J.C. Penney Making Records Optional
CBS, Capitol, Casablanca,
Arista Financial Statements
Motown Sues CBS; Rod
Stewart Sues Private Stock

Cover Artist:
HENRY GROSS

RIAA Accord On Bar Code
Iberman Upped At RCA
New Orleans Joins
In $2.99 Pricing
Penney Move: A Bad Omen / Etc.
Small Wonder's Big Moment.

It arrives once in a lifetime.

And so it's come to pass for Henry Small, Jimmy Phillips and Jerry Morin of Small Wonder. For years they've practiced, worked and developed together—from college dormitories to basement barrooms—all for this very moment.

All for this very album. Presenting "Growin'"—a fifty-minute celebration of rock and roll as it was meant to be.

And a fifty-minute confirmation that practice does indeed make perfect.

Small Wonder: They're in the big leagues now, and they don't intend to lose.

Small Wonder's "Growin'."

On Columbia Records and Tapes.

Small Wonder
Growing including:
Will You Be A Part Of Me?
Run Run Round/Whichever It Will Be
Nowhere Left To Turn/Right Side Of The Bed

Produced by Joe Wissert PC 34475

Management: Elliot Abbott
Renaissance Management
433 Camden Drive Suite 950
Beverly Hills, Ca. 90210
J.C. Penney's Move: A Bad Omen

We were sorry to hear that the J.C. Penney company has authorized its store managers to remove record departments from stores. should they choose to do so. We must admit to fear that some of them may choose that route.

Penney executives blame, justifiably so, poor profit margins in their record departments for the decision. Why, they must be asking, should we sell records at low or no profit, when we can sell housewares, pantyhose, sporting goods or automotive supplies at a decent profit. And with today's market conditions what they are, many of their stores are selling records at or close to no profit.

That in a nutshell points up the sad state of the rack jobbing industry today. Many of the industry's rack jobbing veterans — the Heilichers, Handeliers, Liebersmans, etc. — have been warning the industry it faced the possible loss of the discount center/department store market. But due to circumstances beyond their control — and possibly the entire industry's control — nothings has been done about it.

It's been suggested by some, especially on the retailer side, that the loss of record departments in rack jobber locations would be picked up by new full line retail record operations. Indeed, the Tower/Peaches type operation is in more markets now than ever before. But on the other hand, there are many consumers, especially in rural areas where full line retail record stores do not exist, who do their shopping only in a Sears or Wards or Penneys. Those consumers probably would not go into a retail record store just for a record — if such a store were available.

It is those consumers, and those dollars, and those impulse purchases, that the industry stands to lose. And elimination of record departments is not just an idle threat being used by rack jobbers to bargain for a lower price. With J.C. Penney's decision, the day of reckoning looms even closer.

Can we place much of the blame at the manufacturer's doorstep? Probably. But at this point pinpointing blame is not the main issue. Insuring the future of record departments in discount stores is.

We've stated in the past that we hoped it would not take a major retailer dropping record departments to spur the industry into action on pricing. We hope again for the same thing.

Perhaps we can look optimistically at what J.C. Penney is doing as a warning to the industry: They're giving us a few months to get things straightened out, or individual executives within their organization are free to replace records with pantyhose. The time for action, then, is now.
JOHN MILES
is back with his second superb LP...

"Stranger In The City"

VOTED BRITAIN'S
MOST POPULAR
MALE SINGER

"This is a totally convincing album by one of the brightest, freshest forces in British rock.
Positive proof that Miles is capable of turning on real heat."

MELODY MAKER

Produced & arranged by
Rupert Holmes

The LP available now...The tour soon!

PS 682
LONDON
RECORDS & TAPES
Mama's Pride is six boys from St. Louis who make some of the most dynamic rock 'n' roll you'll hear anywhere.

Their latest album, "Uptown & Lowdown," has enough to keep even a mother feeling good for months. That, in itself, is a Mama's Pride.


This is Mama's Pride.
J.C. Penney Makes Record Depts. Optional; Plans To Exclude LPs From New Stores

by Ken Terry

NEW YORK — J.C. Penney Co. has made the retention of record departments optional in its 400 stores throughout the U.S. effective July 1. The stores which carry record lines. It has also announced that record departments will not be included in Penney stores opened after July 1.

According to a spokesman for the giant discount chain, "It is expected that some stores will close soon, and those that remain will be closed soon with the completion of the new stores opened after July 1. The new stores will not have record departments. If any of them indicate a desire to continue their record and book lines, management will honor their request." The spokesman stated that Penney's policy shift was "due to the low profit our record and book departments have been achieving. At this time, it is impractical to continue to carry records in these stores. In the past few months, these product lines have not met our profit objectives."

While no figures were available on Penney's total record business, the possible elimination of record departments in 400 stores is expected to have a sharp impact on the chain's album and tape supplies. Representatives of two rack jobbers that supply a large part of Penney's records declined to comment on the potential consequences to them of losing the chain's business. However, according to industry sources, the managers of the affected Penney stores are unlikely to pull out of the record market immediately. "I don't think that all the suppliers of J.C. Penney will be called to come and get their records," said one source. "What will happen is that, over the next year, there will be a slow erosion of exposure to the consumer." This impression was confirmed by a buying group, which said that it believes that no significant change in Penney's position will occur. "We believe that the situation will stabilize, but we are not planning to pull out of the market." The buying group also said that it believes that Penney's decision will not have a significant impact on the market as a whole. "We believe that the market will not be affected by this decision."

CBS Posts New Dollar Highs In 1976; Records Group Tops ½ Billion Sales

NEW YORK — CBS Inc. and each of its four operating groups set new sales and income records in 1976, with fourth quarter results also setting records for that period. CBS Inc.'s net income for the year was $419,638,000, up 33% over the $322,902,000 earned in 1975. Sales rose 15% from $1,607,000,000.

CBS Sales Awards Photos On Page 18

938,871,000 in 1976 to $2,302,776,000 last year.

The CBS/Records Group posted record earnings of $636,000 in 1976, up 16% over $586,000 million in 1975. Sales also increased 16%, from $484,000 to $563,000 million.

The CBS/Columbia group, which includes CBS Columbia records and Liberty, reported a 22% hike in earnings, from $165,000 to $202,000, and a 12% increase in sales, from $352,7 million in 1975 to $393,3 million in 1976.

CBS attributed the unprecedented performances of its record operations to sharply increased domestic sales of records and tapes, and continued growth in international operations.

Fourth quarter 1976 earnings for CBS Inc. were $47.1 million, up 16% from $40.1 million in the last quarter of 1975, an increase of 34%. Net sales in the fourth quarter were $660,149,000, up 15% over $574,722,000 in the comparable period of 1975.

The CBS board of directors also declared a dividend of 50c per share on common stock, payable March 11 to shareholders of record February 25.

This is the fifth consecutive year that net sales for the Records Group and the Columbia Group have risen.

RIAA Says UPC Council OK'd Product Code Set-Up; McKinsey Representative Says 'No'

by Randy Lewis

LOS ANGELES — The RIAA announced last week that its proposed 10-digit code structure has been "officially accepted in principle by the Universal Product Code (UPC) council, policy-making body of the UPC coding system."

The RIAA's release also stated that "notification of approval was received by Stanley M. Gortikov, RIAA president, from Tom Wilson of McKinsey & Co., a spokesman for the UPC council."

Wilson, however, responded to the release saying, "That's a stretch. I had a verbal conversation with Gortikov. It's much more tentative than that. I didn't expect that they were going to release anything at this time."

"They put a couple of proposals to us, which we took up with the board of governors of the UPC council. They saw no reason, in principle, why we couldn't accommodate the record industry's code."

Some Areas Need Exploration

"But they did suggest that there are a couple of areas of code that ought to be explored further before any final decision is made. One of those issues is whether that structure is going to be able to hold up under a few years of use," Wilson said.

"We put that on the table but we don't want to prefab code that structure is going to be able to hold up under a few years of use," Wilson said.

"We wouldn't want to be a party to something that's going to break down after two or three years," Wilson said.

GIANTEAR PAUSES -- A pause was called during one of the Giant Ear sales meetings to pose with a plaque Eliska/Axium awarded the branches to commemorate the label's gold and platinum record awards for 1976. Pictured (l to r) are: Rick Cohen, WEA branch marketing coordinator in Los Angeles; George Steele, E/A vice president of marketing services; Joe Smith, E/A chairman; Bob Murphy, WEA sales manager in Los Angeles; Russ Bach, WEA branch manager of Los Angeles, Bill Perasso, WEA sales manager in San Francisco; Bob Stevens, WEA sales manager in Denver; Stan Marshall, E/A vice president of sales, David Davis, E/A western region marketing manager; and Jack Stue, WEA sales manager from Seattle.

Cash Box / February 19, 1977
It takes a powerful album to put a group where they deserve to be. "A PLACE IN THE SUN"

Produced by Bill Schnee
On A&M Records & Tapes
H&L Executives Receive Fines, Short Jail Terms

NEW YORK — Three executives of H&L Records, formerly Arvo Records, received mild prison sentences and fines here on February 4, following their pleas of guilty to charges of conspiracy to bribe disc jockeys (Cash Box, January 8).

Current label owners Luigi Creatore and Hugo Peretti were each sentenced to six consecutive weekends in prison and fined $10,000, while executive vice president of H&L Albert (Butt) Ketzel received a sentence of three consecutive weekends imprisonment and a $5,000 fine. They were sentenced before Judge Robert Carter of the Federal District Court, Southern District of New York.

The defendants were originally charged with making cash payments of approximately $170,000 to radio station personnel from 1971 to 1975.

Contacted at the label's main office in Englewood Cliffs, New Jersey, H&L executives offered no comment on the issue.

Print Ads For $7.98 LPs Still Sluggish

Pink Floyd's "Animals" Most Visible Of All

by Ken Terry

NEW YORK — Print ad campaigns for most single-disc pop albums which have been recently released at $7.98 list remained sluggish this week.

The latest LPs by David Bowie on RCA and by George Benson on Warner Bros., for example, were only advertised in one market each out of the 21 markets surveyed. Bowie's "Low" was promoted for $4.99/$5.55 tape at Ayr-Way in Indianapolis.

"Retailers here have sold records for $2.99 without advertising," Lieberman added, "but basically, people really aren't used to it. It gets them in the store." However, Lieberman noted that all $6.98 list LPs in his store always sell for $3.99, "and when people realize that they buy a lot more than just the really cheap stuff. We lose a lot on the $2.99," he asserted. "But we get the automatic return, plus co-op ad dollars on any ads above $3.99."

The idea for the $2.99 promotion came from a representative of Sulton Distributors, the firm which owns Jimmy's Music World, a chain of 17 stores in metropolitan Cleveland. Sulton was advertising $2.99 releases for over a year, and is considered a major instigator of New York City's current price war.

"I met a fellow from Sutton at a meeting down here and he suggested it ($2.99)," Lieberman said. "He said buying at the sub-distributor price he only loses about 30¢ (an LP), but it was worth it as a loss leader."

Negotiations Still Pending

On Proposed Pickwick Sale

by Mark Meher

GREENWICH, CONN. — With "sensitive negotiations" still underway on the proposed purchase of Pickwick International by the giant American Can Co., Pickwick officials declined comment on the future of the record manufacturing/merchandising conglomerate as well as their own future under American Can ownership.

However, one source close to negotiations speculated that at least one top Pickwick official was "less than pleased" with the proposed merger, mainly because of American Can's total lack of experience in the record business.

Meanwhile, Pickwick stock, selling at $14.25 per share only a few weeks ago, was selling at $20.50 at the close of business on February 8, leading some security analysts to further deplore big companies "eating up" smaller ones through negotiated rates. Smaller firms like Pickwick, which generally sell at low price/earnings multiples, are plums to be picked by major conglomerates interested in boosting their earnings through diversification.

But Richard Steenken, a security analyst specializing in the record industry, added that the merger would not be a "good business deal".

BACKSTAGE WITH NATALIE COLE — Capitol recording artist Natalie Cole is congratulated backstage after her recent performance in the Los Angeles Music Center's Dorothy Chandler Pavillon. Pictured with guests (l to r) are: Aaron Hunter, Ms. Cole's manager; Marvin Yancy and Chuck Jackson, Ms. Cole's producers and songwriters; Bhskar Menon, Capitol's chairman, president and chief executive officer; Natalie Cole, Don Zimmermann, Capitol's executive vice president and chief operating officer; and Larkin Arnold, Capitol's vice president and general manager souission.

FM Radio Rates Lead Advertising Cost Rise; Bigger Salaries Inflate Promotion Expenses

by Ken Terry and Mark Meher

In recent interviews with Cash Box, executives of companies which have begun to issue selected discs at $7.98 list expressed concern over what increased costs they had to pass on to their artists. Natalie Cole, for instance, has raised the price of her records.

Several areas in which costs have reportedly risen, including recording pressing and packaging, production and artist royalties. The fourth and final installment explores some of the costs involved in marketing records.

NEW YORK — Several industry sources agree that about a quarter of the wholesale cost of a record is spent on marketing, which includes promotion, advertising, publicity and sales. For the purposes of this analysis, Cash Box has confined its investigations to advertising and promotion, since these are the areas of marketing in which, according to record company executives, costs have risen the most in recent years.

The accompanying lists of print and radio ad rates in 12 major markets provide convincing evidence that advertising costs have indeed risen substantially in those media since 1969. Open rates for ad space in the newspapers in these markets, for example, have increased an average of 42% during that period. In categories of frequency and time slots, spot rates of AM radio stations surveyed by Cash Box have only risen an average of 28% within the past seven years. However, rates of selected FM stations have shot up by an even higher amount. In addition, several FM stations not included on the list now charge ad rates that are comparable to those at major AM stations in the same markets.

While TV time costs have also skyrocketed, increasing an estimated 30% within the past year alone, television is not yet a major medium for promoting records. As one source put it, "No one can figure out whether it pays or not yet."

Advertising Budgets

Advertising budgets are geared to unit sales of individual artists, but are based on an average for the entire record.

Costs of printing and mailing of direct mail ads is an important part of record promotion. But it is not included in this analysis, since it is difficult to break down to a precise cost per record. The compilation is based on interviews with admen at the major companies. Some of the rates vary considerably, depending on the type of ad and the amount of advertising.

Retail Price Survey

New Orleans Retailer Begins Advertising 2.99 LP Specials

by Mark Meher

NEW YORK — New Attitude Records and Tapes, a one-year, 6,000 sq. ft. New Orleans store, has begun advertising four current releases for $2.99 in the Sunday New Orleans Times-Picayune, and plans to continue the $2.99 promotion in every Sunday paper.

Richard Lieberman, owner and manager of New Attitude, told Cash Box that he expects the lowballing to "stir things up considerably" in the city.

"Other retailers here have sold records for $2.99 without advertising," Lieberman added, "but basically, people really aren't used to it. It gets them in the store." However, Lieberman noted that all $6.98 list LPs in his store always sell for $3.99, "and when people realize that they buy a lot more than just the really cheap stuff. We lose a lot on the $2.99," he asserted. "But we get the automatic return, plus co-op ad dollars on any ads above $3.99."

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Started In School Paper

Lieberman began advertising one LP at $2.99 in the local Tulane University paper, and added that he promoted the latest

a market analysis part four

The previous year saw crucial changes in the career of Brooklyn-born Henry Gross. He moved to Lifesong Records, newly formed by his longtime producers Terry Cashman and Tommy West. He recorded his first album for the label, "Release," and the first single from that album, "Shannon," became Gross' first million seller, certified gold on June 18, it was also Lifesong's first gold record.

Looking to the future from 1977, Gross' musical outlook continues to change. His new album, "Take Me To The Stage," is self-produced, the first time a Henry Gross record has not been produced by Cashman and West. The album has a ballad side and a rock side, containing songs such as "What A Sound" and "Painting My Love Song On the Walls." A veteran of several tours as a solo artist as well as with Sha Na Na, Gross will shortly be taking to the road in support of his new album. On his 1976 tour, which lasted nearly six months, he and his group headlined in some markets as well as appearing with major artists such as Jeff Beck, Aerosmith and Fleetwood Mac.

BISHOP BOOGIES ATLANTA — Prior to his recent two-night stand at Atlanta's Great Southeast Music Hall, Capricorn's Elvin Bishop was joined backstage by a number of Capricorn executives and press and radio people. Pictured backstage (l to r) are: Don Zimmermann, Bishop's vice president and chief operating officer; Ruef Walker, music director of WOXY-FM and his friend Kathy, Mickey Thomas of Elvin's band. Phil Walden, president of Capricorn Records, and Elvin Bishop.
Arista’s 2nd Qtr. Sales Decline By A Third; Poor Performance Of Company’s English Division Cited As Major Factor

by Ken Terry

NEW YORK — Arista Records’ revenues for the second quarter of fiscal 1977, ended December 25, declined 35% to $5,657,000 from $10,288,000 during last year’s second quarter. For the first half of fiscal 1977, Arista’s volume dropped 22% to $12,527,000 from $16,071,000 during the prior-year period.

Elliot Goldman, executive vice president of Arista, would not give figures for the company’s earnings during either the second quarter or the first half. He explained that, since Arista is a division of Columbia Picture Industries, Inc., the record company cannot give out any data which the parent corporation does not authorize for release.

English Division Has Problems

The major reason for the decline in Arista’s worldwide sales, Goldman noted, was the poor performance by the label’s English division. During the first half of 1977, he said, that company’s volume fell 66%; for the second quarter, the figure was 65-70%; Sales of Arista’s U.S. division, which includes its international licensing section, actually increased about three to four percent, Goldman stated.

While admitting that domestic unit sales of Arista’s singles had fallen off slightly, Goldman asserted that, during the first half, the company had moved more album units than it had during the first six months of fiscal 1976.

He emphasized the success that the label has had so far this year with such acts as Barry Manilow, Melissa Manchester, Lou Reed and Patti Smith. The major reason, he said, why Arista did not do as well domestically in the first half of 1977 as it did the prior year was that albums by other major acts, including the Kinks, Eric Carmen and the Outlaws, were not released in the first half as previously stated. “Of three major releases which were scheduled for the first half, one of them (the Kinks) has slipped into the third quarter and two of them into the fourth quarter,” Goldman pointed out that the midpoint of the English division’s fiscal year came at the end of November, a month earlier than it arrived for the rest of the company. Riding on a hit single and a strong album by Showaddywaddy, as well as swelling U.K. sales of “Dreamboat Annie” by Heart, Goldman declared, the English division had “very strong” sales in December and January. Without giving exact figures, he stated that the subsidiary’s volume for those two months equalled its revenues for the previous six months.

Columbia Pictures

Columbia Pictures Industries, Inc., Arista’s parent company, reported second quarter net earnings of $3,422,000 on sales of $84,782,000, compared with income of $6,382,000 on $66,686,000 in volume during the prior-year period. Deducting an extraordinary credit of $825,000, during the second quarter of fiscal 1977, however, Columbia Pictures’ after-tax operating earnings totalled $2,597,000; and, after subtracting a gain of $5,059,000 from the sale of a television station and a $241,000 gain from a discontinued business, the corporation’s operating earnings were $1,109,000 during the prior-year period.

For the first half of fiscal 1977, net income rose to $21,908,000 (including a $14,854,000 gain on the sale of a business and a $2,401,000 extraordinary credit) from the prior-year figure of $9,116,000 (including the $5,059,000 gain and a profit of $408,000 on operations). Operating earnings, after taxes, from continuing operations were thus $4,653,000, compared to $3,849,000 during the first six months of fiscal 1976. Sales during the same period, however, declined to $174,545,000 from $176,660,000 during the first half of 1976.

In addition to its record division, Columbia Pictures owns enterprises in many fields, including theatre, television, amusement games and broadcasting.

Casablanca 1st Quarter Earnings Highest Ever

LOS ANGELES — Casablanca Record and FilmWorks has announced that the first quarter of their fiscal 1977 was the most successful in the firm’s history. During the period ending January 31, the company reported revenues of $1,072,000 or more than double last year’s first quarter sales.

Domestic sales increased by 104% over 1976, while foreign revenues were up 59% as a result of increased foreign exposure of Casablanca artists and a series of new international affiliations, the company said.

First quarter revenues for Casablanca Record and FilmWorks were compiled from the record division only, and do not reflect any of the projects that have recently been undertaken by the company in the motion picture, television and book publishing fields.

TORNADER SIGNS WITH POLYDOR — Larry Alexander and Sandy Torano, who together form the group Tornader, have been signed to the Polydor label. Pictured at the signing ceremony, were seated left to right Rick Stevens, east coast a&r director for Polydor Inc., Irwin Steinberg, president of Polydor Inc. and president of the U.S. Polygram Record Group, and Alexander and Torano. Pictured standing, from left to right are, Simon, executive vice president and general manager of Polydor Inc., Dennis Kaplan, attorney, Peter Gluck, manager for Tornader, Jack Richardson, producer; and Ekke Schnable, vice president of business affairs for the Polygram Record Group.
Believe It!

