Introducing the debut Columbia album from one of the most prestigious and most remarkable groups in the history of music—The Miracles "Love Crazy," featuring their hit single "Spy for Brotherhood.

The Miracles
Now proudly on Columbia Records and Tapes.

THE
Miracles
LOVE CRAZY

Produced by Pete Moore
All music and lyrics written by Billy Griffin and Pete Moore
cash box editorial

More Of The Same

First it was J.C. Penney making record departments optional. Officially, it has been happening for some time, and Penney's is really not the first. But now Woolworth is going the same route. Who's next?

And the lawsuits and court cases continue. In only a few weeks, right after NARM, the grand jury in Los Angeles will begin looking into the marketing and advertising policies (and God knows what else) of the business. Where will that all lead?

And of special interest to our colleagues in radio is the latest round of payola hearings that began in Washington last week. Where they will end, again nobody knows.

It's difficult to deal with unresolved issues like this on a day-to-day basis. But we do know that both radio and record industries are justifiably upright — over the probes, investigations, negative trends, etc. And there is understandable concern. Those fortunate enough to be untouched by the ever widening scope of the investigations do not know what it is like on the other side. Yet with the New York Times article insinuating that NARM and the RIAA both might be conduits for illegal practices, certainly the whole industry has been tarnished.

And on the radio side, payola hearings, which now appear to be headed on a "travelling circus" route around the country, can only take on a carnival atmosphere. The result will be additional pressures and controls from station ownership to general managers to program directors to music directors. Perhaps the end result may be more automated good music stations or news stations, or a further tightening still of radio playlists.

And the radio stations are not alone. The record industry faces possible loss of a major market — the often malignated rack jobber who supplies an important part of the industry, especially in the rural areas. We'd like to ask radio station music directors in secondary markets where they will turn for their music research if the Penneys and Woolworths drop their record departments.

We've said it a couple of times recently, but it bears repeating again. The next few months may be a period of difficult time for the industry. Our only hope is that both the radio and retail communities can weather the storm, perhaps by joining together where interests are mutual, to ride out the difficult period.
WE.A.R.*
EXPANDING

We have a few select artist openings for 1977. So let's talk business. Here's what's happening. Columbia is offering you a fat deal you can't turn down. Capitol is spinning on its axis and The Tower is leaning your way. A&M has found you a special spot in the parking lot. The MCA guard has been ordered to smile as you walk through the door. Warners takes you to lunch in the Blue Room. You're walking on air and Ahmet's got the WCI Jet—the trans-Atlantic pick-up. Limos and domestic champagne flow like the future's yours. And it is. The choice is up to you and everybody's offering just about the same deal. So why choose Elektra/Asylum? Are we any different...? Sure we are.

Like every other label in the business, we like to call ourselves a "family" operation. We know our stuff. Our roster is probably a third the size of the Big Guy's accounting department. Last year we released only 30 "pop" albums. Not 30 per week, 30 for the year...total. That means visibility. 80% of our albums made the charts. 20% were Top Ten. That's what you call family determination. Most of our artists make it and that's why they stay with us.

Our staff is as stable as our artist stable. Most have been around to see careers built through half a dozen albums and more. At E/A we're personal. Not personal in the habit of making grandiose claims like everyone else. But we seem to be right at least 80% of the time. We're the Elektra/Asylum Precision Team. We've got tradition on our side. Statistical and human.

So, give us a ring. We're on the phone with most of our artists day in and day out. And we're looking for a few special musicians to join us in the coming year. Yes, the family's growing. We're expanding. Last year...30 albums. This year...maybe 36.

If you're interested, call me direct. Simple as that. My name is easy to remember: Joe Smith. (213) 655-8280. Say, 5 'o clock?
"ARRESTED FOR DRIVING WHILE BLIND."

The most requested song from ZZ Top's new hit album is now a single.

Just released from

ZZ TOP... "Takin' Texas to the people"... with their music.
Preliminary Hearings Continue In S.& F. Suit Involving Alleged Unfair Pricing Policies

by Alan Sutton

LOS ANGELES — Both sides in a lawsuit that could have far reacing implications for the future of the record industry will present arguments this week during a pre-trial hearing on an injunction to suspend the multiple price structures of several major labels.

The hearing, scheduled for Friday, February 25 at the Federal District Court House in San Francisco, is in the case of Zoslaw versus Columbia Broadcasting System, Inc. Also named as defendants in the civil complaint, which asks for $500,000 damages in addition to injunctive relief, are Capitol Records, ABC, WEA, MCA, Interscope Records (The Wharehouse) and MTS Inc. (Tower).

At issue here, as is the case with other antitrust actions facing the industry today (Cash Box, Feb. 12), is the two-tier pricing structure and the functional discounts that result from it. The plaintiffs (dba Marin Music Center) claim that such practices violate the antitrust laws (RICO and the National Association of Recording Merchandisers (NARM). Jules Malamud, president of NARM, referred all questions to his attorneys, but Stanley Gortikov, president of the RIAA, and several record company presidents who sit on the RIAA board of directors, said the allegation was “outrageous.”

“Never have we discussed prices within the RIAA” said Gortikov. Cash Box. Board members asserted that an attorney who sits on board meetings in an advisory capacity must remain neutral.

“I believe that our injunction asks no more than what the law is today. In other words, it is a simple request to be remedied fast. You can’t pick out 40% to 60% — whatever the figure is — of the market and give them special prices on the

Industry Executives Dispute N.Y. ‘Times’ Grand Jury Story

by Mark Mehlner and Ken Terry

NEW YORK — While declining comment on other aspects of the federal grand jury probe into alleged price fixing and other antitrust violations, record company executives and officials from industrywide trade associations continue to deny the charges that those associations are vehicles for price fixing.

A New York Times story that appeared in its March 13 edition, based on information from industry sources, that the grand jury, which opens hearings March 18, is probing “possible illegal policy making regarding prices” through the Recording Industry Association of America (RIAA) and the National Association of Recording Merchandisers (NARM). Janes Malamud, president of NARM, referred all questions to his attorneys, but Stanley Gortikov, president of the RIAA, and several record company presidents who sit on the RIAA board of directors, said the allegation was “outrageous.”

“Never have we discussed prices within the RIAA” said Gortikov. Cash Box. Board members asserted that an attorney who sits on board meetings in an advisory capacity must remain neutral.

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Sears Opt For Outside Racks Across U.S.; Has Plans To Reduce Functions Of Serec

by Ken Terry

NEW YORK — Sears Roebuck Co., the nation’s largest mass merchandiser, has expanded its program of “testing” the service of outside rack jobbers from a few selected stores to most of the 600 Sears units that carry records, according to an informed source. Another source stated that the giant discounter is in the process of converting from its own in-house rack jobber, Serec, to outside suppliers in every area of the country except for the middle Atlantic states.

According to information available at press time, these are the suppliers which will be replacing Serec in various regions of the country: J.L. Marsh in the far west, the southeast, most of the Midwest and part of the Boston market; Lieberman Enterprises in parts of the midwest and Texas; and ABC Record and Tape Sales in Michigan (except Detroit).

At least for now, United Record and Tape Industries will continue to service Sears’ outlets in Florida, and Serec will keep doing business in the Baltimore/Washington, D.C. and Philadelphia markets with the help of secondary suppliers. In addition, Sears’ management has reportedly pressed some stores to move the southeast and the southwest to choose their own record suppliers.

Searcs Behind Times

Warren Sholstedt, record buyer for Sears, admitted that the chain is bringing in outside rack jobbers to service its record departments in certain markets. Thus far, the chain is converting Serec to outside suppliers in 30% of the Sears stores that carry records. That would amount to more than 200 units.

Sholstedt declined to identify areas in which the conversion is taking place, but stated that only all Sears units in Los Angeles are now serviced by outside rack jobbers. In addition, while conceding that some record departments might eventually be rack-serviced, he noted that the chain does not intend to phase out Serec, “The conversion is a matter of degree,” he asserted, “Serec will continue to exist in every market as a supplier of ‘TV-type products, such as cameras and camcorders (including television) and record and tape accessories.”

Sholstedt explained that, in its 15-year history, Serec “hasn’t kept up with the times. The (outside) racks got very sophisticated with their computerized systems. Serec didn’t compete.”

Sears, though, isn’t worried about the

Woolworth, Too, Reconsiders Records; New Store Will Open Without Them

by Ken Terry

NEW YORK — A new Woolworth’s store in Echelon, New Jersey has become the first of the chain’s units to open without a record department in recent years, according to Charles Staley, music buyer for F.W. Woolworth Co. Staley indicated that record departments might also be excluded from other stores which the chain plans to open, and that they might be pulled from some existing units in “scattered areas” across the country.

Staley explained that the new Echelon Mall store does not have records because “they’re not profitable for us in that market due to the low-price competition there.”

Similarly, he noted that the choice of areas in which Woolworth’s might stop carrying records “depends on the competition.” Presently Woolworth’s has record departments in 142 of its 1449 variety outlets; records are sold in all 259 of the affiliated Woolco store departmen.

Jobs Not To Blame

According to Staley, Woolworth’s is looking carefully at its record line because rack-serviced chains have been placed in a poor competitive position vis-a-vis record retailers that receive merchandise in a one-stage distribution process. He stressed that it is not rack jobbers which are

Correction: The Cash Box story in the February 19 issue, concerning Bloomfield’s signing with the Epic label, contained an error. The terms as stated in the story were inaccurately and grossly overstated.
“BACHMAN-TURNER OVERDRIVE”
certified gold

“BACHMAN-TURNER OVERDRIVE II”
certified gold

“NOT FRAGILE”
certified gold

“FOUR WHEEL DRIVE”
certified gold

“HEAD ON”
certified gold

“THE BEST OF B.T.O.”
certified gold

INTRODUCING B.T.O.’s
“FREEWAYS.”

It’ll be paved with gold too.
Stern Confident That Merger Will Not Harm Pickwick Intl.

‘Long-Term Future Is Excellent’
As Talks With Am. Can Continue
by Mark Mehler

WOODBURY, L.I. — The Hartz Mountain Corp., which acquired a controlling interest in Pickwick International four months ago for $14.75 per share, felt it "just couldn’t turn down" an offer of $23 per share by American Can Co., according to Leonard Stern, president and chief executive officer of Hartz Mountain. However, Stern, in an interview with Cash Box, strongly denied in-

dustry speculation that the maker of pet foods had purchased Pickwick stock with the idea of making a quick profit.

"We went into this as a very long-term investment," Stern asserted. "Frankly, we didn’t expect American Can to come along and offer us a 43% premium on market price. When I was approached (earlier this year) by American Can with that offer, I felt I had no legal alternative but to immediately announce the proposal to all shareholders."

While American Can, which has in-

indicated its intention to operate Pickwick as an autonomous division, Stern said Pickwick makes up only a small part of Hartz's business and that it was never inter-

ested in Pickwick as more than an in-

vestment.

No Dissatisfaction

Regarding speculation that Pickwick exec-

utives might be dissatisfied with the merger because of American Can’s lack of

(CONTINUED ON PAGE 57)

UA Goes To $7.98 On Selected LPs

LOS ANGELES — United Artists Records will join Elektra/Asylum, CBS, RCA and Warner Bros. in lowering suggested list prices on single LPs to $7.98 on a select-

ed number of albums, and retain a suggested retail list price of $6.98.

UA’s multiple record sets will be priced on an individual basis.

WCI’s 1976 Record And Music Sales

Top $400 Million; Earnings Hit $68M

NEW YORK — The Warner Communica-

tions record/music group, composed of Elektra/Asylum, Warner Bros./Reprise and Atlantic Records, Warner Bros. Music Publishing, WEA International, and the WEA Corp., reported a 29% increase in revenues, to a record high of $406,002,000 last year, from $313,787,000 in 1975. All three domestic record companies posted sales gains.

Pretax earnings for the group in 1976 rose 36% to $68.3 million from $50.2 million the previous year. Earnings for 1976 also set a WCI record/music group high.

While no breakdown of individual record company sales and earnings dollar figures was available, overall domestic record sales rose 28%, with WEA International sales outside the U.S. up 37% and Warner Bros. Music publishing revenues up 15%.

Fourth quarter sales for the record/music group were up 45% over the comparable period in 1975, setting a new quarterly record.

The increase in the group’s sales and earnings was attributed to sales by a number of artists on the three labels, earning a total of $67 million gold and platinum RIAA cer-

ifications in 1976.

The parent firm, Warner Communica-

tions Inc., composed of the record/music group, as well as a motion pictures and television division, a publishing group, Cable television and electronic games divi-

sions, posted record revenues and sales in 1976.

Net Income

WCI net income last year was $61.2 million, 22% over $50.5 million in 1975. The $50.5 million figure for 1975 was before a reimbursement charge of $41 million resulting from a reduction in the carrying value of WCI’s in-

terest in the National Kinney Corp.

WCI further reported 1976 revenues of $826,769,000, up 23% over $669,774,000 in 1975.

Jimmie’s Plans Expansion To New Markets; Major Retailers Fear New Price Instability

Low Mass Merchandiser Prices Observed

by Mark Mehler

NEW YORK — The fast-growing Jimmie’s Music World chain, which last week opened two new Long Island stores bringing its total to 19, plans an expansion of its “Kmart styled” retailing concept not only in the New York area, but across the country.

Richard Butler, operations manager for Sutton Distributors, which owns Jimmie’s, told one of the new stores in Commack, would compete mainly with a nearby Kor-

vettes outlet, while the other new unit, in Babylon, had no major competition in its area.

Regarding national plans, Butler told Cash Box: “We plan to expand according to what the traffic will bear.” Adding that any moves outside the New York area would be accomplished within the existing Jimmie’s policy on profit and service support.

Like A Mass Merchandiser

Liking this concept to Kmart and other mass merchandisers, Buttrum said, “We’re not selling the same goods as a particular store in another market. We would want to take ad-

vantage of the joint staffing, warehousing, and advertising to come with several stores in (an area).”

Butler declined to name specific markets outside New York that are currently under study for Jimmie’s expansion. However, he indicated that Jimmie’s practice of offering low prices on selected front-line releases to foster high-volume business was success-

ful in New York and could work in other major markets.

Retailers here and in other parts of the country expressed concern about the effect of more Jimmie’s stores in stable and un-

stable markets. All Jimmie’s stores adver-

tise front-line albums for $2.99, and the chain has influenced the appearance of a recent $2.99 promotion in New Orleans (Cash Box, February 12).

“The Jimmies’ have definitely had an ef-

fect in New York,” remarked Elliot Gorlin of

Strawberries Expands

See Story Page 14

El-Ray Enterprises, which supplies Record World with records and tapes. Record World is a major competitor of Jimmie’s on Long Island.

Gorlin said Record World would con-

tinue to meet Jimmie’s prices and try to sur-

vive through catalog and service. However, Gorlin noted that mom & pop stores and discounters would suffer the most adverse impact from lowballing.

“What he’s doing almost impossible,” said Gorlin about Jimmie’s, echoing the

feelings of other retailers. “I’ve never seen anyone open so many stores so quickly.”

Gorlin said that one factor in this growth might be the thin stock in many Jimmie’s outlets. In some of his 19 stores, Gorlin explained, a four-eighth-of-foot wall section features only one album title. Other retailers have speculated that Jimmie’s is making money largely on cutouts.

“Goody Not Surprised”

George Levy, president of Sam Goody, another major competitor of Jimmie’s which has lowered its prices to $2.99 to meet the lowballing, said he wasn’t surprised to hear of Jimmie’s plans for expansion. Levy said he was aware of rumors that 17 or 18 new Jimmie’s stores might open in New York over the next 10 months, with six or seven times that number openings outside the New York metropolitan area.

A major retailer in the south, discussing the threat of lowballing in his market, expressed less confidence. Jimmie’s plans, stated, “I would hate to see someone like Jimmie’s here.”

Korvettes in Detroit

In a related retail development, Kor-

vettes’ five Detroit stores lowered their prices on selected releases back to $2.99 in Sunday’s Detroit News. The stores have been

(continued on page 61)
Epic Signs Two Artists

EPIC INKS DUKE — George Duke has signed an exclusive recording contract with Epic Records and has completed his first LP for the label, “From Me To You,” scheduled for March release. Pictured at the signing from left are: Dick Asher, president of CBS Records International; Bruce Lundvall, president of CBS Records Division; Herb Cohen, Duke’s manager; Ron Alexenburg, senior vice president of Epic and associated labels; Duke and Walter Trunkoff, president of CBS Records Group.

HUMPHREY SIGNS WITH EPIC — Bobbi Humphrey, a flutist and singer, has signed an exclusive recording contract with Epic Records and is working on her debut album set for an April release. Pictured at the signing from left are: Jim Tyrrell, vice president of marketing for Epic Records and associated labels; Richard Mack, vice president of promotion for Epic Records and associated labels; Bobbi Humphrey, Bill Krasilovsky, her attorney, and Lenny Petre, vice president of A&R for Epic.

Payola Hearings Begin in Washington, D.C.

by Joanne Ostrow

WASHINGTON, D.C. — William E. Washington, first witness in the FCC’s payola-plugmacros hearings, testified that his concert promotion company, Dimensions Unlimited, was coerced into paying promotion fees — which he characterized as “bloody money” — to disc jockeys at WOL over the course of two years, in order to keep the disc jockeys from suppressing airplay of artists’ records, and to ensure the success of his concerts.

Concert arrangements for five artists who were involved in the so-called “runaway battle” with the WOL disc jockeys, and he produced contracts, bills, vouchers and letterbooks at press time. It was unclear whether the forthcoming Southside Johnny album would bear the Cleveland International logo on its label. Ronnie Spector and internationally renowned female vocalist Nana Mouskouri were also named as sources for possible promotions on the Evers.

Evers Named

Stan Snyder, Columbia Records director of national accounts, and Sam Lederman, Epic Records east coast coordinator, have already been named as executives of the Cleveland International organization. In addition, sources have indicated that Marty Mooney, now working in promotion at Progress Record Distributors of Cleveland, and Bill Catinno, presently a regional country promotion executive for RCA Records, will also join Cleveland International. Both had formerly held Epic Records promotion positions in the Cleveland area.

Contacted in New York by Cash Box, one Epic Records executive indicated that the forthcoming Southside Johnny & The Asbury Jukes album would not bear the Cleveland International logo, although he would neither confirm nor deny that future Southside Johnny projects would be released through the Cleveland International deal. Another Epic executive simply indicated that Nana Mouskouri had been signed to Epic.

Presidents Discuss Trends To Black Oriented Product

by Cookie Amerson

LOS ANGELES — In the last three or four years there has been a steady increase in the area of black oriented music, from both black and white artists. Companies such as Motown, TK, Casablanca and Atlantic Records, whose major thrust has been in the area of black product, are allowing black oriented music to be the mainstay of their companies. In 1976, the industry observed several companies which previously had limited input in black oriented product, make definite steps in this direction. Columbia Records had major expansion developments in its “special market.”

Label Chiefs Comment

Artie Morgan, president of United Artists Records, told Cash Box “black oriented product represents in excess of 40% of our total business. I have always felt that R&B product has a constant audience. With expanding marketing procedures, many more companies are seeing the value in this product and finding it enjoyable more than ever before. Based on our previous success, we do plan at least a 5% increase in the area of black product this year.”

LeBaron Taylor, vice president of special markets for CBS Records, stated “black product is a major profit center, representing at least 30% of our total sales last year. We generally attribute this increase to our much increased efforts.”

(continued on page 5)

Prior to a 1975 concert of Earth, Wind & Fire, Washington testified he was forced under pressure and “concern about airplay in the R&B market” to enter into contracts in exchange for assurance that the group’s records would be played a hell of a lot more.

The prelude to that deal, he alleged, was a threat from WOL DJs to suppress EWF’s records before a June 15–16, 1974 concert, “or we’ll see to it that it’s not any good on the air.” — meaning, Washington said, “an excessive amount of airplay … playing the same songs over and over.”

Washington’s testimony addressed and quoted from a tape which he said was made in a studio session where the station reportedly “plugged” groups that DJ Productions was sponsoring and interviewed artists whom he brought to town, allegedly to the exclusion of other promoters’ concert artists.

“Of all these acts knew what they were getting when they signed with Mel,” Washington said, “... some of the acts were hot, some were made hot, the deal Mel did for me was bring in this town, same for Brass Construction.”

Beyond Threats

By early 1975, when the contract for EWF’s April 18–19 concert was being negotiated, things had changed. Washington said, “... just ’here’s the situation’,” Washington said.

The deal provided a $100,000 guarantee for EWF, plus $7,000 for DJ productions on a gross of $220,000 and an additional $7,000 on a gross of $285,000. The $14,000 in booking fees was paid for the night of the second concert and Edwards then asked for more money. When Washington refused to up the ante, Edwards bailed, he was reportedly told “That’s the power of black radio. Washington said Dimensions spent only $1,600 for paid advertising on WOL, whereas he would usually spend $4,000 to $5,000 on that station alone. In total, he spent $20,000 on advertising for the two-day concert.

Al Green: No Chance

Dimensions and other agencies agreed to co-promote an Al Green concert June 19, 1975 at Capitol Center. “Mel Edwards sat down with the point that I had to ‘strip about it so many times I almost turned green.’

But the ‘power of five or six DJs banded together,’ he testified, “meant that Al Green didn’t have a chance.” Green had to take a staggering reduction: he got $13,500.

The co-promoters shared the loss equally.

Stones Sign With EMI Internationally; U.S. Label Affiliation Still Undecided

LOS ANGELES — The Rolling Stones, still negotiating for United States and Canadian labels, have signed a worldwide distribution deal with Atlantic/WEA in the United States and Canada, and Warner/Elektra/Atlantic Records in Europe. The Stones signed with Atlantic and WEA in 1970 and released “ Sticky Fingers,” their first effort for the company.

The association with Atlantic and WEA included the Stones’ second biggest hit “Brown Sugar.” Atlantic/WEA had U.S. sales of over three million copies worldwide. With the release of the “live” Sticky Fingers album, Atlantic/WEA had released seven LPs for Atlantic and WEA.

There has been no indication by either company as to what their plans are for the Stones, but rumors have it that what label might have the inside track in negotiations for the American and Canadian market. Mick Jagger, reportedly in Canada doing studio work, will return to the United States.
The album was released in August of 1976. Seven weeks later this unknown group had their debut album certified gold. Four weeks after that, it went platinum. Now it's double-platinum and on its way toward triple-platinum.

With two hit singles ("More Than a Feeling" and the current smash "Long Time"), Boston has taken their show on the road and has already achieved record-breaking headline success. From unknown to unprecedented. "Boston," PE 34188

Produced by John Boylan and Tom Scholz.
Five Million Albums Seized In Raid On Philadelphia Piracy Operation

NEW YORK — An alleged record counterfeiting ring operating nationwide was broken up last week, as FBI agents raided a House of Sounds, Inc. warehouse in Philadelphia and seized about five million albums. A semi-trailer loaded with House of Sounds items was also seized in the raid.

John Donald LaMonte of Lansdowne, Pa., president of House of Sounds, was arrested and charged with violating the federal copyright law barring interstate transportation of counterfeit record labels. FBI officials said the operation was believed to have specialized in counterfeiting cutout LP’s, making it less visible to the legitimate industry. Counterfeit labels seized in the raid included those for David Bowie’s “The Man Who Stole The World,” originally released by Mercury, and “FRIENDS” by Elton John, originally recorded on Paramount.

Neil Welch, special agent in charge of the FBI Philadelphia office, said the Philadelphia raid was an aftermath of a raid staged earlier on Scorpio Music Distributors in Bucks County, Pa. in which about 30,000 allegedly counterfeit and bootlegged albums were confiscated. That raid uncovered invoices showing about 41,000 duplicated albums had been shipped to Scorpio from House of Sounds in a related development, FBI raiders in Los Angeles nabbed six men on charges of violating federal copyright law, and uncovered about 18,000 illegally reproduced tapes and duplicating equipment.

Artists Meet Radio Execs

KISS AND A NEW MEMBER — Following Kiss’ engagement at Detroit’s Cobo Hall, the band met with CKLW music director Rosalie Trombley and enrolled her daughter Diane into the group as an honorary member. Pictured from left are Allan Miller, Aucun Management, Dick Williams, Cassabella’s midwest regional promotion director, Paul Stanley of Kiss, Rosalie Trombley, Diane Trombley, Kiss’ Gene Simmons, Peter Criss and Ace Frehley and Bill Aucun, Kiss’ personal manager.

LOU RAWLS IN MEMPHIS — Philadelphia international recording artist Lou Rawls, appearing recently at the Hilton Hotel in Memphis, was honored at a reception following his sold-out performance. Pictured at the event are, from left: Tim Riley, president of Southern Record Promotion; Mike St. John, program director from WMPS-AM in Memphis and his wife Lisa, Rawls; and Bill Heard, southeast regional promotion director for Epic Records.

ABC Inc. Denies Rumors Of A Rack ‘Sell-Out’

LOS ANGELES — A spokesman for ABC, Inc. emphatically denied rumors that ABC Records and Tape Distributors may sell out as “absolutely untrue, absolutely false.”

According to the spokesman, “it is a healthy, growing and viable company. It is a company which has been moving to the forefront in working with mass merchandisers in order to more viably sell record product.”

“It has centralized its branch structure and its management. But the company is a solid company and any reports to the contrary are unfounded.”

Because ABC Records and Tapes has reportedly refused to handle anything except Top 20 product, rumors that the distributor may be in the process of selling out had begun to circulate within the industry.

Many record companies are said to be concerned that ABC is not buying new product that could represent a great dollar volume.

CAMPBELL GETS CASH BOX — At Capitol Records’ party celebrating Glen Campbell’s 15 years with the label, George Alloet, Cash Box’s President and Publisher, discusses Campbell’s forthcoming Southern Nights album with the singer and Brakkar Menon, Capitol’s chairman, president and chief executive officer. Pictured (l to r) are Mr. Menon, Mr. Alloet, Mr. Campbell and Sarah Campbell.

Jackson Holds Meeting With Execs; Controls Discussed, Outcome Unclear

NEW YORK — The Reverend Jesse L. Jackson has taken his campaign to curtail sex-and-drug-oriented lyrics directly to key record industry executives, and after a recent face-to-face meeting in New York, Jackson announced the executives “are assuming certain moral controls” over the product they release.

However, specific details concerning the type of controls to be exercised remained unclear. Jackson suggested that community review boards be set up to review the ethical standards of new releases, but at the same time volunteered that no judgments from the outside should be imposed on the industry.

Instead, Jackson directed his anti-sex and drug appeal to all levels of the recording and broadcasting industries, urging record-company executives “to bear responsibility to uphold moral and ethical standards.” Radio station program directors were told they should use their influence “in a sensitive” way when selecting records for airplay, and Jackson said he planned to “appeal to artists” to tone down sexually explicit material.

Jackson did not cite any specific standards set up by Operation PUSH, sponsors of the nationwide campaign, but left open the possibility of considerable confusion over the meaning of an “immoral song.”

Jackson said he personally found Johnnie Taylor’s “Disco Lady” on Columbia Records to be in “the shady area” rather than in “the off-limit zone” because the song was “in the context of a dance.”

Celanese Hikes Audio Mag Tapes 8% to 12%

CHATHAM, NEW JERSEY — The films division of Celanese Plastics will increase prices for most of its Celanar polyester film products, effective April 1, 1977. The price hikes average 8% to 12% in the U.S. market, and similar rises are scheduled overseas.

75-gauge audio magnetic tape film will be raised from $1.45 per pound to $1.60.

88-gauge packing film will be hiked from $1.60 to $1.75 per pound.

FIREFALL ON TOUR — Firefall will tour the U.S. with Fleetwood Mac, beginning March 3 in El Paso. Southern California jocks picked at a Firefall concert in Santa Barbara from left are Ron Kirk of KQTY, Dean Opperman of KVEC, Mike Bectel of KXFM, Laurie Cobb of KTYD, Jim Barker of KACY, Yvonne van Dyum of KTMS-AM, Zeb Norris of KTYD, Tim Scott of KSEE, Robert Dahstrom of KZ00, Leigh Palmer of KZ00 and in front kneeling, Barry Freeman, west coast regional director for Atlantic and Steve Rowland, local promotion representative.
There's practically nothing The Jacksons haven't done lately.
Their single "Enjoy Yourself" was just certified gold, their weekly CBS-TV show is a hit, and their debut album for Epic/Philadelphia International is about to go gold any minute.
Needless to say, it's been nothing but enjoy, enjoy, enjoy, since they joined our label.

