Cover Artist: STEVE WINWOOD.

CBS Announces Retail Incentive Plan For New Talent
Jimmy's Cash Flow Problems
Zeta Concept Expanded
WEB Raises $0 LP Prices
Disc Records Celebrates
TV Packaging Flourishing
Changes For London Base
The Album Release Unskirted (El)
A GIANT LEAP INTO THE PRESENT.

The return of one of the most historic names in rock and roll: The Animals with a brand new album.

THE ANIMALS were and still are ERIC BURDON, ALAN PRICE, HILTON VALENTINE, CHAS CHANDLER, and JOHN STEEL. They are responsible for some of the greatest music ever recorded. And now, in 1977, they're at it again!

THE RETURN OF THE ORIGINAL ANIMALS
BEFORE WE WERE SO RUDELY INTERRUPTED.
ON JET RECORDS AND TAPES
Distributed by United Artists Records
The Flood Awaits

It's the calm before the storm — the late summer/early fall major releases. But is the calm necessary at all? What is the purpose of flooding the market with "hot" product while neglecting the sales potential of valuable weeks prior to the onslaught?

One pertinent factor according to record manufacturers' marketing departments is that the "back-to-school" time is more lucrative than late summer. While this may prove true in the past, a concentrated effort by manufacturers to balance the distribution of major releases could disprove this theory. The type of releases that are being held back could be big sellers during any time slot.

Another complaint is that airplay is tight and the summer demands a different kind of music. Once again, the status of the artists in question outweigh these attitudes.

While recent weeks have shown only a smattering of major artists' albums, we can look forward to some long-awaited releases in the next weeks — Boz Scagg's, Boston, Linda Ronstadt, Rolling Stones, Hall and Oates and many more of the same caliber.

The key behind consistent sales throughout each month of the year is to market those unusually strong albums consistently throughout the year.
| Best of 1976 | Page 3 | 8/23/77 | 3 | 19 |
| Can't Float On | BEST 19 | 3 | 19 |
| Whatcha Gonna Do | BEST 19 | 3 | 19 |
| Love Has Lifted Me | BEST 19 | 3 | 19 |
| Handy Man | BEST 19 | 3 | 19 |
| You Make Believe In Me | BEST 19 | 3 | 19 |
| You and Me | BEST 19 | 3 | 19 |
| Just a Song Before I Go | BEST 19 | 3 | 19 |
| BARRACUDA | BEST 19 | 3 | 19 |
| Float On | BEST 19 | 3 | 19 |
| Don't Stop | BEST 19 | 3 | 19 |
| How Much Love | BEST 19 | 3 | 19 |
| Black Betty | BEST 19 | 3 | 19 |
| Give a Little Love | BEST 19 | 3 | 19 |
| Undercover Angel | BEST 19 | 3 | 19 |
| Smoke Out Thursday Night Fire | BEST 19 | 3 | 19 |
| Take Out the Band | BEST 19 | 3 | 19 |
| Your World | BEST 19 | 3 | 19 |
| On and On | BEST 19 | 3 | 19 |
| CHRISTINE SIXTEEN | BEST 19 | 3 | 19 |
| Strawberry Letter 23 | BEST 19 | 3 | 19 |
| Women | BEST 19 | 3 | 19 |
| Stand By Me | BEST 19 | 3 | 19 |
| Da Do Ron Ron | BEST 19 | 3 | 19 |
| Star Wars Theme | BEST 19 | 3 | 19 |

| Angel In Your (Song Title) | BMI | 8/23/77 | 57 |
| A Real Mother (Vir-Jon) | BMI | 8/23/77 | 40 |
| Barracuda (Wiggins/Know Play Music) | BMI | 8/23/77 | 101 |
| Best Of My Sagittarius (BMI/Steele) | ASCAP | 8/23/77 | 1 |
| Black Betty (Forever) | BMI | 8/23/77 | 101 |
| Boogie With Me | BMI | 8/23/77 | 52 |
| Can't You See (No Exit) | BMI | 8/23/77 | 52 |
| Cat Stevens | BMI | 8/23/77 | 43 |
| Closer | BMI | 8/23/77 | 163 |
| Delirious | BMI | 8/23/77 | 101 |
| A Song for You | BMI | 8/23/77 | 31 |
| EDGE OF THE UNIVERSE | BMI | 8/23/77 | 101 |
| STARR WARS THEME | BMI | 8/23/77 | 101 |

**ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)**

| Angel In Your (Song Title) | BMI | 8/23/77 | 57 |
| A Real Mother (Vir-Jon) | BMI | 8/23/77 | 40 |
| Barracuda (Wiggins/Know Play Music) | BMI | 8/23/77 | 101 |
| Best Of My Sagittarius (BMI/Steele) | ASCAP | 8/23/77 | 1 |
| Black Betty (Forever) | BMI | 8/23/77 | 101 |
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| A Song for You | BMI | 8/23/77 | 31 |
| EDGE OF THE UNIVERSE | BMI | 8/23/77 | 101 |
| STARR WARS THEME | BMI | 8/23/77 | 101 |
Pretty Lady

# 420-A

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dawnsongs records

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"I Feel Love" # 1 in Canada

"...the luxurious stretching out of a performer just beginning to realize her strengths and possibilities. 'I Remember Yesterday' is clearly meant to be the album to move Summer as both singer and songwriter beyond disco classification. It succeeds with ease."

—ROLLING STONE, Ken Tucker

"...the inevitable change of pace album: a smooth but sudden shift away from the audacious, orgasmic concepts of Summer's previous three releases toward something more varied, more conventionally structured and more commercial."

—RECORD WORLD, Vince Aletti

"I Feel Love" is... undoubtedly one of the best things Summer has done. The result is a hypnotic effect...  
—BILLBOARD, Tom Moulton

"Sheer brilliance. Ultra modern music which holds its own beside Eno and Fripps 'Evening Star', Kraftwerk's 'Radio Activity' and Bowie's 'Low'. With her producers, Giorgio Moroder and Pete Bellote, she's created an atmospheric synthesis of futuristic space drama and old world romance. It's powerful stuff, never pretentious—a dancer's dream and immaculately crafted 'I Feel Love,' already a disco hit, should cross over into the pop chart—or is it too 'progressive'? A hit."

—MELODY MAKER, Caroline Coon

The album that's turning everyone around:  
Donna Summer  
“I Remember Yesterday”  
NBLP 7056

Management:  
Wald—DeBlasio—Bogart
The international success story that is her latest single:
Donna Summer “I Feel Love”

The Global Consensus Is In
And On Casablanca
Record & FilmWorks, Inc.
Capitol Records Is Proud To Announce
The Debut Album By

MAZE IS GOLD

Featuring Frankie Beverly
CASH BOX NEWS

Jimmy's May Close 15 Stores; CBS To Provide Incentives To Retailers Featuring New Talent

by Ken Terry and Phil DiMauro

NEW YORK — Jimmy's Music World, which started the New York market by throwing up 38 stores in 18 months, is understood to be in serious financial difficulty. Jimmy's has reportedly closed 15 of those units this week, according to several reliable industry sources. None of Jimmy's executives were available for comment.

Widely circulating reports that either Jimmy's or Sutton Distributors, its parent company, are planning to file Chapter XI, however, seem to have no basis in fact. No bankruptcy petition has been filed by either corporation in the Southern or Eastern U.S. District Court in New York, nor has such an application been made to the U.S. District Court in Newark, which has jurisdiction in New Jersey, where Sutton is headquartered.

According to sources at two major record companies, Jimmy's has been going through tremendous cash flow problems. "They are technically insolvent to the degree that they cannot meet their obligations," one informed source commented. "If you took a balance sheet of the company right now, it would probably show a plus net worth. However, they don't have the wherewithal to service their current obligations. Something has to change. They can't continue this way. They can't get an out of court settlement from all their creditors. They have to do to straighten themselves out."

The same source explained that "they (Jimmy's) have indicated that if the company closes the majority of their branches, they have discussed a potential plan for the rest of their stores to try and work out of their situation on a voluntary basis." He added that the closed stores could be implemented.

Loss In Millions

The other industry sources indicated that if Jimmy's does file under Chapter XI of the bankruptcy laws, the record companies which have given the chain credit would suffer losses that could run into millions of dollars. Other estimates of the amount involved ranged from $3 million up to $8 million, with some sources saying that CBS and WEA could lose $1 million each.

Paralleling these estimates have been several unconfirmed reports that the record companies have been in serious financial trouble since they started making large shipments of a record from Jimmy's via Sutton, which is Jimmy's supplier. One source stated that Jimmy's warehouse in Westbury, Long Island, was closed last Thursday to allow shipment of this merchandise to Sutton's warehouse in New Jersey with a rearrangement of public stock. However, a spokesman at the Westbury site said the warehouse was open for business on Thursday.

(continued on page 49)

PEPPER POWOW — RCA recording artists Daryl Hall and John Oates finished their summer touring at an appearance at the Dr. Pepper Music Festival in New York recently. Picture showing the duo backstage are from Atlantic Records, marketing manager for RCA merchandising for RCA. Ray Anderson, division vice president of promotion for RCA, Hall, Tommy Mottola, the group's manager; Bob Summer, division vice president of marketing operations for RCA, and Michael Abramson, director of artist development for RCA. Sitting are (from left): Doris Berg, New York promotion representative for RCA, Roxy Myzahl, music director for radio station 99X, and Oates.

WEA Hikes List Price On 80 Catalog Albums; Creates Appointed Buy-In Opportunity

by Alan Sutton

LOS ANGELES — The $1 increase on more than 80 albums that WEA announced last week is now effective. WEA on July 25 has resulted in a unusual buy-in program through most of its branches across the country. While stocks last, retail accounts have been offered the remaining $6.98 product on an appointed basis in line with the quantities they previously purchased from WEA.

Effective August 15, WEA is raising 34 Warner Bros., 40 Atlantic and 7 Elektra/Asylum $0.98 catalog prices to $7.98. The subsidizing price will be $3.95 instead of $3.85.

At the time the price hike was announced, WEA put all orders for the albums on hold while its licensed pressing plants took inventory of their stock and remanufactured.

Branch Allocations

After the existing back orders were filled, the leftover stock was allocated to the branches according to their percentage of the WEA business. The Los Angeles branch, for example, which is the largest and accounts for approximately 34% of WEA sales, received about 24% of the remaining $6.98 titles.

The remaining titles were made available to accounts based on a percentage of what they had bought previously. One exception was at the branch level, where sales were reportedly offered the remaining selections on a first come, first serve basis.

WEA has renumbered the albums to distinguish product purchased at $3.38 from product bought at $3.95.

Does WEA's suggested list increase, by far the most encompassing to date of any major label, mean that the $6.98 LP is about to be replaced by the $7.98 not necessarily, according to label executives contacted by Cash Box, all of whom indicated a very cautious approach to album pricing.

Record Excess Comments

Paul Smith, WEA's appointed, marketing, branch distribution, for CBS, said that so far, WEA has only raised list price to $7.98 on seven catalog LPs. With the new list, WEA has retained the example of WEA which started the push to $7.98 with the December 1976 release of Queen's "A Day At The Races." "It's under study, but we have nothing concrete at this time," he explained. "We wouldn't want to step ahead of the pack by assigning $7.98 list only to selected new releases."

"We're certainly discussing it ($7.98 list)," said Barry Grieff, vice-president of creative marketing services for ABC Records, "but nothing has been established one way or the other." Similarly, Bob Fead, senior vice-president of marketing for A&M Records, commented: "We're still talking about it, but we haven't made any decision at this point. We are marketing some new releases at $7.98 and some at $6.98." A&M has raised the suggested list on the phenomemally successful two-EP set "Frampton Comes Alive!" from $7.98 to $8.98.

Motown Records, which has released new $7.98 albums by established artists on a selective basis, is taking the same approach to catalog items, according to Mike Lushka, vice-president of marketing. "I think the main factor is the artist — and how well the product sells," he explained.

There are some albums that warrant going to $7.98 and others by the same artist that may not.

Jules Abramson, senior vice-president of Phonogram/Mercury, said: "We're still going to look at everything on a record-by-record basis." He added that the label has a number of new releases scheduled for this fall and inclusion by Thin Lizzy and Rush, all of which will have a $6.98 suggested list.

Abramson believes that the $7.98 list creates confusion at the retail level. "Some of the $7.98 items are being sold at very unrealistically high prices in relation to the $4.98 albums. If the $7.98s are not supposed to be sold at these prices, but when prices are lowered...

(continued on page 48)

Airplay Support

Smith defined a "new artist" for purposes of this record companies' incentive programs as an artist who has not yet been successful (in the record marketplace). He noted that albums which will be marketed this way will be included in any of CBS's product releases, which occur on the average of every two weeks.

CB Debuts Pull-Out

Radio Section pg. 17

He stressed the fact that making these LPs available at retail is only one element in CBS's total strategy for breaking the new artist. "It's all the different factors working together. Certainly, airplay is critical. But if you get the airplay and there's no product in the market, you can hardly expect to get any consumer reaction."

Most Favorably Reactions

Initial positive reactions from record company and air managers to the new CBS marketing concept was largely favorable, with some reservations about how the program would work in practice.

Jim Grimes, vice-president of the 50-store Pittsburgh-based National Record Mart chain, praised CBS for planning out the program so well. In his view, retailers have nothing to lose and everything to gain from participating, especially if one of the new artist albums becomes a "monster" like last year's highly successful debut LPs by Boston and Wild child.

(continued on page 35)

Peaches To Open In Rockville, Md.

LOS ANGELES — Neni Distributors, owners of the Peaches retail chain, has confirmed plans to open a store in Rockville, Md, sometime in late November or December. Although the location has not been confirmed, speculation is that the chain has just made a bid for a former Robert Hall clothing store which recently went out of business. This site is near White Flint Mall in Rockville.

Also rumored is that Peaches will be expanding in the Virginia-D.C. area with two other locations — Alexandria and Springfield. A company spokesman reported that the firm has a real estate specialist always looking at potential locations, but the two sister stores could be a possibility.

Peaches currently has 17 stores in operation throughout the country, all of which are scheduled to open in Seattle and Denver in a few weeks.

(continued on page 40)
Court Of Appeals Decision Favors CBS vs. ASCAP

NEW YORK — The U.S. Court of Appeals, ruling on the consent order ASCAP and CBS had reached, and ASCAP had asked the court to approve it, ordered a federal court judge to devise a per user license agreement for music performed on television. ASCAP officials said they were considering appealing to the Supreme Court or seeking re-argument before the appeals court.

While ordering the Federal District Court Judge Morris Lasker to construct the per user license agreement, the appeals court did not allow for a split with the consent order ASCAP, giving CBS the option of paying ASCAP performance royalties on either a per use or blanket basis. ASCAP contends that it cannot be adequately accounted for on a per use basis, and has charged CBS with avoiding proper payments.

Disc Records Celebrates Best Year Ever; National Chain Plots ‘Selective’ Growth Path

by Mark Mehler

DALLAS — The 35-store Disc Records chain celebrated the best year in its history with its second annual convention August 7-11 at Dallas' LeBaron Hotel. "We've already gone through our period of fast growth," noted John Cohen, president of Disc, in explaining 1976-1977 record profits. "Now we're a tighter company, but we're making money."

The opening convention sessions brought together the 35 managers from stores located primarily in Texas, Ohio and Illinois for discussions on merchandising techniques, inventory buying, and paperwork. In addition, Disc managers were introduced to the company's new profit-sharing program. Such an exchange of ideas is particularly important in the case of Disc, Cohen said, because it is one of the few multiple store operations whose managers have virtually complete autonomy in inventory, promotion and advertising; the chain does not buy centrally. This is especially noteworthy, Cohen added, because the average age of Disc managers is 22. "I don't know of another organization that allows 22-year-old kids to have the responsibility of just about running their own businesses," asserted Raul Acevedo, Disc's general manager. "These people, and our three regional managers, are the heart of this company."

Acevedo further noted that the 6% saving that would be realized by buying through a central warehouse would be more than offset by the loss of motivation at the grassroots store level.

Net Addition Of One Store

Disc in the past year has opened a few new units and closed others, for a net addition of only one outlet. As many as five or six new locations are under consideration for opening stores (see accompanying story), but several unprofitable stores may also be pruned.

This "selective approach" to expansion undermines the Disc philosophy, "Raul and I recently attended the national Shopping Center Convention in Dallas and of the roughly 50 deals we made one. Anyone can pen a lot of large stores, but if you have a few bad ones you're in a lot of trouble."

Over the past year, Disc has closed stores in Phoenix and Salt Lake City. The reason, Cohen explained, was that Disc, as opposed to Acevedo, was that as the only Disc stores in those markets, they had little "power" in negotiating deals with record distributors, and further, presented a problem in overseeing their activities. In both cases, however, Disc was able to sell the leases and simply move their inventories to new locations.

Among the changes discussed at the convention was a heavier emphasis on out-of-print, collectible and alternative, products, an area in which Disc has admittedly been weak.

‘Zebra Concept’ Will Be Expanded Following Successful Prototype Store

Zebra store in June, plans for as many as five more Zebra openings during the next year.

The second Zebra unit, complementing the one-year-old Zebra store in Austin, Texas, opened at the Fort Worth Mall in Arlington, just outside of Dallas. A third unit will open shortly in Columbus, Ohio, adjacent to the 60,000-student Ohio State University campus. A fourth outlet is expected to open in Abilene, Texas around October 1, and another mid-sized Midwest city is under consideration for a Zebra location later in 1977.

This (Zebra) is definitely the direction in which we're heading now," said Disc president John Cohen. The first Zebra store, which opened close to the giant University of Texas (Cash Box, October 9, 1976), has almost reached its projected $600,000 annual volume, Disc officials asserted.

The problems in dealing with mall operators in many Disc Records locations and high mall rents are main reasons the prototype Zebra units were initiated. In addition, most Disc stores are about 2,000 square feet, allowing little space for stacking anything other than front-line goods. Zebra, on the other hand, is 4,400 square feet, containing room for a wider spread of catalog merchandise, including classics, out-of-print, and new releases, as well as more cutout and budget albums.

The Zebra stores differ from their Disc counterparts in certain number of respects. They are considerably more “jazzy,” with an attractive Zebra logo designed by artist Ram Gonzales, and contain more and bigger in-store displays. By nature, the Disc mall stores are required to be more subdued.

The Zebra stores are getting deeply involved in innovative in-store presentations, and are doing a brisk poster and T-shirt business, according to southern regional manager Ted Kiss. Shelving prices are $4.99, about $1 less than comparable prices at Disc, while sale prices have dipped well below the competition.

"We'd like to bring our Disc stores a little closer to Zebra," Crowley indicated. "Right now we're looking for a good logo for Disc, something that will stand out and be very exciting yet. And some of our Disc stores are getting remodeled with murals and other promotions. If something comes into the Zebra stores just to buy records but we have to do something in our malls to take away the competition.”

Zebra In Disc Markets

Most Zebra stores will be opening in locations which already house one or more Disc outlets, so that the Chain can take advantage of the product offerings and the larger exposure. The concept, according to Disc officials, is to make the Zebra store an important part of the Disc chain. — Conclusion on page 49

General Merchandise Chain Modifies Advertising Image

Waxie Maxie Expands by Charles Paikert

NEW YORK — Front-line releases were widely advertised this week by Target, a 54-store general merchandise chain which usually concentrates its advertising on budget and cutout records.

The ads, which appeared in Sunday newspapers in major markets including Tulsa, Dallas and St. Louis, featured top-selling albums by such artists as James Taylor, Ted Nugent, Kiss, Fleetwood Mac, Peter Frampton and Steve Miller. The $6.98 list prices were promoted for $3.99, and $7.98 list product was advertised for $4.99.

Last May, Target promoted new releases in several markets. However, only two best selling artists were included in those ads.

We hope the recent ads will make people in Dallas aware that Target has current albums as well as cutouts," a Target spokesman in Dallas commented. According to a manager for Sound Warehouse, a prominent Dallas retail chain, Target has established a "budget image" in that city. However, the manager added...

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“LOVE MY WIFE” PROMOTION LAUNCHED — To help boost its campaign for the musical "Love My Wife," Atlantic Records and the New York WEA branch office recently hosted an evening of entertainment for key area dealers. The retailers attended the show and met the cast afterwards at Ted Hooks Back Stage restaurant. Stolen at Ted Hooks are (from left, standing) Mark Sarno, advertising director for Atlantic; cowriter Lenny Baker, Joanna Gleason and James Naughton; Dave Glew, senior vice president/general manager of Atlantic; Nick Mana, east coast regional marketing director for Atlantic; Cy Coleman, who composed the show's music; and Bruce Tesman, New York sales manager for WEA. Kneeling are (from left): George Rossi, New York branch manager for WEA, and Sal Ulerano, national sales manager for Atlantic.

Cash Box/August 20, 1977
Cash revenues. Don limited consideration restricted to the hearings revenues, munications Commission complete hearings on the proposed creation of the Federal Communications Commission.

WASHINGTON, D.C. — CBS vice president of special markets, indicated that “in the jazz area for 1977, we’re 100 percent ahead of quota. 100 percent ahead of last year at this point.”

Lawrence Gianneschi, CBS national di-rector for classical sales stated, “The clas-sical buy-in program was very successful and we achieved all our goals. For the com-parable time period last year, we are way ahead of last year’s sales. We had a very high sales goal and we achieved it.”

In the second quarter of 1977, CBS Records launched a major marketing cam-paign on behalf of its jazz and progressive creative drives. In an attempt to promote the program Taylor said, “Actually the jazz program began with the April releases. What we did was give free goods, six on 100, both disc and tape. And we gave ad-ditional dating — 30 days dating. Plus, we supported it with all kinds of tee print and certain in-store promotion.”

Special Merchandising

“We had special laminated jackets for the albums, a special four-color spread in the three trade publications. We had special in-store promotional items — posters, back hip divider cards and generic mobile. We made 600- and 900-line respos available. We went into the college publications with either a full or half page. At the radio level, we cut individual spots as well as multi-product spots. We also put together a special merchandising item that could be worn by the retail clerks — a but-ton that said, “Ask Me For Some Sound Musical Advice.' We also had additional ad dollars that we made available to the field.”

