially its rival was the BBC. Offshore pirates like Radio Caroline and Radio 396 entered the fray, until driven off the air by government legislation in the late sixties. Now Luxembourg has to contend with 19 officially approved independent radio stations situated throughout the UK with the prospect of more to come in the future, the economic climate and the eventual recommendations of the Annan Committee on Broadcasting permitting.

'Gradual Change'

Radio Luxembourg has successfully withstood its various competitors over the years and emerged virtually unscathed. Its present English program director Ken Evans recently celebrated 10 years with the station, and has witnessed what he terms "gradual change" in the music and broadcasting scene.

Australian-born Evans arrived originally in London in 1962 on an interview recording mission for his employers, MacQuarie Broadcasting, and decided to stay. A chance meeting with a fellow Aussie Alan Crawford, at that time heading Southern Music's London office, led to his involvement with Radio Caroline, the offshore pirate, for two and half years.

Named Program Director in 1970

Evans joined Radio Luxembourg's English service in 1966 to produce the EMI shows based at RL's London office on Harford Street. Two years later he switched to programming duties for Luxembourg, and was named program director in 1970 by the station's London chief Alan Keen.

"I've been very lucky here," said Evans. "I've met virtually everybody over the years through working with Luxembourg. Since becoming program director I've been doing interviews again just like I started when I first came over here for MacQuarie."

The gradual change he's observed has taken place without any violent upheavals in taste and style.

'Sound And Quality Improved'

"Going back to 1962 when I first arrived, it was artists like Cliff Richard and Billy J. Kramer, very pleasant but different to what we hear now. The sound and quality of records have improved enormously over the years."

While agreeing the advance in technical and talent standards, Evans does not condone the present policy of the UK record companies concerning release of their product.

"There's up to 500 singles released a month," he pointed out. "It's far too many, and a ridiculous situation. That kind of bulk is self-defeating in the end because it's impossible to listen to everything properly."

MOR Must Be On Charts

Evans compiles the Radio Luxembourg playlist in conjunction with his assistant Mary Morgan and Chris Carey and the English service disc jockey team based in the Grand Duchy. The list and RL's programming policy generally is pop, contemporary and rock.

"We try and keep with contemporary music as much as possible and also reflect general trends," Evans explained. "We avoid things like slow instrumental, but if something of that nature gets on the chart, then we'll certainly play it. That's the rule for MOR generally — we don't program it until it proves itself and goes into the chart."

English Output Popular

Radio Luxembourg operates other language services on the European mainland, but its English output is popular in other territories as well as the UK.

"We get a lot of letters from places as far apart as Scandinavia, Ireland, Australia and Ghana," said Evans. "We know a lot of people practice their English by listening to Radio Luxembourg programs."

"We figure our listeners are mostly between the ages of 12 and 35, with the heaviest concentration around 15," summarized Evans. "Like all other radio stations, we're getting more and more album-oriented and we're playing more and more soul and disco music. I think these two areas will continue to grow, but of course there's always a young band around like the Osmonds or the Bay City Rollers."

AZ TO DISTRIBUTE CAYTRONICS/SALSOUL — Joe Gayre, president of Caytronics/Salsoul Records, has signed a three-year contract with AZ Records for distribution of the label in Europe. The Salsoul Orchestra LP will be released under this settlement and the single, "Nice N' Nasty," which hasn't been released yet in France, has received disco play and is selling through import shops. At the signing (from left): Jean Claude Caneux, sales manager of AZ Records; Jean Louis Detrey, managing director of AZ Records; Paul de Sonneville, AZ Records president; Gayre; and Jack Nadler, international manager of Caytronics/Salsoul Records. Gayre also recently reached agreement with Nobuya Ito, president of Nippon-Phonogram Records, for exclusive distribution of the Salsoul label in Japan. The first release is expected at the end of November.
Cummings Tours

LOS ANGELES — Portrait Records artist Burton Cummings is currently headlining a cross-country Canadian tour which will run through early December. Y'mama, an audio components retailer in Canada, is sponsoring the tour as part of its new concert series, "Yamaha Presents." The tour is produced by Joe Gannon and features Michael McKeever and Douglas Cameron. Cummings is managed by Shep Gordon of Alve Productions and tour coordination is being handled by Denny Vaubourg of Alve. Martin Onorog of Onorog Productions in Canada and Ray Levin of Project III Productions of Winnipeg, Canada.