On Epic/Philadelphia International Records and Tapes.
Backstage At The Roxy

ROCKIES CONGRATULATED — For their Los Angeles premiere engagement at The Roxy, the Rockies are joined backstage with RSO Records representatives (l to r) including Bob Edson, RSO vice president, east coast operations; Rick Altschuler, drums; Bob Smith, RSO national album promotion manager; Sammy Pate Jr., bass; Brian Naughton, guitar; Jerry Zudal, guitar and harmonica; Rich Fitzgerald, RSO national promotion director; and Warren Entner, Toby/Entner Management.

NARM Sets Panel Discussions; Merchandising, Radio Highlighted

CHERRY HILL, N.J. — Panel discussions on the future of radio and on various aspects of merchandising will highlight the Monday, March 7 agenda for the annual NARM convention at the Century Plaza Hotel in Los Angeles. The convention runs March 4-7.

"Future Radio — Future Shock??", a seminar on the future of the relationship between the recording and radio industries, will be moderated by George Burns, president of Burns Media Consultants. Stan Montero, vice president of national promotion for Columbia Records; Harold Coids, vice president of promotion for A&M; and Ira Heiliicher, vice president of Pickwick International, will represent the merchandising segment of the industry. Lee Abrams of Kent Burkhardt/Lee Abrams Associates; Steve Marshall, national programming consultant for the CBS/FM group; and Tim Sullivan, vice president and general manager of KHJ in Los Angeles, will speak for the radio segment of the business.

A seminar entitled "An Industry Product Code: A Forseeable Reality," will review the record industry's efforts to establish an universal product code, begun at the joint NARM/RIAA meeting last September. The session will feature Dr. Shelby Harrison, chief executive officer of "Cable Television Technologies Inc.," who will explain the fundamental objectives of the code and its ultimate costs. Harold Oknow, vice president of Lieberman Enterprises, and William Robertson, director of management information services for Capitol Records, will answer questions from jack robbers, retailers and manufacturers about product coding.

Two other seminars on Monday will focus on "The Grammy: How To Make The Most Of It," chaired by Jay Cooper, president of NARAS; and "The Merchandise Mart Unique Ideas That Work," chaired by Sid Davis of Music Retailer.

The merchandising seminar will feature a panel of NARM's "Young Turks" Club, representing the first appearance of the club on a NARM organized program. The panel includes Gary Arnold of Disc Records, David DeFratio of Record Bar, David Crockett of Father's and Son's and Steve Salsberg of Lieberman Enterprises.

George Harrison's Best Gets Gold Award

LOS ANGELES — The Best Of George Harrison LP on Capitol Records has been certified gold by the RIAA.

'DOUBLE PLATINUM' FOR MILLER

Capitol recording artist Steve Miller was recently commemorated for the certified sales of 2 million copies of his "Living In The USA" albums with a double platinum award. The presentation was made backstage after his well-received Inglewood Forum show. Making the presentation to Miller (l) was Don Zimmermann, Capitol's executive vice president and chief operating officer (c) and Bhaskar Menon (r) Capitol's chairman, president, and chief executive officer.

Financial News

Golden Crest Raises List Price On Albums By $1 To $6.98, $7.98

NEW YORK — Golden Crest Records, manufacturers of classical albums, has announced a list price increase of one dollar for the label's new releases. The Golden Crest 4000 series, formerly listing at $6.98, has been raised to $7.98 list, and the 3000 and 7000 series, previously listed at $5.98, has gone up to $6.98.

Clark Galenhouse, president of Golden Crest Records, Inc., which also owns Shelley Products, a record pressing plant, attributed the list price increase to "costs passed on from rising fuel bills, postal rates and inflationary costs of record manufacturing, pressing, and packaging."

Galenhouse specifically cited "a fivefold increase in our power bill in two years, and the doubling of the price of molten copper used for record pressing."

K-Tel Sales, Profits Up In 2nd Quarter

LOS ANGELES — K-Tel International, Inc. reported a net income of $184,000 from sales of $46.3 million during the second quarter ending Dec. 31. In the same period of 1975, the company reported a loss of $48,000 on sales of $38.3 million.

Based on sales of $59.6 million for the first half of fiscal 1976/77, K-Tel netted a net loss of $1.07 million. During the first half of fiscal 1975/76, sales were $49 million, with a net loss of $1.15 million.

Peter Pan Reports 15% Sales Increase

NEW YORK — Peter Pan Records, a Newark based manufacturer of children's records and book/record sets, has reported a 15% increase in annual sales. Peter Pan's children product line features TV characters such as Porky Pig, Elmer Fudd and Bozo.

Playboy Nets $35M During 2nd Quarter, $512.5M In First Half

LOS ANGELES — Playboy Enterprises, Inc. reported a net income of $3.15 million for the second quarter of 1976 ending Dec. 31. This figure was up 11% from the $2.85 million reported for the second quarter of 1975.

During the first six months of fiscal 1976/77, Playboy netted $6.12 million, a 22% increase over the 1975/76 first six months' earnings of $5.16 million.

Peter Pan's first-quarter earnings were $3.77 million, compared to $3.7 million for the same period last year.

Don Rogers, a spokesman for Playboy, said itemized earnings for specific divisions such as Playboy Records, are only announced annually, at the end of each fiscal year in June.

ABKCO Incur First Qtr. Loss

NEW YORK — ABKCO Industries, Inc. posted a loss of $88,408 for its first quarter, ended December 31, 1976, as compared with a loss of $140,679 during the prior year period. First quarter revenues for ABKCO rose to $2,787,055 from $1,816,808 during the first three months of the previous fiscal year.

As of the first quarter of fiscal 1977, expenses related to ABKCO's recently concluded litigation with the Apple Companies totalled $196,963, down from $275,056 during the same period a year ago.

As of the settlement date with Apple, January 8, ABKCO recorded various receivables for $1,145,000 as well as obligations to the Apple Group resulting in a net receivable of approximately $1,145,000. Following the settlement, less current related litigation expense, will be reflected as other income.

Cash Box/February 26, 1977
Starcastle is receiving such heavy national recognition (from press, live audiences), that what was once the inside word on a hot new group is now a fact: Starcastle has become a major musical force in America.

Their second album, "Fountains of Light," is a brilliant, enlightening collection of songs performed by a brilliant, enlightened group of musicians.
Cassette & 8 Track Tape Market: Auto Use A Major Factor In 8 Track Preadominance

second in a two part series by Mike Falcon

LOS ANGELES — While tape sales continue to do well, nearing 25% of total prerecorded product sales nationwide, the internal question that troubles the record industry is which format, cassette or 8 track, will become the dominant format. Presently the eight track dominates the market by a wide margin. According to a nationwide Cash Box survey (Jan. 29) as many as 7 eight track prerecorded tapes, in the southeastern United States, are sold for each cassette. A national average, the survey reveals, is closer to four to one, but the eight track is clearly the predominating configuration at this point, and has been since its inception.

A number of factors influence the disparity between 8 track and cassette sales: the timing of the introduction of the two configurations; the use of tape in the automobile; the adaptability of each configuration for home and car use; the availability of playback and recording units for each, as well as the tape life selection access; and tape merchandising techniques. These factors, and their interrelations, also will determine the future growth and sales patterns for the two tape configurations most available to consumers.

8 Track Early

One of the reasons that the 8 track has been the predominant force in the prerecorded tape field is that it was introduced on a mass basis to the American market before the cassette. The 8 track followed the ill-fated four track mechanisms, which were mechanically inferior in that the capstan, the device that makes the tape move, was integrated into the playback unit, and precise matching to the tape was difficult. Additionally, the 8 track had twice as many selections possible on the same length of tape.

According to Fred Dellar, Superscope product training manager, the move was pushed by manufacturers in the hope that a viable automobile prerecorded format would be available, and thus an unexploited market.

“Eight track and four track were supposed to replace the reel to reel,” observed Dollar, “so the manufacturers wanted you to believe. There was never a reel to reel player for the automobile, and it was a good format for the car at the time, so the software manufacturers got behind it and really pushed it. There were literally thousands of tapes out there, from classical to rock. Whatever you wanted, you could get on 8 track.”

Autos & 8 Tracks

The automobile is still the principal playback location for the 8 track. “The 8 track,”德尔 continued, “got in early and got a head because the kids had record players for their cars that just wouldn’t work. Here was something the 17, 18 and 19 year old kids could get into, and put into their cars.”

This initial jump that the 8 track received was enough to establish it as the predominant force in car tape units, but the cassette is challenging this stronghold. One of the drawbacks to 8 track is that they have not improved as rapidly in sound reproduction quality as have cassettes.

Brusta McShane, vice president of marketing services for GRT, which in addition to distributing prerecorded tapes in both formats on the GRT label, reproduces tapes for a number of other companies, commented that “The manufacturers of playback units for cars are predicting a decrease in sales of the cassette by perhaps 20% of last year, and this year closing in another few percent.” It is reasonable to conclude that the increased amount of cassette players in cars will have increased percentage of the prerecorded tape product in cassette format.

The 8 Track is “Hotter Sound”

“There’s a better quality,” added McShane, “and I think it’s the kids who are switching from the 8 track to the cassette.” There is a tendency for the popularity of the 8 track on the latter, and the ones who have set the trend for us. I asked a few retailers and they concur: there’s a switch to cassette. Kids 18 and 20 years old know what they’re buying.”

While youthful consumers may be aware of the market, as McShane claims, automobile manufacturers are a few steps behind. Chevrolet still did not offer a factory-installed cassette playback unit for cars. A factory spokesman stated that 8 track units were offered as factory or dealer installed units, but it was 1967 until Petruski of American Motors stated that there is “more demand for 8 tracks than cassette.” The company is considering installing the cassette units in their cars.

The lack of a factory warranty on the components deters some buyers from the format, however. Ford, the other major Company has, however, offered the cassette as a factory installed option since 1972, according to Saunders Knighton, Ford’s public relations department. “All of our tape units are dealer installed, though,” added Knighton, “because of the lack of vandalism in shipping.” Ford offered the 8 track option on the LTD model as early as 1967, stated Knighton, who added that it was his personal opinion that the earlier introduction of the 8 track format by Ford was due to the fact that “most of your artists are on 8 track, and you’re somewhat more limited in cassette. Also, 8 track machines are easier to work on.”

An additional consideration in the over all advantage 8 tracks have in the automobile is the lack of automatic reverse in most cassette car units. Don Engstrom of J&R stated that “the biggest handicap on cassette has been the holdback on the automobile. That’s been the biggest drawback to the cassette. You have to turn the cassette over in the car, and play the other side, distracting the driver, although new players have automatic

After The Show In N.Y.

BARRIERS AT PALADINIUM — A&M recording artist Gato Barbieri returned to New York recently and played before a solid audience at the Palladium. Pictured backstage are, from left: Michael Leon and Ron Farber, promotion staffers for A&M in New York; Michele Barbieri, Gato’s wife and manager; Jimmy Jison, manager of the A&M New York office; Gato Barbieri; Martin Kirkup, director of creative services for A&M; and Rich Tobbian, national FM promotion for A&M Records.

DJM, Amherst Ink New Pact For U.S. Distr.

NEW YORK — DJM Records has extended their agreement with Amherst Records, a division of Transcontinental Record Sales, for distribution of DJM releases in the U.S. through 1978.

Carmen LaRosa, general manager of DJM, said the breaking of Johnny Guitar Watson and the establishment of several other new acts led the company to continue its relationship with Amherst.

DJM further announced the immediate release of "Vagabond," LP by the popular group, Kind Heart and English, "A Wish For A Season." The second LP by Johnny Guitar Watson, "A Real Mother For Ya," and three debut albums are all scheduled for release before mid-year. Debut albums include "Here Comes Watson" by Watson's backup group (The Watsonian Institute), Dennis Weaver and Buzz Cason.

WEA Sales Push For Cold Spell

LOS ANGELES — Warner/Elektra/Atlantic introduced six sales programs to run through February, designed to stimulate sales traffic, especially during the long, cold winter season by adverse cold and the energy crisis. A greatest hits program, featuring 22 albums, has been added. The new Winter Storm programs for Abba's "Arrival" LP on Atlantic; and Manfred Mann's "The Roaring 20's" LP on Elektra. Other programs include the Giant Ear sales program from Elektra/Asylum, into which the latest Lp charts; a Fleetwood Mac effort featuring their new "Rumours" LP as well as the Fleetwood Mac catalog; and a similar push for "Green River" and "Wuthering Heights," the latest Genesis album from Atlantic.

THIN LIZZY DEBUTS IN NEW YORK — Mercury recording artists Thin Lizzy recently made their New York debut at Madison Square Garden. The performance was part of the group's current tour with Queen. Pictured backstage from left: Brian Downey, group member; Bob Bonis, Thames Talent; Scott Gorham, group member; Dr. Eckle Schnabel, vice president of business affairs for the Polygram Record Group; Gary Moore and Phil Lynott, group members; Dave Caruso, vice president of promotion for Phonogram, Inc.; Edien Reichold, from RSO Publishing; Chris Morrison, co-manager for Thin Lizzy; Mary Roach, staff for Thames Talent; and Frank Murray, tour manager for Thin Lizzy.

Cash Box/February 28, 1977
His name really never left the minds and hearts of the people who loved him from the beginning.

His triumphant return to singing fame is one of the remarkable successes of the year. Engelbert's single and album ("After the Lovin'") have both been certified gold, and this is the biggest record of his career. And only the beginning...

Produced by Joel Diamond, Charlie Calello and Bobby Eli for Silver Blue Productions, Ltd. for Gordon Mills Productions.
EXECUTIVES ON THE MOVE

Mulhern
Siegol
Martini
Smith

RCA Promotes Mulhern — Bill Mulhern has been promoted to the post of director of merchandising at RCA Records, where he will be responsible for developing marketing and merchandising concepts for all RCA artists and product. Mulhern joined RCA Records in April 1976 as director of east coast A&R.

Siegol Promoted At Aristas — Judd Siegol has been promoted to the position of national field sales manager for Aristas Records. In this capacity, he will coordinate Aristas marketing efforts with all national accounts and major retail chains. He has been a regional marketing manager for the past 5 years for Aristas.

Martini Promoted — Kenny Martin, a 25-year-veteran of Capitol Records, Inc., has been promoted to the position of director of special markets. Martin has been with Capitol since September 1956 as a branch clerk in the New York office. More recently, he was upped to the dual role of district manager and executive-in-charge of Capitol’s New York office. The New York native will move to the west coast where he will work out of Capitol’s national headquarters.

RSO Appoints Smith — Bob Smith has been named national album promotion manager for RSO Records. He has been serving as RSO’s west coast promotion manager and will continue to headquarter in RSO’s Los Angeles office.

Epics Announces Two Appointments — Mike Atkinson has been appointed to the post of director of A&R west coast. Epic Records, and Becky Shargo has been appointed to the position of associate director of A&R west coast, Epic Records. Atkinson was most recently regional promotion marketing manager, west coast, Columbia Records. He joined CBS in 1970 as a local promotion manager for the Epic and associated labels in Los Angeles. Shargo joined CBS in 1973. She has been administrative assistant for Epic A&R, and was most recently manager of A&R west coast of Epic Records.

Atkinson
Shargo
McLean
Williams

Baxter Promoted At Polydor — Clay Baxter has been appointed to the post of national promotion/secondary of Polydor Incorporated. During the past six months he served as local promotion manager in Chicago and previous to that he worked in a similar capacity for Polydor in the Cincinnati market.

McLean Appointed At Columbia — Jock McLean has been appointed to the post of associate director of artist development at Columbia Records. He joined CBS Records in 1975 as manager of artist services for Columbia Records where he was responsible for fulfilling merchandising requirements of various artists while setting up promotional tours and concert appearances.

Columbia Names Williams — Warren Williams has been appointed to the post of regional promotion marketing manager of the western region for Columbia Records. He joined CBS Records in 1976 as a local promotion manager in Los Angeles.

Tobey Named At Aristas — Chris Tobey has been named regional marketing manager for Aristas Records. Tobey, who will be based at Aristas’ west coast offices, joins the label after five years as a salesman for Vitamin Bros Distribution in Washington, D.C.

Holland Appointed At Capitol — Annie Holland, an attorney in Capitol Records’ legal department for the past two years, has been appointed manager of business affairs. He will be involved in negotiating Capitol contracts as well as administering existing artist contracts.

RUFUS ROCKS ROXY — ABC recording artists Rufus featuring Chaka Khan are joined by special guests including Chaka Khan and Aretha Franklin for a performance at Hollywood’s Roxy by good friend Natalie Cole and other well-wishers where ABC held a gala party for the group. Pictured are (front row, l to r) Steve Resnick, national promotion director for singles for ABC Records; David “Hawk” Wolinski, keyboards; Rufus, Tony Maiden, guitar, Rufus; Jerry Rubinstein, chairman of the board, ABC Records; Chaka Khan; Otsi Smith, vice president of ABC Records; Natalie Cole; Bobby Watson, bass, Rufus; Richard Steckler, Chaka’s manager; (back row l to r) Rick Carlin, drums, Rufus; and Dan White, Rufus’ road manager.

Capricorn Reallignment — Phil Rush, Capricorn Records’ national director of promotion, announced his own relocation to the label’s Burbank offices and the appointment of Robin Wren to the Denver-based position of west coast regional promotion manager.

Butterfly Records Formed — The formation of a new label, Butterfly Records, has been announced by the company’s president, A.J. Cervantes in Los Angeles. Nancy Sain has joined the label as executive vice president and general manager, having exited United Artists Records as national pop promotion director. Cervantes, who worked in various promotion and marketing capacities for Casablanca, Chelsea Records and Heilicher Bros., has an extensive background in all aspects of media. Prior to her stint at UA, Sain served as assistant national promotion director at Casablanca Records. The company’s name is a nod to its headquarters in Los Angeles, California 90069.

Additions At Wartoke — The Wartoke Concern announced today that Tim Hogan and Barbara Birdfield have joined the L.A. office. Birdfield’s background includes stints as disc jockey at KMET-FM, KPOP-FM and KPPF-FM in Los Angeles. Hogan’s background covers ten years of print and radio journalism, including the publication of Thedear

(continued on page 47)
Three of the most progressive ladies in music currently have another smash single on their hands. "Isn't It a Shame" from their album "Chameleon" is going strong at black radio all across the country.

It's a slow song, but it's good goin' slow together, and it's always good hearing Labelle at the top of their form.
Smith Keynotes RTS Lunch; City’s Music Appeal, Impact
by Chuck Comstock

LOS ANGELES — Citing the universal appeal of contemporary music to a generation of listeners and its worldwide impact, Joe Smith, chairman of Elektra/Asylum Records, spoke at the newsmaker luncheon of the Hollywood Radio & Television Society. He also seized the opportunity to lightly roast the industry executives joining him on the dais.

Smith, who joined Warner Brothers in the 1960s as a promotion man, quickly rose through the ranks to become executive vice president and general manager of WB Records in 1970. Two years later he became president of WB and during his tenure signed such people as Van Morrison, Deep Purple, U2, Heelp, James Taylor, Black Sabbath, The Faces and Rod Stewart. His remarks last Tuesday reflected that experience, but were also critical of television’s inability “to capture the vitality of music.”

As Smith told his audience, the opposite is true of radio. “The radio industry is alive and thriving due in no small part to the fact that in a critical time, they found a lot of free programming with a voluminous amount of recorded material.” Smith continued, “the same thing has not happened with television, with the exception of a few late-night shows that come and go.”

Industry’s Growth
In spite of the lack of television exposure, Smith pointed to the phenomenal growth of the record industry over the past two decades. “What you must understand is that music, what’s being said lyrically and what it’s doing musically, is an integral part of the lives of anybody under 35 years of age now,” Smith commented. “It’s important, it has as much influence on their lives as automobiles, as books and, ‘God forbid’, as much as television.”

More On TV
Smith made it clear, however, that he is hopeful that more will be done to increase the exposure of the citizenry to contemporary music — especially on television. “It just seems to me,” he said, “that some bright network executive who — or a product of our music or — our time is going to combine a certain frustration that goes along with the lack of appearance of this music on television, along with some creative framework to showcase it. And until you (the television industry) do, we will remain anonymous in this town, anonymously selling our 3 billion dollars worth of records, and enduring the heartbreak of not being in the birthday announcements or putting up with not being one of Joyce Habor’s ‘A party lists.”

New Butterfly Label
To Issue Firesign LP; Distributors Announced
LOS ANGELES — Butterfly Records, a new label recently formed by Arlen Carden, will release “Just Folks . . . A Firesign Chat” by Firesign Theatre as one of their new albums due by April 1. Butterfly Records will be independently distributed by the following distributors: ABC Record and Tape Sales Co.; Seattle; All Sound, New Orleans; Alta Distributing Corp., Phoenix; Arc-Jay Kay Distributing, Detroit; Best Record Distributors, Buffalo; Bib Distributing, Charleston, and Hellrex Bros. in Minneapolis, Atlanta, Memphis, St. Louis, Miami and Dallas/Houston.

In addition are: Malverne Distributors Inc., New York and Boston; M.S. Distributing Co., Chicago, Los Angeles, San Francisco and Denver; Music City Records, Nashville; Psk Distributing, Cleveland and Cincinnati; Schwartz Bros., Washington D.C./Baltimore; Stax’s Record Service, Shaneexport and Universal Record Distributors, Philadelphia.

Reddy’s Hope Benefit Raises $151 Thousand
LOS ANGELES — $151,000 has been allocated to the Helen Reddy and Jeff Wald Research Fellowship for the City of Hope Pilot Medical Center. The figure is the largest amount ever raised by a City of Hope benefit. Reddy and Wald received the Spirit of Life Award at the Feb. 6 testimonial, where guests included California Governor Jerry Brown and Los Angeles Mayor Tom Bradley.

Improv Appeals Senate
NEW YORK — Improv Records has named Apex-Martin Record Sales as its new distributor in the New York-New Jersey area. In addition, Improv has granted Aquarius Distributors of New England distribution rights to its product in that area.

E/A Reactivates College Radio Program
LOS ANGELES — Elektra/Asylum Records has reactivated its college radio program with the appointment of Scott Burns as national radio coordinator.

Edgar Battle Dies At 69
NEW YORK — Edgar William Battle, noted songwriter, trumpeter and arranger, died at the age of 69 in New York City on February 6. Battle’s compositions included “Puddin’ Head Serenade,” “Doggin’ Around” and “Bluesphony.” Battle’s death was attributed to internal malfunctioning and hardening of the arteries.

Max Hamlish Dies
NEW YORK — Max Hamlish, former musical director of the Viennese Opera Hall and noted tutor, died Feb. 13. Hamlish, who came to the United States in 1936, was born in Vienna in 1907. He is survived by his wife, sister, and children Terry and Marvin. Marvin Hamlish is a noted composer and arranger, whose credits include adaptation, production, and performance credits for “The Sing” filmcore.

Chappell, Tobias Pact
LOS ANGELES — Composer Henry Tobias and Henry Tobias Music Company have signed an exclusive worldwide administration agreement with Chappell Music, according to Norman Weiser, Chappell president. Henry Tobias Music (ASCAP) is added to the present Tobias associations with Chappell which include Tobey Music (ASCAP) and Velva Music (SESCA).
DEAN FRIEDMAN WON'T CHANGE HIS NAME
AND WE'RE DAMN MAD ABOUT IT!!

We just can't understand it. Here's this incredibly talented young singer-songwriter with his whole future ahead of him and he's willing to throw it all away for a few syllables.

Listen, we tell him, no one's ever going to believe that someone named Dean Friedman can write love songs as moving as “Woman of Mine” and “Solitaire,” or write sagas of suburban seduction like “Ariel,” or a song as emotionally evocative as “Song For My Mother.” But the kid won't listen to reason.

We need your help before it's too late. Listen to Dean's new album on Lifesong and then send us a suggestion using the coupon below. The kid has reluctantly agreed to consider all suggestions. All entrants will receive a special gift from Dean and the best suggestion will receive a brand new portable tv-radio from Lifesong.

But hurry, because it'll only be a matter of weeks before the whole country insists on calling him Dean Friedman.

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City __________________________ State __________ Zip ___________

Produced by ROB STEVENS for Cashwest Productions, Inc.
Direction: Bottom Line Management, Inc.
Allan Pepper/Stanley Snadowsky

All entries must be received by March 15, 1977. Decision of the judges is final. All employees of Lifesong Records are ineligible.
BOZ SCAGGS (Columbia 10491)
Lido Shuffle (3:40) (Scaggs/Hudler — ASCAP) (Scaggs, Paich)

A "Silk Degrees" LP cut favorite and a concert showstopper for Scaggs, this is easily one of the album’s strongest singles. A punchy bassline, soaring horns and synthesizers and an all-sides vocal attack simply won’t let the listener down. Should be dancing its way to the singles chart in no time.

LYNYRD SKynyRD (MCA 40647)
Gimmie Three Steps (3:15) (Duchess/Hustler — BMI) (Collins, Van Zant)

The cheering signifies that Lynyrd Skynyrd has delivered “One More From The Road.” This one’s a traditional rock and roller, featuring some tight harmony vocals and the obligatory high-distortion guitar solo. Station adds and a pop chart debut in the offing.

ZZ TOP (London 251)
Arrested For Driving While Blind (3:05) (Hamstein — BMI) (Gibbons, Hill, Beard)

In the first single since the release of their gold-certified LP “Tejas,” ZZ Top sticks close to blues roots in this boogie-shuffle laced with fuzz guitar. A good shot at pop airplay and the charts from the band that’s been touring the nation for the last eight months.

GENESIS (Atco 7076)
Your Own Special Way (3:33) (WB — ASCAP) (Rutherford)

An all-time hot 40 contender cut from the top-30 charting “Wind & Wuthering,” LP, this song’s maestoso and memorable melodies have attracted the ears of FM programmers across the nation. With cathedral harmonies and layered synthesizers adding further dimension to the sound, this single could be the one to prove that Genesis’ depth of songwriting talent need not be confined to album-oriented airplay.

FOGHAT (Bearsville 2315) (Dist: WB)
I’ll Be Standing By (3:47) (Knee Trembler — ASCAP) (Perrett, Price)

An ascending chord pattern draws the listener upward with the song, in this melodic offering from the “Night Shift” album. A grand production by Dan Hartman, a fitting string arrangement, a searing guitar solo and Dave Perrett’s urgent vocal all demonstrate Foghat’s extra-special status among heavy rock bands. Pop stations should respond.

THIN LIZZY (Mercury 73892)
Don’t Believe A Word (2:18) (RIO/Chappell — ASCAP) (Lynton)

Thin Lizzy has proven itself satisfactory to top 40’s particular tastes in hard rock. The ingredients are Phil Lynott’s unique vocal talents and the group’s tight execution, exemplified in this single’s boundless energy, from “Johnny The Fox.”

THE TRAMMPS (Atlantic 3389)
Disco Inferno (3:35) (Big Strings/Golden Fleece — BMI) (Green, Kersey)

Singing about getting people on their feet is one thing, but doing it is something else again. With a cooking verse and chorus that sail headlong into the realm of being unforgettable, the Trammps are one group that seem to have the disco essentials under control.

BOBBY WOAMACK & BROTHERHOOD (Columbia 10408)
Standing In The Safety Zone (3:18) (Bobby Womack/Unsat — BMI) (Womack, Payne)

Womack delivers his same soaring quality as his bluesy guitar playing on this single from his album “Home Is Where I’m From.” With the Muscle Shoals Sound Rhythm Section cooking on the back burner, this is a hot record from beginning to end. Pop and R&B programmers alike will have to stand up and take notice.

DIONNE WARWICK (Musicor 6303) (Dist: Springboard)
Only Love Can Break A Heart (2:53) (Arch — BMI) (Bacharach, David)

A very well-advised release produced by songwriters Burt Bacharach and Hal David, this song has always been recognized as a great piece of pop material. For stations who can’t get enough, suitable to varied formats.

RICHIE HAVENS (A&M 1901)
Daughter Of The Night (3:28) (April — ASCAP) (Rickfors, Huss)

Fluid guitar harmonies introduce this selection from the "End Of The Beginning" LP. A solidly orchestrated pop sound and a sinewy rhythm track support Haven’s unmistakable voice.

THE MOVIES (Arista 0235)
Ahead Of The Game (2:50) (Columbia Pictures — ASCAP) (Arresty, Barnes, Morgan)

From the motion picture “Fun With Dick And Jane,” this single kicks out with a barrelhouse beat. The Movies’ mixture of honky-tonk and lighthearted pop is a distinctly group trademark, and the vocal and instrumental arrangements here preserve that unity.

LORRAINE FRISAUER (Prelude 71087)
Things To Do (3:40) (E.B. Marks — BMI) (Vanda, Young)

The opening verses are sung in a flat style, only adding to the dramatic effect as Ms. Frisauer takes off over the chorus, revealing a voice of power and delicacy. From the LP “Be Happy For Me,” for pop and easy listening.

