Cover Artist: QUINCY JONES

The Future Of The 45
Island Leaves Indy Dists For Phonodisc
Grand Jury Hearings Underway
Wherehouse Opens
10 More Stores
Cleveland Retailer Begins New Ad Policy
Legal Dispute Over Baby/Babys Name
RIAA Washington Dinner, Country Radio Seminar Reports
The Indies' Future (Ed)
Heatwave's
"Boogie Nights"
will take America
by song.

Heatwave is the hot new band
that's making it happen.
"Boogie Nights"—the latest disco
dance spectacular to reach this side of
the Atlantic. It's already No. 3 on the
British charts—and dancing
its way right up to No. 1.

Heatwave. The next sound
sensation America will hear.
"Boogie Nights," the new
single that's already a hit,
on Epic Records.
Independent Distribution Outlook Unclear

Analyzing the three independent to branch distribution switches over the past three weeks, we feel that, on balance, nothing really has changed. There are still those that see a rosy future for indies, and those that see gloom. And even after these three most recent changes, nobody has switched sides from the positive to the negative.

As many distributors pointed out (see news story on indies), it was not A&M or Motown or Casablanca or UA that made the change. It was three labels that needed injections of new blood — not because their product was inferior, and not because their independent distribution was inferior. They just needed "something," and we are sure the distributors they are leaving, in most cases wish them well.

Where do the indies see themselves going from here? Most of them tended, obviously, to minimize the defections. Ira Heiliher and Mill Saltstone recall, rightfully so, that there have been a number of highly successful switches from branch distribution to independent distribution in the past few years. The panel at the NARM independent distributor meeting — with UA, Casablanca and Chrysalis represented — is an effective example of that trend.

Independent distributors, though, are still being squeezed from a profit and margin standpoint. Their ability to bankroll small, marginal labels, is obviously not as great as that of a major, diversified conglomerate. The independents themselves, in many cases, have been forced to diversify into other parts of the record business for sheer survival. As a collective group, they are most certainly unable to come up with the millions of dollars necessary to "float" manufacturers who need additional capital.

And yet, as we've stated before, they are indeed a hearty breed, they have survived in the face of very difficult odds.

Exactly what the future of the independents is remains to be seen. There have been a number of consolidations over the past few years, as the number of available lines has gotten smaller and, perhaps as a result, territories have gotten larger. The result is that the number of distributors has gotten smaller.

But the pendulum swings both ways. While some manufacturers have, or are planning to switch one way, others may be switching the other way. In any case, from the rumblings we hear, the switchings are not about to stop.
DANCING QUEEN — ABBA (Atlantic 3372)

2 RICH GIRL — DARYL HALL & JOHN OATES ( RCA PB-0880)

3 DON’T GIVE UP ON US — THE CURE ( Island 15190)

4 DON’T LEAVE ME THIS WAY — MARIAH CAREY (Motown 18516)

5 THE THINGS WE DO FOR LOVE — ROMEO (Sec-7385)

6 LOVE THEME FROM “A STAR IS BORN” (EVERGREEN)

7 I’VE GOT LOVE ON MY MIND — NATALIE COLE (Capitol 4160)

8 SO IN TO YOU — PETER LAURO (Motion Picture Soundtrack) (Polydor 1437)

9 SOUTHERN NIGHTS — KENNY ROGERS (Capitol 4174)

10 MAYBE I’M AMAZED — DON McLEAN (Capitol 4085)

11 CARRY ON WAYWARD SON — “KANSAS” ( Epic ZS-5407)

12 HOTEL CALIFORNIA — THE EAGLES (MCA 41586)

13 TORN BETWEEN TWO LOVERS — MARY MACGREGOR (Atlantic 7650)

14 RIGHT TIME — JENNIFER WARNES (Arista AS 2235)

15 I LIKE EMMYLOU HARRIS (Columbia 11371)

16 DO YA — ELECTRIC LIGHT ORCHESTRA (Capitol 32954)

17 THE FIRST CUT IS THE DEEPEST — STEVE HARRISON (Warner Bros. WB-8321)

18 HERE COME THOSE TEARS AGAIN — FIONA APPLE (Capitol 45279)

19 DISCO LOCO (I LOVE YOU THE WAY YOU ARE) — THE LITTLE WHITEombo STREET BAND (Mind 078)

20 TRYIN’ TO LOVE TWO DIFFERENT MEN — LISA SCOTT-LEON ( Warner Bros. WBS 73839)

21 LIDO SHUFFLE — THE KINKS (Columbia 3-10491)

22 WHEN I NEED YOU — BARBRA STREISAND (Warner Bros. WBS 8332)

23 FREE — STEVE MILLER BAND (Columbia 21919)

24 YEAR OF THE CAT — AL STEWART (Jive J-080)

25 I WANNA GET NEXT TO YOU — ROSE ROYCE (MCA 40662)

26 COULDN’T GET IT RIGHT — CLIMAX BLUES BAND (Warner Bros. SAA 736)

27 SAY YOU’LL STAY UNTIL TOMORROW — THE EAGLES (EMI 6-50388)

28 ALL STRUNG OUT ON YOU — THOMAS HALL (Mercury 7-18006)

29 WEEKEND IN ENGLAND — CAROL DANIELS (Arista 12172)

30 A MIDI AT NIGHT (MY LOVE WILL LIFT YOU UP) — RUPA BYRNS FEATURING SHAH KANA ( ABC 12209)

31 I’M YOUR BOOGIE MAN — CHICAGO (Casablanca 4-61120)

32 ANGEL IN YOUR ARMS — ARIANA GRANDE (Republic Records 19379)

33 LONG TIME — MACY’S PUBS (Atlantic 16085)

34 CAN’T STOP THE FEELING — JUSTIN TIMBERLAKE (MCA 41512)

35 NIGHT MOVES — BOB SEGER (Capitol 4369)

36 YOUR LOVER — ALDO NIDO (ABBY 40329)

37 CRACKERBOX PALACE — ROD STEWART (Warner Bros. WBS 83373)

38 I’M GONNA BE STRONG — FLEETWOOD MAC (Reprise 3804)

39 SAM — OLIVIA NEWTON-JOHNS (MCA 40670)

40 I WANT TO BE WANTED — STEVE MILLER BAND (Capitol 4-50519)

41 BOOGIE CHILD — THE BEACHBOYS (Capitol 8-8067)

42 MAGICAL MYSTERY TOUR — THE BEATLES (Parlophone 29105)

43 CALLING DR. LOVE — GARY NIXON (WBS 1085)

44 ENJOY YOURSELF — LINDA RONSTADT (Capitol 4-1033)

45 NEW KID IN TOWN — EAGLES (Capitol 43573)

46 BLINDED BY THE LIGHT — MANFRED MAN (Warner Bros. WB-8205)

47 LEAVE YOUR LOVE — BREAD (Atlantic 46365)

48 DANCING MAN — GARY WRIGHT (Warner Bros. WB 8331)

49 CHERRY BABY — STARZ (Capitol 4499)

50 YOU KNOW LIKE I KNOW — GEORGE MICHAEL (Warner Bros. WBS 1988)

51 LET’S HEAR IT FOR THE BOYS — YOUNG WARRIORS ( Warner Bros. WBS 73180)

52 TIE YOUR MOTHER DOWN — ORLANDO (Capitol 4383)

53 HELLO STRANGER — RONNIE LUMAN (Polydor 871)

54 WHODUNIT — TAYVAX (Capitol 4398)

55 YOU + ME = LOVE — PATTY DODGE (Warner Bros. WB 9666)

56 SOME TIME AT MURRAY’S — JOEY JONES (A&M 1909)

57 FEELS LIKE THE FIRST TIME — FOREIGNER (Atlantic 3364)

58 WALK THIS WAY — RUN-D.M.C. (Capricorn/Atlantic 3-10499)

59 HARD LUCK WOMAN — THE STATUS QUO (Capitol 4-10873)

60 OLD FASHIONED BOY (YOU’RE THE BOY) — THE STATUS QUO (Capitol 4-10877)

61 SIR DUKE — STEVE WONDER (Tamla Motown 142181)

62 ROCK AND ROLL STAR — RONNIE MILSOM (Atlantic America/Capitol/PF6568)

63 SING — BOBBY ROYAL & DAWN (Epic 45837)

64 SAILING SHIPS — WEA (Atlantic America/Capitol 7645)

65 LONE BIRD — ANDREW GOLD (Epic 45834)

66 CINDERELLA — SURREAL (Atlantic 3392)

67 REACHING FOR THE WORLD — HAROLD MELVIN & THE BLUE NOTES (Atlantic America/Capitol 7745)

68 ARRESTED FOR DRIVING WHILE BLIND — ZZZ TOP (London 2511)

69 LOVE IS BETTER IN THE MORNIN’ — JOHNNY TAYLOR (Columbia 3-10478)

70 I THINK WE’RE ALONE NOW — OLIVEROS (Kilburn/784-1)

71 AIN’T GONNA BUMP NO MORE (WITH NO BIG FAT WOMAN) — JOE TEX (Epic 50313)

72 THERE WILL BE A DAY — JOHNNY KHAN (Tamla Motown 152479)

73 BROOKLYN — JOEY JONES (A&M 16085) 49

74 I WANNA DO IT TO YOU — MEL BARRY (Motown AB 12945)

75 ROMEO — THE BLUES BROTHERS (Underground/5741)

76 MARGARITAVILLE — KARAOKE (Warner Bros. WBS 1085)

77 MY SWEET LADY — VANILLA ICE (Capitol PH-1091)

78 SLOW DANCIN’ DON’T TURN ME ON — BUCK (Rudall/Ben/EAGLE 585A)

79 SLEEPWALKER — THE STAYERS (Capitol 12346)

80 YOUR OWN SPECIAL WAY — GENESIS (Atlantic 7806)

81 DEEPLY — MATT SANCHEZ (Cherry Hill 3-0615)

82 95% FROM “CHARLIE’S ANGELS” — RHONDA HUNTING (RCA PB 10888)

83 I’LL BE STANDING BY — RAY STEVENS (Serenade 41515)

84 CALLING OCCUPANTS — KLAATU (Capitol 4377)

85 VERY LITTLE GIRL — BILLIE HOLIDAY & LEE HOMES (MCA 1900)

86 SIX PACKS A DAY — ROBERT OLIVIA (Capitol America/Capitol/78661)

87 LUCILLE — KENT RODGERS (United Artists UA 9299)

88 THEME FROM “ROCKY” (GONNA BE A GOOD TIME) — BRYTHON HERCULES (AB 12243)

89 UNDERCOVER ANGEL — ARTHUR BROWN (EMI 7899)

90 THEME FROM “BAA BAA BLACK SHEEP” — ROBERT MILLER (Capitol 4-3315)

91 SLEEPWEASONING — MR. BIG FAT SLEEP (Epic 50312)

92 SLEEPWALKER — THE STAYERS (Capitol 12346)

93 DOWN TO THE STATION — B.W. STEVENS (Warner Bros. WBS 3431)

94 SLEEPWEASONING — MR. BIG FAT SLEEP (Epic 50312)

95 DOWN TO THE STATION — B.W. STEVENS (Warner Bros. WBS 3431)
DR. BUZZARD'S ORIGINAL
SAVANNAH BAND

DON'T ASK WHAT IT IS. JUST ENJOY IT.
THEIR NEXT HIT SINGLE

SOUR AND SWEET
FROM THEIR GOLD ALBUM

PB-10923

Produced by Sandy Linzer
Management and Direction, Tommy Mottola
Stephen Dees is rock 'n' roll that's right on target. And "Hipshot" is the album that's bringing it. From the now famous bristling guitar-technics that won him standing ovations on the triumphant Daryl Hall and John Oates international tour, to the crowdrousing vocal magic that left every audience he touched absolutely stunned — everything that's so special about Stephen Dees' singular talents comes alive on his solo album debut. "Hipshot," the joyous confirmation of one superlative supporting player whose individual strengths really deserve to be out front.

PRODUCED BY DARYL HALL
with Stephen Dees
**Cash Box News**

**Wherehouse Buys Former Hitsville, Rec. Rack Stores**

LOS ANGELES — The opening of 10 new Wherehouse stores, eight purchased from two other major retail chains, was announced March 20 in an advertisement in the Los Angeles Times.

Five of the new Wherehouse stores were acquired from the Record Bar chain, three were formerly Hitsville stores and two are new mall stores, according to Lee grieving, president of Wherehouse. The eight stores acquired from other chains have all been remodeled, refurnished and rechristened, Hartstone said, adding that the stores were opened between Feb. 17 and March 17.

The new openings bring the total of Wherehouse stores to 83.

**Indies' Outlook Divided As 3 Labels Sign With Majors**

**by Mike Falcon**

LOS ANGELES — The Island Records decision to use the Phonodisc distribution network is the third defection from independent distributors over three weeks, following defections by Buddah Records (to RCA) and Playboy Records (to CBS). A Cash Box survey of independent distributors revealed diverse opinion on the effects of the moves and reasons for the changes.

Most distributors thought that the changes would have little short-term effect on their operations because of the relatively small amount of sales produced by the three firms in comparison with independently distributed labels like Motown and A&M. While the majority of distributors queried thought the departures were not critical, some thought the new agreements might herald a renewed small label trend toward major label affiliation. Very few independent distributors could outline remedies for the situation.

**Don't Mean Much**

"These moves don't mean too much to us," said a whole-sale manager for Bigg Emmon, manager of Big State Distributing in Dallas. "I think the single will become an extinct species only if the industry allows it to become one," Larry Utal, president of Private Stock Records.

**News of Independent Distribution**

**Phonodisc To Begin Distb. Of Island Records**

NEW YORK — Phonodisc, Inc. will begin distribution of Island Records and its label subsidiaries, Mango, True North, Pacific Arts and Antilles, on April 1. According to the Phonodisc, Inc. spokesperson March 19, according to Charley Nuccio, president of Island Records, who stated, "Our new third-party distribution arrangement gives us the opportunity to carry through our sales and marketing plans with one comprehensive distribution network." Nuccio pointed out that the new relationship is for sales and distribution only and that Island retains its independent status in all other areas.

John Fripp, senior vice president of Phonodisc, commented, "We believe the Phonodisc name should "beneficially augment our business and theirs, too, from the product penetration point of view."

**What Is The Future Of The Single?**

(The following article was compiled from staff reports. Written by Ken Terry. Edited by Al Coury.)

NEW YORK — Sales of 45 rpm records have been steadily dropping over the past few years, according to figures released by the Recording Industry Association of America. In 1973, 228 million singles were sold. That figure dropped to 204 million in 1974 and to 164 million in 1975.

Meanwhile, return rates for singles have been on the increase, and now often hover as high as 30-35%. Moreover, despite a list price hike of 30c to $1.29 in 1974, the profit margin on most singles is not what it once was.

A Cash Box survey of top industry executives, however, indicates that record companies still view singles as an indispensable tool for album promotion and, to a lesser extent, as a profit center. Therefore, it doesn't appear at this time that 45's are on their way out.

One group of executives felt that 45's are valuable marketing tools because they serve as promotional vehicles to boost album sales. Commented Lou Simon, executive vice president of Polydor Records, "The single record, or some similar configuration, has to exist as a promotional device for the creative music that's produced." While noting that "in most cases, it is not a profit item," Simon called the single "an absolute requirement as a marketing tool" and, as well, "an added avenue of exposure" for jazz and progressive artists.

Similarly, Bob Reno, president of Mid-song International Records, saw the single as continuing to be "the cheapest and best promotion for albums. You can tour a group, take out trade ads, consumer ads, promote in-store, the whole merchandising thing, and it still cost you a fortune. All you need is a single in the top five at all hit radio stations, and you can augment that with a little regular merchandising, and you're in." 

"There will always be singles, even if the record companies don't make any money on it," asserted Art Kass, president of Buddah Records. "Because it's the only way you're really going to get exposure on AM radio. Even 'top ten' records don't sell like they used to, but it gives you the exposure to sell the album. The whole principle and reason for putting a single out is to expose it to an audience that listens to an AM station which might not play it from an album."

Jules Abramson, senior vice president of marketing for Mercury Records, believed that the decline in list price for singles was a reason to cut out singles. "The question is not how much you make, but how little you lose in them. And now, with the live album market, jukeboxes and promotion of artists' products will keep singles a vital part of the business.

Can Increase Album Sales

Another prevalent view is that, while singles help a group or an artist achieve the threshold of mass recognition, they can also vastly increase sales of established album artists. "Artists like Pink Floyd or David Bowie, because it's the only way they can get exposure on AM radio. Even 'top ten' records don't sell like they used to, but it gives you the exposure to sell the album. The whole principle and reason for putting a single out is to expose it to an audience that listens to an AM station which might not play it from an album."

**Testimony Begins In Federal Probe Of Industry Practices**

**by Alan Sutton**

LOS ANGELES — A federal grand jury looking into alleged antitrust activities of the record industry has begun hearing testimony in Los Angeles, while at the same time, the issue began receiving widespread attention both within and without the music business. MCA Inc. commented on the investigation in its annual report, and the Wall Street Journal reported on it in a copyrighted article dated March 24.

Since by law grand jury proceedings are secret, neither industry sources nor Justice Department lawyers were able to comment on the specifics of the investigation, which is being conducted at the U.S. District Court House in downtown Los Angeles.

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John Fripp, senior vice president of Phonodisc, commented, "We believe the Phonodisc name should "beneficially augment our business and theirs, too, from the product penetration point of view."

However, one antitrust division attorney connected with the probe said saw nothing improper with outlining for Cash Box the normal sequence of events for what he termed a "large scale" grand jury investigation.

**Grand Jury Timetable**

According to the attorney, antitrust investigations take a long time because of the enormous amount of materials and testimony that must be digested in order to prove a conspiracy (such as price fixing) involving a number of corporations. He further indicated that such proceedings can last three to five years, as is the case with the instant grand jury and that there have been cases where a term was extended, or an investigation was resumed under a new grand jury.

Clapton can sell maybe a million albums without a single hit record declared Al Coury, president of RSO Records. "But get a single with them, they'll sell 21/2 million," according to Coury, singles remain the number one vehicle for breaking new artists or for making superstars out of established artists, because AM top 40 plays "gives the widest and broadest range of potential record buyers."

Tony Montgomery, national singles sales manager for RCA Records, agreed with this assessment. Speaking of such acts as the Jefferson Airplane (now the Starship) and David Bowie, he pointed out that "they sell records, but they'd sell a hell of a lot more with a hit single." However, Montgomery said, "it's not impossible for a group to reach a really wide audience without a successful 45. "It has been done, but it's a lot easier. The hard part is how to sustain the act, you have to have that."

Without exception, the executives who regarded the single chiefly as an avenue of promotion thought that there was relatively little profit in it. According to Sam
A Breathtaking Musical Voyage
Destination: Gold

Norman Connors' Romantic Journey

The last time Norman Connors took a musical trip — via Starship — he went gold. Now, this master navigator of sound is off again — chanting fascinating rhythms, lush melodies, rich textures and exciting sensations. For his Romantic Journey, Connors has once again gathered a crew of brilliant musicians — Pharoah Sanders, Lee Ritenour, Alphonso Johnson, Ian Underwood, Victor Feldman, Gary Bartz and Reggie Lucas. And two new splendid vocalists — Eleanore Mills and Phillip Mitchell.

Norman Connors' Romantic Journey — Come along for the ride!
Pickwick, Am. Can Merger Postponed; Talks Continue

WOODBURY, N.Y. — American Can Co. and Pickwick International have extended their negotiations over the proposed $101.6 million purchase by American Can of all outstanding Pickwick stock. The announcement followed a March 24 meeting of the American Can board of directors. In addition, an agreement by the New York Stock Exchange to vote its 17% share of Pickwick in favor of the merger was extended.

The proposed acquisition of Pickwick by the joint metal and paper products conglomerate had been reported by both parties in late January and early February.

Eight years before Alex Haley began the monumental feat of genealogy which resulted in his best-selling novel "Roots," composer Quincy Jones had begun his own personal sojourn in pursuit of artists and events that had shaped the "roots" of black music.

So it's understandable that when the producer of the TV version of "Roots" asked Jones to compose the soundtrack, Quincy said he felt "totally prepared to approach the awesome project."

And well prepared he was. In a career that has spanned some 25 years, the world famous composer, arranger, conductor and recording artist has reached virtually every success ladder plateau imaginable. He's scored the music to over 50 major motion pictures, receiving Academy Award nominations for his scores to "In Cold Blood" and "In The Heat Of The Night," and has been involved in the recording careers of over 200 artists, as a composer, conductor, arranger or producer. Recently Jones introduced and produced the debut album of the Brothers Johnson, "Look Out For #1," which reached platinum status in three months.

The January airing of the TV show "Roots" and the recent release of the soundtrack on A&M Records is not the end of Jones' involvement with the story. Quincy and author Haley will join forces again to create a feature-length film which Jones will direct.

Cleveland Retailer Tests New Ad Strategy In Attempt To Offset Higher List Prices

by Mark Mehler

NEW YORK — A Cleveland retailer, hard-pressed by high overhead and his competition's low prices, is testing a new advertising policy to boost volume and margin.

Records Unlimited, a single-store chain, advertised six LPs — three $7.99 list albums and three $6.98 list albums — all for $4.97. In Friday's Cleveland Plain Dealer he announced that his store has "saved the price to the hilt" and is in the process of selling remaining stock at substantially reduced prices.

Ed Wolfeld, owner of Records Unlimited, said he had finally decided to adopt the new strategy after "considered all of this $3.99 thing. " Wolfeld said his normal sale price on $6.98 product is $4.99, but he has been forced to reduce his prices to compete in the market and to remain competitive.

Wolfeld, who operates a chain of seven stores, said he had been forced to cut prices, "I can't make it on 15 or 20%, I need 40% (gross margin)."

Weiss said he was dumping of different list priced LPs at one sale price allows him to remain competitive and still "make a buck" on the $6.88 stuff.

The ad, according to Wolfeld and store manager Mike Vargo, has considerably boosted sales on the latest LPs by America, Genesis and the Bee Gees (all $7.98 list), and moderately boosted sales on the three $6.98 albums by Genesis, Peter Gabriel and Bootsy's Rubber Band.