Kiki Set for UK

LOS ANGELES — Rocket recording artist Kiki Dee, who recently received her first gold record for the single, "Don't Go Breaking My Heart," will embark on a tour of the UK in mid-November. The tour, which climaxxes with a concert at London's Royal Albert Hall, will be the first with Ms. Dee's new band featuring Bias Boshell, keyboards; John McBurnie, guitar; Phil Curtis, bass; Bria Brian Holloway, guitar; Steve Holloway, drums; and Andy Dauby, guitarist. Opening at Oxford Polytechnic on Nov. 11, the tour continues at Bristol Colston Hall (12), Manchester Palace (14), Preston Guild Hall (15), Glasgow Apollo (17), Mid-dleborough Town Hall (18), Leeds University (19), Bradford St. George's Hall (21), Sheffield City Hall (23), Liverpool Empire (24), Birmingham Odeon (26), Taunton Odeon (27), Cardiff Capitol (28), Southampton Gaumont (29), Ipswich Gaumont (30) and the London Royal Albert Hall (Dec. 2).

International Executives On The Move

Polydor Announces Reorganization — Patrick Zeilik has been appointed air international manager in addition to pop marketing manager, overseeing all international production. Newly appointed Frederic Neill will head the London marketing department. Prior to this appointment, Noel was label manager of RSO and all American labels distributed in France by Polydor. Simultaneously, Michel Jarry becomes responsible for the marketing activities and Pierre de Choqueuse named assistant label manager. Martine Houadez will remain as head of promotion in the press department.

Newton Joins Chappell — Stuart Newton has been named contemporary product promotion manager for the Chappell music division in London where he will report to general manager Tony Roberts. Newton's function will be to close liaison with the music division team in the acquisition and development of new writers. He was previously Carlin Music general manager and then head of promotion at Charisma Records.

EMI Tabs Allen — Mike Allen has been named manager, business affairs, records and music for EMI-London, and will report to policy and planning director Philip Brodie of that division. It is a new post and Allen comes to it after two years with Capitol Records in the U.S. where he was general manager of Angel Records. He has been with EMI for a total of 20 years, and prior to his Capitol assignment was with the company's international classical division in London.

Edmond Named General Manager — John Edmond has recently been appointed general manager of the South African-based Gallo Music Publishing Company, succeeding the retiring Ralph Trewheela. Edmond, a former assistant general manager, will head a publishing team consisting of himself, Hugh Bush, professional manager; Angela Ridley, international coordinator; and Willy Thabatho, chief executive of the Society of Industrial Artists and Designers, is secretary.

Decca Enters Credit Selling

PARIS — Decca Record's classical department has launched a new sales campaign featuring the selling of its records on credit through retail and wholesale shops as well as the mail during the month of December. The 40 LPs chosen for the campaign consist of some of the world's best known classical masterpieces will sell as a set for $22.44. A downpayment of $5 will be required with payments of $18 a month for 12 months.

The campaign will be promoted by advertisement on commercial radio and in newspapers and magazines with the help of such personalities as novelist Alain Delouis. Apart from the company's first attempt at credit selling, Decca hopes the campaign will stimulate interest in its classical catalog.

Customs Post

"Customs Post" is a feature providing a calendar by which the industry may keep abreast of individuals in and out of the U.S. on international business.

Dick Asher, president of CBS International, returns to New York from his stay in Europe.

Geoffrey Barter, director of press and public relations for CBS International, leaves New York for a week's visit to London, Frankfurt and Paris, where he will attend an international marketing meeting.


Nesuhi Ertegun, president of WEA International, returns to New York from his stay in Europe.

Peter Hardy, sales manager for RCA-Australia, leaving for Sydney after stays in Nashville, L.A. and tour of Canada.

Peter Hume, head of promotion for EMI-London, visiting Capitol Records in L.A.

Hirotaka Inoue, chief of international repertoire for Warner Pioneer in Japan, returns to Tokyo after two weeks of meetings with U.S. repertoire divisions.


Hans Tonino, repertoire manager for WEA-Holland, visiting U.S. parent companies for the next two weeks.

Chris Wright, co-chairman of Chrysalis Records, visiting L.A. offices from London.

Copyright Council Names New Members

LONDON — Denis de Frietas has been elected chairman of the British Copyright Council, succeeding the late Henry Cecil Leon. de Frietas has been legal adviser to the Performing Rights Society since 1964 and from 1972 through 1975 was chairman of both the legal and legislation committee of CSPAG.