About the time the jazz program went into effect, CBS decided to raise the price of their classical line. Columbia Masterworks, from $6.98 to $7.98. One of the last major labels to institute the in-crease in its classical line, CBS offered retailers the opportunity to buy-in, for a limited time, at the $6.98 price. The original buy-in deadline of June 17 was extended until the end of June, giving retailers about six weeks to buy in at the old price before July 1, when the new price went into affect.

Retailers across the country generally agreed that the jazz program had a profound effect on their own purchases of classical records and hold off buying additional product for a greater period of time. I have been stocking everything in jazz I can possibly get because we generally do very well with jazz here. Since we often sell as many of the smaller labels as we do with CBS, I couldn’t really make much of a difference there.”

The position of the Harvard Coop seems to be the reverse of Inner Sanctum’s posi-tion. Bob Anderson, Harvard Coop jazz buyer, indicated, “I did really well with all the jazz releases. With the exception of the Dexter Gordon album it was pretty com-mercial jazz, but I did real well with that too. I sell a lot of the Chick Corea and Al DiMeola

Economic Study Is Next Step In Performance Rights Issue by Joanne Ostrow

WASHINGTON, D.C. — One more round of hearings on the proposed creation of a performance royalty has been tentatively scheduled by the Copyright Office for late October-early November, to take up the economic nuts and bolts of the issue.

A Washington research firm commissioned by the Copyright Office is due to complete a study in October, designed to detemine the economic health of both the broadcasting and recording industries, and to assess the economic impact of the proposed legislation. The study will ex-amine data furnished by the Federal Com-munications Commission (on station revenues, profit margins, etc.), data sub-mitted by witnesses on both sides in the hearing to date, and an impact analysis, restricted to the Danielson bill. Although the Copyright Office is not limited to con-sideration of H.R.6063, the study will be limited to looking at the outcome given the conditions of that bill.

The bill, H.R.6063, which bears Rep. George Danielson’s stamp, would have broadcasters pay fees for records they play on a sliding scale based on advertising revenues. For radio stations, 1% of the net revenues if gross annual revenues exceed $200,000; $750 if gross revenues are $100,000 to $200,000; $250 if revenues are $25,000 to $100,000. TV stations would pay either $750 or $1,500 likewise based on gross advertising revenues.

NAB’s Economic Study

The economic analysis submitted by the National Association of Broadcasters is four years old and, according to assistant general counsel Jim Popham, there is too little time now to prepare a new or revised study. The three areas the NAB has and will continue to stress are: 1) the promotional value of airplay to the performers and record companies (substantial amounts each label spends on promotion are held up as evidence by the broadcasters); 2) the contention that the provision of performance rights would not help promote creative activity and wouldn’t benefit the unknown struggling artists, but rather would direct more profits to the already financial secure “superstars;” 3) the negative impact on industry, the contention that such a royalty would force stations to cut down on other depart-ments’ budgets, namely news and public affairs, and that it could even put some marginally profitable stations out of business. FCC data, excluding confidential dollar figures on individual stations, is used (continued on page 49)

UPCOMING INDUSTRY CONVENTIONS

WEA Sales Meeting Sept. 7-11 Miami Beach, Fla. 800-683-9000 Lake Geneva, Wisc.

Few Post-Blackout Woes Reported By New York City's Record Retailers by Charles Paikert

NEW YORK — One month after the blackout which sparked sporadic looting in New York City, retailers in the neighborhoods hardest hit by the destruc-tive event have nearly fully recovered and reopened.

In the South Bronx, one of the areas most widely affected by looting, a small number of retailers have remained closed, but most mom and pop stores shared the experience of Jeffie Anderson, owner of Andy Records at 214th St., who recently reopened his store.

“I was completely cleaned out during the looting,” Anderson said, “and I had to stay closed for two weeks. But I applied for a Small Business Administration loan, and while I’m waiting for it, I opened the store with my own money.

Cousin’s another Bronx retailer, was not located near the affected areas of their sales. Riching to owner Lou Cicchetti, “an awful lot of dollars were diverted from legitimate businesses to people selling stolen merchandise in abandoned buildings for up to two weeks afterwards. It hurt us tremendously.

Few Stores Hit

In Brooklyn, Ben Remnick, owner of Town Hall, one of the dozens of stores that were reported forced out of business due to black-out related looting.

Of the 2,000 New York businesses that were vandalized during the blackout Mayor Abraham Beame reported last week, 75% had reopened, aided by $1.2 million in grants raised by a special emergency fund set up by the city.

MCA’s Record Division Registers 17.2% Drop In 3rd Qtr. Revenues

UNIVERSAL CITY, CALIF. — Revenues for records and music publishing division of MCA Inc. dropped 17.2% to $13,884,000 during the company’s fiscal third quarter, ended June 30, from $22,212,000 during the same period one year ago. During the three-month period, the division’s sales declined 16.5% to $42,100,000 from $51,750,000 a year earlier.

MCA Inc. does not reveal income figures for each of its subsidiaries. However, according to Los R. Wasserman, chairman of the board of MCA, an overall dip in the company’s operating income compared to the first six months of fiscal 1976 was partly due to a less than ideal performance by the records and music publishing division.

Wasserman explained that the division was “adversely affected by fewer releases by major artists marketed during the first half of 1977 and the lower sales levels of albums in recent months.

For the three months ended June 30, the net income of MCA Inc. decreased six percent to $19,169,000 from $20,267,000 for the same period of 1976. In contrast, revenues rose 19% to $184,835,000 from $155,174,000. For the six-month period, the company’s net earnings declined 20% to $35,187,000 from $44,253,000 during the prior-year period. Sales for the first half were up 16 percent to $382,792,000 from $372,293,000 a year earlier.

In addition to its records and music publishing division, MCA owns enterprises in the fields of filmed entertainment, retail and mail order (Spencer Gifts and the Recreation Services division), and banking (Columbia Savings and Loan Association).
Kansas arrives at double platinum.
On Kirshner Records and Tapes.

Produced by Jeff Glixman. Management: Budd Carr, BNB Assoc., Ltd. Distributed by CBS Records. PZ 3422
Entertainment Co. And UA Sign Pact For New Company

NEW YORK — The Entertainment Co. and United Artists have jointly announced the signing of an exclusive, long-term agreement giving the Canadian and United States distribution rights to UA for the newly-formed Manhattan Island Recording Co.

The new label, to be known as Manhattan Records, has been established by Charles Koppelman as president with Martin Bandler, executive vice-president and Samuel Lefkar, chairman of the board. These are the same executives who operate The Entertainment Co. The latter firm, which is also involved in music publishing and record production, has scored well over the past 12 months with one platinum album, "Streisand's Los Angeles." The new recording division of The Entertainment Co. has upcoming product from Dolly Parton and Gladys Knight, which are being produced by division chief Gary Klein.

The first release on Manhattan Records will be a single, "Skinny Dippin'," by a new artist called The Mickeys. The album is to be released in August.

Referring to the new record company, Koppelman told Cash Box, "Manhattan Records will offer the opportunity to break new artists and to interest established artists in a label with a small roster that specializes in personal attention to the smallest detail."

"Having as much respect for Charlie Koppelman's talents as I do," said Arnie Mogull, president of UA Records, "makes the prospect of working with him and his colleagues an exciting project for us all at United Artists Records."

HSTSI Establishes S. Wonder Fund

by Chuck Comstock

LOS ANGELES — After a three-year struggle for industry recognition, High School Talent Search Internationale (HSTSI) has scored a major success in an agreement with Stevey Wonder to set up a scholarship fund in the artist's name, and to provide for his back-up group, Wonder-love, a female vocalist selected from the ranks of HSTSI talent winners.

17 National Shows

The winner will be selected from a series of 17 national talent shows, culminating in a Hollywood Bowl concert next June in which Stevey Wonder will be the featured attraction. The talent is tentatively scheduled to perform. In addition, eight winners from each of the local shows will receive scholarships from a $25,000 fund for each of the cities participating in the program.

Taylor says, according to Moses Taylor, executive director and founder of the company, is a syndicated television show and a Professional Artists Lecture Series (PALS) in which students will receive the benefit of instruction given by professionals in the industry based on their personal experience on how to break problems to expect and inside tips on management, touring and performing.

Artists and Management

Taylor's HSTSI grew out of his experiences in artist management, "when some kids were constantly coming to me and asking how to get in. So we were instrumental in getting them into a few talent shows and we said they were winning. We saw a lot of kids who had real talent but they didn't have knowledge, know-how or contacts. We saw some who were able to provide a reservoir of talent, a mecca for new faces. Or, if you will, an artistic development company."

HSTSI has met some resistance from the record companies skeptical about their intentions, their longevity and the basic concept of the program. Taylor admits he had heard from various labels execs the question, "How many acts are you going to be able to get into a high school kid's life? You see so many Osmonds, Jackson Fives and Sylvers are there?" But as time goes on, Taylor says, "the kids are developing and high school kids are getting more exposure to this. These groups are popping up all the time."

Record Co. Support

Taylor sees the record companies as the ideal supporters of his program. "Basically we are giving kids from the Artistic Circle of Ellen Harris their financial support through our Supporters of Developing Artists (SODA) program which provides the money for our scholarship fund. Secondly, an opportunity to show them new talent and their cooperation in an advisory capacity. And, finally, their help in securing artist performances for our talent shows across the country."

Taylor also feels the television show as a perfect vehicle for introducing new talent to the industry and the public. "When you think of all the people who got a shot on Ted Mack's show," Taylor recalls, "it's amazing. Elvis Presley, Sonny & Cher, Pat Boone, Gladys Knight and the Pips, Neil Sedaka, Paul Anka, Connie Francis and others I can't remember. We'd like to make an opportunity like that possible again."

Taylor also feels that a good education is being provided by giving "students with performing talent a chance to hone their skills in a professional way. And let these fellows who already have that opportunity if they are academically or athletically gifted, give them a chance to shine. It's not as discouraging but we can keep even one kid off the streets and out of jail by encouraging them to use their God-given talents in a more constructive manner we have will succeeded."
POINTS WEST/EAST COASTINGS

Floaters Debut Album Strikes Gold For ABC Across The US

LOS ANGELES — “It just went nuts in Detroit, like 40,000 in two weeks. Then it spread to New York, Philadelphia, Washington, D.C., and Atlanta. The last place to break the album was Dallas,” explained Skip Byrd, president of ABC Records Distributors, concerning their smash single and album by The Floaters.

The album is currently charted at number one position for both Cash Box Top 75 R&B Albums and the Cash Box Top 100 R&B Singles. In addition, the single and album have successfully crossed over onto the pop charts, registering #11 with a bullet on the Billboard Hot 100 and #10 on the Cash Box Top 100 Albums. The album was recently certified gold by the RIAA.

Promotional Efforts

Byrd reported that sales have averaged 25-30,000 albums a day with occasional days of 150,000. ABC Records has also put together a variety of promotional efforts to support the album. A waterbed marathon was recently completed in Houston with another planned for Cleveland where customers “float on” a waterbed for a lengthy time with hopes of winning the bed. Other programs include a poster promotion and field display contests.

The story behind the fastest breaking debut album by a new group in ABC Records history comes from Otis Smith, vice president at ABC Records. While in Detroit to attend a Mickey/Cool event, he pulled a late night. Still awake at 6 a.m. and instead of going to bed, Smith decided to make a social call on Wade Briggs, a program director-dj at WCBH whose show starts at six.

In the show, Briggs played a song by The Floaters which whetted Smith’s interest. The group was a local Detroit favorite and managed by a Woody Wilson, who also worked at Hertz Rent-A-Car. Smith learned upon inquiring, “Later that day, Smith, still cruising on no sleep, received a call from Wilson. “I heard you liked The Floaters. Well, I’ve got a tape for you to hear,” explained Wilson.

Wilson came over with the tape, and Smith thought it was a “smash.” “I made a deal for the group right there on the spot.”

Smith predicts that the single, “Float On,” will eventually sell between 1/2-2 million copies and the album will likely go platinum. “Float On” was originally a 12-minute album cut, but pared down to a 3-minute version for radio airplay.

In retrospect, Smith said, “I just believed totally that the group would be a smash based on the material I heard. I think they’ll be a bigger group than Simon & Garfunkel.”

A&M SIGNS SMITH — Keyboardist/composer/vocalist William Smith recently signed with A&M records. Smith previously has played with or had songs recorded by such artists as Melba Geddes, Rod Steiger, Sister Sadie, Milt Montour, John Lennon. Pictured (l-r) are: Smith, Jerry Moss, A&M chairman, and Commander Von Mal at the studio to finish his first album with his Kirkpatrick, Crane was one of the engineers on the "Layla." Randy Newman's long-awaited Kim Fowley-produced Stephen T. Kim Fowley-wrote and produced the song "In the Summertime." Tomper's first with a Mercury at Chateau in North Hollywood, swimming between tracks in the studio pool and anticipating a September release. The Outlaws have added a second drummer, Dave Dickey (left). The band's two years ago charting fellow drummer Monty Yoho are brothers-in-law. They have one live LP already out in the can and another studio album due out this winter.

MUSICAL MOVIE NOTES — What do Robert Stigwood, Peter Frampton, The Bee Gees, George Martin have in common? They are all part of the committee casting female artists to co-star in the upcoming Stigwood movie, "St. Pepper's Lonely Hearts Club Band." Nestled comfortably on a small island off Nassau, The Bahamas, the group is casting for the parts in Lucy In The Sky With Diamonds, Strawberry Fields Forever and lovely Rita the Meter Maid. Music is, of course, by Lennon & McCartney though the St. Pepper band will be played by The Bee Gees and Billy Shears by Peter Frampton.

Tommy Leonetti has been signed to do the score for "The Wiggled Coat," a fantasiespam in three parts to be aired on ABC starting Sept. 10... Though the title has been changed five times, "Thank God, It's Friday" is the tentative working title for Casablanca's second film now being shot on location in town. Starring Donna Summer and The Commodores and an Italian tenor, the movie is about a singer who makes his break at a disco and the personalities of the people who frequent the dance spot... Curtis Mayfield has completed the soundtrack and his acting part in film titled "Short Eyes," which won the 1977 Oscar for the best short story film and is acting in the upcoming Capricorn staff photographer Herb Kuoosov cut his hand when the acting became a little too realistic for the film The Life of Martin Luther King, being filmed in Macon, Georgia. Stephen Bishop makes his acting debut late this fall on "F noses," a series which is a reaction to an attractive woman's blatant sexual propinquity in a segment titled "Catholic High School Girls In Trouble."... David Bowie has a role in "Wally," a movie being shot in Vienna. According to Rolling Stone, the 25-year-old, named Egon Scheile and is recovering from a broken thumb suffered when he punched a man in Rome who had grabbed his wallet...

SHORT TAKES — Alice Cooper's touring snake Angel is in a family way and the band theories that conception took place on the first break since the reptile is closely chaperoned back stage. No replacement will be sought since a veterinarian has given the snake permission to continue to tour... McCabe's was the scene for a benefit on behalf of Folk Scene Magazine, drawing Stephen Bishop, Jane Lee Stanley, Ian Whitcomb, Peter Allen and two dozen other groupies, all to songwriter/producer Bob Lamm of Chicago, whose wife, Julie Nini, gave birth to a girl named Sacha Natalia. Born in L.A., the child was delivered by the La Maza natural childbirth method... Vic Perotti's Riverside Records is about to launch a new act by a British group... Mike Capitano... "I understand the real reason Emerson Lake & Palmer dropped their orchestra is that the cancellation of a Miami concert by city officials caused them to go into the red financially after they had flown four times----" said Ken Figone, the group's manager... Following the rained out Led Zeppelin show in Miami, city officials to prohibit rock concerts in city facilities... Newly signed UA artists The Millingtons were in New York for a tight recording schedule when their producer Tim Simburn, attacked during a robbery, was aided by a Soup to Dodger/Mets game... A circus atmosphere will prevail when Epic throws a giant party for Cheap Trick at Tower Records on the 20th, featuring fire-eaters, snake-charmers, still-walkers, organ grinders and a motor-bike giveaway... Local rock photographer Sam Emerson took his vacation in the south of France but let his expensive equipment home to shoot all the beautiful scenery with his favorite Instamatic... chuck comstock

ELTON AWARDED — Rocket Records artist Elton John was recently presented with an award plaque by ASCAP for his single, "Sorry Seems To Be The Hardest Word." The presentation was made at the Dr. Pepper Music Festival in New York, where Elton appeared with Kiki Dee during her concert. Pictured from left are: John; Todd Brabec, ASCAP representative; and Tony King, president of Rocket Records.

Festival Of New Music Changes Deadline Date

LOS ANGELES — The deadline for submitting tapes to the third Festival of New Music, to be held October 8 at Lincoln Jr. High School, has been changed from August 15 to September 15. Twelve songwriters from the Southern California region will be asked to perform at the festival.

Audition tapes containing original songs may be sent to: 7500 Hollywood Blvd., Room 503, Hollywood, California 90028.

First Anti-Piracy Case To Come To N.J. Court

CAMDEN, N.J. — Sentencing has been set for September for Vincent DeRosa, who recently pleaded guilty to one count of Conspiracy to Commit Theft in Camden County Superior Court. This was the first prosecution brought under the state’s Anti-Piracy statute.

DeRosa, identified as an officer of Superior Record Pressing in Somerdale, N.J., was arrested in August for the illegal duplication of recordings owned by A&M and Capitol Records at a pressing operation set up in the rear of an auto body shop in Brooklawn.
LESLIE AND KELLY (Big Tree/Atlantic 16097)

Sister Love (3:32) (Nightingale/Lees Ann Gary — ASCAP) (Gundy)

A strong melodic ballad from this closely harmonized duo. The song is loaded with splendid hooks delivered by voices that are studio perfect, yet distinctly by a recognizable personality. Slick enough for a clean break onto top 40 playlists.

ERIC CARSTEN (Arista 0266)

She Did It (3:39) (C.A.M. — BMI) (Carsten)

Carsten’s “Boats Against the Current” album will have been worth the wait, if this single is any indication. The influence of The Beach Boys (who participate in the cut) is pervasive, from the full backing harmonies to sim- ple little turns in the keyboards, while Carsten’s voice is remarkable for its high power and range. Deserves a good reception from top 40 radio.

ADRISSI BROTHERS (Buddah 579)

Does She Do It Like She Dances (2:50) (American Broadcasting — ASCAP) (Duboff)

There have been a lot of dance records about dancing, but this is one of the few to come right out with some of the psychological undertones of the standard nightclub scene. Following up its top 20 pop single for this duo, this record will be heard at discos and R&B stations as well.

HIGH ENERGY (Gordy/Motown 7155)

You Can’t Turn Me Off (In The Middle Of Turning Me On) (3:31) (Jobete — ASCAP) (Sawyer, McLeod)

A softly whispered introduction sets the listener up for a pleasant surprise in the debut single of this talented group. High Energy makes for an infectious hook, repeated through excellent harmonies, and the vocals build to a zipping climax. A good shot for R&B and pop crossover.

DONNY OSMOND (Polydor/Kobalt 14417)

You’ve Got Me Dancing On A String (2:57) (Gold Forever — BMI) (Wayne, Dunbar)

The first single from Osmond’s unprecedented album release, produced by Holland, Dozier and Holland. This is not to suggest an instant entry into the R&B market, but the single could expand an audience that has thus far been dominated by the artist’s TV fan club.

THE HOLLIES (Epic 50422)

Druggin’ My Heels (3:48) (Famous — BMI) (Clarke, Hicks, Sylvester)

A combination of gentle guitars and congo creates the subtle instrument texture of this single from a group well-versed in the format. The single could be a minor hit, but the revival of CSN might have paved the way for this light, slightly vocalized melodies. Should increase album activity and singles exposure for the Hollies.

38 SPECIAL (A&M 1964)

Tell Everybody (2:59) (Feelgood — ASCAP) (Barnes, Van Zant)

This honest southern shuffle sounds like the ideal single choice from the group’s debut album. The guitars are punchy without overpowering the sound, while every hook is emphasized by sharp drum accents and a funky backing chorus. For AOR and top 40 stations.

FOGHAT (Bearsville/WB 0319)

I Just Want To Make Love To You (3:56) (Arc — BMI) (Dixon, Dixon)

Everything seems to be coming full circle these days. This song was cut one side, one side of a Foghat debut album, and it has been an FM and concert favorite throughout the country. The audience for those fans out there, this could become a top 40 break.

DON WILLIAMS (ABC 17717)

I’m Just A Country Boy (3:01) (Folkways — BMI) (Barer, Brooks)

A collection of many pop musicians, Williams has yet to cross over to wide consumer acceptance in the field him- self. His moving performance of this sad song is enough to explain his country popularity, and should convince pop programmers that this singer is ready to transcend categories.

DAVID SOUL (Private Stock 156)

Silver Lady (3:33) (Almo/Macaulay — ASCAP) (Macaulay, Stephens)

Television’s favorite singing policeman returns with a cut from his new album, “Play- ing to the Audience.” Co-written by the producer who’s been involved in his re- cent success. The tune is catchy enough to grab his regular fans, and may make a few new converts as well. For pop and easy listening radio.

BICK (Bang 734)

Dusk (3:43) (Caliber/Good High — ASCAP) (Ransom, Hargis, Brown)

This title is not to that of this group’s original hit “Dazz.” It keeps a loopy beat, with unusual horn and organ effects lend it character. Already looking good for pop and R&B radio, as well as disco play.

BURTON CUMMINGS (Portrait/CBS 70027)

My Own Way To Rock (3:10) (Shillelagh — BMI) (Cummings)

A frenetic boogie piano sets the pace for this title cut from Cummings’ most recent album. The instrumental keeps getting hotter through keyboard and guitar solos, culminating in a full horn workout from this horn section. The reverb lends Presley over- tones in this offering for all pop formats.

GREG & PAUL (Casablanca 893)

She’s A Rebel (3:17) (January — BMI) (Pitney)

The debut single of the duo that will be featured on the television series, “A Year At The Top,” is a fast-paced version of the Gene Pitney song that took the Crystals to the top of the charts in 1962. With upbeat hand claps, sugar-coated falsettos and a funny funk-sounding horn saxophone, there is appeal for mediocrity of all ages. Will “Big D” be promoting this one?