CIRCUS

Modern Music Makers Awards 1976

Best New Group or Artist

Angel

2nd: Heart
3rd: Boston

Angel's Helluva Band aced out Boston's More Than a Feeling and Heart's singular attempts for number one.

As voted by 40,000 readers of Circus Magazine.

Their New Single
“Magic Touch”
NB578
From their new album
“On Earth As It Is In Heaven.”
NBLP 7045
Produced by Eddie Kramer

From Casablanca Record and FilmWorks
also available on tapes.
Gold Awards for Mason, Abba

MASON AND MOM GET GOLD — Columbia Records recently honored Dave Mason, his mother and members of his band at a luncheon to celebrate Mason's first gold album for the label, "Dave Mason." Pictured at the gold record presentation ceremony are, from left Barry Rothman, Mason's attorney; Jason Cooper, Mason's manager; Bruce Lundvall, president of CBS Records Division; Mason's mother; Dave Mason, and Gerald Johnson, Mike Finnegan, Rick Jaeger and Jim Kreuger, band members.

Speculative List For Royalty Tribunal Appts.
by Joanne Ostrow

WASHINGTON, D.C. — President Carter has six months from the enactment of the copyright law revision — until April 19 — to announce his five appointees to the newly established copyright royalty tribunal. The appointees must then be confirmed by the Senate before accepting their seven-year terms.

Resumes of some hopefuls were submitted directly to the White House personnel office and the Carter transition team had been soliciting names for some time prior to his taking office. By combining speculative lists from a number of sources (none anxious to speak for attribution), the following names emerge more than once.

**Frontrunner, Six Others**

Senate copyright counsel Tom Brennan has been called the "obvious leading candidate" and indeed his name turns up on top of all lists. Brennan said he has heard nothing from the White House to date. If the reorganization of his committee proceeds according to plan, said one source, nothing stands in his way for appointment.

Six others mentioned as "likely" candidates are Herman Finkeinstein, former general counsel for American Society of Composers, Authors & Publishers (ASCAP); Martin David Goldberg, copyright lawyer in New York active in the music business, William Kraslofsky, attorney also active in the industry and author of "This Business of Music and More About This Business of Music"; Miriam Stern, head of a New York agency mainly for songwriters involved in copyright legislation early in the process, less so this time around; Harold Streibich, Memphis attorney involved in the music business (significantly, the only southerner with particular ties to the country music state of Tennessee), and Seymour Bricker, west coast attorney with many show business clients.

Music People Open So Cal One Stop

LOS ANGELES — Music People, the largest one-stop operation in Oakland, California, has entered the Southern California market, opening Valley One Stop in Van Nuys, California. In Tune Music, Music Distributors, also owned by Music People co-principals Mike Lipton and Elliott Blaire, will share company facilities with Music People. Lipton, who was formerly senior vice president of United Artists Corporation, and Blaine, former vice president of Musical Isle, San Francisco, established the San Fernando Valley location to service the burgeoning retail record trade in the Los Angeles suburbs. The address of Valley Music and In Tune Music is 6373 Valley Ave., Van Nuys.

Epic Signs Bloodstone

LOS ANGELES — Bloodstone has signed an exclusive recording contract with Epic for a reported $2.7 million over a five-year period, according to George G. Braunstein and R.N. Hamady, officers of the Crystal Jukebox Company. Bloodstone, formerly with London Records, sold two million copies of their single, "Natural High."

Karma Plans Sixth Store Opening; Audio Equipment To Be Included

by Charles Paikert

NEW YORK — The Karma record retail chain, with outlets in Indiana and Kentucky, has scheduled the opening of its sixth, and largest, store in Indianapolis for the weekend of February 18 and 19.

David Crockett, vice president and director of Father's & Sun's, a large one-stop based in Indianapolis which is a similarly held corporation with Karma, cited "a need for a location with better parking, lighting, and more room to merchandise" as the primary reasons for the opening of the new store, the chain's third in Indianapolis.

Audiocapo

Half of the new 12,000-square-foot store's 9,000 square feet has been designated for Karma's first full-line audio merchandising section, which will open on March 15.

Live Radio Show Lineup Revised

LOS ANGELES — In announcing "Live From The Bottom Line," a projected rock radio series to be syndicated by Direc- toring Corp., Cash Box inadvertently reported "artists who will be spotlighted in live performances at the Bottom Line include Leo Sayer, Bruce Springsteen, Patti Smith, Miles Davis and Southside Johnny."

According to Stanley Snadowski, owner of the Bottom Line, "The people mentioned in TDK Corp.'s press release are just people who have played the club and there should be no direct or indirect reference that these will be the people on the radio show."

Pat Cox, publicity director for DIR, said those artists whose names were mentioned are those "who have made reputations at the Bottom Line, who will probably be appearing again at the Bottom Line and who, in fact, might be on the show. But no contracts have been specifically worked out with each one of these people.

**Two Shows Done**

"Two shows have been done," Cox said, "and one has been aired already; Roger McGuinn and Sparks. The second show that is still to be aired is with Elvin Bishop and Tim Moore." Any future shows will be subject to a contract between Snadowski, DIR and the sponsors, which is scheduled to be signed this week, Cox said.

Stanky Brown Wins the West

STANKY BROWN WINS THE WEST — ABC/Sire recording artists The Stanky Brown Group are obviously quite pleased with the response to their west coast debut at L.A.'s Roxy where they were the opening set for the New Riders. Pictured (front row to r) are: Hand Meddred, The Stanky Brown Group's co-producer; Jimmy Miller, the group's guitarist; Rick Buckmiewicz, bassist, and Alan Ross, sax/flare/cleanfist (back row to r) Marvin Deane, trade liaison director of ABC Records; Charlie Pride, vice president of promotion for ABC Records, Herb Belkin, vice president of marketing and creative services for ABC Records; Seymour Stern, president of Sire Records; Steve Resnick, director of promotions for ABC Records; Jeffery Gerber, manager, Jeff Lemm, guitar/vocals; David Pascick, manager, James Brown, keyboardist and vocals, and Dave Appell, co-producer.
HENRY GROSS
LISTEN TO HIS VOICE
WHAT A SOUND!

SHOW ME TO THE STAGE
has a magic about it.
Henry Gross sings
like no one else.
And what a voice he has!

Henry's music ranges from
spirited rock 'n roll to
moving love songs—
all tied together by
his incredible voice and
familiar harmonies.

The sound that brought
his music to millions is
unmistakably here,
ready to catapult Henry
to center stage in '77.

SHOW ME TO THE STAGE

Produced by HENRY GROSS
Except "Help," produced by TERRY CASHMAN and TOMMY WEST
Executive Producers: TERRY CASHMAN and TOMMY WEST

AVAILABLE ON LIFESONG

Management: Budd Carr/BNB Associates, Ltd.
Distributed in Canada by Polydor, Ltd.
Motown Sues CBS For $20 Million In Jackson Five Signing Controversy

LOS ANGELES — Charging conspirancy and inducing breach of contract, Motown Record Corp. will file a $20 million lawsuit against the broadcast networks, NBC, CBS, ABC and Warner Bros. for actions taken prior to and following CBS’s signing of the Jackson Five, according to Motown Industries vice chairman Michael Roshkind.

Other charges contained in the suit — which also names as defendants Joe Jackson, Richard Aron and Jackson-Arons Enterprises — include injurious falsehood, invasion of privacy, interference with prospective advantage and service mark infringement.

Roshkind said the most recent example of distortion of facts involved CBS ads which featured Jermaine Jackson as a member of the group.

Deceptive Advertising
"Despite the fact that obviously CBS and Epic had to be quite aware that Jermaine was being built as a solo star by Motown," he said, "Jermaine’s photograph was used prominently in nationwide ads for the CBS television series, ‘The Jacksons,’ on which Jermaine never appears. CBS subsequently agreed to withdraw all such ads.

Roshkind added: ‘The whole thing has had a seventy per cent probability of success and we feel false advertising by CBS caused us real dollar damage for which I am going to make sure the courts will order fair restitution.’

Much of Motown’s legal action centers around what it alleges was a harmful press conference called by CBS in conjunction with negotiations conducted more than a year in advance of the date the Jackson Five contrat was due to expire, according to Motown. It was at this press conference, held in New York, that CBS announced it had signed the Jacksons effective almost a year hence.

No New Album
Roshkind emphasized that Motown was offended by CBS’s action because it had tried in vain to have the group record a new album several months before the press conference took place.

"What’s more, we asked again and again that Jackson Arons have the group come to the studio to record according to the stipulations of their contract, and they never did. They didn’t record a single bar of a song from several months before the CBS press conference to almost a year after it took place," Roshkind said.

Rod Stewart Sues Private Stock Records Over Album Release

NEW YORK — Rod Stewart has commenced a legal action against Private Stock Records, charging nonpayment of royalties and misrepresentation through the company’s release of an album of Stewart material recorded over ten years ago. Stewart alleges that the material, collectively entitled ‘Rod Stewart — A Shot of Rhythm And Blues,’ was recorded for demonstration purposes only, and was never authorized for release.

The suit, filed in the Federal Court of the Southern District of New York, seeks $5,000,000 in damages. Stewart is also asking that Private Stock be enjoined from further sale and manufacture of the album, and that all remaining product be destroyed.

The complaint further charges that the album has affected sales of his later releases through misleading packaging.

The suit cites a recent photograph of Stewart, which the plaintiff feels might cause consumers to believe that the album contains new or recent Rod Stewart recordings.

Officials of Private Stock Records refused comment on the issue.

FCC To Issue New CB Radio Rules by Joanne Ostrow

WASHINGTON, D.C. — A proposed rulemaking to be released this week by the FCC will aim to ban linear amplifiers on citizens band radio service and place marketing restrictions on manufacturers of amateur transmitters and amplifiers.

By unofficial estimate, about 50 percent of all CBs on the market use amplifiers to illegally boost power from 50 to 2,000 watts. The goal of the FCC is to reduce the number of CBs to below 100,000, ranging up to $700 or $800 for amateur radio equipment. The FCC’s ban would affect linear amplifiers capable of operating on any frequency or frequencies from 24 to 35 mhz.

The CB frequency range is 26.9 to 27.4 mhz. The only frequency in that range which allows linear amplifiers is the 10 meter amateur band (CB operates on 11 meters) — but homemade amateur equipment will continue to be permissible, if only made for one’s own use, on 28-29 mhz.

Type Acceptance

The second item in the rulemaking, pertaining to manufacturers only, will require type acceptance of all amateur transmitters and amplifiers. The rule is designed to "plain speak" manufacturers from selling them, "according to an FCC attorney in research and standards. The commission has been working toward this since November 1975, when linear amps operating on 24-35 mhz were banned unless amateur frequencies were included. Since last year, it has been illegal to offer for sale any linear on the 11 meter band.

The FCC will accept comment on the rulemaking. A 30-day comment period deadline on the notice and a 10-day reply comment period. The intention is to have the rule written by May 1 and a final rule out by June.

Postal Service Won’t Raise Mail Rates During This Year by Joanne Ostrow

WASHINGTON, D.C. — Postmaster General Benjamin F. Ballar announced that the Postal Service won’t raise its rates this year and that it will act soon to recommend a price break for publishers and other mailers who press material in the speech last week detailing improved postal service and continued budget surplus with the promise for an additional surplus. Ballar revealed a "clouded outlook" for the long-term. He told a Sacramento, Calif. audience that it will not be necessary to raise postal rates in 1977, but additional income from sources will most likely be needed in 1978, and "we may formally apply for an increase within the next few months."

The effective date of any increase and the amount are undecided, but the request for an increase must be filed with the Postal Rate Commission some ten months in advance.

Presort Savings

Ballar’s unexpected announcement concerned a new lower rate for major publishers and certain parcel post users, to be proposed soon. In the USPS’s next rate filing, he said, "those publications which are presented to us pre-sorted in sufficient quantity to go directly to a delivery station would receive a lower rate based on their reduced handling cost, which appears to be 15-20 per cent below that of other publishers. Similarly, he said, USPS will take a harder look at "the many monolithic rate structures for parcel post and other categories where there might be justification for similar changes." The actual price breaks have not been disclosed, but presumably, with a higher second-class rate in effect next year, the savings to publishers would mean rates between the current rate and the future higher rates.

Budget Surplus

As reported in November, USPS had a surplus of $15 million from July-September (the transition quarter between fiscal years), and last week Ballar announced another surplus — for three months ending December 31, 1976 — of $69.8 million. That’s $85 million surplus for the last six months.

MCA Releases Nine Feb. $7.98 2-LP Sets

LOS ANGELES — MCA will release nine double LP sets this month, bringing the total of 27 "tweeter" sets in the company catalog to 97. Early cuts by the Atlanta Rhythm Section headlined the releases, which also include six new additions to the landmark Jazz Series, among them LPs by Sammy Davis Jr., Jimmy McPartland, Bobby Hackett, Carmen McRae and Art Tatum.

HIGH ROLLIN’ STUDS IN L.A. — The New Riders Of The Purple Sage rode into Hollywood recently for a three-night stand at the Roxy, during which one of the shows was broadcast live over KFMS-FM. Backstage after the first show, HRPS was visited by some "Rollers" (8 to 10): MCA vice president of product development Ed Spacek; HRPS drummer Spencer Dryden; pedal steel guitarist Buddy Cage; lead singer and rhythm guitarist John Dawson; lead guitarist David Nelson; bass guitarist Steve Love; MCA vice president of promotion Ray D’Arienzo; and Richard Bibby, MCA vice president of marketing.
Gimme Three Steps

A new single from their platinum album "One More From The Road"

Lynyrd Skynyrd

Produced by Tom Dowd
Single: MCA-40647 Album: MCA3-6001

MCA RECORDS
In The New York Clubs

EXECUTIVES ON THE MOVE

Zetland  Singer  Geller  Tanner
Stewart Leaves UA — Michael Stewart has resigned as chairman and president of United Artists Music Publishing Group. He will remain with the company until an orderly transition can be effected.

Zetland Appointed At Columbia — Tony Zetland has been appointed to the post of associate product manager, west coast of Columbia Records. Zetland joined CBS Records in London in 1974 as a salesmen. Since then he worked in sales and promotion at CBS Records London before settling in the United States.

Changes At Arista — Robert Singer has been promoted to the newly created position of manager of field marketing at Arista Records. Singer has been Arista’s local marketing manager in Philadelphia for the past 1½ years and prior to that was a retail store manager for Sam Goody’s. Jim Cawley has been promoted to the position of singles sales manager. Prior to his promotion, Cawley spent the past 1½ years at Arista’s New York headquarters serving as sales coordinator and will continue to be based in New York.

Geller Appointed At Columbia Records — Gregg Geller has been appointed to the post of director, A&R, east coast of Columbia Records. Geller joined CBS Records in 1972 in A&R. He became director, Epic A&R, east coast and then director, A&R, west coast. Prior to joining CBS Records, he was editor of Record World Magazine.

Promotions At WB — Seven local promotion representatives have been added to Warner Bros. Records’ black music marketing operation. The seven are Barry Terry covering the Washington, D.C. market; Ted Attin in Charlotte; L.C. Snead in Miami; Ted Joseph in Detroit; Willie Smith in Cleveland; Kirkland Burke in Chicago plus Charlie Geer in Atlanta, who also covers that market for Atlantic Records. Warner Bros. continues with the six regional men — Lou Wills (west coast); Ron Ellison (midwest); Howard Gelper (southeast); Jocko Carter (southeast); Harold Burnside (middle Atlantic); Bob Frost (New York); and national disco promotion coordinator Jackie Thomas.

Roulette/Pyramid Realigned Sales — Roulette/Pyramid have realigned their national staff. Joining the two New York-based labels is Mike Martucci as previously announced, who was just named director of national sales. Martucci comes to Roulette/Pyramid from Arista where he was national singles manager. Also named is Haskel Stambach, Atlantic Falcons football star, to that city’s promotional field. Another new addition to promotion is Kenny Salamone covering L.A., Denver, Phoenix, and San Diego territories.

Leighton Joins Capitol — Ken Leighton will join press & artist relations department as copywriter/publicist. Previously, Leighton performed copywriting and national publicity duties for Chrysalis Records.

Capricorn Appoints Tanner — Geary Tanner has been appointed to the newly created post of Southwestern regional promotion manager of Capricorn Records. Tanner will be based in Dallas and will be responsible for the territory of Texas, New Mexico, Oklahoma, and Louisiana.

No Developments In Grand Jury Probe

LOS ANGELES — There were no new developments this past week as Cash Box sought additional information regarding the federal government’s ongoing investigation of the record industry. The Justice Department antitrust division maintained a broad secrecy mandate; a policy which, in fact, is backed up by law in a grand jury proceeding. As one of the investigating attorneys explained to Cash Box somewhat apologetically, “The time when we’ll be able to say something, obviously, is the time if and when an indictment is issued. And at that point there will be a press release.”

According to a Justice Department spokesman, the normal procedure at this point is for any witness that might have a problem complying with any provision of the subpoena to contact the antitrust division and set up an interview before the return date to discuss it.

FANS OF FLAME — Flame, newly signed RCA recording artists, performed recently for RCA personnel and friends in New York to preview songs from their forthcoming “Queen of the Neighborhood” LP. Pictured at the party are, from left, Patti Smith; Marge Raymond, Flame’s lead singer; Bruce Springsteen; Jimmy Iovine, Flame’s producer; and Mike Biskin, vice president of pop A&R for RCA Records.

IN JUST ONE WEEK YOU’LL BE IN HEAT.

Scannlon  Calamita  Kolow  Pollock
Provenzano Named At E/A — John Michael Provenzano has been named promotion director southwest region for Elektra/Asylum. Provenzano spent two-and-a-half years as local promotion director for Elektra/Asylum in Houston. Provenzano will be based in Houston but will be working very closely with the Dallas branch of WEA.

Hudak Succeeds Heffernan — Larry Hudak has become director of personnel for the American Society of Composers, Authors and Publishers. Hudak succeeds veteran ASCAP executive Margaret Heffernan, who has chosen early retirement after more than three decades with the performing rights society. In 1976, she was named assistant director of personnel for ASCAP.

Diskin Joins Ameora — Ellen Diskin has joined Ameora Records as administrative assistant. Prior to joining Ameora Records, she was a publicist with Al Paul Lefton Company and subscription manager at Circus magazine.

Scannlon Adds Responsibilities — Edward Scannlon, divice vice president of industrial relations at RCA, has assumed responsibility for all operations services encompassing direction of all manufacturing and recording activities for RCA. This move is part of the executive alignment at RCA recently announced by Ken Glancy, president.

Calamita Appointed At CBS Records — Frank Calamita has been appointed to the post of administration and management development executive of CBS Records. He will be responsible for CBS Records administrative matters including the development of Division policies and procedures. Calamita has been with CBS since 1962 when he joined CBS international.

Three Join Little Angel — Ed Kominski has been named national sales director for Little Angel Records and Paul Gallis in Chicago and Carl Strube in New England have been added to promotion. Kominski comes to Little Angel from Brownbird Records, where he served as national sales manager. He is currently based in Nashville, but will soon relocate at the Little Angel offices in Los Angeles.

IHIF Elects New Board Chairman, Board Member — The Institute of High Fidelity, trade organization for the component high fidelity industry, has elected Jerry Kalov as chairman of the board. Kalov, who succeeds George DeRado as IHIF chairman, is also the president and chief operating officer of Jensen Sound Laboratories, a division of Pemcor, Inc. Also elected was Ken Bush who will serve on the IHIF Board of Directors. Bush is the executive (continued on page 48)
NARM Sets Nominees in 17 LP Categories

CHERRY HILL, N.J. — Nominees for NARM Awards for best-selling albums in 17 categories were announced last week. The awards will be presented at the awards banquet, which concludes the annual NARM Convention. This year's ceremony will be held Monday evening, March 7 in the Century Plaza Hotel in Los Angeles.

Joe Smith, chairman of Elektra/Asylum Records, will serve as master of ceremonies. Tony Orlando and Dawn, E/A recording artists, will entertain.