"What's been happening here," said Vargo, "is that a lot of people are simply dipping in on the $6.88 stuff."

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**Controversy Over ‘Baby’ Name May Provoke A Lawsuit**
*by Jeffrey Weber*

LOS ANGELES — A dispute over who owns the rights to the name “Baby,” or “Baby’s,” or “The Babies,” between one group that has used the name since 1969 and a newer European group using a very similar name, has developed into a legal entanglement.

In an action filed March 22, in the 108th District Court of Potter County, Texas, Chelsea Records artists “Baby” were granted a temporary restraining order against Chrysalis Records and their European group, “The Babies.” The order restrains Chrysalis and “The Babes” from using the name “Baby,” or “Baby’s,” or “The Babies” in any advertisement or promotion. A federal judge can hear the case to determine who has the rights to the name. A hearing has been set for April 1 to determine whether a preliminary injunction should be granted.

The injunction would further prohibit Chrysalis’ use of the “Baby” names.

Woody Putman, spokesman and drummer for the Chelsea group, told Cash Box, “We’ve been using the name ‘Baby’ since 1968 and registered the name over four years ago. We have the rights to it and we sent a letter to Chrysalis advising them of their infringement and we got no reply.”

**GRT Claims 30% Tape Sales Increase In Open Bin Test**

LOS ANGELES — Tape sales increases of up to 30% have been reported in a GRT marketing test designed to study the feasibility of open tape bins. Similar increases in LP sales were also reported in any advertisement or promotion. A federal judge can hear the case to determine whether a preliminary injunction should be granted.

The injunction would further prohibit Chrysalis’ use of the “Baby” names.

Woody Putman, spokesman and drummer for the Chelsea group, told Cash Box, “We’ve been using the name ‘Baby’ since 1968 and registered the name over four years ago. We have the rights to it and we sent a letter to Chrysalis advising them of their infringement and we got no reply.”

**CPI Pres. Denies Variety Story Of Arista Sell-Out**

LOS ANGELES — A Daily Variety story which said “Columbia Pictures seems to have become disenchantened with the record business and is looking for a buyer” for Arista Records has been called “irresponsible reporting at its worst and pure fiction” by Alan Hirschfield, president of Columbia Pictures Industries, Arista’s parent company.

“Columbia Pictures Industries has no intention of selling Arista and at no time has had conversations to that end,” Hirschfield said. “To the contrary, the company just extended its arrangements with Clive Davis, president of Arista.

“Columbia Pictures Industries continues to look forward to its fruitful association with Mr. Davis and Arista as an integral part of the company’s overall operations.”

The Daily Variety story said, “A pair of rumors surfaced . . . that Arista was to be merged with Capitol through a sale to the EMI-Capitol complex and that Arista was to be sold to ABC Records.

“Both rumors appear to have been floated by sources within Columbia Pictures, which Variety has learned, would apparently prefer to have the capital to use in the film area,” the Hollywood-based newspaper reported.
ONE OF THIS YEAR'S PRIZEWINNING SONGWRITERS HAS A NEW PRIZEWINNER: KIM CARNES' NEW SINGLE "LET YOUR LOVE COME EASY."

When Kim Carnes and Dave Ellingson recently won The American Song Festival Grand Prize for "Love Comes From Unexpected Places," little did they know they had another smash waiting in the wings. Already gathering strong playlists from Anchorage to Nashville, "Let Your Love Come Easy" is the new Kim Carnes winner.

From Kim's latest album, "Sailin."
On A&M Records & Tapes
Produced by Jerry Wexler and Barry Beckett
BOHANNON SIGNS — Recording artist Hamilton Bohannon has been signed by Phonogram/Mercury Records. Pictured at a party in Atlanta celebrating the signing (l-r) are: Joel Katz, Bohannon's attorney; Ron Duffy, Bohannon's personal banker; Bohannon; Bill Lowry, president of Lowry Music; Ekke Schnable, vice president of business affairs for the PolyGram Record Group and Charles Fach, executive vice president and general manager of Phonogram/Mercury.

GORDON JOINS PRIVATE STOCK — Robert Gordon, formerly lead singer of "Tuff Darts," is currently recording his first LP for Private Stock Records, to be produced by Richard Gottehrer. Pictured at the label offices are (from left) Larry Uttal, president of Private Stock; Gordon; and Gottehrer. Gottehrer previously brought both Dirty Angels and Blondie to Private Stock.

B.J. SIGNS WITH MCA — B.J. Thomas has signed a new contract with MCA Records. Thomas, whose hits include "Raindrops Keep Fallin' On My Head," "Hooked On A Feeling," and "Eyes Of A New York Woman," was brought to the attention of MCA Records by New York vice president, George Lee. Pictured at the signing ceremonies in Nashville (l-r) are: Jack Parker, MCA vice president/A&R, Nashville, George Lee, B. J. Thomas and Don Perry, Thomas' manager.

SALE FORCE

...will blow you away

Recent Label Signings

Major Boston Retailer Functioning As Part Of 95-Year -Old Co-op Store

By Ken Terry and Mark Mehler

NEW YORK — Although it is in its relative infancy, the Harvard Coop's 19-year-old record department has become the largest operation in the store.

The Coop, which recently celebrated its 95th birthday, established the record department in 1958. At first it was stocked primarily with classical/LPs, as well as some MOPs and Broadway cast albums. While classics still account for about 1/3 of its $400,000 (wholesale) inventory, the store now includes some of the hottest rock and pop retailers. Annual record and tape sales are now running about $4 million, up from $800,000 ten years ago.

Linda Stellinger, head record buyer for the Harvard Coop (there are two other co-op record departments in the Boston market), said heavy expansion into rock began in the early 1960s with the arrival of groups like the Beatles and Rolling Stones.

Image Marketing Media Formed In Los Angeles

LOS ANGELES — Image Marketing and Media, a new company providing merchandising and display coordination to record manufacturers and artist managers, has been formed at 1420 N. Beachwood Dr in Los Angeles by Shelly Heber and Leanne Meyers.

Meyers was formerly assistant director of national promotion at Shelter Records, director of marketing at 20th Century Records, and most recently, director west coast operations for Bang Records.

Heber, who recently worked on independent marketing for Milton John and Lynny Skynyrd, has worked in various capacities for MGM, Warner Bros. and 20th Century Records.

New Peak In Audio Video Imports For 1976

WASHINGTON, D.C. — A new peak level in imported audio and video electronic equipment has been announced by the US Chamber of Commerce. The new figures for 1976 show that imports of all audio and video electronic products increased 91% over the previous year, from $1.87 billion in 1975, to last year's total of $3.57 billion.

Japanese imports accounted for nearly 77% of the $1.7 billion increase. The biggest gains were in three product groups, tape recorder/players, transceivers, and color TV's.

Imported transceivers, led by auto citizen band radios (CB's) jumped to $881 million, an increase of 220% over the previous year. Japan was the largest supplier of auto CB's, supplying 88% of the total. Japan's $3 million units released. Taiwan accounted for most of the remaining imported units.

Imported color TV's, a category which represents the major portion of U.S. output in consumer electronics, showed an increase of 133 percent. 89 percent of imports totalling 2.53 million color TV's came from Japan.

Canada, usually a major supplier of auto radios, dropped 43%, from 912 thousand to 529 thousand units. Shipments from Japan increased 268% to 7.6 billion units, and Brazil up 39% to 1.7 million units.

The total number of imported auto radios increased 118% over 1975, or 5.9 million units. Japan accounted for the majority of imported enclosed loudspeakers.

Major gains were also reported in radio/phonograph combinations (up 85.3 percent), video tape machines (up 80.1 percent), tape recorders/players (up 67.5 percent) and monochrome TV's (up 46.2 percent.)
Establishing A New President...

THE WASHINGTON HILLBILLIES

... In Comedy

Once again, The White House is the right house for humor, courtesy of

The Washington Hillbillies

A New Family In Town
With Georgia On Their Minds
And The (Southern) Accent On Comedy!!!

Humorously yours from Casablanca Record & FilmWorks, Inc.
Also available on Tapes

Humorously yours from Casablanca Record & FilmWorks, Inc.
Also available on Tapes
Interim Regulations Adopted For Cable TV.
WASHINGTON, D.C. — The Copyright Office adopted final interim regulations on cable TV, effective March 16, 1977, which are virtually identical to the recording requirements for cable set out in a proposed rulemaking (Cash Box, Feb 12). Although 20 initial and reply comments were received by the Copyright Office in response to the rulemaking, no substantial changes were made. Requirements for cable systems to draw benefits from the compulsory license remain; recording the identity and address of the person who owns or operates the secondary transmission service or has power to exercise primary control over it and "the name and location of the primary transmitter or primary transmitters whose signals are regularly carried by the cable system." Cable systems beginning operation after the statutory deadline of April 17, 1977, must record this information at least a month before starting operations. Supplemental records must be filed within 30 days of any change of ownership or control of the system.

Abba Garners Gold
NEW YORK — "Dancing Queen," currently #1 on the Cash Box Top 100 Singles chart, by Atlantic recording artists Abba, has been certified gold by the RIAA. It is the group's second RIAA gold record.

Capitol Has Three Singles In CB Top 10
LOS ANGELES — Capitol Records this week has three singles on Cash Box's top 10 singles chart, two of which are bulletted.

Natalie Cole's "I've Got Love On My Mind," #7 bullet this week, up from its position at #13 bullet last week. Glen Campbell's "Southern Nights" came to the top 10 this week at #9 bullet, up from #14 bullet last week.

Also moving into the top 10 this week is Paul McCartney & Wings with "Maybe I'm Amazed," at #10, up one notch from #11 bullet last week.
Platinum is Browne.

Jackson Browne The Pretender

www.americanradiohistory.com
Industry Executives Assess Future Role Of The Single

(continued from page 14)

Passamano, national sales manager for Bingles, said the profit margins are "very marginal. Singles are primarily a vehicle to create or sustain an act. Your margin of profit only goes higher when you look at selling volume. But the volume's not there."

Sai Licata, vice president of sales and marketing for Crystalg Records, said that singles can be profitable, but that all too often they're not. The success of a single in决定了 the profit margin is looking at how long it takes a company to break a single and make it a big record. In the cases of established artists, they can be very profitable, because very little money has to be spent to break them. The longer it takes to break the record, the more advertising and promotion expenses cut into future profits."

Walter Lee, Capitol Records' national sales manager, commented, "It's pretty much an accepted fact that the larger record companies don't look at making money on 45s. They are trying to make money on album sales." Likewise, Terry Cashman, president of Lifesong Records, remarked, "You can't make any money on singles but obviously the biggest profit is in albums. We release singles in order to increase sales at retail outlets, and to get people on stations that don't play album cuts.

Small Profit Margin

"If a company has to survive on singles alone," pointed out Skip Byrd, president of ABC Record Distributors Inc., "probably many companies wouldn't even consider them or be in the singles business. Singles have been used as a vehicle to promote and exploit the album product over the last three to four years. If you did a profitability study on the single record itself, you'd probably find they weren't too profitable for the companies involved."

Howard Silvers, national sales manager for the GRT Records group (which includes Janus), explained the present squeeze on profit margins in these terms: "At this point it costs 13.5 cents to manufacture a single. Let's assume a 10% royalty factor; 10% on suggesting the record is the more difficult, because the song's length is no longer than normal, you've got a publisher's royalty of 45-52. Then you've got the AF of M (American Federation of Musicians, the union) factor, which is approximately 2%. Right there you have about 35% of the cost. So when we list the product out at 50c, we've got an 18% margin.

"Let's further assume that our overhead is 10%.

Silvers continued, "That's another 5c. So, bottom line, we're probably only making 30c on a hit record and where's your margin? It's gone.

Kass of Buddah estimated the profit margins on singles, commenting, "You're going to make a very big profit center anywhere, and I think everyone companies are losing."

High Risk Percentage

Dave Glickman, president of Atlantic Records, admitted that the profit margin on 45s has been declining because of handling costs, high return rates and "the will throw that away."

Lasker explained, "Artie, president of Ariola Records, there's a huge profit in a single record down at the distribution level, because you have the independent distributors and branch operations of companies love single records. You take a big company that owns a brand name—say the BEATLES, the Animals, and so forth—they're making a great deal of profit because of their behavior.

Lasker explained that the manufacturer doesn't mind making less money on 45s as long as the distributor is willing to spend the extra label wants to give distributors an incentive to promote the single on which the success of an album may depend."

There will always be a single, even if the record companies don't make any money on it, because it's the only way you're really going to get exposure on AM radio."

Art Kass, president of Buddah Records.

While such companies as CBS, Private Stock, Capitol, Atlantic, and Roulette claim that unit sales of their singles are either up or at least holding steady, the RIAA figures still establish a downward trend in single sales for the entire year. Why did unit sales of 45s decline by 28% during a period that saw album sales increase 19%? According to Bob Weisberg, senior vice president of marketing for 20th Century Records, "It was very bad timing. The price increase was too severe at one time."

Simón of Polydor, on the other hand, blamed "the spreading out of the single market. We're not changing singles, we're selling albums. If you look at the singles, you find a lot of albums, but also in and of itself.

"A preponderant proportion of 45 rpm sales are to the jukeboxes. The record industry would be foolish to minimize the importance of this thing," Artie Mogul, president of United Artists Records.

Larry Ulti, president of Private Stock Records, also maintained that 45s can generate a healthy profit, "I think that if the record companies have the business sense to sell singles, you can make a lot of money."

Ulti added that, if the industry as a whole is not doing well with singles, the difficulty is largely psychological. "I think the single will become an extinct species only if the industry allows it to become one. If the industry is negative on singles, and overprices them, and feels that they should be used only for promotional purposes and works them to the extent where they oversell them, they will subject them to extinction. But, if they treat the single with the respect it deserves, it will still be a viable single.

Similarly, for Henry Stone, owner and president of TK Records, the single is not just another promotional tool. "If other companies want to lose it as that, fine," he stated. "But I'm going to do it to make money.

Eli Bird, director of national and international sales for Playboy Records, called singles "the lifeblood of the company. Essential to the company because of the size of our staff, we have a much higher net profit on singles, I think, than a major label would have."

Miller London, national sales manager for Motown Records, complained that, with singles in general, "you have the margin. He pointed out, however, that "if you sell eight million singles a year, that means a wholesale profit of $4 million, and no one

ors as reasons for the drop in 45 sales. The declining teenage market is one, and I'm sure the increase in price is another. With singles being declining even before the list price was raised to $1.29, he remarked that "the severe dis-

counting is more noticeable, that's where the advertising."

Abramson of Mercury offered another explanation for the drop in unit sales. "There's been a change in the value of a dollar. Once you had singles for 69c and albums for $4.00. Today the customer sees a greater value in an album with eight or 10 selections. In relation to albums, singles don't have as great a value anymore."

Yet another theory was advanced by Cyril Southy, president of Capitol/EMI, single records were pretty much a new vehicle for young people who couldn't afford to buy an album but album sales are up, so you have to assume that those single buyers developed into album buyers because of access to more money.

Jim Tyrrell, president of Epic Records, cautioned that record buyers are not always "buying at face value," that the assumption that more is better. Despite the relatively small price difference between a single and a nearly discounted album. Tyrrell said, it appears that the customer will choose the single "if he makes the determination that it's not worth buying the album."

So if you get that one thing that appeals to him (the single), it's worth that amount of money to him and that's it.

The broad consensus of the executives involved inCash Box that was that teenagers and jukeboxes are still the undis- cussing the single market. So far, 45 single records were sold to jukeboxes, but if you don't have a precise figure on it. In country 

In Cash Box, February 12) Some industry sources feel that the "jukebox" market is still strong, but Cash Box (continued on page 41)
Hot items wear Motown jackets.

For example:

SMOKEY ROBINSON

Includes the hit single
"There Will Come A Day
(I'm Gonna Happen To You)"
(T-35951)

Deep In My Soul

JERRY BUTLER

Includes the hit single
"I Want To Do It To You"
(M-87853)

SUITE FOR THE SINGLE GIRL

Extra-large.
On Motown Records & Tapes.
Boz Scaggs. Dou
latinum, and still sailing.
SINGLES REVIEWS

picks of the week

DAVID DUNDAS (Chrysalis 2142)
Daisy Star (3:10) (Dick James/Moth - BMI) (Dundas, Greenway)
"Jeans On" demonstrated the airplay tenacity of Dundas. This record retains the catchiness of the last one, and its view is starry-eyed without being frivolous. A backdrop into drums and classical strings holds interest through the close.

PETER GABRIEL (Atco 7097)
Solsbury Hill (3:25) (Run 11/Ear Pieces - BMI) (Gabriel)
One of the cuts from the former Genesis vocalist's first solo album that has most impressed FM programmers. However, its lighthearted feeling should go a long way in expanding his audience beyond the boundaries of so-called "Progressive Rock."

ELLIOTT RANDALL (Kirshner/Epic 4269)
High On Love (3:35) (Kirshner - ASCAP) (Margo)
Traces of this guitarist's Steely Dan heritage can be heard in the closely harmonized vocals, which turn up an arresting hook after each basic piano/vocal verse. Needless to say, the guitar fills are all gems, though the solo tends to meander.

MARVIN GAYE (Tamla T54280F)
Got To Give It Up (3:59) (Jobette - ASCAP) (M. Gaye)
From his live album done in London, this highly infective tune features Gaye's vocals over throbbing drums and street jive noise that has a sound just right for the disco, and tailor made for an upbeat mood. Strong R&B appeal, top 40 possibilities.

JETHRO TULL (Chrysalis 2135)
The Whistler (3:30) (Five Star - ASCAP) (Anderson)
Anderson's ripping cut from "Songs From The Wood," this first single has all the earmarks of Ian Anderson's individual style. The overlapping introductory verses might be judged disjointed by some, but tight accents and a luxuriant sound on all instruments make this a programming jewel for varied formats.

DAVE MASON (Columbia 10599)
So High (Rock Me Baby And Roll Me Away) (3:35) (Almon-Jaco-Jason - ASCAP) (Williams, Conrad)
From the "Let It Flow" album, this song shows Mason at his best. It rolls along with a rich chorus, electronic string effects and melodic congas. Brown sings effectively at a mellow pace.

CHILLIWACK (Mushroom 7024)
Fly At Night (3:20) (Chilliwack/Mushtrunes - BMI) (Henderson, Turner)
This group's Canadian pop successes have infiltrated the U.S. only by the strength of their own licks - thus far. A smooth Neil Youngish lead vocal lends the right amount of personality to a slickly harmonized production on this first single from their first LP for this label. Another in the line of rock and roll band songs spawned by good old BTO.

THE MIRACLES (Columbia 10517)
Wishing (Make The World Go Round) (3:19) (Giromora - ASCAP) (Griffin, Moore, Griffin)
Lead vocalist Bobby Griffin demonstrates the versability of his trademark on this cut from "Love Crazy." A good balance of vocals and progressive instrumental effects for R&B. Possible pop programming.

RED SPEEDWAGON (Epic 50367)
Rid Into Storm Out (2:54) (EMP - RIchrath)
From their new live album, "You Get What You Play For," this single has been released to exhibit the energy of this band under its uncontrolled sound. Strip away the super volume distortion and what you'll hear is tightly executed rock and roll that's slick enough for most of pop radio.

MARIE OSMOND (Polydor/Kobalt 14385)
This Is The Way That I Feel (3:20) (Fame - BMI) (Jackson)
The little track from Ms. Osmond's new Polydor album is geared toward the love-struck young audience, male and female. Twinkling harmonics and bells surround heartfelt sighs of frustration.

LONNIE LISTON SMITH AND THE COSMIC ECHOES (RCA 10920)
Space Lady (3:30) (Cosmic Echoes/Unichappell - BMI) (Smith)
Smith's electric piano carries a strong chord progression here, supported by an amazing, slippery bass line. From "Renaissance," one of his best vocal performances to date. geared toward R&B playlists.

DOLLY PARTON (RCA 10935)
Light Of A Clear Blue Morning (4:53) (Velvet Apple - BMI) (Parton)
As one of the undisputable queens of country music, Dolly Parton has made inroads into the pop market. Album sales as well as television. This somewhat visionary single has pop qualities, while preserving Ms. Parton's unique vocal style.

JACKIE MOORE (Kayvette/TK 5219)
Make Me Yours (3:16) (Cash Songs - BMI) (Swann)
A beautiful shuffle of horns and strings introduces Ms. Moore's version of Bettye Swann's memorable song. The choruses are harmonized just the right way, and this young lady has a husky voice that's unforgettable in its own way.

VALENTINE (UA X959)
Take You Back (Street Corner Song From "Rocky") (3:12) (United Artists - ASCAP) (Stalone) "Rocky" fanatics may be disappointed that this record does not contain the a cappella verses heard in the film, but the melodies are haunting nonetheless. An expert vocal performance by a group led by Sly Stallone's brother.

CHUCK MANGIONE (A&M 1919)
Doin' Everything With You (3:23) (Gates - EMI) (Mangione)
From the album "Main Squeeze," this instrumental single showcases Mangione's most sentimental and accessible side. Sweet melody for easy-listening or pop.

QUINCY JONES (A&M 1923)
Oh Lord, Come By Here (3:40) (Shashida/Kidada - BMI) (Janes, Cleveland)
"Roots" didn't spare on the details, and if it gospel was an inevitable part of the environment that Jones had to create, it went to the right sources. Jones, Cleveland. one of the undisputed leaders in the field. A beautiful job of production and engineering lends the voice a rare presence.

STEVE WONDER (Tamla 54281)
Sir Duke (3:33) (Jobette/Black Bull - ASCAP) Wonder
Songwriting in after 1973 as well, as this second single from "Songs In The Key Of Life" is probably well-known to most listeners. It's a tribute to jazz and roots, with a beat that has somewhere between jazz and funk, and a horn section that dances on winged feet. Already on its way up the charts.

BREAD (Elektra 45389)
Head On You (1:26) (Kishshula - ASCAP) (Gates)
Sung in a reserved style by David Gates, this is a love ballad in the popular tradition. Harmonies never cloud the necessary solitude of that one plaintive voice, emphasized by softly bending, weeping-willow strokes from the string section.