DAVE EDMUNDS (Swan Song/Atlantic 70116)

Get Out Of Denver (2:16) (Geat — ASCAP) (Seger)

Dave has never hesitated to choose his renditions of Bob Seger’s Chuck Berry-inspired rock and roll in this single from his recent solo album. This version is marked by high energy guitars and multi-tracked voices. Already a great AOR cut, and programmably short for top 40.

GARY TOMS (MGA/Rollers 40770)

Turn It Out ( Tear This Building Down) (3:54) (Happy End-ings/High Flux — ASCAP) (Toms)

Toms has never disguised his penchant for wild party- ing, and this is the most violent manifestation to date. With instrumental solos featured in addition to Toms’ vocals, this single should be a potent weapon in the floor tiles in discos across the nation.

RUBY ANDREWS (ABC 12296)

I Wanna Be Near You (4:18) (Unifield — BMI) (Dinbar)

With its built-in crossover potential, this single could bring the “Genuinely Ruby” album to larger audiences in many markets. The arrangement utilizes a danceably steady beat, while Ms. Andrews’ performance of the melodies makes for a fresh sound synthesized from ele- ments of the past.

PAUL WILLIAMS (A&M 1961)

Waking Up Alone (3:47) (Almo — ASCAP) (Williams)

A romantic story from Williams, newly recorded and found on his A&M album “Classics.” The lyric exhibits his recognized cleverness with words and proverbs, while the single’s arrangement is embellished with electric guitar melodies. For easy listening and pop stations.

NANCY WILSON (Capitol 4476)

I’ve Never Been To Me (3:48) (Stone Diamond — BMI) (Miller, Hirsch)

Wilson gives a dramatic reading of this lyric, the story of a woman whose breadth of outside experiences only serves to hide an inner emptiness. Presently the object of a cover battle, this version is suitable for easy listening, pop or R&B play.

BROWNSVILLE STATION (Private Stock 167)

The Martian Boogie (4:20) (Ainali) (Lutz, Weck, Koda, Nazarian)

This edit of the LP version still combines the best of talking blues, science fiction and passages reminiscent of Blue Oyster Cult. The band isn’t self-conscious about its somewhat wizened sense of humor, brought forth with an alien squeak and eerie music recognizing one of “One Step Beyond.”

MILLIE JACKSON (Top of Polydor — 175)

If You’ve Not Back In Love By Monday (3:30) (Tree — BMI) (Morton, Throckmorton)

A bluesy ballad from the distinctively husky-throated singer’s album “Feelin’ Bitchy.” This number is not true to the LP title, however; instead of throwing her friend out, she’s giving him one more chance. Poignantly rendered for R&B stations.

SUNSHINE (Routine 7210)

Reach Out (3:10) (Bog Seven — BMI) (Rabio)

A smoothly harmonized pop song from their debut album. The song contains some promising hooks, while the semi-acoustic rhythm section leaves the vocals out from top 40 radio.

JOE FERRY (Dansongs, Ldr. /RDA 420)

Pretty Lady (2:58) (Dansongs — ASCAP) (Ferry)

A thoughtfully written melody, enlivened by Ferry’s distinctive vocal quality and careful phrasing. This song is about New York City, and the street feeling is created by an active, jazzy horn section. A catchy offering for pop or easy listening playlists.

THE DRAMATICS (ASC 12299)

Shake It Well (3:12) (BMI, Conquistador — ASCAP) (Robinson, Davis)

The different vocal styles and textures of the group are demonstrated on this Sly Stone- influenced track. The pace is slow simmering funk, enhanced by frequent changes in energy level. Aimed at R&B programmers.

BOOKER T & THE MGs (Elektra/Asylum 45424)

Grab Bag (3:18) (House of Jones/Midnight Hour/ Warner-Tamla — BMI) (Jones, Cooper, Dunn)

After the theme is introduced, the band fades into a accompanied percussion, followed by a bizarre guitar ef- fect. When Booker T encounters with a full sounding horn, Steve Cropper is ready to blow it all out on electric guitar. A catchy instrumental.

THE MEMPHIS HORNS (RCA 11064)

Just For Your Love (3:21) (Fennedorf — ASCAP) (Gads- son, Sykes)

The Horns have followed up the early funk of their last single with a mellower approach. The vocals are feminine, while the horns bring a full sound and incapable of this. To An Old Pattern, the band might throw the reeds and brass stretching room for soulsoulful- ly. A catchy bass line wraps it up. Appropriate for R&B airplay.

ROY AYERS UBQUIITY (Polydor 14415)

Running Away (3:12) (Roy Ayers Ubiquity/Michelle-Bird — ASCAP) (Ayers, Birdson)

Against a driving rhythm section, this record uses two groups of vocals which blend well. Their interplay is rhythmic in nature, alternating melodic leads and backing patterns to effect constant, subtle changes. A danceable record.

COTTONMOUTH (RCA 11012)

Treat You Kindly (3:13) (Hoppewd/Wild Rice — BMI) (Blue, Kail, Rice)

A love song with light yet persistent rhythmic appeal. The lead singer sings his lines in a clear tenor, while backing vocalists chant and sing the choruses against a percussive background. For the R&B airplay route.

STEVE CAUTHEN (Bareback 534)

Local Hoedown (2:54) (Bareback — ASCAP) (Snow, Rudyard)

A bluegrass banjo introduces this upbeat, country- influenced number. The real hook here is the performer, a 17-year-old jockey who should be well-known to anyone who ever turns to the sports pages. From his album, “And Steve Cauthen Sings Too”
### Most Added Records This Week

1. **ON AND ON** — STEPHEN BISHOP — ABC
2. **JUNGLE LOVE** — STEVE MILLER — CAPITOL
3. **TELEPHONE LINE** — ELO — UA/JET
4. **COLD AS ICE** — FOREIGNER — ATLANTIC
5. **KEEP IT COMING LOVE** — KC & THE SUNSHINE BAND — TK
6. **THEME FROM STAR WARS** — MECO — MILLENNIUM
7. **NOBODY DOES IT BETTER** — CARLY SIMON — ELEKTRA

### Most Jumped Records This Week

1. **DON'T STOP** — FLEETWOOD MAC — WB
2. **HANDY MAN** — JAMES TAYLOR — COLUMBIA
3. **FLOAT ON** — THE FLOATERS — ABC
4. **EASY** — COMMODORES — MOTOWN
5. **STAR WARS THEME** — MECO — MILLENNIUM
6. **TELEPHONE LINE** — ELO — UA/JET
7. **ON AND ON** — STEPHEN BISHOP — ABC

### Hottest Secondary Market This Week

1. **DAYTIME FRIENDS** — KENNY ROGERS — UA
2. **I FEEL LOVE** — DONNA SUMMER — CASABLANCA
3. **BOOGIE NIGHTS** — HEATWAVE — EPIC
4. **THE GREATEST LOVE OF ALL** — GEORGE BENSON — ARISTA
5. **I'M DREAMING** — JENNIFER WARNES — ARISTA
6. **HELP IS ON THE WAY** — LITTLE RIVER BAND — CAPITOL

### Highest Debuting CB Chart Singles This Week

- **LADY PUT THE LIGHT ON ME**
  - BROWNSVILLE STATION (Private Stock P545149)
  - Position: 76

- **THE TWO OF US**
  - McCoo & Davis (ABC 1026)
  - Position: 85

- **DOG DAYS**
  - ATLANTA RHYTHM SECTION (Polydor 144H)
  - Position: 89

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**Stephen Bishop goes "ON and ON" from his hit album... "Careless"**
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<tr>
<th>Track</th>
<th>Artist/Song</th>
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<td>DYNAMIC SUPERIORS “NOWHERE TO RUN”</td>
<td>P 0636</td>
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<tr>
<td>M.T. 1420</td>
<td>DAVID RUFFIN “JUST LET ME HOLD YOU FOR A NIGHT”</td>
<td>G 7155</td>
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<td>JERRY BUTLER “CHALK IT UP”</td>
<td>S 35122</td>
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<td>M.T. 1422</td>
<td>THELMA &amp; JERRY “IT’S A LIFE-TIME THING”</td>
<td>S 54286</td>
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<td>M.T. 1423</td>
<td>ALBERT FINNEY “THOSE OTHER MEN”</td>
<td>S 54288</td>
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<td>M.T. 1424</td>
<td>WILLIE HUTCH “WE GONNA PARTY TONIGHT”</td>
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<td>P 0635</td>
<td>GRAFFITI ORCHESTRA “STAR WAR THEME”</td>
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#2 RAIN BIRD — #1 most recorded this week with 17 appearances including KFRC, WQXZ, KMKR, WIBG, WPQC, WZKX-2, KBP-2, KBP-3, WIBG-3, WZKX-3. Top 5 sales include: Top 1, KBP, WIBG, WZKX, WPQC, WQC. Top 10 sales include: Top 1, KBP, WIBG, WZKX, WPQC, WQC, WIBG, WZKX-2, KBP-2, KBP-3, WIBG-3.

#3 CASSIDY — #1 most active record with 17 appearances including WQXZ, KBP, WIBG, WPQC, WQXZ-2, KBP-2, KBP-3, WIBG-3, WZKX-3. Top 5 sales include: Top 1, KBP, WIBG, WZKX, WPQC, WQC. Top 10 sales include: Top 1, KBP, WIBG, WZKX, WPQC, WQC, WIBG, WZKX-2, KBP-2, KBP-3, WIBG-3.

#4 JAMES TAYLOR — #1 most active record recorded this week with 13 appearances including WQXZ, KBP, WIBG, WPQC, WQXZ-2, KBP-2, KBP-3, WIBG-3, WZKX-3. Top 5 sales include: Top 1, KBP, WIBG, WZKX, WPQC, WQC. Top 10 sales include: Top 1, KBP, WIBG, WZKX, WPQC, WQC, WIBG, WZKX-2, KBP-2, KBP-3, WIBG-3.

#5 BROTHERS JOHNSON — #1 most active record this week with 12 appearances including KFRC, WQXZ, KBP, WIBG, WPQC, WQXZ-2, KBP-2, KBP-3, WIBG-3, WZKX-3. Top 5 sales include: Top 1, KBP, WIBG, WZKX, WPQC, WQC. Top 10 sales include: Top 1, KBP, WIBG, WZKX, WPQC, WQC, WIBG, WZKX-2, KBP-2, KBP-3, WIBG-3.

#6 BROWN/STEVEN — #1 most active record this week with 11 appearances including KFRC, WQXZ, KBP, WIBG, WPQC, WQXZ-2, KBP-2, KBP-3, WIBG-3, WZKX-3. Top 5 sales include: Top 1, KBP, WIBG, WZKX, WPQC, WQC. Top 10 sales include: Top 1, KBP, WIBG, WZKX, WPQC, WQC, WIBG, WZKX-2, KBP-2, KBP-3, WIBG-3.

#7 FLIGHTS — #1 most active record this week with 10 appearances including WQXZ, KBP, WIBG, WPQC, WQXZ-2, KBP-2, KBP-3, WIBG-3, WZKX-3. Top 5 sales include: Top 1, KBP, WIBG, WZKX, WPQC, WQC. Top 10 sales include: Top 1, KBP, WIBG, WZKX, WPQC, WQC, WIBG, WZKX-2, KBP-2, KBP-3, WIBG-3.

#8 FLO RIDA — #1 most active record this week with 9 appearances including WQXZ, KBP, WIBG, WPQC, WQXZ-2, KBP-2, KBP-3, WIBG-3, WZKX-3. Top 5 sales include: Top 1, KBP, WIBG, WZKX, WPQC, WQC. Top 10 sales include: Top 1, KBP, WIBG, WZKX, WPQC, WQC, WIBG, WZKX-2, KBP-2, KBP-3, WIBG-3.

#9 FLEETWOOD MAC — #1 most active record this week with 8 appearances including WQXZ, KBP, WIBG, WPQC, WQXZ-2, KBP-2, KBP-3, WIBG-3, WZKX-3. Top 5 sales include: Top 1, KBP, WIBG, WZKX, WPQC, WQC. Top 10 sales include: Top 1, KBP, WIBG, WZKX, WPQC, WQC, WIBG, WZKX-2, KBP-2, KBP-3, WIBG-3.

#10 LED SAYER — #1 most active record this week with 7 appearances including WQXZ, KBP, WIBG, WPQC, WQXZ-2, KBP-2, KBP-3, WIBG-3, WZKX-3. Top 5 sales include: Top 1, KBP, WIBG, WZKX, WPQC, WQC. Top 10 sales include: Top 1, KBP, WIBG, WZKX, WPQC, WQC, WIBG, WZKX-2, KBP-2, KBP-3, WIBG-3.

#11 SUPERTRAMP — #1 most active record this week with 6 appearances including WQXZ, KBP, WIBG, WPQC, WQXZ-2, KBP-2, KBP-3, WIBG-3, WZKX-3. Top 5 sales include: Top 1, KBP, WIBG, WZKX, WPQC, WQC. Top 10 sales include: Top 1, KBP, WIBG, WZKX, WPQC, WQC, WIBG, WZKX-2, KBP-2, KBP-3, WIBG-3.

#12 ELECTRIC LIGHT ORCHESTRA — #1 most active record this week with 5 appearances including WQXZ, KBP, WIBG, WPQC, WQXZ-2, KBP-2, KBP-3, WIBG-3, WZKX-3. Top 5 sales include: Top 1, KBP, WIBG, WZKX, WPQC, WQC. Top 10 sales include: Top 1, KBP, WIBG, WZKX, WPQC, WQC, WIBG, WZKX-2, KBP-2, KBP-3, WIBG-3.

#13 SANFORD/TOWNSEND — #1 most active record this week with 4 appearances including WQXZ, KBP, WIBG, WPQC, WQXZ-2, KBP-2, KBP-3, WIBG-3, WZKX-3. Top 5 sales include: Top 1, KBP, WIBG, WZKX, WPQC, WQC. Top 10 sales include: Top 1, KBP, WIBG, WZKX, WPQC, WQC, WIBG, WZKX-2, KBP-2, KBP-3, WIBG-3.
THE ORIGINAL
ON THE 7th FLOOR"

THE NEW SINGLE BY

Paul Nicholas

Y-100 25-14 (#1 phones)!! Z-93! KING!
WQXI! WMAK! TEN-Q! 96X!
KJRB KREM WFOM KGW WBBQ
KLIV KTAC WBGN WAUG JB105
WORG WSM WIFE

Records and Tapes

Manufactured and marketed by
## Cash Box Pop Radio Active

### Most Added Records

<table>
<thead>
<tr>
<th>Record</th>
<th>Artist</th>
<th>Network</th>
<th>Date</th>
<th>Week</th>
<th>Station</th>
</tr>
</thead>
<tbody>
<tr>
<td>ON AND ON</td>
<td>STEPHEN BISHOP</td>
<td>ABC</td>
<td>18% 73%</td>
<td>13-8, KLEO, WOKY, WKFY, WSAI, KFJZ, WIBG, WAPE, WDCR, WKE, WIRL, KERN.</td>
<td></td>
</tr>
<tr>
<td>JUNGL LEAV</td>
<td>STEVE MILLER</td>
<td>CAPITOL</td>
<td>16% 47%</td>
<td>100, WJET, 130, WKRB, KGNC, WSGA, WSMR, WIBG, KFRC, WKBW.</td>
<td></td>
</tr>
<tr>
<td>TELEPHONE</td>
<td>ELO</td>
<td>UA</td>
<td>12% 92%</td>
<td>WMPS, CKLW, 130, KEZY, WKBW, WRCO, KCBQ, KYW.</td>
<td></td>
</tr>
<tr>
<td>COLD AS ICE</td>
<td>FOREIGNER</td>
<td>ATLANTIC</td>
<td>12% 63%</td>
<td>WPRO, WPRO-FM, Q102, KFJZ, WIBG, KILT, KFRC, WSMR.</td>
<td></td>
</tr>
<tr>
<td>KEEP IT COMING LOVE</td>
<td>KC &amp; THE SUNSHINE BAND</td>
<td>TK</td>
<td>12% 48%</td>
<td>WBT, WOKY, WBN, Y-100, WLFD, WNSG, Q94, WSGN, KERN.</td>
<td></td>
</tr>
<tr>
<td>THEME FROM STAR WARS</td>
<td>MCO</td>
<td>MILLENNIUM</td>
<td>12% 41%</td>
<td>KJRB, KJZ, WCOL, KGW, WIBG, WACO, WACO, KGRL, KGRC.</td>
<td></td>
</tr>
<tr>
<td>NOBODY DOES IT BETTER</td>
<td>CARLY SIMON</td>
<td>ELEKTRA</td>
<td>12% 41%</td>
<td>WIBG, WACO, KGRL, KGRC.</td>
<td></td>
</tr>
<tr>
<td>HARD ROCK CAFE</td>
<td>CAROL KING</td>
<td>CAPITOL</td>
<td>11% 42%</td>
<td>WPRO, WRCO, Q10-5, WJET, KKKY, KGW, KINK, WACO, WIBG.</td>
<td></td>
</tr>
<tr>
<td>STRAWBERRY LETTER 23</td>
<td>BROTHERS JOHNSON</td>
<td>A&amp;M</td>
<td>11% 56%</td>
<td>WOKY, WIBG, B100, KAKL, WIBG, KGW, KILT, KGRL, KGRC.</td>
<td></td>
</tr>
<tr>
<td>DON'T WORRY BABY</td>
<td>B.J. THOMAS</td>
<td>MAC</td>
<td>8% 52%</td>
<td>CKLW, WPAG, WOKL, Q100, KGRL, WACO.</td>
<td></td>
</tr>
<tr>
<td>FLOAT ON</td>
<td>THE FLOATERS</td>
<td>ABC</td>
<td>7% 54%</td>
<td>KERN, KXOK, WNM, WOKL, WPAG, Z-96, WMPS.</td>
<td></td>
</tr>
<tr>
<td>EDGE OF THE UNIVERSE</td>
<td>BEE GEES</td>
<td>RSO</td>
<td>7% 7%</td>
<td>WOKY, KTLK, WIBG, WAYS 100, WPAG, WPRO.</td>
<td></td>
</tr>
<tr>
<td>I WOULDN'T WANT TO BE LIKE YOU</td>
<td>ALAN PARSON</td>
<td>ARISTA</td>
<td>7% 7%</td>
<td>WACO, KERN, WKBW, WNOE, WOKY, Q100, WPAG.</td>
<td></td>
</tr>
<tr>
<td>THEME FROM STAR WARS</td>
<td>LONDON SYMPHONY ORCH.</td>
<td>20TH CENTURY</td>
<td>6% 46%</td>
<td>WOKY, KGRL, WACO, WIBG.</td>
<td></td>
</tr>
<tr>
<td>HEAVEN IS ON THE SEVENTH FLOOR</td>
<td>PAUL NICHOLS</td>
<td>RSO</td>
<td>6% 6%</td>
<td>KING, WOKY, WIBG, WACO, KGRL, KGRC.</td>
<td></td>
</tr>
<tr>
<td>GIVE A LITTLE BIT</td>
<td>SUPERTRAMP</td>
<td>A&amp;M</td>
<td>5% 78%</td>
<td>WIRL, KEEL, KLI, WOKL, WPAG.</td>
<td></td>
</tr>
<tr>
<td>SMOKE FROM A DISTANT FIRE</td>
<td>SANFORD-TOWNSEND BAND</td>
<td>WB</td>
<td>5% 80%</td>
<td>KYA, WIBG, KQX, WPAG, WMPS.</td>
<td></td>
</tr>
</tbody>
</table>

### Radio Active Singles

#### Titles Listed Below are Receiving Strong Radio Support from Key Pop Stations around the Country.

1. **DAYTIME FRIENDS** | **KENNY ROGERS** | **UA**
2. **FEEL LOVE** | **DONNA SUMMER** | **CASABLANCA**
3. **BOOGIE NIGHTS** | **HEATWAVE** | **EPIC**
4. **THE GREATEST LOVE OF ALL** | **GEORGE BENSON** | **ARISTA**
5. **I'M DREAMING** | **JENNIFER WARNES** | **ARISTA**
6. **HELP IS ON THE WAY** | **LITTLE RIVER BAND** | **CAPITOL**
7. **MARTIAN BOOGIE** | **BROWNSVILLE STATION** | **PRIVATE STOCK**
8. **CAT SCRATCH FEVER** | **TED NUGENT** | **EPIC**
9. **RIGHT FEELING AT THE WRONG TIME** | **HOT** | **ATLANTIC**
10. **HURRY SUNDOWN** | **OUTLAWS** | **ARISTA**
11. **WE JUST DISAGREE** | **DAVE MASON** | **COLUMBIA**
12. **JUST REMEMBER I LOVE YOU** | **FIREBALL** | **ATLANTIC**
HOT CHOCOLATE has the hits!

EMMA
BT 16031

DISCO QUEEN
BT 16038

YOU SEXY THING
BT 16047

And now, there's

"SO YOU WIN AGAIN"
BT 16096

a sensational single that's been

#1

on the English Disco Charts for 4 weeks!

Produced by Mickie Most

On Big Tree Records

© 1977 Atlantic Recording Corp. A Warner Communications Co.

Distributed by Atlantic Records

www.americanradiohistory.com
<table>
<thead>
<tr>
<th>Station</th>
<th>City</th>
<th>Artist</th>
<th>Song</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>KDWB</td>
<td>Los Angeles</td>
<td>Johnny Rivers</td>
<td>'Satisfaction'</td>
<td>1:00 PM</td>
</tr>
<tr>
<td>WJON</td>
<td>Minneapolis</td>
<td>Paul Simon</td>
<td>'Graceland'</td>
<td>1:15 PM</td>
</tr>
<tr>
<td>KXOK</td>
<td>Oklahoma City</td>
<td>John Denver</td>
<td>'Take Me Home, Country Roads'</td>
<td>1:30 PM</td>
</tr>
<tr>
<td>KROQ</td>
<td>Los Angeles</td>
<td>Fleetwood Mac</td>
<td>'Dreams'</td>
<td>2:00 PM</td>
</tr>
<tr>
<td>WABC</td>
<td>New York</td>
<td>Steve Miller Band</td>
<td>'Fly Like an Eagle'</td>
<td>2:15 PM</td>
</tr>
<tr>
<td>WTOP</td>
<td>Washington, D.C.</td>
<td>Peter Frampton</td>
<td>'I'm In You'</td>
<td>2:30 PM</td>
</tr>
<tr>
<td>KASU</td>
<td>San Antonio</td>
<td>Bob Seger &amp; The Silver Bullet Band</td>
<td>'Night Moves'</td>
<td>3:00 PM</td>
</tr>
<tr>
<td>WOR</td>
<td>New York</td>
<td>The Who</td>
<td>'Baba O'Riley'</td>
<td>3:15 PM</td>
</tr>
<tr>
<td>WSB</td>
<td>Atlanta</td>
<td>Gladys Knight &amp; The Pips</td>
<td>'Midnight &amp; Fine'</td>
<td>3:30 PM</td>
</tr>
</tbody>
</table>

*Note: This is a partial listing and not all entries are included.*

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**Full Listing Available at [AmericanRadioHistory.com](http://www.americanradiohistory.com)**
EXECUTIVES ON THE MOVE

(continued from page 14)

CBS Provides Incentives To Boost New Talent Product

(continued from page 9)

Dreyman
Barackman
Paige
Daley

ABC Appoints Barackman; ABC Records has announced the appointment of Michael Barackman as publicity editorial writer. He was recently music editor of Pretty Record Magazine and previously worked as a press secretary assistant for former congressman Bill Gunter of Florida.