FRANNE GOLDIE (Atlantic 3366)
I’m Hypnotized (2:42) (Braintree/Goldie’s Gold — BMI) (Goldie, Burns, Mayhew)

One of the finest artists to emerge from the New York cabaret scene, Franne Goldie is the epitome of current, sophisticated pop music. In this single from her debut LP, one hears bits of early pop-rock in a unity of solid songwriting and an up-to-date arrangement.

C.W. McCall (Polydor 14377)
Audubon (3:31) (American Gramophone — SESAC) (McCall, Fries, Davis)

Audubon, Iowa is McCall’s hometown, so he informs us at the record’s outset with no more accompaniment than an ambulating drumbeat. As the honky-tonk band chimes in, he talks about his hometown and where he found his music. Some great lines from an artist whose wit crosses geographic boundaries.

JOHNNY BRISTOL (Atlantic 3391)
You Turned Me On To Love (3:26) (Bushka — ASCAP) (Bristol)

The complete artist. Bristol is responsible for the writing and the production here as well as the performance. A controlled vocalist, he floats above a sparkling string arrangement, relaxing into a style that helps bring out the lyric. From the album "Bristol’s Creme.”

NEW RIDERS OF THE PURPLE SAGE (MCA 40686)
Red Hot Women And Ice Cold Beer (2:42) (Deimore — ASCAP) (Cohen)

The first single from “Who Are Those Guys?” exhibits the best of the New Riders: tight playing; closely arranged vocals; most importantly, a sense of humor. Country style music for many times of programming.

THE IPI TOMBI SINGERS (Ashtree 26451) (Dist: Audiodisc)
Ipi Tombi (2:34) (Popsicle — BMI) (Egnow, Lakier)

From the Broadway show that has played the world round, this single provides a good mix of pop and South African influences, featuring interwoven vocal harmonics and infectious drum rhythms. Great programming material wherever a bit of variety is desired.

BILLY SWAN (Columbia 10486)
Swept Away (3:20) (Combine — BMI) (Linde, Swan)

Swan’s voice comes across with a great deal of emotion in this story of a life changed by love. The arrangement, with heavy cymbal crashes through the first verse and sweeping string glissandi, adds further originality. From the "Four” album.

ARTHUR Pryslock (Old Town 1001)
I Wanta Baby Girl (3:29) (Mighty Three — BMI) (Gamble, Huff)

Pryslock achieved top-ten R&B chart status with his last single, and this time around he retains the production assistance of John Davis, as well as reaping the benefits of songwriting professionals Gamble & Huff. From the “In My Life” album.

MYSTIQUE (Curtom 0123) (Dist: WB)
What Would The World Be Without Music (3:24) (Mighty Three — BMI) (Sigler, Cordero)

Myriatic features ex-Impressiones leader singer Ralph Johnson, who handles the high registers and high energy on this single produced and co-written by Bunny Sigler. For disco or R&B airplay, a record that never stops pumping with a message that is difficult to dispute.

HODDOO RHYTHM DEVILS (Fantasy 791)
Safecracker (3:17) (Sinnold — ASCAP) (Crane)

From their star-studded album release, this single is introduced with a capella chorus. Cogent lead vocals and an authoritative rhythm track will make this record skirt the R&B and pop categories.

R.B. GReAVES (bareback 523)
Whos Watching The Baby (3:12) (Wig Out — BMI) (Greaves)

Greaves does a convincing job with this lyric, a soap opera story line filled with jealousy, deceit and murder. A reggae-influenced rhythm track and pristine harmonica hold this R&B-aimed record together.

STANLEY TURRENTINE (Fantasy 790)
Evil Ways (3:40) (Richcar — BMI) (Henry)

Torrentine has emerged as one of the saxophone’s foremost solo interpreters, and the value of this song was proven long ago by Santana. Torrentine’s restraint is always a musical plus, but a cooking rhythm section keeps this one moving.

MELISSA MANCHester (Arista 0237)
Be Someone (3:37) (Rumanian Picklewoks/Braintree — BMI) (Poncina, Vastano, Manchester)

Ms. Manchester is in fine voice with this ballad, which grants her the room to stretch out with her phrasing. A strong taste of the Philadelphia sound underlines this Vini Poncina production. (The flipp is an intriguing version of Steely Dan’s “Dirty Work.”)

JERRY BUTLER (Motown 1414)
I Wanna Do It To You (2:38) (Joubet/Butler — ASCAP) (Butler, Talbert, Henley)

Whispering funk from Butler’s “Suit For The Single Girl.” This record’s slight hesitations on a softly swinging beat is the arresting feature. Co-produced by the artist. For R&B airplay.

O (Case/Sweet City 50335)
Dancin’ Man (2:38) (Amet/Gravenhurst — BMI) (Peckman)

The name might be mysterious, but the vocalist’s style is evocated in this slow-storming rhythm record aimed at the R&B and dance markets. Great horns, drums and handclaps.

ORCHESTRA MONTEGO (Lifesong 45020)
I Shot The Sheriff (3:14) (Cayman — ASCAP) (Marley)

An orchestral instrumental of the song that first introduced Bob Marley and his brand of reggae to American audiences. This version is in the incisive mix tailored for disco play. The only lyrics used are in the chorus, and one catchy effect is the realistic sound of gunfire.

Cash Box/February 26, 1977
Over the past eighteen months, Natalie Cole has recorded Two Gold Albums, Three #1 Singles, won Two Grammy Awards (1976), and this year is nominated for two more! There is nothing unpredictable about Natalie's incredible talent, and we are safely predicting that her third album will be her Third Gold Album containing her Fourth #1 Single, "I've Got Love On My Mind" (4360). Natalie Cole's talent grows and shines brighter all the time!

Produced by Chuck Jackson and Marcus Yancey
Management: Kevin Hunter

SO-1660
UNPREDICTABLE — Natalie Cole — Capitol SD 11600 — Producers: Chuck Jackson & Marvin Yancey — List: 6.98
With a set of superbly arranged tunes and a voice that gets stronger and more confident with each succeeding album, this nicely talented vocalist is well on her way to superstardom. With the power of Diana Ross but more variety in her interpretations and song selections, Cole has put together an album with influences as disparate as disco and gospel piano. For MOR, top 40 and R&B.

With a mixture of hard-driving soul cookers, soft ballads and a little disco thrown in for good measure, this LP is also fraught with soft-spoken social comment. That in no way detracts from the pleasant harmonies and instrumental quality of this latest Miracles LP which should do well on R&B, top 40 and some AOR playlists.

With surprising musical variety, this Bay area quintet have put together a tasty sampler that includes some white R&B, some light jazz and a little Latin rhythm. Harmonies are impeccable and Eagles-sounding at times, with vocals divided equally between group members Bud and Dave. With a soulful touch and an easy-going rock approach, this LP should do well on top 40 or AOR playlists.

GOODBYE BLUES — Country Joe McDonald — Fantasy F-9525 — Producer: Bill Belmont — List: 6.98
This album carefully examines some of the concerns of this blues-based rocker with a heightened social awareness. With pleas for baby seals, whales and wildlife preservation in general, Country Joe makes his point with tongue-in-cheek sarcasm rather than pulpit preaching. And the music is good too! Mostly for AOR playlists.

ATLANTA RHYTHM SECTION — Atlanta Rhythm Section — MCA MCA 2-4114 — Producer: Buddy Buie — List: 7.88
This two-record set is a collection of vintage ARS material from 1971-73 when a softer more blues-based sound dominated the group’s repertoire. That is not to say that there is an absence of solid rock tunes, only that ARS is more mellow on this particular collection than on more current releases. For top 40 and AOR programmers.

This electrified and brassy band of funk rockers have a solid album of strong tunes, several of which could be powerful singles. With a sound similar to but harder than Tower of Power, the band features a mixed bag of material on side one, then devotes the other side to a blazing disco of Should be a corner on R&B, top 40, disco and AOR playlists.

BREAKIN’ IT — Law — MCA 2240 — Producers: Ron & Howard Albert — List: 6.98
It seems to be a good marriage but once again R&B has been merged with white rock in this debut album by this Southern based quintet. Featuring a tight and toe-tappin’ sound, their best work seems to be on their disco material which composes about half of the album. For AOR, top 40 and R&B playlists.

ALBERT LIVE — Albert King — Utopia CYL 2-2205 — Producers: Kevin Eggers, Phil Lawrence and Giorgio Gomelsky — List: 9.98
This two-record set by the King of the blues was recorded at a live studio session and is some of the best work he has done with the addition of Roky Gallagger, Louisiana Red and Lowell Fulson on some selections. An added attraction is the big material contained in the liner notes written by Robert Palmer, of the New York Times. For R&B and AOR programmers.

The production is crisp and clear and there is a slight taste of jazz and rock in this album by Conniff. The album is almost evenly divided between vocal and instrumental songs, but this time around the vocals sometimes become an unwelcome intrusion because of the quality of the instrumental music. For MOR and top 40 formats.

The infusion of classical music into rock and roll, and the corresponding enthusiasm with which it has been met should insure that this 12th LP with its baroque and Elizabethan influences should do well for this never stale English flautist. Written at his country home, this LP is a loving tribute to the glory of nature and should sound good on AOR playlists, some top 40.

SONGWRITER — Justin Hayward — Deram/London DES 18073 — Producer: Tony Clarke — List: 6.98
The latest solo effort by the lead singer of the Moody Blues is the result of several hypnotic sessions in which the graphic images seen on the album were witnessed by Hayward who wove the album’s songs around them. The pleasing harmonies and tasteful arrangements that we’ve learned to expect are there, but with a healthy dose of harder rock that should make this an AOR and top 40 programmers’ favorite.

For a debut album, it would be hard to find a more impressive guest list of name musicians than those who dropped by to pitch in on this LP. With a voice that, like Mimi Rippeton’s, seems capable of reaching into the ionosphere, Valerie has selected material that illustrates her versatility in a variety of musical styles. For MOR, top 40, and AOR playlists.

EASY TO LOVE — Joe Simon — Spring/Polydor SP-1-6713 — Producers: John Richberg & Joe Simon — List: 6.98
If your feet need a beat to get you out of your seat, this album will do just that. Most of the songs lack the dance floor, whether the mood is soft or throbbing. But there are also a couple of good blues numbers that should assure R&B, top 40 and disco exposure.

NIGHT AFTER NIGHT — Billy Quatman — RCA APL 1-2027 — Producers: John Stronach with Bill Quateman and Denny Seiwell — List: 6.98
This is a sizzling album of rock and roll with some great horns, nice harmonies and pretty well written lyrics. If there is a central theme, it seems to be on the difficulty of breaking down resistance, but the high-quality production and the talents of the rock/blues vocals should prove irresistible to top 40, AOR and some R&B programmers.

If this is the year of the lyricist, Gibbons is in good company. With a refreshingly different approach, Gibbon’s straight-ahead British rock and roll is spiced up nicely with Bob Wilson’s guitar work. Of the band, sometimes Dylan-sounding vocals on some selections. Certainly an eclectic selection that even includes a barber-shop quartet number, this album should be played on top 40 and AOR programs.

LOVE IN C MINOR — Cerrone — Cotillion SD 9913 — Producers: Cerrone — List: 6.98
The European success of this disco band has reached our borders but this is definitely not an album for gospel programmers. The only song on side one, the title cut, is a mammoth 14:57 minutes long and features some of the most suggestive loveover and heavy breathing heard in a long time. Should be a solid disco smash.

Featuring a confidence and skill rare in a debut album, Piper showcases the sultry voice and talented guitar of group leader Billy Squier. The guitars seem to improve with each succeeding track and there is a nice balance between vocals and instrumental. Since they can play hard or soft, they will probably make both top 40 and AOR playlists.

Another of the CBGB-launched punk-rock bands, Television has made their move to establish national recognition with this debut album. Though Tom Verlaine’s whiny voice is nothing to write home about, the instruments are above average and the lyrics are not as hostile as those of groups in the same vein.
What a Wonderful Weekend In New England!

Since the release of the smash single "Weekend In New England," Barry Manilow's "This One's For You" has sold a staggering additional 780,000 albums. Included are sales totaling 450,000 for the last six weeks alone, and 188,000 during the week of Jan. 24-28. Plus-550,000 additional units of Barry's first three albums!

Over 1,550,000 and zooming to DOUBLE PLATINUM
Still bulleted after six months!
Cash Box 20 • Billboard 27 • Record World 13
On Arista Records

Watch for the next sales storm after
THE FIRST BARRY MANILOW SPECIAL
March 2 on ABC-TV
(Check your local listing for time and station)
WBAI In New York Shut Down
Staff Opposes Programming Change

NEW YORK — A dispute between management and staff over proposed programming changes on the non-commercial, listener-sponsored radio station, WBAI, has resulted in the suspension of the station's broadcasting since Friday evening, February 19. The station had been on the air for 24 hours a day, seven days a week, the last time, broadcasting had not been resumed.

The Pacifica Foundation, owners of the non-commercial, listener-sponsored radio station, shut off the station's transmitter when staffers refused to agree to a new programming policy. Disbelieving staffers took the station's transmitter and, when facing facilities to try to prevent the shut-down, were only able to keep the station on the air for a few hours.

Catskill Group To Purchase WCKL

NEW YORK — A contract for the sale of radio station WCKL to Catskill Communications, Inc. has been signed. It was announced recently by Carmine Pia, president of the station. Pia will continue as executive vice president and chief operating officer "Hee Haw," and also in the purchasing group are John Peppiatt and John Vilskes, prominent television writers, whose credits include the "Sonny & Cher Comedy Hour," "Julie Andrews Hour," "Perry Como Show," "Hollywood Palace" and currently, the "Sonny & Cher Comedy Hour" on CBS-TV and "Hee Haw." Also included in the purchasing group are Frank Peppiatt and John Vilskes, prominent television writers, whose credits include the "Sonny & Cher Comedy Hour," "Julie Andrews Hour," "Perry Como Show," "Hollywood Palace" and currently, the "Sonny & Cher Comedy Hour" on CBS-TV.

The dispute has centered around the program proposals made by newly-appointed program director Yuriya Guzman, who previously was publicity director for Fania Records, a Latin record company. Guzman had scheduled a large block of air time for Latin music. Viv Sutherland, engineer for the station and staff spokesperson, said the staff felt Guzman's policy was "disastrous, and not in accordance with the principles of Pacifica stations."

Changes
These principles, Sutherland explained, were "changes, made in an open at
(continued on page 60)

Arbitron Promotes Aurichio VP/GM

NEW YORK — A. J. "Rick" Aurichio has been named vice president, general manager, Arbitron Radio, according to Theodore F. Shaker, Arbitron president. Aurichio will continue in his duties as president of CompuNet, Inc., an Arbitron division.

$17M 3rd Qtr. Posted By Taft Broadcasting

CINCINNATI — The broadcast group of Taft Broadcasting Co. has reported unaudited net revenue of $17.6 million and operating profit of $8.7 million for the quarterly ending December 31. Broadcast group's net revenue was up $3.5 million from 1975. Operating profit was up $2.2 million.

Golden West Purchases Detroit Station WCAR

LOS ANGELES — Bert West, president of Golden West Broadcaster's radio division, recently announced that his company entered into an agreement to purchase all of the stock of WCAR, Inc., owner of WCAR AM and FM in Detroit, for $5.5 million.

The agreement is subject to the approval of the Federal Communications Commission. The seller will continue to operate WCAR AM-FM, which will be sold to Golden West Broadcasting.

Effective March 1, Sam Lee assumes program director duties at KIOA-AM, Des Moines. Bill Maine has been named PD for sister station KIOA-FM. Bill replaces Jim Marshall who remains with the station.

Bob Travis, who remains on the air 12-4 p.m., has been named operations manager at WIFJ, Philadelphia. Al Bandiero is the new MD while continuing in the 6-midnight air slot.

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WCAR-AM operates with 50,000 watts power on 1130 kc.

The agreement is subject to the approval of the Federal Communications Commission.


Levinson, principal owner of WCAR AM-FM, will be employed by Golden West Broadcasters as a consultant, and will advise GGB as to the operation of WCAR AM-FM after the FCC approval.

Jim Brown, PD of WOKY, Milwaukee is no longer doing an air shift. Steve Stevens is the replacement on the air. Steve comes from WZMF, also Milwaukee where he was PD. The new PD at WZMF is Ron Reeder, who also works a second shift.

Dave Nichols has been named program director at WBSR, Pensacola.

Effective February 28, Doug Gillipple will be the new MD and 3-6 pm jock at WKDD-FM. Akron. Gillipple formerly worked at WBNN-FM.

Klee Dobra, previously program director at WBNQ-FM, Boston. Dobra previously held the same position at KLIF, Dallas.

Ron Roberts is the new operations manager at WIXX, Green Bay. Roberts comes from WIWW, Saukau. The new PD at WIWW is Andy Neumann, known as Al Sellers. Sellers continues to handle the music director's duties.

Brian White, formerly with KROY, Sacramento joins KIIS, Los Angeles as music director.

Tom Franklin has been promoted from PD to creative director at KKLX, Rapid City.

Sonny Rios, formerly with KSUX, San Antonio is the new midday man at KINT, El Paso.

The new production director at WFBL, Fayetteville is Chris Charles who comes from WBBBS, Jacksoville.

Lou Roberts is the new 10-2 pm jock at WCAO, Baltimore. He comes from WOKY, Milwaukee and replaces Robert C. Allen.

Steve Carey, former jock at WNOE-FM, New Orleans is now doing the 3-7 pm shift at sister station WNOE-AM.

Tom Bell is the new part-time jock at WZUM (2-96), Grand Rapids. He replaces Pat Baker, who goes to WOWN, Lakeland to do the 7-12 pm shift.

Cox Broadcasting Corp. is planning to purchase WWSH-FM, Philadelphia, from United Artists Broadcasting, Inc. The sale price is $4.2 million and FCC approval is needed.

STATION BREAKS

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Bob Travis, who remains on the air 12-4 p.m., has been named operations manager at WIFJ, Philadelphia. Al Bandiero is the new MD while continuing in the 6-midnight air slot.

Beau Raines is the new MD at WPZE, Pittsburgh. Raines remains on the air 10-2 pm.

Ooppe Cooper assumes MD duties at KLTQ. Ooppe has been assigned to do the 7-midnight air shift and replaces Roger Skelton who remains with the station.

John Shomby has left WTCG (880), Beverly, Mass. John was the assistant PD at WTCG from 1970 through 1972.

Chick Whitaker, former assistant PD at WAUG, Augusta assumes the vacated position at WTCG.

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Double Gold
Here's the heat you've been waiting for from the hottest new group in rock today.

Queen of the Neighborhood
Flame

Flame. They'll hit you right between the ears like a sweltering furnace of raw, unharnessed rock 'n' roll. Their raucous, gutsy vocals and uncanny pyrotechnics will undoubtedly rouse your senses to the boiling point. "Queen of the Neighborhood," the debut album from Flame. Blazing your way now.

RCA Records

Produced by Jimmy Iovine
SKYBIRD Management
CATCH THE WIND
(4388)
Is The Single
From The
Most-Added
New Album Rock Artist
Of The Year!

SAMMY HAGAR
(ST-11599)
Sammy Hagar
Is For Real
And On Record

Capitol®
Produced by Carter
Management & Direction: E. L. Management (213) 550-8802
"Leftoverture," the newest Kansas album, is gold. It follows on the heels of the non-stop, cross-country touring that brought their heavy rock and roll energy to every major city in the country. "Leftoverture" is the first gold album for Steve Walsh, Robby Steinhardt, Dave Hope, Rich Williams, Kerry Livgren and Phil Ehart. But it's only a matter of time before their new fans discover all the great music from Kansas.

"Leftoverture."  PZ 34224
Kansas gold.
Featuring the hit single,
"Carry On Wayward Son."  258 4267

On Kirshner Records and Tapes.
Produced by Jeff Glixman.
Management: Budd Carr,
BNB Assoc., Ltd.

Distributed by CBS Records.
CashBox will be *first at NARM*

You see, *Cash Box* is printed only a stone’s throw away from the Century Plaza Hotel in Los Angeles, site of this year’s NARM meet.

Since our magazine comes off the press Friday night, we’ll have a truck rush thousands of extra copies over to the Hotel lobby bringing conventioneers the latest industry news.

If you’re up late Friday, you’ll see the MARCH 12th NARM issue three days earlier than the rest of the world.

**Count on us to be first at NARM... ahead of the other Trades**

*Advertisers!*

Please make your ad reservations now and be included in one of the most important issues we publish each year...

THE CASH BOX NARM SPECIAL  
Dated: March 12, 1977  
Deadline: Thursday, March 3rd
### MOST ADDED RECORDS

<table>
<thead>
<tr>
<th>Title</th>
<th>This Week</th>
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<tr>
<td>Don't Give Up On Us — David Soul — Private Stock</td>
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<tr>
<td>Maybe I'm Amazed — Wings — Capitol</td>
<td>14%</td>
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<td>The First Cut Is The Deepest — Rod Stewart — WB</td>
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<td>Crackerbox Palace — George Harrison — Dark Horse/WB</td>
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<td>So In To You — Atlanta Rhythm Section — Polydor</td>
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<td>You'll Stay Until Tomorrow — Tom Jones — Epic</td>
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<tr>
<td>Carry On Wayward Son — Kansas — Kirshner/Epic</td>
<td>10%</td>
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<td>Right Time Of The Night — Jennifer Warnes — Arista</td>
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<tr>
<td>Southern Nights — Glen Campbell — Capitol</td>
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<td>The Things We Do For Love — 10cc — Mercury</td>
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<tr>
<td>Here Come Those Tears Again — Jackson Browne — Asylum</td>
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<tr>
<td>Do Ya — ELO — UA</td>
<td>9%</td>
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<tr>
<td>All Strung Out — John Travolta — Midland</td>
<td>9%</td>
<td>11%</td>
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<tr>
<td>Tryin' To Love Two — John Bell — Mercury</td>
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<td>11%</td>
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<tr>
<td>Hotel California (LP cut) — Eagles — Asylum</td>
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### STATION ADDS THIS WEEK

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### RADIO ACTIVE SINGLES

1. RICH GIRL — HALL & OATES — RCA

2. DANCING QUEEN — ABBA — ATLANTIC

3. DON'T GIVE UP ON US — DAVID SOUL — PRIVATE STOCK

4. CARRY ON WAYWARD SON — KANSAS — KIRSHNER/EPIC

5. LOVE THEME FROM A STAR IS BORN — BARBRA STREISAND — COLUMBIA

6. MAYBE I'M AMAZED — WINGS — CAPITOL

### SECONDARY RADIO ACTIVE

1. SOUTHERN NIGHTS — GLEN CAMPBELL — CAPITOL

2. TRYIN' TO LOVE TWO — WILLIAM BELL — MERCURY

3. SAM — OLIVIA NEWTON-JOHN — MCA

4. HOTEL CALIFORNIA — EAGLES — ASYLUM (LP cut)

5. CLOTHES GET RIPPED — CLIMAX BLUES BAND — SIRE

6. RIGHT TIME OF THE NIGHT — JENNIFER WARNES — ARISTA

7. ALL STRUNG OUT — JOHN TRAVOLTA — MIDLAND

8. GLORIA — ENCHANTMENT — UA

9. PART TIME LOVE — KERRY CHATER — WB

10. I'M SCARED — BURTON CUMMINGS — PORTRAIT

### TILES LISTED BELOW ARE RECEIVING STRONG RADIO SUPPORT FROM KEY SECONDARY STATIONS AROUND THE COUNTRY.
The smash hit single from the year's hottest film is a killer.
Performed by Current.
Produced by Joe Saraceno of "Hawaii Five-O"..."Theme from M*A*S*H"...
"No Matter What Shape Your Stomach's In" fame.
"Theme from Rocky." It's the new heavyweight champ from Playboy Records.
MOTOWN'S TRIPLE THREAT

Jerry Butler
The single
"I Want To Do It To You"
M-1414
from the album
"Suite For The Single Girl"
M6-8785

Smokey Robinson
The single
"There Will Come A Day"
(I'm Gonna Happen To You)
T-54279
from the album
"Deep In My Soul" T6-3505

The Originals
The single
"Call On Your Six Million Dollar Man" S-35121F
from the album
"Down To Love Town"
S6-7495

If you know music...you know Motown!

©1977 Motown Record Corporation
REGIONAL ALBUM ACTION

NORTH CENTRAL
(Minneapolis, Iowa, Nebraska, Kansas, & S. S. Dakota)
1. KISS (LIVE)
2. BARRY MANILOW (TRIVIN
3. LOU RAWLS
4. JACKSONS
5. BOB SEGER
6. ABC
7. DAVID SOUL
8. DIANA ROSS
9. THERMA HOUSTON
10. STEPHEN BISHOP

MIDWEST
(Cleveland, Detroit, Chicago, St. Louis, Indiana, Milwaukee, Pittsburgh, Kansas City)
1. AVERAGE WHITE BAND
2. JOURNEY
3. EMMYLOU HARRIS
4. BOOTSY'S RUBBER BAND
5. STARCALLE
6. LEON REDBONE
7. SUGAR HILL
8. ATLANTA RHYTHM SECTION
9. UTOPIA
10. JANIS IAN

NATIONAL BREAKOUTS

1. PINK FLOYD
2. FLEETWOOD MAC
3. DAVID BOWIE
4. MANFRED MANN
5. GENESIS
6. AEROSMITH
7. GEORGE BENSON
8. MARY MACGREGOR
9. JIMMY BUFFETT
10. ROOTS-SOUNDTRACK

BALTIMORE/WASHINGTON
1. BOOTSY'S RUBBER BAND
2. JAZZ
3. MAN'S THEORY
4. JEAN CARR
5. RENAISSANCE
6. KISS
7. DENICE WILLIAMS
8. TRAMPPS
9. JOHN ALEX & SIMPSON
10. AVERAGE WHITE BAND

SOUTHEAST
(Atlanta, Memphis, Nashville, Orlando, Little Rock)
1. JEFFERSON AIRPLANE
2. LEON REDBONE
3. EMMYLOU HARRIS
4. JANIS IAN
5. BOOTSY'S RUBBER BAND
6. GATO BARBERI
7. SEA LEVEL
8. JJ. CALE
9. THERMA HOUSTON
10. STEPHEN BISHOP

DENVER/PHOENIX
1. EMMYLOU HARRIS
2. ATLANTA RHYTHM SECTION
3. MARSHALL TUCKER
4. JAMES BROWN
5. JOURNEY
6. KISS
7. SEA LEVEL
8. JANIS IAN
9. PABLO CRUISE
10. NEIL DIAMOND

SOUTHWEST
(Dallas, Houston, New Orleans, Little Rock)

REGIONAL ALBUM ACTION is compiled from sales information from the following national, regional and local wholesalers and retailers: NATIONAL ACCOUNTS: ABC Record & Tape Sales, Disc Records, Handelman, Kovettes, Lieberman Enterprises, J.L. Marsh/Musicaland and Record Bar, REGIONAL AND LOCAL ACCOUNTS: Alexander's of N.Y., All Records/Oakland, Alfa/Phoenix, Ami/N.J., Am/ Cincinnati, Angotti/Detroit, Apex/Martin's/N.J., Aravox/N.Y., Banana/S.F., Bee Gee/Albany, Brass Ear/Seattle, Bromo/Dallas-Houston-Oka. City, Buffalo One Stop/Buffalo, Cactus/Houston, Capers Corner/Kansas City, Cassells/L.A., Caravels/Buffalo, Central/Hartford, Central South/Southw.

Albums listed as regional breakouts are consensus choices of the accounts listed below. These accounts assess hit potential of new LP rookies based on regional sales, overall sales potential and personal predictions. Albums listed as regional breakouts have been reported by a minimum of 75% of outlets listed below and have appeared in a minimum of six markets.

Regional Album Action (continued from page 14)

reverse. I think the automobile has held back even more than the consumer (in reference to cassette). But I don't look for the cassette becoming 40% or 50% of the tape market. It could and will come up to some degree, but I doubt you're looking at more than 15% to 20% for some time, and I think 15% to 20% would be high. - Auto Destroys Sound

Although cassette manufacturers would like to make inroads in the 8 track automobile market there is an inherent factor in the nature of the automobile that minimizes the sound reproduction advantages of the cassette. Fred Dellar explained that "car unit users may not be as discriminating as their musical expectations, simply because the car destroys the quality soundtrack anyway. There is the background of constant engine noise, and road and tire noise, and horns beeping. It's difficult for the human ear to discriminate between all these background noises and still distinguish stereo separation, high and low end frequency response, etc. A car cabinet doesn't have it all. It is not a good sound chamber," Dellar added, "because it's a glass enclosed chamber. Or try to get good sound reproduction in a convertible! It just doesn't work." With car manufacturers, especially Ford, attempting to limit internal passenger compartment noise levels, it sounds in much the same way. The problem of space in the car for speakers is still a concern. Most car speakers simply do not project sound that is acceptable to discriminating home listeners. Consequently, the minor difference in sound and frequency response between cassette and 8 track is minimized, to the advantage of the 8 track.