The 17 categories do not include best-selling single or best-selling classical album, whose winners were chosen by write-in ballot. The nominees are:

Nominees, 1976 NARM Awards

Best Selling Album
Their Greatest Hits 1971-75 — Eagles — Asylum
Fleetwood Mac — Fleetwood Mac — Warner Bros
Frampton Comes Alive — Peter Frampton — A&M
Songs in the Key of Life — Steve Wonder — Tamla (Motown)
Wings at the Speed of Sound — Paul McCartney and Wings — Capitol

Best Selling Movie Soundtrack
All That HeavenAllows — Gene Roddenberry — CBS
A Star Is Born — Barbra Streisand and Kris Kristofferson — Columbia
Car Wash — Roso Royco — MCA
Pipe Dreams — Gladys Knight and the Pips — Buddah
The Bullies Remart the Same — Lio-Zepplin — Atlantic

Best Selling Broadway Cast Album
A Chorus Line — Columbia
Bubbling Brown Sugar — Hall Records

Best Selling Album By A Group
Boston — Boston — Epic
Their Greatest Hits 1971-75 — Eagles — Asylum
Fleetwood Mac — Fleetwood Mac — Warner Bros

Best Selling Album By A Male Artist
James Brown — The Payback — Warner Bros
Bostitch — George Benson — Warner Bros
Dreamweaver — Gary Wright — Warner Bros
Frampton Comes Alive — Peter Frampton — A&M
Songs in the Key of Life — Steve Wonder — Tamla (Motown)

Best Selling Album By A Female Artist
Diana Ross — Greatest Hits — Epic
Dionne Warwick — Dionne Warwick — MCA
Hasten Down the Wind — Linda Ronstadt — Asylum
Honey Reddy’s Greatest Hits — Helen Reddy — Capitol
Love Trillog — Donna Summer — Casablanca

Best Selling Album By A Male Country Artist
Are You Ready for the Country — Waylon Jennings — RCA
The Outlaws — Waylon Jennings, Willie Nelson, Jessi Colter — RCA
The Troubadours — Willie Nelson — Columbia
20-20 — Emmylou Harris — Warner Bros

Best Selling Album By A Female Country Artist
Don’t Stop Believin’ — Olivia Newton-John — MCA
Eli’s Children — Emmylou Harris — Warner Bros
Hasten Down the Wind — Linda Ronstadt — Asylum
Honey’s Some Love — Tamla
Someday You’ll Cry — Crystal Gayle — United Artists

Best Selling Album By A Male Soul Artist
All This Time — Louis J. Johnson — Philips International
Earnings — Johnny Taylor — Columbia
I Want You — Marvin Gaye — Motown
Songs In The Key Of Life — Steve Wonder — Tamla

Best Selling Album By A Female Soul Artist
Diana Ross — One Way Woman — Motown
Love Trill — Dionne Warwick — Casablanca
Natalie — Natalie Cole — Capitol
Soul to Soul — Finley Quaye — Atlantic
This Is Nicey — Deniece Williams — Columbia

Best Selling Album By A Soul Group
Black Cat — Black Cat — Atlantic
Dr. Buzzard’s Original Savannah Band — Dr. Buzzard’s Original Savannah Band — RCA
Happiness Is — The Spinners — The Spinners — Atlantic

Best Selling Album By A Country Band
Buck Owens and the Buckaroos — United Artists
Dr. Buzzard’s Original Savannah Band — Dr. Buzzard’s Original Savannah Band — RCA
Happiness Is — The Spinners — The Spinners — Atlantic

Best Selling Pop Instrumental Album
A Fifth of Beethoven — Warner Murphy Band — Private Issue
Nada Cu The Name — Barry Drilon and Perry Borin, Jr. — A&M
Nice N’ Nassty — Satouli

Best Selling Album By A Jazz Artist
Bob James — Bob James — CTI

(continued on page 46)
FEED DAILY
WITH CONTINUOUS AIRPLAY.

"LET ME LIVE"
(AM 1905)
THE NEW SINGLE FROM
TARGET

Target: Memphis' most outstanding new group in their first single release of songs from an album that's leaving audiences on their current tour hungry for more.

From their debut album, "Target" (SP 4607)
Produced by John Ryan
ON A&M RECORDS & TAPES

AVGWHITE BAND (Atlantic 3388)
Cloudy (3:22) (Average — ASCAP) (Stuart, Gorrie)
The soul-tingling ballad as heard on the live-recorded platinum-certified “Person To Person” album. This performance finds Hamish Stewart in fine voice, exuding exacting tactical control over his powerful falsetto. A dramatic build-up makes this good listening for pop or R&B formats.

ELVIN BISHOP (Capricorn 0269) (Dist: WB)
Keep It Cool (3:01) (Crabbahain — ASCAP) (Bishop)
From “Momentum”. Along with “Moog Street Woman”, this selection shows the most commercial side of this versatile artist. A high-stepping production suitable for disco and the radio in its arrangement and where it is not for several nimble blues-influenced guitar solos, you might not even know Elvin Bishop was at work here. For AM and commercial FM’s.

GALLAGHER & LYE (A&M 1904)
Every Little Teardrop (3:25) (Irving — BMI) (Gallagher, Lye)
This talented songwriter/composing duo, constantly refining its style, has reached a peak with this first single from their “Love On The Airwaves” album. A constantly up-tempo rhythm and close vocal harmonies give the record pop appeal.

LEON HAYWOOD (Columbia 10477)
Dream Dream (3:12) (Oceans Blue/Van McCoy/Warner-Tamerlane — BMI) (McCoy)
This charting ballad written by Van McCoy is perfect for Haywood, exposing his gentler side through a very believable lyric. Wears well with repeated listenings, for the R&B airplay route.

AMBROSIA (20th Century 2327)
Magical Mystery Tour (3:34) (Comet — ASCAP) (Lennon, McCartney)
There haven’t been many better rock and roll songs than this one performed by Ambrosia on the first single from the “All This And World War II” soundtrack album. The introductory orchestration is lush and luxuriant in this Lou Rezler production. This record could be a shot in the arm not only for the LP, but also for a group that has yet to achieve a degree of success commensurate with its level of talent.

JIMMY RUFFIN (Epic 50339)
Fallin’ In Love With You (3:13) (Ruffin-Ready — BMI) (Ruffin, Dean, Glover)
A good-time, almost ‘bubblegum’ soul record that could become a radio hit. This is one of Ruffin’s effortless ballad interpretations. Jumps with percussion, a funky sax solo and several “Skoo-bee-doo’s” chimed in from the background.

CERRONE (Cotillion 44215) (Dist: Atlantic)
Love Is Min (3:58) (Fatek/Cerrone — ASCAP) (Costandinos, Cerrone)
Though it sounds like it might make a good television theme, this European disco hit was strictly X-rated in its original form. This is an edited version of the original performance, retaining some of the initial dialogue at the beginning, three girls are picking up a guy. The music centers several instrumental sections over a recurring bass line.

SAMY HAGAR (Capiol 4388)
Catch The Wind (3:33) (Southern — ASCAP) (Leitch)
Don’t let a “disco folk” moniker turn you off. This is an electrifying electric guitar effects, power chords and a string section, into a forceful orchestral statement. As a vocalist, Hagar has the strength and dramatic command to make it work. AM and FM.

JACKIE LOMAX (Capiol 4384)
More (Livin’ For Livin’ (3:17) (Jaxmax/Warner-Tamerlane — BMI) (Lomax)
Multi-tracking effects color Lomax’s vocal in the title track from his new album “Livin’ For Livin’”. This experienced British figure’s latest sound exhibits a strong R&B influence. For varied commercial airplay.

RALPH GILHAM (RCA 10883)
Changes (3:49) (Taufir — BMI) (Graham)
Graham tells a sad story in this simply orchestrated R&B ballad. A special number, but the lyrics are most important, and the writer/vocalist delivers them with just the right feeling. From the album “Wisdom.”

ROSE ROYCE (MCA 4066)
I Wanna Get Next To You (3:29) (Duchess — BMI) (Whitfield)
Like a number one single with the title track from the gold-certified soundtrack to “Car Wash.” Rose Royce returns with this restrained melody. With Norman Whitfield at the helm, past and future successes for this score are a safe bet by any standard.

JOHN TRAVOLTA (Midland International 10807) (Dist: RCA)
All Strung Out On You (3:25) (Daddy Sam — ASCAP) (Tempo, Piopelli)
If you happen to be female, only sixteen and in love with this tall, dark and handsome matinee idol of television, films and pop music, this is just the sort of message you’d probably be thrilled to receive. Originally done in 1968 by Nino Tempo and April Stevens, this one’s for top 40.

QUINCY JONES (A&M 1909)
“Roots” Medley (2:39) (DLW — ASCAP) (Fried, Jones)
From the special show that scored the all-time highest Nielsen ratings on television, this medley is introduced by a short section of melodic drums. The theme itself, a grandtailoring a number one single with the title track from the gold-certified soundtrack to “Car Wash,” Rose Royce returns with this restrained melody. With Norman Whitfield at the helm, past and future successes for this score are a safe bet by any standard.

K.C. AND THE SUNSHINE BAND (TK 1022)
I’m Your Boogie Man (3:38) (Sherlyn/Harrick — BMI) (Casey, Finch)
A deceptively quiet intro breaks into an ascending bass line and blazing brass, along with the dry-and-wiry vocals that are this group’s trademark. A slight departure from their last few singles, and therefore a good choice from the “Part 5” album. For pop and R&B playlists.

T.G. SHEPPARD (Miltshire 6053) (Dist: Motown)
Lovin’ On (3:20) (Ben Peters — BMI) (Peters)
A bouncing, upbeat tune written around a classic rock arrangement that propels female vocals as ornamentation. The singer has shown some degree of pop crossover potential in the past, and this single fulfills the requirements in terms of writing, performance and production.

DOROTHY MOORE AND EDDIE FLOYD (Malaco 1040) (Dist: TK)
We Should Really Be In Love (3:00) (East Memphis — BMI) (Floyd, Cropper)
A well-structured ballad. Ms. Moore’s high-soaring voice with Floyd’s deep, throaty tones. A grandiose chorus is the focal point of this single, aimed at R&B playlists.

STEVE MARCH (UA W849)
Ease Down Line (3:21) (Grimm — ASCAP) (March)
The title belies this record, a breakneck-paced arrangement full of irresistible energy, that travels down an imaginary railroad track, twisting and turning through complex vocal and instrumental arrangements. In this single from his debut album “Lucky.” March shows great potential as a writer and a vocalist, though his lyrics might be a bit too philosophical for the average pop consumer.

THE FATBACK BAND (Spring 171) (Dist: Polydor)
Double Dutch (3:32) (Cilt — BMI) (Thomas, Curtis, Flippen, Bowden)
This dance isn’t for squares, although complete instructions on all the steps are in the verses if you listen closely. As the announcer states, this record is designed to create excitement on the disco floor in the tradition of “Do The Bus Stop.”

THE SUPREMES (Motown 1415)
Let Yourself Go (3:17) (Stone Diamond/Gold Forever — BMI), Holland-Douzier-Holland — ASCAP) (Holland, Dozier, Beauty)
Aiming at the dance market, the Supremes here combine a strong upbeat with a message to lose all inhibitions. Echo effects enhance the lead vocals of Mary Smith, while the harmonies still bear a distinctive touch. For R&B playlists.

TIMMY THOMAS (Glades 1740) (Dist: TK)
Stone To The Bone (3:32) (Sherlyn — BMI) (Pincho, Thomas)
Recorded for the dance floor, this is basically an instrumental dance version of the vocal versions as ornamentation. A steadily strummed guitar anchors the rhythm, while a very jazzy electronic piano keeps the music changing throughout.

MIDWEST FRANCHISE (MCA 4068)
Come On Let’s Dance (3:13) (Chappell/Jay’s Enterprises — ASCAP) (Jackson, Yance, Barge)
From the composition and production imaginations of Chuck Jackson and Marvin Yance (who co-produces Natalie Cole), this is an interestingly arranged dance record, holding the pure listener’s interest through frequent changes in rhythm, vocal textures and instrumentation. Despite the big sound, a rough-edged funkiness is always there.

5 SPECIAL (Mercury 73885)
(Let’s Stop Making) Small Talk (3:10) (Headquarters Of Entertainment And Music/Jilbaro — BMI) (Roach)
The Suave Sound as performed in the radio hit that groups like the Stylistics. The message is obvious in the title; they’re not playing monopoly. Interesting effects from vocals with reverb deep in the background. Initially aimed at R&B radio.

HODGES, JORDANS AND SMITH (London 249)
Timpani and racing guitar effects introduce this rocking, upbeat love song arranged and orchestrated in classical scope, the title track of the LP. One of the many unrelated instrumental hits, which includes a sinister pop sound that would be expected of a New York “punk” band. Utilizing a horn section in addition to basic instrumentaion, the record is lyrically obscure and generally bizarre.

THE HEART AND SOUL ORCHESTRA (Casablanca 874)
In C’Min (3:43) (Cerrone — SACEM) (Cerrone)
This cover version of the Cerrone disco record, produced in part by Franck Crocker, offers a few different twists in arrangement and instrumentation. The dialogue is completely left out.

JOHNNY HARTMAN (Musicon 6302) (Dist: Springboard)
Suzanne (3:35) (Gary — ASCAP) (Greenwood, Novello)
Hartman is a rich-voiced balladeer reminiscent of Billy Eckstine. In this single, tailored for easy-listening airplay, he tells the story of a lost love over sobbing strings and a plaintively twanging barroom piano.

DIRTY ANGELS (Private Stock 112)
Radio (3:39) (Jira/Medulla — ASCAP) (Gottschell, Karp, Huil)
It might be wishful thinking, but these guys are singing about having their song played on the radio! Rock star dom seems to be a frequent theme for hard rock and roll bands lately, and this single fills the bill with raucous guitar and some clever harmonies.

DIAMOND REO (Buddah 559)
Boys Will Be Boys (3:35) (Buddah — ASCAP) (Zuri, Nardini)
“Boys will be boys/Sometimes our music sounds like noise “sing the four punks known as Diamond Reo (they took their name from a make of truck). The music, chaotic in some parts but involving heavy guitar distortion, comes from a group that has reached pop playlists in the past.
YOU'VE READ THE BOOK.
YOU'VE SEEN THE TV SHOW.
YOU'VE HEARD ABOUT THE ALBUM.

MUSIC FROM AND INSPIRED BY THE DAVID L. WOLPER PRODUCTION OF "ROOTS"

QUINCY JONES
ROOTS
THE SAGA OF AN AMERICAN FAMILY

NOW HEAR THE SINGLE:
"ROOTS" MEDLEY (Motherland/Theme from "Roots")
MANY RAINS AGO (Oluwa) (AM 909)

"Many Rains Ago" features Letta Mbulu with The Quincy Jones Orchestra and The Wattsline Choir.

ON A&M RECORDS & TAPES
Conducted and produced by Quincy Jones

LATE FLASH!!... A&M's "ROOTS" single... already added with overwhelming response at KXOK in St. Louis!
ALBUM REVIEWS


It's a shame that listeners of this album cannot also enjoy the visual spectacular that accompanied the performance at the Greek Theatre last August. But pure audiophiles will not be disappointed because this is a tasty album with superb orchestration featuring old favorites and a medley of songs from Diamond's Jonathon Livingston Seagull movie score.

CANT LET YOU GO — John Travolta — Midland BLK 1-2211 — Producer: Jeff Barry — List: 6.98

John is back with this second LP and his wholesome sex appeal that should be another commercial success. Most selections are soft and mellow but the arrangements highlight and emphasize his still maturing vocal style, with the help of unobtrusive session men. Should go on MOR and top 40 playlists.


As always, this band delivers a southern fried boogie sound that is tasteful and aurally pleasing. This time there is a softer mood and some excellent flute work that should ensure wider airplay than in the past. The instrumental variety and quieter tone should win a place on top 40, AOR, country and even MOR playlists.


The title cut has just a touch of country spice but it is a subtle reminder that this LP should not be judged by previous standards. Tom has changed his style somewhat and is less prone to put his voice through the vocal contortions of the past. A tasty album with a softer touch, it will be heard on top 40, MOR and country playlists.

SEA LEVEL — Sea Level — Capricorn CP 0178 — Producer: Stewart Levine — List: 6.98

The backbone of the former Allman Brothers Band have formed a rock and roll collective that should achieve instant acceptance. With a good blend of rock, jazz, southern boogie, and even some R&B, this is one of the best debut albums heard lately. There are some top 40 possibilities but the aim is to AOR playlists.


Yvonne has a refreshing approach to disco music that manages to keep the throbbbing beat while offering arrangements and varied vocal interpretations that set her apart from others who toil in the same vineyard. That approach and a sampler of songs outside the disco genre should ensure airplay on a wide variety of playlists.


Though the album fairly cooks with a blasting wall of blaring guitars, Derringer's lyrics come through with a clarity that is unusual in a band so known for volume. But this is good well-controlled rock that actually complements the vocalist instead of burying him. For AOR and top 40 playlists.

THE SAN FRANCISCO CONCERT — Hubert Laws — CTI 7071 — List: 7.98

With no less than 47 musicians contributing to this superb jazz offering, this album should be a solid jazz favorite but you can expect some AOR crossover as well. As you would imagine the songs are superbly orchestrated with the arranging talents of Bob James, who also plays keyboards on the LP.


Burt expands his exploration into jazz with this eclectic offering that is a talent showcase for two very interesting new vocalists. Of the four featured vocalists, newcomer Joshie Armstead is a solid standout with her powerful and confident vocal style, but she is greatly aided by some excellent brass work on this, Burt's 1st studio album in four years.


The epitome of positive thinking deals with some sadder themes in this collection of past favorites, but with his unbounded hopefulness throughout. Olivia Newton-John pens him on "Fly Away" and there is a live version of "Thank God I'm A Country Boy," done a capella until the third verse but otherwise a re-packaging of past successes that should find airplay on country, top 40 and MOR stations.

IT FEELS SO GOOD — Manhattans — Columbia PC 34450 — Producer: The Manhattans Co/Bobby Martin — List: 6.98

The Manhattans are a fine group of musicians who deliver a soft R&B sound but why do they have to spend so much time impersonating Barry White? Their tenor and baritone vocals are perfectly suited for this collection of songs, which mainly suggest a romantic lovers' mood. Mostly R&B play is expected but "Mind Your Business" is uptempo funk that could crossover.


For the first time in a long time, the Kinks are back with an album that doesn't revolve around a single theme. But they have not sacrificed any of their lyrical sharpness to form their point instead, each tune stands on its own, delivering shorter punches that still score points. Mostly AOR material but some good top 40 bets as well.


The original member of Sha Na Na has never had a stronger contender for commercial attention than this fourth album. He has a way of fusing 50's style rock with 70's style guitar riffs and a voice capable of being almost anywhere on the scale that dynamically showcases his madcap influences. Should play on AOR, top 40 and some MOR outlets.


With some excellent lyrics and a Seals & Crofts vocal style this album should please a variety of tastes with its pleasant harmonies and musical arrangements that are light and effective. Though most songs are soft and melodic there are at least a couple of uptempo entries that should ensure varied airplay on top 40, AOR and some MOR outlets.


Kenny's smoothy coolhouse style vocals are greatly enhanced on this, his best album, by not only his talented regular backup band but also a set of excellent musical arrangements that are nicely orchestrated. Soft jazz is the main mood but the vocal interpretations on two old favorites are distinctly and pleasantly his own. For MOR and top 40 playlists.

FUTURE GAMES — Spirit — Mercury SRM 1-1133 — Producer: Dr. Sarsonic — List: 6.98

Though it is labeled a Spirit album, the work, as the cover implies, is solidly that of billed guitarist Randy California. Some of his freakier friends have stopped by to help out on this space-oriented offering that mixes a Hawaiian mood, CB and Star Trek. See for yourself or hear it on AOR playlists.

BE HAPPY FOR ME — Lorraine Frisaura — Pye 12141 — Producer: Danny Weiss — List: 6.98

With a powerful voice and a range of selections that goes from soft to rock, Lorraine has a strong entry in the newcomers field. She does other people's songs well but on her own (5 of them) she especially shines. She should get top 40, AOR and MOR airplay.


This vocal-styled LP was just a hit album and the talented songwriter is capable of rock but seems most comfortable with smooth and mellow ballads. That is the emphasis on this LP which should find room on top 40, country and MOR playlists.
Have a Wonderful Time With Mike and Stevie

Stevie Wonder rarely appears on television. But you can catch him on "The Mike Douglas Show" Tuesday, February 15th in his first in-depth TV interview in a long time.

No need to wonder why Stevie's doing the Douglas show.

Mike's the host who draws more of the musical giants and draws the most from them.

He's the one who introduces the hottest new artists and gives their hits-to-be their first TV exposure.

In New York, Channel 2, 5 pm
In Los Angeles, Channel 2, 3:30 pm


You may wonder though about this photo. Well, Mike believes in allowing his guests to relax, so part of the session with Stevie was taped in a whirlpool.