Changes At CBS—CBS Records has announced the promotion of Beverly J. Paige to the position of publicist for special markets. She joined CBS in 1973 and served as publicist assistant prior to her current promotion. The firm also announced the appointment of Sylvia M. Daley to the position of general publicist for special markets. She comes to Columbia Records from Polydor Records, where she was public relations assistant. Prior to this she worked as a fashion copywriter at R.H. Macy’s, New York.

Rickman To Mercury—Phonogram, Inc.’s Mercury Records has announced the appointment of Janet Rickman as publicity representative of the south. She joined Mercury earlier this year in the firm’s Nashville office, where she will continue to be based. Since joining the firm, she has been working as a publicity and promotion assistant in Nashville.

Whitlock J oins Word—Gary Whitlock has joined Word, Inc. as public relations coordinator for the record division. Words produces albums on the Work, Myrrh, Light and Ca-naan labels and distributes a number of other labels including Paragon, New Pax, Good News, Solid Rock, Seel, New Song and Lamb and Lion.

Goldstein J oins Promo—Promo Record Distributing Co. has announced that Max Goldstein has joined the company as national sales manager. He was previously is charge of sales for Sutton Record Distributors and prior to that he was with Surpass Records. Types of many years.

Zamoiski Appoints Kramer—The Jos. M. Zamoiski Co., a wholesale distributor in the Baltimore and Washington markets, has appointed Lynn Kramer to the position of director of national accounts, succeeding Howard H. Albert, who has retired. Miss Kramer has served in the Baltimore area for many years in the music business.

Bareback Names Two—Bareback Records has announced that JoAnne Zinn has been named director of marketing and disco promotion for the company. She came to Bareback following a four-year stint with Buddha Records. Also Iris Leslie has joined the company as director of pop promotion. He was with Polydor Record doing regional promotion. In 1975 Leslie was named national promotion director for Roulette/Pyramid Records.

Kirk S At Dillon’s—Jack Kirk has been appointed vice president of operations at Dillon’s, the new four-story entertainment center. Prior to joining Dillon’s, he was the food and operates manager. He comes to the Samozski Co. from the Moisby National Bank where she has served since 1974 as a consulting analyst and more recently as consulting officer.

Arnold Names Associate—Tony Arnold & Associates syndication and produc-tion/programming company announced the appointment of Jim Kerr as midwestern marketing director. Prior to joining the firm he was midwestern regional manager for Cer- tury 21 Productions of Dallas.

Harvey To Olivia—Kipp Harvey has replaced Karline Faith as tour director for Olivia Records artists. Faith leaves a three-year association with Olivia, an all women’s recording company, to take a teaching post at Sonoma State College. Harvey was formerly an assist-ant to Faith and attended UC Santa Cruz where she was a political science major.

VEGAS SALUTES AMHERST—The Las Vegas Jockey Club recently hosted a party at its new Tiffany’s disco club to celebrate Karen Nelson & Billy J’s debut single on Amherst Records. “Love Me One More Time.” Picture standing (l-r): Ronaldo, Vern Rausch, east coast office; Bruce Moser, Amherst promotion; Herb Rauch, Jockey Club managing direc-tor; Len Silver, Amherst president; Billy J; Terry Kennedy, guest; Terry Fullerton, Cash Box advertising director; and Doug Dombrowski, Amherst vice president. Picture in the fore-ground are (l-r): Linda Lewis, Jockey Club membership director, Len Barnett of Amherst’s west coast office, and Karen Nelson.

For The Record

In a story on Roxy Records appearing in the August 13 issue of Cash Box, a quote at tribute to the late Jimigan should have stated: “The parties have made claims against each other, and the proper place for those claims to be settled is in court.”

Pickwick “if we had financial constraints, if you don’t have the constraints, you can af-ford to carry anything you want to carry because it’s the right stuff. We have the financing to carry the product we need, and we’re in a sound position that way.”

In contrast, Frank Miko, vice-president of Nethi-Distributing Co., which owns the 76-unit national Peaches chain, stated, “The (CBS) program should certainly help all retailers, but I think it’s too little, too late.” His company was based, he said, on the belief that the explosiveness of new artists can only help the whole in-dustry in the long run.

If the Peaches is on in the program, its store managers will probably display the new artist albums in stores. The floor space was devoted to other CBS releases. Asked whether this wouldn’t reduce sales of faster-moving albums, he replied, “I don’t think it will. We have almost everything they’ve got as is. We may get into a little more depth on occa-sion, certainly, because the dating is very attractive. And if there’s something that the retailers want to do a number on and ask for our help, we’ll be more than likely to do it with a few months dating.”

Roos said that the new program might be aimed at persuading the racks to take more of the new artists’ albums. Since the CBS program “might not be something that rack-jobs are not necessarily conservative buyers. Before an album shows up at K mart, he noted, it’s usually pretty high on the chart.

However, a source at CBS disputed Roos’ theory. While the program is being offered to all accounts, he said, only racks “with a retail structure” (those owned by companies which also operate retail stores) would be persuaded to use it. Frank Miko of Amherst pointed out that, although his salesmen have been trying to push the CBS artists’ albums, “they have not had much success.”

Managers Comment

Even if the majority of CBS accounts subscribe, will other companies follow? It will ultimately be effective in helping to break new artists? David Passich, manager of Pierce Arrow (Columbia), Renaissance (Sire) and Stanky Brown (Sire), believed it will work that way.

“Retailers want to be part of this business,” he explained. “If you give them the feeling that they’re part of making an act happen, they love it. So when you set up a program like this, it thinks they’re an ex-citement for retailers. And I think an act as acts getting airplay in their market and ap-pears in that market, we will see them getting more excited.”

Additionally, Passich noted, retailers can use this kind of program to create what he called a “power base, if they can turn around and say to a CBS or a Warner Bros. ’Look how I broke you.’”

On the other hand, Bil Zysblat, financial controller for SIR Productions, whose new artists include 38 Special, said: “the artists might have reservations about the CBS program. It’s an unrealistic idea, I think we can work full right of return combined with such liberal payment terms at the retail level may cause these retailers not to promote these recordings as actively and aggressively as they might otherwise do.”
APPETIZERS - Alan O'Day — Pacific/Atlantic PC 4300 — Producer: Steve Barri — List: 7.98
If you think Pacifc’s premier artist had a hit on his hands with “Undercover Angel,” be forewarned that the first single was in- deed merely an appetizer. This is a most refined and rel- eared tray of musical hors d’oeuvres that is chock full of good music and a veritable gold mine of single possibilities. But it is also an album that finally gives this sensitive, but shy, artist a chance to bare his emotion-packed pipes backed by flawless studio work and elegant arrangements. We’ll have second help- ings, Alan.

Cotillion is fast acquiring a reputation as the king of the disco hill and the new album by this scintillating feminine quartet only adds to its reputation. But it is not a step to the throbbing disco beat. There are several fine ballads here that are smoothly and harmoniously rendered with a graceful vocal quality that seems to evoke an image of one voice singing all four parts. Tight, crisp and careful production adds to the audio magic.

Toms takes his MCA debut with his album of disco delights, all self-written and keyboard led by an artist who has the rather unique distinction of having had his every recording effort make the charts. Those who would rather pout than frown should not look this way for support because Gary is a devilishly rhythmical character who surely must have what comedian Steve Martin terms, “happy feet.” This album should have a full and happy life wherever dancers meet to boogie.

Canadian Nick Gilder left a successful north-of-the-border band to seek the sunny southern California climate and make his presence felt as a solo flier. His pop-flavored vocal style gives him an instant top-40 appeal but the polished, sometimes intricate arrangements and the hard-driving power built into some selections should insure his airplay possibilities on AOR playlists as well. Nick’s tunes are all self-composed and give evidence of a veteran’s observers’ eye and gift for clever musical storytelling.

Polydor’s entry into the New Wave segment of the market is this engaging British trio with energy to burn and all the raw in- tensity of their fellow travelers but less of the instantly catchy, clever lyrics of their brethren. The same sociological concern with society’s ills is there but presented with more vitality than violence. Much of the fast-paced elementary rock feeling of the early Beatles is another winning element of this band, deserving of more than a passing glance and a token listen.

Until his untimely death last year, Freddie King influenced a whole generation of guitarists with his blues-picking style and the sunbeams that emanate from his honeyed vocals. His playing is the stuff of which dreams are made. His long collection of records tracks in 1974 and 1975 with the help of some quite familiar names on individual selections. The King was a man who could light up the room.

Fans of the Macon sound made palatable by the Allman Brothers et. al will note with pleasure the debut effort by this tirelessly jamming septet from deep Dixie. The wailing guitars are the backbone of this tight collective and they easily are the brightest, most remarkable component of the band, whose vocals often support the instrumental work instead of the other way around. Nevertheless, on selections such as “April Love,” it is obvious that vocals are not a secondary but complementary part of this new addition to the Capricorn stable.

The French/Latin rhythm of his pop balladeer is the quality that distinguishes Greaves from other vocalists looking to Hollywood to make their “dreams become reality.” Greaves has a better than even chance, as much for his stylings and substance as his writing ability, which he highlights on this album of wholly self-written compositions. His aim is dead-center on the pop/ MOR target audience but AOR programmers will be interested in his hat-off tribute to early rock roots.

ASLEEP AT THE HELM — Peter Alsop — Flying Fish 034 — Producer: Julie Thompson — List: 6.98
His tongue is firmly implanted in his cheek on some selec- tions but whether serious or not, Peter shows credible evidence of excellent songwriting and ability and an attitude of look- ing at life wryly and tenderly at the same time. There is no ap- tant singer, Alsop’s writing commands attention and is con- veniently printed on the back cover. It is hard for an independ- ent label to publicize even the most talented of their roster, but AOR & MOR programmers should give their listening a break and give Alsop a spin.

PLAYING TO AN AUDIENCE OF ONE — David Soul — Private Stock 07 PS 7001 — Producer: Tony Macaulay — List: 7.98
The selection of material here is perfectly suited to Soul’s tenor vibrato and the result is an album that exhibits more con- vention. Many of the pieces with a strong pop/MOR appeal but the arrangements are such that Soul’s voice is challenged to do more than on his debut. Soul’s involvement in his singing career is even more obvious the second time around as shown by his credits as co-writer on three of the songs.

FEELIN’ BITCHY — Millie Jackson — Spring/Polysor SP-1-67 — Producer: Brad Shapiro & Millie Jackson — List: 6.98
Millie is not content to merely sing out her frustrations at love gone bad. On the opening cut, she lays down a mean rap as well as an instructive as it is sexually inviting. But besides being an astute observer of human relations, Ms. Jackson is just a downright funny singer who bares her abundant soul with as much conviction as it is humanly possible to muster, though the listener should be advised that the material here is for those mature enough to understand its implications.

Rabbit’s second helping documents what some were able to notice their first time out, that this South African quartet is a band to watch. Immensely popular in their homeland, Rabbit’s careful blend of classical music roots and standard rock and roll progressions combine with an polished layered approach to their music which gives them a solid base on which to build a worldwide following. An album that AOR programmers should not miss and one which would give spice to any top-40 playlists.

ELECTRIC SAVAGE — Colossus II — MCA 2294 — Producer: Jon Hiseman — List: 6.98
Progressive rock has fallen on hard times of late, being shunted to the side by proponents of a more accessible and commercial sound. But the jazz/rock fusion sound is alive and well on this album which introduces a continental band to a worldwide audience after European success. Though the numbers are small, this slyly quartermake the sounds of a symphony, utilizing a range of synthesizer effects and showcasing an ability to play tightly and enthusiastically on songs of dif- ferent composition.

It won’t be long before the rest of the world knows what Milwaukee is already aware of. From the city that brought you all that great beer comes this band of polished rockers with high energy and talent plugged directly into their amps. A guest ap- pearance by guitar standout Steve Hunter is an added bonus in a package that features well-written arrangements and superior vocal treatments. An album that is accessible enough for pop and sophisticated enough for AOR.

Speaking of the blues, this two-record set of Lightnin’ Hopkins material is another collector’s item that should not be missed by the soulful vocalist. But his spirit lives on in this collector’s volume of tracks recorded in 1974 and 1975 with the help of some quite familiar names on individual selections. The King is dead, long live the King.

REVIEWS
TENOR GIANTS — Coleman Hawkins-Ben Webster — Verve 2520 — List: 8.96

A pair of late ’30s meetings between the titans of the big sound saxophone approach. The earlier is generally better because of the superior rhythm section, but there is great jazz on every title here. An unsigned “Cocktails For Two” and an uncredited stereo sound are also plus factors. Additionally, pressing quality is vastly superior to the originals in this series. An excellent package all around.

**JAZZ ALBUM PICKS**

**ONE MORE TIME — Danny Stiles-Bill Watrous — Famous Door 112 — Producer: Harry Lim — List: 7.98**

The third freewheeling quintet date by this band on Famous Door has some exceptional moments by both leaders and superb accompaniment by a rhythm section starring bassist Milt Hinton. Watrous is well known as one of the finest trombone technicians, but Stiles is less celebrated. This one should go a long way in enhancing his reputation. Three originals and four standards make up the program. Well recorded.

**COSMOS — Sun Ra — Inner City 1020 — List: 6.98**

Regardless of what one thinks about Ra, the fact is that there is no one like him. Yes, the ensembles of this 12-piece band bear an occasional resemblance to Charles Mingus, and the soloists do not have much individual identity, but the general context of Ra’s music is so unusual that one can go from the pedestrian to the adventuresome without even realizing it. This set was recorded in Paris last year, and if you think this reviewer is somewhat confused by the results, you are right!

**On Jazz**

Pretext will have a mammoth Duke Ellington festival shortly. The label has rounded up recordings from the historic Ellington Carnegie Hall concerts from the mid-1940s. In 1977, Carnegie Hall shows are commonplace for performers in all fields. Yet, prior to Ellington, the only jazz artist to appear at the famed hall was Benny Goodman, whose groundbreaking concerts took place in 1938 and 1939. The 1943 Ellington performance will be presented in a three-album box and will contain the entire premier performance of Black, Brown and Beige. Other contracts will be presented in two-fer. Extensive sound retrieval operations were conducted by Jerry Valburn and Jack Towers. Liner note writers include Valburn, J.R. Taylor, Stanley Dance and Leonard Feather.

“Tone Tantrum” is the title of Gene Harris’ latest Blue Note. Speaking of Blue Note, we would like to extend all best wishes to Donald Byrd, the new director of that soon-to-be 40-year-old jazz label. Let’s hope Byrd will continue the extremely valuable Blue Note reissue series. It seems likely that the wealth of unappreciated jazz material may contain some excellent Bo Diddley! Veteran writer Dan Morgenstern will begin a bimonthly jazz column in the Chicago Sun Times shortly. Last December’s edition of Newsweek had a cover story on jazz, centered around Herbie Hancock and the VSPC tour. Dave Matthews has a new CTI LP titled “Dune.” One side is based on impressions of the award-winning Frank Herbert novel of the same name, while the flip has two numbers from “Star Wars,” one from “Silent Running” and a version of David Bowie’s “Space Oddity.”

The latest from Inner City is “Duo Live In Concert” with Kenny Drew and Niels-Henning Orsted Pederson.

Cedar Walton, Ahmad Jamal and Denny Zeitlin are among the August attractions at Keystone Korner in San Francisco.

A rediscovered Recording Companies has issued an album featuring Joe Pass in a variety of settings. Titled “Guitar Interludes,” it finds Pass playing five original compositions for solo guitar and then appearing with a small ensemble which includes voices.

The final Keith Jarrett album for Impulse will be out this month. One of the highlights of the latest Verve series of reissues is “Afro-Cuban Jazz,” which features the orchestra of Chico O’Farrill, Machito and Dizzy Gillespie and includes solos by Charlie Parker.

**Bobbertime**

**Basie To Be Feted**

LOS ANGELES — Count Basie will be honored by the National Association for Sickle Cell Disease (NASCID) at a benefit dinner to be hosted by the Sickle Cell Disease Research Foundation (SCDRF) on September 21. Basie will receive the NASCID’s Award of Distinction for his personal commitment to humanitarian causes, most notably for his work on behalf of sickle cell disease.

On August 20, 1977
CASH BOX RADIO

DIR Broadcast Corp. Will Present Radio Awards Show On 258 Stations
by Ken Terry

NEW YORK — DIR Broadcasting Corp., which produced the "King Biscuit Flower Hour," as well as several other radio shows, will present the first annual North American Radio Hall of Fame Show’s 258 member stations November 24, 1977.

The two-hour show will consist of an awards presentation, as well as music segments featuring an "in concert" recording by each winner.

Program directors of DIR’s member stations will nominate candidates for the awards in eight categories of 1977 releases: Best Male Singer, Best Female Singer, Best Group, Best Album, Best Song, Best Single and Best Singer/Songwriter. A special ninth award, the "Tom Donahue Memorial Award," will be presented to the person who is recognized by his or her peers as having contributed the most to FM radio within the past year.

Each station may nominate ten names in each category. The five most often named will be the final nominees in the balloting, which will be done by radio listeners and record buyers. The final nominees will be announced and the balloting will take place in the week prior to the show.

The awards will be given for the following categories: Best Male Singer; Best Female Singer; Best Group; Best Album; Best Song; Best Single; Best Singer/Songwriter; and Best Producer. The winner of the "Tom Donahue Memorial Award" will be chosen by the panel of judges.

The awards show will be held at the Capitol Theatre in New York City, and will be broadcast live on DIR’s network of 258 stations. The show will be produced by Bob Creates, Jr., and will be hosted by Johnnie Wright, founder of the DIR Broadcasting Corp.

The show will feature performances by such artists as The Bee Gees, The Who, Led Zeppelin, and The Rolling Stones. The show will also feature special presentations by such individuals as Tom Donahue, a former network executive who is currently a member of the National Radio Hall of Fame.

The show will be tape-covered by the American Radio History Network, and will be broadcast on the network’s 258 stations. The show will also be available for broadcast on other radio networks.

The show will be broadcast at 9:00 PM EST, and will be replayed on the network’s 258 stations at 1:00 AM EST the following day. The show will also be available for broadcast on other radio networks.