While cassette deck and playback equipment manufacturers attempt to capture more of the automobile market, 8 track companies are moving into the home market. With the demise of the pre-recorded reel to reel tape, 8 track playback and deck manufacturers hope to capitalize on this vacuum. And this attempt is being watched closely by record manufacturers for one basic reason. While the sale of units that record and playback determine the proportion of blank & track to blank cassette, depending on the number of each type sold, it also determines which type of prerecorded tape will be played in the home. Recording companies do not want to be caught without the capability of moving quickly into whichever market eventually will dominate. In addition to losing sales, they have large investments to protect or invest in the manufacture of prerecorded tape, unless they subcontract the tape recording process.

One difficulty the 8 track has in moving into the home market is that the cassette has been the predominant form for home recorders, which are in the more acoustically favorable environment, a format that is preferred. And, as mentioned before, the cassette has been, until recently, a home-oriented unit. Cassette units, which for the most part can record as well as playback, got the jump on 8 track home units in the same way 8 track units forged an early sales lead in automobiles. And while Ford's Knighted cited consumer demand as a factor in its 8 track car sales, equipment manufacturers have concentrated on cassette units as the most viable home tape center.

Few 8 Track Recorders

Steve Rourke, buyer for University Stereo, a large Southern California stereo equipment retailer, thinks manufacturers

Analysis of 8 Track vs. Cassette Tape Market; Auto Use A Factor

(continued on page 22)
Almo Music congratulates

Tony Macaulay

on what will be his
36th Consecutive Top Ten Record
of his writing and producing career
with
David Soul’s hit recording of
“Don’t Give Up On Us.”

Tony Macaulay's songs have
been responsible for selling more
than 30 million records.

We think that's a
pretty fantastic track record
and we are proud to be a part of
his songwriting career.
PINK FLOYD

Following the footsteps of the Beach Boys, Pink Floyd's "Animals," after only two weeks on the charts, has obtained outstanding results at all levels in all areas. The album is currently holding its own in a number of key qualitative reports including Licorice Pizza (1), Wherehouse (1), Millenium (1), Independent (1), Everybody's (2), Dan Jay, Rolling Stone (2), Mile High (2), Odyssey (3), World Wide (3), Town (2), Sire (San Antonio) and Peaches (L.A.) (5). Midwest action parallels that of the West with reports from 1812 (1), Radio (1), Capers Corner (1), Peaches (St. Louis & Delwood) (1), Streetside (3), Lieberman (3), Swanville (Peaches Maple Heights & Norwell) (4), and The Northeast/West Region. Wash Region. King Karol and Harvord Cop report top thirty action, as well as top five live over-the-counter sales. J.D. Jimmy's T.S.S./Record World, Strawberries, Record/Theater, New York. Harmonity, Hurufi, Buffalo One Stop and Dicks. Most impressive is the debut report by J.L. Marsh (computer run) at number 18, and the top 100 debut on the Handelman computer runs.

BOB SEGEB

Both retail and rack accounts report that this will be Seges's best to date. Every major reporting account has included Seges in their top thirty best sellers including Camelot (5), Disc (5), Korvettes (7), Odyssey (7), Licorice Pizza (8), Everybody's (8). King Karol, Wash Region. Record Mart, Washington, D.C. Record Mart, National Record Mart, Music Plus, Wherehouse, Sounds Untold and City One Stop.

Secondaries in the South Central Region report top five sales weekly, with reports from Sire (Dallas), Lieberman (7), Swanville (Peaches Maple Heights & Norwell) (7), and The Northeast/West Region. By comparison, J.L. Marsh and Handelman (computer runs) confirm top thirty action for the week. The B-side "Night Moves" moves 8-7 bullet on the CB Top 100 Singles chart this week. Exceptional FM airplay on "Main Street" should convince Seges's audience that he is not a one-hit wonder.

FLIGHT WOOD MAC

Fleetwood Mac has indeed become the hottest property in the business, their last effort selling in excess of 3 million units. Initial reaction on "Rumours" is no less enthusiastic with 15% of all accounts reporting it their best seller and 40% of all accounts reporting top 5 sales after only one week. One report includes: Peter's, Record Mart, Highland St. Record Mart, Washington, D.C. Record Mart, Frankfort, Inner Sanctum, Giant and Central in the Southeast/South Central Region. Streetside in the Midwest Region and, All Everybody's, Mile High, Peaches and Dan Jay in the West Region. A West Region report credits the album with "500 Gear Sales and 3000 World Wide 2," Licorice Pizza (2), Odyssey (2), Western Merch. (3) and Music Plus (4). The album should appear in the top three, at #11 bullet, will undoubtedly build this album to platinum status.

KANSAS

While the racked accounts confirm steady growth on "Leftoverlure," the retail action has been nothing short of superb. The Northeast Region has long since been the album's "number one" but now buy "demonstrably nice," according to the CB. The CB Top 100 Singles chart could be the stimulating factor in that region. The Midwest Region, the first to report top 10 sales continues to make significant moves, as reported by 1612(2), Peaches (Maple Heights & Cleveland) (6), Disc (6), Peaches (Maple Heights & Cleveland) (6), Swanville's (9) and Camelot (10). Equally impressive is the West Region with top 10 reports from Licorice Pizza, Peaches Plus, Music Plus, Peaches, and Odyssey, as Odyssey is predicted to be a #1 bar (national) to report Kansas in top 20 capacity, this week at number 9.

At Midnight" at number 47 bullet on the CB Top 100 Singles chart and number 13 bullet on the CB R&B singles chart, and "Ask Rufus" at number 2 bullet on the CB R&B singles chart, Bloom's World Wide, Record Mart, and, All Everybody's, Record Mart, Frankfort, Inner Sanctum, Giant and Central in the Southeast/South Central Region. Streetside in the Midwest Region and, All Everybody's, Mile High, Peaches and Dan Jay in the West Region. According to the information, CB Records, Record Mart, World Wide, Record Mart, Peaches, World Wide, World Wide, Record Mart, and Swanville in the West Region.

Wash Region accounts report top 5 sales after only four weeks on the chart. Reports include Harmonity Hurufi (1), Money (1), For The Record (2), Maxie Maxie (2) and Record & Tape Coll. (4). Following closely behind is the Northeast Region with reports from King Karol, Harvord Coop, T.S.S./Record World, Caves, N.E. Music City, Harmony House, Alvik, Buffalo One Stop, Double B, Varaldo and Richman Bros. Major accounts in other areas experiencing top 20 sales include Record Mart, World Wide, World Wide, Record Mart, Caves and Swanville.

The jumps were noted at both J.L. Marsh and Handelman (computer runs), entering the top 75 at both racks.

MANFRED MANN

Retail and one-stop function have been strong enough to help Manfred Mann maintain its position. As a result, the album is still holding its top 10 position. Strongest sales come out of the south Central, West and West/Phoenix Regions, resulting in a number 4 position on the National Breakout chart. Reports in the South Central Region indicate that Record Mart, Bloom's, Record & Tape Coll., Record Hole and Wilcox. The Midwest Region accounts display highly qualitative reports from Knightsbridge (1,400), Neil Young (1,400), etc. As well as, San Antonio, A&M, Record Theater, Lieberman and Northern. In the West/Phoenix Region, accounts include Music Plus, Everybody's, City One Stop, Odyssey, Banana and Millenium, Dan Jay, Peaches (Denmark) and, Swanville. The album "Just For You" debuts at number 28, on the CB R&B chart.

GENESIS

Much like Manfred Mann, Genesis finds their greatest strength to be at the retail level. Major accounts reporting top 50 accounts include King Karol, National Record Mart, Licorice Pizza, Music Plus and Sounds Untold. Secondaries account action comes from the Northeast/West Region, RaviShaw, Atlantic, Caves, N.E. Music City, Harmony House, Alvik, Bee Gee, Buffalo One Stop, Double B, Norman Cooper, Richman Bros., and Dick's. The Midwest Region continues to display strong sales growth, projections are that the album will top the charts in three to four weeks, at #11 bullet. The entries include: Record Mart, World Wide, Record Mart, Caves, Maple Heights & Cleveland, St. Louis & Delwood, Lieberman and Northern. Korvettes (national) report new action, and Handelman (computer run) displays a jump in excess of 100 positions.

GEORGE BENSON

This week's number 7 National Record Mart accounts from all regions. Major accounts reporting top 50 accounts include King Karol, National Record Mart, Licorice Pizza, Music Plus and Sounds Untold. Secondaries account reporting includes Western Merch. (1), obtained from Alexandria, Caves, N.E. Music City, Harmony House, Alvik, Bee Gee, Buffalo One Stop, Double B, Norman Cooper, Richman Bros., and Dick's. The Midwest Region continues to display strong sales action, projections are that the album will top the charts in three to four weeks, at #11 bullet. The entries include: Record Mart, World Wide, Record Mart, Caves, Maple Heights & Cleveland, St. Louis & Delwood, Lieberman and Northern. Korvettes (national) report new action, and Handelman (computer run) displays a jump in excess of 100 positions.

INDUSTRY EVENTS, CHANGES IN N.Y.Times, GAIN, JURY STORY

(continued from page 40)

major record companies ought to begin to think of more ways to raise legitimate prices in their own self-interest. Their said, should not be illegal.

Retailers Corroboree Allegations. A midwestern retailer, new to the corroboree, was told Cash Box. "When I was a distributor and I thought a retailer was bastardizing my merchandise by his advertising or selling policy, I'd say to him, 'Look, I'm legally within my bounds to not give you advertising dollars. The real problem, argued is, that the midwestern retailer appears to have made a mistake in the industry today has the guts to make a stand," and test the antitrust provisions of the Justice Department.

The antitrust attorney said, however, that when under the law it would probably be illegal for a company to "blackball" a retailer, entirely (for just cause), or to key advertising allowances to the sale and promotion of "certain LPs and tapes," the practice described during this corroboree appears to have made a mistake in the industry today has the guts to make a stand," and test the antitrust provisions of the Justice Department.

The Robinson-Patman Act is not supposed to have been passed during the Depression to protect smaller dealers against more economically powerful and unscrupulous competitors, it was supposed to protect the small (seller) from discriminating in price between buyers, but gives the seller three defenses, and is in three defenses that (continued on page 67)

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CHARLES DODGE: Synthesized Speech Music. CRI SD 348. List: 6.95
The album’s title indicates, the three works it features feature sounds which have been electronically altered and synthesized through a computer. The result is the best of them, “Speech Sounds” (1973) intersperses pitch and tempo alterations of a voice reading poetry with actual lines of verse. “In Celebration” (1975) is a frightening look into the mind of a completely passive person, and “The Story Of Our Lives” (1974) employs a kind of synthetic Speechsimime to portray a pair of empty lives. A terrific talent with a nightmarish vision.

SCHUBERT: “Trout” Quintet. Tashi with guest artists Joseph Silverstein, violin, and Buell Neidlinger, double bass. RCA ARL 1-1852. List: $7.98
Silberstein, concertmaster of the Boston Symphony and leader of the BSO Chamber Players, provides an unerring focus in this glowing rendition of Schubert’s masterpiece. This version of the “Trout” Quintet holds up its end with admirable control and finesse, and the lower strings provide supportive groundwork for Serkin’s and Silverstein’s lyrical flights. An unalloyed delight.

This is an unusually competent performance of Dvorak’s big, bouncy Eighth Symphony. It lacks the warmth of other recordings by the work by Walter O’Nykus and Karel Ančerl. All the major notes and shadings are here, but barely do they connect in an emotionally satisfying way. “The Wood Dove” is a minor, but interesting product of the composer’s later years.

1 HOLST: The Planets
Hyphema
RCA ARL 1-1915 (7 9/16 L P)
2 CONCERT OF THE CENTURY: Various Artists
Members of F. F. Philharmonic (Benjamin)
Columbia RCA 34256 (10 9/16 L P)
3 BOLLING: Suite For Flute & Guitar
Phoebe Young
Columbia M3353 (6 9/16 L P)
4 GERSWIN: Rhapsody In Blue
Columbia, Jazz Band (Brooks, Thomas)
GERSWIN: American In Paris
New York Philharmonic (Thomas)
Columbia M34295 (9 1/2 L P)
5 CARUSO: A Legend in His Time
RCA Red Seal Records (Caruso)
Columbia M4-33420 (3 1/2 L P)
6 MEYERBEER: Le Prophète
Krenek, MGM Records (Meadows, Royal Philharmonic Orchestra (Lewis))
Columbia CM-34340 (27 9/16 L P)
7 MASSENET: L’Arlesienne
Sousa, Royal Philharmonic Orchestra (Cullen)
Columbia M4-33430 (20 9/16 L P)
8 BOLLING: Concerto For Cello & Guitar
Phoebe Young
RCA RLH 1-149 (7 9/16 L P)
9 SIBELIUS: Symphony No. 1
Finlandia
Boston Symphony Orchestra (Davis)
Columbia M4-33440 (23 9/16 L P)
10 PACHELBEL KANON: Two Suites
FASCH: Two Sonatas and Concerto In D For Trumpet
London Philarmonic Orchestra (Frehertz)
Columbia M34205 (6 9/16 L P)
11 FREDDERICK VON STADE: French Opera Arias
London Philharmonic Orchestra (Frehertz)
Columbia M34206 (6 9/16 L P)
12 MASSENET: La Sonnambula: Overture
National Philharmonic Orchestra (Bonygne)
Columbia M4-34400 (9 9/16 L P)
13 PARKENING AND THE GUITAR: Music of Two Centuries
London Symphony Orchestra (Parkinson)
Columbia M4-34401 (10 9/16 L P)
14 CHARPENTIER: Louise
Coburgh, Domingo, Baccarel (Pretre)
Columbia M3-34327 (20 9/16 L P)
15 WAGNER: Die Meistersinger
Fichtner, Deutsche Oper (Lucchini)
Columbia M4-34337 (39 9/16 L P)
16 MASSENET: Thais
Sills, Mines, New Philharmonia (Mazel)
Angel S3335 (22 9/16 L P)
17 BEETHOVEN: The Nine Symphonies
Cleveland Orchestra (Slatkin)
Columbia M7-33226 (27 9/16 L P)
18 STOKOWSKI: CONDUCTS BEETHOVEN
National Philharmonic Orchestra
Columbia MM 34550 (26 9/16 L P)
19 VERDI: Macbeth
Verreth, Cagno, Domingo, Giaucrio, La Scala Chorus & Orchestra (Abbadio)
DG 270 062 3 (9 9/16 L P)
20 THE HORIZONT CONCERTS 1975/1976
RCA Red Seal ARL 1-1764 (7 9/16 L P)
21 GERSHWIN: Porgy & Bess
Mitchell, White, London Symphony Orchestra & Chorus (Mazel)
London OSSA 1116 (20.944 L P)
22 CHOPIN: Polonaises
DG 2570 (7 9/16 L P)
23 PAVAROTTI: O Holy Night
London Philharmonic Orchestra (Adler)
London OSSA 26473 (6 9/16 L P)
24 VERDI: La Forza Del Destino
Price, Domingo, Mines, London Symphony Orchestra (Levine)
RCA ARL 4-1864 (31 9/16 L P)
25 HULST: The Planets
Philadelphia Orchestra (Ormandy)
RCA ARL 1-1797 (7 9/16 L P)
26 BEETHOVEN: The Nine Symphonies
London Philharmonic Orchestra (Hodkinson)
Philips 6744 (23 9/16 L P)
27 DONIZETTI: Gamma Di Vergy
Capalle, Milan Opera Orchestra (New York (Queler))
Columbia M3 34575 (20 9/16 L P)
28 E. PAGLIARUCCI: RACHEL: The Six Opera Concerto Sinfonias
Gewandhaus Orchestra of Leipzig (Rotzsch)
Columbia M34275 (6 9/16 L P)
29 HANDEL: Messiah
Artom Reynolds, Landridge, Howell, Chorus & Orchestra Of The Academy Of St Martin In The Fields (Marriner)
Argo D102-3 (20 9/16 L P)
30 SHUBERT: “Trout” Quintet
Tashi, Silverstein, Neidlinger
RCA ARL 1-1882 (7 9/16 L P)
31 WILDE: IMITATE EUBIE
Morris, Bolcom, Eubie Blake
Columbia 34304 (6 9/16 L P)
32 DVORAK: Symphony No. 7
Concertgebouw Orchestra (Davies)
Philips 5000 (13 9/16 L P)
33 WAGNER: Die Meistersinger
Bailey, Weikl, Koldo, Bode, Vienna Philharmonic Orchestra (Sohil)
London OSSA 1512 (24 9/16 L P)
34 WOLF-FERRARE: The Secret Of Susanna
Choir, Civic Orchestra Of The Royal House, Covent Garden (Gardelli)
London OSSA 1165 (6 9/16 L P)
35 ROSSINI: Elisabetta, Regina D’Inghilterra
Labbe, Amsterdam Concertgebouw Orchestra (Masini)
Philips 6703 (23 9/16 L P)
36 HOLST: Brandenburg Concerts
Stuttgart Chamber Orchestra (Munchinger)
London STC 1533 (17 9/16 L P)
37 FREDERICA VON STADE: Sings Mozart And Rossini Opera Arias
Rotterdam Philharmonic Orchestra (DeWaar)
Philips 5005 (9 9/16 L P)
38 BIZET: Carmen
Rameau, Domingo, London Philharmonic Orchestra (Solti)
London OSSA 1115 (20 9/16 L P)
39 GERSHWIN: Porgy & Bess
London CS 1831 (14 9/16 L P)
40 PACHELBEL KANON: The Canon That Made It Famous And Other Baroque Favorites
Stuttgart Chamber Orchestra (Munchinger)
London CS 6206 (6 9/16 L P)
EXECUTIVES ON THE MOVE

8 Track/Cassette Sales Analysis

(continued from page 38)

will now lead consumers away from the 8 track. Record distributors are already experi-
enced this. "We're getting very little home
for units on 8 track recording, and that's
because of that, we carry very little. We
can't get what people want," Rourke
explained. He elaborated that by stating that 8 track units for the home that lack recording capability are basically worthless. "I think the record companies are going to try to perpetuate the 8 track because they have a lot of stock on it. But out there it's bad news for people who have gone to 8 track earlier. It's going to die out, though."

For the time being, however, retail sales are continuing. "We will simply have a more difficult time moving into the home, and it's already in the cars programs," said Jim Riepe. "The 8 track has not been reduced, at least from a stereo component level in Southern California." When asked why 8 track still enjoys an overwhelming advantage in prerecorded sales, Rourke brought out the fact that "the cassette is not able to fill the niche in the selection standpoint." He speculated that "as the amount of cassette decks for cars grow larger, you'll start to see a lot more people with the 8 track as a backup." Release Patterns The "available market" for prerecorded 8 track cassettes is different from that of the 8 track market. From the release patterns of major record companies, Stated Don England, president of Stereo Distributors Inc. 8 track leasing on an LP selection is automatic for us, while cassette is open for discussion. We weigh the artist and whether it's something that gives a piece of product for cassette. Certainly any major kind of album is on cassette and 8 track at the same time. Our first consideration is the quality of the product and the way it's put out there... if you're talking about music... because there are a lot of spoken word uses for the cassette, such as home dicta-
tion and classroom recording of lectures. The market for 8 track is out there for Music, and it's a more known market, too, meaning that we have a pretty good set of guidelines, knowing what our ratio of tape to LP should be..."

England is president of J.L. Marsh, Inc., the nation's biggest rack jobber, recapitulated the distribution and dispersal patterns of 8 track and LP. "It's a different kind of any strength, they have simultaneous releases. If it has a good track record the 8 track will do well to 6 track (or cassette, as in the case of the manufacturer) simultaneously. In some cases with an artist with a lesser track record, or a new artist, only 8 tracks are solicited.

This relatively constant and known market for the 8 track will remain more predictable for the manufacturer, simply because the demographics of 8 track dis-

tribution, with the more complete 8 track release pattern, are based on the automotive playbook units. Additionally, this known and established pattern seems less likely to be affected by home media lines who record their displays, and which might cut into the prerecorded market.

Most 8 Tracks Playbacks Eight track home units are, for the most part, simply playback units, lacking the recording features that their 6 track counterparts have. The difficulties in matching the 8 track tape to selections on albums is best left to the studio engineers. According to Jack Ricci, director of marketing ser-


Hogan
Birdfather
Falstrom
Lehning

Greenberg Promoted At Warner Bros. — Ellen Greenberg has been named assistant director of merchandising at Warner Bros. Records. She has been a member of the merchandising department for the past three years and was previously with Warner Bros. Inc. in New York.

Wiesma To Warner Bros. — Rick Wiesma has been named director of systems and plan-
ning. He comes to Warner Bros. from his own management consulting firm; he previously produced for Big Tree Records. He is a staff services department of Arthur Young & Co.

Leetham Upped At Pickwick — John Leetham has been named general sales manager for Pickwick Records. He has been with the company for 10 years, running the Canada sales office for nine of those years.

Executive Upping At Lowery Music — Mike Clark, formerly head of A&R, was named production coordinator at Lowery Music. William "Butch" Lowery III, former assistant to Clark, moved upward to director of promotions, and Jim Pettigrew Jr. was retained to imple-
ment a press relations department. Clark's new duties include artists relations, artists and repertoire, composer liaison, new artists' contracts and production. Lowery will be in charge of all radio promotion, special promotion efforts and working with independent promotion companies. He will also handle the press relations department. Clark's new duties include artists relations, artists and repertoire, composer liaison, new artists' contracts and production. Lowery will be in charge of all radio promotion, special promotion efforts and working with independent promotion companies. He will also handle the press relations department. Clark's new duties include artists relations, artists and repertoire, composer liaison, new artists' contracts and production. Lowery will be in charge of all radio promotion, special promotion efforts and working with independent promotion companies. He will also handle the press relations department. Clark's new duties include artists relations, artists and repertoire, composer liaison, new artists' contracts and production. Lowery will be in charge of all radio promotion, special promotion efforts and working with independent promotion companies. He will also handle the press relations department. Clark's new duties include artists relations, artists and repertoire, composer liaison, new artists' contracts and production. Lowery will be in charge of all radio promotion, special promotion efforts and working with independent promotion companies. He will also handle the press relations department. Clark's new duties include artists relations, artists and repertoire, composer liaison, new artists' contracts and production. Lowery will be in charge of all radio promotion, special promotion efforts and working with independent promotion companies. He will also handle the press relations department. Clark's new duties include artists relations, artists and repertoire, composer liaison, new artists' contracts and production. Lowery will be in charge of all radio promotion, special promotion efforts and working with independent promotion companies. He will also handle the press relations department.

Developments At ASI — Lynda Emon has joined ASI Records in Minneapolis. Emon was formerly director of promotion through Prodisca Ltd., her own promotion company. She will be handling national pop promotion and publicity for ASI. Bill Arnowich has been promoted to national MOR director. He started at ASI six months ago as national college director.

Dettle Appoints Bailey — Ronald Bailey shall direct artist relations and be responsible for press and special promotional project coordination New York.

Fitzgerald To Gusto — Bill Fitzgerald has been appointed sales manager, Gospel Music Product for Gusto Records, Inc. Fitzgerald was recently an independent consultant to the Nashville music trade after serving CBS-Nashville as manager of A&R administration for Columbia-Epic.

Two Added At MI — Debbie Miller and Thad C. Anderson have been appointed to the staff of Music International Enterprises. Miller will be joining MI in the capacity of songwriter and creative director and Andersons will be heading up the special projects division of MI and assist in its quest for new groups.

TRAMMPS ON TV — Atlantic Records recording group the Trammps recently took time off from their touring schedule to tape a TV segment for "Soul Alive," a New York area television show. Pictured between sessions on the set of "Soul Alive" are the Trammps with m.c. Jerry Bledsoe.

Melba Montgomery Signs With UA

NASHVILLE — Melba Montgomery, best known for her hit single "No Charge," has just been linked to a contract by United Ar-
tsists and will enter the studio for UA in March.

Cash Box/February 26, 1977
Hitsville Promo Team Dropped By Motown

LOS ANGELES — Motown Records last week eliminated its three-man independent promotion team working for Hitsville, Motown's subsidiary country and western label.

As part of Motown's national sales manager, commented on the structure change at Hitsville. "There's a gross misconception as to what Hitsville is all about. It's not a different entity or a different company from Motown. It is just a different label within Motown, Gordy, Tamla, and Soul Hits.

"But because of the kind of product that was coming out on Hitsville — mainly country — we decided we would have an extra staff to deal with it, which was three other people. We decided at this time to just dispense with the three other people that are dealing with that product specifically and just handle it like our other labels," London said. All promotion and sales activities formerly handled by the independent promotion team will now be handled through London's office.

Cash Box February 26, 1977

Most Added Singles

1. Play, Guitar Play — Conway Twitty — Mca
2. Play Guitar Play — Conway Twitty — Mca
3. Play Guitar Play — Conway Twitty — Mca
4. Play Guitar Play — Conway Twitty — Mca
5. Play Guitar Play — Conway Twitty — Mca

Most Active Singles

1. Southern Nights — Glen Campbell — Capitol
2. Southern Nights — Glen Campbell — Capitol
3. Southern Nights — Glen Campbell — Capitol
4. Southern Nights — Glen Campbell — Capitol
5. Southern Nights — Glen Campbell — Capitol

Click to view the full article.
MCA Promotes Delaney

NASHVILLE — Kelly Delaney has been promoted to the position of country publicity director for MCA Records, Inc., according to Joan Bortz, vice president of artist relations and publicity for the label.

Delaney, who is headquartered in the Nashville office, will be responsible for all national print media as it relates to country artists and will work closely with the MCA branch offices, as well as product development, country marketing and promotion, headed by vice president Ed Spackel, and directors John Brown and Jeff Lyman, respectively.

Prior to joining MCA in early 1976, Delaney held a publicist position with The Chuck Cheliman Company in Nashville.

In addition to the Delaney promotion, Bullard also announced the promotion of Susan Roberts to assistant artist relations and publicity, country, who will be under Delaney’s supervision in the Nashville office.

CDC Will Distribute New Maudi Records Label

NASHVILLE — Maudi Records, a new label based in Ft. Worth, Texas, has signed a long-term agreement with Commercial Distributing Corporation. Under the terms of the pact, CDC will distribute all records by the company nationwide. Nashville International will be handling design layouts for albums and tapes and Kay Hunter of Ft. Worth’s K&K Advertising will coordinate advertising and public relations with CDC’s newly formed public relations wing.

Maudi joins Ancore Records, Pacific Challenger Records and veteran Commercial Records under the CDC roof.

Country Radio Seminar Names Three Speakers

NASHVILLE — The Country Radio Seminar, to be held March 18-19 at Nashville’s Airport Hilton Motor Inn, has announced the scheduling of George Duncan, Archie Campbell and Darrell Royal as featured speakers during the two-day radio dynamics meet.

George Duncan, president of MetroMedia Radio, will deliver Friday’s morning address for the opening day plenary. "The Taxing Times in Public 2000," the seminar’s total theme, will be preceded by a press briefing on Tuesday evening by the MCA Press Office.

Archie Campbell, who has been in the Country Music Association for over 30 years, will speak on Thursday’s morning session. "The National Association of Broadcasters Conference," the theme for the day, will be followed by a panel discussion on "The Country Music Swing." The panelists include Viva Lowery, director of the Country Music Association; John Williams, manager of the Country Music Association; and J. Michael Bonner, director of the Country Music Association.

Darrell Royal, athletic director at the University of Texas, will give the wrap-up speech on Saturday.

Dr. Rook is in Nashville to record a new album with Ron Halfrine publishing.

GANG’S HERE — Among those who attended the opening of the MCA recording artist Joe Ely in Nashville’s Picking Parlor are (from left) Charlie Monk, ASCAP associate director; Merien Littlefield, ASCAP assistant director; Ely, Jack Parker, vice president A&R, MCA Records, Nashville; and Jeff Schaeble, MCA Records, district manager. (continued on page 53)

Cash Box Expands Country Music Lists

LOS ANGELES — Effective this week, Cash Box has expanded its research for both the Top 100 Country Singles and Top 50 Country Albums. Listed below are the dealers and radio stations now being surveyed weekly.

COUNTRY MUSIC

LOS ANGELES — Mickey Gilley walked off with top honors in five categories, including Entertainer of the Year and Male Vocalist of the Year, during the 12th Annual Academy of Country Music Awards Show held February 17 at the Shrine Auditorium in Los Angeles. Gilley, who records on Playback Records, also received awards for Album of the Year ("Smokin’") and Single of the Year ("Bring It On Home"). His backup band, the Blue Band, also won the Vocal Group of the Year award.