The Mike Douglas Show
**NPR In Washington, D.C. Certain To Face AFTRA Strike; Talks Stalled**

NEW YORK — National Public Radio's Washington, D.C. offices remain faced with the threat of an imminent strike by the American Federation of Television and Radio Artists (AFTRA).

Sanford I. Wolff, national executive for AFTRA, is expected to ask for an emergency meeting of AFTRA's board of directors to authorize a strike or other action by production and on-air employees of NPR's Washington studio.

**WXLO Says Recent Personnel Shifts Will Not Affect Programming Format**

NEW YORK — The departures of two programming directors within a month at WXLO-FM does not signal any change in format, or decrease in audience, but represents only "the need for a program director who is not on the air, but is a part of management," according to station general manager Reed Farber.

"A Parting Of The Ways" Lee Douglas, who served as an on-the-air personality and as program director for 15 years, left the WXLO-FM staff over a year ago, left the station last month after farber termed it "a parting of the ways." Ken Curtis, formerly with KZIC in Tulsa, replaced Douglas, but left the new job after only four days. Farber said the departure of Curtis was "a decision that was made," but a source close to the station said it was the result of a personality conflict with management.

**Personalities Not Involved** "Neither of these two decisions had anything to do with personalities," Farber asserted. "I don't believe you have to necessarily like someone to work with them. But I needed someone who is terribly strong, who will work closely with the sales manager to make this a New York radio station that is known as a major force in New York." She said the station would continue to "broaden its audience base" as it has done since adopting its current format several years ago.

Bill Garcia has since been hired as the new WXLO program director from WRBQ in Tampa. Douglas has jumped to WPEZ in Pittsburgh in a similar capacity while Curtis was staying in New York.

**STATION BREAKS**

Lee Douglas, former PD of WXLO (93X), New York, has assumed the same position at WPEZ, Pittsburgh.

WXQI AM/FM, Atlanta with changes:

Jack FitzGerald is out as program director of the sister stations. New PD for the AM is Gary Corry, former morning newsman at the station. Mitchell Brasso, 10:00-noon, and Barry Chase & Scott Woodside, 3-7 pm are new jocks.

Rheut Walker moves into the 12-3 pm slot. Promoted to PD on the FM is Don Benson, former assistant PD for the stations.

Changes at WAVZ, New Haven: Mike Vest, former PD and Tom Renslow, former MD are out. Pete Salant who uses the air name Pete Stone, named program director while doing afternoon drive slot. The new MD is Curt Hansen. Hansen comes to the station from WSR, Fall River. His replacement at WSR is Dan Hayden who will also do the morning air shift.

Mark Driscoll has been named PD at WAPE, Jacksonville. Driscoll comes to the station from KSTP, Minneapolis and replaces Wayne Shayne who exits station and is looking for an opening. He can be reached at (904) 737-5451.

Frank Ferreri is the new PD at WAZE, Clearwater. Ferreri comes to the station from WUSF, Sarasota, and replaces Bob Hall in the field who goes to WSSR, Bocaraton, Fla. New afternoon jock at WAZE is John Bowell, also from WUSF.

Tim Page is the new music director at KNOE, Monroe. Page comes to the station from KDBS, Alexandria and replaces Mike Cochran who joins KNOE-TV.

Andy Bickel has been promoted to assistant vice president and broadcast operations manager for WBT, Charlotte.

John Wade returns to WIFI, Philadelphia to do the 9-noon shift.

Butch Brady, from KLVI, Beaumont is the new 10-2 am jock at KILT, Houston.

Lee Hamilton is the new all night man at WDBB, Buckeye.

Bob Gray moves to WKTO (130), Pittsburgh from WHBO, Memphis to do the 2-6 am shift.

Kurt Kimball, from KLMS, Lincoln is the new afternoon jock at KSLY, San Luis Obispo. Kimball replaces Ken Burke who exits the station.

Linda Kelly, formerly with KNUS, Dallas is the new evening jock at WBFR, Baltimore. Former jock Johnny Contino asserted "I don't believe you have to necessarily like someone to work with them. But I needed someone who is terribly strong, who will work closely with the sales manager to make this a New York radio station that is known as a major force in New York." She said the station would continue to "broaden its audience base" as it has done since adopting its current format several years ago.

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**MOST ADDED FM LPs**

1. Rumors — Fleetwood Mac — WB
2. Sleepwalker — Kinks — A&M
3. Animals — Pink Floyd — Columbia
4. Sea Level — Capricorn
6. A Place In The Sun — Pablo Cruise — A&M
7. Sweet Evil — Rick Derringer — Blue Sky
8. Show Me To The Stage — Henry Gross — Lifesong
10. Casablanca

**MOST ACTIVE FM LPs**

1. Hotel California — Eagles — Asylum
2. Hotel California/Live In The Fast Lane
3. Night Moves — Bob Seger — Capitol
4. Night Moves/Rock & Roll Never Forgets/Main Street
5. Year Of The Cat — Al Stewart — Janus
6. Year Of The Cat/On The Border
7. A Day At The Races — Queen — Elektra
8. Tie Your Mother Down
9. ZZ Top — London
10. Rock & Roll Alternative — Atlantic Rhythm Section — Polydor

**S tation S treams**

Jeffrey

**FORMATS**

1. Hotel California — Eagles — Asylum
2. Hotel California/Live In The Fast Lane
3. Night Moves — Bob Seger — Capitol
4. Night Moves/Rock & Roll Never Forgets/Main Street
5. Year Of The Cat — Al Stewart — Janus
6. Year Of The Cat/On The Border
7. A Day At The Races — Queen — Elektra
8. Tie Your Mother Down
9. ZZ Top — London
10. Rock & Roll Alternative — Atlantic Rhythm Section — Polydor

**S tation S treams**

Jeffrey
A REMARKABLE FIRST ALBUM!

FROM A REMARKABLE NEW BAND.
Piper is Billy Squier, Richard Fontana, Alan Nolan, Tommy Gunn and Danny McGary.
KISS FM — PITSBURGH — Mary Paner
WAVE FM — PITTSBURGH — Mary Paner
MOR FM — PITTSBURGH — Mary Paner
WOW 105.7 FM — CLEVELAND — Del Smith
WLNS FM — CLEVELAND — Del Smith
WQAM FM — CLEVELAND — Del Smith
WMMS FM — CLEVELAND — Del Smith
WXOJ FM — ST. LOUIS — Pete Meisner
KISS FM — SPOKANE — Charles Banker
WXBA FM — CLEVELAND — Charles Banker
WGCI FM — CHICAGO — Charles Banker
WPLJ FM — NEW YORK — Charles Banker
WOR FM — NEW YORK — Charles Banker
WQKX FM — LEHIGH VALLEY — Charles Banker
WGNE FM — PENNSYLVANIA — Charles Banker
WWJZ FM — DETROIT — Charles Banker
WBTY FM — NEW YORK — Charles Banker
WOL FM — WASHINGTON — Charles Banker
WOSH FM — CLEVELAND — Charles Banker
WREST FM — MINNEAPOLIS — Charles Banker
WPLJ FM — NEW YORK — Charles Banker
WQAM FM — CLEVELAND — Charles Banker
WLNS FM — CLEVELAND — Charles Banker
WXOJ FM — ST. LOUIS — Pete Meisner
WXBA FM — CLEVELAND — Charles Banker
WGCI FM — CHICAGO — Charles Banker
WPLJ FM — NEW YORK — Charles Banker
WOR FM — NEW YORK — Charles Banker
WQKX FM — LEHIGH VALLEY — Charles Banker
WGNE FM — PENNSYLVANIA — Charles Banker
WWJZ FM — DETROIT — Charles Banker
WBTY FM — NEW YORK — Charles Banker
WOL FM — WASHINGTON — Charles Banker
WOSH FM — CLEVELAND — Charles Banker
WREST FM — MINNEAPOLIS — Charles Banker
WPLJ FM — NEW YORK — Charles Banker
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WQKX FM — LEHIGH VALLEY — Charles Banker
WGNE FM — PENNSYLVANIA — Charles Banker
WWJZ FM — DETROIT — Charles Banker
WBTY FM — NEW YORK — Charles Banker
WOL FM — WASHINGTON — Charles Banker
WOSH FM — CLEVELAND — Charles Banker
WREST FM — MINNEAPOLIS — Charles Banker
WPLJ FM — NEW YORK — Charles Banker
WQAM FM — CLEVELAND — Charles Banker
WLNS FM — CLEVELAND — Charles Banker
WXOJ FM — ST. LOUIS — Pete Meisner
<table>
<thead>
<tr>
<th>Track</th>
<th>Artist</th>
<th>Title</th>
<th>Album</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Eagles</td>
<td>Desperado</td>
<td>Eagles</td>
<td>Atco</td>
</tr>
<tr>
<td>2</td>
<td>Crosby, Stills &amp; Nash</td>
<td>Teach Your Children</td>
<td>Crosby, Stills &amp; Nash</td>
<td>Reprise</td>
</tr>
<tr>
<td>3</td>
<td>Buffalo Springfield</td>
<td>For What It's Worth</td>
<td>Buffalo Springfield</td>
<td>Atlantic</td>
</tr>
<tr>
<td>4</td>
<td>The Jimi Hendrix Experience</td>
<td>All Along the Watchtower</td>
<td>Electric Ladyland</td>
<td>Reprise</td>
</tr>
<tr>
<td>5</td>
<td>The Byrds</td>
<td>Mr. Tambourine</td>
<td>Mr. Tambourine</td>
<td>Columbia</td>
</tr>
<tr>
<td>6</td>
<td>The Beatles</td>
<td>Strawberry Fields Forever</td>
<td>Rubber Soul</td>
<td>EMI America</td>
</tr>
<tr>
<td>7</td>
<td>The Rolling Stones</td>
<td>Satisfaction</td>
<td>Between the Buttons</td>
<td>Decca</td>
</tr>
<tr>
<td>8</td>
<td>Bob Dylan</td>
<td>Like a Rolling Stone</td>
<td>Bringing It All Back Home</td>
<td>Columbia</td>
</tr>
<tr>
<td>9</td>
<td>The Beatles</td>
<td>Let It Be</td>
<td>Let It Be</td>
<td>EMI America</td>
</tr>
<tr>
<td>10</td>
<td>The Who</td>
<td>I Can't Explain</td>
<td>A Quick One</td>
<td>Decca</td>
</tr>
<tr>
<td>11</td>
<td>The Beatles</td>
<td>Help!</td>
<td>Help!</td>
<td>EMI America</td>
</tr>
<tr>
<td>12</td>
<td>The Beatles</td>
<td>Yesterday</td>
<td>Rubber Soul</td>
<td>EMI America</td>
</tr>
<tr>
<td>13</td>
<td>The Rolling Stones</td>
<td>Paint It Black</td>
<td>Between the Buttons</td>
<td>Decca</td>
</tr>
<tr>
<td>14</td>
<td>The Beatles</td>
<td>Can't Buy Me Love</td>
<td>A Hard Day's Night</td>
<td>EMI America</td>
</tr>
<tr>
<td>15</td>
<td>The Beatles</td>
<td>Ticket to Ride</td>
<td>Rubber Soul</td>
<td>EMI America</td>
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<tr>
<td>16</td>
<td>The Beatles</td>
<td>A Hard Day's Night</td>
<td>A Hard Day's Night</td>
<td>EMI America</td>
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<tr>
<td>17</td>
<td>The Rolling Stones</td>
<td>(I Can't Get No) Satisfaction</td>
<td>Between the Buttons</td>
<td>Decca</td>
</tr>
<tr>
<td>18</td>
<td>The Beatles</td>
<td>Please Please Me</td>
<td>Please Please Me</td>
<td>EMI America</td>
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<tr>
<td>19</td>
<td>The Beatles</td>
<td>From Me to You</td>
<td>Please Please Me</td>
<td>EMI America</td>
</tr>
<tr>
<td>20</td>
<td>The Beatles</td>
<td>Love Me Do</td>
<td>Please Please Me</td>
<td>EMI America</td>
</tr>
</tbody>
</table>
"...WE CAN BE EVEN STRONGER THAN BEFORE..."
Regional Album Action

North Central

1. Kiss (Alive)
2. Beach Boys (Endless Summer)
3. KISS
4. Bread
5. Abba
6. Fleetwood Mac
7. Average White Band
8. Chicago
9. Leon Redbone

Midwest

1. Chicago
2. Detroit
3. St. Louis
4. Milwaukee
5. Pittsburgh
6. Kansas City

1. Average White Band
2. Chicago
3. Leon Redbone
4. Abba
5. Fleetwood Mac
6. Chicago
7. Average White Band
8. 11th of Nathan
9. Alligator
10. Runaways
11. Jean-Louis-Kiny
12. Dramatics
13. 50 Guitars

East

1. Michael Franks
2. Leon Redbone
3. Journey
4. Abba
5. Gровер Washington
6. Thelma Houston
7. Starcastle
8. Taj Mahal
9. Renessia
10. Gentle Giant
11. Harold Melvin & Blue Notes
12. Roberta Flack
13. George Benson (CTI)
14. Brian McKnight
15. Rick Derringer

West

1. Michael Franks
2. Renaissance
3. Thelma Houston
4. Jefferson Airplane
5. Fleetwood Mac
6. Chicago
7. Journey
8. Journey
9. Blind Faith
10. Spirit

South Central

1. Average White Band
2. Chicago
3. Leon Redbone
4. Fleetwood Mac
5. Brian Auger
6. Leo Kotke
7. Journey
8. Starcastle
9. Michael Franks
10. Gato Barbieri
11. Jefferson Airplane
12. Gentle Giant
13. Taj Mahal
14. Muddy Waters
15. Maze

National Breakouts

1. Barry Manilow
2. Bread
3. Gary Wright
4. Santana
5. David Bowie
6. Manfred Mann
7. Genesis
8. Rupus
9. Aerosmith (Toys)
10. EMMYLOU HARRIS
11. Pink Floyd
12. Mary MacGregor
13. Janis Ian
14. George Benson
15. Jimmy Buffett

NORtheast

1. Atlanta Rhythm Section
2. Average White Band
3. Bee Gees
4. Genesis
5. Rupus
6. Diana Ross
7. T. Rex
8. Michael Henderson

Baltimore/Washington

1. Bootsy's Rubber Band
2. Gровер Washington
3. Letta Mbuli
4. Jemfin
5. The Atlanta Rhythm Section
6. The Average White Band
7. Bootsy's Rubber Band
8. Diana Ross
9. Gentle Giant
10. Stephen Bishop
11. Michael Henderson

SOUTHEAST

1. Atlanta Rhythm Section
2. Average White Band
3. Jefferson Airplane
4. Leon Redbone
5. Bootsy's Rubber Band
6. Dina Ross
7. The Average White Band
8. Gровер Washington
9. Stephen Bishop

DENVER/PHOENIX

1. Michael Franks
2. Renaissance
3. Thelma Houston
4. Jefferson Airplane
5. Fleetwood Mac
6. Chicago
7. Journey
8. Journey
9. Blind Faith
10. Spirit

Southwestern

1. Average White Band
2. Chicago
3. Leon Redbone
4. Fleetwood Mac
5. Brian Auger
6. Leo Kotke
7. Journey
8. Starcastle
9. Michael Franks
10. Gato Barbieri
11. Jefferson Airplane
12. Gentle Giant
13. Taj Mahal
14. Muddy Waters
15. Maze


Southeast

1. Atlanta Rhythm Section
2. Average White Band
3. Jefferson Airplane
4. Leon Redbone
5. Bootsy's Rubber Band
6. Diana Ross
7. The Average White Band
8. Gровер Washington
9. Stephen Bishop

SOUTHEAST

1. Atlanta Rhythm Section
2. Average White Band
3. Jefferson Airplane
4. Leon Redbone
5. Bootsy's Rubber Band
6. Diana Ross
7. The Average White Band
8. Gровер Washington
9. Stephen Bishop

Proposed Pickwick Sale Pending

Postcards Won't Go Up This Year

(continued from page 14)

months, partly due to the 15-state UPS strike and Christmas season volumes, he admitted. "It is likely that we will incur a deficit this year," he added.

The Postal Service will have to decide whether to pay or keep traditional services which are increasingly expensive. And in the opinion of the postmaster general, the intelligent choice is to "tailor our services to make the public's need and willingness to pay," reducing the specialized capacities for certain parcel shippers who now use the Postal Service as a "backup" carrier of last resort.

The long-range prospect of rising costs and declining volume will be addressed by a study commission, established last year, in a report to Congress and the President expected by March 15.

Sailer warned that the public must get involved. "Otherwise, we run the risk of having these postal issues... being addressed only by special interest groups which have an understandable, but nonetheless parochial interest in postal matters." (He did not specifically address the record industry's special problems, beginning in his speech and a spokesman for the service in Washington declined to elaborate on how the postmaster general's comments apply to the industry.)

The Postal Reorganization Act of 1970, which has come under criticism for causing rate hikes of the past several years, as well as for sacrificing services in order to hold down costs, got unqualified support from Postmaster General Bittner. "(It is a good law," he said. "I am not proposing that this mandate to provide good service at reasonable cost) be changed. I am proposing that the structure established to meet this mandate be continued and that the process of postal reform be continued."

The proposed plan to make sure that the ultimate success of American Can in Pickwick would depend largely on its ability to retain the present Pickwick management. "Independent distribution and rack jobbing is too much business today," Steenken noted, rattling off a list of items contributing to a relatively light cash flow at Pickwick.

Major Problems

Major problems for today's independent distributors include an increasingly low markups, approaching the break-even point, and regional distribution leaving fewer distributors to service more accounts. The rack jobber, for his part, is threatened by record company pricing policies, which according to industry sources, make record sales an unprofitable venture for the general merchandiser. Fortunately, sources say, Pickwick has nearly 300 Musicland, Discount Record and Aurasound retail stores to fall back on.

Szymon Leetsie, chairman of Pickwick, told Cashbox that he intended to discuss his feelings about the proposed merger or his own future under new management would not be "meaningful" at this time, "I haven't thought about it," Leetsie said of his own plans, but added, "obviously they (American Can) plan to keep the management here intact. They wouldn't be interested in acquiring this business otherwise." Security analysts familiar with American Can had questioned the ability of the metal container and consumer products manufacturer to profitably run a record distribution and retailing operation (Cashbox, February 12) But American Can officials insisted their national consumer products distribution network could eventually be merged with Pickwick's to their mutual benefit.
Atlanta

At Franklin Music (3 locations), these features over two pages: "Wings Over America" (3 LPS/$13.98 list) for $7.98; and "The Latest Word" (3 LPS/$12.98 list) for $7.98. (Sunday Atlanta Journal and Constitution). 

Baltimore

At Vertovers (4 locations), these features: multi-label sale (including CBS, A&M, Motown, MCA, UA, Aristes, Elektra, and RCA), "Greatest Hits" for $3.98, and "Rock of the 60’s" for $3.98. (Baltimore Sun). 

Boston

At the Coop (3 locations), these features over two pages: 15 releases, including the latest LPs by Gary Wright, Abba, Janis Ian, Santana, Tony Bongiovi and Valerie Carter for $3.99, and the latest LPs by Bob Dylan, Maynard Jackson, and Gilbert O'Sullivan for $3.99. (The Boston Globe). 

Chicago

At Musicland (1 location), these features: all-label sale for $3.99. (Chicago Tribune). 

Cincinnati

No ads appeared in the Sunday Cincinnati Enquirer. 

Cleveland

At J.P. Stevens (1 location), all-label sale for $3.99. (Cleveland Plain Dealer, February 4 and 6). 

Detroit

At Vertovers (5 locations), these features over two pages: multi-label sale (including CBS, A&M, Motown, MCA, UA, Aristes, Elektra, and RCA), "Greatest Hits" for $3.99, and "Rock of the 60’s" for $3.99. (Detroit Free Press). 

Houston

At Cactus Records and Tapes, five London Collector Series releases, including the latest LPs by Elton John, David Bowie, Paul McCartney, and John Denver for $2.98. (Houston Chronicle). 

Indianapolis

At Ayr Way (12 locations), these features: 12 releases, including the latest albums by ZZ Top, Gary Wright, Rufus and Janis Ian for $3.99, the latest LP by David Bowie ($7.98 list) for $4.99, the latest LP by Pink Floyd ($7.98 list) for $4.99, and the latest LP by "A Star Is Born" for $4.99. (Sunday Indianapolis Star). 

Kansas

No ads appeared in the Sunday Kansas City Star. 

Los Angeles

At The Wherehouse (24 locations), these features over four pages: all CBS releases including the latest releases by Chicago, Santana, Burton Cummings, Janis Ian, Phoebe Snow, Aerosmith, The Jacksons, and The Beatles for $3.98. (Los Angeles Times). 