Ms. Bridgy Brophy, novelist and a leading campaigner here for the Public Lending Right (payment of royalties to authors on the sale of their books from public libraries), has been elected a vice chairman of the council in succession to the late Romano Puglisi. She is also represented on the Writer's Guild of Great Britain on the council since 1975.

Codrington Whetam, a past chairman of the Composers Guild of Great Britain, continues as a vice chairman, a post he has held for the last five years. Eric Waghay, general secretary of the Institute of Incorporated Photographers, has taken over as honorary treasurer, while Arthur Offord, assistant secretary of the Society of Industrial Artists and Designers, is secretary.

Exodus Of Nems Staff; Anchor Deal Still On

LONDON — A major exodus from Nems Records recently involved the departure of promotions manager Neil Ferris, marketing manager Bob Ansell and personal manager Steve Jenkins and press officer Lon Goldfinger.

Nems Records managing director Peter Knight Jr. denied that the staff reduction heralded the end of the label's distribution deal with Anchor in favor of a licensing arrangement. He said the posts would be filled at some later date with the exception of the press job, and Nems agency managing director Vic Lewis also stated that that side of the business was continuing in healthy style with expansion plans.

Currency Exchange Rates

This information is applicable to independent trading on a low-volume basis; accelerated volume (over one million dollars) will enjoy decreased rates. These figures compare against the U.S. dollar as quoted by Bank of America, 10 a.m., Nov. 4.

<table>
<thead>
<tr>
<th>Currency</th>
<th>Value</th>
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<tbody>
<tr>
<td>Pound Sterling</td>
<td>$1.8325</td>
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<tr>
<td>Dollar (Australia)</td>
<td>$1.1267</td>
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<tr>
<td>Dollar (Canada)</td>
<td>$1.2078</td>
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<tr>
<td>Mark (Germany)</td>
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<td>Guildor (Holland)</td>
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<tr>
<td>Yen (Japan)</td>
<td>$1.5217</td>
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<tr>
<td>Yen (Japan)</td>
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<td>Yen (Japan)</td>
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<td>Yen (Japan)</td>
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<td>Peso (Mexico)</td>
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<td>Peso (Argentina)</td>
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</tbody>
</table>

COVER STORY: The Tallest Man On Earth

For the past 38 years, the tallest man on earth has been a little boy from Calcutta, India by the name of Sultan Kosen. Kosen has been the tallest man for over half of his life, and he continues to grow taller every year.

Kosen was born on October 22, 1975, and was officially measured at 8 feet 3 inches (2.51 m) tall when he was 18 years old. Since then, he has continued to grow, and his current height is estimated to be around 9 feet 5 inches (2.87 m).

Kosen lives in a small village in Western Turkey, where he is the local celebrity. He is often seen walking through the streets with a group of his friends, and he is known for his friendly and approachable personality.

Kosen is also a professional athlete, and he has competed in several competitions. He has won numerous awards for his impressive height, and he is considered one of the best tallest men in the world.

Despite his exceptional height, Kosen is not without challenges. He struggles with everyday tasks such as getting dressed, eating, and sleeping. He also has to wear specially made clothing, and he has to be careful when walking on uneven surfaces.

Kosen is also an advocate for the tall community, and he often speaks about the importance of accepting and embracing one's height.