Female Vocalist of the Year honors went to Crystal Gayle as Conway Twitty and Loretta Lynn captured the group award.

The award for Most Promising Male Vocalist went to Moe Bandy, while Billie Joe Spears topped the female balloting.

Other winners included Song of the Year, "Don’t The Girls Get Prettier At Closing Time," Radio Station of the Year, KLAC, Los Angeles, and Night Club of the Year, the Palomino Club, also in Los Angeles.

"Love, Lost, Found and Remembered," presented annually to the individual who has contributed the most to the international promotion and acceptance of country music, went to Roy Clark.

Owen Bradley, MCA Nashville producer, was presented the Pioneer Award, signifying the year’s most unique contribution to country music.

The Awards show, which was co-hosted by Pat Boone, Pati Pate and Jerry Reed, was taped by ABC-TV and will be aired on Thursday, February 24.

Talent On Stage

Jimmy Buffett Amazing Rhythms Aces

GRAND OLE OPRY — Key West crooner Jimmy Buffett has earned a salty reputation in the music business and a blossoming career. Indeed he made waves at the February 15 performance at the Grand Ole Opry. "Back in the Saddle Again," the title of his new album, went on the floor with a bit of help from the Opry." The results were predictable but highly tuned and包装, the stories of "amarillo" and "booby." The audience, who had been waiting for the performance of "booby," was not disappointed. Buffett’s performance was well received and the audience was on its feet. The concert was held at the Opry House and had a capacity audience of nearly 4,000 fans. Buffett was accompanied on stage by the Opry’s resident band. Buffett’s performance was well received and the audience was on its feet. The concert was held at the Opry House and had a capacity audience of nearly 4,000 fans. Buffett’s performance was well received and the audience was on its feet. The concert was held at the Opry House and had a capacity audience of nearly 4,000 fans. Buffett’s performance was well received and the audience was on its feet. The concert was held at the Opry House and had a capacity audience of nearly 4,000 fans. Buffett’s performance was well received and the audience was on its feet. The concert was held at the Opry House and had a capacity audience of nearly 4,000 fans. Buffett’s performance was well received and the audience was on its feet. The concert was held at the Opry House and had a capacity audience of nearly 4,000 fans. Buffett’s performance was well received and the audience was on its feet. The concert was held at the Opry House and had a capacity audience of nearly 4,000 fans. Buffett’s performance was well received and the audience was on its feet. The concert was held at the Opry House and had a capacity audience of nearly 4,000 fans. Buffett’s performance was well received and the audience was on its feet. The concert was held at the Opry House and had a capacity audience of nearly 4,000 fans. Buffett’s performance was well received and the audience was on its feet. The concert was held at the Opry House and had a capacity audience of nearly 4,000 fans. Buffett’s performance was well received and the audience was on its feet. The concert was held at the Opry House and had a capacity audience of nearly 4,000 fans. Buffett’s performance was well received and the audience was on its feet. The concert was held at the Opry House and had a capacity audience of nearly 4,000 fans. Buffett’s performance was well received and the audience was on its feet. The concert was held at the Opry House and had a capacity audience of nearly 4,000 fans. Buffett’s performance was well received and the audience was on its feet. The concert was held at the Opry House and had a capacity audience of nearly 4,000 fans. Buffett’s performance was well received and the audience was on its feet. The concert was held at the Opry House and had a capacity audience of nearly 4,000 fans. Buffett’s performance was well received and the audience was on its feet. The concert was held at the Opry House and had a capacity audience of nearly 4,000 fans. Buffett’s performance was well received and the audience was on its feet. The concert was held at the Opry House and had a capacity audience of nearly 4,000 fans. Buffett’s performance was well received and the audience was on its feet. The concert was held at the Opry House and had a capacity audience of nearly 4,000 fans. Buffett’s performance was well received and the audience was on its feet. The concert was held at the Opry House and had a capacity audience of nearly 4,000 fans. Buffett’s performance was well received and the audience was on its feet. The concert was held at the Opry House and had a capacity audience of nearly 4,000 fans. Buffett’s performance was well received and the audience was on its feet. The concert was held at the Opry House and had a capacity audience of nearly 4,000 fans. Buffett’s performance was well received and the audience was on its feet. The concert was held at the Opry House and had a capacity audience of nearly 4,000 fans. Buffett’s performance was well received and the audience was on its feet. The concert was held at the Opry House and had a capacity audience of nearly 4,000 fans. Buffett’s performance was well received and the audience was on its feet. The concert was held at the Opry House and had a capacity audience of nearly 4,000 fans. Buffett’s performance was well received and the audience was on its feet. The concert was held at the Opry House and had a capacity audience of nearly 4,000 fans. Buffett’s performance was well received and the audience was on its feet. The concert was held at the Opry House and had a capacity audience of nearly 4,000 fans. Buffett’s performance was well received and the audience was on its feet. (continued on page 52)
A "Classic Country" Singer
Sings A Country Classic

Parker Willson
"Don't Blame The Gun"

Written especially for Parker by Lawton Williams who wrote such country hits as
"Fraulein"
"Shame On Me"
"Senor Santa Claus"
"Color of the Blues"
and the collectors item "Everything's OK on the LBJ"

Maudi Records
Recorded on the Maudi Label
Fort Worth, Texas
Distributed by Commercial Distributing Corp.
Nashville, Tenn.
JOHN DENVER'S GREATEST HITS VOLUME I — RCA CPL-2195 — Producer: Milton Okun
A truly valuable collection featuring some of the greatest of Denver's recordings. The title suggests itself: "God's Country Boy" and the mellows "Fly Away to the country" of "Back Home Again," other bands included here are "Annie's Song," "Welcome To My Morning" (Farrell Anistrum) and "Looking For Space," "Calypso," "Grandma's Feather Bed," "I'm Sorry," "My Sweet Lady" and "This Old Guitar."

NEW HARBOR-FIRST GATHERING — RCA APL-2188 — Dolly Parton — Producer: Dolly Parton
Breaking away from her country roots, Dolly has put together this package of tailor-mades for the progressive rock listener. Her versatility and natural talents combined with her excellent production as well as arrangements crystal clear here in selections: "Light Of A Clear Blue Morning," "Applejack," "My Girl (My Love)," "Holdin On To You," "You Are," "How Does It Feel To Be Loved," ("Your Love Has Lifted Me) Higher And Higher," "Get Me In Your Mind" and "There."

ADIOS AMIGO — Columbia KC 44484 — Marty Robbins — Producer: Billy Sherrill, Marty Robbins
The admirable distinctive style of Marty Robbins combined with this special collection of easy listeners is sure to get much attention. Intervened with tender love songs and Spanish-flavored ballads he makes his current hit single the theme of this LP — "Adios Amigo." Other cuts include "18 Yellow Roses," "Falling Out Of Love," "I've Never Loved Anyone More," "Helping You (Just Do It)," "My Happiness," "Blue My Heaven," "Inspiration For A Song" and "After The Storm."

CHANGES IN LATITUDES, CHANGES IN ATTITUDES — ABC AB 900 — Jimmy Buffett — Producer: Norbert Putnam
Opening with the title theme of this offering, Buffett's product is a folk style with an added rock spice gives for top FM listening. Excellent production along with strong lyric material makes this a natural for Buffett. Selections are: "Wonder Why We Come," "Eucalyptus," "Tampico Trauma," "Loving Cruise," "Margaritaville," "In The Shelter," "Miss You So Badly," "Biloxi" and "Landfall."

RAIN ON — (ABC ABCD 983) — Gene Cotton — Producer: Steve Gibson

NOUVEAU CHAPEAU — RCA APL-2072 — Free Beer — Producer: Alan Lorber
From the soulful boogie beat of "You Better Watch Out!" to the soft touch given in "Time, Time, Time," this variety of production serves as an excellent showcase for the talents of Free Beer. Other selections include "Queen Of The Purple Sage," "Nouveau Chapeau," "I've Just Seen A Face," "Guarding You," "Wanna Get Back To You," "One Eyed Jackass," "Buffrog Blues" and "California."

MEL TILLIS — Heart Healer — MCA 2252 — Producers: Mel Tillis & Jimmy Bowen — List: None Listed
Tillis' newest LP is filled with cuts that exhibit both vocal and instrumental excellence. From rather lengthy "Wedding Bell's To Tillis" version of the old Ray Price "Burning Memories," "Heart Healer" is a shade above his previous album offerings because it contains consistent, playful material. The album's title cut starts off sounding like an old hit. "I Ain't Never," while "Play It Again" offers an uptempo cut likely to receive immediate airplay consideration. The entertainer of the year's newest album is a must for station librarians.

LYNN ANDERSON — Wrap Your Love All Around Your Man — Columbia KC 43439 — Producer: Glenn Sutton — List: 5.99
Although four cuts on one side of this LP reflect material other than her own, Anderson's capable job on their deliveries shows that she's still one of the most effective female artists in the field today. "You've Got Me" contains this artist's strongest vocal job in some time, and her ability to work effectively with fiddle and steel on "I'll Be Loving You" is simply great. "Feelings" should get immediate airplay because of its arrangement. Glenn Sutton produced.

JOHNNY DUNCAN — Johnny Duncan — Columbia KC 44442 — Producer: Billy Sherrill — List: 5.99
Utilizing Jamie Fricke's vocals and Bill McElhiney's string arrangements, Johnny Duncan once again comes through with the strongest entry of the week. Special attention should be given to "Atlanta Georgia Stray," "I Could Not Have Been Any Better" because both cuts exemplify Duncan's able interpretation of good lyric material. This artist is building a good future for himself through albums that always make each cut count.

NARVEL FELTS — ABC/ Dot DOA 17680
The Feeling's Right (2:29) Jack And Bill Music — ASCAP (J. Foster/R. Rice)
Hard hitting heavy drum with an up-beat backing lends a pop flavor to this Foster/Rice production. Done in the Astrud Gilmore manner. --Narvel Morris -- It's a sure bet for instant action.

MOE BANDY — Columbia 3-10487
I'm Sorry For You, My Friend (2:22) Fred Rose Music — BMI (H. Williams)
Moe's delivery of this old familiar swing calls for easy chart action on this Ray Baker produced selection. Taken from the LP "They're Sorry For You, My Friend."

BARBARA FAIRCILD — Columbia 3-10485
"I'm sorry for you, my friend" is the instrumental track makes for plus FM listening.

BILLY SWAN — Columbia 3-10486
Swept Away (3:20) Combine Music — BMI (D. Linde-B. Swan)
A strong progressive flavor tinged with a bluesy touch on this powerful production by Billy Swan. Pulled from the "Four" LP for complete cross-over action.

EMMYLOU HARRIS (Warners WBS 8239)
She Can't Tell C'est La Vie (3:27) Arc Music Corp. — BMI (Chuck Berry)
Already receiving heavy airplay, this Chuck Berry 'goldie,' done up in a progressive swing sound, sounds like top charting for Emmylou. Produced by Brian Ahern.

BOBBY GOLDSBORO (Epic 8-50342)
Me And The Elephants (2:53) Younghun Publishing Co. — BMI (Whitehead)
With a mild, slowbeat musical backing, Bobby Goldsboro's able telling for sad stories shines through this great lyric. This one will be enjoyed by all music lovers.

RAY SAWYER (Capitol P 4386)
Red-Winged Blackbird (2:49) Whispering Wind Pub. — ASCAP (Joel Jaffe)
A bright, fast-moving beat with a not-so-bright lyric is a fine offering from Dr. Hook's lead vocalist, pulled from the LP "Ray Sawyer" and produced by Ron Halefink for both country and pop programming.

DAVID ALLAN COE (Columbia 3-10475)
Lately I've Been Thinking Too Much Late (3-17) Showtow Music — BMI (D. Coe)
This self-penned cut taken from the LP "David Allan Coe Rides Again" contains an interesting instrumental track, along with the special treatment of Coe's vocal performance. A must for progressive programming, produced by Coe and Ron Bledsoe.

COLLEEN PETERSON (Capitol P 4349)
Six Days On The Road (3:04) Newkays Music/ Tune Pub. — BMI (E. Green-C. Montgomery)
A swingin' boogie beat bond for the boxes with this old favorite pulled from the LP "Beginning To Feel Like Home" with production by Chuck Neece.

BILL McCLELLAR (Teddy Bear 1007)
Plains Ain't No Big Town (3:20) Denmy Music — ASCAP (Bill McClellar)
To a wending harmonica backing this self-penned recitation is a cute and funny novelty aimed straight at the boxes and airwaves. Produced by Pee Wee Melton.

BEN REECE (Polydor PD 14376)
No One Will Ever Know (3:01) Milene Music — ASCAP (Mel Foree-Fred Rose)
Ben Reece gives full vocal support on this smooth solid country ballad produced by Jim Vienneau.

JAN STARK (Fairview F 115)
Don't Take The Country Out Of Country Music (2:20) Cedarwood Pub. — BMI (Tandy Leigh-Glo Main)
The title cut of the title of this bouncy country rhythm tune given a nice vocal performance by Jan, with Jack Logan producing.

RON SHAW (Pacific Challenger PC 1503)
Fairweather Woman (3:22) Pacific Challenger Music — BMI (Fl. Shaw)
Ron Shaw's delivery of this self-penned lyric of lost love components the smooth progressive arrangement produced. Produced by Gary Brandt for easy FM listening.

LEE RYDER (Denim Blue DB 761)
A bouncy happy track rich with piano and steel should bring jingles to the boxes. Produced by Royce Clark.

SUSAN TODD (Hereford IRA 361)
Mr. Right Just Left (2:59) Keyboard Pub. — BMI (Dave Reynolds)
A tale of heartbreak done in a laid back pure country style production with Rich Wilber. A sure bet for box plays.

PARKER WILLSON (Magnum MCC 00015)
Don't Blame The Gun (3:21) Eudora Music — BMI (Lawton Williams)
Underneath the light and bouncy musical track there is very a strong lyric. Excellent box number.

SHARON MCDOWELL (Central Country IRA 2054)
Tender Lovin' (2:21) Central Country Pub. — BMI (Billy L. Stimp)
Sharon delivers this 'swingin' country tune rich with cajun fiddle and spices of the "Austin" sound. Produced by Jan Shaw.

MUSIC MERCHANTS (Starnone IRA 2042)
Peanuts To Presidents (2:25) Klaic — BMI (Jasen Perri)
Heavy emphasis on instrumentation. It's a narrated story of 'rags to riches' done in progressive country style.

RUSS MARSH (Starway IRA 2053)
I'm Walking (In The Footsteps Of Your Mind) (4:20) Shauuna Lee Music — ASCAP (Russ Morath)
With much controversy over the request of plays by Gary Gilmore before his death, this number should bring many more plays for Russ Marsh. Interesting lyric and music backing.
Atlanta
At Franklin Mills Shopping Center, these features offer over two pages: the latest LP by the Kinks for $3.99/$4.99 tape; and the soundtrack to "Roots" for $3.99/$4.99 tape. (Sunday Atlanta Journal and Constitution).

Baltimore
At Korvettes (4 locations), these features: multi-label sale (including RCA, Angel, Private Stock and Chrysalis) for $3.99, and the soundtrack to "Roots" for $3.99/$4.99 tape. (Sunday Baltimore Sun).

Boston
At Music City, the latest album by Gato Barbieri for $3.69/$5.59 tape. (Sunday Boston Globe and The Real Paper, February 19).

Chicago
At Montgomery Ward (15 locations), these features: 19 releases, including the latest albums by Aerosmith, London Smith, Bob Seger, Engelbert Humperdinck, EWF, The Isley Brothers and the latest LP by David Bowie ($7.68 list). (Sunday Chicago Tribune).

Cincinnati
Ad promoting the latest album by Barry Manilow, at Music World, Globe Records, Neumark's and the Song Shop, tied to upcoming appearances and concert. (Sunday Cincinnati Enquirer).

Cleveland
At Uncle Bill's (10 locations), these features: nine releases, including the latest albums by Aerosmith, Al Stewart, Abba, Bread and Rufus for $3.95/$4.95 tape; and the latest release by Queen ($7.98 list) for $5.25/$5.95 tape. At Record Theatre (7), Jim Croce's "Time in A Bottle" price not included. At Camelot Music (5), "Time in A Bottle" for $3.99. At Woolworth stores, assorted budget LPs for $2.99. At Records Unlimited, latest London releases, including the latest LP by ZZ Top for $3.99, and four 2LP sets, including the latest release by Diana Ross (both $7.98 list) for $5.99. At May Co. stores, these features: five releases, including the latest LPs by Rufus, McGuinn, Cuts and Harold Melvin and the Blue Notes for $3.99; the latest release by Isaac Hayes and Dionne Warwick (2 LPs/8.98 list) for $3.99; and assorted budget LPs for $2.99. At promoting the latest album by Barry Manilow at Camelot Music, Clarkson's Record and Tape departments, Recordland, Record Carnival, Record Rendezvous, Records Unlimited, Newberry's Great Lakes Mall, John Wayne and The Shoppe, tied to upcoming special price, not price included. At Disc Records (3), two RCA reel releases, including "The Plastic Flute" by Robert Pierre Rampi (both $7.98 list) for $5.49 per disc. (Cleveland Plain Dealer, February 11 and 13).

Dallas
At Target stores, all-label sale for $3.69/$4.99 tape. At Super X stores, assorted labels for $3.99/$2.99 tape. At Woolco stores, 10 releases, including the latest LPs by Engelbert Humperdinck, Wings, Jimi Hendrix, Billy Joel and Steve Miller for $3.99. (Sunday Dallas Times-Herald and Dallas Morning News, February 11 and 13).

Denver
No ads appeared in the Sunday Denver Post.

Detroit
At Korvettes (5 locations), these features: multi-label sale (including RCA, Angel, Private Stock and Chrysalis) for $3.99, eight "Super Specials," including the latest LP by Barry Manilow, Steve Miller, the Bee Gees, Eric Clapton, Al Stewart and Santana, the Beatles' "Let It Be" and "Nadja's Theme" on A&M ($9.98 list) for $2.99 (limited of one to each customer); the latest release by George Benson ($7.98 list) for $4.99; and the Kiss catalog, including Kiss and "Ace!" (2 LPs/9.98 list) for $5.88. At Federal stores, "$1 off" regular price on all LPs and tapes. (Sunday Detroit News).

Houston
At Record World (3 locations), Jim Croce's "Time in A Bottle" for $3.99. At Disc Records (4), the soundtrack to "Roots" for $3.99. (Sunday Houston Chronicle).

Kansas City
No ads appeared in the Sunday Kansas City Star.

Los Angeles
At Music Plus (15 locations), 6 Pablo releases, including albums by Dizzy Gillespie, Duke Ellington, Count Basie, Joe Pass and Zoot Sims (all $7.98 list) for $5.25/$5.95 tape. At Record Theatre (7), Jim Croce's "Time in A Bottle," price not included. At Camelot Music (5), "Time in A Bottle" for $3.99. At Woolworth stores, assorted budget LPs for $2.99. At Records Unlimited, latest London releases, including the latest LP by ZZ Top for $3.99, and four 2LP sets, including the latest release by Diana Ross (both $7.98 list) for $5.99. At May Co. stores, these features: five releases, including the latest LPs by Rufus, McGuinn, Cuts and Harold Melvin and the Blue Notes for $3.99; the latest release by Isaac Hayes and Dionne Warwick (2 LPs/8.98 list) for $3.99; and assorted budget LPs for $2.99. At promoting the latest album by Barry Manilow at Camelot Music, Clarkson's Record and Tape departments, Recordland, Record Carnival, Record Rendezvous, Records Unlimited, Newberry's Great Lakes Mall, John Wayne and The Shoppe, tied to upcoming special price, not price included. At Disc Records (3), two RCA reel releases, including "The Plastic Flute" by Robert Pierre Rampi (both $7.98 list) for $5.49 per disc. (Cleveland Plain Dealer, February 11 and 13).

Miami

New Orleans
At Nonesuch Records and Tapes, four "Features of the Week," including the latest LPs by Grover Washington Jr., Barry Manilow and the Emotions and the "Saturday Night Live" LP for $2.99. At Robert Hall Village store, assorted cutout LPs for 50c-$1.66, cutout tapes for $2.66. (Sunday New Orleans Times-Picayune).

New York
At Jimmie's Music World (9 locations) these features: 12 releases, including the latest albums by Rufus, Neil Diamond, Bostich/Parise Williams, Billy Paul, EWF, Brainstorm, the Bee Gees and the O'Jays for $2.99 (limit of one to each customer); and the latest releases by Stevie Wonder and Wings (both $13.98 list) for $5.99. At Korvettes (33), these features over three pages: multi-label sale (including WEA, Angel, Private Stock and Chrysalis) for $3.99/$5.95 tape; 12 "Super Specials," including the latest LPs by Melba Moore, Wilson Pickett, the Jacksons, the Sylvers, Brass Construction, Dr. Buzzard/Eric Clapton and Heart, the Beatles' "Let It Be," "Nadja's Theme" on A&M ($9.98 list) for $2.99 (limit of one to each customer); four RCA releases, including the latest LP by Hall & Oates for $3.99, two Arista releases, including the latest LP by Barry Manilow for $3.99; four UA and Blue Note releases, including the latest LP by Donald Byrd and the soundtrack to "Rocky" for $3.99; the latest LP by George Benson ($7.98 list) for $4.99; the latest LP by David Bowie ($7.68 list) for $4.99. Jefferson Airplane's "Flight Log" (2 LPs/$10.98 list) for $5.88. Three releases by Barbra Streisand and the Cleveland Orchestra on London for $3.99 per disc; Bob Seger's "Live Bullet" (2 LPs/$7.68 list) for $4.99; and "The Mother of All Us" (2 LPs/$15.98 list) for $10.99 and the latest LP by the Crown Heights Affair for $3.99, both tied to upcoming store appearances. At Sam Goody (77), these features over two pages: all-label "rock-folk-soul" sale for $3.74; "20% off" on all other albums; "Super Picks" including the latest LPs by Rufus, Chicago, the Jacksons, Emmylou Harris, ZZ Top, the Bee Gees, Grover Washington Jr., Genesis, Mary MacGregor and "Learn To Hustle" for $2.99, and four records by Earl Gill for $4.99 per disc. (Sunday New York Times).

Philadelphia
The Philadelphia Inquirer and Philadelphia Record报 (not published this Sunday).

Portland
At DJ's Sound City, special "red ticket" sale on assorted cutout LPs for $1.00 (Washington Square store only). (The Sunday Oregonian).

San Diego
At J.C. Penney stores, multi-label sale (including Capitol, Epic, Warner Bros., A&M and RCA) for $3.99/$4.99 tape; and "20% off" on all other albums for $1.99 per cartridge. (Sunday San Diego Union).

San Francisco
At Gramaphone Records, the debut LP by Jake Dillor, tied to her upcoming area concert, price not included. At Tower Records (4 locations), the latest release by the Nitty Gritty Dirt Band (3 LPs/$11.98 list) for $5.99. At The Warehouse (18), a full page ad promoting the soundtrack to "Roots" for $3.96/$4.77 tape. (Sunday San Francisco Chronicle, Datebook/This World).

St. Louis
At Venture stores, the latest LPs by David Bowie and Tomita (both $7.98 list), for $4.99, and the newest street album "ZZ Top and Abba for $3.94/$4.98 tape. At J.C. Penney stores, these features: seven releases, including the latest albums by Engelbert Humperdinck and ZZ Top for; $3.99/$4.99 tape; the soundtrack to "A Star Is Born" ($8.98 list) for $5.99 per tape or LP; the latest $4.99; and assorted cutout LPs for $1.99/$2.99 tape. (Sunday St. Louis Post-Dispatch and Globe-Democrat).

Tulsa
No ads appeared in the Sunday Tulsa World.

Tampa
No ads appeared in the Sunday Tampa Tribune and Tampa Times.

Washington
At Discount Record and Book Shop (2 locations), a "special all-label cutout LPs Before" sale (all Medieval, Renaissance and Baroque classical LPs included). At National Book & Record Tape Ltd. (2 locations), these features and prices that appeared in Bake at Book Annex & Record Tape Ltd. (2 locations), these features: all Top 100 rock/soft jazz LPs for $3.99; all Odyssey LPs (539 list) for $1.99 per disc; all DG, Philips and Telefunken releases

"Annual Cereals is pronounced A-saw-it Soy Products and it means "God watches over our endeavors!"

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AC 1004
Locust transforms rock music into heart throbbing excitement and their debut LP promises to be a smash hit all across America. With more and more stations adding Locust to their playlists, you can't afford to be caught short. So if you want to hear your cash register ring, then call your distributor now and place your order now. After all, you've got nothing to lose but business.

To order your lp, phone the distributor nearest you.
THE FORUM, LOS ANGELES — An anything but mediocre Steve Miller played to the cavernous Forum and performed a medley of songs that left the crowd standing and dancing in a hall not renowned for its acoustics.

Though the set lagged somewhat in the middle, Miller seemed determined to give it more than his best. He was the first to mean playing longer than most performers of his status would consider. It was interesting that even though Miller played a greater number of older material, he featured new arrangements of such familiar tunes as "Mary Lou." "Going To California," a hit in a slowed-down '50s style country funk. But it must be said that even though Miller's musical ability is great, his concert performances would be greatly enhanced by the addition of more lighting and special effects, especially the length of his performances, which this night included 25 songs. Only the last two songs before the first encore were embalmed by special lighting and wind sound effects. But these two clearly showed how lighting and the addition of supportive special effects could enhance the mood. On "Fly Like An Eagle," the revolving mirror ball and the accompanying wind machine added to the moody setting of the song and helped create a highly visual and emotional atmosphere that gave the song an added dimension that the audience enjoyed.

Norton Buffalo, a Steve Miller protege who played with the band later, opened the show with his own set of progressive county harmonica riffs. Dressed like a well-heeled snake-oil salesman from the 1890s, Buffalo played a frisky harmonica and sang a set of punchy country-style songs supported by an excellent back-up band of six musicians, and displaying his soft growing vocal style.

EAST COASTINGS / POINTS WEST
## Jazz Album Picks

Cuber is certainly the freshest new voice on baritone sax to appear on record in some time. As a young tenor sax man who has been working with Art Blakey for the past few years, he has been featuring prominently with George Benson and Maynard Ferguson so that he is new only in the sense that this album is the first full display of his talents. Support comes from a strong, gutsy player with roots in Dexter Gordon and Sonny Rollins and without the excesses of many young players. A fellow Blakey bandmate, pianist Mickey Tucker, also has strong solo moments here. The program is a bopping one with Parker tunes, a Monk tune, blues and two good standards. The performances are excellent and Schnitter is obviously a musician on whom to keep tabs.

### The Essential Vic Dickenson — Vanguard 99100 — List: 7:98
This is a welcome reissue in that Vanguard recorded some great mainstream jazz under the wing of John Hammond in the mid-'50s and with rare exceptions the music has been out of print much too long. The music here teams Vic with Ruby Braff or Shad Collins and Ed Hall and a Basie-styled rhythm section playing standards from the good old days. The performances are inspired and this may well be the best showcase of the trombonist's ability anywhere. Excellent recorded sound.

Barney Kessel, Ray Brown and Shelly Manne. These three made four contemporary albums together in the late '50s under the above banner. Times have changed, and music also, since the era when these three dominated the popularity polls but the quality of these men and their music has, if anything, improved. Manne is a more aggressive drummer, Kessel is looser, even more inventive and Brown is the best in the business. This album is a joy from start to finish and as Brown says, "The only thing we need is the inspiration to play." The inspiration is here in abundance.

Williams is a splendid bassist; certainly he is among the top players today and this is a superb LP for his playing alone. For most of the selections the accompaniment has Ray Ayers, Kenny Barron and Billy Hart — an MJO instrumentation. Yet, the music here is more adventurous; and, to hear Ayers away from his pop trimmings is especially delightful. The music is a nice blend of originals and standards.