Philadelphia

At Sam Goody (5 locations), these features over two pages: all-label "rock-folk-soul" sale for $3.99, and 20% off all other releases and tapes. (Philadelphia Inquirer). 

San Francisco

At The Wherehouse (19 locations), all CBS releases including the latest LPs by Chicago, CBS, Motown, and The Jacksons for $3.99. (San Francisco Chronicle). 

Tampa

No ads appeared in the Sunday Tampa Tribune and Times. 

Tulsa

No ads appeared in the Sunday Tulsa World. 

Washington

At Vertovers (5 locations), same ad with the identical features and prices that appeared in Baltimore, except for the word "impossible", all-label "going out of business" sale for $3.99. (Record and Tape Ltd. and The Beatles, "A Hard Day's Night" for $3.99 in "A Bottle" for $3.99. At Kemp Hill Records (5), these features: all-label sale for $3.99, the sound track to "A Star Is Born" for $3.99, and 10% off all cutout releases with purchase of two LPs, 20% off with purchase of four. (Discount Record and Book Shop). (All information in the above chart gathered from February 6 editions unless otherwise indicated.)
## Country Stations

**ACE Report Scores**

by Carmen Adams

NASHVILLE — In November 1956, a group of dedicated country music executives got together to organize the Country Music Association, which according to some is "America's most active trade organization." Then in November 1974 a challenger to that title — the Association of Country Entertainers — was formed in the words of Barbara Mandrell at a press conference marking the second anniversary of the group last year, "to protect our membership against any incursions of the benefit for all members: to deal with the kinds of problems entertainer/record company owners are having with their artists; and, in all possible cases to bring the fans and entertainers closer together.

Although the formation of ACE was triggered by the 1974 CMA awards show, which saw Olivia Newton-John and John Denver receive top honors, its beginnings are rooted in an event dissatisfaction with country music practices and procedures. And while ACE has tried hard to bring its complainers to the attention of the industry, such actions often have had the effect of blurring the distinction between its role and that of CMA. According to executive director Jo Walker, the purpose of CMA — which is comprised of close to 4,000 annual members, as opposed to ACE's membership of slightly over 100 — is to publicize and promote country music. In the early 1980s there were only 81 country music stations in the United States, where today there are more than 1,200 full country stations. While such figures suggest impressive growth in the popularity of country music, several performers have complained about the validity of many of these stations because their programming policies continue to turn a lot of the fans off to them. Which goes a long way, no doubt, toward explaining why since the 1974 row over the CMA awards presentations, ACE has focused its attention to a technical ex-amination of so-called "country music stations.

Survey Conducted

In so doing, ACE conducted an exhaustive survey of country music listeners, which has been compiled and distributed to the CMA board of directors as well as leading record company and radio and television representatives. Along with its report, ACE filed a position paper scoring country radio stations for their abbreviated playlists and outlining the need for such things as: 10-liner, 15-liner, and 30-liner lists; better research; more effective methods of record distribution; more accurate determination of listener preferences, and a program to increase proficiency, competency and professionalism within this important segment of the industry. The organization contends that most stations are adhering to a top 40 format that eliminates traditional country music and doesn't give upcoming talent an opportunity to be heard.

The ACE communication services package included a 36-page companion of letters from country music listeners rating stations in their area. The questionnaire was published in the September 11 issue of Music City News, and asked listeners to evaluate stations according to the following system:

1 — Boring, the same thing over and over;
2 — Couldn't be better;
3 — Can hardly tell it's country; 4 — Never plays "hard" or traditional country; 5 — Plays good balance of all types of country; 6 — Sounds like no one at the station really likes country music; 7 — Top 40 artists, or sc jockeys love the music, and the listeners can tell it; 8 — I phone to make requests but they never get played; and 9 — I believe the station is part of my radio dial, but I never use phone them. Space for comments was provided as well.

The questionnaire characterized most of the letters from fans across the country. Stations most under fire for their programming were WHN in New York and WMAG in Chicago. And the complaints most often voiced by listeners cited boring, repetitive formats and uninsensitive requests as major problems facing country stations. In all fairness, though, it should be pointed out that there were also some positive letters commending jobs for their knowledge of country music and receptivity of requests.

Program directors from top country stations around the nation offered comments in their defense, and these were also included in the ACE package.

### Stations Respond

Roy Oden, general manager of KJJJ in Phoenix, said, "The major fault (of KJJJ) is failure to understand, is that radio stations are not in business to further the careers of recording artists nor fill the coffers of the record company or publishing company. Our primary business is to be a servant to the public, to operate our business on a profit basis and to please most of our listeners most of the time."

Charles Stone, music director of WKDR in Pittsburgh, New York, explained the station's music policy. "Our slogan current-
Grand Ole Opry star Barbara Mandrell is busy researching the customs of Saudi Arabia since she and her group, The Do-Rites, leave February 13 for a 12-day tour of cities there. Ms. Mandrell is said to be the first country music artist to perform in that middle eastern country.

Johnny Paycheck has been signed for a featured role in a movie titled "Nashville Bus," to be filmed this spring in Texas and Tennessee. Paycheck was filming last week for his role in "Nashville 911." New Epic recording starlet Marshall Chapman's latest album is out and she has begun a promotional tour that finds her at Reno Sweeney's in New York.

David Allan Coe will be playing the Bottom Line in New York February 10-12 as part of a national tour to promote his new album, "David Allan Coe Reuses Again." ABC/Dot recording artist Billy "Crash" Craddock received a standing ovation from an audience of more than 10,000 following a recent concert in his hometown of Greensboro, N.C. Craddock said the ovation was a special thrill because he had worked as a construction laborer on the coliseum before he became a professional performer. Radio station WGBG in Greensboro reportedly logged over 1,100 calls from fans wanting "Crash," a happy homecoming.

Contrary to reports being spread throughout Oklahoma, Texas and Louisiana that Tommy Overstreet has been involved in a shooting, he is alive and well and recording in Nashville. The mix-up stemmed from a wire service story, later broadcast by Paul Harvey, about a Tommy Overstreet of St. Louis, Missouri, who was involved in a 1974 shooting there. Apparently many listeners missed the part of the report which said this particular Overstreet was convicted of a crime in connection with the shooting and was sent to prison. The case made news again last week because Tommy W. Overstreet is attempting to get himself sprung from prison by saying that when doctors removed a bullet from his buttck it constituted unlawful search and seizure.

ABC/ Dot recently welcomed five new artists. John Conlee, administrative assistant and air personality at VLAC radio in Nashville, will be produced by Bud Logan. His current Dot release is entitled "Back Side Of Thirty." Allen Frizzell, Lefty's younger brother and frontman for Dottie West's band, also joins ABC/ Dot and will be produced by Ron Chancey. George Hamilton IV, who is already known as "International Ambassador of Country Music," is returning to ABC where he had his first hit, "A Rose And A Baby Ruth." In 1956 Jack Lebock, an ABC Music songwriter, and John Wesley Riles, who has a new ABC/ Dot release produced by Johnny Morris entitled "Foot," round out the talent roster update.

Roy Clark is set to headline the main room at Harrah's, Lake Tahoe, February 25 through March 12.

Jacky Ward, who hosted the Point City, Florida, March of Dimes Telethon on January 29 and 30, helped set a new, all-time record for that area when the amount reached $45,000 — $10,000 over the goal.

Billy Joe Shaver will be recording in Los Angeles soon with Brian Ahern producing his third album. Ahern is known for his excellent production of Emmy Lou Harris. Capitol artists Linda Hargrove and Larry Ballard joined other featured recording artists who participated in Goodwill Industry's Bag-a-thon. Dr. Hook was also invited but couldn't attend due to a previous booking.

Lonnie Mack was signed to Capitol and Don Light Management recently. Bob Wills' Original Texas Playboys will be featured at the Western Swing Festival scheduled for March 6. Additional guests include the Light Dough Boys, Hank Thompson, and Alvin Crow and his band. The festival will be coordinated by Rod Kennedy and Joe Gracey at the Austin Municipal Auditorium.

Studio In The Country in Bogalusa, La. received its first gold album for Kansas' "Lighthouse." LP, recorded for Kronsher Records and distributed by Epic. The album was engineered by Bill "Blow" Evans.

Eddie Rabbitt will be in Toronto February 10-11 to tape the Tommy Hunter country show for the CBC.

Mickey Gilley and Loretta Lynn are currently making personal appearances across western Canada and the Pacific Northwest. Gilley will also participate in the rodeo in San Antonio before hitting California where he'll be at the Academy of Country Music Awards Show February 17.

Mary Reeves, president of Jim Reeves Enterprises, began the new year by signing Gene Bowell to an exclusive songwriter contract with Tuckahow Music, Inc., a Jim Reeves Enter-

prises affiliate firm.

During Ray Griffis' first year of sponsoring a Nashville Youth Hockey team, the team wound up with an untested season and won its league championship. As a teenager in his native Canada, Griff was invited to compete in the National Olympics in the hockey competition. He chose instead to come to the U.S. to become a songwriter/performer.

Hank Snow, Tompall Glaser and Mel Tillis are recording consecutively at Glaser's studio the next few weeks.

Pat Resch and her husband of Oakland, Minnesota were winners of a WIFIC radio contest called "Are You Ready For The Country?" The couple won a trip to Minneapolis to see the December 2 Waylon Jennings concert and were so elated that the lady, who was seven months pregnant, said if she had a boy she would name him Waylon. She didn't say what she'd name a girl...Waylana?

True Records, Inc. has signed a distribution pact with World Wide Music, Inc. for release of "I Can Give You Love" by Mundo Earwood. Earwood is a popular artist in his hometown of Houston, with the hit "Lonesome Is A Cowboy."

The first "Reunion of the Cherokee Cowboys," show, scheduled for February 18 at Ft. Worth's Tarrant County Convention Center, will bring together for the first time many of the musicians and singers who have worked as members of Ray Price's band through the years. Among those who will perform with Price are Willie Nelson, Johnny Bush, Darrell McClain, Johnny Paycheck, Charlie Harris, Bob Collins and Buddy Emmons.

Let it be known that Lee Fry is co-writer of Mickey Newby's new single, "Hand Me Another Od Those." For some reason Lee's name was left off the label on the first printing, and it's time to give credit where credit is due.

The success of RCA's re-release of Charlie Rich's single, "My Mountain Dew," prompted a promotion campaign built around the record. One stops and radio stations received miniature juggs of mountain dew courtesy of RCA. The dew was the label's way of thanking everyone for their reception of the single, which has reached the No. 1 chart on the Cash Box charts and a still climbing...
**Chappell Publishes Tex Ritter Biography**

**NEW YORK** — Chappell Music Company has released the first comprehensive biography of the legendary country music artist Tex Ritter.

Written by his longtime friend and associate Johnny Bond, the *Tex Ritter Story* traces the multifaceted career of “America’s most beloved cowboy.” Although known to millions of Americans for his starring role in over 80 musical western films, Ritter was also a major recording star, and the first country artist to be signed by the newly-founded Capitol Records Co. in 1942. Among his many hits were “Jingle Jangle Jingle” and “Jealous Heart” and “Hillbilly Heaven.” In addition, he recorded the background soundtrack for the classic film *High Noon*. A respected spokesman and goodwill ambassador for country music, Ritter was president of the Country Music Association and was elected to the Country Music Hall of Fame. The 397-page hardcover *Tex Ritter Story* contains many photographs (some rare) which span Ritter’s career and personal life. Also featured is a special appendix including a chronology (1905-1974), a listing of Broadway plays in which Ritter appeared, a complete filmography and discography and lyrics to some of Ritter’s most popular songs.

Bond, himself a songwriter and performer, was a former member of the CMA board and was also president of the Academy of Country Music. An artist who has recorded for Columbia and Capitol, Bond has spent a lifetime in country music. The *Tex Ritter Story* is based on his personal experiences and was written at the request of Mrs. Ritter.

---

**Crescent Records**

**First Time with a Ballad**

**Jack Barlow**

singing a Foster & Rice Smash

**“Would You Take the Chance Again”**

**Introducing JAK DANT and “Let’s Do It Again” [Just One More Time]**

by **“Gone Woman Blues”**

RFA 7654

DISTRIBUTED BY RECORD PRODUCTIONS OF AMERICA, INC. 50 MUSIC SQUARE WEST NASHVILLE, TN 37203

---

**ASLEEP AT THE WHEEL (ABC 1224)**

Although the song’s length is unusually long for this group, the record’s strong sensitive lyric content will make it an immediate add regardless of its timing. The record’s vocals are totally acceptable, while instrumentation is of the typical quality of AATW. Very few jukeboxes, but airplay should be very well-rounded.

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**PURE PRAIRIE LEAGUE (RCA JB 10880)**

**Fade Away (4:09) (Rotgit Music/Fireball Music — ASCAP) (M. Reilly-L. Goshorn)**

PPL’s “Fade Away” should attract the attention of progressive as well as country programmers. It’s a strong lyric tune, but more than that, the instrumental track laid down by the group makes this song’s arrangement one of the week’s strongest. Jukeboxes are doubtful although airplay should be plentiful.

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**C.W. McCall**

**Polydor PD 14377**

**Audubon (3:41) (American Gramaphone — SESAC)**

(C.W. McCall-Bill Fries-Chip Davis)

In his best “Old Home Fill’ Er Up” style, McCalls comes through with another recitation piece, this time about his hometown. Although this record is not nearly as strong as his “Convoy” hit, McCalls’ expertise at delivering punch lines (“my old home town was Audubon, located where it ought to have been”) will make this another success for him. Jukeboxes are a maybe.

---

**T.G. Sheppard**

**Hitville H 6053 F**

**Lavin’ On (3:20) (Ben Peters Music — BMI)**

(B. Peters)

This up-tempo selection is quite a surprise from this artist, who usually records ballads. Notwithstanding, Sheppard’s strong vocals, accompanied by a perfect instrumental track, make this one a definite playlist add. The record’s highlight comes near the end however, when Sheppard is joined by a soulful sounding female vocalist. Jukeboxes are not a probability, but programmers should have no problems fitting this one in.

---

**Larry Gatlin**

**Monument 45-210**

**Anything But Lavin’ (2:42) (First Generation Music Co. — BMI)**

(Larry Gatlin)

The strongest overall entry of the week! Gatlin’s self-penned tune has great lyrics, and the song’s arrangement — complete with strong Gatlin vocals — makes this record a candidate for his biggest yet. The record’s 0.500 Share will give it to a strong contender out of any stop set or sweep. Jukeboxes will probably add this one while playlists are a certainty.

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**Marie Owens**

**MM 1012A**

**When Your Good Love Was Mine (3:21) (Jack & Bill Music Co. — ASCAP) (J. Foster-B. Rice)**

Airplay on this tune should begin immediately. On the strength of Owens’ vocals, programmers can’t go wrong on this soulful rendition of the tune. The Foster-Rice composition, coupled with an artist who has been recognized by music directors before, will make “When Your Good Love Was Mine” a candidate for heavy airplay. Jukeboxes on this one are doubtful.

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**Charlie Rich**

**Take Me — Epic KE 3-4444**

Producer: Billy Sherrill — List Price 5.98

The rich mellow voice of Charlie Rich will continue to haunt the airwaves after station music directors review this newest collection of Billy Sherrill produced tunes. “Easy Look” is the album’s single, but “Spanish Eyes,” “Take Me” and “Road Song” should also receive careful consideration. With this artist’s track record, almost any cut off the LP will be suitable for airplay and it will become a must for all stations’ libraries.

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**Tanya Tucker**

**Ridin’ Rainbows — MCA 2253**

Producer: Jerry Crutchfield — List Price: 6.98

Country and progressive stations will both pick up on this newest offering from Tanya Tucker. The album contains a variety of good cuts, including “Knew Deep In Lovin’ You” that sounds like the old Tucker style, and “Love Me,” a song with piano and vocal achievement that’s phenomenal. The LP will prove to be refreshing material for country programmers, while progressive stations will catch the Joni Mitchell-Janis Ian vocal styles that are also evident.
To form his Outlaw Band, Tompall went to the men who helped innovate American music in its original forms — blues, jazz, and country. He figured if he just put them in the same room together they’d come out with something new. And according to the critical response to his first ABC album, he wasn’t wrong. Tompall Glaser rides again.

"Tompall’s voice puts him in a class by himself. His music transcends all boundaries." — Walrus

"The interplay between Tompall’s unique crushed velvet voice and the hot licks of his Country/R&B band is truly powerful stuff. They are making music that knows no boundaries." — Mike Reff

Everybody’s Record Co.

"Excellent programming!!!" — Tom Allen

XBOX/Dallas

"Tompall’s unique vocals and his super band are sure to get quick listener response." — Lisa Hartman

KFML/Denver

"A programming gem." — Cash Box

"Excellent...The songs show strong crossover capabilities into both pop and easy listening...The album launches Glaser powerfully ahead." — Billboard

TOMPALL GLASER AND HIS OUTLAW BAND

Produced by Tompall Glaser and Ken Mansfield

On ABC Records and GRT Tape

©1977 ABC Records, Inc. Printed in U.S.A.
**Columbia Adds 8 Titles To Jazz, Theatre Scenes**

NEW YORK — Columbia Records' Special Products has added two releases to its Jazz Collector Series and six theatre titles to its Encore Collection.

Heading the jazz list is the three-record set, "Jack Teagarden-King of the Blues."

Feb. Is 'Silver Month'

LOS ANGELES — February has been designated "Horace Silver month" by Blue Note Records' vice president and general manager George Butler. To commemorate Silver's 25 years with the label, the company has staged a special promotion and reissue program during February, of which a national press tour has been included. James Silver recorded his first album with Blue Note in 1952.

WRAM — Clark Terry — MPS/BASF 22576 — Producer: Egon Christmann — List: 6.89

This is one of the best Terry LPs in recent years and that itself is something, since Clark Terry is playing brilliant trumpet most of the time these days. The set was done live in Hamburg with rhythm section accompaniment. Terry manages to cover a full range of jazz standard material with the title track (a revival of a Midred Bailey number) perhaps the best. As usual with Clark Terry, there is a good helping of Latin-flavored music.


Otis Rush is one of the most gifted bluesmen and this is, by some distance, the best album he has ever made. What is curious is the fact that the album was never issued by Capitol and it took the ingenuity of Bullfrog to bring this music to the public. What contributes to its success is excellent recorded sound and a tight, nine-piece band. Rush, in his tough down-home vocals and singing guitar work, is compelling throughout the album. The best blues album we've heard in a long time.

MEL LEWIS AND FRIENDS — Horizon 716 — Producer: John Snyder — List: 6.98

Levels is most often seen in front of the big band he co-leads with Thad Jones. Here his groups range in size from trio to seven pieces with Freddie Hubbard, Miro Brecker, Ron Carter, will do his next LP live at Sweet Basil in New York. Fantasy/Prestige/Milestone vice president Orrin Keepnews will be on hand for both sessions.


The emergence of Dexter Gordon as a leader of the current jazz revival should not be surprising since he has been at the top of his game for some time. This meeting with McLean is a memorable one and the live four-tune set features a couple of Charlie Parker specialties, a ballad and a new version of the Gordon classic "Dexter Digs In." The blowing is heated and inspired and the album is recommended for all lovers of hard-cooking modern jazz.

**TOP 40 JAZZ ALBUMS**

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<th>Week No. 1977</th>
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<td><strong>3.</strong> BREEZIN'</td>
<td><strong>4.</strong> MY SPANISH HEART</td>
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<td><strong>26.</strong> HANK CRAWFORD'S BACK</td>
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McCoy Tyner will begin recording his next LP early in March in New York. Fantasy/Prestige/Milestone vice president Orrin Keepnews will be on hand for both sessions.

Little David will release a single ("Human/Traveller") by Nat Adderley and the Black Band. Vanguard has just reissued a couple of splendid LPs from the 1950s under the title "Essential Vic Dickenson." For once an album title is accurate; this is splendid middle-period jazz and with man like Ed Hall, Ruby Baff, Shad Collins and Sir Charles Thompson on hand this one is sure to interest all jazz fans. Vanguard has enough similar material, most of it produced by John Hammond, for several more two-fers. How about the Buck Clayton-Ruby Baff collaboration? Crawford, the New York restaurant specializing in New Orleans food and decor, is having its own Mardi Gras. The event will begin February 14 and run through February 22 (except Washington's Birthday). For the occasion the street signs will be changed, on the 14th, to read Bourbon Street. Sam Price and friends continue to supply the music. A New York-based label with a strong representative jazz catalog reportedly up.

Trumbullist Bob Watrous has settled in California. Watrous and trumpeter Bob McDonald recently formed a UCLA concert on March 14 with Miller McAllister's orchestra and singer Michael Kataske.

Sonny Rollins working east coast dates through March behind his latest Milestone release, "The Way I Feel." The latest version of the Encyclopaedia Of Jazz, co-authored by Leonard Feather and Iris Giller, is due out shortly.