ORELANS (Elektra/Asylum 45391)
Spring Fever (3:57) (Lyndeland/Franstan - BMI) (Mason, Hopper)
This song couldn't have come along at a better time. A saxophone gets it sizzling, and sly pop melodies and confident harmonies from this versatile collection of musicians make it go. From the album "Waking And Dreaming."

KENNY NOLAN (20th Century 2331)
Love's Grown Deep (3:45) (Sound of Nolan/Chelsea - BMI) (Nolan)
Long a songwriter of repute, Nolan finally broke out into a performing sense on the top ten charting "I Like Dreaming." This one is deeply romantic and sentimental, with a delicate, R&B influenced arrangement that has to be admired. Nolan's voice has the vulnerable quality to make it work.

SAMY HAGAR (Capitol 4411)
Cruisin' & Boozein' (2:50) (Big Band - BMI) (Hagar)
This record comes to us from Hagar's recent solo LP, one that moves ahead with classic rock guitar chords and drums, but as Hagar's forceful voice rides the top. Acoustical guitars soften the attacking edge.

DEJA VU (Capitol 4396)
Love, I'd Like To Thank You (½ 25) (C.A.M.-U.S.A. - BMI) (Grasso, Bennett)
A majestic ballad that soars from quiet acoustic melody to surging crescendo. Aimed at the pop and easy listening waves. Professional production and a powerful arrangement from the "Get It For Love.

CLAUDIA FIELD (Roulette 7297)
To Love Somebody (3:15) (Cassiere - BMI) (Gibb, Gibb, Gibb)
We all know what it's like. The Bee Gees found a new wave of popularity on the dance floor, but Ms. Field has added another dimension with a danceable, R&B (but not disco) version of one of their old hits. Cogently vocalized.

RIMSHOTS (Stang/All Platinum 5072)
Jack In The Box (3:10) (Gambl - BMI) (Ray, Keith, Goodman)
A pillow production employing flittered voices and a heavy phased-shifter sonic blend. Catching details in nursery rhyme lyrics and rising chord patterns from a group that has tended to score R&B adds in the past.

FARRAGHER BROTHERS (ABC 12259)
Thank A Lot (3:10) (Braithee - BMI) (Farragher)
A shouted lead track and counterpointed backing vocals define this group's pop/R&B blend. Open to varied programming, from the LP "Family Ties."

JACKPOT (EMI/Capitol 4387)
Midnight's Alright (3:00) (Daglow - ASCAP) (Hammond, Segelmen)
By stripping good-time pop to its barest essentials, this record achieves a certain purity of purpose. Sounds a bit like "Right Back Where We Started," and makes you think of pink elephants doing a line dance.

FLAME (RCA 10948)
Dee (2:47) (Hudson Bay - BMI) (Jackson)
This group features a raunchy-voiced, female lead singer whose bluesy delivery is the record's strong feature. The instrumental is still with uncompromised mixed electric guitars. Not for the faint of heart, from "Queen Of The Neighborhood."

B.J. THOMAS (Myrrh 166)
Home Where I Belong (3:32) (Word - ASCAP) (Terry)
Though this record is largely a vehicle for the communication of Thomas' recently found spiritual awareness, the tune is pleasant and the voice un-mistakeable to pop listeners. Will have a soothing effect upon some listeners.
this is the way that i feel

Her New Album
PD-1-6099

Her New Single
PD-1-4385

Produced by Rick Hall
For Fame Productions
This has to be one of the most varied and classical works ever done by a rock and roll band. Three of the sides are devoted to stellar solo efforts, but the side where the band groups shows that EL&P has reached a maturity seldom even aspired to by most pop artists. Majestic, symphonic, folkish rockin’ — it’s all here, on an album that knows no boundaries. For AOR and some classical playlists.

The Isley Brothers are back with another high-spirited album of tunes, featuring a good balance between hot and funky dance floor numbers and slow and smoky ballads. Their pleasing harmonies and energetic rhythms make this LP as welcome at the disco as it is on the bedroom stereo. For top 4 and R&B playlists.

STILL TOGETHER — Gladys Knight & The Pips — Buddha BDS 5699 — Producer: Van McCoy, Jerry Peters, Tony Camilo and Charles Kipps — List: 6.98
Featuring three different sets of musicians and production teams, Gladys Knight and her harmonious Pips have put together an album with a variety of moods and a choice between uptempo dance songs and slow love tunes. Either way the music is high-quality and quite palatable. For R&B, top 40 and disco playlists.

BOB JAMES FOUR — Bob James — CTI 7074 — Producer: Creed Taylor — List: 7.98
As is true of many jazz recordings, this Bob James album is a coordinated team effort. This time featuring Hubert Laws, Eric Gaie, Art Farmer, Gary King and Steve Gadd. Though his keyboard mastery certainly gets some of the spotlight, it is James’ amazing arrangements which are particularly noteworthy here, for their ability to provide the best possible accompaniments for a particular melody. Should receive AOR, MOR and jazz airplay.

THIS IS THE WAY I FEEL — Marie Osmond — Polydor PD-1-6095 — Producer: Rick Hall — List: 6.98
This is the third solo album by Marie and is solid evidence of increasing confidence and maturity. There is an urgent and pleasing quality to her vocal style which gives both depth and emotion to her interpretations, unusual but welcome in a singer so tender of age. For top 40 and MOR airplay.

Moving away from his previous Macon, Georgia influences (except on “Baby, Sweet Baby”) Les Dudek has combined a variety of sounds that make this album an eclectic effort, refreshingly hard to classify. As a first rate guitarist, Dudek seems even more adept at lead vocals now, especially because his voice has such an unusually wide range of characterizations available to it. For top 40, AOR and some jazz playlists.

Evan’s arrangements and Harris’ superb musicianship, whether singing or playing sax or keyboards, make a dynamic duo, which is ably assisted by a talented group of supporting players. The moods on this remarkably varied album include jazz, blues and electronic reggae with just a touch of social commentary. Its broad appeal should insure airplay on AOR, jazz, R&B and some top 40 playlists.

LIFESTYLE — Lifestyle — MCA 2246 — Producer: Billy Jackson — List: 6.98
This debut album is evidence of the fact that this band is a tightly knit N&R group that is sure to make waves. Hailing from Rochester, N.Y., the quintet is equally adept at dance tunes and slow love ballads, both styles delivered with feeling and consummate skill. For R&B and top 40 playlists.

YARDBIRDS GREAT HITS — Yardbirds — Epic PE 34491 — List: 6.98
The Yardbirds were responsible for some monster hits of the crazy days of the mid-60’s, and on this collection, the memory is revived once again, aided considerably by the excellent liner notes written by Ira A. Robbins. There is nothing really new here, but the LP does include 2 songs never released as singles. “I Ain’t Done Wrong,” and “The Train Kept A-Rollin’,” featuring Jeff Beck.

A very special album for lovers is what Lou Rawls has to offer in this well-done production effort of mostly romantic love ballads. Though most of the tunes are silky smooth and easy-listening, there’s some bounce too, especially on the upbeat arrangement of “All The Way.” For top 40, R&B and MOR playlists.

ANGEL — Ohio Players — Mercury — SRM-1-3701 — Producer: Ohio Players — List: 7.98
The title track is appropriate for this showcase of heavenly harmonies weaving between soft love ballads and upbeat dance tunes. Once again, the Ohio Players have pulled together a smoothly produced work blending nicely the mixture of tight horn riffs and vocal and musical rhythms the band can sway to For R&B, disco, top 40 and some AOR playlists.

That the single from their album was pressed in yellow vinyl to simulate gold after only three weeks it is number 54 with a bullet on our singles chart. Featur- ing harmonies reminiscent of early Hollies and a flair for hard- driving rock and roll with discipline, this band may be ready for the big time after all. For AOR and top 40 playlists.

Even though the Moody Blues are past history as a collective unit, their individual members continue to produce quality work. This latest example of which is this album by singing guitarist, John Lodge. With his debut solo album, Lodge showcases a set of ten self-written tunes highlighting his ability particularly as a smooth balladeer and a mellowly lyricalist. For AOR, MOR and top 40 playlists.

IGUACU — Passport — Ato CD 36-149 — Producer: Klaus Goldinger — List: 6.93
Klaus took his band to Rio to record this accessible and successful fusion effort, united six-lead jazz with contemporary rock, and adding Latin rhythms for additional space. Though the Germanish Ocho has not yet enjoyed the large forum in this country that they are prepared for, commercial acceptance should be forthcoming as pop music becomes more aware and accepting of jazz-oriented material. For AOR and jazz playlists.

TOUCAN DO IT TOO — The Amazing Rhythm Aces — ABC 6009 — Producer: Rick Hall — List: 6.98
On their third album for ABC, the Aces once again defy any convenient niche in which to pigeonhole their “Toucan.” More often than not, they have a country-flavored rock sound but this is a soul band that can. The Band or Otis Redding on one album. Incredibly versatile, they can do rock &W or the blues with gusto and will no doubt be heard on AOR, top 40 and C&W playlists.

This album is a rocking bit of music featuring the writing and vocal talents of band leader Andy Adams. His voice is strong and clear and his impact is amplified by the superior musical rhythms of his musical colleagues, whose instrumental melodies never interfere with the force of the lyrical interpretations. For top 40 and AOR airplay.

UNIVERSAL LANGUAGE — Booker T. & The M.G.’s — Asylum 7E-1093 — Producer: Booker T. & The M.G.’s with Tom Dowd — List: 6.98
It seems like much longer but we’ve only had to wait seven years for an album from Booker T. Jones and his M.G.’s, this being their 16th. Jones’ keyboards are the obvious musical focal point for the group but Steve Cropper’s guitars, Willie Hall’s drums & Donald “Duck” Dunn’s bass work fill the audio space with more music than a quartet should be able to deliver. No vocals here, just instrumental quality for R&B, top 40 and AOR playlists.

In the easy-listening category there are few peers for the Caraveli Orchestra, led by soaring strings and sophisticated arrangements. Caraveli’s particular forte is in re-designing popular contemporary music to produce a singularly melodic and soothing sound. For MOR playlists.
A beautiful new kind of soul—
CECILIO & KAPONO'S
"NIGHT MUSIC."

Cecilio & Kapono's songs are beautiful; but not bland.
Their harmonies are soulful—but it's a brand of soul all their own.
The first time you hear "Night Music" you'll know you're on to something beautiful, soulful and new.

On Columbia Records and Tapes.
Produced by Bruce Battin, Terry Powell, Cecilio & Kapono.
March, 1977 Chart Analysis

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<th>Pop 45 Chart</th>
<th>R&amp;B LP Chart</th>
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Top 10 Pop Labels

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Top 10 R&B Labels

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Top 10 Jazz Labels

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Top Classical Labels

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</table>
**JAZZ ALBUM PICKS**

**THE 40TH ANNIVERSARY CARNEGIE HALL CONCERT**
This was one of the major events of 1976 — a Panoramic presentation of Herman’s Herds, past and present. The alumni, including Slim Gaillard, Zoot Sims, Al Cohn and Stan Getz, cop most of the honors but there is tremendous spirit and enthusiasm throughout the entire double package. Gryphon productions should be given a vote of thanks for this enormous undertaking. Also, the solo credits and liner notes are badly messed up.

**STARBURST**
- The Reuben Brown Trio & Richie Cole
Producer and also man Cole is the principal attraction here. He is a blistering, straight-ahead stylist as the title aptly displays. The Brown trio is a fully satisfying rhythm section and Brown himself is a thoughtful inventive stylist. Still, it is Cole who stands out, in the billing as well as the performance: it is his disc and a fine one at that.

**TOWERING TOCATTA**
Schifrin is a masterful arranger so it should come as no surprise that the carefully crafted productions on this CTI album will have broad appeal. There are several film themes in the album but we find “Midnight Woman” with solos by Eric Gale, Joe Farrell and Schifrin himself the most attractive piece. The music should have strong appeal for most radio as well as discos.

**On Jazz**

Bob James’ latest CTI album “Bl 4” has just appeared. Hubert Laws, Eric Gale and Art Farmer are among the contributers. We understand that CTI has initial shipments of 200,000 LP’s in the pipeline.

Michael Henderson is working on his next Buddah album at Electric Lady in New York.

Count Basie and his orchestra knocked em dead at Carnegie Hall last week in a series of concerts with Billy Eckstine. It is especially good to announce the appearance of some superb Basie in the current Verve reissues. The album is titled “16 Men Swinging” and it comes from the 1953-54 band with some great arrangements by Nat Helti and Frank Foster included. Foster in particular has never written better than on “Blues Backstage” and “Down For The Count.”

Herman Legrand will be reissuing a fine Bob Dorough album which originally appeared on Mort Fega’s Focus label many years ago.

The guitarist Jimmy Ponder’s latest impulse album is “White Room.” Mostly small band it has strings arranged by Johnny Pate and was produced by Esmond Edwards.

**Gala Ellington Concert Planned**

LONDON — A gala concert celebrating the music of Duke Ellington will be staged at the New Victoria Theater here on April 17, featuring French pianist/composer Michel Legrand, Adelaide Hall, who sang with Duke’s band nearly four decades ago, Larry Adler, Earl Okin and a special all-star band being assembled by British jazzman and composer John Dankworth.

The two-hour entertainment will also feature rare film and the recorded voices of Ellington and some of his famous musicians. Legrand will travel from Los Angeles bringing with him his version of a hitherto unknown and unperformed Ellington composition.

The concert is the brainchild of London Sunday Times jazz and pop critic Derek Jewell, who was a personal friend of Ellington and has just written a biography of him entitled “Duke” with a companion album being issued by RCA.

“There has been no major British celebration of Ellington since his death,” said Jewell. “I felt there ought to be. April is an appropriate time since it is the month of his birth, and it’s 50 years since Ellington went into New York’s Cotton Club, which was really the start of his ascent.”

The concert is to be put together by Robert Paterson, another friend of the bandleader, and is being jointly presented by him, Melody Maker and the Jazz Journalists’ Society. The Jazz Journalists’ Society will receive all profits, which will go towards building a jazz club in London, to house an auditorium, a library and rehearsal facilities.
Sound Advice—The very best in progressive music. A collection of new releases

Miles Davis

*WATER BABIES*

Another masterful record from the grand man of jazz, Miles Davis. "Water Babies" features the talents of some of today's great players, Chick Corea, Herbie Hancock, Tony Williams, Wayne Shorter, Ron Carter and Dave Holland.

Shakti

Featuring John McLaughlin, Shakti mixes the classical music of India with the jazz sensitivities of the West. The quartet also includes L. Shankar, one of India's foremost violinists, Zakir Hussain, tabla, and V'ikay. Shakti explores new musical frontiers under a Western virtuoso's direction.

Weather Report

Powered by Miles Davis alumni like Joe Zawinul and Wayne Shorter, and augmented by Jaco Pastorius, Alejandro Acuna and Manolo Badrena, Weather Report has been astonishing critics and audiences for years. "Heavy Weather" expands its horizons.

Al DiMeola

*Elegant Gypsy*

After "Land of the Midnight Sun," former Return to Forever guitarist Al DiMeola continues his melodic explorations in "Elegant Gypsy." He is assisted by Paco de Lucia, a flamboyant flamenco guitarist, Jan Hammer, and other musicians.

Eric Gale

*A Sessionman's Sessionman,* for years guitarist Eric Gale has been a major, behind-the-scenes force in the jazz world. In his first solo album, "Ginseng Woman," he unveils his studio magic for the public at large.

Marlena Shaw

*Sweet Beginnings*

Marlena Shaw, a singer who is as comfortable in a small supper club as on the stage of the Apollo, has already had an extraordinary career. She was the first woman to be offered a recording contract by Blue Note Records. "Sweet Beginnings," produced by veteran Bert deCoteaux, showcases her enormous talents anew.

Herbie Hancock

*V.S.O.P.*

The melodic flow of Herbie Hancock has been delighting audiences for years. "V.S.O.P." captures this elusive and creative force as never before—a tasteful, funky treat for all music lovers. Shipping in April.
Ask your Columbia representative about the program.
FCC Monitors CB Radio Sales

WASHINGTON, D.C. — The citizen's band radio channel expansion from 23 to 40, as of the first of the year, has manufacturers and retailers eager to unload the remainder of their 23-channel stocks. So eager, the Federal Trade Commission fears, that some CB commercials may engage in false, misleading or deceptive advertising.

The FCC has put all concerned on notice that it is monitoring CB advertising and promotions to make sure they include the following information: expansion to 40 channels is effective Jan. 1, 1977; the identity of 23-channel CB's not convertible or good for trade on 40-channel sets (only about half are convertible), and the availability and terms of any conversion/trade-in program.

Broadcasters Strike Back At Leukemia In Marathon Fund Raiser

LOS ANGELES — Over $500,000 was raised in a 24-hour period by radio stations throughout the country for leukemia research. Over 50 stations participated in the fifth annual marathon which was held on February 26 and 27. Celebrities helping raise funds included Shirley Jones, Ralph Edwards, Bob Barker, Jay Stewart, Mitzi McCall, Charlie Brill, Rose Marie, Bob Crane, Greg Mullavey, Lee Meriwether, Joe Campanella, Bill Balrazza, Gary Owens, Ray Conniff, The Miracles, Hoyt Axton, Jimmy Wexler, Roger Miller, Charlie Dierkop, Anson Williams, Scatman Crothers, Joyce Bulifant, Harrison Page, Peter Iiackson, Robert Ginty, William Christopher, Sally Stark, Larry Leeman, Eric Scott, The Heywoods, Katie Saylor, Bob Hopkins, M.G. Kelly and Jaya P. Morgan.

New personnel at KLKL, Denver. The program director is C.C. McCartney. Rick Brady is the assistant PD and MD. John London and Ron Engelman are the two new-man morning drive team. All personnel are from KXXK, also Denver. Beaver Stevens formerly with KUDP, Phoenix, is a replacement at KXXK.

Dick McKee, former station manager of KRKE, Albuquerque, has resigned. His replacement is Dick McKe.

Chet Harlow is the new program director at KLCI, Monroe. Effective April 1, Warren Maurer, former general manager of WOWO, Fort Wayne.

Radio Staffers Meet The Artists

BOB SEGER IN PHILLY — Bob Seger stopped off at Philadelphia's radio station WYSP-FM while on his current tour. Seger is shown with the station's music director Dennis Somach (left) and Capitol Records promotion man Arthur Field, at Seger's request.

The Greater Cincinnati Radio Broadcasters Association has elected new officers: President is Perry Saunders of WLYK-FM, vice president is Francis Wood Jr. of WENB-FM, secretary-treasurer is Bernie Kivome of WLW AM, and the recording secretary, Larry Albright, of WLW, has been re-appointed to the position.

Radio stations WHAZ, Troy; WOKO, Albany; and WGY Schenectady, have been presented special citations by Dick Lawrence, New York, for their drive to raise money for the Boys and Girls Clubs.

Saul R. Grunberg, WABC, New York, has been presented with the annual Radio Hall of Fame award by the National Association of Broadcasters.

The National Association of Broadcasters has presented special citations to the following stations for their contributions to disaster relief.

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Saul R. Grunberg, WABC, New York, has been presented with the annual Radio Hall of Fame award by the National Association of Broadcasters.
Listen to this self-portrait.

On his first album, "A Painting," Neal Fox has created a canvas of feeling and texture with the technique of a true artist. His original songs possess a power and sensitivity that miraculously pull you into a swirling world of impressionistic beauty where nothing matters but the color of the moment. Neal Fox. "A Painting." A self-portrait in song from an artist with a stroke of genius for music. Put yourself into the picture.

Produced by Michael Lewis and Stuart Wiener

RCA Records
WHEN YOU'VE GOT IT,
AUNT IT!

WALTER JACKSON, "I Want To Come Back As a Song:" The follow-up to Walter Jackson's enormous Feelin' Good album last year. It features the instant R&B smash, "Baby I Love Your Way.

KENNY ROGERS. The first hit off of this album was "Laura." Now the gigantic country hit, "Lucille," is crossing over to pop. And the Kenny Rogers album is turning into a monster.

N.C.C.U., "Super Trick:" Just as he did with the Blackbyrds, Donald Byrd has discovered and turned another student band into one of the hottest new acts in the country. Coming Soon.

MORNING, NOON AND NIGHT. A new, very tough band, produced by Michael Stokes, the man who worked the same magic for Enchantment and their hit "Gloria." Rock and roll. Down and Dirty.

LAVENDER HILL MOB. An overnight sensation at radio. As soon as the album came out, it went on the air all over the country. Big and New. It features the single, "The Party Song ."