### Top 40 Jazz Albums

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Year</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>In Flight</td>
<td>George Benson</td>
<td>Warner Bros.</td>
<td>1983</td>
<td>1 (Billboard)</td>
</tr>
<tr>
<td>2</td>
<td>Secret Place</td>
<td>Grover Washington Jr.</td>
<td>Kudu</td>
<td>1979</td>
<td>2 (Billboard)</td>
</tr>
<tr>
<td>3</td>
<td>My Spanish Heart</td>
<td>Archie Shepp</td>
<td>Atlantic</td>
<td>1967</td>
<td>6 (Billboard)</td>
</tr>
<tr>
<td>4</td>
<td>Imaginary Voyage</td>
<td>John Coltrane</td>
<td>Atlantic</td>
<td>1965</td>
<td>16 (Billboard)</td>
</tr>
<tr>
<td>5</td>
<td>Breezin'</td>
<td>George Benson</td>
<td>Warner Bros.</td>
<td>1976</td>
<td>34 (Billboard)</td>
</tr>
<tr>
<td>6</td>
<td>Main Squeeze</td>
<td>Chuck Mangione</td>
<td>A&amp;M</td>
<td>1973</td>
<td>17 (Billboard)</td>
</tr>
<tr>
<td>7</td>
<td>Caliente</td>
<td>Gato Barbieri</td>
<td>A&amp;M</td>
<td>1957</td>
<td>2 (Billboard)</td>
</tr>
<tr>
<td>8</td>
<td>Shades</td>
<td>Keith Jarrett</td>
<td>Impulse!</td>
<td>1972</td>
<td>4 (Billboard)</td>
</tr>
<tr>
<td>9</td>
<td>Renaissance</td>
<td>Sonny Liston &amp; Thad Jones</td>
<td>Riverside</td>
<td>1961</td>
<td>9 (Billboard)</td>
</tr>
<tr>
<td>10</td>
<td>Unfinished Business</td>
<td>Blackbyrds</td>
<td>Fantasy</td>
<td>1970</td>
<td>15 (Billboard)</td>
</tr>
<tr>
<td>11</td>
<td>Caricatures</td>
<td>Donald Byrd</td>
<td>Blue Note</td>
<td>1963</td>
<td>4 (Billboard)</td>
</tr>
<tr>
<td>12</td>
<td>Bird in a Silver Cage</td>
<td>Herbie Mann</td>
<td>Atlantic</td>
<td>1960</td>
<td>5 (Billboard)</td>
</tr>
<tr>
<td>13</td>
<td>George Benson in Concert at Carnegie Hall</td>
<td>George Benson</td>
<td>CTI</td>
<td>1971</td>
<td>5 (Billboard)</td>
</tr>
<tr>
<td>14</td>
<td>Focal Point</td>
<td>McCoy Tyner</td>
<td>Fantasy</td>
<td>1972</td>
<td>10 (Billboard)</td>
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<tr>
<td>15</td>
<td>Living Inside Your Love</td>
<td>Earl Cater</td>
<td>Blue Note</td>
<td>1970</td>
<td>18 (Billboard)</td>
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<tr>
<td>16</td>
<td>Barefoot Ballet</td>
<td>John Rangel</td>
<td>ABC</td>
<td>1969</td>
<td>25 (Billboard)</td>
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<tr>
<td>17</td>
<td>I Heard That Quincy Jones (JLP 3705)</td>
<td>JLP</td>
<td>1970</td>
<td>22 (Billboard)</td>
<td></td>
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<tr>
<td>18</td>
<td>The Lion and the Ram</td>
<td>Lanny Copping</td>
<td>Atlantic</td>
<td>1960</td>
<td>5 (Billboard)</td>
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<tr>
<td>19</td>
<td>The Man with the Sad Face</td>
<td>Stash</td>
<td>Fantasy</td>
<td>1959</td>
<td>11 (Billboard)</td>
</tr>
<tr>
<td>20</td>
<td>School Days</td>
<td>Stan Getz</td>
<td>Atlantic</td>
<td>1949</td>
<td>12 (Billboard)</td>
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<tr>
<td>21</td>
<td>Pastels</td>
<td>Ron Carter</td>
<td>Milestone</td>
<td>1973</td>
<td>5 (Billboard)</td>
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<tr>
<td>22</td>
<td>Hank Crawford's Break</td>
<td>Kudu</td>
<td>1963</td>
<td>5 (Billboard)</td>
<td></td>
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<tr>
<td>23</td>
<td>Sophisticated Funk</td>
<td>Jack McDuff</td>
<td>Chess</td>
<td>1973</td>
<td>5 (Billboard)</td>
</tr>
<tr>
<td>24</td>
<td>Happiness Heartaches</td>
<td>Stan Fagin's Obiwan Express</td>
<td>Warner Bros.</td>
<td>1961</td>
<td>5 (Billboard)</td>
</tr>
<tr>
<td>25</td>
<td>Joyous Lake</td>
<td>Pat Martino</td>
<td>Warner Bros.</td>
<td>1977</td>
<td>25 (Billboard)</td>
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<tr>
<td>26</td>
<td>Romeo &amp; Juliet</td>
<td>Hubert Laws</td>
<td>Columbia</td>
<td>1969</td>
<td>17 (Billboard)</td>
</tr>
<tr>
<td>27</td>
<td>The Best of the Crusaders</td>
<td>Blue Thumb</td>
<td>1969</td>
<td>12 (Billboard)</td>
<td></td>
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<tr>
<td>28</td>
<td>Kinkatron</td>
<td>Pharaoh Sanders</td>
<td>Blue Note</td>
<td>1972</td>
<td>2 (Billboard)</td>
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<tr>
<td>29</td>
<td>Roots</td>
<td>Quincy Jones</td>
<td>A&amp;M</td>
<td>1968</td>
<td>1 (Billboard)</td>
</tr>
<tr>
<td>30</td>
<td>Milton Holland</td>
<td>Milton Holland</td>
<td>A&amp;M</td>
<td>1963</td>
<td>3 (Billboard)</td>
</tr>
<tr>
<td>31</td>
<td>The Sound of the Drum</td>
<td>Ralph McTell</td>
<td>Marlin</td>
<td>1979</td>
<td>2 (Billboard)</td>
</tr>
<tr>
<td>32</td>
<td>Sea Wind</td>
<td>Lee Konitz</td>
<td>AR</td>
<td>1949</td>
<td>4 (Billboard)</td>
</tr>
<tr>
<td>33</td>
<td>Secrets</td>
<td>Herbie Hancock</td>
<td>Columbia</td>
<td>1971</td>
<td>25 (Billboard)</td>
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<tr>
<td>34</td>
<td>Sleeping Gypsy</td>
<td>Michael Franks</td>
<td>Warner Bros.</td>
<td>1980</td>
<td>1 (Billboard)</td>
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<tr>
<td>35</td>
<td>Sit On It</td>
<td>Jimmy Smith</td>
<td>Shlomo</td>
<td>1960</td>
<td>12 (Billboard)</td>
</tr>
<tr>
<td>36</td>
<td>Bob James Three</td>
<td>CTI</td>
<td>1968</td>
<td>4 (Billboard)</td>
<td></td>
</tr>
<tr>
<td>37</td>
<td>There's Music in the Air</td>
<td>Letta Mbulu</td>
<td>A&amp;M</td>
<td>1959</td>
<td>1 (Billboard)</td>
</tr>
<tr>
<td>38</td>
<td>The 25th Anniversary of the Art Farmer Quartet</td>
<td>Art Farmer</td>
<td>Atlantic</td>
<td>1974</td>
<td>1 (Billboard)</td>
</tr>
<tr>
<td>39</td>
<td>Tai Low</td>
<td>Michael Henderson</td>
<td>Buddah</td>
<td>1969</td>
<td>2 (Billboard)</td>
</tr>
</tbody>
</table>
Hi And London May End Pact

(continued from page 7)

Pesce would not give the date when the agreement lapses, but said, "We have been trying to work something out since last June." He added that Hi has been talking to companies other than London and has currently "narrowed it down to a few." Until recently London had employed Joe Sun as full-time national country promotion director, working out of Nashville. Two weeks ago Sun was instructed by London to cease all activities as of February 25.

Pesce stressed that London is still distributing all Hi product released prior to the contract termination, specifically citing the new Al Green single, "Keep Me Cryin'."

According to Pesce, London has a "non-
continuing" right to Hi product and "most" of the Hi catalog will revert to London anyway; the key strengths of the Hi catalog are the complete major label recordings of Al Green and most of the Bill Black Combo catalog.

London has continuously distributed Hi product since Hi's formation in 1957.

Sears Moves To Outside Jobbers

(continued from page 7)

kind of competition that has most recently affected Woolworth's (see separate story) - "Sears will never compete with a Jimmy's responded Shoisted: "We have been at $3.99, and may advertise at that price again. But we won't go lower than that. We've got a built-in customer. As long as we're competitive, we'd do all right with records. We plan on sticking around for a while."

Another Side

One of Sears' secondary suppliers on the east coast, however, revealed that he didn't think Sears would become more competitive by turning over its record operation to outside jobbers. The supplier, who started to lose a great deal of business if an outside jobber replaces Sears, felt that the key to building record volume is personal service:

"They (jobbers) are better coordinated because of their computerized operation," he commented. "But I give the stores better and faster service. Why do I need computerization for just a few (local) units? I have my men in the stores continually."

He added that, in his opinion, Sears' corporate management does not care how the chain's record departments are run. "Who cares about the record division but the individual (store) manager? And the reason he cares is that it's his baby."

Kommel Moves Offices

NEW YORK — Marvin Kommel Productions, Inc. has moved to new offices located at 219 East 44th St., N.Y., N.Y. 10017.

KCSN "Spotlight" On McCartney, Fleetwood

LOS ANGELES — Paul McCartney, Fleetwood Mac, Paul Anka and Frankie Valli and the Four Seasons will be featured in separate programs this month on "Spotlight on a Star," broadcast weekly on non-commercial KCSN-FM in Los Angeles.

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Rankin/Ajaye at Roxy

(continued from page 5)

the tenacious energy of the dredged crabs (among other things) kept the audience roaring at Ajaye's relaxed delivery, which generally goes to self-indulgent giggl

(continued from page 45)

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Sears Moves To Outside Jobbers
Black Music Sales Remain On Upswing (continued from page 10)
marketing strategy, which exposes our artists to more than one segment of the population. We are signing new artists in this area, and by redefining our marketing techniques, we should experience at least a 5% increase in black oriented product.
Jerry Greenberg, president of Atlantic Records, noted: “Based on our past success in the area of black music, we will be increasing our status even further in this area this year. We have increased our jazz product, we have signed a new jazz label and increased our staff in these areas accordingly. Cotillion Records last year was very strong, and with new artist acquisitions there, they will be a strong factor this year. My general contention is that black product now seems to have a broader base, the quality is better, and with the wider range of demographics we are catering to this product, the industry is reaping the benefits.”
Art Kass, president of Buddah Records, reports sales of more than ten million dollars in the area of black product last year. “With black product representing 75% of our business and all of our ‘hit’ artists being along those lines, we have definite plans to continue expanding in that area. We have observed an increase in total sales of black product in the last three or four years, which we feel is a result of black product getting more exposure. With the increase of black FMs in the last few years that are exposing more album product than ever before, the industry is seeing the results in these increased sales, and Buddah has projected at this point, 15 to 20 million dollars in sales for next year.”
Al Coury, president of RSO Records, told CB: “With my company being relatively new, and having half of our product that reached the pop charts also reach the R&B charts, we feel we have made significant inroads in the area of R&B music. We had two records by the Bee Gees on the R&B charts, a Rick Dees, and a record from a group called Revival. Based on our success thus far with our present group artists getting the penetration in this market that they have, we will be making a concerted effort to get more involved in this area.”
Broadest Base Sought Jerry Rubenstein, chairman of the board for ABC Records, stated, “It is our company policy not to pigeonhole our artists, but to give them the broadest base possible. R&B product represents a significant part of our business, but since a major portion of today’s music has an R&B base, be they black or white artists, it would be difficult say how much is being bought by the black demographic, but it is product that is separate, R&B product is in excess of 40% of our total business. With our marketing policy, we have maintained a stigma of gathering every possible demographic for every artist. The only time any particular artist is dealt with in a separate manner is when it comes to advertising, which is initially directed to the audience where artist will have the most rapid impact.”
Irwin Steinberg, president of the Polygram Record Group, explained that “while our company does not generally deal in categorization or trends, over 30% of our last year’s volume was in music that has black roots. We will continue to enter into any area of unique music where we feel we will be successful, and seek talent along those lines.”
Larkin Arnold, vice president and general manager of our soul music division for Capitol Records, told CB “the soul division released ten albums last year with 90% of them reaching the R&B and pop charts. We have doubled our artist roster for 1977, and are predicting 20% increase in our activity in this area for 1977.”

CASTOR GIVEN KEY TO CITY — Charlotte, N.C. recently honored the fund raising efforts of the cast of the musical Buntch by presenting Jimmy Castor with the key to the city. Picture at the presentation ceremony held before the group’s performance at the Charlotte Coliseum are from left: Primus Robinson, national R&B promotion director for Atlantic Records; Black Johnson, production manager for WGIV in Charlotte, making the presentation for Mayor Belke; Everett Smith, local promotion representative for Atlantic Records; Castor: Maurice Watkins, southern regional R&B promotion director for Atlantic Records, David Wilson, DJ for WGIV; Hillery Johnson, vice president and director of special markets for Atlantic Records; and John Pratt, Castor’s business partner.

Reflections ‘N Black
Brass Construction will begin a major tour with The Jacksons in March thru April 1971, at which time the group will request a release European tour and start work on their third album. Singer Melba Moore and her husband Charles Hughes are expecting their first child in May. The Spinners have expanded their tour schedule this year to include the Orient and England. “Throwing A Good Love Away” is the group’s newest release, with a new album to be released next month. Linda Clifford, a former Miss New York State, has signed a recording and management agreement with Cimtron Records.

A new entertainment club is opening in downtown Brooklyn in New York City, called The Breaker’s. The club is given that sound system top priority treatment, and have already booked Ralph MacDonald, Stanley Turrentine, Earl Klugh and Patti Austin, to name a few. An all-news station in Houston, KLYX, will be changing to a black-oriented format. The FM station has a one-hundred- thousand watt class “C” signal, and will be changing the call letters to KMJQ and calling themselves “Magic 102”. The station will be seeking additional staff, and asks

37 CHILDREN OF THE WORLD BEE GEES (RCA/PolyGram H-S 15003) 37 20
38 WHITE MAN LEE GRANT (Warner Bros. B-9442) 36 19
39 HOMINUS JUSTICE WILLIAMS (ABC/ABC 3952) 35 18
40 SOMETHING SPECIAL THE CHERS (Columbia KC 3464) 36 15
41 HARDCORE JOLLYS FUNKADELESE (Warner Bros. B-2973) 41 14
42 JERRY BUTLER (Pips/Italgro/Epic P 34346) 45 9
43 DR. BUZZARD’S SAVANNAH BAND (ABC AP 1-15002) 42 18
44 ALL MY LIFE ARTISTIC PRODUCTIONS (Old Town 12-094) 47 7
45 CATFISH FOUR TOPS (ABC-ABC 968) 44 19
46 MARVIN GAYE (Herman VCW 5677) 46 10
47 HAPINESS IS BEING WITH THE SPINNERS (Atlantic-SMS 5653) 43 31
48 LOVE TO THE WORLD BRUNO (A&M 5209) 48 29
49 GOLD CHEROY PLAYERS (Mercury 511-1192) 49 16
50 KING SIZE THE RUPPINOS (Abc-ABC 977) 58 2
51 DO IT YOUR WAY CROWN HEIGHTS AFFAIRE (Del-Fi 2002) 53 13
52 FESTIVAL DOWNTOWN (Sonoplasma/Pop 34342) 56 4
53 SOUL SEARCHING AVERAGE WHITE BAND (ABC-ABC 1256) 45 32
54 RENAISSANCE LITTLE GIRL BLUE/COSMIC ECHOES (ABC AP 1-1822) 50 12
55 ENCHANTMENT THE RESTLESS (Atlantic SD 4509) 57 4
56 AIN’T THAT A BITCH JOHNNY "GUITAR" WATSON (Café/Café 225) 58 1
57 DEEP IN MY SOUL SMOKY ROBINSON (Tamla/Motown 6560) 60 3
58 WHAT YOU NEED SMOKY ROBINSON (Tamla/Motown 6561) 55 16
59 CARICATURES DONALD BYRD (Blue Note United Artists RL 1303) 62 3
60 GEORGE BENCION IN CONCERT IN CARNegie HALL (C/Tattoo 6075/1) 59 4
61 I’LL BE WITH YOU AGAIN THE JUDETS (ABC-ABC 9490) 56 2
62 HANK CRAWFORD’S BACK (RCA 3553) 63 7
63 CALIENTE GATO BARRETO (A&M SF 4591) 64 6
64 AND A MAN AND A WOMAN DIONNE WARWICK & ISAAC HAYES (ABC-ABC 9592) 60 2
65 SUITE FOR THE SINGLE GIRL CHITA RIVERA (A&M SF 4592) 60 1
66 IT AIN’T WHERE YOU BEEN IT IS WHERE YOU ARE (Atlantic TD 9209) 67 9
67 ROOTS QUINCY JONES (A&M SF 4602) 40 6
68 BIGGER THAN BOTH OF US HALL & HALL (RCA AP 1-1857) 70 4
69 IT FEELS SO GOOD MARVIN GAYE (Columbia MC 54560) 1 1
70 ONCE UPON A JUKEBOX SHAFT (Atlantic TD 9210) 74 2
71 THERE’S MUSIC IN THE AIR LITTLE MULLIGAN (A&M 4609) 74 2
72 LET’S HELP THE PLANET ON EARTH RHAYTHM HERITAGE (ABC AP 987) 70 1
73 OAHJ AWAKE LOS SAMMIES (NM 2411) 75 2
74 IT LOOKS LIKE SNOW BLACKWELL (Columbia MC 3467) 67 9
75 HUTSON LEROY HUTSON (Columbia WC 5011) 72 12

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Wփお話 — ATLANTA — Rick Flay — The Dick Clark Show — Thomas Hunter — Enrollment — UO.

O school fields at — Sial Oahas.

Get the Glass — Mackson Harris — RCA.

11 — Rap — Sial Oahas.

WՓお話 — ATLANTA — Frank Barrow — The Dick Clark Show — Thomas Hunter — Enrollment — UO.

11 — Rap — Sial Oahas.

15 — Too — Don't Miss My Way — Thomas Hunter — The Dick Clark Show.


17 — Love — New LPs — RB Jay, Marion, Billy Paul, Donnie Simpson, Donna Summer.

WՓお話 — BALTIMORE — Dan Brooks — The Sound of Miami — Reaching For The World — Harold McMillan & The Blue Streaks — BK.

10 — Wake Up and Be Somebody — Stanley Jordan — Motown.

15 — I've Got to Leave You — Rodgers & Hammerstein — RCA.

15 — I'm the Reason Why — Sial Oahas.

15 — Don't Miss Me — Sial Oahas.

11 — Rap — Sial Oahas.

WՓお話 — BIRMINGHAM — Victor Boykin — The Sound of Miami — Reaching For The World — Harold McMillan & The Blue Streaks — BK.

15 — For the Love of You — Rodgers & Hammerstein — RCA.

17 — You're Only As Good As You Think You Are — Thelma Houston — CT.


17 — I'm Gonna Be Strong — Soul Brothers — CT.

11 — Rap — Sial Oahas.

WՓお話 — BOSTON — Charlene Watts — The Dick Clark Show — Thomas Hunter — Enrollment — UO.

17 — In The Boys Club — Sial Oahas.

17 — I'm a Survivor — Celia Cruz — CT.


15 — Love — New LPs — RB Jay, Marion, Billy Paul, Donnie Simpson, Donna Summer.

WՓお話 — BUFFALO — Harold Lewis — The Dick Clark Show — Thomas Hunter — Enrollment — UO.

15 — I'm Gonna Be Strong — Soul Brothers — CT.

17 — You're Only As Good As You Think You Are — Thelma Houston — CT.

17 — I'm Gonna Be Strong — Soul Brothers — CT.

11 — Rap — Sial Oahas.

WՓお話 — CHARLOTTE — Charlie Clark — The Sound of Miami — Reaching For The World — Harold McMillan & The Blue Streaks — BK.

15 — For the Love of You — Rodgers & Hammerstein — RCA.

17 — You're Only As Good As You Think You Are — Thelma Houston — CT.

17 — I'm a Survivor — Celia Cruz — CT.

11 — Rap — Sial Oahas.

WՓお話 — CHICAGO — Emanuel Davis — The Sound of Miami — Reaching For The World — Harold McMillan & The Blue Streaks — BK.

15 — For the Love of You — Rodgers & Hammerstein — RCA.

17 — You're Only As Good As You Think You Are — Thelma Houston — CT.

17 — I'm a Survivor — Celia Cruz — CT.

11 — Rap — Sial Oahas.

WՓお話 — CINCINNATI — Bob Allen — The Sound of Miami — Reaching For The World — Harold McMillan & The Blue Streaks — BK.

15 — For the Love of You — Rodgers & Hammerstein — RCA.

17 — You're Only As Good As You Think You Are — Thelma Houston — CT.

17 — I'm a Survivor — Celia Cruz — CT.

11 — Rap — Sial Oahas.

WՓお話 — CLEVELAND — Larry Edmonds — The Sound of Miami — Reaching For The World — Harold McMillan & The Blue Streaks — BK.

15 — For the Love of You — Rodgers & Hammerstein — RCA.

17 — You're Only As Good As You Think You Are — Thelma Houston — CT.

17 — I'm a Survivor — Celia Cruz — CT.

11 — Rap — Sial Oahas.

WՓお話 — DALLAS — Dallas Smith — The Sound of Miami — Reaching For The World — Harold McMillan & The Blue Streaks — BK.

15 — For the Love of You — Rodgers & Hammerstein — RCA.

17 — You're Only As Good As You Think You Are — Thelma Houston — CT.

17 — I'm a Survivor — Celia Cruz — CT.

11 — Rap — Sial Oahas.


15 — For the Love of You — Rodgers & Hammerstein — RCA.

17 — You're Only As Good As You Think You Are — Thelma Houston — CT.

17 — I'm a Survivor — Celia Cruz — CT.

11 — Rap — Sial Oahas.

WՓお話 — DICKENS — Allen Erdman — The Sound of Miami — Reaching For The World — Harold McMillan & The Blue Streaks — BK.

15 — For the Love of You — Rodgers & Hammerstein — RCA.

17 — You're Only As Good As You Think You Are — Thelma Houston — CT.

17 — I'm a Survivor — Celia Cruz — CT.

11 — Rap — Sial Oahas.

WՓお話 — DURHAM — Brian Jones — The Sound of Miami — Reaching For The World — Harold McMillan & The Blue Streaks — BK.

15 — For the Love of You — Rodgers & Hammerstein — RCA.

17 — You're Only As Good As You Think You Are — Thelma Houston — CT.

17 — I'm a Survivor — Celia Cruz — CT.

11 — Rap — Sial Oahas.

WՓお話 — JASPER — Paul Merwin — The Sound of Miami — Reaching For The World — Harold McMillan & The Blue Streaks — BK.

15 — For the Love of You — Rodgers & Hammerstein — RCA.

17 — You're Only As Good As You Think You Are — Thelma Houston — CT.

17 — I'm a Survivor — Celia Cruz — CT.

11 — Rap — Sial Oahas.


15 — For the Love of You — Rodgers & Hammerstein — RCA.

17 — You're Only As Good As You Think You Are — Thelma Houston — CT.

17 — I'm a Survivor — Celia Cruz — CT.

11 — Rap — Sial Oahas.

WՓお話 — LOS ANGELES — Ron Magill — The Sound of Miami — Reaching For The World — Harold McMillan & The Blue Streaks — BK.

15 — For the Love of You — Rodgers & Hammerstein — RCA.

17 — You're Only As Good As You Think You Are — Thelma Houston — CT.

17 — I'm a Survivor — Celia Cruz — CT.

11 — Rap — Sial Oahas.

WՓお話 — MEMPHIS — The Sound of Miami — Reaching For The World — Harold McMillan & The Blue Streaks — BK.

15 — For the Love of You — Rodgers & Hammerstein — RCA.

17 — You're Only As Good As You Think You Are — Thelma Houston — CT.

17 — I'm a Survivor — Celia Cruz — CT.

11 — Rap — Sial Oahas.

WՓお話 — NEW ORLEANS — The Sound of Miami — Reaching For The World — Harold McMillan & The Blue Streaks — BK.

15 — For the Love of You — Rodgers & Hammerstein — RCA.

17 — You're Only As Good As You Think You Are — Thelma Houston — CT.

17 — I'm a Survivor — Celia Cruz — CT.

11 — Rap — Sial Oahas.

WՓお話 — NASHVILLE — The Sound of Miami — Reaching For The World — Harold McMillan & The Blue Streaks — BK.

15 — For the Love of You — Rodgers & Hammerstein — RCA.

17 — You're Only As Good As You Think You Are — Thelma Houston — CT.

17 — I'm a Survivor — Celia Cruz — CT.

11 — Rap — Sial Oahas.

WՓお話 — NEW YORK — The Sound of Miami — Reaching For The World — Harold McMillan & The Blue Streaks — BK.

15 — For the Love of You — Rodgers & Hammerstein — RCA.

17 — You're Only As Good As You Think You Are — Thelma Houston — CT.

17 — I'm a Survivor — Celia Cruz — CT.

11 — Rap — Sial Oahas.
### Jazz Album Picks

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### Jazz Album Picks

**THE INIMITABLE TEDDY EDWARDS - Xanadu 134 - Producer: Don Schillen - List: 6.98**

Edwards is from Los Angeles and like many other fine jazzmen in that city is often overlooked by his constituency. Thus, it was a brief eastern tour that produced this LP. Two Edwards originals and four good standards provide the ingredients of inspiration and Duke Jordan, Larry Ridley and Freddie Waits provide the rhythm. "Sunset Eyes," the enduring Edwards line, is perhaps the best thing here. But overall everyone plays well and the album is certainly worth a listen.

**BRITIBES - Jack Reilly - Carousel 1002 - Producer: Sean Ehrman - List: 6.98**

This is a solo piano album by Reilly, who obviously knows his way around the genre. There are ten dedications here, four devoted specifically to jazzmen: Ben Webster, Zoot Sims, Lee Konitz and John Coltrane. The remainder are dedications to various classical composers. The most impressive price is a two-section, ten-minute nod to Webster. Reilly sustains a variety of moods and tempos throughout the album and overall the impression is one of a tough job well done.

**25TH ANNIVERSARY REUNION - Dave Brubeck Quartet - Horizon 714 - Producer: John Snyder - List: 6.98**

This album gives the lie to the proposition that you "can't go home again." The quartet with this particular personality is quite simply the best group Brubeck has ever led and although Paul Desmond, Gene Wright and Joe Morollo are great jazzmen, they never sound better than under the leadership of Brubeck. The music is from concerts in the Midwest during March of last year. The old fire, imagination and wit is here again and the album should be a strong selling item for Horizon. Remarkable liner notes by Doug Ramsey.

**CARICATURES - Donald Byrd - Blue Note 633G - Producer: Larry and Fonce Mizell - List: 6.98**

This is a typical Mizell production for Byrd in that the disco orientation takes precedence over the jazz solos. The album consists of seven originals and "Dancing In The Streets." Heavyweight accompanists play an important role in the album and the leader sounds somewhat adagio disinterested. Nevertheless, Byrd has a large and loyal following and the album should be a strong performer for Blue Note.


Mulligan LP's are rare these days. Yet the expected care and preparation that are a Mulligan trademark are still in evidence. The leader wrote six of the seven tunes and each demonstrates a continuing compositional mastery. The lyrical "Strayhorn" has some splendid full-toned baritone while there is some soprano on other tracks. An appealing reentry from one of the major post-war jazzmen.


Jarrett spends more of his time on non-jazz music today so the arrival of this album serves as a reminder of what a splendid quartet he has led for the past few years. Dewey Redman, Charlie Haden and Paul Motian are here once again and Gunther Franke is added on percussion. The four-tune set is somewhat short on playing time. Yet it affords each member of the band a more than adequate display of his abilities. This will be a strong seller and a must for his fans.

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**Reflections 'N' Black**

(continued from page 53)

that all tapes and resumes be sent to: Mike O'Shea, 3100 Richmond Avenue, Houston, Texas.

T.K.'s Dash label has released the first album on a group called Krakker's, entitled "Hot."

The Weapons of Peace on Playboy Records are releasing a song called "Roots," which is an interesting merger of "The Murial Theme" and "Many Rains Ago," from the television score.

Former national promotion person Effie Smith was buried at Forest Lawn Cemetery in Los Angeles this past week. Smith passed away last week after a long illness, and is survived by her husband John Criner and their two children.

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**Prelude To Distribute Ellis' Honeybee Label**

NEW YORK — Prelude Records has reached an agreement with Jay Ellis to distribute Ellis' newly formed Honeybee Records.
Bally Produces First Full-Size Home Pingame

CHICAGO — Bally Manufacturing Corporation’s ‘Fireball’ is the Industry’s first full-size, commercial quality pinball machine designed specifically for home use, according to the company.