The next release from RCA Bluebird will be double albums from Artie Shaw, Charlie Barnet and Louis Armstrong. This will be Volume Two in the Bluebird series for Shaw and the first volume for both Barnet and Armstrong.

The latest word on the release of the fabulous Woody Herman Carnegie Hall concert says probably March. Still, thereafter, will come a multi-record set of Herman broadcasts and air checks covering the Herman band of the '40s, '50s, and '60s.

Pianist Jack Reilly is out with a solo piano album titled "Tributes." A variety of music greats are saluted including jazzmen John Coltrane, Zoot Sims, Ben Webster and Lee Konitz.

Joe Pass currently at Hopper's playing solo guitar.

New from A&M Horizon: "Don Cherry" and "Gerry Niewood and Timespiece." Niewood is a multi-reed man formerly with Chuck Mangione.

bob porter
AR B Clarifies Methods That Are Used To Measure Black Audiences

by Cookie Amerson

LOS ANGELES — Bill Engle, vice president of radio sales for Arbitron, explained to Cash Box the methodology Arbitron uses in measuring black listeners. In response to a recent article in CB (Jan. 29, 1977) that allowed secondhand market program direc
tors to candidly air their opinions about ARB methods, Engle explained several misconceptions he thinks programmers have about Arbitron’s methods of dealing with the black population. “We initially contact a household by mail, to make them aware of Arbitron, what we are all about, and tell them when to expect a phone call from us at a certain time. When we talk to that household we explain further, asking them to remember for one week what they have been listening to on each day as we will be calling them back each night that week to ask them for that information. We do not send diaries to black families in high density black areas as we frequently found that they are not returned. Since we contact black families by phone, we are taking into consideration that many people have unlisted telephone numbers, and for the April/May surveys we will be calling per
sons with unlisted numbers by using what we are calling ‘the expanded sample frame.’ The computer-drawn samples are used to focus in on key black areas which are determined by zip codes, and are explained in detail in the front of each Arbitron book.”

Few Blacks

“Many programmers constantly claim that we are surveying areas that have few blacks or where their signals don’t reach,” Engle stated. “Programmers must keep in mind that we are taking a general market estimate of who is listening to the radio with break-outs of the ‘total area’ and the ‘metrometro.’”

“Generally black formatted stations will show up better in the ‘metro survey area’ because many black families live in the cities. Arbitron does not investigate to see what format the stations are, as this particular information has no bearing on any of our results. When a station wishes to see how much penetration they are having with a particular segment of the population, such as blacks or spanians, it is then up to that station to have a special survey done for which Arbitron charges a nominal fee to its subscribers. We do periodically publish a special report on how blacks listen to radio in comparison to the general popula
The broadcast rating Council, and supply

them with all information and details of our operation. So that it is completely ex
plained, ARB publishes all survey informa
tion in the front of each book, and defines all terms used in the book in detail in the back of each book. Our telephone lines are open to any questions that anyone may have regarding our operation, and we welcome these inquiries.”

Reflections ‘N’ Black

former morning-man Tom Joyner will be returned to that slot at KDKA, starting February 9. Joyner who is best remem
bered for his police radar watch, which in
formed motorists where radar traps were. New line-up at the station will be: 6-10 Tom Joyner, 10-3 Steve Ladd, 3-sign-off Dwayne Dance.

Percussionist Ralph MacDonald appears on a total of 16 of the Grammy nominees in all categories, with the exception of Best New Artist. For MacDonald is responsible for the percussion on 14 of the 40 LPS currently on the Cash Box R&B charts. Two brothers Ralph and Randolph Cummings have formed a record company in the Washington/Baltimore area, Twins Records. Their first release, “Electric Sound” is currently receiving attention from several east coast radio stations. The brothers have obtained local distribution for their product, with expectations of releasing an album soon.

The Area Five Community Service, In
corporated, is sponsoring a testimonial dinner for program director JD Black, programmer at KOKY in Little Rock. The event will be held at the Camelot Inn in Little Rock on March 6.

Spring Records will release an LP from The Fatback Band March 15 entitled “Ncy
ryusa.” The group is presently more pop
ular in Europe than they are in the United States, stating that they owe their success there to simply playing good funky music, and “rather than having people watching us perform, we simply go around the country teaching people to dance.”

37 CHILDREN OF THE WORLD (ABC 1976) 38 19
38 WELCOME TO OUR WORLD (ABC 1975) 40 8
39 HOT ON THE TRACKS (ABC 1977) 32 25
40 SOMETHING SPECIAL (ABC 1977) 14 24
41 HARDCORE JOLLIES (Funkadelic Warner Bros. BS 3973) 31 13
42 DR. BUZZARD’S SAVANNAH BAND (FCS 4262) 16 24
43 HAPPINESS IS BEING WITH THE SPINNERS (Motown BS 181) 35 20
44 CATFISH (Toucan T 1900) 41 18
45 JEAN CARN (Pep PS 3494) 48 8
46 MELBA (Rudy Bomin BS 5471) 43 9
47 ALL MY LIFE (I Ought To Be) (Old Town 12-04) 51 6
48 LOVE TO THE WORLD LTD (A&M 4589) 42 20
49 GOLD (Music Lab SM-1132) 44 15
50 RENAISSANCE (Loew/Arista & the Cosmic Echoes FCS APL 1-1922) 46 11
51 PIPE DREAMS (Original Soundtrack) (A&M 4590) 45 13
52 GLADYS KNIGHT & THE PIPS (A&M 4591) 45 13
53 AIN’T THAT A BITCH (Johnny ‘Guitar’ Watson (John Watson Jr.) (A&M 30) 50 30
54 DO IT YOUR WAY (Jr. Gant SM 1448) (Del Ir De 3022) 56 12
55 SOUL SEARCHING (A&M 4579) 57 31
56 KING SIZE (Jr. Gant CM 1449) 58 15
57 ENCHANTMENT (United Artists UA 6825) 62 3
58 DONALD BYRD (A&M 4551) 62 5
59 GEORGE BENSON IN CONCERT (Columbia Hall (CBS 6251) 63 3
60 DEEP IN MY SOUL (Shawn/Robert WD 1201) 67 2
61 LIFE IS MUSIC (Ritchie Family (Mar 1973) 64 2
62 CARICATURES (Projections) (Columbia (CBS 6259) 69 2
63 HANK CRAWFORD’S BACK (Mole 1973) 65 6
64 CAIT & THE BARBARIANS (A&M SP 4919) 65 6
65 HAVE A GOOD TIME (Candy Leader (Leader 2403) 65 5
66 IT LOOKS LIKE SNOW (Columbia PC 3487) 70 11
67 IT Ain’t WHERE You BEEN (Latham (Motown-1973) 68 4
68 IS THIS WHATCHA WANT? (Barney Systems (Barney System) 61 16
69 SUITE FOR THE SINGLE GIRL (Peter Moore (Motown-BS 873) — 1
70 BIGGER THAN BOTH OF US (The Commodores (Motown-1973) 71 3
71 ONCE UPON A JUKEBOX (Stylistics (M 1-8001) 72 3
72 KENNY G. BROWN (Epic Records (Epic 414) 52 11
73 BICENTENNIAL NIGER (Richard Pryor (WB RS 2965) 54 20
74 FUTURE'S AFOOT IN THE AIR (DRAFOOL/A&M 4579) 70 11
75 OAH AWAKE 1 1
February 19, 1977

1 I WISH (I Could Be With You) (Pink Martini) [Epic/Atlantic] 2-23
2 DON'T LEAVE ME THIS WAY (The Isley Brothers) [ATLANTIC] 2-11
3 DAZZ (SWEET, TENDER LOVE) (J. J. Cale) [ATLANTIC] 2-10
4 FREE (DEE DEE WILLIAMS) [COLUMBIA] 2-14
5 FANCY DANCER (The Gap Band) [Capitol] 2-6
6 BE MY GIRL (EMILY) [COLE] 2-9
7 DAZZ (Brick) [Deejay] 2-5
8 I'VE GOT LOVE ON MY MIND (The Backstreet Boys) [Columbia] 2-10
9 CAR WASH (ROSE ROYCE) [COLUMBIA] 2-8
10 SOMETHING WICKED THIS WAY COMES (Wicket) [ATLANTIC] 2-13
11 SATURDAY NIGHT (Ralph Johnson) [COLUMBIA] 2-11
12 ENJOY YOURSELF (Curtis Mayfield) [COLUMBIA] 2-10
13 HA CHA HA (FUNKTION) FROM THE GROOVES (Forrest Audio) [ATLANTIC] 2-9
14 ISN'T IT A SHAME (Dundie) [COLUMBIA] 2-10
15 TRYIN' TO LOVE TWO (William Bell) [MERIDIAN] 2-10
16 SOMETIMES I FEEL (Columbia) [COLUMBIA] 2-8
17 BODY HEAT (PART 1) (The Isley Brothers) [ATLANTIC] 2-12
18 LOOK INTO YOUR HEART (ARETHA FRANKLIN) [ATLANTIC] 2-11
19 GLORIA (Lenny Williams) [COLUMBIA] 2-10
20 WHEN LOVE COMES TO TOWN (Arthur Prysock) [I TONGUE] 2-6
21 FEELINGS (WALTER JACKSON) [ATLANTIC] 2-11
22 BE MY GIRL (THE ISLEY BROTHERS) [COLUMBIA] 2-12
23 REACHING FOR THE WATERFALL (ARLIE CHRISTIAN) [COLUMBIA] 2-10
24 I LIKE TO DO IT (THE SUNSHINE BAND) [I TONGUE] 2-12
25 SUMMER SNOW (DIDGY) (Rosie) [ATLANTIC/RCA] 2-8
26 SPRING AFFAIR (DONNA SUMMER) [COLUMBIA] 2-10
27 HOT RANGERS (STEVIE) [CAPITOL] 2-12
28 YOU Gotta BELIEVE (JACKSON 5) [MCA] 2-12
29 AT MIDNIGHT (MY LOVE WILL LIVE FOREVER) (Willie & The Jets) [ATLANTIC] 2-12
30 DO IT TO MY MIND (JOHNNY BRISTOL) [COLUMBIA] 2-9
31 EASY TO LOVE (JOE SIMON) [MONO] 2-12
32 DISCO LUCY (I LOVE LUCY) (Devo) [ATLANTIC] 2-7
33 I KINDA WOULD (WILTON PLAZA STREET BAND (Island)) [ATLANTIC] 2-8
34 OPEN SESAME (BOB MARLEY & THE WAILERS) [COLUMBIA] 2-11
35 DON'T YOU HAVE TO BE A STAR (The Commodores) [COLUMBIA] 2-10
36 SPY FOR BROTHERHOOD THE MIRACLES (COLUMBIA) [COLUMBIA] 2-9

ALPHABETIZED TOP 100 R&B (INCLUDING PUBLISHERS AND LICENSEES)

1 Ever Lovin' (Joe Jackson)/Crown/Early - BMI (29)
2 Got You (Mick Jagger)/Sony BMG/EMI (28)
3 I Can't Help Myself (Donny Osmond)/EMI (27)
4 That's The Way God Planned It (Stevie Wonder)/EMI (26)
5 Let's Stay Together (Terry Callier)/EMI (25)
6 The Way I Love You (Curtis Mayfield)/EMI (24)
7 The Way You Make Me Feel (Michael Jackson)/EMI (23)
8 The Way You Look Tonight (Pamela Springsteen)/EMI (22)
9 That's The Way God Planned It (Stevie Wonder)/EMI (21)
10 Our Love Is Here To Stay (Coleman Hawkins)/EMI (20)

1 Life Goes On (O.T. Genasis)/EMI (79)
2 Love Is The Message (Skepta)/EMI (78)
3 Love Is The Message (Skepta)/EMI (77)
4 Love Is The Message (Skepta)/EMI (76)
5 Love Is The Message (Skepta)/EMI (75)
6 Love Is The Message (Skepta)/EMI (74)
7 Love Is The Message (Skepta)/EMI (73)
8 Love Is The Message (Skepta)/EMI (72)
9 Love Is The Message (Skepta)/EMI (71)
10 Love Is The Message (Skepta)/EMI (70)

100 The Coffee Song (Lionel Richie)/EMI (5)
101 The Day The Music Died (The Everly Brothers)/EMI (4)
102 The Good Life (2 Unlimited)/EMI (3)
103 The Love Of You (Omar Little)/EMI (2)
104 The Love Of You (Omar Little)/EMI (1)
105 The Love Of You (Omar Little)/EMI (0)
RIAA/McKinsey Rep On UPC Code (continued from page 3)

deciding on one for the record industry.

"On most items (in grocery stores), we have an individual item number, which goes into an item record file. When the scanner hits it, it goes to (the record file)
stored in a computer), looks up that num-
ber and gives the price and everything else
that is in that item record.

"The system we use for greeting cards,
periodicals and paperback books is different,
in that it just sets categories of merchandise
and not individual title numbers. The iden-
tity is carried in a four-digit suffix.

"The advantage of this structure, Wilson
said, is that unnecessary identification in-
formation is not on the label at all. We are
thereby leaving more room in the computer
for other items. He said information that is
needed for returns is not likely to be scanned
during each retail sale.

"What the record industry is talking about
does involve putting the suffix on the 10-digit
code, which would contain the price informa-
tion and so forth.

"What we are talking about is saying, Maybe it would be better if you reversed that.
Put the price information in the 10-
digit UPC porton and put the release num-
er in the suffix since that type of informa-
tion only needs to be read on returns and
other inventory-type procedures.

Other Problems Technical
"It makes absolutely no difference. You are
still using the same 10-digit number you have
always used. We are just talking about
what ought to be encoded where," Wilson
said.

Once a code is agreed upon, however, there are other technical problems which
will still have to be worked out, such as
number assignments, where the symbol
will be placed on each configuration and
package interferences (such as cassette boxes
and plastic-wrap crinkling), among other
things.

"It looks like there is going to be no real
problem in solving this thing," Wilson
said, "and it looks like these guys are moving
very, very fast."

"But the code council really didn't accept
that 10-digit format. They say there is no
10-digit code in the best code to begin with.
Wilson was not particularly
stressed. "I may not be the right one either."

"If further investigations indicate that
their 10-digit code is the best thing, fine. We
don't have any problem with it. But if it
doesn't look like the right thing and it looks
like it will run out of capacity in a couple of
years, then we would have to tell them, 'Hey,
let's come up with something different.'"

ILBURN/ILPromoted

(continued from page 3)

YORK, New York—For the west coast: Mike Benneri, dis-
vise president for popular A&R; Thomas Z. Shepard, division vice president for
Red Seal A&R, and Kelli Ross, director of music publishing (Sunbury/Dunbar).

Ibrahim's promotion establishes one of
four major operational areas for RCA Records, the heads of each reporting to
RCA Records president Ken Gliancy. Ed
Scanton has assumed respons-
ability for the operation after
passing manufacturing and recording, in
addition to continuing as division vice
president of international relations. Robert Summer remains as division vice
president of RCA Records International, while David
Henebry remains in charge of RCA's record and tape clubs.

Commenting on the reorganization,
Owen said, "Due to the past three years
we have made significant progress in im-
proving RCA Records' sales and profits and
in order to maintain this momentum, I
believe restructuring was appropriate at
this time. The present new organization
format will enable us to devote more
time and resources to opportunities addi-
tional growth in RCA, throughout the world as well as to
continue to work closely with many of our marks and promote the success of
RCA subsidiaries overseas and the
worldwide potential of much of our roster,
I intend to give greater attention to the long
range objectives of RCA Records — a
broadly-based international company,
talent-oriented, but one which is constantly
change and maintain maximum profitabil-
ity."

NARM Nominees

(continued from page 15)

there were no nominees for the Best Selling Hit Single of the Best Selling Classical Album.
Cash Box/Febuary 19, 1977
John Anderson Named Atari Vice President
SUNNYVALE, CA — John Anderson has been named vice president of administration at Atari, Inc., it was recently announced by Joseph Keenan, president.
Anderson will have corporate responsibility in the areas of personnel, facilities planning, data processing, office services and legal liaison.
He began his career with the company in October 1974 as cash manager. He became the controller for the Consumer Games Division in October 1975 and was appointed assistant treasurer in July 1976.
Anderson’s previous experience has included positions as accounting manager at Unisys and cost accounting supervisor at ISS Corp. At ISS he held the posts of internal auditor and budget and forecasts supervisor. Anderson holds an MBA degree from the University of Santa Clara (Calif.) and a B.S. degree in industrial management from San Jose State University.

Seeburg Names Sefco Distributing
CHICAGO — After a recent meeting finalizing negotiations, William F. Adair, vice president of sales-marketing, The Seeburg Products Division, Chicago, announced the appointment of Sefco Distributing Company, Inc. of Hanover, Md, as distributor for both the Seeburg music and vending product line.
The Sefco distribution territory will include the state of Maryland, except Allegany and Garrett counties; the District of Columbia; the state of Virginia; and Grand, Pendleton, Mineral, Hardy, Hampshire, Morgan, Berkeley and Jefferson counties in West Virginia.
Richard Vaughan, Sefco president, said the large 14,000 sq. ft. facility headquartered in Hanover will consist of offices, warehouse and product display center. Vaughan also stated that full service and complete parts, accessories and supply inventory for Seeburg music and vending products will be available.
Vaughan has a substantial background in the games, music and vending industry, with 17 years in the coin-op business. Sefco will also handle the complete line of Williams Electronics amusement games.

California Law Legalizes Slot Hobby
LOS ANGELES — New Year’s Day 1977 is currently past us, but it didn’t get by without a change in the law regarding some of the ‘ancestors’ of today’s coin-op machines and games.
On Jan. 1, a state law went into effect making it legal to possess antique slot machines in California. Previously, the possession of the machines was a felony.
Basically, the new law says that if law enforcement officials arrest someone for possession of a slot machine manufactured before 1941, they can’t destroy or dispose of the device until a court decides whether the owner used the machine for illegal gambling. If the owner is found innocent, he gets his machine back.
The collecting of old-fashioned slot machines has been a fairly popular hobby for a number of years. But California collectors, fearful of legal repercussions, have often been inclined to keep their machines out of sight. The new law now allows collectors to enjoy their hobbies openly and without fear.
Assemblyman Alan Sieroty introduced bill AB 4173 last March and it became effective on Jan. 1. With the passage of the law, California joined Nevada, Illinois, Ohio and Michigan as states where possession of old slot machines is legal. However, using the slot machines in California for gambling, or owning machines manufactured after 1941, is still illegal.

American Invitation
Slot machines are actually the only such gambling devices to be invented in America, and they originated in California in 1895 when Charles Fey introduced his

Service Hint: Flippers Assemblies
by Bernie Powers
Bally Manufacturing Corporation
The most misunderstood and neglected switch in a flipper game today is the flipper ‘end of stroke switch.’ This switch performs a vital function to the proper operation of the game. However, it does not stand out and say, “This feature is not working properly.”

The basic circuit drawing for a Bally flipper (figure A) shows a normally open switch (the flipper button); a double wound coil (flipper solenoid AF 25-500, AF 28-1000); and a normally closed switch (E.O.S.).

The normally open switch is the button on the side of the cabinet which, when pushed, closes the switch to connect the current to the solenoid. It completes the circuit to the pull-in winding of the coil, a heavier gauge strong winding magnet wire, to ensure a fast pull-in or actuation of the flipper. During this pull-in, or actuation, the circuit is completed through the flipper button switch, the pull-in winding of the coil, and the closed end-of-stroke switch.
The pull-in winding in this particular drawing is the AF 25-500. Upon actuation or pull-in of the plunger, the linkage arm opens the normally closed ‘end of stroke’ switch. This causes the circuit to go through both windings of the solenoid. AF 25-500 and AF 28-1000 in the accompanying drawing.
The hold-in winding is a weaker winding, using lighter gauge wire. The purpose is to

State Association Calendar 1977
June 10-12: Colorado Coin Industries, annual mtg., Holiday Inn, Glenwood Springs, Colo.

GRAND PRIX

IUC Declares Dividend
CHICAGO — The board of directors of interstate United Corporation has declared a quarterly dividend of 6 cents per share on the common stock, payable March 17, 1977 to shareholders of record Feb. 28, 1977, it was announced earlier this month.

Bernie Powers

GRAND PRIX
California Slot Law
(continued from page 47)
first one in San Francisco. Fey's machine, called the Liberty Bell, was placed in a San Francisco saloon and was immediately a success. He reportedly operated on a percentage basis with his subsequent machines, collecting 50 percent of the take and servicing his own machines.