1. I Wanna Get Next To You - Rose Royce - MCA
2. Couldn't Get It Right - Climax Blues Band - Sire
3. When I Need You - Leo Sayer - WB
4. Your Love - McCoo & Davis
5. I'm Your Boogie Man - K.C. & The Sunshine Band
6. Feels Like The First Time - Foreigner - Atlantic
7. Can't Stop Dancin' - Captain & Tennille - A&M
8. Right Time Of The Night - Jennifer Warnes - Arista
9. Angel In Your Arms - Hot - Big Tree
10. Dancing Man - Q - Sweet City
11. Calling Dr. Love - Kiss - Casablanca
13. Hello Stranger - Yvonne Elliman - RSO
14. Cherry Baby - Starz - Capitol
15. Sir Duke - Stevie Wonder - Tamla
16. So In To You - Atlanta Rhythm Section - Polydor
17. Southern Nights - Glen Campbell - Capitol
18. My Sweet Lady - John Denver - RCA

CASH BOX POP RADIO ANALYSIS

MOST ADDED RECORDS

<table>
<thead>
<tr>
<th>Record</th>
<th>This Week</th>
<th>To Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. I Wanna Get Next To You</td>
<td>19%</td>
<td>38%</td>
</tr>
<tr>
<td>2. Couldn't Get It Right</td>
<td>15%</td>
<td>52%</td>
</tr>
<tr>
<td>3. When I Need You</td>
<td>13%</td>
<td>79%</td>
</tr>
<tr>
<td>4. Your Love</td>
<td>13%</td>
<td>35%</td>
</tr>
<tr>
<td>5. I'm Your Boogie Man</td>
<td>12%</td>
<td>25%</td>
</tr>
<tr>
<td>6. Feels Like The First Time</td>
<td>12%</td>
<td>19%</td>
</tr>
<tr>
<td>7. Can't Stop Dancin'</td>
<td>11%</td>
<td>50%</td>
</tr>
<tr>
<td>8. Right Time Of The Night</td>
<td>10%</td>
<td>72%</td>
</tr>
<tr>
<td>9. Angel In Your Arms</td>
<td>10%</td>
<td>32%</td>
</tr>
<tr>
<td>10. Dancing Man</td>
<td>10%</td>
<td>26%</td>
</tr>
<tr>
<td>11. Calling Dr. Love</td>
<td>9%</td>
<td>37%</td>
</tr>
<tr>
<td>12. I've Got Love On My Mind</td>
<td>8%</td>
<td>72%</td>
</tr>
<tr>
<td>13. Hello Stranger</td>
<td>8%</td>
<td>17%</td>
</tr>
<tr>
<td>14. Cherry Baby</td>
<td>6%</td>
<td>20%</td>
</tr>
<tr>
<td>15. Sir Duke</td>
<td>6%</td>
<td>11%</td>
</tr>
<tr>
<td>16. So In To You</td>
<td>5%</td>
<td>89%</td>
</tr>
<tr>
<td>17. Southern Nights</td>
<td>5%</td>
<td>88%</td>
</tr>
<tr>
<td>18. My Sweet Lady</td>
<td>5%</td>
<td>7%</td>
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STATION ADDS THIS WEEK

<table>
<thead>
<tr>
<th>Station</th>
<th>Record</th>
</tr>
</thead>
<tbody>
<tr>
<td>WORC, KJ, WKJ, WYK, WHHY, KIOA, WOKI, WSM, WFPF, WACO, WGNS, KJRB, WPDR, WJTL, KSQJ, WAYS, KCBG, KFWL, KFRC</td>
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<tr>
<td>KJ, WKJ, WHHY, WMPM, WACO, KEEL, KNDE, WSNJ, WLAC, 13Q, KSLO, WTJS, WKY, WKBW</td>
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<tr>
<td>WAZW, WPEZ, KRBE, KFSTP, WPX, KNUS, KXOK, WOSAI, Q-102, KNDE, WACO, WCG, WKY</td>
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<tr>
<td>KF, WDRQ, WACO, KkfC, 9XX, WAXZ, WPX, KSQI, WOSAI, 13Q, Z-93, Q-94, KIOA, WKBW</td>
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<tr>
<td>WMPM, WBPB, WSQA, KOVER, SHAPE, KJRB, Z-23, WJET, WPDR, KSQI, WKBW</td>
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<td>B-100, WOW, WKJ, WACO, WDRQ, WBGB, WISM, Z-96, WCOL, WACO, WKBW, KPAJ</td>
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<tr>
<td>KDFK, KBEQ, KYA, WPQC, WFPOM, WJET, WSAI, KTAC, WIPL, B-100, Z-93, 99X</td>
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<td>WAYS, WPQC, WACO, KJRO, WSQA, WCOL, WERE, WLEY, WOW, WORC</td>
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</tr>
<tr>
<td>KF, KLEO, KDIE, Z-94, WSGA, Z-94, WERE, WDRQ, WACO</td>
<td></td>
</tr>
<tr>
<td>KERN, WNCI, WZUU, WJET, KRBE, WOKY, WMK, KACK, KPAJ</td>
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</tr>
<tr>
<td>B-100, Y-100, WISM, KCBG, WPQZ, WOKY, WAMY</td>
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</tr>
<tr>
<td>WORC, WQH, KEEL, WAPE, WACO, WLAC, KJRO, WLTE</td>
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</tr>
<tr>
<td>WACO, KXOK, WING, WKLO, KLEO, WORC</td>
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<tr>
<td>KJRB, Q-102, WLS, WSAI, WRKO, 99X</td>
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<tr>
<td>WSAI, KBEQ, KJRO, KDIE, WOW</td>
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<tr>
<td>WLAC, WABC, WPEZ, WPX, B-100</td>
<td></td>
</tr>
<tr>
<td>KF, KBGE, WREZ, WLEE, KJRO, WBBF</td>
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</tr>
</tbody>
</table>

RADIO ACTIVE SINGLES

1. HOTEL CALIFORNIA - EAGLES - ASYLUM
2. SOUTH NORTHERN SONGS - GLEN CAMPBELL - CAPITOL
3. WHEN I NEED YOU - LEO SAYER - WB
4. SO IN TO YOU - ATLANTA RHYTHM SECTION - POLYDOR
5. I'VE GOT LOVE ON MY MIND - NATALIE COLE - CAPITOL
6. RIGHT TIME OF THE NIGHT - JENNIFER WARNES - ARISTA

SECONDARY RADIO ACTIVE

1. DANCIN' MAN - Q - EPIC/SWEET CITY
2. HELLO STRANGER, YVONNE ELLIMAN - RSO
3. CHERRY BABY - STARZ - CAPITOL
4. SO IN TO YOU - ATLANTA RHYTHM SECTION - POLYDOR
5. I'VE GOT LOVE ON MY MIND - NATALIE COLE - CAPITOL
6. RIGHT TIME OF THE NIGHT - JENNIFER WARNES - ARISTA
CASH

#12 ARS

#8 AIDS

WSGA-2, WZUU-3, WPGC-3, WLS-2, WNDE-5, WLS-2, KSLQ-2, KYA-4,
ABBA

SALES

City/Boston, Sounds

WHBQ-4, KLIF-2, KSLQ-3, WKLO-2, WAYS

KRBE-4, 11,

15, 18.

this week including

(WPGC 21-15, KSLQ 25-20,

5,

JENNIFER WARNES

Double B/L.I.,

WNCI-4, WCOL-3, KJR-4, B-100-1,

18.

this week include

15,

KJOY-1. Strong sales

Gee/Albany, Waxie Maxie/D.C., Dicks/Boston, Radio Dr./Milw.

KXOK, KLIF-2,

KSLQ 15-9, WPEZ 11-5.

Good

WMPS 28-21, WLEE

WRKO

14-7,

most active single with

week

Richman

Bee

-Already

3

week

25-19,

KJR 24-19,

-5

Heights, Norman

99X

Jumps

at 55% of

of

15-9, 13Q 15-6,

West.

B-100

at

jumps including

WQAM 27-22, WCOL 37-26, Q-

(1#1

City/Boston, Sounds

Strong

ex

WAKY

-29,

WJET

-23, WQAM 40-28, WORC

-50, WJET 28-20.

KSLQ 15-9, WPEZ 11-5.

KSLQ 28-18.

KSLQ 15-9, WPEZ 11-5.

WAKY

-29, WJET

-23, WQAM 40-28, WORC

-50, WJET 28-20.

KSLQ 15-9, WPEZ 11-5.

WAKY

-29, WJET

-23, WQAM 40-28, WORC

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KSLQ 15-9, WPEZ 11-5.

WAKY

-29, WJET

-23, WQAM 40-28, WORC

-50, WJET 28-20.

KSLQ 15-9, WPEZ 11-5.

WAKY

-29, WJET

-23, WQAM 40-28, WORC

-50, WJET 28-20.

KSLQ 15-9, WPEZ 11-5.
REGIONAL ALBUM ACTION

NORTH CENTRAL
(Minnesota, Iowa, Nebraska, Kansas, N. & S. Dakota)
1. BARRY MANILOW (TRYIN' TO MAKE A NEW START)若い
2. DAVID SOUL (FREEZE ME)
3. MANILOW I
4. GLEN CAMPBELL (SWINGIN')
5. DIANA ROSS (LIVE)
6. ROCKY (SOUNDTRACK)
7. BEUSSER DART BAND
8. N.M. (LIVE)
9. TOREY
10. BTO

MIDWEST
(Cleveland, Detroit, Chicago, St. Louis, Indianapolis, Milwaukee, Buffalo, Kansas City)
1. RED SPEEDWAGON (A.K.A.)
2. HALL & OATES (THAT'S THE WAY LOVE IS)
3. DAVID SOUL (FREEZE ME)
4. PETER GABRIEL (SOLO)
5. NLS LOGOFEN
6. MINNIE RIPERTON
7. BARRY MANILOW
8. JO-GE RECORDS
9. GLEN CAMPBELL (TRAVELING) やる
10. JESSE COLIN YOUNG
11. MAYNARD FERGUSON

NORTHEAST
(Metro N.Y., Upstate N.Y., Boston, Connecticut,Philadelphia)
1. TEDDY PENDERGRASS
2. GARLAND JEFFREYS
3. POUSSETTE DART BAND
4. N.M. (LIVE)
5. JENNIFER WARNES
6. GLEN CAMPBELL
7. DAVID SOUL
8. ARVOKX
9. PARLO CRUISE
10. DIANA ROSS
11. TRAMPS
12. FORECASTER
13. ROCKY (SOUNDTRACK)
14. MAYNARD FERGUSON

WEST
(California, Seattle, Portland)
1. TEDDY PENDERGRASS
2. GARLAND JEFFREYS
3. POUSSETTE DART BAND
4. NLS LOGOFEN
5. JENNIFER WARNES
6. GLEN CAMPBELL
7. DAVID SOUL
8. MARVIN GAYE
9. PABLO CRUISE
10. BTO

SOUTHWEST
(Texas, New Mexico, Arizona, Oklahoma, Louisiana, Arkansas, Missouri)
1. PETER GABRIEL
2. NLS LOGOFEN
3. MAIZE
4. MINNIE RIPERTON
5. GLEN CAMPBELL
6. JUSTIN HAYWOOD
7. TEDDY PENDERGRASS
8. RITA COOKE
9. MARVIN GAYE
10. OHIO PLAYERS

DENVER/PHOENIX
1. FOREIGNER
2. JESSE COLIN YOUNG
3. RITA COOKE
4. MAYNARD FERGUSON
5. MADONNA
6. PETER GABRIEL
7. JUSTIN HAYWOOD
8. POUSSETTE DART BAND
9. JIM MATTHEWS
10. VANGELIS

SOUTH CENTRAL
(Dallas, Houston, New Orleans, Little Rock)
1. PETER GABRIEL
2. NLS LOGOFEN
3. MAIZE
4. MINNIE RIPERTON
5. GLEN CAMPBELL
6. JUSTIN HAYWOOD
7. TEDDY PENDERGRASS
8. RITA COOKE
9. MARVIN GAYE
10. OHIO PLAYERS

BALTIMORE/WASHINGTON
1. TEDDY PENDERGRASS
2. HALL & OATES
3. NLS LOGOFEN
4. COMMODORES
5. MARVIN GAYE
6. MINNIE RIPERTON
7. GARLAND JEFFREYS
8. FOREIGNER
9. SEA LEVEL
10. OHIO PLAYERS
11. VALERIE CARTER
12. FOREIGNER
13. FACTS OF LIFE
14. OHIO PLAYERS
15. MARVIN GAYE

SOUTHEAST
(Atlanta, Minneapolis, Nashville, Charlotte, Richmond, Florida)
1. DAVID SOUL
2. WILD CHERRY
3. SEA LEVEL
4. MINNIE RIPERTON
5. JOHNNIE TAYLOR
6. FOREIGNER
7. GLEN CAMPBELL
8. COMMODORES
9. KLAATU
10. MARVIN GAYE

Tavolta/RSO Film Shooting in N.Y.C.
NEW YORK — "Saturday Night," the Robert Stigwood movie based on the disco culture of Brooklyn youth, began filming on location in New York last week following a press conference featuring the movie's star John Travolta. Travolta, recording artist for Midsong International Records and star of the "Welcome Back Kotter" television series, previewed a scene from the movie by dancing with a group of youngsters to the Bee Gees' "You Got Me Dancin'." The press conference, which included Stigwood, John Badham, the director, and Maynor Beame's wife, was held in a Soho loft on Spring St. and Avenue of the Americas, the filming site for "Saturday Night.'s disco scenes.

A soundtrack to the movie "Saturday Night" will be released in the fall by RSO Records.

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L.A. Grand Jury Probe Is Underway

(continued on page 4)

The initial stage, which involves gathering subpoenaed documents and interviewing witnesses, usually lasts for several months. General go before the grand jury once a week," the attorney said. "And when things get tight, we go twice a week." He added that each presentation takes one day unless there has been a significant development, in which case the parties will be called back the following day so that pertinent testimony can be presented.

Washington Connection
Next, the inquiry begins to focus on individuals who may have specific knowledge of violations. And later a detailed memo outlining the antrust division's findings, based on the evidence that has been accumulated, is sent back to Washington for review by Justice Department officials.

"All these things are coordinated out of Washington," the attorney said. "And they go over everything literally word for word. At that point the grand jury is asked to vote on the issuance of indictments. He said asking if indictments are handed down, there is a public announcement of that effect. Which, according to the attorney, can be "the beginning of a year or more of legal maneuvering back and forth."

Investigation Mentioned
News of the grand jury investigation surfaced in such diverse sources as the annual report of a major financial institution. The Wall Street Journal. In its just released summary of 1976, MCA Inc. said, "Certain records of the company, which were made in the business practices of its record company subsidiary, were subpoenaed in January 1977 in a federal grand jury investigation in Los Angeles of the major members of the record industry." The MCA annual report added that "the company's legal counsel is unable to evaluate the course such in-
Cash Box/ April 2, 1977

ALBUM CHART ANALYSIS

114 • NATALE COLE

With such factors as the Grammy Awards, past successes, her single “I’ve Got Love On My Mind,” and the number one position on the CB R&B LP Chart, Cole’s “Unpredictable” LP jumps from 16-14 bullet while simultaneously attaining the number one position on the CB R&B LP Chart. Her appeal has left no major accounts in the Northeast, Midwest, Southern and West Regions. Among the Northeast-Balt.-Wash. reporters are Sam Goody, King Karol, and Tower/San Diego. In the Midwest, reports from Gary’s, Capital, Record Masters, and Morey’s. In the Southeast report strong sales from Sam Goody, King Karol, Wooden, Street Cane, and All Regions. Southern, region reports from Sam Goody, Record & Tape Coll., Record Masters, Master, Streetside, and All Regions. Western, region reports from Sam Goody, King Karol, Western, Detroit, and Caper’s Corner.

728 • NILS LÖFORGEN

Progressive accounts continue to report “I Used To Dance” among their best sellers. With such factors as the Grammy Awards, past successes, her single “I’ve Got Love On My Mind,” and the number one position on the CB R&B LP Chart, her appeal has left no major accounts in the Northeast, Midwest, Southern and West Regions. Among the Northeast-Balt.-Wash. reporters are Sam Goody, King Karol, and Tower/San Diego. In the Midwest, reports from Gary’s, Capital, Record Masters, and Morey’s. In the Southeast report strong sales from Sam Goody, King Karol, Wooden, Street Cane, and All Regions. Southern, region reports from Sam Goody, Record & Tape Coll., Record Masters, Master, Streetside, and All Regions. Western, region reports from Sam Goody, King Karol, Western, Detroit, and Caper’s Corner.

780 • JUSTIN HAYWOOD

An even spread of progressive accounts nationally typify sales on the former member of the Moody Blues. With such factors as the Grammy Awards, past successes, her single “I’ve Got Love On My Mind,” and the number one position on the CB R&B LP Chart, her appeal has left no major accounts in the Northeast, Midwest, Southern and West Regions. Among the Northeast-Balt.-Wash. reporters are Sam Goody, King Karol, Wooden, Street Cane, and All Regions. Southern, region reports from Sam Goody, Record & Tape Coll., Record Masters, Master, Streetside, and All Regions. Western, region reports from Sam Goody, King Karol, Western, Detroit, and Caper’s Corner.

888 • GLEN CAMPBELL

Famous for his country-crooner ability, Glen Campbell has once again delivered a number one country single that looks to go all the way on the pop singles chart. Number nine bullet on the CB Top 100 Singles chart, "Southern Nights" has launched sales album chart and country Report from Sam Goody, King Karol, Western, Merch, and Disc confirm strong retail acceptance, more strongly matched by racked accounts. Number 12 bullet on the CB Country Album chart, spectacular rack jumps include reports from Sam Goody, King Karol, Western, Merch, and Disc confirm strong retail acceptance, more strongly matched by racked accounts. Number 26 bullet on the CB Country LP chart, spectacular rack jumps include reports from Sam Goody, King Karol, Western, Merch, and Disc confirm strong retail acceptance, more strongly matched by racked accounts. Number 39 bullet on the CB Top 100 Singles chart, "Southern Nights" has launched sales album chart and country Report from Sam Goody, King Karol, Western, Merch, and Disc confirm strong retail acceptance, more strongly matched by racked accounts. Number 40 bullet on the CB Top 100 Singles chart, "Southern Nights" has launched sales album chart and country Report from Sam Goody, King Karol, Western, Merch, and Disc confirm strong retail acceptance, more strongly matched by racked accounts. Number 49 bullet on the CB Top 100 Singles chart, "Southern Nights" has launched sales album chart and country Report from Sam Goody, King Karol, Western, Merch, and Disc confirm strong retail acceptance, more strongly matched by racked accounts.

#39 • BAD COMPANY

With three gold and two platinum records, Bad Company has established themselves as one of the premier hard rock groups. Their latest effort "Bad Company" has followed in the same course. Consistent sales in all major markets typify the action experienced on this week's number 3 National Breakout. The West Region, consistently their strongest, included reports from Sam Goody, King Karol, Capital, Record Masters, and Morey’s. In the Southern Region, reports from Sam Goody, King Karol, Wooden, Street Cane, and All Regions. During the Southeast, reports from Sam Goody, King Karol, Wooden, Street Cane, and All Regions. Western, region reports from Sam Goody, King Karol, Wooden, Street Cane, and All Regions. It is reported that Sam Goody, King Karol, Wooden, Street Cane, and All Regions.

37# • HALL & OATES

With the hit single "Rich Girl," having attained the number one position on the CB Top 100 Singles chart, Hall & Oates have experienced another milestone in their careers. Number 11 bullet on the CB Regional Breakout chart, reports there include Record Masters, Wexie Maxie and Morey’s. Reports from Everybody’s, Tower/S.F. and Street Cane, Odyssey, Odyssey, Odyssey, Odyssey, Odyssey, Odyssey, Odyssey, Odyssey, Odyssey, Odyssey, Odyssey, Odyssey, Odyssey, Odyssey, Odyssey, Odyssey. Number 15 reports from Norman Cooper, Morey’s, Goody’s, King Karol, People’s, Classic, Marshall, Sam Goody, King Karol, Sam Swell’s, Harmony House/Detroit, Tower/San Diego, Odyssey, Odyssey. Number 19 reports from Sam Goody, King Karol, Wooden, Street Cane, and All Regions. Number 20 reports from Tower/S.F. and Odyssey. Hall & Oates number 20 reports there include Record Masters, Wexie Maxie and Morey’s. Reports from Everybody’s, Tower/S.F. and Street Cane, Odyssey, Odyssey, Odyssey, Odyssey, Odyssey, Odyssey, Odyssey, Odyssey, Odyssey, Odyssey, Odyssey, Odyssey, Odyssey, Odyssey, Odyssey, Odyssey, Odyssey, Odyssey. Hall & Oates number 20 reports there include Record Masters, Wexie Maxie and Morey’s. Reports from Everybody’s, Tower/S.F. and Street Cane, Odyssey, Odyssey, Odyssey, Odyssey, Odyssey, Odyssey, Odyssey, Odyssey, Odyssey, Odyssey, Odyssey, Odyssey, Odyssey, Odyssey, Odyssey, Odyssey. Number 22 reports there include Record Masters, Wexie Maxie and Morey’s. Reports from Everybody’s, Tower/S.F. and Street Cane, Odyssey, Odyssey, Odyssey, Odyssey, Odyssey, Odyssey, Odyssey, Odyssey, Odyssey, Odyssey, Odyssey, Odyssey, Odyssey, Odyssey, Odyssey, Odyssey, Odyssey, Odyssey.
EAST COASTINGS/POINTS WEST

The Big Apple came close to Tequila Sunrise last week as the Eagles wrapped up their last tour appearance at Madison Square Garden. The tour may have been wrapped up, but the Eagles' success was far from over.

Paul Simon, Daryl Hall & John Oates with their manager Tommy Mottola, "Saturday Night's John Belushi and Ackroyd, concert opener Jimmy Buffett and all the Eagles, accompanied by their own spied singing margaritas were high ranking exes from many record companies.

ZAPPED TOMORROW — Last week included concept night in New York for Tom Snodgrass, director of Verve, with a concert called Ubiquity. The concert, put on by the five-member Kaminsky International Kazoo Quartet (a kazoo quartet contains seven members, two of which are always missing). Snyder interviewed two self-proclaimed orchestra conductors, Arthur Federer and Frank Zappa. Touching the same bases with the same approach as the Rolling Stones, Zappa veered off on a tough line against record companies. "I don't know what people think record companies do, but a record company is like a bank. The risk from a record company's point of view is not great and therefore they don't care if the artist doesn't collect royalties until the cost of production, and sometimes advertising, has been paid from an album's earnings. Zappa added, with a cautious sense of bits and pieces, that the record companies, seeing the ingenuous Snyder whether life on the road really is the drug and sex orgy often depicted by the media, he responded in perfect deadpan, 'I'm sure it is for English groups.'

SIXTH STONE — We can expect six Rolling Stones albums through Atlantic Records distribution over the next six to ten years, according to the latest available details of the contract.

SHOOTING OUT — There's a reserved self-assurance in Patrice Rushen's choice of words, considering her relationship with neighborhood friend Leon (Ndugu) Chmiller, who had begun drumming with Miles Davis at age 17. "Talking with Ndugu, it was easier to observe the type of situation you would be in, and know if you were prepared to play. Ndugu, he had a sense of what was going to happen, and we were studied. She turned down an offer to take to the road with Jean-Luc Ponty, choosing to stay in Los Angeles where she felt that music school offered her greater opportunities for growth. Now Ms. Rushen's own roll on the drum, and it's well-paid.