The playfield is made of genuine wood and features numerous inserts, bumpers, bumpers, plungers, kickebackers, and flashing lights. An on-board minicomputer, called the Brain Game, uses the information to extend the game’s running reliability. It keeps track of scores, balls, bonuses and tiles for up to four players and is integrated with a sound system that plays a dozen different tones and tunes throughout the course of a game. Each sound is associated with a different aspect of the game—games scores of 1,000, 500, 100 and 50, extra balls earned, bonus scores, tiles and completion of game.

The machine is solid-state, and the Game Brain’s diagnostic check switch allows owners to test game functions. When the switch is engaged, the ‘Fireball’ runs through all systems and tests the logic, program, drivers, score display, switches, solenoids and lamps.

The game can be controlled for easy or more difficult play for different family members, and the playfield has a shatterproof glass cover and self-leveling steel legs.

Mirco Games Announces Retrofit Kit For ‘Challenge’ Video Game Machines

PHOENIX — Mirco Games has announced the availability of a retrofit kit for ‘Challenge’ video game machines, which will upgrade ‘Challenge’ to a new six-game product called ‘Hot Shot.’

According to Vernon Leas, president of Mirco’s games division, the retrofit kit will allow present ‘Challenge’ operators to offer customers what is essentially a new product for a small fraction of the cost of the original game. With this new product, Leas said, the operator will be able to substantially prolong the earning capability of the ‘Challenge’ product.

The retrofit kit sold by Mirco consists of a new ‘Hot Shot’ decal with instructions, the original game board completely reworked and guaranteed, and a new game select switch. Time required to ship a complete retrofit kit is approximately one week after the original ‘Challenge’ game board has been received at Mirco’s factory in Phoenix, Arizona.

Installation of the kit by the operator, according to Mirco, can be accomplished in 15-20 minutes. Unlike ‘Challenge,’ which offered players a single tennis video game, ‘Hot Shot’ offers six distinctly different games, including Tournament Tennis, Ricecooker, Pro Hockey, Bumper Pool, Super Soccer and Hot Shot.

Prices for individual retrofit kits or quantities may be obtained by contacting Mirco Games Marketing, Phoenix. Mirco is the original manufacturer of ‘Challenge’ and the only supplier offering an authorized, guaranteed retrofit kit for the ‘Challenge’ video product.

Allied Leisure Industries, Inc. Seeks Creditors Support To Bolster Finances

LOS ANGELES — Allied Leisure Industries, Inc. of Hialeah, Fla., in a Feb. 8 letter to some 300 of its trade creditors, has reported a “severe cash flow problem,” resulting in a deficit net worth in excess of $1 million. The letter outlined possible reorganizations for the company’s current financial situation, which included a request that creditors abide by a moratorium on present trade accounts until refinancing is arranged.

Morton R. Mendes, president of Allied Leisure, said in the letter that the company’s $1.25 million worth of trade payables were at a “virtual standoff,” and that $950,000 is currently owed to the firm’s bank. Losses from operations, he said, have exceeded $2 million over the past 12 months.

Calling the situation “a severe one,” Mendes said company management has been studying various alternatives and that the company intends “to ensure the survival of Allied.” Mendes said David Braun, Allied’s chairman of the board, had per-... (continued on page 61)

Bally Announces Recent Delivery Of ‘Freedom’

CHICAGO — Announcing delivery this week of “Freedom,” Bally’s new four-player flipper-type pinball, Paul Crocetti, credit manager, explained a new 10-segment “wheel” built into the playfield.

“The arrow light on the wheel,” Calamarri said, “advances one segment each time the ball in play contacts any 10-point skill objective, and advances through the bonus when the ball contacts the rollover button in the center of the wheel. The segment on which the arrow light stops at any moment of play indicates the scoring advantage a player may gain by shooting the ball into either of two kickout holes or across either the left or right outlane rollover.”

“Potential values on the wheel are as follows: two which advance the bonus three steps or 3,000; two which advance five steps; one which lights the spinner lights to boost the score value of the spinner gate; two which qualify for a 5,000 score; and three which qualify for 500. The skill task is to contact one of the four wheel-value skill objectives mentioned above while the arrow is on a desired segment.

“Another popular and proven feature of ‘Freedom’ is the battery of five drop targets, which advance the bonus and are also keys to both extra balls and specials. Once the special is lit, it remains lit until the ball enters the outlane giving players a chance to score several specials with each ball shot.”

Bob Portale, Veteran Distributor, Succumbs

LOS ANGELES — Bob Portale of Portale Automatic Sales in Los Angeles died sud- denly on Feb. 12. He was 65.

Death came while Portale and his wife Lotte were in Las Vegas for a weekend holi- day visit, a trip they frequently made as an outlet for Portale from his rigorous business schedule.

Portale was in the coin machine business for over 30 years, and at one time was affiliated with the late Lou Wolcher at Ad- vance Automatic Sales in San Francisco. Portale and his friend and partner Berri Beri-Berri established Portale Automatic Sales in 1968 and developed it into one of the indus- try’s most prominent distributors.

Portale was well known and highly regarded by coin business associates and competi- tors alike. When word of his death reached the trade, the company offices in Los Angeles were flooded by phone calls and wires of sympathy. Many from the indus- try attended the funeral services on Wednesday, Feb. 15 at St. Joseph’s Catholic Church. Interment was at Holy Cross Cemetery.

Portale is survived by his wife Lotte and two sons, Thomas and Robert.


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Cash Box/February 26, 1977
AMOA Set To Relocate

CHICAGO — The Amusement and Music Operators Association, currently in its greatest period of expansion since the organization was founded 29 years ago according to AMOA's Fred Granger, will be moving into larger office space in early spring. The new address will be 35 East Wacker Drive, Chicago, Ill.

The new quarters will provide 1635 square feet of space. "The larger and more efficiently organized space will enable AMOA to better serve the growing membership and the annual exposition," Granger said.

Australian Jukebox Distributor Sets Award For One Million Plays

LOS ANGELES — A Newcastle, New South Wales (Australia)-based jukebox distributor has initiated Australia's first jukebox award. The distributor, A. Hankin & Co. Pty Limited, made the presentation of a silver plaque in recognition of a quarter million jukebox plays in 1976 to the group Sherbet (whose records are on the MCA label in the United States). A special presentation ceremony was held in Sydney on January 20.

MAA Slates Meet

CHICAGO — The Music and Amusement Association Inc. (MAA) has scheduled its spring convention and trade show May 12-17 at the Stevensville Country Club in Swan Lake, New York.

The MAA, formerly the Music Operators of New York Inc., is headquartered at 250 W. 57th Street in New York.

Osborne, Peterson Promoted At Atari

SUNNYVALE — Don Osborne has been named western regional sales manager for the coin-operated products division at Atari, Inc., according to Gene Lopkin, division manager and Atari vice president of marketing.

Osborne's primary responsibilities will be focused on providing closer product sales and follow-up support to Atari distributors in the western states. Frank Balouz, division national sales manager, said Osborne's appointment will "add more strength to Atari's continued efforts to increase two-way communication and offer more personalized service to our distributors throughout the west."

Osborne has over 15 years experience in marketing and direct sales. He has been general manager of Pacific Audio Visual, Inc., a distributor of educational technology products, and was also regional branch manager for EDL/McGraw Hill. He holds a bachelor's degree in social science from San Jose State University and makes his home in San Jose, Calif.

In another move, John Peterson has been appointed assistant treasurer for Atari, it was recently announced by Joseph Keenan, Atari president.

In this capacity, Peterson will retain responsibility for overall budgeting and forecasting for the company as well as assume new responsibilities relative to company insurance, cash management, and letters of credit.

Peterson's previous work with the company, as financial planning manager, included the successful design and implementation of divisional and corporate operating budget systems. He was previously employed by Arthur Young and Co where he was an auditor on the Atari account.

A certified public accountant, Peterson holds a bachelor's degree in accounting from San Jose State University.

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Your future profitability. It's the best reason for buying Rowe AMI today.
Atari Has Peak Sales For 4th Quarter 1976

LOS ANGELES — In reporting on its last quarter of 1976, Warner Communications Inc. said Atari, which it acquired for $28 million in October, had peak sales of $35.5 million in its highest three months ended Dec. 31. Warners said Atari’s operating earnings were “substantial” but were reduced to $174,000 due to the amortization of WGI’s purchase cost. The company said such amortization will be completed in 1977.

Bally, World Jai-Alai Merger Expected Soon

CHICAGO — William T. O’Donnell, president of Bally Manufacturing Corporation, and Richard P. Donovan, president of World Jai-Alai, Inc., Miami, Florida, stated today that their companies had agreed in principle to merge. Under the agreement Bally would acquire World Jai-Alai for 1,448,500 shares of its common stock (or 2,880,000 shares giving effect to the recently announced 2-for-1 stock split). Bally’s common stock closed at 46 1/2 (on the pre-split basis) on the New York Stock Exchange on February 5, 1977. World Jai-Alai has 3,565,000 shares outstanding. On February 3, the bid and ask prices for World Jai-Alai’s common stock on the over-the-counter market as reported by NASDAQ were 12 1/2 and 13, respectively.

The agreement is subject to preparation of a definitive merger agreement, approval by the directors and stockholders of both companies and appropriate regulatory authorities and possible modification or relinquishment of certain of Bally’s Nevada gaming licenses.

Bally is engaged in the manufacture, distribution, and leasing of coin-operated amusement and gaming equipment. World Jai-Alai owns and operates four frontons (courts and auditoriums) in Florida and one in Hartford, Connecticut, for the exhibition of and para-mutual wagering on the game of jai-alai.

WBAI Staff And Management Split

(continued from page 26)

Radiothon on February 26 and 27 to raise money for the Leukemia Society of America.

KRAK/KEWT, sister stations in Sacramento, have been named recipients of the "Big Heart Award" by the Golden Empire Chapter of the American Heart Association.

WISN, Milwaukee has been honored by the Northwest Broadcast News Association in Minneapolis by receiving first place for editorials and third place in spot and hard news reporting. The competition involved radio stations in six states.

There is a PD opening at KKLs, Rapid City. Send tapes, resumes and recent photo to Keith Tilken, KKLs, Box 460, Rapid City, South Dakota 57709. The station is also interested in receiving tapes for possible future jock openings.

WAUG, Augusta is looking for a 6-11 pm jock. Contact Jimmy Byrd, WAUG-FM, Box 68, Augusta, Georgia 30903.

WZMF, Milwaukee has an opening for an AOR personality announcer. Send tapes and resumes to Ron Rockwell, WZMF, Box 116, Menomonee Falls, Wisc. 53051.

Changes at KNOE, Monroe, Gary McKinney from KRUS, Russell, La. is doing 6-9 am. Duth Spears is new afternoon drive and production director. Gail Hutchinson is new 12-6 am jock replacing Wanda Honey who goes to sister station WNOE, New Orleans. Jess George has been promoted to assistant program director.

Catskill Buys WCKL

(continued from page 26)

“We are most pleased,” Pizza stated, “to have negotiated this purchase of radio station WCKL to provide a new infusion of broadcast content to the Mohawk Valley. We are anxious to get our programming in place and to help us build on our solid record of accomplishment.” Pizza confirmed that no immediate personnel or programming changes were planned. “Our past record is one of experience and growth,” he noted, “and I want us to continue this pattern supplying our community with the finest and most comprehensive local radio service available.”

Classical Clips

won Grand Prix honors from Belgian Radio. The Academie du Disque Francais has bestowed the “Grand Prix du Disque” on DG recordings of Berlioz’s “Roméo et Juliette” (Oszawa/BBS), Vivaldi’s “Concertos For Solo Organ” (Kuentz), Verdi’s “Macbeth” (Verret/La Scala ABBADO) and Couperin’s “Concerts Royaux; Nouveaux Concerts” (Holliger et al.). Angel albums which were nominated for Grammy Awards this year: “The Art of Courtly Love,” “Izhak Perlman Plays Fritz Kreisler,” “Music Of Vietnam” and “Holliger: Etudes & Passacaglia From ‘Peter Grimes’.” According to RCA, Tomita’s electronic version of Holst’s “The Planets” has already sold more than 100,000 copies in the U.S. alone and has hit number one on classical charts in Japan.

At a recent concert, classical music and dance subsidiary of Marvin Josephson Associates, Inc., has taken over the current operations of Murok Concerts, Inc. Montgomery Byers has left Herbert Barrett Management to form a new concert management firm to be called M.L. Byers, Inc. – Otto Gerdes, former manager of classical music for Deutsche Grammophon, has joined Bellaphon Records as program director for classical music. Leading RCA’s February release are issues of the world’s first operatic recording, “Debut Album von Carl Maria Von Weber and Gustav Mahler,” and the only recording of Samuel Barber’s opera, “Vanessa.” In the upcoming concert series at New York’s Lincoln Center, the Contemporary Chamber Ensemble under Arthur Weisberg’s direction, the audiophile faction of concert seating, viewing slides of the composers’ scores or watching live video close-ups of the performers. The first concert in a series of eight will feature the world premiere of “Hyperion” by Charles Wuorinen, who won a Pulitzer Prize several years ago. Orion Master Recordings, Inc. has raised the list price of all its releases from $6.98 to $7.98, effective March 1, 1977. As of February 9, the list price of all records on the Desmar label increased to $7.98.

IUC Announces Changes

CHICAGO — Gerald P. Buccino, senior vice president/chief financial officer of Interstate United, has announced three management changes within the company.

Robert W. Eklund, senior vice president/controller of Interstate United, will retire at the end of the audit period following fiscal 1976/77 year-end, Eklund

Wometco Reports 76 Record Sales

MIAMI, FLA. — Wometco Enterprises, Inc. reported earlier this month that on the basis of unaudited figures, 1976 share earnings, net income and sales were the highest in the company’s history.

Primary per share earnings in the 52 weeks ended January 1 rose to a record $1.77, including a gain of 23c from the sale of its outdoor advertising division. This compares to per share earnings of $1.35 in the 53-week 1975 fiscal year.

Wometco president Mitchell Wolfson noted that even without the 23c gain, 1976 per share earnings were a record $1.54, representing a 26% increase in the company’s consolidated annual growth rate over the previous five years. “In short, we continued our record as a steady growth company,” Wolfson said. “Our company has experienced its most difficult economic environment in more than four years.”

Net income in 1976 reached a new high of $15.2 million (including the after-tax gain of $2 million), compared to $11.6 million registered in the prior year. Revenues in 1976 rose 12% to $202 million from $181 million in 1975.

Breaking down 1976 divisional results.

Wolfson reported that the company’s vending division accounted for the biggest percentage gains, registering a steep 51% rise in divisional profits on a sales increase of 34%. The gains, he said, reflected the improved economic conditions in the first half of the year, strict management and financial controls, a further reduction in commission payments, several acquisitions and excellent results from Wometco’s new contract to provide vending services to Walt Disney World.

IUC Honors Changes

CHICAGO — Marian McPartland and Charles Byrd, Improv Records recording artists, were honored at a recent reception at New York’s Cafe Carlyle. Pictured were John Lown, daughter of Dave Rothfield, vice president and divisional merchandising manager for Korvettes, Rothfield, McPartland, Byrd; and Bill Hasselt, president of Improv.

READY, SET, GO — “Sprint 2” is Atari’s popular video driving game that is setting collection records at many locations. Several operators report the game achieves all-day-average earnings. Both the one-and-two-player modes offer challenges to players’ skills; the game presents the extra challenge of 12 different tracks to choose from. Two automatic “drone” cars also add to the action. Distributors report that the built-in self-test program has been helpful in troubleshooting. Atari, Inc. is headquartered in Sunnyvale, Calif.
CHICAGO CHATTER

See the new “Solor City” 2-player pinball machine just released by D. Gottlieb & Co. LEARNED FROM Bill DeSelim of Williams Electronics inc. that the firm’s recently premiered “Grand Prix” 4-player flipper has made tremendous impact on the trade! Sales representatives to domestic dancers have been showered with requests and orders and re-orders began to pour in and, as Bill hastened to add, with Chicago’s legalization of playpin games local demand has been unprecedented!

ATTENTION OOPS; Songster Nick Noble, whose past records have enjoyed considerable jukebox play, has a new single on Capitol’s sleeve “I Could Live My Life Over Again” — which he considers to be tailor made for jukebox programming. Nick co-wrote the tune with Keith Droste and stocked the by Cash Box office last week, accompanied by promo rep Paul Hill of Cash Box.  AS WE GO TO PRESS Bally’s field engineer Bernie Powers is enroute to Denver, Colorado to conduct a service school (19) at Mountain Coin, following which he’ll return to home office on a “day-to-day” basis. Upon his return he will head for Nashville, Tenn. to conduct a 2-day service school for Sanders Dist.; devoting one day to the servicing of bings and the other to flippers. . . On March 17-18, Brady Dist. of Chicago took in the latest Bally 4-player, a flipper, a Bally’s visitor, Mr. O’Donnell and Andy Ducey, respectively. Understand Bally’s Ross Scheer, Tom Nieman and Jack O’Donnell were surprise guests at the C.A. Robinson Friday luncheon before last.

STERN ELECTRONICS INC. President Gary Stern announced that the factory is preparing to sample ship its “Stampeade” 2-player pinball machine to domestic distributors. “Stampeade” is re-designed somewhat from the model revealed at the AMOA convention details later. Millie McCarthy chair a special meeting of the GTB in Chicago on February 6 and 7 to discuss IRS Revenue Ruling 76-25 as it applies to pinball tournaments. (As reported in the 1/29 issue of Cash Box, Millie noted that the ruling terms as gaming pinball machines off the charts.) Hearings on the issue will be made for the various products Universe imports into the U.S. for distribution to the domestic and Canadian distributors . . . Jim Segerson, formerly with Robert Jones Int’d, is embarking on a new business career in the automotive field and will be relocating to Chicago. We wish him well and look forward to the opening of operation and 12th location’s new sales territories.#!易思科 transfers to a new single on Epic called “If We Could Love Our Love Over Again” by “Before The Next Teardrop Falls” by of his death shocked and saddened the many from whom he knew, respected him and, as in the case of this reporter, considered him a heck of a great guy. I will personally miss his warm greeting which he always had time to extend whenever I called, so matter how busy he was. An exceptional individual who will be remembered and missed by all who knew him, may he rest in peace.

EASTERN FLASHES

Universe Affiliated International, Inc. is now fully operating out of its spacious new head- quarters at 415 West 27th Street, New York City. Please note that the name change from the former Bob Leatherbloom can tell you, but it was well worth the effort to be housed in spankin’ new digs with all offices, shop facilities, showroom and warehouse under one roof. The new digs will allow us to better promote the various products Universe imports into the U.S. for distribution to the domestic and Canadian distributors . . . Jim Segerson, formerly with Robert Jones Int’d., is embarking on a new business career in the automotive field and will be relocating to Chicago. We wish him well and look forward to the opening of operation and 12th location’s new sales territories.#!易思科 transfers to a new single on Epic called “If We Could Love Our Love Over Again” by “Before The Next Teardrop Falls” by of his death shocked and saddened the many from whom he knew, respected him and, as in the case of this reporter, considered him a heck of a great guy. I will personally miss his warm greeting which he always had time to extend whenever I called, so matter how busy he was. An exceptional individual who will be remembered and missed by all who knew him, may he rest in peace.

State Association Calendar 1977


MILWAUKEE MENTIONS

WE HEAR FROM the association office that plans for the Wisconsin Music Merchants Association spring convention and show are moving along smoothly. Booth reservations are filling up. As a result, the group has decided to make the convention a one-day event. The Association will be offering a $1.50 discount for members, and a $2.50 discount for non-members. We hear Frank and Laraine Koden will be representing Koden’s in Milwaukee. They will be showing their full line of music and related products. We also hear that Koden’s is planning to move to a new location in the near future.

TRYING TO REACH the various distributors and operators around the state has been a real challenge to say the least. Everyone seems to be keeping busy in quite a variety of ways. Of course vacations to the warmer southern shores seem to be the most popular way to keep cool during the summer months. We are happy to hear that Eb and Larry Leiber are enjoying a nice vacation in Philadelphia, and that James and Pat Martin are spending some time in Hawaii. But another not necessarily popular form of passing time lately has been the way Jack Hastings, Hastings Distributing, Milwaukee, has been whining away the hours; doing tax returns of course!

Interstate United Announces Changes

Interstate United has announced several changes since last week. The new individuals they have hired are as follows:

- Hired John H. Leibner as controller in early January 1977. John H. Leibner was promoted to the position of controller of Human Services, effective January 24, 1977, replacing John H. Leibner as controller. He will be responsible for the operations of the Human Services Division.
- Hired William H. Leibner as assistant controller in early January 1977. William H. Leibner was promoted to the position of corporate accounting, effective January 24, 1977, replacing William H. Leibner as assistant controller. He will be responsible for the operations of the Corporate Accounting Division.

Allied Leisure Seeks Support From 300 Creditors

A positive turnaround for Allied, Mendes said, is dependent on three factors: an infusion of capital; the development of new materials and to cover operating expenses; and a moratorium on present trade accounts in terms of limited payments and “precipitous legal action” and continued support from its suppliers.

He said company debts could begin to be paid by late May this year with such a plan. "We have every reason to believe that Allied is now a viable enterprise," he said. "We are not going anywhere."
CASH BOX
WHERE YOU GET
THE
BEST
RADIO
COVERAGE
OF ANY
PUBLICATION
IN THE
INDUSTRY
Woolworth May Drop Record Depts.

(continued from page 37)

responsible for this situation. "Just a jobber, Staley noted, "none of us (mass merchandisers) could afford it (selling records today). You’d have to go back to the way it was 20 years ago, with 98% of the dealers going broke."

And with the multiplicity of labels, you’d go crazy. The rack jobber fills a very important function.

Staley asserted that the main reason for the profit squeeze on rack-supplied merchandiser was what he called "inequality in the pricing structure" of the record companies. This "inequality," he indicated, is the gap between the price a merchant must charge for their records and the smaller cost of albums to dealers which buy directly from manufacturers’ branches and independent distributors. At the present time, rack-supplied chains pay about $4.25 for a $6.88 list album. In comparison, the sub-distributor price for records on the CBS and WEA labels is only $3.36; even small dealers pay CBS only $3.66 per LP. Because dealers which pay a sub-distributor price can afford to sell LPs for $3.99 or less, they represent the chief threat to big merchandisers like Woolworths. As one industry source put it, "rather than those people (dealers) using the sub-distributor price as a tool to offset added costs and increase their profit margins, they’re using it as a price advantage in the field."

In order to meet this competition, rack-supplied stores have had to lower some advertised prices below a profitable level; as a jobber, he says, "the jobber’s a real man; he has to change under increasing pressure from the independents. When it gets to the point where the rack jobber and I both lose money, there’s nothing I can do," Staley pointed out. "Because of the inequality in the pricing structure, it’s difficult to be competitive with independent retailers because they are only marginally profitable in the first place. And if you have to sell below cost to meet the competition, who needs it?"

"It’s very frightening. The labels just don’t seem to realize that they do. They really are fighting everybody to make a profit and not realize how much merchandise is at stake."

Pop Radio Playlist Highlights (continued from page 44)

| 4. The Doobie Brothers | 11. The Osmonds | 17. Jimmy Walker

Singles Bullets (continued from page 36)

| #51 | DONNA SUMMER — Added at WPGB and WBBS. Last week at WDRO, WGLK, WMCA, WKJ. WMYC, WEZQ, WEZI. WGLK 21-8. Singles reported at Record Shack/Artifacts, Interstate/Miami, Moreyes/Balt., Dicks/Boston, Kids Pies, WPBN. First 10 sales at WPBN One Stop and Peaches/L.A., (#48 on chart CB on R&B Singles chart)
| #52 | OLIVIA NEWTON-JOHN — Added at WMPX, WOKY, KJOY. Jumps at WRFS, WYW, WGLK, WCLL, WLMJ, WZON. WGBG ex-30, WAVZ ex-21, KLEO 29-21, KXPM ex-20. Sales reported at Music Scene/Atlanta, United/Miami, Western Amalgico, Promo/Crave, Moreyes/Balt., King Bros./N.Y., Potomac Wash. Third most single on the secondary level. (#48 on chart CB on Country Singles chart)
| #53 | JOHN TRAVOLTA — Eight adds this week, WBBG, WMYK, KJRB, WSWG, WING, WDRO. These are in addition to the adds last week highlighted by WIFI, WKBW, WOKY, WGLC, KJBB.
| #54 | JEFFER WARENS — Ninth most added with 9 adds. Majors are WHBO, WISDM, KIMI, WBBG. Last week’s adds include WCOL & WZUJ. Jumped at WHFY ex-25, WBBF 22-16, KJLT ex-40. Spinout sales at King Bros./Atlantic, Signs, Double D, Long Island.
| #55 | ENCHANTMENTS — Added at WGLQ, WQAM, WAVZ. Last week added at WIFI. First week of top crossover sales at Record and Tape/Baltimore, WCLL, WZON, NHY. First 10 sales at WPBN One Stop and Peaches/L.A., Record Shack, Music Scene/Atlanta. (Jumped to #9 on chart CB R&B Singles)
| #56 | GLEN CAMPBELL — Tenth most added single with 9 adds: KILT, KJUNZ, Z-93, WHHY, WBBF, WSGM, WMMK, WBBG. Last week added at WCLL, WBBG, KJBB. First week of secondary Radio Active. Made #40 on chart to #25 on CB country chart.

Banada Ltd. Relocates Jazz to Dist. Scrimshaw

NEW YORK — Banada Enterprises, Ltd. has moved to new offices located in the Fuller Building at 555 Madison Avenue, N.Y., N.Y. 10022.

LOS ANGELES — Jazz Records has recently announced an agreement to distribute product on the Scrimshaw Records label.
Victor Musical Industries Expand
by Sachio Saito

TOKYO — Victor Musical Industries Co. of Japan has announced major changes in the company's facilities and consequent changes in personnel that have been effective since late January.

Three new company headquarters have been established, two manufacturing centers and the third housing business management services. The company's previous manufacturing center has been abolished.

The company gave as the primary reason for its restructuring the need to remain competitive in an increasingly competitive market. Company spokesmen say they expect better business management and control of goods to result from the corporate restructuring.

Sakuto Watanabe, president of Victor, will head the major manufacturing center, while Shu Kaneko, managing director, will head the other manufacturing headquarters. Katsumi Kasai, vice president, will head the business management offices.

UA GIFTS VARIETY CLUB — Arthur Mogull, president of United Artists Records, presents Felix Marouani, chairman of the convention committee, Monte Carlo, for Variety Clubs International, with keys to a new bus donated by UA to the club, which assists crippled children. UA also donated $20,000 to the club.

Springboard Finalizes
Release Agreement
With German Firms

CANNES, FRANCE — Springboard International Records has concluded agreements with Intercord Tonschaltab of Germany and Stereo Tape AG of Germany for the licensing of classical repertoire and releases on the Mace label in the United States.

An initial ten-album release, scheduled for March, will include "The Four Seasons" by Vivaldi, the complete Beethoven sonatas and two "Pop Concertos" containing a potpourri of classical and semi-classical repertoire. Plans call for release of 40 classical albums during the first two years of the agreements with the two German companies.

Bobby Vinton To Make
Late March Tour Of
Eastern Canada

LOS ANGELES — Bobby Vinton will be making a concert tour of eastern Canada in March.

Beginning in Montreal (Que.) on March 23 at the Place des Arts, Vinton will be appearing at the National Arts Center in Ottawa (Ont.), March 26, The Civic Center in Oshawa (Ont.), March 27, The Gardens in Sault St. Marie (Ont.), March 28, The Arena in Sudbury (Ont.), March 29 and the Memorial Auditorium in Peterborough (Ont.). March 30.

The tour will be Vinton’s first of the Quebec and Ontario provinces.

Barbara Mandrell To
Perform Concerts In
Europe, Saudi Arabia

LOS ANGELES — ABC/Dot recording artist Barbara Mandrell has embarked on a concert tour under the auspices of the Texas-based Aramco Oil Co. Mandrell will perform for more than ten thousand American employees of Aramco in Saudi Arabia.

Mandrell will later fly to Amsterdam (Feb. 27) to perform on the "Top Pop" television program, followed by an appearance on Danish Bella Center TV in Copenhagen (March 1). On March 2 she will spend a day in London talking with the British radio and music press.

The upcoming European press and television exposure will be Mandrell's first.

CRACKERBOX PARIS — George Harrison has been touring Europe to promote his Dark Horse "33 And 1/3" LP. Seen at "Lasserre" in Paris are: Standing (l-r) Benoît Gaubert, promotion manager WEA Filippacchi; Alexie Pichard, promotion radio international; George Harrison; Nesuhi Ertug, president WEA International; Dominick Lamburg, international manager WEA Filippacchi; Bernard de Bosson, managing director WEA Filippacchi. Kneeing (l-r) Claude Noda, European artist relations director for WEA International; and Jean-Francois Favart, promotion radio international.