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**WNEW-FM** - **NEW YORK** - Tom Mornora

**Most Active**
- Grateful Dead
- Animals
- Crosby, Stills & Nash
- Steve Miller Band

**Yes**
- Dennis Wilson
- Bob Dylan
- Neil Diamond
- Elton John
- Jethro Tull

**Add**
- John Lennon
- Paul McCartney
- Eagles
- Yes
- Steve Winwood
- Jackson Browne
- Bob Seger
- Robert Plant
- Keith Richards
- Steve Harley

**Aireal**
- Rolling Stones
- Fleetwood Mac
- Barbra Streisand
- Wings
- Stevie Wonder
- Bob Marley & The Wailers
- Little River Band

**WPLJ-FM** - **NEW YORK** - Constante Badalucco

**Most Active**
- Fleetwood Mac
- Crosby, Stills & Nash
- James Taylor
- Neil Young
- Van Morrison

**Add**
- Martin Scorsese
- Richard Pryor
- John Lennon
- Paul McCartney
- Bob Dylan
- Fleetwood Mac
- Barbra Streisand
- Jethro Tull
- Yes
- Steve Winwood
- Jackson Browne
- Bob Seger
- Robert Plant
- Keith Richards
- Steve Harley

**WKNX-FM** - **ROCHESTER** - Gary Kuehn

**Most Active**
- Grateful Dead
- Animals
- Crosby, Stills & Nash
- Steve Miller Band

**Yes**
- Dennis Wilson
- Bob Dylan
- Neil Diamond
- Elton John
- Jethro Tull

**Add**
- John Lennon
- Paul McCartney
- Eagles
- Yes
- Steve Winwood
- Jackson Browne
- Bob Seger
- Robert Plant
- Keith Richards
- Steve Harley

**WNBX-FM** - **DETROIT** - Joe Urbil

**Most Active**
- Fleetwood Mac
- Grateful Dead
- Daryl Hall & John Oates
- Crosby, Stills & Nash
- The Eagles
- Bob Marley & The Wailers
- Little River Band
- Simon & Garfunkel

**Add**
- Martin Scorsese
- Richard Pryor
- John Lennon
- Paul McCartney
- Bob Dylan
- Fleetwood Mac
- Barbra Streisand
- Jethro Tull
- Yes
- Steve Winwood
- Jackson Browne
- Bob Seger
- Robert Plant
- Keith Richards
- Steve Harley

**WBJX-FM** - **BOSTON** - John Broady

**Most Active**
- Fleetwood Mac
- Grateful Dead
- Daryl Hall & John Oates
- Crosby, Stills & Nash
- The Eagles
- Bob Marley & The Wailers
- Little River Band
- Simon & Garfunkel

**Add**
- Martin Scorsese
- Richard Pryor
- John Lennon
- Paul McCartney
- Bob Dylan
- Fleetwood Mac
- Barbra Streisand
- Jethro Tull
- Yes
- Steve Winwood
- Jackson Browne
- Bob Seger
- Robert Plant
- Keith Richards
- Steve Harley

**WWLL-FM** - **WESTCHESTER** - Meg Griffin

**Most Active**
- Animals
- Crosby, Stills & Nash
- Steve Miller Band
- Captain Beefheart
- Cat Stevens
- Little River Band
- Foreigner

**Add**
- John Lennon
- Paul McCartney
- Bob Dylan
- Neil Diamond
- Elton John
- Jethro Tull

**WKNX-FM** - **RAMBLIN**

**Most Active**
- Grateful Dead
- Animals
- Crosby, Stills & Nash
- Steve Miller Band

**Yes**
- Dennis Wilson
- Bob Dylan
- Neil Diamond
- Elton John
- Jethro Tull

**Add**
- John Lennon
- Paul McCartney
- Eagles
- Yes
- Steve Winwood
- Jackson Browne
- Bob Seger
- Robert Plant
- Keith Richards
- Steve Harley

**WPLJ-FM** - **NEW YORK** - Constante Badalucco

**Most Active**
- Fleetwood Mac
- Crosby, Stills & Nash
- James Taylor
- Neil Young

**Add**
- Martin Scorsese
- Richard Pryor
- John Lennon
- Paul McCartney
- Bob Dylan
- Fleetwood Mac
- Barbra Streisand
- Jethro Tull
- Yes
- Steve Winwood
- Jackson Browne
- Bob Seger
- Robert Plant
- Keith Richards
- Steve Harley

**WNBX-FM** - **ROCHESTER** - Gary Kuehn

**Most Active**
- Grateful Dead
- Animals
- Crosby, Stills & Nash
- Steve Miller Band

**Yes**
- Dennis Wilson
- Bob Dylan
- Neil Diamond
- Elton John
- Jethro Tull

**Add**
- John Lennon
- Paul McCartney
- Eagles
- Yes
- Steve Winwood
- Jackson Browne
- Bob Seger
- Robert Plant
- Keith Richards
- Steve Harley

**WBJX-FM** - **BOSTON** - John Broady

**Most Active**
- Fleetwood Mac
- Grateful Dead
- Daryl Hall & John Oates
- Crosby, Stills & Nash
- The Eagles
- Bob Marley & The Wailers
- Little River Band
- Simon & Garfunkel

**Add**
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- Keith Richards
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**Most Active**
- Animals
- Crosby, Stills & Nash
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- Captain Beefheart
- Cat Stevens
- Little River Band
- Foreigner

**Add**
- John Lennon
- Paul McCartney
- Bob Dylan
- Neil Diamond
- Elton John
- Jethro Tull
REGIONAL ALBUM ACTION

Northeast
- NEW YORK, NEW YORK
- ANDY GIBB
- ELECTRIC LIGHT ORCHESTRA
- PETER MCCANN
- SALSOUL ORCHESTRA
- IDRIS MUHAMMAD
- ROSE ROYCE
- ISLEY BROTHERS
- ANDY PRATT
- HODGES, JAMES & SMITH
- PERCY ARW
- MECO
- MCCOO & DAVIS
- JOHNNY WINTER

Southwest
- NEW YORK, NEW YORK
- ANDY GIBB
- ELECTRIC LIGHT ORCHESTRA
- PETER MCCANN
- SALSOUL ORCHESTRA
- IDRIS MUHAMMAD
- ROSE ROYCE
- ISLEY BROTHERS
- ANDY PRATT
- HODGES, JAMES & SMITH
- PERCY ARW
- MECO
- MCCOO & DAVIS
- JOHNNY WINTER

South Central
- NEW YORK, NEW YORK
- ANDY GIBB
- ELECTRIC LIGHT ORCHESTRA
- PETER MCCANN
- SALSOUL ORCHESTRA
- IDRIS MUHAMMAD
- ROSE ROYCE
- ISLEY BROTHERS
- ANDY PRATT
- HODGES, JAMES & SMITH
- PERCY ARW
- MECO
- MCCOO & DAVIS
- JOHNNY WINTER

Baltimore/Washington
- NEW YORK, NEW YORK
- ANDY GIBB
- ELECTRIC LIGHT ORCHESTRA
- PETER MCCANN
- SALSOUL ORCHESTRA
- IDRIS MUHAMMAD
- ROSE ROYCE
- ISLEY BROTHERS
- ANDY PRATT
- HODGES, JAMES & SMITH
- PERCY ARW
- MECO
- MCCOO & DAVIS
- JOHNNY WINTER

West/Northwest
- NEW YORK, NEW YORK
- ANDY GIBB
- ELECTRIC LIGHT ORCHESTRA
- PETER MCCANN
- SALSOUL ORCHESTRA
- IDRIS MUHAMMAD
- ROSE ROYCE
- ISLEY BROTHERS
- ANDY PRATT
- HODGES, JAMES & SMITH
- PERCY ARW
- MECO
- MCCOO & DAVIS
- JOHNNY WINTER


cs jumps to number two this week with 100% of our reporting accounts showing strong sales. Among our national accounts, Korvettes report CSN as their number two seller, while Record Bar reflects top ten sales. Major accounts showing top five sales include Harvard Corp., National Record Mart, Licorice Pizza, Tower/S.F., Odyssey, Everybody’s, and Dan Jay. Heavy volume accounts reflecting top ten sales are: Sam Goody, Disc, Alta, and Sounds Unlimited. Major accounts showing significant activity include Jiminy’s, Independent, and World Wide. Sales are strong across the country showing top five action are Jerry’s, Aravox, Peaches/Alt./Det./Denver, Gary’s, Giant, Port of Call, Soundtown, Cactus, Mushroom, Wilcox, Father’s & Sun’s, Record Theatre, Tower/San Jose/San Diego, Banana, Music Street, Music Millenium, Record Cove, Rolling Stone, Central, Norm Cooper, Double B, Central South, Bib, Ambat, All Records, Mile High, Record Bar, National Record Mart, and Discount Records. At the rack level, CSN is among the top twenty-five selling LPs on the J.L. Marsh computer run. Related chart info: “Just A Song Before I Go” jumps 10-9 bullet on the Top 100 Singles Chart.

#44 JAMES TAYLOR

“JT” continues to show exceptional sales at all accounts this week, with Harvard Corp. reporting their number one seller. Korvettes and Record Bar both report top five sales nationally, while major accounts reflecting top five are: Sam Goody, Harvard National Record Mart, Disc, Licorice Pizza, Music Plus, Tower/S.F., Everybody’s, Alta, and Vornado. Other majors reporting significant sales include: Jiminy’s, Wherehouse and Sounds Unlimited. Key accounts reflecting top three sales are: New England Music City, Aravox, Cactus, Peaches/Deer, Central South, and Record Rack. Exceptional rack activity is indicated as the LP jumps into the top five at J.L. Marsh, and Breakout status on the ABC computer run. Related chart info: “Handy Man” jumps from 12-6 bullet on the Top 100 Singles Chart and “Bartender Blues” continues to climb on the Top 100 Country Chart, attaining the number 78 position this week.

#5 STAR WARS

The success of this LP and the single have combined to bring the original soundtrack to platinum status this week, so it’s no surprise that the Korvettes and Record Bar show “Star Wars” to be among their top ten sellers. Major accounts across the country reflecting top ten sales are: Sam Goody, Harvard National Record Mart, Disc, Licorice Pizza, Music Plus, Tower/S.F., Everybody’s, Alta, and Vornado. Other majors reporting significant sales include: Jiminy’s, Wherehouse and Sounds Unlimited. Key accounts reflecting top three sales are: New England Music City, Aravox, Cactus, Peaches/Deer, Central South, and Record Rack. Exceptional rack activity is indicated as the LP jumps into the top five at J.L. Marsh, and Breakout status on the ABC computer run. Related chart info: “Star Wars Theme” jumps 32-29 bullet on the Top 100 Singles Chart.

#18 BROTHERS JOHNSON

This crossover LP has achieved breakout status at both Korvettes and Wherehouse this week, with these key accounts reporting top twenty action: Aravox, Franklin, Peach/s/Alt., Smith, Swallen’s, Record Bar, and Vornado. Other key reporting accounts reflecting significant sales include Harmony Hut, Jerry’s, Gary’s, Tower/San Jose/San Diego, Double B, and Discount Records. Related info: “Exodus” makes a five point jump, 26-21 bullet, on the Top 100 R&B Singles Chart, while the LP moves 10-9 on the Top 75 R&B Chart.

#22* STEVE WINDWOOD

This album jumps to the number two position on this week’s National Breakout Chart, as it continues to show strong action including New England Music City, Aravox, Everybody’s, and Vornado this week, while Vornado reports Windwood as their number nine selling album. Major accounts reflecting top five sales are: Sam Goody, Harvard Corp, Wherehouse, Odyssey, and Everybody’s. Top fifteen action is seen at these key locations: New England Music City, Jerry’s, Port of Call, Swallen’s, Tower/L.A./San Jose, Central and Norm Cooper. Major accounts reflecting top five action are: Jerry’s, Aravox, Sales on the J.L. Marsh computer run. Related chart info: “Windello” remains the number three record on the Top 100 Singles Chart.

#23* PABLO CRUISE

This album jumps to the number one position on the National Breakout Chart this week, as sales continue to grow in all markets. Nationally, the LP is a breakout at Windwood’s and in the top twenty at Record Bar. National Record Mart reports Pablo Cruise as their number three seller this week. Heavy volume accounts reflecting top twenty action include: Wherehouse, Music Plus, Tower/S.F., Odyssey and Everybody’s. Key accounts reporting top ten sales include Poplar, Gary’s, Banana, Tower/San Diego, Independent, Norm Cooper, and All Records. Top twenty action is seen at these key locations: Soundtown, Swallen’s, Music Millenium, Record Cove, Peaches/Denver, Central, Richmond Bros., Associated and Discount Records. Other key reporting accounts reflecting heavy sales are: Alwilk, Peaches/Det., Bee Gee’s, Double B and Mile High. Related chart info: “Whatcha Gonna Do?” remains the number three record on the Top 100 Singles Chart.

#50* LITTLE RIVER BAND

This LP continues to sell well this week, earning it the number nine position on the National Breakout Chart. Major locations reporting top twenty sales are: Sam Goody, Wherehouse and Everybody’s. The album was also reported as a breakout at Disc this week. Key accounts reflecting strong action include: New England Music City, Aravox, Gary’s, Wilford’s & Sun’s, Peaches/St. Louis, Music Millenium, Independent, and Central. The LP is also doing well on the Top 100 R&B Singles Chart, being included in the Top 25 on the Top 100 R&B Singles Chart.

#89* GRATEFUL DEAD

After only two weeks on the chart this new Dead LP moves 31 points, making it the number eleven album on this week’s National Breakout Chart. On the national level, Record Bar reports the LP as a breakout, Major locations reflecting top three sales are: Harvard Corp., Wherehouse, Odyssey’, and Vornado. Top twenty action is reported by Tower/S.F., Dan Jay, Music Plus and Poplar. Major accounts reflecting top twenty action at these key locations are: Jerry’s, Aravox, Sales on the J.L. Marsh computer run. Related chart info: “Help Is On The Way” jumps 77-68 bullet this week on the Top 100 Singles Chart.

Related chart info: “I Wouldn’t Want To Be Like You” moves from 84-71 bullet on the Top 100 Singles Chart.

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Cash Box® August 20, 1977

www.americanradiohistory.com
TV Packagers Flourish Despite Competition: Record Retailers, Manufacturers Benefit

by Ken Terry

NEW YORK — Lps featuring compilations of hit TV show music are blossoming in television. Only within the past decade, however, have they begun to play an important role in the industry's substantial revenues for manufacturers and a new source of traffic for mass merchandisers. Moreover, the number of TV packages sold has soared during the past five years.

Growth prospects in the field are excellent, and the television industry is expanding its spread of television in countries where until recently TV was a rarity. For example, K-tel International, Inc., producer of the oldest TV package firms, now has offices in 15 countries; and in fiscal 1976, 73% of its business was done abroad, compared with 52% in 1972.

Similarly, K-tel's advertising costs increased as a percentage of sales from 25.3% in 1975 to 29.1% in 1976. In contrast, selling, general and administrative expenses remained constant in relation to sales. "The success of a product is measured in terms of what kind of advertising it takes to sell that product," stated Steven Selv, administrative manager for K-tel's test of sales.

The failure of K-tel's sales to match its advertising commitments this year, Selv further explained, "can be directly related to the drop in its nine-month earnings to $3,069,000 from $3,069,000 during the prior-year period. These commitments were made, explained Philip Kives, president of K-tel, in expectation of a 20% sales increase for the year which never materialized."

Kives blamed "economic uncertainties in a great many of our markets" for the static conclusion. However, Morris Levy, owner of Adam Eight, another TV package firm, noted that the nature of the record package itself most often determines consumer response.

"It's exactly like the record business," Levy said. "What's one, one's good. When you've got a bad one, it's a soft consumer demand.

Licensing With Care

Normal industry practice among companies on this phenomenon is the fact that Ronco's operating expenses rose from $10.8 million in 1975 to $12 million in 1976 on sales of $24.7 million in 1976. This 19% increase in operating expenses, according to Ronco's annual report to stockholders, "is primarily attributable to increased costs of advertising in all countries."

The package business is also expanding into more and more "key outlets": mass merchandisers, variety stores and drugstores. According to Charles Staley, music buyer for F. W. Woolworth Co., sales of TV packages in that chain's Woolworth stores have been steadily increasing over the past five years and now form 10-12% of the company's total revenues from $7 million in 1975.

There are some indications, however, that the rising prosperity of TV packagers may lead to reduced profits for them in the long run. This is chiefly because the field has become increasingly competitive as more firms copy methods of industry leaders. "Many manufacturers and distributors of similar products compete for shelf space and display area in mass merchandisers," Staley stated.

"There's no reason to license a record," said K-tel's Kives, "if the product itself can't be sold in stores."

Meanwhile, TV time costs have shot up an estimated 30% within the past year alone, due to increasing demand for commercial time by both national and local advertisers (including the TV packagers themselves). Because package firms are highly dependent on this medium, their profit margins have suffered as a result of the skyrocketing time rates.

"It's made it less profitable," commented Jack Culber, president of Ronco Teleproducts, Inc., a major TV packager, "and I'm convinced that television is becoming increasingly difficult to combat." Illustrating license singles and album tracks from these mass market ventures. Material may either be licensed for a stated percentage of sales, or the package may pay the record manufacturer an advance based on a minimum guarantee of sales. If the package doesn't sell that many units, it absorbs the loss.

Since every new package represents a high risk to the TV marketer, package firms try to license tracks on a non-guaranteed basis, or to reduce advances to a minimum. Several years ago, according to a source at one major package company, record companies routinely requested advances.

The source explained that there are three main reasons for Capitol preferring not to license companies that lack a track record. First, he said, the package might not pay the musician's union, and Capitol could be held responsible. Second, there is no way to tell whether an unscrupulous package is pressing records off the books, thereby depriving Capitol's artists of

(continued on page 36)

More Changes Noted For London Distsris

NEW YORK — London Records announced further changes in its distribution operation, changing its California distributors to M.S. Distributing Company effective August 15. Record Merchandisers formerly distributed London product in California. M.S., however, will no longer represent London in Denver, Colorado. No new distributor has been named.

The changes follow London and California follow London's announcement that the label is phasing out its Chicago-based midwest distribution company. The line of events was confirmed by Harvey, Progress Records Distributing, Inc. (Cash Box, August 15).

GORDON, GLEN AND GOULET — Gordon GORDON GORDON GORDON, Glen GORDON, Glen GORDON, Glen and Glen GORDON, Glen are waltzing into a room that's chock full of ACSS. A new all-male session with Parachute Records

RGWAN

WASHINGTON — The Federal Trade Commission is in the process of revoking a variety of trade practice rules involving "unfair" and "undue" competition, including the phonograph record industry, and retain only those that are in the public interest.

According to Charles Staley, FTC attorney of the Bureau of Consumer Protection, industry members and consumers may submit written comments concerning the trade practice rules, which date back to 1964, but "will have to put up convincing arguments to keep anything that involves the regulation of the record industry rules may be retained and that involves the terminology of "stereophonic" and "stereo." This particular rule forbids the use of these words unless the recording was made on two separate sound channels, and if the record was originally mono-stereophonic and then re-recorded for stereo listening, it must state this on the release.

The FTC is three-year-old firm has been confined to direct-response marketing. Huntley would only say that mail order is "our forte." Levy, on the other hand, was more explicit about the reasons why Adam Eight is not involved in selling to key outlets.

"There's nothing guaranteed in our business. The beauty part of mail order is that you've limited your risk. You make a package, you test it and you know what you've got after you test it. Whereas in retail fulfillment, you ship your five, six, seven hundred thousand pieces and you really don't know what you've got."

Interestingly, both Ronco and K-tel are currently experimenting with the mail order approach. Selv explained that K-tel is trying out the concept now in order to meet increased competition in the key outlet field. Previously, he said, the company had been hesitant to do so because it was already successful at the retail level and didn't feel a need to expand to a whole new concept. Moreover, Selv noted, "there have been a number of sleighty outfits that have tainted the market with those people who don't fulfill, or ship late, etc."

The bad reputation created by certain

(continued on page 50)

FTC To Review 1964 Rules; Over 150 Industries Involved

by Joanne Ostrow

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The bad reputation created by certain

(continued on page 50)

THE TWO OF THEM — ABC recording artists Marilyn McCoo and Billy Davis, Jr. spent a few days last week in New York preparing their new album, "The Two of Them." The stay in New York included interviews and autograph signing at Korvettes' 5th Avenue store in Manhattan. Pictured above at WBLS-FM in New York are (from left) Ken Webb, WBLS-FM disc jockey, Al Gee, program director of WBLS-AM, Marilyn McCoo, Billy Davis Jr., WBLS-FM disc jockey, Barbara Harris, director of East coast artist relations for ABC Records; Billy Davis, Jr.; and J. D. Holiday, WBLS-FM disc jockey

Cash Box/August 20, 1977
1. Near the end of the show, one of which was famous from phrasing from fist delivery. Make frequent female audience enthralled standards.

ANAHEIM, CALIF. — The dynamic duo of country music went through almost 40 songs in their concert of the four songs which they performed together.

Backed by the five-piece Twitty Birdz, Conway preceded Loretta with a 40-minute segment in which she went through country standards, his own hits as well as interpreted favorites.

He also had much of the predominantly female audience enthralled with his good looks and smooth voice style. Even when the two or more minutes, Twitty moved briskly from one song to the next in an almost nonstop format.

His western swing version of the classic "Wolverton Mountain" stood out, as did his performance of "It's Only Make Believe," and his version of "Why Me Lord." The latter two songs were enhanced by Loretta's dramatic, clenched-fist delivery.

Like Twitty, Loretta Loyd moved rapidly from song to song, getting in as many of her 40 hits as possible in the 45 minutes she was on stage.

As with the best singers in other fields, Loyd knows how to use the natural phrasing to its greatest advantage. She knows just how long to sustain notes to intensify the desired effect. When to abruptly cut them off for impact and when to use her unmistakable vibrato for added dimension.

In some spots, her vocals were lost as the result of a poor sound mix, but it didn't occur often enough to detract significantly from the show.

She has a more open stage manner than Twitty and developed a rapport with the audience. He is an engaging in stories of her now-famous childhood as also her daughter's singer. She also acknowledged Patsy Cline, a woman who has long admired her as the world's greatest vocalist, by including a five-song medley of tunes made famous by the late performer.

She sang the opening four songs near the end of the show, one of which was an infectious version of the duo's most recent single. "Ain't Had Nothin' Yet," and Eddie Rabbit also opened the show with several of his catchy hits which were the best of his career. In concert, the pair shared the stage with historian, Carlin, and singer, Loretta Loyd, who to his career, with Carlin, and singer, Loretta Loyd, who

NEW YORK — Dan Fogelberg filled Central Park's Wollman Skating Rink with music for the concert which made the crowd show its pleasure by clapping along with the singing along.

In large measure, Fogelberg's concert success was based on the kaleidoscopic variety of his material, as well as his talent. For example, the title cut from his most recent album, "Nether Lands," which was performed at the concert, was a folk song written during the Vietnam War that was an instant hit in this country. The concert also included a number of songs from his past albums.

George Carlin
CITY CENTER, NEW YORK — The man who should be a stand-up comedian utilized his elastic body, rubbery face and wide range of voices to accentuate stretched out bits which concentrated on a favorite Carlin topic: everyday situations producing humor which we often ignore.

Shawn baby talk, computer protocol, last hours in the airport, and even people's reactions when they see a comic who doesn't know how to do it the job for the audience.

Carlin also graphically juxtaposed abstract concepts onto the frequently confusing phrases into the language, via his own examples. Illustrated with panтомime and his deep Wolfman Jack voice, Carlin created a very funny and meaninsingless of commonly accepted modes of speech.

The final appointment of the performance was the lack of free-form spontaneity that is usually inherent in avant-garde music. The spate of material covered from Carlin's latest album on Little David Records, "On The Spot," which was the first of the second set, was pastiches from his previous albums.

Nonetheless, the man's excitement, energy and talent made for a highly worthwhile evening of comedy.
PHONOGRAPH/MERCURY PROMOTION MEET — Phonogram/Mercury Records recently held its second national promotion meeting at the Marriott Lincolnshire resort in Chicago. The meeting was attended by the entire promotion, publicity, and sales force of the labels, was highlighted by a film presentation of the Monument Record label, which recently joined Phonogram for distribution and marketing. Shown in the top row of photos (l-r) are: Mac McIntyre, thin; "Reba McEntire" (Jim Hanger, Los Angeles); Jim Cutler, thin; "Reba McEntire" (Donny Robin, Chicago); the podium; and at the podium David Carrico, vice-president/national promotion. In the bottom row of photos (l-r) are: Fred Foster, president of Monument Records at the podium; and Jerry Armour, Philadelphia promotion manager; Harry Losk, national sales director; Mike Ritz, Cincinnati promotion manager; McIntyre, Juls Abramson, senior vice-president/marketing, and Gerry Holt, west coast A&R director.

TV Packagers Flourish Despite Competition; Record Retailers, Manufacturers Benefit

(continued from page 32)

royalties. Third, if the packaging company declares bankruptcy, the licensed master might end up in the hands of a receiver or even a pirate.