Rushen recently released third album for Prestige Records, "Shout It Out," reveals the latest stage in a development of talents including composing, arranging and production. Ms. Rushen's music is more dedicated to herself as an artist, however, and it's well-paid. According to Ms. Rushen, it's an open mind on subjects of musical controversy, stating "that's a way a person listens will have to change." The musical community begins to appreciate the full potential of electronic instruments. At the same time, she has "nothing but respect" for the quality of the instruments into music. Ms. Rushen feels that because Jarrett has played electronic keyboards, his is a considered opinion.

THE CAT CHOPS HIS STICKS — Spencer Dryden has given up the drum chair of the New Riders, in the same motion taking up responsibilities for the group's management. Spencer has been replaced by Pat Shanahan, who played with the Riders' new bassist Steve Longo. The new arrangement as well as the old one, business, is the same. Jesus.

Dryden explained that he had always had promotional ideas good enough to warrant the group's requesting his services as manager. "I think the group has to work out on the road more," stated Dryden, expressing dissatisfaction with the way he could not be present to aid the band. The New Riders last year. Because he knows the music and will continue writing, he feels that he can benefit the band through 100% attention. I don't believe in big percentages either," though he will stick to New York and Los Angeles as the band's manager. Dryden's share of New Riders revenues will be equal to that of any playing member of the group.

THE ELEPHANTS AREN'T COMPLAINING, BUT... — The American Federation of Musicians has boosted the fees of its own concert business, to all the cities (with the exception of Los Angeles and Las Vegas). It seems that the Circus, which hits some 80 cities (with two touring companies) a season, formerly only took a three man core rhythm section on the road with the performers, while the rest of the rhythm section was being paid according to the local union's contract, which the core rhythm section could not be negotiated with the union. Because the union asked for the annual convention in June. Instead of sticking to last year's arrangements, according to the Union, the circus proceeded to hire full 15-piece touring bands for each circus company, with contracts not approved by the Union. A source at the Circus indicated that the possibility of negotiation seems to be fading, that the band's fees that operates with a great deal of local autonomy, were slim. He stated that the Circus' motives were "music of concrete quality, at a reasonable price.

SHOTS — Colgems-EMI music will publish all present and future Rolling Stones music appearing on LPs on Rolling Stones Records, (distributed through Atlantic) in the U.S. and Canada. Songwriter, Record producer, Rupem Holmes has signed with WB Music Publishing. Peter Wolf of The J. Geils Band, has signed with Al Stewart's "Year Of The Cat," signed with Chappell Music. Roy Ayers Ubiquity on tour through March & April. Olivia Newton-John begins a concert tour of the eastern U.S. beginning April 11 in Huntsville, Alabama and ending with her Metropolitan Opera debut May 2. A second show (April 4) has been added at the Spectrum in Philadelphia for Boston.

MORE HAPPENINGS — Radio City Music Hall seems to be an emerging force on the New York concert scene. James Taylor has been booked for two nights (Oct 29-30) at the radio city. He has already played with Bob Dylan, Bruce Springsteen, Eric Clapton and the others who have played there.

Cheaper Trick On Cable — Epic recording artists Cheap Trick recently played a date at New York’s Yorkville Palace Theatre with the Runaways and Kiss’ Gene Simmons and Paul Stanley. They also appeared at the Ritz in Brooklyn. The cheap trick was free to use at 8 p.m. on the fourth of July. The show was for a special on Cable TV. Pictured standing backstage are from left: Jim Chame, product manager of Epic and Associated Labels, Tom Werman, director of talent acquisition for Epic, Susan Blond, director of national publicity, Al DeMartino, director of talent acquisition; and Ron Zander, Tom Peterson, Rick Nielsen and Bun E. Carlos of Cheap Trick. Seated from left are: Alan Ostroroff, product manager of Epic and Associated Labels, Ken Adamany, Cheap Trick’s manager, and Jim Jeffries, director of national promotion for Epic.
The Future Of The Single

(continued from page 16)

the single business. Others doubt that there is enough of a market for 12" singles to justify investing heavily in them at this time. It was ever, in certain markets, primarily on the west and east coasts: these dance records have done fairly well.

The reason is that so many of them are being sold over the counter for $1.99-$2.69, and sometimes at near-list. Where they are sure to get high returns, the singles stops selling, and the returns begin mounting.

Herb Corssack, vice president and sales manager of Island Records, believed that the 12" configuration might eventually solve the problem of shrinking profit margins on singles. "If that's going to be the trend, you're talking about huge profits for the manufacturer. With only two songs to pay royalties on and a $2.98 list, there's more profit per unit in a 2$98 single. If the market is entering the configuration of the future, we're going to wind up with five-wing songs and bigger profits.

Roulette and Pyramid Records have invested heavily in such disco artists as D.C. LaFlue and Ecstasy. Passion and Pain, and Roulette was one of the first companies to commercially market the 12" single. Nevertheless, Dennis Ganin, president of Pyramid, expressed reservations about the future of the long single. The biggest source of worry with these records. Ganin said, was the return factor.

"If you're trying to 12" singles come anywhere near the percentage on the regular 7" singles, there's no profit at all for the record companies. They explained, the cost of pressing and shipping is the same as an LP, and when you're taking back 40% to 60% returns from a rack, you're in trouble."

Returns And The Pipeline

Several industry sources agreed that the average return rate for 45s is currently 30-35%. However, some companies reported that overall returns on their singles fall into the 15-25% range.

"It's been a general consensus that the average return rate on singles exceeds album returns. Montgomery of RCA saw this as a threat to the sales potential of the manner in which singles are sold. "Once we pick up airplay in a market, we have to make sure our singles are in the store to cover them, we don't lose any sales from day one. It's an instant reaction kind of thing. So we have to stay on the airwaves and give the stores good deals and hope for the sell-off. And of course not every record is going to reach the top ten."

Even if a 45 is a hit, noted Glow of Atlantic, the returns on it may be very high. After

350-400,000 units are already in the store, he explained, the radio stations might stop playing the single. Thus, a company is still in high return purchases of the singles, the single stops selling, and the returns begin mounting.

Mel D'Arko, vice president of sales for 20th Century, blamed the returns problem on retailers. "Many retailers want to decorate their pop section with singles. If they sell five, they still want 50 in there at all times. That is why the industry eats such a high percentage of singles.

According to Courty, RSO averages a 15-20% return rate on its singles. Large returns, he said, primarily plague the "big companies who are looking at a make quotas and put out whatever the dealer wants. I don't think they're thinking about the record store's needs."

Similarly, Stone of TK believed some companies have no but one themselves to blame for high return rates. "Look, there's no such thing as non-return, but basically our company is based on the idea of keeping returns to a minimum. That's what you've got to do in this business. We try to control the returns so that we have to take care of them."

In the final analysis, all the executives agreed that singles are simply a high-risk product line. As Kass of Buddah put it, "There isn't any demand for a single once the record's off the air. On a single, even on your hit record, you can take back a high return."

List Price Rise Unlikely

Curt Courty of RSO said, "we didn't go to soaring PVC, labor and other costs, it is likely that there will be an increase in the list price of singles at some point." Judging by the comments of other executives, such a price hike will not occur very soon. In the case of TK, "because the consumer is so conditioned to paying less than a buck for a $2.99 list single, even though our profits are being eaten up by rising costs."

Lou Dennis, vice president and sales manager for Warner Bros., presented a
EXECUTIVES ON THE MOVE

(continued from page 1)

Budge Appointed at Columbia — David Budge has been appointed to the post of manager of west coast publicity at Columbia Records. Budge comes to Columbia from Cash Box where he served for 3½ years as editor-in-chief in west coast advertising. Prior to that he was music editor of Changes Magazine in New York.

Mcaullife Joins Chappell — John Mcaullife has joined Chappell Music Company as director of finance. For the past 15 years, Mcaullife has worked in all major areas of accounting and finance. Most recently, he was manager of internal audits for SuCrest Corporation in New York.

Livert To CTI — Paul Livert has been named to the newly-created position of national sales manager of CTI Records. Livert was for two years national sales manager at Pickwick International, before joining CTI. Prior to that, he was for ten years with London Records in various capacities, notably as National director of Sales for Special Markets.

Catalino Named at Records — Anthony C. Catalino is leaving the records section of the CBS law department, where he has been assistant general attorney since 1973. He has been appointed associate general counsel for the CBS/Publishing Group.

Cabrillo NAMED at Warner — Cabrillo Records has named Cabrillo Studio's John Warner as art director. He comes to Warner Bros. after running Cabrillo Studio, his own graphic design firm in Los Angeles, for the past six years where he created packaging for all the major labels.

Taylor Joins WB — Derek Taylor will join Warner Bros. Records as its vice president and director of creative services.

Appointments At MCA — Des Moines Green has been promoted to the position of sales manager, Los Angeles of MCA Records. Des Moines, who has been a salesman in the Los Angeles area since 1971, was MCA's top salesman for the past three years and was the recipient of the company's National Sales Award for outstanding sales performance in 1976. Edward C. Mascari Jr., has been appointed Sales Manager, Minneapolis. New to MCA, Mascari comes from ABC Records, Chicago where he was a salesman in residence covering the Minneapolis area for four years. Paul Brousseau has been named sales manager, Boston. During the past four years, Brousseau was Boston branch manager for ABC Records and previously was in sales for A&M Records.

Sawyer Promoted at ABC — Susan Sawyer has been appointed to the position of regional tour publicist, west coast, ABC Records. Ms. Sawyer has been west coast publicity office manager for the past year.

Changes at MCA — Ralph Witsell has been named promotion manager, Dallas for MCA Records. He was previously promotion manager at MCA in Miami. Replacing Witsell as promotion manager, Miami, is Ricki Gale who transferred from MCA's national relations and publicity department office in New York.

Glasser Exits Haven — Bob Glasser, who for the past three years has been head of the publishing division of Haven Records, is departing the label. Prior to his association with Haven, Glasser served three years as general manager of publishing for the Robert Stigwood Organization.

Chuck Appointed VP at BNB — Robert A. Chuck has been appointed vice president of business affairs and management for BNB Management and their associate companies of Tattoo Records and Big Heart Publishing. A twenty-year veteran of the entertainment industry prior to joining BNB, Chuck had been for nine years (1966-1975) president and general counsel for Marvin Josephson Associates, Inc., which is the parent company of ICM. He was most recently vice-president of Heritage Enterprises, an independent television and motion picture production company.

Catin Named K-Tel VP — David E. Catin has been named vice president of K-Tel International and national general manager of its U.S. operations. During his six years with the company, Catin has held a number of positions including secretary and assistant treasurer.

Schultz Named West Coast Manager of GMA — Rick Schultz has been appointed west coast manager at the Good Music Agency's branch in Seattle. Schultz brings 10 years of experience as a manager, agent, musician and promoter in the west coast music business to his new position. He will be developing a regional roster of all types of music that will be available to other GMA offices in the U.S.

Bobby Weiss Appointed VP Int'l. Div. of Cream Records — Bobby Weiss has been named to head up the foreign operations of Cream Records and Butter & Chumm Music Publishing as vice president and director of the international division. Weiss, operating from Cream's new Hollywood offices, will be responsible for negotiating all international record and music publishing agreements, coordinating foreign tours and promotion of the artists overseas, securing masters and copyrights to be acquired from foreign sources by Cream plus directing the foreign military sales program of Cream. Weiss, known for his expertise in the foreign music field, was the first European Director of Capitol Records.

CBS & Warners Revise Coding

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one store down to 500 square feet, and that department would have returned $340 a year per square foot. The stores where the departments were 1300 square feet, where we hadn't cleared out the slow movers, naturally didn't give such a good return.

"When we were 1300 square feet, you have to pay for that square footage and so records would have to become profitable if you could have put them down into a 500-square-foot section, they could be your traffic generator. And let the clothes, which work on a 50-70% profit, carry that

HOT SAUCE IN BEANTOWN — London recording artists ZZ Top stopped by WCOZ during the Boston stop of their tour to deliver bottles of their "Genuine Hot Sauce" to the staff of the radio station. The station also received a plaque in recognition of its role in breaking the group's latest LP, "Tejas." Pictured from left are: Billy Gibbons of ZZ Top; George Taylor Morris, program director of WCOZ; Frank Beard of ZZ Top; Mark Parenteau, WCOZ air personality, Beverly Mire, music director of WCOZ; Dusty Hill of ZZ Top; and John Piloce, northeast regional promotion representative for London Records.

Thomas & Hart Stores Slated To Close

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one record and let records bring in the Full Line Unnecessary

According to Gage, record sales comprise about 20% of total volume at Thomas & Hart. The fact that this figure has not varied much, despite weekly fluctuations in overall store sales, was evidence to Gage that "records provided traffic for the store." Moreover, he noted, "We found the strongest public reaction to our store was a record ad. A record ad could outpull an ad for any other kind of merchandise." For a record department in a general merchandise store, Gage concluded, first turnover is more important than a large inventory. "You don't need a full-line inventory if you're not striving for a million-dollar return. If you're trying to get sales of $250,000, you can turn inventories of $30,000-$40,000 an unbelievable number of times, and you don't need that huge selection.

Ramp Signs With ABC

LOS ANGELES — ABC Records has signed Ramp, an R&B/pop group led by John Manuel, a former member of The Spinners. The band's first LP, "Come Into Knowledge," is scheduled for release in May.

Management Company Formed In Boston

BOSTON — The Charles Martignette Management Corporation has been formed here, and is currently setting up a publishing division and special marketing branch for its artists product, according to owner Charles Martignette.

A&M & London Artists Visit Boston

JEFFREY'S PAKIES IN BOSTON — A&M recording artist Garland Jeffrey's recently hosted a press and radio party in Boston. Pictured standing from left are: Joel Ackerman, Boston promotion agent for A&M; Gary Jensen of WBWF; Mark Parenteau of WCOZ; Martin Kirkup, creative services director for A&M; Ron Farber, regional promotion agent for A&M; John Garabedian of WGTR, and Michael Ledgewood, east coast publicity director for A&M. Seated from left are: Clark Smith of WEZE; Lynda King, promotion agent for A&M; Jeffreys; and Maxanne of WBZN.

99X WITH A BULLET — Bob Seger, Capitol Records recording artist, was in New York recently to promote his latest album, "Night Moves," and stop by radio station 99X. Pictured inside the station's offices are, from left: Bruce Sperling, New York promotion manager for Capitol Records, Erica Farber, general manager for 99X; Seger; Barbara Rauff, assistant program director for 99X; Bill Garcia, program director for 99X; and Joe Persek, music director for 99X.

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Station Execs Take Sides In Cover Battle Controversies
by Cookie Amerson

LOS ANGELES — Record company executives will admit freely that they do not like cover battles, but as of late, several have found themselves in this situation. Whether the company surprisingly finds itself in this position or whether the company decides to cover another record because of its own investments in a piece of product, all will agree that the battle can be costly for everyone. Several Cover Station managers feel that record companies put an undue amount of pressure on the program director during a cover battle, even though that pressure may get no direct results, the fact that it is exerted can be a negative factor.

Max Fortune, music director at WDIA in Memphis, stated, "As general policy we do not play both versions of a cover record. Our contention is that the station will not help itself by playing both versions of the song, you may confuse the listener, and more important, that second record is taking up space that could be used by another good piece of product on the market. We don't generally have problems with being pressured after explaining the station's policy, which is basically to do research to see what separation there will be, and make a decision based on that research. With so much good product out now, in all fairness, how can you justly playing both records considering the limited playlist most stations now have?"

E. Rodney Jones, program director at WVON in Chicago said Cash Box, "I have generally found that the original song is usually better than the cover, but if I find that they are close in quality, I will put both of them on, and let my listeners decide which is the better record. It is very much in my own management to assert his own views regarding this matter, and not let outside forces sway them, as he is either a program director, or a programmed director, and the latter has no business with the job."

Matt Leadbetter, program director at WFLD in Ft. Wayne, Ill. states, "It is up to the programmer to make the decision of what is best for his listener. Frequently by playing both versions of a cover record, it may confuse the listener to the point that when he attempts to purchase the record he thinks he likes, he comes home with the one that he doesn't like. Many times the company that has the better promotion staff is the one who will win a cover battle, even though the opposing product may be slightly better, which is a factor that should be considered."

"In the Business of Radio" Al Perkins, music director at WLJQ in Detroit, stated, "I don't like cover records, but if I am put in the position of dealing with them, I like to give them both an equal shot, and let the community decide which is better. There is too much good material out to fight over one record, and I feel if you are going to play either, you should play them both or wait to see which nudges above the other and try to play that one. Radio people must keep in mind that they are in the business of radio and not records and go from there."
Eagles Play To N.Y. Crowds

EAGLES' PARTY — The Eagles' recent concert at Madison Square Garden was celebrated at a party after the show in the Penn Plaza Club in New York. A number of music and film personalities, as well as Elektra/Asylum record executives, were on hand to congratulate the band, whose latest LP, "Hotel California," has reportedly sold 4 million copies. Among those present at the party were actress Faye Dunaway, John Belushi of "Saturday Night Live," and Paul Simon. At the celebration, top row (l-r) are singer/songwriter John David Souther, Eagle Don Henley, Jerry Sharrill, E/A vice president of artist development and Joe Smith, E/A chairman; (bottom row) Ralph Eder, E/A west coast general manager; Mitch K nearer, E/A promotional representative in the New York area; Sharrill, singer Judy Collins; Phil Rosenthal and Jim Collins of WPAGC-AM in Washington, D.C.

Broadway Completes Record Closings

(continued from page 3)
said, was that "the overhead was too high and they were eating up the profits from other departments."

The method used by the chain to phase out records has been one of gradual consolidation. "When they first started (dropping record departments)," Kugel said, "they took the records out of the 10 smallest stores and shipped them into the bigger stores."

"Since then, they kept consolidating the weaker departments into the stronger ones." The process continued until only three stores remained with records: the Panorama City and Laguna Hills stores, both in California, and Broadway's Tucson, Arizona, location.

The record manager of the Panorama City store said, "We will sell what we have until we sell out and then we will close the department."

Two West Coast Little David Moves

LOS ANGELES — Little David Records has relocated to larger quarters at 9259 Sunset Boulevard, Suite 901, Los Angeles 90069. The phone number is (213) 278-7981.

K-tel Reports Over $1M First Half Loss

MINNETONKA, MINN. — K-tel International Inc. has reported a net loss of $1,074,000 for the first six months of fiscal 1977, ended December 31. This compares with a net loss of $1,143,000 in the comparable period of fiscal 1976.

Net sales for the first six months of fiscal 1977 were $59,612,000, up 22% over $45,400,000.

Rights To 'Baby' Name Held To Court

(continued from page 10)

"The names are similar and a lot of people are mistaking them for us and I'm sure it's the other way around too, and it's got to be stopped. The damage to date has been to the reputation that our group 'Baby' has achieved over the last seven years. In watching and hearing some of the things they have done, we believe that our group is far superior, so anything they do is going to demean the talents and reputation of our group."

Damages Sought

Fred Leach, attorney for the Chelsea group, stated, "We have asked for monetary damages of more than $100,000 based on the damage to the reputation of 'Baby.'"

While Terry Ellis, president of Chrysalis Records, said he was not aware of any Chelsea registration of the 'Baby' name, Fred Leach told Cash Box that "there is an application pending in the U.S. Patent Office right now and also in the state of Texas, it has been registered with the Secretary of State."

The Chelsea group "Baby" has two albums out. The first album, originally released on their own label, was later picked up for distribution through Mercury. In 1976, "Baby" was signed to Chelsea Records. Their first album for the label was released three months ago but their second album has made the Cash Box charts.

The Chrysalis group "The Babys" started in Europe about a year ago and their debut album made both the Cash Box singles and album charts.

Ellis stated, "As far as we're concerned, and every attorney advising us, we are completely satisfied that there is no reason why we (Chrysalis) or the group shouldn't use the name 'The Babys.'"

Humphry Cited For Arts Support

(continued from page 10)

Top officials of most of the 58 RIAA member companies were on hand, as were 125 terminal, or sales and marketing representatives of the smallest companies: Mitch Kanner, E/A promotion manager in New York; Fred Leach, attorney for the Chelsea group; David Collins; Phil Rosenthal and Jim Collins of WPAGC-AM in Washington, D.C.

GRT Reports Tape Sales Up by 30%

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same chains. The chains were not named in the GRT report, listed only as "X" and "Y." The three stores in chain "X" were all located in malls, while one store from chain "Y" was in a mall, another on a street.

Although reduced profits on tapes were reported in chain "Y," the GRT report, which was co-sponsored by A&M, Atlantic, Columbia, Elektra, RCA, and Warner Bros., concluded that adequate staffing was lacking in the "Y" chain to compensate for the lack of tape accessibility. According to GRT, two salespeople were on the floor at most times. Occasionally just one person, stationed at the cash register, monitored store activities.

Staffing, store ambiance, and client age were cited as three critical factors in open bin tape profitability. Copies of the condensed study are available from Biruta McShane, vice president of marketing services, GRT Corp., 128N. Lawrence Station Road, Sunnyvale, California 94086.

Benson Awarded — Warner Bros. recording artist George Benson was recently awarded a gold record for "In Flight" and a platinum record for "Breezin."

Pictured backstage after Benson's concert at the Dorothy Chandler Pavilion in Los Angeles are (l-r): Mo Ostin, Warner Bros. chairman of the board; Benson, and producer Tommy Lipuma.

Ohio Players "Angel" Released By Mercury

CHICAGO — The new Ohio Players album, "Angel," has been released by Phonogram, Inc./Mercury Records, since joining Mercury in 1974, all five of the Ohio Players albums have been certified gold and three have also achieved platinum status.

Williams, Tills to Specialize On NBC Special

NEW YORK — Don Williams and Mel Tills will be featured in the "Country Music Hit Parade," an NBC Big Event to air April 17 from 8:30-9:30 EDT. The program features the top 20 country music hits during the past year as compiled by the Gavin Report, the special is taping in Nashville the first week in April.
CBS/Epic Acts Said To Benefit
From Distributed Management Plan
by Lola Scooby

NASHVILLE -- "Home rule." For years this slogan has kicked around, but comparisons over whether it is best to make governmental decisions on the local level, close to the citizens who are directly affected, or by a central government, have been decentralized, presumably more efficient bureaucracy. When it comes to CBS/Epic, Rick Blackburn, vice president of marketing, Nashville, cites a policy of "decentralized management," as a prime factor in Columbia/Epic here having 70% of its artist roster currently on the national trade charts.