Arista, Attic Music In
Subpublishing Pact For
Territory Of Canada

NEW YORK — The Arista Publishing Group has announced the conclusion of its first subpublishing arrangement with Al Mair's Attic Music. The agreement is for the territory of Canada.

Attic Music is two and a half years old and is the recipient of the Canadian Music Industry Award for its publishing status in Canada.

Ritchie Blackmore's
Rainbow Earns Gold
In Japan, Australia

NEW YORK — Ritchie Blackmore's Rainbow was recently presented with a gold disc representing sales of 60,000 units of their "Rainbow Rising" LP in Japan. Similar honors were bestowed on the group for the album, their second for Oyster/Polydor, in Australia. The group will record their third album in Hamburg in March.

EMI Ponders Expansion

LONDON — The EMI records and electronics group is currently examining the possibility of setting up its own chain of out-of-town outlets to retail goods linked with the leisure market such as hi-fi equipment, disks, tape, television sets, musical instruments, boating and camping equipment.

Bachinger To Intersong

HAMBURG — Eddy Bachinger has joined Intersong Musikverlag, Hamburg, as manager of the national exploitation department.

CRACKERBOX PARIS — George Harrison has been touring Europe to promote his Dark Horse "33 And 1/3" LP. Seen at "Lasserre" in Paris are: Standing (l-r) Benoît Gaubert, promotion manager WEA Filippacchi; Alexie Pichard, promotion radio international; George Harrison; Nesuhi Ertug, president WEA International; Dominick Lamburg, international manager WEA Filippacchi; Bernard de Bosson, managing director WEA Filippacchi. Kneeing (l-r) Claude Noda, European artist relations director for WEA International; and Jean-Francois Favart, promotion radio international.

Arista, Attic Music In
Subpublishing Pact For
Territory Of Canada

NEW YORK — The Arista Publishing Group has announced the conclusion of its first subpublishing arrangement with Al Mair's Attic Music. The agreement is for the territory of Canada.

Attic Music is two and a half years old and is the recipient of the Canadian Music Industry Award for its publishing status in Canada.

Ritchie Blackmore's
Rainbow Earns Gold
In Japan, Australia

NEW YORK — Ritchie Blackmore's Rainbow was recently presented with a gold disc representing sales of 60,000 units of their "Rainbow Rising" LP in Japan. Similar honors were bestowed on the group for the album, their second for Oyster/Polydor, in Australia. The group will record their third album in Hamburg in March.

EMI Ponders Expansion

LONDON — The EMI records and electronics group is currently examining the possibility of setting up its own chain of out-of-town outlets to retail goods linked with the leisure market such as hi-fi equipment, disks, tape, television sets, musical instruments, boating and camping equipment.

Bachinger To Intersong

HAMBURG — Eddy Bachinger has joined Intersong Musikverlag, Hamburg, as manager of the national exploitation department.
Hearings Continue In S.F. Suit

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tory's theory that they're 'subdistributors' when in fact they're retailers.'

Industry Lawyers Deny

On the other side, lawyers representing the industry deny any wrongdoing. Indeed, they point out that the Robinson-Patman Act allows a manufacturer or distributor to be selective in its pricing policies under specific situations. One is that there must be "cost justification," that the price difference must accurately reflect the cost savings incurred in dealing with the more efficient account. Another involves what is known as "meeting the competition," or simply matching what your competitor is charging with no loss or gain.

To date, over 380 documents — affidavits, motions, preliminary judgments, orders, stipulations, etc. — have been filed in the case, and the end is nowhere in sight.

"We're still fighting about pleadings," said one lawyer connected with the case, who did not wish to be identified. "We're still in the middle of discovery, and I don't see those things coming to an end anytime in the near future." He explained.

In the case so far, Cash Box has verified that three of the defendants named in the original complaint have in fact settled. Two of the defendants — RCA and Eric Mainland Co. — have had their suits dismissed. The third, Capitol, was brought back into the case when the plaintiffs filed an amended complaint.

Meanwhile, the remaining labels and retailers still have suits pending as of press time.

Additional Comments

During the past week, Cash Box contacted several of the industry lawyers involved in the suit, all of whom disputed attorney Keith's charges. George Cummings, an attorney for Cash Box, gave a different answer to the complaint — "simply a denial on the part of Capitol of the alleged illegal acts as alleged in the complaint. In my view, the action is without merit so far as it pertains to Capitol."

Bill Billick, speaking for MCA, went a step further and discussed in detail the reasoning behind his client's pricing policies. He explained that MCA's seven- eries structure, which has been in exist since March of last year, spells out in precise fashion the criteria — including customer buying ability, volume and central warehousing — that the company uses in determining what price a customer is charged.

"When MCA sells to 'Integrity,'" he said, "it ships all the records to one central warehouse in Los Angeles — and it ships them in large lots, virtually truck loads. That saves us money by not having to send a guy down our warehouse line picking out individual albums.

"Now, the cost to us of sending a guy down the line to pick out two albums is the same as if we send him down the line to strip out two boxes. But obviously, we make a lot more money by selling five records than we do selling two. So to the ex tend that we do have warehouses in the field, the law permits us to pass that savings along to our customers, such as 'Integrity.'"

From a clerical standpoint, too, record companies realize a substantial cost savings in dealing with their larger accounts, according to Billick. "It's quite expensive for us to book an order. When the thing comes in, it has to be typed up and there are a lot of accounting procedures involved also. And we have the same kind of expenses at the end, when the returns come in. Whenever we get returns, we have to go through exactly the same process of tabulating how many items are being returned and making certain they are credited properly. But again, it should be obvious that it's just as simple for a company like mine to return a record to Capitol as it is to make the record do, or to return the record to Capitol's Greatest Hits as it is for her to type seven 'Elton John's Greatest Hits.' So we save a great deal of money by dealing with customers who are purchasing in large quantities.

Injunction Requirements

Industry lawyers also told Cash Box that in order to get a preliminary injunction — which would require labels to charge one price to all distributors — the plaintiffs must convince the court that (1) they have a strong likelihood of eventually winning the case, and that (2) in the interim period before the trial, they will suffer irreparable injury under existing conditions.

One attorney, who remained anonymous, said he had filed a 60-page brief opposing the injunction. In sum, he says: "The two main themes were, one, we haven't done anything wrong; and two, the plaintiffs haven't suffered the kind of injury which is a prerequisite for injunctive relief."

As Billick related, MCA's opposition argument was based on its chances of winning the case. We said, "Look, our seven- eries structure is not affecting our relationships with the artists, it's not affecting our relationships with the law, and we've got accounting studies to back it up. We don't dispute that we're making different deals with different prices for the same record, but legally there the plaintiffs will not beat us."

Impact Discounted

When asked about the fact that some of the defendants had already made settlements, most of the lawyers contacted similarly discounted the impact it might have on their individual cases, pointing out that two amended complaints have since been filed with different allegations.

Billick, though, explained that "you settle cases for a lot of reasons. Sometimes it implies something about the merits of the case, but usually it has to do with the money involved."

Turning to the Zoslaw case, he continued: "The issues are important, but the sums of money are rather small when you compare them to the enormous legal expenses that this case has generated. For example, the plaintiffs have taken three days of deposition from our client and they've spent $700 apiece. I'm not putting our documents, I doubt very strongly whether any of these companies would have settled with the plaintiffs if the (dis- covered) transactions had come to the hund reds of thousands of dollars."

MIRACLES IN THE PHILIPPINES — The Miracles, now signed to Columbia, Records, recently received a week's vacation from their regular tour with Motown, Corp., the CBS/Sony joint-venture company there. Shown above flanked by Vicor personality, including Vincente Del Rosario, president (second from right), are group members Ron White, Billy Griffin, Pete Moore and Bobby Rogers with manager Marty Pichinson.

Butler's Visit Chappell — Jerry and Billy Butler, who supervise the Chappell Music/Jerry Butler Songwriters Workshop in Chicago, visited Chappell Music in New York recently to promote Jerry's latest Motown album "Suit For The Single Girl." Pictureed in the foreground are from left: Buddy Robbins, manager for Chappell Music; Norman Weiser, president of Chappell; and Frank Military, vice president of creative services for Chappell.

Jimmy's Plans More Stores;
Retail Fear Bowdall Pricing

(continued from page 8)

promoting current albums for $2.99 three weeks ago (Cash Box, February 5), before returning to the previous low advertised price of $3.99 for one week (Cash Box, February 19). The opening of a new Peachtree store in the suburbs was cited as the reason for the new low prices, since Peachtree is expected to draw from Kort- vette's inner-city R&B base. Meanwhile, "Federal" stores, a mass merchandiser com- petitor of Kortvettet, advertised $1 off its regular price on all LPs and tapes. A Federal store manager said the chain's regular price on current releases was $5.87.

More Low Prices

Unusually low mass merchandiser prices were observed in several markets in Dallas, where a Target advertised all-label sale at $3.99, and also a new release in Los Angeles, where J.C. Penney advertised multi-label sales for $3.99; in St. Louis, where Penney's promoted the newest David Bowie LP ($7.98 list) for $4.99 and selected releases for $3.99; and in Chicago, where Montgomery Ward advertised the new Bowie LP for $4.87 and about 20 releases for $3.99.

At Geige, record buyer for Montgomery Ward in Chicago, said the ($4.87) Bowie sale and the concurrent $3.99 sale resulted from a "special deal" with Ward's rack jobber. The promotion, he added, would run another week.

"I don't like selling records at $3.99 or $7.98 albums at $4.87," Geige asserted. "It's dumb. But, we have to do it to stay in business." Geige added that when Ward finds it must advertise at lower prices to remain competitive with Chicago's major retailers, he is able to get deals from the rack jobbers. Hopefully, Geige explained, the unprofitable sales of current releases can be made up on cutouts, which Montgomery Ward continuously promotes. Geige concluded that even with the fairly stable Chicago market, the latest rack jobber and the general merchandiser are facing hard times. "It could be worse," he said.

A Very Competitive Market

Bob Platt, senior merchandise manager at Penney's in St. Louis, told a similar story. "It's a very competitive market down here, and we have to advertise at these prices occasionally to stay in business." Platt said the current Bowie promotion and the $3.99 sale on seven front-line LPs was possible only through a special deal with Penney's rack jobber.

A spokesman at one of the larger Penney's stores in Los Angeles said the national promotion was related to the chain's recent policy of making record departments optional.

While one Penney's store, in North Hollywood, California, recently eliminated the record department, the source said that the decision is already being regretted because the items that have been substituted, such as luggage, "do not turnover as well as records, and have left the store with $24,000 in excess inventory."

The spokesman added that only about 100 LPs were on sale at $3.99. "If we can't get people into the store with those prices, we can't remain competitive out here," he said. However, he asserted that with occasional national promotions, and an arrangement that "gets rid of returns," the stuff that doesn't move," Penney's record departments, at least in Los Angeles, have good chances to meet their quotas in sales, and remain in business.

The Los Angeles promotion, he concluded, will continue for another week.

In Dallas, a Target store record depart- ment manager, Phyllis Verner, said the one-week $3.69 all-label sale, which the chain plans to hold four times a year, is done "just to be competitive." Verner said Target recently lowered its shelf price on current releases to $5.49, and periodi cally puts a few of them on sale for $3.69.

Record prices in Dallas have generally been coming down since early January. Several retailers, including Melody Shops and L.P. Goodbye, have advertised front-line LPs for $3.69, while Sound Warehouse has offered current releases, unadvertised, as low as $3.45.

Manillo's TV Special

In another retail development, multi- dealer ads for the latest LP by Barry Manilo appeared in Cleveland and Cin- cinnati, with no price included.

Robert Singer, manager of field market- ing for Arista Records, said the ads were the beginning of a massive print campaign tied to Manillo's upcoming television special March 2. Singer added the cam- paign would continue up to, and beyond, the TV show.

"The multi-dealer ads are simply a way of getting as many dealers as possible to take part," Singer noted. "It's been very suc- cessful. They've been ordering a lot of Manillo records."
Payola Hearings Begin In D.C.

(continued from page 10)

($7.88 list) for $4.99; all Columbia and London classical LPs for $3.98; and assorted budget releases for $2.49 per disc. At Drug Fair stores, 18 CBS releases, including the latest albums by Boz Scaggs, Janis Ian, Kansas, Chicago, The Emotions, Billie Holiday and Ted Nugent for $4.88/$5.88 tape, and the soundtrack to "A Star Is Born" ($5.88 list) for $6.88 per LP or tape. At K mart stores, assorted cutout LPs and tapes for $1.77. (All information in the above chart gathered from February 13 editions unless otherwise indicated.)

Pop Radio Playlist Highlights

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Pop Radio Playlist Highlights

(continued from page 33)

 ileti the station to the space where they may/may not be able to get alcohol or to the parking area. Why not to the station instead of the DJs, an FCC counsel advised. "We weren't sure who was running the station, Mel Edwards or the rest of them," Washington replied.

A check for $1,410.33 from Dimensions Unlimited to the station did not turn up anything, Washington said, underscoring the fact that the DJs had no financial risk going into the deal.

\textit{usual number}\n
Next Washington testified that "continued pressure by Mel Edwards to wiggle his way into the Consumers' Digest without our consent was apparent during arrangements for a Nov. 29, 1975 Aetna Franklin concert. There was no pressure from the artist nor her representatives, he noted.

DJ Productions was again to do "their usual thing" on the air. He said A $1,000 promotional fee was agreed on for services to include a "one-week saturation promoation." Additionally, Washington paid $200 to DJ Productions and $114 for production of commercial spots to another WOL deal.

Similar arrangements were made prior to the Dec. 13, 1975 concert by Rufus in Largo, Md., Washington said. The differences in the time frame of the concert's gross fell short of the minimum specified in the contract and, Washington said, "I got lucky once or twice; in the long run, it's a period." The promotion was to have cost $3,000 payable to DJ Productions when gross receipts reached $80,000, but the constitutional $2,000 was still outstanding.

The "pressure and maneuvering" continued, Washington said, although neither the station nor the group mentioned to him, Billie Ellis and Bruce Wayne in L.A., the William Morris Agency in N.Y., had any knowledge of it.

Washington testified that Mel Edwards was not being even with his own partners—"he allegedly had told the DJs the $3,000 was guaranteed — and that's when I really began to get nervous."

\textit{natalie cole}.

She was appearing in October '75 at the Kennedy Center for DJ Productions, and, Washington said, "they made her big by playing many cuts on the album, continuous ad libbing and making reference to the album. She sold out. The shows sold out. Productions brought her back to D.C. in February '76.

Aborting all this, Washington said, he made an offer of six days in concert at the Carter Baron Amphitheater for a flat $25,000.

Copley's agency, ICM, rejected that offer and set a minimum of $50,000. Washington's counter-offer of $40,000 was accepted. "I continuously talked to Jim Ramos (of ICM) about the deal because I couldn't believe I got Natalie Cole for the Carter Baron," he said.

Then, on April 5, Cole cancelled in order to play the Kennedy Center for DJ Productions "by request of Penguin."

Washington said, and he went to WOL management to relate what had been going on all along.

\textit{edward donlin}.

After Thursday's hearing, Mel Edwards denied that he or any of the WOL DJs plunged concerts, saying, "We stick to stations that Dimensions Unlimited and Ceil Door Concerts have a "monopoly" on concert promotion in the D.C. area. DJ Productions, now dissolved, was formed in 1974 to compete with the two.

Edwards and other four WOL DJs will testify Wednesday, an Emgoni Sondrering, president of Sondreling Broadcasting, testifies Wednesday. Hearings resume Tuesday, with Jack Boyle as witness.

Sondrering has owned WOL since 1965 but, after the alleged irregularities of the past two years, Washington, Boyle and Sam L'Hommedieu, partner in Ceil Door Concerts, attempted to buy the station.

Attorney for Washington, WOL general manager James Kelsey and other WOL staffers in May 75, one topic of conversation revealed brief attention. It was the uninvited guest of R. Seavy (Sondrering, former WOL DJ and officer of DJ Productions. Campbell was found shot to death in Virginia last May; Seavy, who he had been subpoenaed to appear before a grand jury in payola proceedings. It has been speculated that the demise of that major witness was the reason for the FCC's delay in starting the hearings.

\textit{execs deny charges in the new york times grand jury story (continued from page 21)}

record companies are expected to make their cases before the L.A. grand jury.\textit{three defenses for manufacturers}.

The second defense offered under Robinson's "cost justification" and states, in effect, that there are other factors that make it imperative to treat record companies as one. As some of these variables are whether the customer has his own central warehousing and shipping capability, the volume of the transaction and whether there is a brokerage fee or commission.

The second defense offered under Robinson's "cost justification" argument, by which a supplier is allowed to offer a dealer the "same low price," have the authority who might be trying to undercut him.

And the third defense allows the seller to vary his prices in different non-competitive markets. This would seem to allow a record company to give different deals to retailers as long as they are not in the same market.

All three defenses, according to legal source, is "cost justification" and "competition" are terms not clearly defined in the law. A number of record companies contacted by Cash Box said they would like to see "objective discrepancies" in wholesale record marketing cleared up by the grand jury probe. For example, one major record company came up with a higher price than a rack jobber in the area, even though his chain has central warehousing and ships all its stores. "We are a rack jobber as far as I'm concerned," he said.

But the many ways of "making deals" and the vagaries of the statute makes it almost impossible to accurately guess what is "discrimination."
Will the REAL Theme From

ROCKY

Please Stand Up.

"Gonna Fly Now" (Theme from Rocky) (UA-XW940-Y)
Nominated BEST SONG*
From the United Artists album ROCKY (UALA693-G)

ORIGINAL MOTION PICTURE SCORE
ROCKY
MUSIC BY BILL CONTI
Including: You Take My Heart Away
Gonna Fly Now/The Final Bell
Fanfare For Rocky

The Original Motion Picture Score
Music Composed, Conducted & Orchestrated by
BILL CONTI

Lyrics by
AYN ROBBINS and CAROL CONNORS

*One of 10 important Academy Award
Nominations for this great motion picture.

A Million-To-One Shot Comes Home on United Artists Records and Tapes

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<td>GREETING CARDS ARTIST</td>
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<td>DESTROYER</td>
<td>KISS</td>
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<td>BIGGER THAN BOTH OF US</td>
<td>HALL &amp; OATES</td>
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<td>BLUE MOVES</td>
<td>ELTON JOHN</td>
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<td>AEROSMITH</td>
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<td>A ROCK AND ROLL ALTERNATIVE</td>
<td>ATLANTIC │RHYTHM SECTION</td>
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<td>THE SONG REMAINS THE SAME</td>
<td>LED ZEPPELIN</td>
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<td>ARRIVAL</td>
<td>ABBA</td>
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<td>DON'T STOP BELIEVIN'</td>
<td>JOURNEY</td>
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<td>CHANGES IN LATITUDES — CHANGES IN ATTITUDES</td>
<td>JIMMY BUFFETT</td>
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<td>DR. BUZZARD'S ORIGINAL SAVANNAH BAND</td>
<td>THE SAVANNAH BAND</td>
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<td>ANTHOLOGY</td>
<td>BOB &amp; ALICE</td>
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<td>THIS IS NICE</td>
<td>EDDIE GLENN</td>
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<td>MY SPANISH HEART</td>
<td>CHICK COREA</td>
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<td>THE JACKSONS</td>
<td>EPIPHANY</td>
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<td>FLIGHT LOG</td>
<td>JEFFERSON AIRPLANE</td>
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<td>NADIA'S THEME (THE YOUNG AND THE RESTLESS)</td>
<td>EMMETT PURCHES &amp; PERRY BOTLIN</td>
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<td>UNFINISHED BUSINESS</td>
<td>BLACKBERRY</td>
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<td>ANY WAY YOU LIKE IT</td>
<td>TINA TURNER</td>
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<td>SATURDAY NIGHT LIVE</td>
<td>RYAN'S NEWS</td>
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<td>71</td>
<td>SUMMERTIME DREAM</td>
<td>THE LIGHT</td>
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<td>AN EVENING WITH DIANA ROSS</td>
<td>DIANA ROSS</td>
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<td>73</td>
<td>FOUR SEASONS OF LOVE</td>
<td>DONNA SUMMER</td>
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<td>GREATEST HITS</td>
<td>JAMES BROWN</td>
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<td>BURTON CUMMINGS</td>
<td>PARMY/CBS</td>
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<td>NIGHT SHIFT</td>
<td>KENNY BARRY &amp; WALTER BRONFMAN</td>
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<td>77</td>
<td>LOVE WILL KEEP US TOGETHER</td>
<td>CAPTAIN &amp; TENNILLE</td>
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<td>DISCO INFERNO</td>
<td>WILLIAM HAMMONS</td>
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<td>ENDLESS FLIGHT</td>
<td>BRIAN MAY &amp; WALTER BRONFMAN</td>
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<td>ENDLESS SUMMER</td>
<td>BEACH BOYS</td>
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<td>REACHING FOR THE OTHER WORLD</td>
<td>HAROLD MELVIN</td>
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<td>NOVELLA</td>
<td>ROY HARMAN (See Also ALC)</td>
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<td>BREEZIN'</td>
<td>GEORGE BENSON</td>
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<td>FLOWERS</td>
<td>EMOTIONS</td>
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<td>FOUNTAINS OF LIGHT</td>
<td>NORTHERN STAR</td>
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<td>BRASS CONSTRUCTION II</td>
<td>(United Artists)</td>
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<td>ROOTS</td>
<td>ORANGE JAMES</td>
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<td>88</td>
<td>DAVID SOUL</td>
<td>(Private Stock)</td>
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<td>89</td>
<td>CALIENTE</td>
<td>RICHARD RIVERS</td>
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<td>LIVE BULLET</td>
<td>BOB SEGER (Capitol)</td>
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<td>LOVE AT THE GREEK</td>
<td>NEL DIAMOND</td>
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<td>CERTIFIED LIVE</td>
<td>DAVID MASON</td>
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<td>IMAGINARY VOYAGE</td>
<td>ORLANDO POPE</td>
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<td>CAROLINA DREAMS</td>
<td>MASON HALL &amp; TUCKER</td>
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<td>95</td>
<td>SPIRIT</td>
<td>RICK WALKER</td>
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<td>96</td>
<td>I HOPE WE GET TO LOVE IN TIME</td>
<td>MARILYN McCoo &amp; Billy Davis</td>
<td>97</td>
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<td>97</td>
<td>SLEEPWALKER</td>
<td>KINI'S (Arista)</td>
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<td>98</td>
<td>WAYLON JENNINGS</td>
<td>WAYLON JENNINGS</td>
<td>99</td>
<td>11</td>
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</tbody>
</table>
### International Best Sellers

#### Argentina

| 1 | Mi Promesa — Pomada — RCA |
| 2 | Si — Jose Luis Perales — Microfon |
| 3 | Respirando — Barbara & Dick — RCA |
| 4 | El Amor Duele — Nazareth, Yndio — Philips |
| 5 | Porque Te Vas — Jeanette — Microfon |
| 6 | Yo Hay Me Recuerdo — Charly Garcia — RCA |
| 7 | En EsteMomento Y A Estas Horas — Mario Echeverria — EMI |
| 8 | Por Ejemplo — Nicolás De Barrio — RCA |
| 9 | Amor... Que Triste Es El Amigo — Juan Marcelo — CBS |
| 10 | Esclavo Y Amo — Los Mensajeros — CBS |

#### Holland

| 1 | Living Next Door To Alice — Smokie — Bovema |
| 2 | Who's That Lady With My Man — Patricia Paay — Bovema |
| 3 | Sunny — Boney M. — Dureco |
| 4 | I Wish — Stevie Wonder — Bovema |
| 5 | Being As I Am Your Daughter — Corrie van Gorp — WEA |
| 6 | Suez Ducras — Hot Blood — Duclo |
| 7 | Ta Ta Toa — I Want To Dance With You — Andre van Duin — CNR |
| 8 | Don't Give Up On Us — David Soul — Bovema |
| 9 | When I Need You — Leo Sayer — Phonogram |
| 10 | January, February — Dutch Rhythm Steel & Showband — Negram |

#### Australia

| 1 | The Way You Do It — Pussyfoot — EMI |
| 2 | If You Leave Me Now — Chicago — CBS |
| 3 | The Best Disco In Town — The Richie Family — RCA |
| 4 | You Make Me Feel Like Dancing — Leo Sayer — Chrysalis |
| 5 | Livin' Thing — Electric Light Orchestra — United Artists |
| 6 | Play That Funky Music — Wild Cherry — Epic |
| 7 | Disco Duck — Dickie — Wash Of Idiots — RSO |
| 8 | Love And Other Bruises — Air Supply — CBS |
| 9 | Hey St. Peter — Flash & The Pan — Albert |
| 10 | Stand Tall — Burton Cummings — Portrait |
| 11 | Every Little Bit Hurts — Shirley — Mushroom |
| 12 | Let's Stick Together — Bryan Ferry — Island |
| 13 | Last Romance — Mark Holden — EMI |
| 14 | Rock Me Gently/You've Got The Gun — Sherbet — Infinity |
| 15 | Somebody To Love — Queen — Elektra |
| 16 | That's Rock And Roll — Shaun Cassidy — Warner Bros. |
| 17 | Teddy Bear — Red Sovine — RCA |
| 18 | More Than A Feeling — Boston — Epic |
| 19 | Magic Man — Heart — Interfusion |
| 20 | Blinded By The Light — Manfred Mann's Earth Band — Bronze |

#### Japan

| 1 | Seishunjida — Kooichi Morita & Tanigawa — CBS/Sony |
| 2 | SOS — Pink Lady — Victor Musical Industries |
| 3 | Musashinoshim — Goro Noguchi — Polydor |
| 4 | Hatsuukiizoshi — Momoe Yamaguchi — CBS/Sony |
| 5 | Shitsuren Restaurant — Kenzaburo Shimizu — CBS/Sony |
| 6 | Last Scene — Hideki Sajo — RVC |
| 7 | Shiwaseiman — Hiromi Ono — CBS/Sony |
| 8 | Country Road — Olivia Newton-John — Toshiba/EMI |
| 9 | Omoindome Kinoshitade — Hiromi Izawa — Victor Musical Industries |
| 10 | Doko Konomama — Keyko Maruyama — King |
| 11 | Rock 'N Roller — Bay City Rollers — Toshiba/EMI |
| 12 | Sayonarao Lukimono — Kenji Sawai — Toshiba/EMI |
| 13 | Feeling — High Figh Set — Toshiba/EMI |
| 14 | Akai Shogokui — Momoe Yamaguchi — CBS/Sony |
| 15 | Jolene — Olivia Newton-John — Toshiba/EMI |
| 16 | Kitano Yadokara — Harumi Miyako — Columbia |

#### Brazil

| 1 | Fin De Tarde — Claudia Telles — CBS |
| 2 | If You Leave Me Now — Chicago — CBS |
| 3 | Don't Go Breaking My Heart — Elton John — Odeon |
| 4 | My Life — Michael Sullivan — Top Tape |
| 5 | When You're Gone — Maggie MacNeal — WEA |
| 6 | Because I Love You Girl — The Stylistics — Top Tape |
| 7 | Castelo De Ilusoes — Fernando Augusto — CBS |
| 8 | Soul Draculas — Draculas — Tapete |
| 9 | Hey Jude — The Beatles — Odeon |
| 10 | Nem Ouro, Nem Prata — Ruy Maury — Som Livre |

#### Italy

| 1 | Daddy Cool — Boney M. — Durium |
| 2 | Set Forte Papa — Gianni Morandi — RCA |
| 3 | Regina Al Trapobadour — Le Orme — Philips |
| 4 | Disco Duck — Rick Dees — RSO |
| 5 | Johnny Bassotto — Lino Toffolo — RCA |
| 6 | Due Ragazzi Nel Sole — Collage — Sarit |
| 7 | Mamma Tutta — Iva Zanicchi — Rca |
| 8 | Solo — Claudio Baglioni — RCA |
| 9 | Che Ma Fea — Mafia & Bazzar — Ariston |
| 10 | Let 'Em In — Quinta Faccia — UMI |
Sea Level

Like nothing to come from the South before!

Jai Johanny Johanson • Chuck Leavell • Jimmy Nalls • Lamar Williams

Sea Level is Jimmy Nalls and, from the Allman Brothers Band, Jai Johanny Johanson, Chuck Leavell, and Lamar Williams. This is the music that they've wanted to play all their lives, and this is the band that their music led them to.

Produced by Stewart Levine for Outside Productions, Inc. On Capricorn Records & Tapes, Macon, GA.

Management: William H. Perkins
Tour Direction: The Paragon Agency

Capricorn Records