These uncertainties aside, record companies view TV package sales as a risk-free source of income. Either they can sell a package outright, basing production on orders from packagers, or they can rake in license fees without incurring any additional costs. In neither situation do they have to lay out money to buy TV time, which is the biggest cost involved in this type of marketing.

"It is found money for us and for the artist," the Capitol spokesman stated. "The amount of profit per record might be smaller (than it is on the company's regular product), but if you get a large guarantee, and you don't have any risks or costs, it's hard to turn down." Another record company executive noted that, while income from TV packages is a small percentage of his label's total revenues, it is significant. This year, on two or three packages, we've gotten one to a half million dollars.

On the other hand, Dr. Eke Schnabel, vice president of business affairs for the Polygram record group, felt that income from TV packages was fairly unimportant.

"Considering that their major volume is mail order, the latter, rather than with catalogs or with records that don't make it to the top 25, I think that the income is not overly significant. It's additional income, but I don't think any record company would go to its knees if they didn't have it.

Schnabel was similarly skeptical about claims that the packagers' massive ad campaigns help boost catalog sales of albums and singles in the promotion of their compilations. "I would say that it probably has neither a positive nor a detrimental effect."

However, the Capitol spokesman stated that "we feel there is promotional value in getting your artist on TV. That's expensive time, and it would cost us a lot of money if we tried to do it ourselves.

A source at another label went even further. "Anything that promotes the sale of records in general helps the entire industry. Anytime you get someone to go into key outlets, they're not only going in there for one record, they look around and find other records.

This view was strongly supported by Staley. Asked whether he thought that customers who were drawn into Woolworth's by TV package ads might also buy other LPs, he replied, "That's one of the reasons why we run them. Hopefully they'll come in and buy something else."

He added, according to his company's records, they normally wouldn't head for a record department.

Capitol's 'Tower' Used For Direct To Disc LP

LOS ANGELES — A live in-studio recording session at Capitol Records' "Tower" Recording Studios here recently marked the first time a major recording studio has been used for a direct-to-disc recording since the advent of recording tape in the late 1940s. On July 11 and 12, Les Brown and his band used the Capitol studios to record a direct disc for The Great American Gramaphone Company. The recording was co-sponsored by Capitol, with The Great American Gramaphone Company, The American Association of Independent Record Dealers and Capitol's Richard D. Davies.

Glen Glancy, president of Great American Gramaphone Company, which is promoting the project along with Capitol's Hugh Davies.

According to Staley and Sholstedt, rock and disco packages move better at retail than any other kind of TV package. Staley felt that after current rock/pop, country compilations sell second best, with soul compilations selling in a place in between. "Sometimes we pick one on the charts when we're running it," he added, "and an MOR package really takes off." In addition, both buyers stated that compilations of hits by several artists generally do better than albums of singles. Packagers, however, took the view that any kind of package can succeed if the...
### Retail LP Selling Prices

#### Atlanta
No ads appeared in the Sunday Atlanta Journal and Constitution.

#### Baltimore
At Korvettes (4 locations), these features: multi-label sale (including Columbia, Motown, Atlantic, UA, Mercury, Polydor, London, C. T. and Island), for $3.99/$5.99 tape, all $7.98 list. LPs on these labels for $4.99/$5.99 tape, eight "specials," including the latest LPs by Barry Manilow and the Bee Gees (both $11.98 list) for $9.99 (Sunday Dallas Times-Herald and the Dallas Morning News).

#### Detroit
At Korvettes (5 locations), same ad with the identical features and prices that appeared in Baltimore at Radio Shack stores, same ad with the identical features and prices that appeared in Boston (Sunday Detroit News).

#### Houston
No ads appeared in the Sunday Houston Chronicle.

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

#### Los Angeles
At the Wherehouse (44 locations), the following features: classic sale (including Angel, Columbia Masterworks, RCA Red Seal, Philips, Deutsche Grammophon, all $7.98 list) for $4.77, all Seraphim, Odyssey, Vicolets and Gold Seal budget classical releases ($3.98 list) for $2.33, the latest release by Heart ($7.98 list) for $4.77, all 7 8/9 LP or tape, the latest release by the Bee Gees (2 LPs/$11.98 list) for $7/19.79 tape, the latest release by Andy Gibb for $3.96/$4.77 tape. At Music Plus (15), Unique Artists and G & R tape sale featuring 8 track or cassettes at $4.59 per $7.98 list, $6.59 per $9.98 list, $7.98 per $11.98 list. At Licorice Pizza (17), the latest release by Barbra Streisand ($7.98 list) for $4.69/$4.99 tape, the soundtrack to "A Star Is Born" ($8.98 list) for $5.69/$5.99 tape, and "Barbra Streisand's Greatest Hits" for $3.96/$4.99 tape. At Two Guys stores, sale on six RCA 8-track and cassette tapes, Elvis Presley, the Whispers, Silver Convention, Lornie Linton Smith and Carol Douglas, for $4.69 each. (Sunday Los Angeles Times).

#### Miami
No ads appeared in the Sunday Miami Herald.

#### New Orleans
At Smith's Record Centers (3 locations), nine Columbia albums ($7.98 list) including the latest LPs by Ted Nugent, James Taylor, Emotions and Heart, price not listed. (Sunday New York Times).

#### Portland
No ads appeared in the Sunday Oregonian.

#### St. Louis
At Venture stores, these features: the latest LPs by Shaun Cassidy and Olivia Newton-John for $3.98/$4.49 tape, and the latest LPs by Richard Pryor and Alan Parsons ($7.98 list) for $4.98 per LP or tape. At Stix, Baer and Fuller stores, the Chuck Negron album is featured ($5.88 list, same features). At Target (6 locations), same ad with the identical features and prices that appeared in Baltimore except for the identical features and prices that appeared in Boston. At Tower Records, same ad with the identical features and prices that appeared in Baltimore. At Radio Shack stores, same ad with the identical features and prices that appeared in Boston. (Sunday Philadelphia Inquirer and the Sunday Philadelphia Bulletin).

#### San Diego
At the Wherehouse (11 locations), same ad with the identical features and prices that appeared in Los Angeles. (Sunday San Diego Union).

#### San Francisco
At the Wherehouse (19 locations), same ad with the identical features and prices that appeared in Los Angeles. (Sunday San Francisco Examiner and Chronicle).

#### Seattle
No ads appeared in the Sunday Seattle Times.

#### Tulsa
At Target, same ad with identical features that appeared in Dallas (Sunday Tulsa World).

#### Washington
At Discount Record and Book Shop (3 locations), 12 DG classical LPs, including $4.99; and the latest LPs by Marshall Tucker and the Doobie Brothers ($7.98 list), for $5.50 per disc. At Korvettes (4), same ad with the identical features and prices that appeared in Baltimore. At Wally Maxie (15), "grand opening sale" on 24 releases, including the latest LPs by Shaun Cassidy, Van Halen, "Plays Strauss" ($7.98 list), for $5.50 per disc. At Korvettes (4) again, with the identical features and prices that appeared in Baltimore. At Tower Records, same ad with the identical features and prices that appeared in Baltimore. At Radio Shack stores, same ad with the identical features and prices that appeared in Baltimore. At Tower Records, same ad with the identical features and prices that appeared in Baltimore. At Radio Shack stores, same ad with the identical features and prices that appeared in Baltimore. At Tower Records, same ad with the identical features and prices that appeared in Baltimore. At Radio Shack stores, same ad with the identical features and prices that appeared in Baltimore. At Tower Records, same ad with the identical features and prices that appeared in Baltimore. At Radio Shack stores, same ad with the identical features and prices that appeared in Baltimore. At Tower Records, same ad with the identical features and prices that appeared in Baltimore. At Radio Shack stores, same ad with the identical features and prices that appeared in Baltimore. At Tower Records, same ad with the identical features and prices that appeared in Baltimore. At Radio Shack stores, same ad with the identical features and prices that appeared in Baltimore. At Tower Records, same ad with the identical features and prices that appeared in Baltimore. At Radio Shack stores, same ad with the identical features and prices that appeared in Baltimore. At Tower Records, same ad with the identical features and prices that appeared in Baltimore. At Radio Shack stores, same ad with the identical features and prices that appeared in Baltimore. At Tower Records, same ad with the identical features and prices that appeared in Baltimore. At Radio Shack stores, same ad with the identical features and prices that appeared in Baltimore. At Tower Records, same ad with the identical features and prices that appeared in Baltimore. At Radio Shack stores, same ad with the identical features and prices that appeared in Baltimore. At Tower Records, same ad with the identical features and prices that appeared in Baltimore. At Radio Shack stores, same ad with the identical features and prices that appeared in Baltimore. At Tower Records, same ad with the identical features and prices that appeared in Baltimore. At Radio Shack stores, same ad with the identical features and prices that appeared in Baltimore. At Tower Records, same ad with the identical features and prices that appeared in Baltimore. At Radio Shack stores, same ad with the identical features and prices that appeared in Baltimore. At Tower Records, same ad with the identical features and prices that appeared in Baltimore. At Radio Shack stores, same ad with the identical features and prices that appeared in Baltimore. At Tower Records, same ad with the identical features and prices that appeared in Baltimore. At Radio Shack stores, same ad with the identical features and prices that appeared in Baltimore. At Tower Records, same ad with the identical features and prices that appeared in Baltimore. At Radio Shack stores, same ad with the identical features and prices that appeared in Baltimore. At Tower Records, same ad with the identical features and prices that appeared in Baltimore. At Radio Shack stores, same ad with the identical features and prices that appeared in Baltimore.

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**STIGWOOD SALUTES GIBB** — The Andy Gibb Band's national tour was kicked off recently with a party at the new Ritz Studios in Los Angeles where the group has been rehearsing. Robert Stigwood, chairman of the board of The Stigwood Group, Ltd., was on hand for the celebration and to congratulate Gibb for his success of debuting single "Just Want To Be Your Everything" on RSO Records. Pictured seated (r-l) are: Bob Stigwood, Gibb and RSO Records president Al Cowey. Shown standing (r-l) are: Bob Smith, national promotion manager for RSO/indie promotion, Janis Lundy, executive assistant to Cowey and Rich Fitzgerald, vice president of national promotion for RSO/Island promotion.
Grand Ole Opry From Boston Receives Statewide Support

by Lola Scobery

NASHVILLE — What began as one performance of the "Grand Ole Opry from Boston Garden," starring 18 Opry acts, has expanded to a plethora of activities endorsed by the governor of Massachusetts, the mayor of Boston and Boston's Department of Cultural Affairs.

The program, which will be held in the 15,000-seat Boston Garden, October 6 at 8 p.m., is promoted by Sound City Promotions of Cambridge and carried on and off national radio network.

In addition, on the day of the show there will be a morning motocadre for the performers through Boston to the City Hall Plaza, where several of the artists will give a free 30-minute performance. Then there will be a luncheon open to the public followed by a 4 p.m. matinee show.

The matinee will be a full two-and-a-half hour concert and will have the same ticket prices as the evening performance: $15, $10, $8 and $6.

Broadcast Network

The radio network was described by Doug LaValley of Sound City as similar to the ad hoc network recently set up by ABC's Dot Records in Nashville to broadcast a concert of its performers from Carnegie Hall. LaValley stated that there are currently 135 radio stations "from California" committed to airing the full broadcast live.

Boston's Department of Cultural Affairs

Brewington Joins ASCAP Nashville Headquarters

NASHVILLE — Dennis Brewington, Nashville attorney, has been appointed assistant director of ASCAP's Nashville office. The announcement was made by the association's southern regional director, Ed Shea.

Commenting on the appointment, Shea said, "The experience Dennis has had in the legal profession and in the music industry will be a real asset for ASCAP members in our region, especially considering the increased complexity of the entertainment industry and the new copyright law."

Brewington, 30, is a graduate of the Vanderbilt Law School. He will be working with Merlin Littlefield and Conne Hurst, who have also joined the ASCAP staff in the past year.

Capitol Records Restructuring Its Country Division

by Carmen Adams

NASHVILLE — In a move to create "a greater impact" in country music promotion and marketing, Capitol Records' newly appointed national country promotion director Ed Keeley has transferred from his post in Nashville, where he's served as national country field manager for the past 2 1/2 years, to the Capitol Tower headquarters in Los Angeles.

Frank Jones, divisional vice president and general manager, stated, "Capitol's realignment is a strategy to reemphasize their dedication to country music and their roster. The move does not in any way reflect a retreat."

By maintaining both the country promotion and marketing directors in Los Angeles, Capitol hopes the operation will be strengthened by its proximity to the home office. In addition, Vince Cosgraves, Capitol's assistant director, has designated the show as a cultural event portraying "America's," LaValley said. Boston Mayor Kevin White will proclaim October 6 "Grand Ole Opry Day" in Boston, and Governor Michael Dukakis will make a similar proclamation for the state of Massachusetts.

Opry talent scheduled to appear on the show includes: Wilma Lee Cooper, Jimmy Dickens, David Houston, Grandpa Jones and Lon Ramona, Charlie Louvin, Ronnie Milsap, Bill Monroe, Sue Phillips, Jean Shepard, Ralph Sloan and the Tennessee Travelers, Hank Snow, Justin Tubb, Billy Walker, Charlie Walker, Willis Brothers, Del Wood and Marion Worth. Most of the performers are bringing their own bands.

Also performing will be Buzz Whittick, Sound City Records artist Dave Moody, and LaValley, who performed on the Wheeling Jamboree from 1962-66.

Veteran announcers Grant Turner, who recently retired from the Opry, and Nashville's Ralph Emery will emcee.

It has played Boston many times in the past, "LaValley told Cash Box, and have seen the response given country music artists as well as the strong activity in nightclubs (continued on page 58).

COUNTRY KICKIN' — Elektra-Aylum recording artists Stella Parton and Carmi Taylor recently performed at the grand opening of the Nashville East ballroom near Philadelphia. More than one thousand country music fans attended the show, which was tied in with E/A's current "Kicks In The Country" promotional campaign. Radio stations WTOP and WABC also participated by giving away t-shirts, belt buckles, albums and jean outfits. Picture-tured (l-r) are: Norm Osborne, national promotion director, E/A country, Nashville; Irri Brusso, E/A regional sales manager, New York; Stella Parton; Joe Baitzell, E/A regional promotion representative, Philadelphia; Carmi Taylor; Ralph Eber, E/A general manager, New York; Dick Lemke, E/A regional promotion representative, New York; and Mitch Kanner, E/A local promotional representative, New York; J.B. Carmicle, Cash Box east coast general manager; Taylor, and Parton; Jan Rhee, E/A country sales coordinator; Lemke; Carmicle; Taylor; Baitzell; Parton, and Mike Suttle, E/A country marketing director, Nashville.
Good Times Coming Your Way! Come celebrate with us... we're having a Conway Twitty celebration. Check for details with your local MCA representative. And to start the festivity here's his newest album...

CONWAY TWITTY

I'VE ALREADY LOVED YOU IN MY MIND

MCA-2293
Produced by Owen Bradley
MCA RECORDS
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<td>After Secret Memories</td>
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<td>Johnny Paycheck</td>
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<td>Till The End</td>
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<td>G.K. Campbell</td>
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<td>Barbara, Don't Let Me Be the Last to Know</td>
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<td>Gentle to Your Senses</td>
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<td>She's the Girl of My Dreams</td>
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<td>Country Party</td>
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<td>All I Ever Get to Houston (Look Me Over)</td>
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<td>21</td>
<td>Crutches</td>
<td>Brother缕</td>
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<td>Making Believe</td>
<td>Emmylou Harris</td>
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<td>Daytime Friends</td>
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<td>24</td>
<td>My Weakness</td>
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**CASHBOX TOP COUNTRY**

August 20, 1977

**ALPHABETIZED TOP 100 COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSEES)**

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<th>Title</th>
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<td>What Time is Love</td>
<td>Roy Orbison</td>
<td>RCA PB-10998</td>
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<td>A Country Girl's Dream</td>
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<td>Capitol 8-50409</td>
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<td>03</td>
<td>Head of the Class</td>
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<td>John Anderson</td>
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"LADY."

DRIVING "THE RAMBLER" HOME.
ON COLUMBIA RECORDS.

Produced by Charlie Bragg and Jack Routh. Also available on tape.

Available on tape.

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COUNTRY COMES TO CARNegie HALL — Hank Thompson, Freddy Fender, Roy Clark, Don Williams — ABC/DoT 20871/2 — Producers: Jim Foglesong, Huey P. Meaux, Uncle Mickey Moody — List: 9.98
The live recording of this historic concert of country music at Carnegie Hall is a collector’s item of songs and performances that represent the outreach of this art form in the last few years.
Freddy Thompson leads off with arrangements included in Bill Justis’ and Larry Butler’s production highlighting this single, while Billie Jo’s vocal work flows very nicely.

JIM REEVES (RCA JH-11060)
Little Ole Dime (2:47) (Tuckahoe Music — BMI) (Jim Carroll)
This tune sounds as fresh as if it were cut yesterday and is a sure chart record to follow Reeves recent “It’s Nothing To Me.”

MERLE HAGGARD (Capitol P-4477)
A Working Man Can’t Get Nowhere Today (2:55) (Shade Tree Music — BMI) (Merle Haggard)
This song is a confirmation that Capitol has some great Haggard material still in the can. Very similar to his hit “Workin’ Man Blues.”

MARY MILLER (Infer) 1-300
I Fall To Pieces (3:09) (Tree Pub. — BMI) (H. Cochran)
From this release it’s apparent that Mary has the potential of becoming a big female vocal star. And the newly formed Inger label is out to prove that through a large advertising and promotional campaign.

Additional Releases

BUCK OWENS (Warner Bros. WBS 8433)
Our Old Mansion (2:42) (At Gallico Music/Algee Music — BMI) (Norris D. Wilson/Carmol Taylor/George Richey)

BARBARA MANDRELL (ABC/DoT 17716)
Hold Me (2:54) (Gator Music — SESAC) (Glenn Ray)

FLOYD CRAMER (RCA JB-11065)

MCLAREN CLARK (Capitol P-4474)
Drinkin’ Man’s Blues (3:31) (Roger Miller Music — BMI) (Marcia Routh)

WAYNE CAGLE (Pair-A-Dice IRDA-422)
Almost Her Life (2:28) (Warner Bros. music — BMI) (Harlan Sanders/R. B.annon)

CLAUDE KING (True T-106-S)
Sugar Baby, Candy Girl (2:25) (Tackhammer Music/King Country — BMI) (C. King)

BOBBY WAYNE LOFTIS (Ch Martha CH-111)
Sunny Day Lover (2:39) (Sandborn Music — ASCAP) (Charles W. Fields/Donald L. Rios)

MOST ADDED COUNTRY SINGLES

1. WE CAN’T GO ON LIKE THIS — EDDIE RABBIT — ELECTRA
WIL. KDFI. KETV. KHAO. KXNO. WIS. WOAM. WCMS. WOCO. WWL. WRK. KXL. KXR. KFQX. KNIX. WSL. WINN. KSON. WTSO. WMC. WUNI. WDKA. KESL

2. TOO MUCH IS NOT ENOUGH — BILLY JO SPEARS — UA
KFDI. KDJW. KETV. KUZZ. WYDE. KKKK. KENN. KERN. WIAK. WCMS. WOCO. KMPS

3. HEAVEN IS JUST A SIN AWAY — KENDALL — Ovation
KRMK. KUZZ. WAMC. WHK. KNUN. WIRE. WINN. WMC. KKCG. KMPC

4. WHY CAN’T HE BE YOU — LORETTA LYNN — MCA
KHMJ. WUBE. WHK. KBOX. KXNO. KACQ. KRCO. WQPP. KWWJ. KRAK

5. IT’S ALL IN THE GAME — TOM T. HALL — MERCURY
KREE. KPOL. KQWN. WNIN. KACQ. WQPP. WQPP. WQPP. WQPP. WQPP. WQPP

MOST ACTIVE COUNTRY SINGLES

1. I’VE ALREADY LOVED YOU IN MY MIND — CONWAY TWITTY — MCA

2. DON’T IT MAKE MY BROWN EYES BLUE — CRYSTAL GAYLE — UA

3. Y’ALL COME BACK SALOON — OAK RIDGE BOYS — ABC/DoT

COUNTRY GROUNDUP

Rumors to the effect that Willie Nelson is moving to Hawaii are false. But the red headed stranger has started camps in Malibu, Denver and maintains his hideout in Austin. Nelson’s family band is on an east tour after a sold-out west coast tour with Emmylou Harris at the Circle Star in San Carlos, California and with Jerry Jeff Walker in San Antonio, Monterey, California and at the Alladin in Las Vegas. He will appear with Ms. Harris at Municipal Auditorium in Nashville August 24.

Hank Williams, Jr. is back on the road from recording his next album in Muscle Shoals August 6. Hank and the Bama Band played a pre-Talladega 500 concert at the race site in Talladega, Ala. before joining his producer, Waylon Jennings, and the Waylors in Jackson, Mississippi August 9 and New Orleans August 10.


The Nashville Songwriters Association, International and WKDA presented a second annual showcase August 2 at George Jones’ Possum Hollow, featuring more than 40 of Nashville’s finest songwriters. All proceeds benefit ESA and its new Hall of Fame. Diane Davidson, Tracie, and Tunies Van Zandt and Bette Davis came out to the show which was sold-out stream through the northwest, including dates at the Great American Music Hall in San Francisco, and clubs in Seattle and Portland. Labor Day weekend they will be the featured performers at Philadelphia Mayor Rizzo’s Labor Day concert following a date at the Lone Star in New York.

Producer Eddie Kilroy is at Fireside Studios this week working on sessions for playback recording artists Mack Vickery and Bobby Borchers.

George Jones performs at Willie Austin’s Opry House August 12, then at the Tulsa Opry August 20. The Merle Haggard show at the Tulsa Opry July 23 was a sellout.

M. Talis spent August 9-12 in London to tape a special entitled “A Salute To The Beatles,” scheduled for a Thanksgiving Day airing.

Freddy Fender headlines at Magic Mountain in Ventura, California August 16-21. While appearing there Fender will guest spot on the “Tonight Show” and tape Merv Griffins and Dinah’s shows.

Jody Miller has signed with the Brokaw-Gangswich Public Relations firm.

James Talley is now represented by Michael Brosvky for exclusive management representation.