Decentralization of management, according to Blackburn, that all marketing and A&R decisions affecting the labels Nashville-originated artists are made by the Nashville office. None of these decisions must be referred to or approved by company headquarters. "It makes a big company small," he said. "For our artists it means that CBS is not 4,000 people, it's 19 -- the size of our staff here."

This policy was put into effect at the Nashville office around September of 1976 when Blackburn was named vice president of marketing. Nashville. The young, 34-year-old former country music program director has felt the flexibility the policy provides, has contributed heavily toward 12 out of 16 Epic acts, and 13 out of 20 Columbia acts being on the current chart.

Decentralization of management, however, is not unique to the Nashville office, but pervades the entire Columbia/Epic operation. Initiated by Jack Craigo, senior vice president and general manager of CBS Records, who "plotted..." the idea into a computer program.

Country Radio Seminar Stresses Importance Of Music Research
by Carmen Adams

NASHVILLE -- The FCC ruling to separate AM and FM programming in markets greater than 100,000 and that cities with two "down town" image gave country music radio a nationwide boost, according to George Duncan, president of Metromedia Radio, who was the keynote speaker at the eighth annual country radio seminar in Nashville March 18.

Attendance reached an all time high as 350 country music program directors, general managers and record company executives gathered at the Airport Hilton Hotel for two days of meetings to discuss broadcast related subjects. The program was under the direction of Mac Allen, vice president of programming for Sonderling Broadcasting.

Speakers in panel discussions touched on problems and techniques in sales, programming, engineering, music research, public affairs, decision-making, the FCC, and how to best work together. Music research was a major topic of discussion, as moderator Bob Young of WMC programming, stated that the flexibly of the market, cites "least speaking included Ron Jones, WMC in Cleveland, WHN in New York; Larry Daniels, KNIX in Phoenix; and Burt Bogash, MCA Records in Los Angeles. A Friday evening rap session from 9:00 to 11:00

MOST ADDDED COUNTRY SINGS
1. I CANT HELP MYSELF - EDDIE RABBITT - ELEKTRA
KIKK, KIKK, WQOK, KBOX, WMC, KENR, WDAF, WKLJ WSLR, WCOMS, WHK, KXLA, WIRE, KERE, KFOX, KLCI, WWU, WAVE, WWL, KJUR, KRAK.
2. IF WE'RE NOT BACK IN LOVE BY MONDAY - MERLE HAGGARD - MCA
WIL, XKOL, WBAP, KVET, WWIN, WEMP, KIKK, KCTR, WVR, WM, KENR, KBEC, KWSM, KLKR, WURE, WAVE, WJJU, KJUB, WWAM.
3. LIGHT OF A CLEAR BLUE MORNING - DOLLY PARTON - RCA
KCA, WWSL, Wogr, WBCB, WAK, KCMC, WOTS, WPOC, KFOX, KBON, WWKL, KRAL.
4. I'LL DO IT ALL OVER AGAIN - CRYSAL GAYLE - UA
WIL, XKOL, WSLC, WMC, KBEC, WKKJ, KERE, KLAC, WAVE, KNEL, WNEW.
5. EVERY WORD I WRITE - DOTTIE WEST - UA
KIKK, WMSL, WSLC, WKLJ, WISO, KERE, WWLE, WKAB, WWL, WKCW.

MOST ACTIVE COUNTRY SINGS
1. SOME BROKEN HEARTS NEVER MEND - DON WILLIAMS - ABC/Dot
2. (LET'S GET TOGETHER) ONE LAST TIME - TAMMY WYNETTE - EPIC
3. PLAY, GUITAR PLAY - CONWAY TWITTY - MCA
4. YESTERDAY'S GONE - VERN GODWIN - ELEKTRA

DUNCAN A HIT -- When Columbia recording artist Johnny Duncan played at Los Angeles' Forum, Club recently, he tore the house apart with his current album, "Johnny Duncan" as well as his between-songs homespun repartee. After the gig, Duncan met back stage with Columbia representatives and friends. Pictured (l to r): Dan Walker, western regional country music marketing manager; Columbia representatives, Warren Williams, western regional promotion manager, Columbia Records; Johnny Duncan; Janie Fricke, noted country studio vocalist; and Chick Thagard, associate director, national promotion, Columbia Records.
**3 Benefits Draw Country Talent To Nashville**

by Lola Scobery

NASHVILLE — Three benefit performances — two for an individual and one for a magazine — were held here last week, providing a boost to the Nashville business as well as funds for the beneficiaries.

UA artist Dottie West organized two benefits, March 22 and 24, for Kirby Roberts, an ailing Nashville singer with Bard-Sound who has cancer and is also a childhood friend of her son. Kerry, Roberts is the brother of the late country singer Don Roberts.

A benefit for Hank magazine, organized by Hank, Bill Williams, head of promotion at Capitol, and Capitol publicist Cathy Roselli, among others, was held at the Possum Holler Club March 21 to raise operating capital for the magazine. Hank is Nashville’s only locally based, consumer-oriented music magazine.

Ms. West’s troupe at the Exit/In March 22 included special guests Killio and Eckley, Jack Greene and Jeanne Seeley, Jeannie Pruett, Ms. West, Allen Ferguson, and Nashville’s own Mickey Newbury. About $900 was raised.

A similar show was staged at the Old Town March 24, and included Geoff Morgan and Sammi Smith. Merle Haggard was expected at press time.

Hank benefitted, which included about $1,000 raised. From Clement and Cowboy’s Ragtime Band, Rick Schulman, Little Ritchie Jarvis, Marshall Chapman, Tracy Nelson, Larry Ballard, and Lamar Hill.

**CBS/Epic Acts Said To Benefit From Distributed Management Plan**

(continued from page 47)

Carried it through,” according to Blackburn, the policy includes five autonomous vice presidents in different marketing areas, each with full authority in his own department. For example, the vice president for R&B has the same decision-making independence over R&B marketing that Blackburn has over country marketing.

**Basic Divisions**

In the CBS/Epic Nashville office there is a basic division of responsibility between marketing and A&R. Billy Sherill, vice president, Nashville A&R, approves all A&R decisions, although both departments work “very closely,” according to Blackburn. Although both departments deal primarily with country product, they are in fact the only ones whose contract originate in Nashville.

In addition to decentralized management, Blackburn credits “being in the artist business” and “working the market research for the label’s current success.”

“Knowing the artist business,” Blackburn explained, includes operating in close geographical proximity to the artist, keeping the artist informed about what’s happening in the music business, and promoting an artist without labels, i.e., not categorizing an artist as a “country” artist.

“We can be very close to the artist here,” Blackburn said, emphasizing the importance of geographical proximity. “Our artists are based here.

We know our artists, because they are all around us.”

As far as what Blackburn believes is the only Artist Development department operated by a Nashville label. Headed by Gune Ferguson, this department is in charge of the artist’s “visibility,” making sure that he has the proper career direction — writing, recording, and TV appearances at advantageous times, and adequate record company sponsored showcases.

Overall, Blackburn said he is very happy with the decentralized management system at CBS/Epic.

**The Best of Statlers Album Awarded Gold**

NASHVILLE —The Best Of The Statler Brothers album on Mercury Records has been certified gold by the RIAA in sales in excess of 500,000 units.

This is the first gold album for the Statler Brothers in its 20-year career, and one of the few gold albums awarded to a country vocal group. The album, produced by Jerry Kennedy, vice president A & R, in Nashville for Phonogram/Mercury, was released in July of 1975.

**Loretta Lynn LP Due In MCA April Releases**

LOS ANGELES — New LPs by Loretta Lynn, Cal Smith and Hoyt Axton will be released by MCA Records in early April.

Loretta Lynn’s “Let’s Talk About Love” will include nine songs formerly recorded by the late Patsy Cline. “I Just Came To Count Those Tears” is a duet with husband Conway Twitty, the title hit single. And Hoyt Axton’s new LP, “Snowblind Friend,” will feature guest performances by Tanya Tucker, Jim Messina, Byron Berline and Mimi Farina.

**Longtime Opry Member Stoney Cooper Dies**

NASHVILLE — Longtime Grand Ole Opry member Stoney Cooper died March 22, after an extended period of hospitalization. Cooper, who performed with his wife Wilma Lee, was one of country music’s most renowned traditional artists.

The funeral was held March 25, at 2 p.m., at Woodlawn Memorial Park.

Cooper heard his wife perform for the last time on the Saturday night Opry preceding his death when she dedicated the old A.P. Carter song, “Little Darling Pal Of Mine” to him.

He is survived by his health for three or four years, and this was the last in a series of hospitalizations.

In terms of their integrity as traditional country performers, the Coopers are best known for their recordings of such songs as "There’s A Big Wheel" and "Come Walk With Me." Wilma Lee with continue as a member of the Grand Ole Opry.

**Country Radio Seminar Emphasizes Research**

(continued from page 47)

12:00 midnight allowed members of the industry to direct questions to specific persons. Dr. Ernest Martin of the University of Kansas presented a new musical research approach which involved sampling a market audience through what he termed “needle dropping”—in other words, asking a listener to identify a record from a 20 to 30 second segment of music and rating it plus or minus.

He also discussed the technique of multiple regression analysis as a means of tracking records and predicting chart movement. According to this method, a statistical graphic chart can accurately predict a record’s movement within five spaces in the first three weeks of release.

Representatives from music industry trade publications, including Cash Box’s Gary Cohen and Cathy Weidman, examined the various methods of determining chart positions and answered questions from the audience. They agreed on the importance of record companies’ accurately reporting numbers from the individual markets and the need for maintaining an “open book” policy in providing information to the industry.

On Saturday evening participants attended a dinner and “New Faces Show” produced by Eddie Kilroy and Jackie Schuler. The group included a number of ASCAP emcees the procession of artists — including Kathy Barnes, Republic Records; Bobby Kniesw, Playboy, Randy Corner, ABC/Dot, Mike Lundstrom, Gusto; Dave McBride, Con Brio; Charly McClain, Columbia; Mel McDaniel, Capitol; Geoff Morgan; RCA; Vernon Oxford, MCA; and Margo Smith — who were picked for future stardom based on the strength of their records.
The Touch Of Felts — ABC/Do Do 2070 — Narvel Felts
Producer: Johnny Norris
Narvel Felts has the natural ability to set a nostalgic mood through his vocal delivery with added rock spice in each recording heard here. Containing his current single "The Feeling's Right," other selections include "More Than A Viking," "Ole Gwine Man," And Tender Love," "Empty Chair," "Remember," "I Don't Hurt Anymore," "Somewhere Between The Laughter And The Tears," "Stand By Me," "Another Crazy Dream," and "When We Were Together."

Ray Pride & The Cherokee Cowboys Reunited — ABC/Do Do 2073 — Producer: Jim Foglesong
Ray Price and The Cherokee Cowboys get together again for this fine offering done up in a Texas swinging style of the past. We have to beg it "mood music." Selections include "Different Kind Of Flower," "My Shoes Keep Walking Back To You," "Storms Never Last," "We Gonna Be On Our Way Back," "I'll Be Your Baby Tonight," "The Morning After Baby Let Me Down," "I'll Be There (If You Ever Want Me)," and "Don't Let The Stars Get In Your Eyes," and "You Done Me Wrong.

To All Our Cowboy Friends — ABC/Do Do 2078 — Producer: Glen Sutton

Toucan Do It Too — ABC/Do Do AB 1005 — Amazing Rhythm Aces — Producer: Barry "Byrd" Burton
Blending progressive country and pop flavors, the Amazing Rhythm Aces prove their ability to further explore a more total area of sound with this excellent package of tunes ranging from tender love ballads to upbeat boogie. Selections include "Never Been To The Islands," "Never Again Hurt," "Living In A World Unknown," "Everybody's Talked Too Much," "Last Letter Home," "Who's Crying Now," "Just Between You And Me And The Wall, You're A Fool," "I'm Setting Free," "Geneva's Lullaby" and "Two Can Do It Too."

The Late Bob Wills' Original Texas Playboys To-day — Capitol ST 104 — Producer: Tommy Allsup

Anytime... Anywhere — A Amp M Sp 4616 — Rita Coolidge — Producer: David Anderle

Roy Clark — ABC/Do Do 17667 — Bob & A — (2:06) Tree Picking BM — BM (R. Clark, R. Lane)
Excellent banjo and guitar treatment on this bouncy up-tempo Texan swing produced by Jim Foglesong. It's a natural for top charting.

Eddie Rabbit (Elektra E 45390)
Hardly A Day Goes By (2:05) Tree Picking BM — BM (Eddie Rabbit, Even Elec)
A smooth country love ballad that carries an infectious rhythmic beat along with a strong lyric. This can bring top chart action for Eddie and producer David Malloy.

Jean Sheppard — UA XW956Y
Handy A Day Goes By (2:26) Tree Picking BM — BM (Robert John Jones)
Jean Sheppard gives us an intimate vocal delivery to this touching and tender sad lyric of lost love produced by George Richley. Excellent for both boxes and chart action.

Tompall Glaser — ABC/Do Do 12261
I'll Be Her (3:22) Deuxerreaux Music/Kimtra Music — ASCAP (R.B. Reynolds)
With this track showing the progressive instrumental track, Tompall gives a top vocal delivery on this number pulled from the LP "Tompall And His Outlaw Band" and produced by himself and Ken Mansfield.

James Talley — Capitol P 4410
Alabama Summertime (2:49) Hardhit Music — BM (James Talley)
James Talley penned and produces this country swing style plus gives top vocal delivery — it just can't miss! From the LP "Black Jack Choir."

R.W. Blackwood and The Blackwood Singers — Capitol P 44080
I Can Feel Love (3:14) Cedarwood Pub Co. — BM (Jim Hayner)
"From The Top," we can feel love" it's sure-fire harmonizing plus excellent recording produced by Gary S. Paxton. This bright bouncy tune sounds like good charting for the Singers.

George Hamilton IV — (ABC/Do Do 17687)
An outstanding slower progressive instrumental track. George Hamilton takes you back in time with this old standard, adding an extra good vocal from the LP "Fine Line And Homespun Cloth" produced by Allen Reynolds. LaWanda Lindsey — Mercury 73899
Walkin' Right Back (2:17) Boothum Music Pub Co. — BM (Sonny Curtis)
An up-beat track produced by Jerry Kennedy. LaWanda delivers a case for the good of fashioned ballads wrapped up in MOR country.

Cristy Lane — LSPG 1010
Tryin' To Find About You (2:25) House Of Bryant Pub. — BM (Bryant)
Cristy's vocal performance highlights this sad country love song produced by C. Black and D. Byrd and already receiving airplay.

Tina Rainford — Epic 8 50340
Silver Bird (3:36) Intercontinental Music — ASCAP (R. Vaupas)
With a Spanish flavored intro, newcomer Tina Rainford delivers this up-tempo flavored sound produced by Eddy Bachinger for progressive programming.

Durwood Haddock — Eagle International EL 1137
Low Down Time (3:22) Shul Music — ASCAP (Durwood Haddock)
Fast taking, funny lyric with lots of good banjo pickin' makes this a top offer for box and chart plays, produced by Earl Ball.

Scotty Reed — True T 102
I Warm' Em Up (2:38) Play Publishing — BM (Darrel "Scotty" Reed)
Scotty sets this clever, funny lyrics to a toe-tappin' rock-a-billy beat well produced by Wally Wells for Top Ten.

The Pine Tree-O — (Greenway IRDA 364)
Girl From Carolina (2:44) Upper Bracket Music — BM (Blackburn-A. Jean)
Unusual "country" country "lassoing song" — year+given excellent vocal harmonizing should secure a prominent spot for this trio. Produced by John Wyrbyrun.

Dan Hardy And The Honky Tonk Heroes — (Image New 003)
This Time (2:09) Mormon Tree Pub. — BM (T. Shondell)
Full instrumentation makes for the vibrant quality of Dan's delivery, making for an excellent progressive number produced by Randy Shaffer and Dave Peterson.

Jayson Willis — Bobo BM 522
Long Distance Runner (3:07) Boogie Bear Music/Hktik Music — BM (Jayson Willis)
Jayson Willis gives an emotion filled delivery to this slow-moving progressive flavored tune produced by Chet Bennet and Steve Wells.

Eddie Rivers — Charts CH 1014
He's Still A Father In His Daughter's Eyes (3:15) Madman Music — ASCAP (Roy=Christiansen)
The title tells the tale of this sad slow beat ballad given true country treatment, produced by Johnny Howard and Charlie Fields.

Billy Don Burns — BM (5 Star 1029)
He's The One She's Living For (2:10) 4 Star Music Co. — BM (Bily Don Burns)
A smooth easy ballad with a strong country lyric moves with feeling with Joe Johnson and Walter Hale producing.

Kettle Warren — Little Richie LR 1014
Turn Back The Hands On The Clock (2:14) Back Bay Music — BM (Little Richie Johnson-D.)
Produced by Little Richie Johnson, this upbeat toe-tapper with a solid country track sounds like a good bet for Kettle Warren.

Tommy Wills — (International 120)
Under The Double Eagle (2:25) Madalcolm Ford Music — BM (W.J. Franz)
Tommy lays extra good tracks to this happy bouncy instrumental produced by John Abbott and Jake Payne for added FM listening.

Margie Lane — CIE Records RPA 7617
Wild Wind (2:17) Sounds Of America — ASCAP (Jack Hamilton)
An interesting instrumentation to this speedy locomotion sound produced and arranged by Dallas Corey. The

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### Week 3/26 Top Country Chart

<table>
<thead>
<tr>
<th>Song Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>35 TEXAS ANGEL</td>
<td>Dolly Parton</td>
</tr>
<tr>
<td>36 I'VE GOT YOU (TO COME HOME TO)</td>
<td>Don King (Con-Bo 116)</td>
</tr>
<tr>
<td>37 RIGHT TIME OF THE NIGHT</td>
<td>The Last Gunfighter Ballad</td>
</tr>
<tr>
<td>38 IF WE'RE NOT BACK IN LOVE BY MONDAY</td>
<td>Merle Haggard (MCA 4702)</td>
</tr>
<tr>
<td>39 SEMOLITA</td>
<td>JERRY REED (RCA PB 1093)</td>
</tr>
<tr>
<td>40 I'M GONNA LOVE YOU RIGHT OUT OF THE WORLD</td>
<td>The Last Gunfighter Ballad</td>
</tr>
<tr>
<td>41 I NEED YOU ALL THE TIME</td>
<td>Joe Stampley (E 5-50316)</td>
</tr>
<tr>
<td>42 I'M LIVING A LIE</td>
<td>&quot;CRASH&quot; CRADDOCK (ABC/Dot BMI)</td>
</tr>
<tr>
<td>43 LOOK WHO I'M CHEATING ON TONIGHT</td>
<td>BOBBY BARE (RCA PB 1092)</td>
</tr>
<tr>
<td>44 MOODY BLUE</td>
<td>NARVEL FELTS (ABC/Dot BMI)</td>
</tr>
<tr>
<td>45 HUMIDITY (RCA PB 1093)</td>
<td>26 15</td>
</tr>
<tr>
<td>46 LIVING NEXT DOOR TO A LACE</td>
<td>Joe Stampley (E 5-50316)</td>
</tr>
<tr>
<td>47 IF LOVE WAS A BOTTLE OF WINE</td>
<td>Joe Stampley (E 5-50316)</td>
</tr>
<tr>
<td>48 THE MOVIES</td>
<td>THE Statistical BROTHERS (Polydor 676)</td>
</tr>
<tr>
<td>49 I'LL DO IT</td>
<td>&quot;CRASH&quot; CRADDOCK (ABC/Dot BMI)</td>
</tr>
<tr>
<td>50 IF YOU GONNA MAKE A FOOL OF SOMEBODY</td>
<td>DOLLY PARTON (RCA PB 1093)</td>
</tr>
</tbody>
</table>

### Week 5/5 Top Country Chart

<table>
<thead>
<tr>
<th>Song Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>51 SWEET HEARTS OF THE YEAR</td>
<td>DOLLY PARTON (RCA PB 1093)</td>
</tr>
<tr>
<td>52 LET ME LOVE YOU ONE TIME BEFORE YOU GO</td>
<td>BART HARWOOD (Columbia 6-1045)</td>
</tr>
<tr>
<td>53 THE LAST GUNFIGHTER BALLAD</td>
<td>55 50</td>
</tr>
<tr>
<td>54 LATELY I'VE BEEN THINKIN' TOO MUCH LATELY</td>
<td>Joe Stampley (E 5-50316)</td>
</tr>
<tr>
<td>55 I CAN'T HELP MYSELF</td>
<td>LINDA RONSTADT (Asylum 4536)</td>
</tr>
<tr>
<td>56 CRAZY</td>
<td>57 55</td>
</tr>
<tr>
<td>57 LOVELY</td>
<td>LINDA RONSTADT (Asylum 4536)</td>
</tr>
<tr>
<td>58 AUDUBON</td>
<td>LINDA RONSTADT (Asylum 4536)</td>
</tr>
<tr>
<td>59 EVERY WORD I WRITE</td>
<td>59 71 3</td>
</tr>
<tr>
<td>60 YOUR PRETTY ROSSES CAME TOO LATE</td>
<td>LOIS JOHNSON (Columbia 6-1045)</td>
</tr>
<tr>
<td>61 UNCLoudy Day</td>
<td>JOEY SAVAGE (RCA PB 1093)</td>
</tr>
<tr>
<td>62 I LEFT MY HEART IN SAN FRANCISCO</td>
<td>GEORGE JONES &amp; TAMMY WYNETTE (E 5-50316)</td>
</tr>
<tr>
<td>63 NEAR YOU</td>
<td>OLIVIA WOOD-JONES (MCA 4066)</td>
</tr>
<tr>
<td>64 MY MOUNTAIN DEW</td>
<td>RAY PRICE (RCA PB 1095)</td>
</tr>
<tr>
<td>65 FAN THE FLAME, FEED THE FIRE</td>
<td>&quot;CRASH&quot; CRADDOCK (ABC/Dot BMI)</td>
</tr>
<tr>
<td>66 TWO LESS LONELY PEOPLE</td>
<td>RAY ALLEN (Stax 8927)</td>
</tr>
</tbody>
</table>