Since patent laws didn't apply to slot machines, many of the early machines were quickly adopted by Herbert S. Mills, owner of the Mills Novelty Co. Of Chicago. Other imitators followed. By the early 1900s, a "second generation" of slots began to appear, instead of devices used fruit symbols instead of the usual playing cards on the reels.

What is taking place here is that the circuit is interwoven through both windings of the solenoid, causing a slower pull-in of the plunger.

The adjustment on this switch should be made with the plunger completely depressed manually. The gap between contacts should be 3/32" and when the plunger is let out, the longer blade should follow thru the shorter blade 1/32" to ensure a good wiping action of the contacts. Remember, when adjusting this or any other switch, adjust the static blade — not the actuating blade. The static blade on this assembly is the shorter blade; the actuating blade is the longer.

The only lubrication on this unit is needed for the linkage. Use the "Bally Coin Machine Lubricant" which is provided in the instruction packet of every new Bally game.

FM Analysis
(continued from page 37)

ABC INKS McCANN — ABC Records has signed Les McCann to a recording contract where his debut album will be "Music Lets Me Be" to be released in the spring. Pictured at the signing in front row (l to r) are: Jerry Rubinstein, chairman of the board of ABC Records, Les McCann, and Charlotte McCann, Les' wife. Back row (l to r) Richard Steckler, Les McCann's manager, and Olin Smith, vice president of ABC Records.

ACE Report Scores Country Stations
(continued from page 36)

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ACE Report Scores Country Stations
(continued from page 36)

ty is "all-hit country music." On the surface this seems very restrictive. It is easy to be swayed by the success of the formula of the WHN, for instance, but this does not really help the industry. There are so many new comers, artists, and labels that we decided early in the game to do whatever we could to help. So for about a year we played everything that was good. But for reasons that are obvious that didn't work, so a reworking of our policy went into effect which separately treated the charts and led to our present policy. In these approximately 100 titles under a two box system: the first, top 50, and the second is made up of and songs. An hourly card system controls the rotation of songs," Stone said.

Family Station

Bob Pittman, program director of WMAQ in Chicago explained, "Since we are a family radio station, we feel the need to select the music by the music. As a result of our recent hearing we discovered that many of you listeners decide which songs we play. We receive about 18,000 phone calls for requests each week. We also receive a couple of thousand letters each week containing requests. And, on top of that, we call listeners during week asking them specific questions as 'Are there any songs or types of music that you feel we should be playing and are not?' What are your favorite songs, etc.' And based on this information, we decide which songs to play.

R&B New Additions
(continued from page 44)

Keep It Cool — Elvin Bishop — Capricorn
10 To 7 — Try To Love Two — Wilson Bell
New LPs — Wood, Brass & Steel
XEAS — SAN DIEGO — Bruce Lee
1 — Dance — Cuddy Haunts
20 To 18 — Love To The World — LTMS
30 To 29 — Too Hot To Stop — Bar-Kays
#1 LP — Dramatics
K-FAC — SEATTLE — Robert L. Scott
1 — I Got Love On My Mind — Natalie Cole
2 — Midnight — Herbie Hancock
3 — Love Is Nothin' In This M. — Johnny Taylor (Columbia)
4 — Love Is A Beautiful Thing — The Five Seasons
#1 LP — Dramatics
K-WAY — DALLAS — Cale Cochran
New LPs — Donnie Hathaway/Solomon Haynes, Smokey Robinson, George Benson
KATZ-2 ST. LOUIS — Chico Brown
1 — I Wish — Steve Wonder
2 — Try To Love Two — Wilson Bell — Mercury
Out Of The Blue — Calidra — Capitol
The White Man Must Fall Down — Mattie Moore — Buddah
I Wanna Get Next To You — Rozel Royce — MCA
Don't Leave Me This Way — The Temptations
Reaching For The World — Harold Melvin — AMC
Now LPs — Smokey Robinson, B.B. King
WANN — TALLAHASSEE — Joe Bulard
1 — Diana — Earth, Wind & Fire
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(continued from page 44)

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FM Radio Rates Lead Advertising Cost Rise; Promo Expenses Also Higher

(customer continued from page 9)

FM Radio Rates Lead Advertising Cost Rise; Promo Expenses Also Higher

sales at least in theory. In practice, though, record companies in recent months have been reluctant to release an album until an instrument is receiving substantial airplay, and print ads are usually reserved for major acts. The result is that a larger percentage of gross sales which a company devotes to advertising varies according to the number of concurrent promotions the company has in the store.

An inherent check on the advertising percentage is the fact that, once a group’s promotion budget begins to sol, the addition of a promotion budgeting per unit sold decreases.

Because of these factors, company execs were naturally reluctant to specify their increases in ad budget. The major companies are increasing their ad spending. A “balky figure, however, according to several sources, lies between four and eight percent of wholesale cost. 

Have advertising percentages been on the rise? On this question, there was an even division of opinion between the execs who were quoted. Some said they have remained the same, while others asserted that they have increased — but not a great deal — since 1969.

An executive of a relatively small company complained that "a lot of manufacturers are going broke, charging $6.98 [list] for a record and paying all the affiliated Others. I am not inclined to accept this contention with the observation that advertising rates have been increasing more rapidly than the increases in available advertising dollars to those sales has risen only slightly. As a result, he maintained, record companies cannot get as much media exposure at their present rate of spending as they did in 1969 for the smaller amount of dollars they were spending.

The only way out of this predicament, the executive said, was to raise the list price of the company’s products. Meanwhile, assuming advertising remains a fixed percentage of gross sales, advertising goes up too, even though no more units are sold.”

Record Sales Up

There is one problem with this neat theory. According to the RIAA, industry-wide record sales at list rose more than 42 percent from $1.17 billion in 1966 to $1.66 billion in 1970. RIAA estimates that for every $7.98 [list] per period, tape sales at list jumped 33 percent from $460 million to $636 million. That is, as tape sales has thus kept pace with advancing print ad rates and has surpassed the percentage that the ratio of each year in which growing record sales and the attendant increase in advertising budgets have not increased as rapidly as advertising rates is in the cost of FM radio spots.

Shift To FM

In 1969, FM was still a relatively small medium. A large percentage of FM stations were nonprofit, and many were affiliated with Universities. Few FM stations had a large number of licensed listeners, and many had few records people owned FM receivers. Moreover, FM car radios were the exception rather than the rule.

Today, it is not unusual for commuters to have FM radios in their cars and most music listeners have FM receivers at home. The "progressive" music which was confined to FM radio in the '60s has now become common AM fare, while an increasing number of FM stations are finding that programmed playlists that are only slightly lesser than top 40 AM playlists. For all these reasons, a big percentage of the audience that used to listen exclusively to AM radio now listens either to FM or to stations on both bands.

Despite the tightening of playlists on some FM stations, meanwhile, other stations have streamlined their current hit charts. On songs by new acts that AM programmers won’t touch. Consequently, the expanding FM medium is the best place for record

companies to introduce new acts and to break album-oriented acts. 

Advisory Price

What does this mean in terms of record advertising? Several executives tactfully described it as signifying an increase in the number of auditions for advertising. In an increasingly competitive marketplace, they indicated, neither AM radio nor print ad budgets can be reduced. Therefore, the bill for FM radio spots has to represent an additional cost to the kind of advertising budgets that were common in 1969.

Most of the FM radio stations now are home to the forces in the market, explained one executive, "and their rate card is equivalent to that of a major top 40 (AM) station." In Chicago, for instance, WRXT-FM certaiy is comparable, with the exception of morning drive on WLS.

The importance of FM in the overall marketing picture was also emphasized by more than one source. "FM advertising has played a really big part in our advertising over the past five or six years, because that is really the first place you can get something played to any great degree," said one executive. Another declared that "in most areas, it's FM radio time buys that dominate his company's ad budget.

There is one other factor which has played a larger role in ad budgets over the past five years, touring support, or "concertizing," or as another executive put it, "concert promotion call mation."

Most record companies regard "concertizing" as one of the most effective ways a radio can be usefully used to create an aura of excitement around a group. The spectacular success of Aerosmith and the sub-

pense. "What we've seen over the past few years is an escalation of the record company doing everything they can, the record company promoting," commented an executive of one medium-label sized. "Our support would start out as an artist-relations situation, and then, in order to make the concert into a special kind of event, the company would put a few bucks behind it. And now it's gotten to a point where the concert promoter calls the record company as soon as he signs the act and says, "All right, what are you going to do for me?"

Selectivity

As increasing costs in such areas as FM radio and "concertizing" generate a demand for more advertising dollars in relation to sales, record manufacturers have become more discriminating advertisers. Stated one marketing executive, "We have increased our budgets percentage-wise, but I think we are more selective." As examples of this approach, he cited his label's decision to decrease its budget for national print advertising while increasing the number of spots it buys on country and R&B-oriented radio.

Another executive pointed out that, in classical music ad placements, his company has tried to counter rising radio rates by substituting 30-second for 60-second

spots. "We've tried to get more quality into less time, which is the same time at the same price."

According to a spokesman for a company which has maintained a constant advertising budget, he said, "We have been told that the radio ad rates have meant that we're getting less advertising for our money. As a result, the promotions department has taken the ad technique of high-rates, low-budget approach that used to characterize its adverting posture. Besides placing greater reliance on local stations, the ad research, the company now directs its "co-op" promotions are a negative effect (and the larger retail stores) to meet local counts. "It's simply the place where you're going to get your greatest return," he explained.

Promotion Costs Rise Gradually

Of the estimated 25 percent of total cost going to marketing, promotion represents only two to three percent of the total on the average. However, because it is one of the most "volatile" aspects of the business, depending so much on the vagaries of the purchasing public, record company executives find it difficult to put precise percentage figures on promotion expenses. Most of the below-the-line advertising expense for promotion and production has risen more than 25 percent in the past two years. Promotion costs have not risen inordinately high, but are keeping pace with the overall increase in costs.

Basically, the standard national promotion budget for such a thing includes salaries for field personnel and "back-up" salaries for "support" promotion people, and travel and expenses costs both for field and artists on tour. Postage, telephone and travel expenses and related costs all figure into a promotion budget.

The vice president of promotion at one major record manufacturer who budgeted $2 million national promotion budget this year: about $1.25 million in salaries for his department, most of which is spent regionally, and locally, about $250,000 for independent; and about $500,000 for travel and expenses, phones, postage and miscellaneous. It is.

More Than Finger Snapping

The promotion executive attributed nearly all the increase in promotion costs over the past eight years to higher salaries, owing to the fact that "promotion men are now expected to promote more for the record company before able to command comparable salaries. "The company realizes that their job is more than just getting a spot on the air on the deejay, finger-snapping and saying "Give me a hit." He said promotion men are responsible for booking artists on tour, escorting them through press parties and other events, as well as helping to coordinate in-store promotions.

Yet the promotion head of a smaller record company disagreed with this assessment. "Everything (else) has gone up except promotion men's salaries," he said, adding that the major expense for a small manufacturer is the salaries of those who do the work of promoting the record to radio stations for plug for good airplay.

While this promotion director suggested there is a limit to how much promotion costs can go up, he was the more than greater expense than advertising, several other promotion directors said the percentage of co-op and other advertising costs ran two to three times that of promotion.

Across The Board Hikes

"Ours are going up more than we are. They are up somewhat in the past few years," said the promotion manager of another large label. "Our online tickets, hotel rooms, the cost of a simple tour, every promotion stunt and the records to deejays is one of our big costs, as is printing up and distributing concert posters.

The promotion director of a very large company added further. He is on the board and says that the tremendous ad- 

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New Orleans Retailer Begins Advertising $2.99 LP Specials

(continued from page 9)

Stevie Wonder album for $6.98 for a month. For a limited time, Lieberman's panel, ad-
vertise only about four front-line LPs each week for $2.99, but added optimistically, "As we expand, open another store, we'll add more." The New Attitude $2.99 sale is the second one observed by Cash Box in New Orleans during the past year, and was initiated nine months ago. Robert Hall's three New Orleans stores promoted six current releases, and promptly sold out the entire Christmas (Cash Box, January 8). Those LPs were purchased from Sutton Dis-
tributors, a local New Orleans based retail Frank A. Hall spokesman. Lieberman said he did not buy the Sutton package of new releases because of the shipping problems from New York.

He added that he doesn't expect his competition, which comes mostly from nearby Mushroom Records, to meet his prices, "I don't see how they can," he said.

Fred Baines, manager of Mushroom, located about 10 blocks from New Attitude and incorporated by Tulane University stu-

dents was surprised by the $2.99 sale price. "I don't know how he (New Attitude) can make money," Baines noted that his store would not sell below cost, and didn't plan to go below its current sale price of $3.89 on selected releases. "Basically, what New At-

titude's trying to do is hold out until they can draw enough of our customers away. From our end, it's dirty pool. It has all the makings of a price war.

Other New Orleans retailers were equally incensed. "Maybe he's making it up on cutouts and other stuff, but I don't see how," said one rival store manager, expressing a prevailing view in the industry.

RCA Red Seal Sale

In an unrelated retail occurrence in New Orleans, Smith's Record Center advertised all RCA Red Seal $7.98 releases for $4.98. This is the first time in the six weeks since the label's list price went from $6.98 to $7.98 that Cash Box has seen RCA Red Seal releases promoted in a major metropolitan Sunday newspaper.

Annette Casper, manager, of one of Smith's three stores, said she had decided to advertise RCA Red Seal because "La Forza Del Destino had been selling like a good album." Smason said while budget buyers will not be drawn into her store, "buyers concerned about the artists and their art will come in. If you want to buy

Artur Rubinstein, you must get RCA."

Other Developments

Other retail developments last week in-
cluded a "going out of business sale" in subur-
ban Washington, D.C.; and sale prices from back to a low $2.99 to $3.99 at Komet's.

In the Washington, D.C. area where prices have been coming down in recent weeks (Cash Box, January 22), Sounds im-
possible of suburban Rockville, Md. adver-
tised an all-label "going out of business-

sale for $3.99 in the Sunday Washington Post. The store manager termed the final week "a madhouse," and said he didn't have to lower the store's cemis un-
til the sale was over.

However, the assistant manager of a competitive area store, said the still com-
petition from suburban malls had been primarily responsible for Sounds Im-
possible's decision to sell.

"They have essentially a walk-in store in a small business district. It's a mobile buyer in the area. That location had been in trouble for some time," he added. He said that Washington, D.C. store's lower prices had not been a factor in Sounds Impossible's folding.

Korvettes Ups Detroit Price

After two weeks of advertising current releases at $2.99, Korvettes' five Detroit stores went back to their previous practice of advertising multi-label sales for $3.99 in the Sunday Detroit News (Cash Box, February 5 and 12). A Korvettes store manager and other area retailers had at-
tributed the $2.99 sale to the impending opening of a new Peach's store about four miles from the city, one of Korvettes' major markets. At the time, Korvettes' manager said they were unsure about where their prices might go in the next few weeks.

Meanwhile, in New York, Sam Goody continued promoting its all-label "rock-
folk-soul" sale for $3.74 in the Sunday New York Times for two weeks. In addition, Goody also advertised 10 "Super Picks" for $2.99. George Levy, president of the Goody chain, in mak-
ing the announcement that his company "sees the opening of a new Peach's store as the recent opening of three Jimmy's Music World stores on Long Island."

FM Radio Rates Lead Advertising Cost Rise

(continued from page 5)

FM Radio Rates Lead Advertising Cost Rise (continued from page 5)

dianapolis, while Benson's "In Flight" was advertised for $4.89 at both the Harvard Coach and Stroudsburg in Boston. In addi-
tion, a full-page multi-dealer ad appeared in Boston for Queen's latest disc, which was also advertised in St. Louis at outlets for $4.89/$5.79 tape.

Many more print ads were seen for "Animals" by Pink Floyd, Columbia's entry in the growing but still not quite at breakthrough level. The Pink Floyd album was advertised in these five markets: in Boston, at the Coach and Stroudsburg for $4.89, in Buffalo for $4.89, and at Music Center for $4.99/$5.49 tape; in Chicago, at Musicland for $4.79/$5.49 tape; in Philadelphia, at Korvettes for $4.89/$5.79 tape; and at Music Scene in Philadelphia for $4.88/$5.44 tape.

National Campaign

According to Don Dempsey, vice pres-
ident of marketing for Columbia, the program will be "a huge advertising campaign," signals the beginning of a national "adver-
tising posture" which will set the pace for Pink Floyd's 1971 marketing strategy. "The Pink Floyd album was advertised in these five markets: in Boston, at the Coach and Stroudsburg for $4.89, in Buffalo for $4.89, and at Music Center for $4.99/$5.49 tape; in Chicago, at Musicland for $4.79/$5.49 tape; in Philadelphia, at Korvettes for $4.89/$5.79 tape; and at Music Scene in Philadelphia for $4.88/$5.44 tape.

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Dempsey explained that, in the case of Pink Floyd, this program doesn't reduce the flex-

Print Advertisements For $7.98 LPs Continue Sluggish

(continued from page 9)

impact. It is an act that, as the result of a hit single, enjoyed the kind of sales that would make a $7.98 list reasonable. I would then have to examine the existing FM base for this act, assuming that there may not be another hit single. If there is an FM base, to what degree would it be our experience to determine how many unit sales come off the FM play only, without the hit single? If we thought that the FM base was not sub-

stantial and it required the success again of a hit single to generate those kinds of sales, we as a company would insist on sending a hit single into the marketplace to re-
establish the pattern again.

Intangible factors that are unique to a particular act must also be taken into ac-
count. Dempsey emphasized, "Under no circumstances would we ever damage the artist by going back into the marketplace and promiscuously putting the record out at that [$7.98 list] price. The only thing that would preclude this would be a total indus-
try move into that price range.

Michlin And Hill Branch Into Discs

NEW YORK — Michlin and Hill, TV and radio commercial producers, plan an ex-

pansion into record production and talent manage-
ment.

The company expects to release its first three singles shortly, as all are in the final stages of production.

John Hill, a former producer for CBS, Epic and Buddah Records, and now a prin-
cipal in Michlin and Hill, said the expansion into record production and talent manage-
ment was prompted by a request from a media concern to move a radio personality and records are moving closer together, par-
ticularly in the disco area.

In addition, the jazz group, Children of All Ages, produced by Michlin and Hill, re-
cently had its second album released.

FM Radio Rates Lead Advertising Cost Rise (continued from page 5)

growth into radio sales and doesn't rise and fall ac-

I'm satisfied being on a fixed budget," he said. "It's taught me a lot about dollars and cents. The key is you have to plan carefully in advance because if you get caught out by a sudden burst of promotion, you can't have the national promotion man's pocket, who might be doing a great job of getting airplay for you. I don't want to do that to my staff.

The source said his fixed budget covers not only salaries, travel and expenses, and rent, it's all it, any sales promotion or tour support that he or his staff initiates, plus press parties and other expenses.

Press parties, while not a large percen-
tage of the typical promotion budget, are one of the fastest-rising costs. "You can't get away with $250,000 for four days for less than $2,000," said one promotion director. "Record companies are competing with each other to put their artists up, and it's not unlikely to see a company have a $10,000 or $15,000 party at a time." At times, companies, advertising, promotion and sales budgets tend to spiral up, and spending controls tend to be nonexistent.

"When I worked at smaller companies," recalled the promotion head at a major New York label, "it was, "If you have the money, we'll spend it.' It's tough. Even the vice presidents who take a dim view of overspending.

Goldfarb Moves Office

NEW YORK — Herb Goldfarb Associates, a sales, marketing and merchandising organization, has moved its larger operations to 250 West 57th Street, New York, New York, Suite 301.
EMI Set To Build $15M Uden Facility

THE HAGUE — EMI is to build a new record and tape factory combined with a distribution center at Uden in the southern Netherlands to serve its existing production and distribution facilities at Haarlem and Alkmaar, near Amsterdam.

The estimated cost is approximately $15 million and will be completed in two years. The new factory, scheduled to operate in 1979, may employ 350 people. An administration center on the same site is planned to become operative in 1979 and will provide jobs for about 100 people.

EMI Holland has been very successful but its facilities must be modernized if it is to continue to be competitive," said Sir John Read, chairman of the EMI group of companies, recently. "This project represents the best method of ensuring the continued strength of EMI in the United States, and of providing the group with necessary excess production capacity in mainland Western Europe."

When completed, the new factory will have an initial capacity of 16 million records and 4 million cassettes a year. Space will be provided to allow an increase of output when required. The factory will have a substantial printing capability mainly for record covers and labels to permit integrated operation for raw material to finished packaged product.

Aaltogether this will provide sufficient spare capacity to meet foreseeable pressing and tape duplicating requirements from other EMI companies in Western Europe, which cannot be met from existing resources.