In the wake of a sellout in Duranti, Oklahoma, Sammi Smith is taking her new rodeo company to the Fairgrounds Coliseum in Dallas for dates on August 26-27.

Judy Jackson is set for a week-long engagement at the Minnesota State Fair, August 31-September 5 in St. Paul.

WHN radio’s Lee Arnold emceed a live broadcast of Tammy Wynette’s concert in Central Park July 18. The hour and a half show was carried live by WHN as part of its Summer Festival of Live Music.

During the week of July 25, WBGS in Milwaukee offered listeners a chance to win “Crystal” by shattering crystal. Once an hour, on the hour, listeners had a chance to sing a line from any Crystal Gayle hit. If her singing shattered the crystal in the station ala the Memorex TV commercial, they won a copy of the new Crystal Gayle album “We Must Believe In Magic.” Those who did not sing a line but shattered the crystal received a copy of her single “Don’t It Make My Brown Eyes Blue.”

Jerry Clower and wife Homerline celebrated their 30th wedding anniversary August 15. Bill Anderson will debut his new show with Mary Lou Turner and the Po’ Folks at MCA
CASHBOXCOIN MACHINE

‘Eight Ball’ Hailed Is As A ‘Dramatic Breakthrough’ In Pinball Game Design

CHICAGO — Ross B. Scheer, director of marketing for Bally Manufacturing Corporation, recently informed the firm’s distributor network that a new four-player test game called “Eight Ball” was being scheduled for shipment. He noted that the model is Bally’s “first prototype built in an electronic version, adding another of the unique play layout of Eight Ball, which is a breakthrough stuck out to the public.”

The purpose of any coin-operated amusement machine is to entertain players and earn money for operators. It is that rare breed of game that can accomplish both of these aims over the long haul. With pinball machines in particular, over the years the thing that separates a good game from a great one is, how well it draws in money.

“Suddenly, the industry has solid-state at its fingertips,” Scheer continued, “and the promise that this new technology will mean increased revenues, better maintenance capabilities and greater player appeal. However, it is a term of pinball layout and design we have been faced with a rash of modified ideas and updated versions of old features. Nothing has truly been able to tap with the full force of its potential until now. Nothing, that is, until Bally’s Eight Ball.

“With the first time pinball players and operators, have the opportunity to experience something truly unique and exciting. Eight Ball, with its proven ‘memory’ and ‘recall’ system, offers a dramatic breakthrough in pinball design,” he said.

“Never before has a pinball machine been able to do so much within a multi-player format. The popularity in the past of single-player games was due, in part, to the fact that players play individually and continued on from one ball to the next. This buildup and continuity of features helped draw in players and revenue, while continually appealing to that segment of the public who demanded more from their play. Unfortunately, Scheer added, “multi-player machines were never able to offer the wide variety of action normally found on single-player games. From one player to the next, the playfield features always reverted back to their initial setup. This drawback could be the fragmented and lack of any potential pinball machines could have if they were built by different components. Now, with the proper application of solid-state technology, the impossible is possible: and where others say play tomorrow today, Bally’s Eight Ball leads the way to the real future of pinball by innovatively changing the face of pinball design forever.”

Elaborating further, Scheer said, “What better format to use than a pool game of eight ball? Bally’s Eight Ball, with its amazing memory and recall system, actually allows pinball players to ‘play’ a game of eight ball without the cues and pool table. Regardless of the number of players, each one shoots for his own ‘rack’ of either stripes or solids, with the machine retaining the accomplishments of the previous ball’s play, so that each player no longer needs to start over at the beginning of every ball. Its sustained action, continuity and skill built into a proven format should draw in players of all types, and revenues for operators far above those of any previous multi-player game.”

“Our conclusion Scheer pointed out that Bally’s Eight Ball accomplishes the impossible by tapping into solid-state to offer a truly unique and exciting machine that is able to do more than any pinball machine today, or any machine previously. Bonus set ups, special specials and hit targets are carried through the entirety of pinball play, from start to finish. Bally’s Eight Ball is what the future of pinball is all about.”

Harry Snodgrass, AMOA Past President, Dies

CHICAGO — J. Harry Snodgrass, veteran operator and a driving force in AMOA since its inception, died on August 7. He was 72 years old. He served as president of AMOA in 1962 and was noted for his legislative expertise, particularly in the area of copyright matters. He was first elected to the board of the national association in 1952 and served in many capacities over a period of more than two decades.

Snodgrass operated Servomation of New Mexico, Inc., in Albuquerque, but entered semi-retirement in the early 1970s to devote time to oil drilling interests.

Belam To Export Exidy

MOUNTAIN VIEW, CA. — R. H. Belam Co., exporting firm, has been appointed exclusive export agent for the Exidy product line. The announcement was made by Paul Jacobs, vice president-marketing for Exidy, Inc.

Belam is recognized as a world leader in the coin machine and gambling equipment field," said, "and their expertise will serve to enhance our company’s rapport with our foreign customers. They will provide an important link to ensure more efficient service between our factory and the distributor.”

Gottlieb Delivers ‘Centigrade 37’

CHICAGO — D. Gottlieb & Co. has introduced a new single player pinball machine called ‘Centigrade 37’, which includes a multitude of features and eye-catching cabinet designs.

The backglass is dominated by a large television monitor illustration in a light box to attract attention, but the feature also plays a major role in scoring. Advancing to the top of the thermomer, for instance, lights the kick-out hold to score specials. There are ten rollers and four drop targets utilized for raising the temperature, and hitting the four drop targets lights the bullseye targets for double advance scoring and drop target resets.

The model has a scoring capability of 199,000 points and numerous exciting ways to make them.

The Gottlieb factory is currently in full production on the new piece.

The JukeBox Programmer

Top New Pop Singles

THAT’S ROCK AND ROLL SHAUN CASSIDY (WB/Curt 4023)
DON’T STOP FLEETWOOD MAC (WB/WBS 8413)
HOW MUCH LOVE LEO SAYER (WB/WBS 8319)
I’M IN YOU PETER FRAMPTON (A&M 1947)
JUNGLE LOVE STEVE MILLER BAND (Capitol 446)
GIVE A LITTLE BIT SUPERTRAMP (EMI 3935)
SMOKE FROM A DISTANT FIRE SANFORD-TOWSEND BAND (WB/WBS 8370)
WHEATCH A GONNA DO? PABLO CRUISE (A&M 1930-5)
TELEPHONE LINE ELECTRIC LIGHT ORCHESTRA (Unid 1100)

Top New Country Singles

DAYTIME FRIENDS KENNY ROGERS (UA/A.W.K. 1027)
I GOT THE HOSS MEL TILLIS (MCA 62754)
DON’T IT MAKE MY BROWN EYES BLUE CRYSTAL GAYLE (UA/UA 1018)
RED-NECK HELL BARE BOW (MCA PB-1037)
WHY CAN’T HE BE YOU Loretta LYNN (MCA 7474)
TILL THE END VERN GOSDIN (Elektra E45411)
I’VE ALREADY LOVED YOU IN MY MIND CONWAY TWITTY (MCA 62754)
I WANT TO YOU A THOUSAND WAYS WILLIE NELSON (RCA PB 10976)
IT WAS ALMOST LIKE A SONG RONNIE MILSAP (RCA PB 10976)

Top New R&B Singles

FLOAT ON FLOATERS (ARCAB 12704)
KEEP IT COMIN’ LOVE KC & THE SUNSHINE BAND (TK 1023)
STRAWBERRY LETTER 23 BROTHERS JOHNSON (UA/UA 1018)
I’VE BEEN DRIVING ENGLAND BY Steve MILLER BAND (MCA 10568)
I WANT TO BE YOUR EVERYTHING ANDY GIBB (RCA PB-1037)
DOCTOR LOVE MARVIN GAYE (MCA40747)
WORK ON ME O’JAYS (Philadelphia E45411)
BETCHA NEVER BEEN LOVED (LIKE THIS BEFORE) DELLAS (Mercury 73011)

Top New MOR Singles

HANDBY MAN JAMEIS TAYLOR (Capitol 10577)
YOU’RE MY WORLD HELEN REEDY (Capitol 4188)
MY HEART BELONGS TO ME BARBRA STREISAND (Columbia 3 10566)
LOOKS LIKE WE’RE BARE (Warner Bros 234)
SILVER STREAK HENRY MANCINI (RCA PB-1054)
I JUST WANT TO BE YOUR EVERYTHING ANDY GIBB (RCA PB-1037)
THES T JONES & JOHN FORD COLEY (Big Tree 6086)
THE REAL THING SERGIO MENDES (Elektra E45416)
UNDERCOVER ANGEL ALAN O’DAY (Peach Atlantic 1001)
DON’T TIT MAKE MY BROWN EYES BLUE CRISTAL GAYLE (UA/A.W.K. 1018)

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Operators Comment On Proposed U.S. Coinage Changes

by Camille Compasio

CHICAGO — Two proposals for changes in the nation's coinage — eliminating the half dollar and reducing the size of the dollar coin — have reportedly been endorsed by the Carter administration. In its revised form, the dollar coin would be bigger than a quarter but smaller than the current half dollar.

When asked to comment on the proposals, some operators contacted by Cash Box expressed concern over the possible impact on the cost of equipment. Other comments centered around pricing and the potential for counterfeit coins being dropped into machines.

"Among my first concerns would be what effect the size of the new coin would have on older machines," said John Trucano of Black Hills Novelty in Deadwood, S. Dakota. "After all, no operator buys all new equipment; a good percentage of the machines on a route are used pieces and these, of course, would require adjustments in their coin mechanisms. We'd have to make sure that the material of the coin, and the size, would not affect present mechanisms since the last thing in the world we need is a coin that would jam up our machines and cause us to spend too much time going out on service calls.

Elimination Bad

While noting that the half dollar "and the dollar bill are used quite a lot in our area of operation," Trucano added, "so the elimination of the 50c coin would be very bad for us, and I can see jukebox collections being affected because these are multi-coin machines. Actually, without all the facts, I would say I am not in favor of these proposed coinage changes and I would urge that both AMOA and NAMA look into the matter very thoroughly.

Jim Stansfield of Stansfield Vending in La Crosse, Wisconsin commented, "The people who build the coin mechanisms would probably welcome such a change but, as an operator, I'm really not for it. The new dollar coin would be comparable in size to the present 50c piece all I'd have to do on my route is change the pricing, so it wouldn't be too much of a problem.

"What does concern me, however, is the effect these coins would have on the two- and three-year-old phonographs which make up a good portion of a music route. If these machines reject the new coins the operator is in trouble. If the operator is tempted to buy a few new machines for installation in top locations only, he has to face the probability that less profitable locations will get wind of it and demand the installation of the 'new machine that takes the new dollar coin.' Right now, we're happy to get quarters, so why rock the boat."

Different Engineering

Ed Schultz of Schultz Enterprises in Lansing, Michigan doesn't feel there is a need for a dollar coin, but at the same time, he stressed that the proposals would necessitate "different tooling and engineering processes to adapt present coin chutes to the specific size and substance of the new coins."

He believes the cost factor involved would ultimately be passed onto the operator. "The price of equipment would be increased, and that's the last thing we need," he said. "Such a move would also obfuscate much of our present equipment. I can see the sense of it if we didn't have a quarter coin, and the only way the change could be justified would be for operators to raise their prices. If, on the other hand, we could use this coinage change as a tool to charge more for our product (music and games), like maybe 5 plays for a dollar, then it would be to our advantage.

One operator who supports the proposed coinage changes is Wayne Hesch of A.H. Entertainers, Inc. in Rolling Meadows,
CHICAGO CHATTER

Since the Bally “Evel Knievel” pinball machine was used to establish a new world’s record for continuous pinball play (Cash Box, July 15), one of the machines will be installed in the Guinness World Book of Records exhibit in New York’s Empire State Building — and this is just the start, we understand, for a pinball machine. Tom Nieman tells us the unit has been the subject of several promotions in major cities across the country — and a phenomenal seller for Bally.

The newly released “Pinball” four-player game from Stern Electronics Inc. is testing out extremely well, according to the firm’s marketing director Stephen Kaufman, and has been in full production since the factory reopened from vacation on August 1. As a promotional aid Stern had specially designed posters made to go along with the game, two are included with every machine shipped and distributors are fully supplied in case ops need extras.

At this time of the year the phrase “all sold out” is like music to one’s ears — but such were the strains echoed by Bert Davidson about the current NSM phoneline. The solid state models, termed “the finest on the market” by Bert, have been widely accepted in the U.S. He said the German-based Lowen factory is getting ready to release a couple of new machines — one a compact 120-selection called “The Hit” for fast food spots and locations with space limitations, and the other will be a new solid state console piece. As reported in previous columns, Lowen has been scouting the U.S. with intentions of establishing facilities here and will have an important announcement right after AMOA.

For your information, the current issue of the IAAPA membership publication tells of a valuable source for securing summer help. It’s the Summer Employment Directory of the U.S. published by National Directory Service, Inc., 252 Ludlow Ave., Cincinnati, Ohio, and used by high school and college students and teachers throughout the country. IAAPA notes that the increase in amusement park jobs has been a factor in developing this job market. Closing date for securing the 1978 edition, which is now in preparation, is October 1.

EASTERN FLASHES

Bob Haim of R. H. Belam boasts a pair of big winners in the overseas market, namely, Gremlin’s “Hustle” and the Commodore 64. Mr. Haim is a veteran in the Amusement Game business, after item is especially popular in the Far East. Belam, by the way, recently added the Exidy line to its export roster and will be channeling its promotional and marketing efforts into the factory’s new “Robot Bowl” of the many iron in the fire at Robt. Jones Int.’l.— Sylvan is a new lineup of Irving Kaye “Hurricane” foosball tournaments which will carry into fall and be climax ed by a huge gala in Syracuse. Opening tournament was scheduled for August 12-14 in the Jamestown area for a $3300 purse to be followed by a $15000 event in Elmira. August 26-28. Others are being scheduled, as Jack Shawcross told us — and he also said the Bally “Evel Knievel” is just about the hottest pin on the market and, in the single player category, Gottlieb’s “Lucky Hand” has been terrific. Musically speaking, Jack said phone sales are up and Rock-Ola’s new 468 is being very well received. A new member of the sales staff out there is Jim Foreman, who’ll be covering the eastern part of the state territory. While the Playmatic factory in Spain is closed for summer vacation through August, the firm’s “Rio” and “Carnival” pingames are very much in the spotlight and the delivery schedule at Universe Affiliated Int. is about mid-September, as company president Barry Feinblatt pinpoints it, Universe will be sampling the upcoming Playmatic “Space Gambler,” which is a solid state machine with several “technical” as well as “aesthetic” innovations. Of particular interest, but very secret at the moment, is a unique feature mounted within the machine’s backglass — and Barry indicated that it’s something never before seen in a pin.

1977 state Association Calendar

Aug. 28-29: Music & Vending Assn. of So. Dakota, annual conv., Airport Holiday Inn, Sioux Falls, So Dakota.
Oct. 9-9: Coin Operated Industries of Nebraska, annual mtg., Ramada Inn Central, Omaha, Neb.

CALIFORNIA CLIPPINGS

While noting that Ramble’s “M-79 Ambush” is still going “great guns,” Mel McEwan, director of sales, said the company will begin sampling a new game called “Star Cruiser” at the end of the month. As Mel explained, Star Cruiser is a two-player upright piece, and the action centers around an intergalactic shoot out between opposing space ships. Players guide the on-screen combat with steering controls similar to those used by airline pilots and a full arsenal of photon torpedoes and phasers.

AMONG THE GAMES currently on prominent display at the showroom of Portale Automatic Sales in Los Angeles are Gottlieb’s “Jungle Princess” two-player pin and Atari/Kees’ “Drag Race” video driving game. Another product that is receiving a lot of attention these days, according to executive vice president Tom Portale, is Rock-Ola’s “Grand Salon” 160-selection console phonograph. Tom called the Grand Salon “a beautiful piece of equipment,” adding that “phonograph sales have really picked up in the last two months.”

ATARI THIS WEEK began shipping its second pinball game, a four-player model called “Time 2000.” And as Don Osbourne of the coin-op marketing division pointed out, the new model features an extra large playfield like its predecessor, “The Atarians.” Don also predicted a very successful, long run for Atari’s “Starship I” space travel game, based on unprecedented field test reports as well as the current popularity of the movie “Star Wars” and the forthcoming release of the new “Star Trek” television series.

C. A. ROBINSON & CO.’S Ira Bettelman reports that in recognition of the nationwide promotional campaign for Bally’s new “Evel Knievel” pinball, the entire staff of the Los Angeles distrib last week donned Evel Knievel T-shirts. Ira also noted that C. A. Robinson will be the site of a Bally-sponsored Evel Knievel service school August 29, which follows an August 19 seminar and west coast introduction of Atari’s new “Time 2000.

GOTTIEB HAS JUST RELEASED its newest single player flipper — Centigrade 37.” See it at your local distrib showroom.

STATE ASSOCIATION NEWS

The Music and Amusement Assn. of New York, which recently concluded another highly successful annual convention, confirmed the dates of May 19-21 for the 1978 show, to be held at Stevensville Country Club in Swan Lake, N.Y. ... Also looking ahead to next year, Colorado Coin Industries will relocate its annual meeting to a site in Denver in order to expand the 1978 convention to include an equipment exhibit, which is a first for this group.

Dates and location to be announced ... A complete agenda for the October 8-9 annual meeting of Coin Operated Industries of Nebraska has not yet been finalized, but a very important topic for discussion will be the state property tax. COIN is campaigning for a mil “sales tax” and is arranging hearings with as many local tax assessors for the various counties ... The Michigan Tobacco & Candy Distributors & Vendors Assns., which will be holding its annual convention August 16-21, recently instituted a new program of medical coverage which offers members master medical benefits as part of their basic policy. ... To stimulate interest in pool and, most importantly, to discourage locations from buying their own tables, various operators in Montana have been holding individual coin-operated pool leagues on a regular basis and on off nights to give location business a little shot in the arm. Dorothy Christensen, secretary-treasurer of the Montana Coin Machine Operators Assn., said the idea has been working out quite well for the past three or four years and ops are now weighing the possibility of a statewide tournament. Montana’s attorney general Mel Greetley was among the guest speakers at the state group’s recently held annual meeting in Kalispell. AMOA proxy Garland Garrett and excutive veep Fred Granger also addressed the group.

Mirco Appoints Hamil And Tiffany

PHOENIX — The appointment of John B. Hamil as manager of manufacturing operations at Mirco Inc., was recently announced by company president John L. Walsh.

Jamil has 15 years of experience in purchasing and materials and operations management and most recently held the position of corporate purchasing manager for Mirco Inc., and operations manager for Michigan Tobacco & Candy Manufacturer. Prior to that, he was director of material for Sweda International, a division of Litton Industries in New York.

Walsh also announced that Robert R. Tiffany has rejoined Mirco as commercial accounts manager. His experience spans 27 years and covers all phases of manufacturing and general management.

Before joining Mirco Tiffany was manager of manufacturing for Control Data Corporation and was responsible for operations at facilities in Tucson and Minneapolis. He previously spent 17 years in various manufacturing capacities at several General Electric facilities.

Mirco Inc., is a publicly held, basic electronics firm, has three operating divisions and one wholly-owned offshore subsidiary. They are: Mirco Systems, which produces automatic test equipment and computer programs; Mirco Games Division, which manufactures leisure-time products for home and commercial use; Mirco Electronic Distributors Division, which supplies a complete line of electronic products to military, industrial and commercial users and the subsidiary, Mirco Games GmbH, which is located in Neus Isenburg, West Germany and manufactures and markets leisure-time products.

1977 INTERNATIONAL EXPOSITION

Conrad Hilton, Chicago
Oct. 28-39-50

John B. Hamil
Robert R. Tiffany

46
Cash Box/August 20, 1977


WANTED: Selling APV 600 Liberty. Good condition. Contact: T. F. SWING, Box 218, Spitfire, NJ 07871. (201) 276-6171.


Jazz Program Pushed

Tom Keenan, president of Everybody’s in Portland, said of the jazz program, “They pushed it real hard and almost all of it really went well. Weather Report, Return To Forever, Al DiMeola and Eric Gale were the biggest ones, along with Maynard Ferguson. We normally have three or four jazz albums that hit our top thirty. On a weekly basis during the program, I think they had about six albums on there alone.”

The top album chart of Circle, in Phoenix, was also affected by the jazz program. Angela Singer, operations manager for Circle, said that they did sell a lot of jazz albums at the same time the CBS program was in effect because we have very limited jazz airplay here and it increased our buying and selling tremendously. We bought in quite a bit of the product and sold quite a bit at the store. We generally do very well selling jazz anyway, despite the fact of limited airplay. We have a great audience and dedicated buyers who spend quite a bit of money. Ever since we opened our doors, they have come in droves and we have enjoyed a very good jazz and classical buying public. While some of the jazz albums have reached our top twenty, it is hard to say whether the move was a result of the promotional programs of CBS or whether it would have happened anyway. I believe it would have gone into our top thirty without the program based on our particular buying public, I nevertheless, bought more than I would have because of the promotion and I did sell it through.

Fran McGill, head buyer and product manager for Sound Warehouse in Dallas, also believes by the very nature of the releases, the albums may have entered the charts without the program. “Although it was pretty hard to miss with the releases themselves, there is no doubt that the program had a great effect on the sales. I think the jazz market down here is very good and at the process that we were selling the product, it would have been very hard for the program to go away, but with the displays and other promotional efforts, it wouldn’t have drawn nearly the attention that it did. We naturally beat up our orders so there has not been the necessity to re-order more than one or two products. Overall, it was a large success.”

The main concern with the classical buy-in program was the resultant effect the price increase would have at the retail level. Cathy Boudreau, buyer for Music Plus in Los Angeles, said, “The $7.98 price has had no effect on the classical buyer. We had a ‘Last Chance’ sale, which I think many account holders were listening to. We naturally beat up our customers to the $7.98 — and that went over tremendously.”