### Alphabetized Top 100 Country Singles (Including Publishers and Licenses)

- Adios (Ali-Gallo/Cagey - BMI)
- Anything But (First Generation - BMI)
- Audubon (Amer. Gramaphone - SESAC)
- Hardly Anything But (First Generation - BMI)
- I Need You (House of Bryant - BMI)
- Just For You (Acapulco/Vogue - BMI)
- The Man (Acapulco/Vogue - BMI)
- The Man (Esquire/Vogue - BMI)
- I'll Do It (Hal Clemen/Vogue - BMI)
- The Man (Esquire/Vogue - BMI)
- Mockingbird Hill (Dobro-Rockwell - BMI)
- Love's Explosion (Gallico/Jidobi/Marco/MCA BMI)
- Just For You (Acapulco/Vogue - BMI)
- I'll Do It (Hal Clemen/Vogue - BMI)
- Moe & The Elephant (You ought to be...)
Atlanta
At Peachtree, eight CBS classical releases, including "Lazar Berman Plays Beethoven," "Leopold Stokowski Conducts Bizet" and "Classical Barbra," price not included. At Woolworth stores, the latest release by Diana Ross (2 LPs/$7.96 list) for $4.99/$5.99, tape, tied to her television special. At Zayre stores, assorted cutout LPs for $1.99. (Sunday Atlanta Journal and Constitution)

Baltimore
At Record and Tape (5 locations), these "Grand Opening" sale selections are not cutouts: all CBS LPs by Rick Wakeman, Letta Mbulu, Jeff Beck and Teddy Pendergrass for $3.94/$4.69 tape, the latest LP by Natalie Cole ($7.98 list) for $4.99. At kmart (6 locations), the latest LPs by George Benson, America, Fleetwood Mac, BTO and Angel (all $7.98 list) for $4.94, the latest release by Diana Ross and Marvin Gaye (both 2 LPs/$9.98 list) for $4.94, and all Phillips classical releases ($7.98 list) for $5.19 per disc, or three for $15. At korvettes (4 locations) these features: multi-label sale (including Capitol, E/A, RCA, UA, Midas International and Island) for $5.99/$5.99 tape, the latest LP by Queen ($7.98 list) for $4.99, and the latest LP by Natalie Cole ($7.98 list) for $4.99. At K mart (6 locations), the latest LPs by George Benson, America, Fleetwood Mac, BTO and Angel. At Sound Warehouse (2 locations), the latest LPs by Bad Company, John McLaughlin and “Beautiful Noise” for $4.38/$5.48 tape. (Sunday Baltimore Sun)

Boston
At Jordan Marsh stores, the soundtrack to "Rocky" for $3.99. At Strawberries (3 locations) the sale pages over two pages include 13 releases, including the latest LPs by Barry Manilow, George Duke, Donald Byrd, Norman Connors and Teddy Pendergrass for $3.89, the latest LPs by the Spinners, the Band and Bad Company (all $7.98 list) for $4.97, and the latest release by Keith Richards ($2.99 list) for $5.99. At the coop (3), these features over four pages: 13 releases, including the latest LPs by Tangerine Dream, Weather Report, George Duke, Maynard Ferguson, Shakti and Minnie Riperton for $3.99, and five classical budget LPs ($2.98 list) for $2.37. At Music City (3), these features over four pages: all-label sale for $3.99, all $7.98 list for $5.99, and the latest release by Keith Richards ($2.99 list) for $5.99. At Mavis (3 locations), these features over four pages: all-label sale for $3.99, all $7.98 list for $5.99, and the latest release by Keith Richards ($2.99 list) for $5.99.

Cincinnati
At Swallowtail (9 locations), two Phillips classical releases ($7.98 list) for $4.59, and eight "British rock" releases, including the latest LPs by Gram Parsons and Thin Lads for $3.77. At Zayre stores, same ad with the identical features and prices that appeared in Atlanta. (Sunday Cincinnati Enquirer)

Cleveland
At Peachtree, same ad with the identical features that appeared in Atlanta. Ad promoting the debut LP by Journey for $3.99. At Record and Tape (16), the latest LP by Journey, and "The Rest of the Journey" LP for $3.99. At Sound Warehouse (2 locations), the latest LP by the Spinners, and assorted LPs for $1.99/$2.99 tape. At Record Rendezvous (4), 10 CBS "Soul Sauce" releases, including the latest LPs by Billy Paul, Teddy Pendergrass and Marlena Shaw for $3.99. At Record Theatre (7), the latest LPs by the Spinners and the latest LPs by "Mr. Soul." At Vibrato (2 locations), the latest LPs by "The Outsiders for $3.99/5.99 tape. At J.C. Penney stores, Caprice "Bob" Jones Album's "roots" album for $3.99/4.99 tape. (Sunday Los Angeles Times)

Dallas
At Sound Warehouse (4 locations), the latest LPs by Steinman, Parker and Thin Lads for $2.99. At Peaches, same ad with the identical features that appeared in Atlanta. (Sunday Dallas Times Herald and Dallas Morning News, 2/19)

Denver
At Peaches, same ad with the identical features that appeared in Atlanta. At Super Books and Records, four Columbia LPs for $2.99, the latest LP by "Eubie" and Shostakovich's "The New Babylon" for $4.29; "Leopold Stokowski Conducts Bizet" (no list price) for $3.77, and Donzetti's "Gemi Di Verdi" (3 LPs/$20.98 list) for $13.99. At Budget Tapes and Records, the latest LPs by The Jethro Tull, Boston, Nils Lofgren and Journey, price not included. (Sunday Denver Post)

Detroit
At Peaches, same ad with the identical features that appeared in Atlanta. At Super Books and Records, Fats Domino, Bo Diddley, weekday specials and "Super Specials," including the latest LPs by Aerosmith, Zz Top, Heart, the Bee Gees, Jethro Tull and Manfred Mann (all $6.98 list). At Sound Warehouse (5 locations), the latest LPs by the Bee Gees, Jethro Tull and BeBop Delight "Let It Be" ($5.98 list) for $2.99, and the latest LPs by Natalie Cole and Queen (98 list) for $4.99. (Sunday Detroit News)

Houston
At Sage (3 locations), the latest release by Neil Diamond (2 LPs/$11.98 list) for $7.99 per LP, and two additional LPs by Neil Diamond for $13.99. At the Coop, three "Super Specials," including the latest LPs by Aerosmith, Zz Top, Heart, the Bee Gees, Jethro Tull and Manfred Mann (all $6.98 list). At Disc Records (4), Johnny Mathis' "Mathis In" for $3.99/$4.99 tape. At Cactus Records and Tapes, the latest LP by Johnnie Taylor for $4.99 per LP or tape. At Sound Warehouse (2), the latest LP by Pink Floyd for $4.99 per LP or tape. (Sunday Houston Chronicle)

Indianapolis
No ads appeared in the Sunday Indianapolis Star.

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

Los Angeles
At The Warehouse (40 locations), sale on selected CBS releases, including albums by Kansas, Burton Cummings, Boston, Minnie Riperton, the Jacksons, Jethro Tull, Journey, Janis Joplin, Merle Haggard and Teddy Pendergrass for $3.96/$4.77 tape. Neil Diamond's "Love At The Greek" (2 LPs/$11.98 list) for $7.97/$9.97 tape, the soundtrack to "A Star Is Born" ($8.98 list) for $5.99/$7.99 tape. For at least one record, $4.77/$5.99 tape. (Sunday Los Angeles Times)

Miami
At Record Warehouse, assorted cutout LPs for $1 tapes for $1.25. (Sunday Miami Herald)

New Orleans

New York
At Jimmy's Music World (22 locations), nine "Best Sellers," including the latest LPs by Jethro Tull, Harry Belafonte, Neil Young, Hoy Kelly, Holloway, Double Exposure, Salsoul Orchestra, Sielovi and Carol Williams and Al Green. At Music World, the latest release by Diana Ross ($7.98 list) for $3.99; and the latest releases by Wings and Steve Wonder (both $13.98 list) for $6.99. At Record Rendezvous (14), these features: multi-label sale (including RCA, E/A, M&M and Mercury) for $3.94 for "Super Picks," including the latest LPs by Ruby Driver, Eagles, ELO, Tom Jones and "Leopold Stokowski Conducts Bizet" (no list price) for $4.99/$5.49 tape. (Sunday Philadelphia Inquirer and Sunday Philadelphia Bulletin)

Pittsburgh
At National Record Mart stores, the latest LP by Wild Cherry for $4.99. (Sunday Pittsburgh Press)

St. Louis
At Peaches (2 locations), same ad with the identical features that appeared in Atlanta. (Sunday St. Louis Post-Dispatch and Sunday St. Louis Globe-Democrat)

San Diego
No ads appeared in the Sunday San Diego Union.

San Francisco
At Tower (3 locations), six CBS releases including LPs by John McLaughlin, Miles Davis, Miles Milwaukee, Gaye and George Duke, for $3.99 per disc. (Sunday San Francisco Chronicle Datebook)

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

Tulsa
No ads appeared in the Sunday Tulsa World.

Washington
At Korvettes (5 locations), these features: multi-label sale (including UA, Capitol, E/A and) for $3.99/$5.97 tape; seven "Super Specials," including the latest LPs by the Bee Gees, Jethro Tull and Aerosmith, the Bee Gees and Jethro Tull (all $6.98 list) and the Beatles' "Let It Be" ($7.98 list) for $4.99. For at least one record, $4.99/$5.99 tape. At Wexel Maxie's (15), 16 CBS "Soul Sauce" releases, including the latest LPs by Woodham and Sunday for $3.99. At the Sunday Sun, "flattened budget LPs" for $3.99/$4.99 tape.
Cash Box/ April 2, 1977

Meadows Purchases Fun Inventory; Anderson To Become Marketing V.P.

SUNNYVALE, CA. — Meadows Games, Inc. has purchased inventories and will provide support services for products of Fun Games of Oakland, Calif., according to Meadows president Ray Dennison. Included in the purchase agreement are such Fun models as Take 7, Biplane, Biplane 4, Tankers and Take 5. In addition, Ken Anderson will leave Fun Games to become vice president of marketing for Meadows.

Dennison told Cash Box that the move was designed "to make Meadows a stronger company. It's not a merger," he said, adding that he didn't know if Fun Games would remain in business.

Dennison said the purchase was announced to the industry in a letter mailed recently from Meadows' Sunnyvale headquarters.

Wisconsin Endorses Program For Repair Technician Apprenticeship

CHICAGO — Bob Rondeau of the Empire Distributing branch in Green Bay, Wisconsin, is contacting factory engineers from a number of the industry's major manufacturers to solicit their participation in Wisconsin's apprenticeship program for coin machine repair technicians.

"Wisconsin is the first state to recognize the need for trained personnel in our industry," Rondeau explained, "and the apprenticeship program which was originally launched by our state organization, the Wisconsin Music Merchants Association, is now under full state and federal government sanction. Technical schools and insurpport services for products of Fun by the state and the first coin machine in- venture school was started last year."

Rondeau noted that enrollment is only open to individuals who are employed by coin machine operators. First and second year courses are available, and classes are usually limited to about 15 to 18 students. "I have contacted several of our industry's most noted engineers and service specialists and asked them to devote at least a day or a day and a half, if possible, to teaching at the school," Rondeau said.

Classes are currently being held at the Mid-State Technical Institute in Wisconsin Rapids.

Cheat-Proof Coin Door Developed By Atari To Thwart Player Abuses

LOS ANGELES — Atari has developed a new coin door for their games, designed to alleviate the most common problems reported by operators with units on the market today. Most problems reported relate to those overly aggressive players who, by one method or another, attempt to cheat or abuse the games.

Atari engineers have reportedly worked for over a year to design a coin door that is cheat and abuse-proof. For one thing, there is an anti-slam switch that protects the game from kicking and jarring. There are also two slug rejector buttons, one for each coin slot, so that if one coin chute gets jammed, the other can be used independently. A unique string catcher on the coin chute protects against those players who attempt to cheat by putting a coin on a string. And specially designed flaps on the coin rejector chute discourage any attempt to start the game by putting a wire up the reject chute. In addition, the recessed-wicket-type coin entry system makes it very difficult for people attempting to put foreign matter down the coin slot.

Besides alleviating the problems caused by aggressive and mischievous players, Atari's coin door was developed with easy service in mind. Rejectors are easily removable for cleaning and/or changing. There is a single illumination bulb behind the price plate that can be changed without using any tools, and the coin sizing ring can be easily changed to accept any combination of coins desired. Atari has coin rings.

(JUKEBOX FAVORITES — A&M executives held a luncheon in honor of the Captain and Tennilla prior to their forthcoming European tour, and the release of their new album "Come In From The Rain." During the luncheon, A&M president Jerry Moss (far right) and executive vice-president Herb Alpert (far left) presented Toni and Daryl with the Music Operators of America Artist of the Year on Jukeboxes award.

Young & Rubicam To Handle Gremlin PR

SAN DIEGO — Young & Rubicam West has been named to handle marketing, advertising and public relations for Gremlin Industries, Inc., San Diego-based manufacturer of coin-operated electronic games.

One of the industry's largest manufacturers of wall games, Gremlin entered the video upright market late last year with its "Blockade" game, which ranked highly as one of the most celebrated new products revealed at Chicago's AMOA convention. The agency's immediate plans include campaigns for Blockade and the introduction of CoMotion, utilizing newspaper, consumer and trade publications, sales support literature and promotion packages.

Let Catalog Sell Out

The Gremlin account will be handled jointly by Y & R in Los Angeles and San Diego. Representatives from the San Diego office include Donna Howard, account manager; Chuck Hawkins, account supervisor; Frank Freeman, creative, and Sloane Haywood, public relations.
CHICAGO CHATTER

As we go to press the AMOA annual mid-year board of directors meeting is in progress in Houston, Texas and the main topics on the agenda are a review of the association's previously held monthly meetings, some reports on the business and a session devoted to special events. The meeting will be held at the Conrad Hilton Hotel on October 28-29. Officers and board members will also deliberate over the conflicts of dates with the annual NAMA convention and NAMA's recent announcement that a special exhibit hall for games and coin-ops will be provided at its October 13-16 show in Chicago's McCormick Place. "We have been always tried in the past to make our dates concurrent with those of the NAMA convention when it is held in Chicago," said AMOA's Fred Granger, "and we did make a special effort this year. But with the growth of our own convention, we have found that we will have to make it run its show concurrent with NAMA as long as it doesn't create a hardship for AMOA.

COMING SOON FROM MIDWAY Mfg. Co. is a new upright called "Boot Hill," a 1-2 player, with a theme of Old West and gold rush, "We call it the '60's," said Larry Burke as sample shipments are in progress, so the new model can shorty be seen in Midway distributor showrooms across the country. . . . Midway's service manager Andy Ducay said his department is organizing a conference to be conducted October 7 at Midway equipment at the Mid-States Technical Institute, in conjunction with the state's apprenticeship program for training coin machine repair technicians. (When the program was inaugurated, through the extensive efforts of the Wisconsin Music Merchants Assn., the term 'coin machine repair technician' was adopted as the professional classification.

Andy was among the first to respond to Bob Rondeau's proposal that engineers and service experts from the ranks of amusement machine manufacturers be enlisted to provide supplementary instruction.

THE BIG NEWS FROM Brunswick's Brainwood Division — and it comes from marketing services manager Steve Heckmeyer — is that the firm's "Block-A-Shot" game is a such a hit that the company is going to make it permanent at the Marion, Virginia factory. "The game is a high earning piece," Steve said, "and has far out-ranked comparably priced games and we were unable to keep up its production."

Andy is also extremely pleased with the company's new "Lazer Command" as Meadows' "Lazer Command" was inaugurated, through details for its run to show concurrent with NAMA as long as it doesn't create a hardship for AMOA.

"You Can't Stop Dancing" by Steve Miller (Capitol), "I Like Dreamin'" by Kenny Nolan (20th Century), "The Things We Do For Love" by 10cc (Mercy), "Year Of The Cat" by Al Stewart (Janus), by Hall & Oates (RCA), "Don't Leave Me This Way" by Thelma Houston, "Tally Rally, you ask? Well, it's an original dance recording," Steve said, "it is like 670,000 copies sold in five days, and the record clears over 150,000 a day!"

Unfortunately, all is not sunshine in the industry, and Bob Rondeau warns that the coin-op business is becoming extremely difficult for us to make adjustments. It would probably be a lot easier if NAMA would be in Chicago every year." As Granger further pointed out, a previously published Midway release, "The Way To Go," by Steve Miller and "Lazer Command," by Meadows, has heretofore been pretty much ignored.

"Sprint II" by Al (Atlantic) and "Rich Eagles (Asylum), "The Things We Do For Love" (Epic), "The Things We Do For Love" (Epic), "The Things We Do For Love" (Epic), "The Things We Do For Love" (Epic), "The Things We Do For Love" (Epic), "The Things We Do For Love" (Epic), "The Things We Do For Love" (Epic), "The Things We Do For Love" (Epic), "The Things We Do For Love" (Epic), "The Things We Do For Love" (Epic), "The Things We Do For Love" (Epic), "The Things We Do For Love" (Epic), "The Things We Do For Love" (Epic), "The Things We Do For Love" (Epic), "The Things We Do For Love" (Epic), "The Things We Do For Love" (Epic), "The Things We Do For Love" (Epic), "The Things We Do For Love" (Epic), "The Things We Do For Love" (Epic), "The Things We Do For Love" (Epic), "The Things We Do For Love" (Epic), "The Things We Do For Love" (Epic), "The Things We Do For Love" (Epic), "The Things We Do For Love" (Epic), "The Things We Do For Love" (Epic), "The Things We Do For Love" (Epic), "The 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WANTED: Cash paid for late model used pins. Premium WANTED Seeburg AY160, SALE: $295, INCLUDES FREE SHIPPING.

FOR SALE: Speed-O-Matic, Wall Streets, Blue Chips, Slack Markers, Also Barrel of Fun, Sweeten Tricks, Bally, Williams pins, Bally Deluxe, Williams Jump, Bally Strikes, Big Bally, Rock-Ola vending. Cigarettes, candy, cold drink. National ALL TYPES SERVI. 1520 7.30 Mon-Fri 10-5. WE ARE ALWAYS INTERESTED IN AND USED MACHINES, coins, parts, and supplies. We have a wide selection of models, so call or send inquiry. 9002E phone. 980-2559.

FOR SALE: Used Arcade machines. - is and save. We have the right price and equipment for old and new models. Arcadeberg, Big Bally, Williams, Gottlieb, Bally, Coin operated pinball machines. WILL CASH buy. Maybe you'd like to sell some arcade equipment? We are interested. (201) 353-5540.

FOR SALE: Used Arcade machines. CASH hand. CALL (914) 737-5050. New, used 45's, LPs, 78's, and records. Send for free catalogues. 16512. Mickey Anderson, Windy City Records, 1211 N. York, 60610. (312) 836-4360.

WANTED: Cash paid for late model used pins. Premium WANTED Seeburg AY160, SALE: $295, INCLUDES FREE SHIPPING.

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Future Of Singles Market Analyzed

(continued from page 41)

enclosed: a grand opening sale in Baltimore; $2.99 "super specials" at New York Kommettes. The 35-17 all-label sale at Two Guys in Philadelphia

New Store

A fifth Record And Tape Collector unit opened in Parkwood Center in Baltimore. The new 1,200 square foot store will deal heavily in jazz and soul LPs. "It will be a hobby shop for the car. He indicated the possibility of further expansion in the Baltimore market, which is not currently-retailed and is fairly stable price-wise.

Meanwhile, in the nation's largest and most unstable market, New York, Kommettes continues to be a thorn in the counter-cummercial policy wolves, increasing the number of advertised $2.99 "Super Specials" from 10 to 16.

Prices on advertised specials have been rising and falling in New York for months, spurred by Jimmy's Music World, who first began promoting front-line LPs for $2.99-$3.99.

Kommettes officials were unavailable for comment, but a Kommettes store manager noted that while he did not know the reason behind putting more LPs at $2.99, it obviously means more for his department.

Two Guys Sale

Two Guys, the northern/most northwestern mass merchandiser, advertised an all-label sale for $3.77 in an insert in Sunday's Philadelphia Bulletin. Head record buyer Stuart Treslar said the same insert had appeared in several other newspapers in New York, New Jersey and Pennsylvania, and the sale was under way at all Two Guys outlets.

Treslar said the chain, which intends to remain in the $2.99-$3.99 range, is advertising a similar all-label sale about once a month and regularly promotes at least one label at low sale prices.

"The $3.77 might seem like a low price in Philadelphia or Baltimore," Treslar noted. "But in New York, and in certain other parts of the northeast, it's not unusual." Treslar said the chain buys directly, and is able to make its own record releases as well as on budget and cutout LPs.

R&B Station New Additions

(continued from page 44)

WZES - RICHARD - Mickey Arnold

41 - "Good Thing I'm Home - J.R. "Grandma"
42 - "That's What It's All About - David McCary" (Luminaire nagram -

Koko Silver, Platinum - Commodore - "We Can't Get Over You"

To 29 - 18 To Do That Throbbing Good Love - "I'm Coming Back"

19 To 13 - Your Gonna Get Back To Me - "Kirkland/Dean"
12 To 7 - "Run For Congress" - Parliament

11 To 6 - "Loving You" - Solomon

9 To 6 - "Steve" - Wonder

7 To 5 - "Ohio" - Ohio Players

R&B - Ohm - Ohio Players, Commodores, Marvin Gaye

WALL-TALLAHASSEE - Joe Bullet

12 - "Good Thing I'm Home - J.R. "Grandma"
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R&B - Ohm - Ohio Players, Commodores, Marvin Gaye

www.americanradiohistory.com

Cash Box / April 27, 1977

www.americanradiohistory.com
Japan Investigates Move To Abolish ‘Service Ticket’

TOKYO — A movement to abolish the so-called “service ticket” at the record retailer level is under way in Japan. The retail prices both of records and tapes in Japan are fixed by the agreements between record-markers and retailers. These agreements are based on “the retail price maintenance system” which has been acknowledged by law. From the point of this legal system, the discounting of list price or the issuance of a “service ticket” at the retailer level is prohibited. However, notwithstanding the legal regulation, discount sales or the issuance of service tickets have been appearing secretly in Japan for many years.