The decision to move to Uden was taken because of limitations on industrial expansion. (continued on page 54)

CBS Israel Expands

TEL AVIV — CBS Records/Israel has become the first vertically integrated record company in Israel, with the recent addition and completion of its photography and printing department.

In 1964, CBS/Israel produced 20,000 records per month. A vinyl-pressing department was added in 1972, and today the production capacity has jumped to 130,000 records per shift month. A four-color offset printing plant was installed in 1975.

CBS Records/Israel is currently under the direction of Daniel Yadin, who is also regional director of manufacturing, CBS International.

**International Executives On The Move**

**Phonogram’s Franz Dies**

LONDON — The UK music industry has been saddened by the death of Johnny Franz on January 29 from a heart attack following hospitalization with suspected bronchitis.

Franz had been with Phonogram (formerly Philips) for 35 years, and produced over 70 chart hits during that time. Artists associated with him were Shirley Bassey, Frankie Vaughan, the Shadows, Dusty Springfield, Scott Walker, Harry Secombe, Peter and Lee, and Anne Shelton.

Franz left school at 16 and was a trainee programmer at the age of 15. He was an accomplished pianist, and at one time or another was managing director of the Righteous Brothers. Anne Shelton invited him to become his concert accompanist. This role led to similar work with Anne Shelton, Vera Lynn, Eve Boswell and Diana Dors.

In 1954 Franz joined Philips as a producer, and scored a hit within weeks with William and Betty’s “Loves Are Like Another Party.” He was impressed by a young singer called Frankie Vaughan whom he heard at a jazz club in Bristol. He produced Vaughan’s first charter, "Tweedle Dee".

Dow Jones Musical Market, for which Franz was 54, were private. He leaves a widow Moira and a brother Harold, who is with EMI Music.
CLAUDIO
BAGLIONI
1,000,000 LP'S AND TAPES
SOLD IN ITALY
RCA

JUST RELEASED
HIS NEW ALBUM
"SOLO"
PL 31235
CRIA Announces Jan. Gold, Platinum Disks
TORONTO — The Canadian Recording Industry Association (CRIA) reported eight certifications for the month of January. Five gold albums, one gold single, and two platinum albums were recognized.

Gold LPs included “Leptahed,” Harmonium (CBS); “Christmas Jollies,” Saioul Orchestra (RCA); “K.C. And The Sunshine Band,” Part 3; “K.C. And The Sunshine Band (RCA); “Crystal Ball,” Styx (A&M); and “Spitfire,” Jefferson Starship (RCA). Burton Cummings’ “Stand Tall,” CBS was the lone gold single.

Platinum albums were “Boston,” Boston (CBS); and “A New World Record,” Electric Light Orchestra (UA).

Steinberg For Junos
TORONTO — Canadian comedian David Steinberg has been named to host the Juno show this year, to be staged March 16 in the Canadian Room of the Royal York Hotel. Brian Robertson, spokesman for the Canadian Academy of Recording Arts and Sciences, also has announced performers to appear on the show, to be televised live on the CBC-TV network. They include Carroll Baker, Patsy Gallant, Keith Barrie, the T.H.P. Orchestra and Wayne St. John, Ian Tyson, and the Four Lads.

GULL FLIES TO MIDEM — David and Darlene Hills, from Gulf Entertainments in England, attended this year’s recently held juncture to promote Gulf Graphics, with booklets, One Reggae Down, and to sneak a French publishing and recording outlet for the Gulf label. They also were meeting with present licensees.

Anchor Signs Hamilton
LONDON — Following a 16-year association with RCA, George Hamilton IV has signed a recording pact with Anchor Records in London. Hamilton will record for Anchor in Nashville with Allen Reynolds as producer, and his debut Anchor album is titled “Fine Lace And Homespun Cloths.” Hamilton’s disk will be released in the U.S. on the ABC/Dot label, representing almost a full circle for the artist, whose initial recordings, including the million-selling “A Rose And A Baby Ruth” in 1956, were issued by ABC Paramount.

Mellin Music Acquires Rights To Entebbe Film
NEW YORK — The Robert Mellin Music Publishing Corporation has acquired the worldwide rights to the music from “Operation Thunderbolt,” the Israeli-made film on the Entebbe raid. It was announced today by Robert Mellin, president of the firm. The music score for the movie was written by Dod Zeltzer, and has been recorded by the Israel Philharmonic Orchestra. Mellin is also writing the lyrics to the songs in the film.

Eleventh Midem Spurs Business, Activity
(continued from page 57)

The deal will give UA access to product by hit Magnet acts such as Guys n Dolls, Alvin Stardust, Peter Shilton, Adrian Baker, Silver Convention and Stevenson’s Rocket.

Britain’s ATV Corporation has negotiated, subject to the approval of the Bank of England and the Treasury of France, the purchase of the half interest in Allo Music now owned by the Librarie Hachette. Simultaneously ATV has acquired a half interest in Leros Music, which is an associate company of Allo Music and owns the copyrights of most of the songs recorded by Demis Roussos. Roussos has completed a new album for release this month including a number of Leros copyrights. ATV has also gained a 50% stake in Robin Song Music, another Allo associate which publishes compositions by James Bolden and Jack Robinson recorded by artists such as Tina Charles and Guyaner. The other half of Robin Song belongs to Robinson. Max Amphoux remains as the president and director general of Allo Music and Maurice Bouchoux will continue as international director.

Clive Woods, formerly with Polydor International, was at MIDEM pursuing plans for European TV promotion for artists. Now independent and connected with the GTO, RSO and MAM organizations in London, Woods is packaging what he terms “multi-national TV specials,” and has already completed one starring Linda Ronstadt which he co-produced with the Scandinavia-Norwegian organization. His next project centers on Daryl Hall and John Oates, which has already been placed in Switzerland and is being discussed for Holland, Spain and Italy. Further projects for these 45-minute programs being lined up by Woods are rock ‘n’ roll and black music specials.

EMI Music has set a publishing deal with Elton John and his lyricist Bernie Taupin for sub-publishing rights to new songs by the duo for the world excluding the UK, Eire and North America. The negotiations were conducted by EMI Music managing director Ron White, John Reid of John Reid Enterprises and Geoffrey Ellis. A separate deal for Big Pig Music, John’s publishing company, has been concluded for Australia with Castle Music, EMI’s publishing arm in that territory. Initial copyrights involved with be tracks on John’s next album for the Rocket label.

Philip Solomon has formed Ashtree Records for release of product in the States, with the first album being a double featuring the cast of the African musical “Ipi Tombi.” Ashtree is the name of Solomon’s existing publishing enterprise in the States, and was chosen for the disk operation on account of his UK label Galaxy’s name being in use already in America. Ashtree is represented in America through Audiophonic Enterprises of New York.

Leisure industry attorneys also met during MIDEM to discuss the implications of the developing audio visual market in terms of licensing agreements and copyrights. It emerged that nobody has a very clear idea of the future shape of this new innovation which is bringing new problems concerning the determination of royalties in its wake.

Gulf To MIDEM — David and Darlene Hills, from Gulf Entertainments in England, attended this year’s recently held juncture to promote Gulf Graphics, with books, One Reggae Down, and to sneak a French publishing and recording outlet for the Gulf label. They also were meeting with present licensees.

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Additions to Country Playlists

(continued from page 27)

Mockingbird Hill - Donna Fargo - Warner Bros
To 7 - 4 - Heart Healer - Mel-Tails - RCA
To 23 - 8 - Song of the Morning - John Gary - Epic
To 24 - 11 - Shadows, Share a Place with Me - Genie - Capitol
To 25 - 12 - Southern Nights - Glen Campbell - Capitol
To 27 - 13 - That's What I Like to Do - Tom Jones - Epic

CBS - MONTGOMERY
To 2 - 1 - I'm A Lonely Man - Ronnie Milsap - RCA
The Morning's Right -erral - ABC/Dot
To 6 - 2 - Anything's Better Than Nothing - Kenny Manor - Epic
To 7 - 3 - Band Together - Pat Boone - Sony
To 21 - 4 - Country Boy - Glen Campbell - Capitol
To 22 - 5 - I've Just Had A Dream - Gene Pitney - ABC/Dot
To 23 - 6 - Cheatin' Over You - Mary Lou Turner - RCA
To 24 - 7 - Country Song - Roger Miller - Epic
To 26 - 8 - Chick, That's A Nice Angel - Jacky Ward - Mercury

KOMO - HANK WILLIAMS, SR
To 2 - 1 - Mooby Blue - Elvis Presley - RCA
Co-Cheerleader - Johnny Burnette - Mercury
To 7 - 2 - Skin Deep - Little Caesar - ABC/Dot
To 21 - 3 - A Country Girl - Little Jimmy Dickens - ABC/Dot
To 22 - 4 - Back Home Again - Johnny Cash - ABC/Dot
To 23 - 5 - Shall We Dance Tonight? - Hank Williams, Sr.

WWAM - JIMMY ROBERTS
To 3 - 1 - She's Just An Old Love Turned Memory - Glen Campbell - Capitol
To 12 - 2 - Thirty Minutes - Michael McDonald - ABC/Dot
To 27 - 3 - You Can Never Tell - Emmylou Harris - ABC/Dot

Ex To 34 - Somewhere Over The Rainbow - Bobby G - ABC/Dot
Ex To 37 - Sunday School To Broadway - Anne Murray - ABC/Dot
Ex To 38 - Feet on the Ground Right Now - Anne Murray - ABC/Dot
Ex To 39 - Anything You Want To - Anne Murray - ABC/Dot
Ex To 28 - Slide Off Your Satin Sheets - Johnny Dep - ABC/Dot

KDAQ - NASHVILLE
#1 - She Thinks - Elvis Presley - RCA
She Don't Think - Patsy Cline - ABC/Dot
Sweet Thing - G.B. McCollum - Mercury
Crying - Conway Twitty - ABC/Dot
#1 - I'm A Lonely Man - Ray Price - ABC/Dot

WCNC - THE ORPHANS, Bubba Goldston - Epic
As I Am - Gary Puckett - Capitol
I Love You - Gary Puckett - Capitol
I Love You - Gary Puckett - Capitol

WKAQ - YORK
#1 - Love Was A Bottle Of Wine - Tommy Overstreet - ABC/Dot
The Movie That's The Last Man Standing - Tommy Overstreet - ABC/Dot
#1 - These Foolish Things - Willie Nelson - Capitol
#1 - These Foolish Things - Willie Nelson - Capitol
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May 17 Country Show At Carnegie Hall Set

NASHVILLE — The "Country Comes to Carnegie Hall" concert, featuring ABC/Dot recording artists Roy Clark, Freddy Fender, Hank Thompson, Buck Trent and Don Williams, is scheduled for May 17 because of television commitments by the artists. The concert will be broadcast over radio stations in several major cities and recorded for release as a live album.

Arbitron Forms Small Radio Market Dept.

LOS ANGELES — Arbitron has established a small radio market department to serve radio markets not regularly measured by the firm. The small radio market project is a continuation of Arbitron's efforts to stimulate competition between Arbitron and radio stations in unsaturated markets, according to William F. Grover, Arbitron's director of Radio. "Now we will be able to offer individual attention to the broadcast industry," said Mr. Grover. "We're going to make a bigger push on small radio market stations, he added.

The new division, which will be based in Baltimore, Maryland, will be headed up by Penny Johnson and Richard Gaspelin who both have years of experience with Arbitron. Ms. Johnson joined the firm a year ago after working for Arbitron from WSGN, Birmingham, and Arbitron's manager of client services, has been with the firm for 19 years.

Anderson Scores Parachute Documentary

LOS ANGELES — Country/pop recording artist Casey Anderson has been chosen to produce film Edward Johnson to score "Chute Out," a thirty-minute television documentary on the history of parachuting produced in association with the American Legion. "Chute Out" was filmed to be shown in six locations in Switzerland, Texas, Georgia, Oklahoma, Utah and Arizona. The documentary will be released in a number of filmstrips obtained from the U.S. Air Force and Northrop Aviation, Hansen, who also wrote and produced the documentary, is scheduled for release in May.

The documentary is a part of the "Forces of Light" series and will be distributed to 7,000 schools.

Expansion Underway At Sound Shop

NASHVILLE — The Sound Shop, Inc., a major music and commercial jingle studio in Nashville, recently announced that it has begun a $300,000 expansion program, which will net the facility a second 24-track studio.

Ground-breaking for the Sound Shop's new structure took place Feb. 4 and marked the shop's first addition since it's original construction on the new studio, a project stemming from a 31% overall increase in business for the company.

Aside from creating a completely new outside facade, the addition is expected to also greatly enhance the studio's inside operations. The new addition will be equipped with all necessary channels for video discs, thus enabling the Sound Shop to instantly expand whenever future demands dictate.

The building also boasts an ultra-modern office complex located on the second floor that will allow all administration managers of the Sound Shop staff.

Consisting of 3,800 square feet, the new building is to be constructed at Sound Shop's current site of 1307 Division Street, and is slated for completion in 90 days.

Noted commercial voice-over talent are Yearwood & Johnson, while all acoustic work has been designed by the audio consulting firm of Sujarco/View in New York, N.Y.

FIRST GOOD SOUNDS — Good Sounds, a new subsidiary of Capitol Recording Studios, presented its first act, the Billion Dollar Band, at a gala party at the Criteria mansion in Miami Beach, Fla. Productions will distribute Good Sounds internationally. Pictured at the party are: Mac Emmerman, president of Criteria; Good Sounds and Henry Stone, president of T.K.

Hankint'To Call Debentures March 31

LAKE SUCCESS, N.Y. — Capitol International, Inc., will call for redemption of its 5-3/8% convertible subordinated debentures of 1982 effective March 31, 1977, according to the corporation. The company announced that bond holders may redeem each $1,000 in face value for $1,017.5, principal amount, plus $22.40 in accrued interest from November 1, 1976, for a total amount of $1,039.5 per bond. After March 31, 1977, interest will no longer accrue and the bonds will not be convertible. Irving Trust Company, indenture trustee, will handle the redemption of the issue.

Capitol Releases New Cosby, Campbell LPs

LOS ANGELES — Capitol Records will release new albums by Bill Cosby and Glen Campbell during the spring and summer of 1978.

Bill Cosby's first spoken comedy album in three-and-a-half years, "My Father Confused Me ... What Must I Do? What Must I Do?" was recorded live in 1976 at the Las Vegas Hilton.

Campbell, recently re-signed to the label by his 15th year with Capitol, releases "Southern Nights," also the initial single to be released. The album is said to be comprised by a variety of songwriters.

Buck Owens Single Is Re-cut With Changes

BAKERSFIELD, CA. — "World Famous Buck Owens," the just-released single from Capitol, has been recalled for some last minute substitutions. Owing to various problems with the original title, it is currently being re-cut and will shortly be released as "World Famous Paradise Inn."

NARAS Moves Their N.Y. Chapter Offices

NEW YORK — The New York chapter of the National Academy of Recording Arts and Sciences has moved to 14 East 53rd Street, New York 10022.

UA Gets Chacle Deal

LOS ANGELES — United Artists Records has entered a long-term production agreement with Chacle, the South African group led by Jack Mogull, UA president, announced last week. Under the agreement, Chacle-owned by Lassell and Dave Chadwick—is to scout, develop and record artists for UA distribution. Glider's "You're Like A Melody" is Chacle's first single to be signed under the new contract. Chacle was formed in 1973 and has since produced and published Queen, Fleetwood Mac, and Flash Cadillac, among others.
A Visit With The Dobbies to be aired Monday Feb. 21 nationally and Friday, Feb. 25 in California. The show will feature a collection of their hits and will have as guest stars the Memphis Horns, Lily Tomlin, Paul Williams and Gary Frank. Though personal experiences are the inspiration for many a song lyric, few are as personal as those on the Tommy Lipuma produced "Chrixtmas Card To A Friend," which is due out. On Nov. 22. Lipuma, who won his second stab at cancer after an operation on his right lung last August, his just-completed round of talk show appearances will air later this month and in March.

AULD LANG SYNE -- Though they may not have attended, the audience who saw the Billy Cobham/George Duke Band on New Year's Eve at the Roxy in LA were catching the last act. According to Rolling Stone the band has broken up to pursue their own separate interests. Cobham, the leader, has a kermis toward the former kermit. Cobham admits to some frustration with Atlantic, saying, "The support has always been too little and too late. The marriage is not a good one." Darringa has struck upon a novel idea to promote his product, that can reach a marketing theory not often thought of: that the intimate relationship between the artist and the audience in a smaller club is often more conducive to album sales in the following days than are larger concert appearances. So before their appearance at the Long Beach Arena, Darringa will play the smaller Whiskey in LA. Eric Spiker posed the proof of the pudding to show up in record store cash registers. It wasn't exactly a hardy's welcome but Joe Cocker returned to England for a live performance, his first in more than four years. Waiting for him was a three-year-old Englander, a drunk driver, and a load of old ladies, and plenty of driving for a year... Remember Ernest Breuer? is he the author of such classics as "Does the Spearman Lose Its Flavor On The Bedpost Over Night," and we hear from Pompano Beach, Florida that he just celebrated his 90th birthday in excellent health and good spirits. Happy Birthday, Ernie.

OUR HAT'S OFF TO -- Barry White, who will be the keynote speaker for commencement exercises at Waco. Tex. There he will also receive an Honorary Doctorate of Humanities Degree for his contribution to humanity. Nancy Wilson has been honored by the Johnson & Johnson company and Chicago's Black Business Directory for her concern and contributions to the health of young black women and her efforts to promote their health in the workplace; give her "Par Excellence" award. Johnson & Johnson gave her their "Red Ruby" award, their highest accolade, and for the first time given to a non-white and a black woman. Wilson, in her truly bootlegged's Day was an appropriate time to announce a well-kept secret marriage to record producer Marvin Yancy. They were wed in Chicago July 31 and we wish them luck in holding on and the studio since Yancy co-produces her records.

TRACK NEWS -- Though Minnie Riperton's album has been ready for some time, it will not be released until mid-April because she and Epic are at odds on the issue of the inclusion of a lyrics sheet in her album package... Lynyrd Skynyrd will get back into the action in March, having just returned from their European tour... "Holly Days," a tribute to Buddy Holly by Wings' Denny Laine, will be out in March Paul McCartney was the producer. Doug Kershaw's new album will be out the last of this month and will feature some of his old friends and new as well. Doug Altman of Detroit's Neil Larsen, Bill Stewart and Calvin Arline plus Bonnie Bramlett and the Muscle Shoals Horns... Reggae rocker Bob Marley is finishing an album that will appear in April. On release he will tour England, and a part of Europe, and possibly Africa, and in May, will launch his American tour with his Wailers.

ON THE DOTTED LINE -- New York rockers Talking Heads have been signed by Sire Records and will start work later this month on their debut album... Bobby Goldsboro has just signed with Epic coinciding with the release of his first single "Me and the Elephants." Former London recording artists Bloodstone have announced a 2.7-million-dollar five-year contract with Epic... Concert promoter Don E. Brank and Bob Leferce have teamed up to manage new pop group C.Y. Walking Band, who will be produced on record by Flo & Eddie.

AROUND TOWN -- Ready or not, New Zealand's Split Enz invaded the L.A. environs with its strange blend of free-form rock and roll and mime-like theatrics. Playing the Roxy and the Golden Bear, the seven-member band alternately confused and entertained the audiences, who came mostly unprepared for the bizarre stage business and unusual musical offerings of the band. At least, confusion is difficult, but the guess here is that next time around they will follow up on their attention-getting appearances with music that Yanks can more easily relate to. "Me and Bessie," the Broadways' "In the Heights," and the hopping "Havana Moon," with open Marching the Huntington Hartford Theatre for a three-week engagement. Iron reunion re-emerged at the Cabinaret recently for their first southern California appearance in years. Joining them on the bill was Orange, west coast newcomers who see a new record for unsigned bands by playing the Whiskey, the Starwood and the Cabinaret all within an eight-day period. At the Cabinaret they drew Phil Spector on stage, who cheered them on and invited them up to his posse to party after the show.

SEEING RED -- Sammy Hagar's new single is scheduled to be released this week on a special 12-inch disc pressed in red vinyl to emphasize the album's theme. Hagar's favorite color and Valentine's Day. The single is "Catch the Wind," but you can guess the flip side? It's a tune called "Red," according to Hagar. He promises some high philosophy that accompanies their concerts Saturday, Feb. 19, when they will give away 100 albums to the first 50 customers who ask for them in record stores in six major cities... "Do Ya Wanna Punk?" will be the Black Angels' next single. They are the first 3000 teenagers to be asked by LA Kings to see Louis Blues hockey game at the Forum on Feb. 22. Those who say yes will receive a free lunch. With: Kings logo on one side and the Electric Light Orchestra logo on the other. A cool promotion idea, don't you think? chuck stockock

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