In conclusion, Sultan Kosen is the tallest man on earth, and he continues to grow taller every year. Despite his challenges, he is a friendly and approachable person, and he is considered one of the best tallest men in the world.
<table>
<thead>
<tr>
<th>Week No.</th>
<th>Song Title</th>
<th>Artist(s)</th>
<th>Label(s)</th>
<th>Peak Position</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;In the Pocket&quot;</td>
<td>James Taylor</td>
<td>Warner Bros.</td>
<td>21</td>
</tr>
<tr>
<td>2</td>
<td>&quot;The Dream Weaver&quot;</td>
<td>Gary Wright</td>
<td>Warner Bros.</td>
<td>85</td>
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<tr>
<td>3</td>
<td>&quot;Chicago's Greatest Hits&quot;</td>
<td></td>
<td>Columbia</td>
<td>73</td>
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<tr>
<td>4</td>
<td>&quot;Troubadour&quot;</td>
<td>J. Cale</td>
<td>Shelter/A&amp;M</td>
<td>72</td>
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<tr>
<td>5</td>
<td>&quot;Greatest Hits&quot;</td>
<td>A&amp;M</td>
<td>Columbia</td>
<td>76</td>
</tr>
<tr>
<td>6</td>
<td>&quot;Ain't Nothin' Stoppin' Us Now&quot;</td>
<td>The Spinners</td>
<td>Columbia</td>
<td>70</td>
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<tr>
<td>7</td>
<td>&quot;At the Speed of Sound&quot;</td>
<td>Wings</td>
<td>Capitol</td>
<td>66</td>
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<tr>
<td>8</td>
<td>&quot;Marvin Gaye's Greatest Hits&quot;</td>
<td>Bad Religion</td>
<td>Epic/Sweet</td>
<td>69</td>
</tr>
<tr>
<td>9</td>
<td>&quot;Best of B.T.O. (SO FAR)&quot;</td>
<td>Bachman-Turner Overdrive</td>
<td>Mercury</td>
<td>71</td>
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<tr>
<td>10</td>
<td>&quot;On the Road to Kingdom Come&quot;</td>
<td>Harry Chapin</td>
<td>Elektra</td>
<td>84</td>
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<tr>
<td>11</td>
<td>&quot;Abraham's Night&quot;</td>
<td>The Who</td>
<td>Warner Bros.</td>
<td>77</td>
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<tr>
<td>12</td>
<td>&quot;How Late'll Ya Play&quot;</td>
<td>David Bromberg</td>
<td>Fantasy</td>
<td>81</td>
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<tr>
<td>13</td>
<td>&quot;Love to the World&quot;</td>
<td>Tanya Tucker</td>
<td>A&amp;M</td>
<td>83</td>
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<tr>
<td>14</td>
<td>&quot;The Temptations Do the Temptations&quot;</td>
<td>Temptations</td>
<td>Motown</td>
<td>75</td>
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<td>15</td>
<td>&quot;Modern Music&quot;</td>
<td>Real Boyz</td>
<td>Elektra</td>
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<tr>
<td>16</td>
<td>&quot;Don't Stop Believin'&quot;</td>
<td>Journey</td>
<td>M-G-M</td>
<td>97</td>
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<tr>
<td>17</td>
<td>&quot;Johnny the Fox&quot;</td>
<td>The Romantics</td>
<td>Electric Light</td>
<td>74</td>
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<tr>
<td>18</td>
<td>&quot;Endless Summer&quot;</td>
<td>Electric Light</td>
<td>Epic/Sweet</td>
<td>82</td>
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<tr>
<td>19</td>
<td>&quot;Flowers&quot;</td>
<td>Emotions</td>
<td>Columbia</td>
<td>90</td>
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<tr>
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<td>&quot;Gulf Winds&quot;</td>
<td>Beach Boys</td>
<td>Elektra</td>
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<tr>
<td>21</td>
<td>&quot;Ole Ole&quot;</td>
<td>Beach Boys</td>
<td>Elektra</td>
<td>87</td>
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<tr>
<td>22</td>
<td>&quot;Ain't That a Bitch&quot;</td>
<td>Hoyt,axel &amp; Ken Watson</td>
<td>Acid Jazz/Commodores</td>
<td>78</td>
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<tr>
<td>23</td>
<td>&quot;I Hope We Get to Love in Time&quot;</td>
<td>Marilyn McCoo, Billy Davis,Jr,</td>
<td>ABC/ABC R</td>
<td>99</td>
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<tr>
<td>24</td>
<td>&quot;Love Will Keep Us Together&quot;</td>
<td>The Captain &amp; Tennille</td>
<td>A&amp;M</td>
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<tr>
<td>25</td>
<td>&quot;Private Eyes&quot;</td>
<td>Tim Hardin</td>
<td>Elektra</td>
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<tr>
<td>26</td>
<td>&quot;The Roaring Silence&quot;</td>
<td>Manfred Mann &amp; Earth Band</td>
<td>Warner Bros.</td>
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<tr>
<td>27</td>
<td>&quot;Men From Earth&quot;</td>
<td>Ozark Mountain Daredevils</td>
<td>Epic/Sweet</td>
<td>80</td>
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<td>28</td>
<td>&quot;Leftover&quot;</td>
<td>Randy Meisler</td>
<td>Epic/PZ</td>
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<td>&quot;The Originals&quot;</td>
<td>K-Lee</td>
<td>Epic/EMI</td>
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<td>30</td>
<td>&quot;Burton Cummings&quot;</td>
<td>Paul &amp; Company</td>
<td>Epic/EMI</td>
<td>127</td>
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<tr>
<td>31</td>
<td>&quot;Chameleone&quot;</td>
<td>The Lovers</td>
<td>Epic</td>
<td>108</td>
</tr>
</tbody>
</table>
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SPITFIRE

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