In general, the service ticket is worth a 10 or 15% discount of the retail price and customers are able to receive a change record for seven to ten tickets. Service tickets are looked upon as a “public secret” in present-day Japan. The Japan Record Dealers Union (JRDU) has started a movement to exterminate these informal and long continued customs, to keep the “price maintenance system and to build fair competition among the record retailers.” The JRDU has asked all branches under its umbrella to stop the “service ticket” altogether, until June of this year.

In response to the movement sponsored by the JRDU, the Osaka branch of JRDU has decided to abolish the “service ticket” after long, heated discussions. Following the Osaka branch, the Oita branch of the JRDU (Kyushu district) has decided to eliminate the service ticket after May of this year. Just after the decision of Osaka branch, the general branch of Kyushu district and the Hokkaido branch have recently held their general meeting to abolish the service ticket in the near future.

One of the reasons for some dealer dissension to the JRDU proposal is the college or university corporations which are licensed by law to sell records and tapes with some discounting. Dealers located near or around a university are afraid of losing some business if the service tickets are abolished. In addition, the small scale dealers find that service tickets are useful to them in competing with the large scale dealers or super stores.

However, Minoru Sasaki, president of JRDU, said in an interview, “It is time to stop the practice, and I hope, by patient persuasion, to end the service ticket all through Japan by this June.”

CBS Canada Wins Five Juno Awards

TORONTO — CBS Records Canada won nearly half of this year’s Juno Awards, presented in Toronto.

Tim Charles was awarded a Juno for her best selling international single, “I Love To Love,” and Burton Cummings was cited both as Best New Male Vocalist of the Year and Best Male Vocalist of the Year.

The remaining two Junos going to CBS were picked up by Murray McLauchlan as Best Country Artist of the Year and by Aron Kuettner for Best Classical Recording (for his Beethoven sonata cycle on Acquaint Records, distributed by CBS in Canada).

Juno Awards are presented each year by the National Association of Music Retailers (NARM) to the artists who have made a major contribution to Canada’s music industry. In addition to the industry awards, Junos are also presented to artists for their contribution to Canadian music through the Juno Fan’s Choice Award.

Israel Slates A Music Festival For Leonard Bernstein

TEL AVIV — Leonard Bernstein is being honored this spring in Israel with a two week nation wide festival of his music organized by the Israel Philharmonic Orchestra. The festival, which begins March 29, will continue through both Passover and Easter, celebrating the 30th anniversary of the conductor’s first concert in Israel.

Fifteen concerts are being presented during the festival, as well as a number of special exhibitions and film showings. Performances are scheduled in Tel Aviv, Jerusalem, En Gev on the Sea of Galilee (site of the annual Passover Music Festival), Haifa, Megido and Kfar Saba.

The Israel Philharmonic has engaged an international roster of musicians and conductors for six all-Bernstein orchestral concerts, some of which will be conducted by the composer. Bernstein’s association with the Israel Philharmonic began even before the State of Israel came into being. In the spring of 1947 he made his debut with what was then called the Palestine Symphony Orchestra conducting his First (“Jeremiah”) Symphony. When he returned the following year Bernstein toured with the orchestra through an embattled nation, giving concerts not only in the cities but also for the troops near the front lines.

Barry White

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ANGEL IN JAPAN: Casablanca Record and FilmWorks artists Angel met with representatives of Victor Musical Industries, Casablanca's Japanese licensees, during the group's recent tour of Japan. Pictured (top to bottom, row by row): Mauri Lathower, vice president international department, Casablanca; unidentified road crew member; Mr. Yokota, Casablanca label manager, Victor Musical Industries; Mr. Azumi, V.M.I.; Greg Guifrè, Angel, Mr. Sato, promotion director, V.M.I.; Shoo Kaneko, managing director, V.M.I.; David Josephs, president, Toby Management, Mr. Tokoro, V.M.I.; Bill Schereck, Angel road manager; (bottom row I to r) Angel's Frank Dimino, Barry Brandt, Funky Meadows and Micky Jones.

Quad Push For WEAK UK Started

LONDON — A push on quadraphonic products from the Elektra/Asylum catalog has been announced by John Fruin, managing director for WEAK UK.

WEA has imported twenty Elektra/Asylum Quad Albums, and dealers are being informed of release by a special mail-out, in the conjunction with selective advertising in specialist magazines. The LP artists include Carly Simon, David Gates, Judy Collins, Tony Orlando and Dawn, Mickey Newbury, Bread, Doors, Joni Mitchell, Eagles, SHF Band, and Jackson Browne.

Machijiri Elected JPR Association Chairman

TOKYO — Kazumitsu Machijiri, president of King Record Co., Ltd., has been elected as the chairman of Japan Phonograph Record Association (JPPA, the RIAA of Japan) at its annual general meeting held on Mar. 4, 1977 at the head office in Tokyo. Machijiri shall be responsible for the new post after Mar. 21, 1977 with a two-year term of office.

Direction Records Formed In Canada

TORONTO — Direction Records, one of the first independent distributors in Canada dealing in international distribution, has been formed by John Williams. Williams had served with CBS Canada for 19 years, most recently as director of CBS Disques, the Quebec division of the company.

A&M Signs Sex Pistols

LONDON — A&M Records has signed the Sex Pistols, the controversial punk rock group whose previous disc contract was cancelled earlier this year by EMI, following adverse publicity surrounding their public behavior.

The pact is on a worldwide basis, and the group's initial A&M single is "God Save the Queen," described as their anthem for Queen Elizabeth's jubilee year. The Sex Pistols were due to sign the contract on March 10 outside Buckingham Palace. London residence of the Queen who was away on a jubilee tour of Australia at the time.

Mary Reeves Peted

Gallo Music of South Africa recently held a luncheon honoring Mary Reeves Davis. Gallo Music will now represent the Jim Reeves Enterprises catalogues in Southern Africa. Pictured with Mary Reeves Davis is Erro Gallo, chairman of the Gallo Group (left) and Peter Gallo, general manager, Gallo Records.

MPA Songbook To Be Published

LONDON — The Music Publishers Association is preparing a Silver Jubilee Songbook to mark Queen Elizabeth's 25th anniversary as the British monarch this year. The book, estimated at between 300 and 400 pages, will hopefully be ready for publication by the end of this month.

The songbook grew out of an idea of MPA president Dick James for an album featuring the 25 best recordings over the past 25 years. Encountering a distinct lack of interest on the part of the record companies, James decided on the songbook instead, to be compiled along similar lines. It will be available for purchase during 1977 only, in order not to detract from long-term prospects of copyrights put forward for inclusion.

WEA To Push UK Release Of ELP

LONDON — Emerson, Lake and Palmer, who have not released an album in over two years, will be releasing "Works Volume I" in the UK on March 25. A double album, WEA UK has organized an extensive promotional campaign including in-store advertising and full media coverage to support the album.

Dealer merchandising aids include 500 window displays which will blanket key shops throughout the country. There will also be original posters and LP logos. Additionally, there are browser cards, illustrating the full range of ELP product.

Argentina News

(continued from page 57)

with the success of the new single by singer Sabu, released through Microfon. Sabu is preparing a tour of several Latin American countries, and will also travel to Europe once again in the near future.

Music Hall's Diego Verdaguer returned from Mexico and will return there next November for further appearances. His version of "Volare" has sold very strongly in all Central America, as well as in Argentina. He is now preparing new recordings for the local market, which will be released simultaneously in all South American countries.

British ASCAP Awards Presented

(continued from page 57)


TRIPLE GOLD FOR VALDY — A&M recording artist Valdy recently was presented gold albums in Canada for his LPs "Landscapes," "Family Gathering" and "Valdy And The Hometown Band." Pictured at the presentation (I to r) are Gerry La coursiere and Doug C happell of A&M Records, Joe Summers of A&M Records, and Cliff Jones, Valdy's manager.
Reflections N' Black (continued from page 3)

The Morning Show of J. Marie Morris and Raymond St. James at WQL in Washington, D.C. held a cancer memorial to raise ten thousand dollars for the American Cancer Society. For in research in determining why some cancers are affecting more blacks than any other group of people, it was planned to be a tribute to councilman Hoffman, who has had cancer for a number of years, but he died last Wednesday (3/23).

Natalie Cole has formed a production company in Los Angeles called "Creation." Though she presently is very involved in her own career, towards the end of the year she does have plans of producing new talent.

Jim Stevens, formerly with WABO in Cleveland, is now handling a part-time air shift at WMAQ in Cleveland.

New line-up at KATZ in St. Louis: 6-9 Doug Eason, 9-noon J. Jackson, noon-4 Chris Hall, 4-8 Harry Lyles, who joins them from WGBF in Evans, Indiana, replacing Allen Harrison; 8-midnight Barry Pope and midnight-6 Rick Roberts.

New line-up at WENZ in Richmond: 6-10 Billy Black, 10-2 Tina Woody, 2-6 Mickey Arnold, who will also be handling duties of program/music director replacing Al Scott; 6-midnight Les Norman, midnight-6 Ed Lewis.

Al Scott former pd at WENZ in Richmond, is now operations manager at WDDO in Macon, Georgia. The line-up at the station is 6-9 Al Scott, 9-1 Calvin John, who joins them from WBOB in New Orleans. Ernestine Barker, who joins them from WFRD in Manchester, Georgia and 3-7 Orlando Stone.

New line-up at WAYS in Savannah: 6-11 Don Whitley, 11-3 Howard Wade, 3-Martin Brooks, who joined the station recently from WSOK in Savannah, 7-midnight Bob Bryant, and midnight-6 Casanova Jones, who also recently joined the station from WSOK.

Barry White is including Greece on his world tour.

New Birth has signed an exclusive personal management agreement with Peterson and Eldridge Associates. Negotiations are also under way with former Motown producer Frank Wilson to produce the group's next LP.

Gary Byrd of WWRL in New York is hosting the first major concert program in the history of black radio, called "Sugar Hill." "Sugar Hill" is a one hour feature of concert specials of top recording artists.

The show was aired for the first time March 18th with Ashford & Simpson and Deniece Williams at the Bottom Line in New York.

Reggie Barnes, west coast promotion person for Buddah Records, has been relieved of his duties; he presently based in Los Angeles.

With Rod McGrew making the decision to come off the air, there has been a change in the line-up at KJHL in Los Angeles, 7-11 Le-Vi Booker, who returns to the station from KUTE in Los Angeles, 11-3 Ted Terry, 3-7 Tony Valdez; 7-11 King Oliver; 11-3 Lawrence Tanier; 3-7 Langley Patterson.

Cash Box/April 2, 1977
20th Century Signs McCann — Singer/songwriter Peter McCann recently counted with 20th Century Records. Two singles by McCann, “Do You Wanna Make Love?” and “Right of The Night,” are featured. Released: pictured at the signing (l-r) are: Harvey Cooper, senior vice president of marketing for 20th Century; Hal Yaeger, president of ABC Music and McCann’s producer; McCann; Russ Regan, president of 20th Century Records; Jay Morgenstein, president of ABC Music and McCann’s publisher and Pat Glasser, director of A&R for 20th Century Records.

Cover Record Controversy

(continued from page 43)

4. J. Black, program director of KOKY in Little Rock, explained that because many stations have restricted playlists, “It would be very difficult to play both pieces of product; therefore the weight of making a decision will fall directly on the PD. In my situation, generally I will not fit our product into the better sounding record, as long as it fits my format.”

Lynn Toller, program director at WJMO in Cleveland, added, “I have found the best approach to be simply to treat both records as one, and let the public decide which is better. The public is aware enough to distinguish between the two records as rules, unless they are very similar, at which point we make the decision as a group.”

Wanda Ramos, music director at WBLS in New York, remarked, “We find the pressure comes to the record companies during a cover battle to be very unfair. At times it seems that the record company is trying to get into the radio business, which creates a very negative air about the entire situation. We generally treat each cover battle as a different situation, in that sometimes we may want to see which song edges ahead or simply be a different version. It is very interesting when a black artist may cover a very popular pop tune that did not fit our format, only to cease to be redone by the black artist, we are able to play it; those cover battles can be good.”

Ostis Smith, president of ABC Records, noted, “I do not like cover battles, however, when we have made an investment in product that happens also to be recorded by someone else we will not shy away from the situation. We do not start, or become involved in a cover battle simply to irritate programmers, and simply feel that the same product may not fit best for our format. Programmers can solve the problem by either playing both or the better version of the song; however, the original may be the one you should get more consideration to, but I reiterate that the PD should simply do what’s best for him.”

Bunky Sheppard, vice president of promotion for Motown Records, declared that “there are many ways to handle the situation. It is not our company policy to ever cover anybody, but if we are forced into this position, we are able to handle it with the other company. We view a cover as an infringement upon the company and the artist, and we act accordingly.”
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<th>Weeks On</th>
<th>3/26 Chart</th>
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<td><strong>1 RUMOURS</strong></td>
<td>FLEETWOOD MAC (Warner Bros. BS 3041)</td>
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<td><strong>2 HOTEL CALIFORNIA</strong></td>
<td>EAGLES (Asylum TE-3004)</td>
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<td><strong>3 A STAR IS BORN</strong></td>
<td>STREISAND, KRISTOFFERSON (Columbia 33-4093)</td>
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<td><strong>4 THIS ONE'S FOR YOU</strong></td>
<td>BARRY MANILOW (Atco 4050)</td>
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<td><strong>5 BOSTON</strong></td>
<td>(Epic PE 34188)</td>
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<td><strong>6 SONGS IN THE KEY OF LIFE</strong></td>
<td>STEVIE WONDER (Motown 713-3402C)</td>
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<td><strong>7 LOVE AT THE GREEK</strong></td>
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<td><strong>11 YEAR OF THE CAT</strong></td>
<td>AL STEWART (Jays JK 7202)</td>
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<tr>
<td><strong>12 IN FLIGHT</strong></td>
<td>GEORGE BENSON (Warner Bros. BS 2963)</td>
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<tr>
<td><strong>13 ASK RUFUS</strong></td>
<td>J. B. FEATURING CHAKA KHAN (ABC 975)</td>
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<tr>
<td><strong>14 UNPREDICTABLE</strong></td>
<td>NATALIE COLE (Capitol ST 11600)</td>
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<tr>
<td><strong>15 SONGS FROM THE WOODS</strong></td>
<td>JETHRO TULL (Chrysalis CH 1117)</td>
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<td><strong>16 FLY LIKE AN EAGLE</strong></td>
<td>STEVE MILLER BAND (Capitol ST 11491)</td>
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<tr>
<td><strong>17 JOHN DENVER'S GREATEST HITS VOL. 2</strong></td>
<td>(RCA CPL 1-2195)</td>
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<tr>
<td><strong>18 GREATEST HITS</strong></td>
<td>LINDA RONSTADT (Asylum TE-1902)</td>
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<tr>
<td><strong>19 A NEW WORLD RECORD</strong></td>
<td>ELECTRIC LIGHT ORCHESTRA (United Artists LA 6799)</td>
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<tr>
<td><strong>20 WINGS OVER AMERICA</strong></td>
<td>Wings (Capitol SWCO 11993)</td>
</tr>
<tr>
<td><strong>21 FRAMPTON COMES ALIVE</strong></td>
<td>PETER FRAMPTON (A&amp;M SP 3702)</td>
</tr>
<tr>
<td><strong>22 ROOTS</strong></td>
<td>QUINCY JONES (A&amp;M SP 4028)</td>
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<tr>
<td><strong>23 BEST OF THE DOOBIES</strong></td>
<td>DOOBIE BROTHERS (Warner Bros. BS 2376)</td>
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<tr>
<td><strong>24 ROCK AND ROLL OVER</strong></td>
<td>KISS (Casablanca NB 7537)</td>
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<td><strong>25 WIND &amp; WITHERING</strong></td>
<td>GENESIS (Atlantic SD 16-144)</td>
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<tr>
<td><strong>26 THE PRETENDER</strong></td>
<td>JACKSON BROWNE (Asylum TE-1297)</td>
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<td><strong>27 A DAY AT THE RACES</strong></td>
<td>QUEEN (Elektra 66-101)</td>
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<td><strong>28 SLEEPWALKER</strong></td>
<td>KINKS (Arista AL 4016)</td>
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<tr>
<td><strong>29 A ROCK AND ROLL ALTERNATIVE</strong></td>
<td>ATLANTA RHYTHM SECTION (Polydor 1-0308)</td>
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<tr>
<td><strong>30 HARBOR</strong></td>
<td>AMERICA (Warner Bros. BS 3047)</td>
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<tr>
<td><strong>31 CHANGES IN LATITUDES — CHANGES IN ATTITUDES</strong></td>
<td>JIMMY BUFFETT (ABC AB 98)</td>
</tr>
<tr>
<td><strong>32 SILK DEGREES</strong></td>
<td>5302 SCAGGS (Columbia PC 33802)</td>
</tr>
<tr>
<td><strong>33 . . . AHH, THE NAME IS BOOTSIE, BABY</strong></td>
<td>BOOTSY'S RUBBER BAND (Warner Bros. BS 2872)</td>
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**CASH BOX TOP 100 ALBUMS**

April 2, 1977
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<th>Album Title</th>
<th>Artist</th>
<th>Label</th>
<th>Year</th>
<th>Peak Position</th>
<th>Highest Position</th>
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<td><strong>Cash Box Top Albums (101/200)</strong></td>
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INTERNATIONAL BEST SELLERS

France

1. L'Amour Qui Brule En Moi — Sheila Carrere
2. Do It For Me — Sonopresse
3. Je Pars — EMI Pathé Marconi
4. Le Temps Des Colonies — Michel Sardou
5. Les Chansons Francaises — La Bande A Basile
6. Voli Les Cles — CBS
7. Don't Leave Me This Way — Thelma Houston
8. Laisse Une Chance A Notre Amour — Claude Francois Flache
9. Money, Money, Money — ABBA
10. Deux Femmes A Dublin — Enrico Macias — Phonogram

TOP TEN LPs

1. Top Ten LPs
2. Top Ten LPs
3. Top Ten LPs
4. Top Ten LPs
5. Top Ten LPs
6. Top Ten LPs
7. Top Ten LPs
8. Top Ten LPs
9. Top Ten LPs
10. Top Ten LPs

Holland

1. Don't Cry For Me Argentina — Julie Covington
2. Knowing Me, Knowing You — Abba
3. Go Your Own Way — Fleetwood Mac
4. Don't Say Goodbye — B.B. Zenn
5. Car Wash — Rose Royce
6. Voli Les Cles — Gerard Lanorman
7. Crazy On You — Heart
8. Fairy Tale — Dana
9. Big Bear Bump — Ronnie 
10. Rubberband Man — Spinners

TOP TEN LPs

1. Evita
2. Lifelong — Robert Long
3. The Year Of The Cat — Cat Stevens
4. Rumours — Fleetwood Mac
5. Animals
6. Songs In The Key Of Life — Stevie Wonder
7. Hotel California — Eagles
8. Live
9. Arrival
10. In Your Mind — Bryan Ferry

Japan

1. Shizurena Restaurant — Kentaro Shimizu
2. O.S.S — Pink Lady
3. Seishunidayu — Koosha Morita
4. Feeling — High Fitch
5. Shiawase Mina — Hiromi Ohta
6. Musashino Shijin — Gori Groove
7. Mukishino Namee De Deteyayu — Akira Kobayashi
8. Omorinno — Hana Toku
9. Anata No Subete — Junko Sakurada
10. Hatsukokooshi — Momoe Yamaguchi

TOP TEN LPs

1. Love Collection
2. Boshoku
3. Tosakaraku Fuwaiikyu
4. Pepper Keibu — Pink Lady
5. Country Road — Olivia Newton-John
6. Pepper Keibu
7. Killi
8. Selkoyu Brucer
9. Love Collection
10. Love Collection

Great Britain

1. Chanson D'Amour — Manchester Transfer
2. When I Need You — Leo Sayer
3. Boogie Nights — Heatwave
4. Turn Between Two Lovers — Maggy Macgregor
5. Romeo — Mr. Big
6. Sound And Vision — David Bowie
7. Learning Me Knowing You — Abba
8. Don't Cry For Me Argentina — Julie Covington
9. Don't Leave Me This Way — Harold Melvin & The Blue Notes
10. This Is Tomorrow — Bryan Ferry

TOP TEN LPs

1. The Shadows 20 Golden Greats
2. Animals — Pink Floyd
3. Endless Flight — Leo Sayer
4. Evita — Various Artists
5. 20 Great Heartbreakers — K-Tel
6. Low — David Bowie
7. Arrival — Abba
8. David Soul — Private Stock
9. Red River Valley — Various
10. Qu'est Ce — Various

Brazil

1. O Progreso — Roberto Carlos
2. Maria Biaana Maria — Benito Di Paola
3. Samba Enredo 1º Grupo — Various
4. Meus Caros Amigos — Chico Buarque
5. Estupido Cupido — Various
6. Rock Machine — Various
7. Geraes — Milton Nascimento
8. Hit Machine — Various
9. Menina Dos Cabalos Longos — Agepe
10. Canto Das Tres Rosas — Clara Nunes

TOP TEN LPs

1. If You Leave Me Now — Chicago
2. Tim De Tande — Clarette
3. Don't Go Breaking My Heart — Kiki Dee
4. Falco Pato Tiempo — Sandra Maria
5. El Desfilz Azul — Steven Schacks
6. Volando — Bobby Crimson
7. Nena Me Gusta Tu Forma — Peter Frampton
8. Por Ejemplo — Nicola De Barry
9. Amor — Tique Fracchiola
10. El Amor Duele — Yndio

Argentina

1. Sii — Jose Luis Perales
2. Que Sera De Ti — Camilo Sesto
3. Yo Hoy Recuerdos — Danny
4. Mi Promesa — Pomada
5. El Progreso — Roberto Carlos
6. No Preguntas Como Es Mi Muchacha — Nazareno
7. Respirando — Barbara Dick
8. Falta Poco Tiempo — Sandra Maria
9. El Delfin Azul — Steven Schacks
10. Volando — Bobby Crimson

Cash Box/April 2, 1977

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