Agreeing with Boudreau on the price increase’s effect on the consumer was Angela Singer of Circle who stated, “The increased sales prices did not really hurt our business mainly because the public is educated to the fact that records are going to go up and I think they still consider them a good buy even though they are a dollar higher. Normally, we stock every single title CBS has. The buy-in program made me sort of drag my feet and not replace what was sold, and normally do, but wait and buy the product when the buy-in came around. I normally replace stock sold at the Circle stores immediately, but with the program I would hold back until I was ready to take advantage of the big buy.”
**FM ANALYSIS**

- **Cash**
  - Adds: WAIV-FM
  - Most Active: Bernie Leadon/Michael Georgiades
  - Alan Parsons Project
  - Crosby. Heart
  - Eagles
  - Barbra Streisand
  - James Taylor
  - Foreigner
  - Animals
  - Commander Crosby. Stills Nash
  - AC/DC
  - Burton Cummings
  - Firefall
  - Roger Daltrey
  - Alan Parsons
  - Heart
  - James Taylor
  - Peter Frampton
  - Foghat
  - Rita

- **KNAC-FM**
  - Long Beach
  - Big City
  - Ted Nugent
  - Peter Frampton
  - Neil Young
  - Steve Winwood
  - Be Bop Deluxe
  - SUBCOMMART
  - Alan Parsons Project
  - Night City
  - Heart
  - Little Feat
  - Steve Miller Band
  - Crosby, Stills & Nash
  - Roger Daltry
  - UA
  - Live-

- **Merchandise Chain Modifies Ad Image**
  (continued from page 10)
  - The target is an aggressive chain, and it doesn't surprise me that they're trying to get in on front line now. They could do quite well with it.
  - This channel, which is ranked by J.L. Marsh, is also known primarily as a budget dealer in St. Louis. Steve Ferzacz, manager for Street Side Record, a specialty retailer in St. Louis, termed the target ad "very unusual." Noting the intense price competition between Streets and Jims Peaches in that city, he stated, "They have to let people know they have front line as well as budget.
  - In another pricing development, Wavie Maxie, a 15-store chain based in Washington, D.C., placed a full-page color ad in the Washington Post since February to announce a grand opening sale for the chain's new unit in Woodbridge, Virginia.
  - Front line albums by Jimmy Buffet, Rita Coolidge, Waylon Jennings and other college market favorites that worked was totally unrelated to rumors that the Peach chain soon may open one or more stores in Washington.
  - "We're not afraid of Peachs," Baldwin said. "They're going to make a dent, but I don't think it will hurt the trade we've built up over the years."

- **Perf. Rights Issue Continues**
  (continued from page 10)
  - support these claims, Popham said.
  - The estimates turned in by the NAB and the RIAA on the total dollars that would change hands under provisions of such a royalty are far apart at the low end of the RIAA's range. But quite close at the high end, RIAA estimates $11.14 million in fees broadcasters would pay NAB estimates $11.14 million. NAB has indicated its willingness to work with the RIAA and the Copyright Office to come up with a mutually acceptable formula, Popham noted.
  - Meanwhile, to gather information on the programs rights provisions in the contract, stations of different owners, two attorneys on the case have been dispatched to Europe. Harriette Oiler and Charlotte Backick will spend about three weeks looking at a variety of systems, in England, Denmark, Switzerland, Germany, France and elsewhere -- talking to broadcasters, parliamentary unions and government officials. They are due back in mid-September and their findings will presumably be incorporated into the report and recommendations the register of copyrights, Barbara Ringer, must make to Congress by January 1978.

- **Zebra Concept To Be Expanded**
  (continued from page 1)
  - vantage of its familiarity with those markets and its greater clout with distributors and manufacturers.
  - Initial results indicate that Zebra and Disc stores do not compete for the same business. In Austin, the incursion of Zebra has not significantly cut the existing network, but it has set up retail-store personnel in that city.
  - The Columbus, Ohio Zebra store will be less than 10,000 square feet, but is located near the heavily-traveled High Street. "We'll go for a smaller store," said general manager Raul Acevedo of the future Zebra locations. "Our conditions are right. We are very enthusiastic about Columbus." Disc officials expect little competition from the existing Columbus Peaches store, as it is located in another section of the city. Like Austin, Zebra stores in other college markets hope to take full advantage of low-priced college radio and newspaper ads, and have recently begun utilizing high school paper coupons to draw business.
  - "I don't want the whole market," said general manager Raul Acevedo of the future Zebra location. "The city, the University of Texas and Ohio State are self-contained communities. Of course, we'd like to do some business with townspeople, too."

Sam Crowley, southern regional manager for the chain, suggested that getting into cutouts was essential to boost margin at Disc's mall stores, which are beset by high rents and the need to stock all new releases to the exclusion of more profitable chain merchandise.

Disc is also considering opening a Dallas regional warehouse to carry the chain's full stock on selected goods, and has recently updated its computer system to provide headquarters personnel with weekly printouts by musical category, allowing better charting of inventory flow.

- **Merchandising Session**
  - Cohen and Acevedo singled out the 21½ hour merchandising session on Monday as one of the most rewarding meetings at the convention. With a record attendance, Cohen and Acevedo stated that up to 1/3 of all retail purchases are influenced by in-store merchandising. Disc officials pointed to the need for all the managers to trade ideas and detail specific promotions that worked for them.
  - The second day of the convention was taken up by product presentations from MCA, RCA, CBS, DisneyLand Records, and, for the first time, reports of some business with RCA.

- **Jimmy's Cash Problems**
  (continued from page 8)
  - According to a Manhattan one-stop owner, the stores which Jimmy's is closing are mainly on Long Island, 50% in New York City, and possibly a couple of Manhattan stores involved. Another source said that a large number of CBS's employees have already been laid off. This report was partially confirmed by a spot check conducted by Crain's of 11 CBS affiliated stations that the stores called, three were laying off employees; the phone at the Comack store had been removed.
  - If Jimmy's does declare bankruptcy, there are three secured creditors who have collateral and liens on inventory, receivables and certain other assets belonging to Sutton. They are the Bank of Commerce, the WEA Corp. and CBS Inc.
elements in their field is not the only obstacle confronted by direct response marketers. They also have to compete with record clubs, which are trying to reach the same audience through print rather than radio or television. TV packages pay higher license fees than do record clubs because they are buying tracks rather than access to entire catalogs. However, their one advantage is that they are selling a product which is unavailable elsewhere in a single package.

Key Outlet Marketing

TV packages which rely on retail sales 'try to make their products as widely available as possible. This seems to be the main reason why they usually tag general merchandisers rather than specialty retailers in their ads.

In order to really saturate an area, tagging just one key outlet chain (even if it has many outlets) is generally insufficient, according to Sell. Therefore, K-tel's ads mention several key outlets.

It raises a legal question. The main attraction of a TV package, besides its contents, is price, and K-tel normally advertises a price of $9.99." The same price in the US." But it is illegal to promote an LP for the same price at two competing stores. Consequently, K-tel includes the term "manufacturer's suggested price" in its ads.

In practice, however, almost all key outlets sell TV packages at the advertised price. "It creates too much confusion to have one price advertised on television and then find another price in the store," Stanley explained. Another rationale was provided by Dan Carpenter, TV package buyer for People's Drugs, a 388-unit chain based in Alexandria, Virginia. 

"You have to follow the advertised price when you buy a TV package if you're going to advertise the product and also maintain the television image. If you're going to discount it, you'll run the whole market." Carpenter also pointed out that the larger retail chains, who buy in greater volume, can sometimes obtain lower prices. At times the stores are more optimistic than they should be," he said. "Because there's absolutely no risk involved. So we really have to look at past history and see what they are capable of selling in terms of past units and ship just that many units into them.

What do TV packages do with their returns after particular promotions are over? According to retailers, they sell them to cutout dealers who sell them back to the key outlets at a lowered price.

Retailers Comment

Retailers maintain that they care really carefully with an eye to returning elements. I don't rather put the money in the cash register," said Gerald Gruen, president of Gruen Electronics. He's remarked, "So I keep my record and tape distribution down to a minimum. At the same time, when I order for a four-week promotion, I order enough to carry the stories through that period with just a minimum quantity in the warehouse. And then if we find that one store is loaded, we can always move them to another store. Very seldom do we actually cutout dealers."

Stanley noted that Woolworth never orders a TV package without testing-market it first. "Right now we're in the process of scheduling five different packages for test marketing. How many of those five will survive, I don't know. May one or two, hopefully that one will be damn good." Sears, in contrast, does very little test-marketing, according to Sholstedt. "We don't know what the sales of anything will be until it's run, and so we start off everything basically the same way. There's a regular formula that we use, and we'll take a look at anything they have, (packages) have to offer."

Carpenter and Sholstedt agreed that the profit margin on TV packages is higher than on full-line LPs and lower than on cutouts. Stanley, however, pointed out that whether you make more money on packages depends on how deeply you discount the regular LPs. "It would vary from market to market. In New York City, for instance, anything is more profitable than current product. But when you get out to Hibbing, Minnesota, it's about the same.

Stanley estimated that package accounts for less than two percent of Sears' total record sales, compared with 10-12% at Woolworth. In contrast, People's Drugs runs as many promotions on TV packages as they do on cutouts. Like many other drugstore chains, People's dropped radio supplied records and tapes a couple of years ago. "We're not equipped like a department store or a record store to be able to display these records and keep them available to the customer at any time," explained Carpenter.

In some highly competitive markets where regular LPs are not too profitable, Stanley noted, TV packages can help provide the margin of survival for record departments. In addition, in those that come back as cutouts are especially profitable. Commented Stanley, "They've had a lot of publicity, and they're usually quite good."

THE DICTATORS AND THE CHAIRMAN

The Dictionaries Los Angeles offices are (l-r) Joe Smith, E/A chairman; Dictators Ross Friedmann, Richard Neede, Mark "the Animal" Mendoza, Scott Kemper and Handsome Dick Manitoba.

STIGWOOD CONTRIBUTION RSO president Robert Stigwood (left) recently received thanks from Danny Thomas for his pledge of $100,000 in matching money to contributions to Thomas St Jude Hospital.

ROGERS GOLD — UA recording artist Kenny Rogers recently was awarded a gold LP for his self-titled album. Pictured (l-r) are: Rogers; Arnie Mogul, UA president; and Rogers' fiancée Mary Ann Gordon, a regular on the TV show "Hee Haw." Scratch Band, the Nelson Aedarian Band, Morgan and Vince Whirlwind

SHORTS — Arthur Von Blumberg, based in Los Angeles, and Alexander Sinclair in London, are restructuring plans by which they have consolidated the activities of Robert Stigwood Organization, Chappell Music, and third party record companies, producers and artists.

Private Stock will launch a large-scale advertising campaign tied in with the "Two of a Kind" album by cocktail lounge act "Our Kind of Sin," led by special, "David Soul And Friends," to air on ABC-TV. The Slyers' third Capitol LP is a self-produced effort. Singer/writer Randy Baird has been signed by Vanguard Records. Bobbi Or Ewan, The Paul Kantner album on RCA Records based around a s/t theme, has been set for transformation into a series of film,LP,mini-LPEPKs, developed by Kantner and Grace Slick of the Jefferson Starship, along with Michael Arclia of the Film music Agency. Bill and Carolyn Bruford became parents of Alexander last week, adding to the group's already impressive lineup, getting a new LP.

The French rock press rumors a reformation of Deep Purple, Electric Factory Concerts has stated a claim for the largest refund ever ($1,035,000 for the tour in 1968), as well as failure of the 164 band. The band's record label, the South Coasts going down was the rallying cry of the Disc Records' southern regional store managers, after being embarrassed 164 at the hands of the northern stores. With Cutout Case Box report Mark Mehler, winning coach Gary Arnold magnificently offered losing coach Bob Crowley the choice of any game he chooses to gain revenue. Options include selling the band's name to the Stones for $250,000, or going to England, or getting a new record deal. The day's ballgame played in Texas was cowboy pastured, which presented some interesting problems in charging ground balls. It's Texas baseball; not a Disc manager.

phi dimaru
NATRA Comes To Life After A Long Period Of DORMANCY

by Joe Nazel

LOS ANGELES — Emotionally, often heated, dialogue pervaded the early days of the 22nd annual NATRA (National Association of Television and Radio Announcers) convention, held August 3-7 at the Konaer Hotel in Miami Beach, Florida. The guiding theme of the confab was "Unity in black music at all levels." Over the last few years a great deal of negative dialogue has been directed at NATRA, founded 23 years ago in order to provide a voice for those in the music industry who faced direct or indirect, black radio personalities. Those who have participated and supported NATRA over the years do not deny that much of the criticism was deserved.

The recent convention was about the business of bringing new life to the struggling organization and with that new life a new image — credibility.

Concerned members could not allow themselves to let 23 years of work "go down the tubes."

Change Or Die

Record industry experts, sensing the decline of an organization they believed in, were quick to avoid scheduled topics and sessions that were to be the problem — NATRA would have to restructure.

Historically, record industry professionals involved in and supportive of NATRA, were not allowed by the organization's constitution to become regular members. As associate members they had no voting power and were not allowed to participate in financial and moral support. The constitution also provided that on-air radio and television personalities could run for and be elected to executive offices within the organization. The record industry people paid dues but had no representation.

Joe Medlin of Brunswick Records spoke for the record company people at a session chaired by Kenny Gamble, president of Philadelphia International Records, and said, "We have supplied everything to NATRA but a spokesperson, we're going to be a part of NATRA or we're going to forget about the organization. Promotion men must unite to start our own organization." Ed Wright, president of GEI Communications, echoed Medlin's remarks and said, "The problems of black music and the problems of black radio are similar. If we're not allowed to vote we can't allow ourselves to continue to support this organization."

At Edmundson, national R&B & folklore for MRM Records, followed the train of dialogue and said, "The bottom line is no record companies have been, for the last few years, the black music departments. We don't want to be pimped or prostituted anymore. We've been pimped too long. We're going to fight for representation. As it stands now we got NATRA and we got nothing."

More Support

The speakers pointed out that fewer and fewer radio people were supporting NATRA. It was suggested that some radio members could not support because of the problems that NATRA was facing. Others felt that NATRA was no longer effective.

Kitty Broady, present president of NATRA, reacting to the lack of support she

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MCA AT NATRA — The 1977 National Association of Television and Radio Announcers (NATRA) convention, held August 26-30 in Washington, D.C., was heralded as the "grandest" by officials of the National Association of Television and Radio Announcers (NATRA), who have organized the convention every five years. Kitty Broady, president of NATRA, also announced the formation of the "NATRA Foundation," which will be responsible for raising funds for the convention. The foundation was founded with the support of Lucky, Inc. and chairman of the board of Trans-America, Inc. E. Rodney Jones, program director of WION in Chicago, and Earl Sellers, east coast R&B marketing manager for MCA Records.

The Rhythm Section

NATRA SUPPORTERS — Record companies have, over the years, shown concern by supporting NATRA and other organizations which are about the business of progressive change. This year's NATRA convention was no exception and was supported by Henry Stone's TK Records, which provided entertainment from their exceptional roster of artists and hosted a cocktail party. Motown hosted cocktails and dinner and their hit group, the Commodores, performed Friday night dinner. Saturday Atlantic Records hosted a cocktail party while Polydor Records hosted the awards dinner. With NATRA's new thrust, more support is a certainty.

GODFATHER OF SOUL

The inimitable James Brown flew into Los Angeles August 9 for a three-day engagement at the Magic Mountain. He showed his new act in Miami for the members of NATRA and was well received. At present Brown has a movie in the works which, he feels, will bring the roots of his life and black music into proper perspective.

BEAUTY AND TALENT — Mable John, former lead singer with Ray Charles and administrator of Creative Arts Company, has been contracted to direct a beauty and talent show at the Los Angeles Convention Center August 27 and 28. The affair will be for the benefit of the Black People's Cultural Association, which was founded to introduce the world to the vast cultural resources of black people dating back over 3,000 years. Advisory board and judges for the talent and beauty contest will include Jean Williams, Emmet

(continued from page 56)
CBS Jazz, Classical Promo Campaigns Spur Retail Sales

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Tom Keenan, of Everybody's disagreed with Boudreau and Singer. "Basically, the classical line has been hurt with the raise to a $7.98 list. What it has done is put them right up there with the import albums, and people looking at the two have the tendency to pick up the imports because a rise there is imminent also.

Ron Drybread, classical buyer for the Harvard Coop, stated, "Columbia has been on sale for the last month or so — and people are really taking advantage of that. The sale price is pretty much what it was before the import surge. Six or eight numbers from the Masterworks series — and some of the Odyssey stuff too — for $4.98. We have advertised in the Boston Phoenix and we have radio ads too. $6.35 is our regular shelf price for the $7.98 list classical LPs.

Fran McGil of Sound Warehouse indicated that his store also did well with its sale. "We always do well with all of our classical sales and the Columbia sale followed suit. We bought in as a $6.98 list and we were selling the single discs for $3.95. When they jumped to $7.98 and we have another sale on the Colum- bia product the price will be $4.55.

McGil also explained the details of a contest that was offered in conjunction with his classical sale. "They (CBS) offered a contest: a drawing for a night on the town. First prize was limousine service to and from the Dallas Symphony performance of the winner's choice during the current tour. The event also included dinner. Second and third place winners received 20 and 10 copies of a classical record, respectively, from the Masterworks catalog."

Perhaps Russ Solomon, president of Tower Records in California, summed it up best when he stated, "CBS is constantly running promotions — jazz promos, country promos, whatever. They're very aggressive in that area. Second to none. All of which end up being good at the end of the year. These were just indicative of a whole program on the part of CBS; and, yes, they worked.

TV Packages Flourish

(continued from page 36)

material on it is strong and enough and the artists are well-known. According to Culberg, for instance, some of Ronco's packages "are stronger than hell, and some of them are weak," regardless of their musical category. "We don't include anything unimportant in the charts pretty strongly," he continued. "We try to hit for the top 10.

The same is evidently true for direct response packages. Huntley, for example, pointed out that his company has had successes with all kinds of records, and failures in every held, too. "Of course, choosing the cuts is very subjective. But hopefully, with the help of the charts and our little research team, we can come up with the best-loved songs.

Suffolk assembles both hit compilations and single-artist packages. Featured in the latter category is the work of such artists as Ray Coniff, Andy Williams, Petula Clark, Brook Benton, Otis Redding and Freddy Fender. "We try our best to get the best cuts the artist has ever done, including all the hits and also some of the lesser-known cuts that are esthetically valuable," Huntley noted.

Normally, Suffolk puts out packages by artists who have had a number of top- ten songs. But the company put out a package by Elvin Bishop, which Huntley necessarily have to be in the top 10. The most successful packages are those which will work universally across the country, Huntley commented. "But some packages are very specialized. Freddy Fender's, for example, sells particularly well in Texas and the southwest."

National Retail Chains Post Large July Gains

NEW YORK — The nation's largest retail chains posted sizable sales gains for the month of July.

Sears, Roebuck & Co. registered its largest monthly percentage gain in more than 20 years, and K mart Corporation reported a sales increase of 20% for the month. J.C. Penney Co., Montgomery Ward & Co., and F.W. Woolworth Co. also posted their best monthly percentage gains of the year during July.

Sears' sales for the four weeks ended July 30 rose 22% to $1.44 billion from $1.18 billion last year. Sales for Sears' fiscal first half, ended July 30, totaled $8.45 billion, up 15% from $7.33 billion in the prior year period.

Sales Jumps

K mart's July sales climbed to $694 million form $577.4 million for July 1976. First half sales for the mart were up 19% to $4.46 billion from $3.67 billion. Penney's sales for the month also rose to $619 million from $582 million a year earlier, a gain of 5.8% for the period. Half sales for Penney increased eight percent to $3.85 billion from $3.57 billion.

Woolworth's July sales rose to $384 million from $358 million a year earlier, a gain of 7.2%. First half sales for Woolworth were up six percent to $2.44 billion from last year's $2.33 billion.

Ward's July sales climbed 17% to $318 million from $270 million for the prior year period. First half sales for the corporation were up 14% to $2 billion from $1.82 billion.

Background Music Nets 1.1 Mill For AFM Group

NEW YORK — Some 5,000 members of the American Federation of Musicians received $1.1 million July 1 in annual payments from the sale of theatrical music pictures to commercial television. The recipients were musicians who had furnished background music for motion pictures made after 1960 which were shown on commercial television in 1976.

ABC Schedules 11 August Albums


Impulse, ABC's jazz label, will release the latest album by Don Cherry and ABC, "Country label, ABC/Dot, will release Don Gibson's new album, "If You Ever Get To Honolulu (Look Me Down)," and "Carnival," by Al Hudson, August 10.

Gloria Prod Formed

LOS ANGELES — Gloria Productions, en- compassing record production and music publishing, has been formed with Brent Maglia signed as the first artist.

KGS Co-Sponsors Songwriting Comp.

LOS ANGELES — Radio station KGBS here has joined country stations across the U.S. as a co-sponsor in the Kentucky Fried Chicken Company's American Country Good Music Songwriting Contest.

The national grand prize winner of the competition will have his song recorded by country artist Mel Tillis on RCA Records while the top winner in the KGBS listening area will be awarded a top brand AM-FM stereo system and will be eligible for the national grand prize. KGBS also presented $100 to the first 100 songwriters to enter the competition, which closed July 29.

Entrants were requested to submit a cassette tape recording of their original composition and a copy of the lyrics to KGBS for judging on the local level. Local winners will be announced August 19, and the national winner will be notified no later than September 19.

GRT And Tomato Music Sign Distribution Deal

LOS ANGELES — GRT Music Tapes recently signed an agreement to distribute the product of The Tomato Music Co., Ltd. Initial releases on eight-track and cassette will be "A Tribute To Leadbelly," featuring Pete Seeger and Arlo Guthrie, "Towns Van Zandt Live at The Old Quarter, Houston Texas" and "Cajun Swamp Music Live" by Clifton Chenier.
CANADIAN KISSES — In the midst of a recent Canadian tour, Kiss members were presented with a platinum album in commemoration of their recently released “Love Gun” from Quality Records, Canadian distributors of Kiss product. Pictured, from left, are Bill Aucoin, president of Aucoin Management; Miltèr, Kiss; Alan Miller, director of promotion for Aucoin Management; and Gene Simmons of Kiss.

Argentinian News

BUENOS AIRES — Enrique Iriberti and Eduardo di Bella are in charge now at Surco Industries Musicales, a record company formed many years ago by Iriberti and holding a strong line of classical and European music catalogs, like Telefunken, Ouro and other labels. The diskery also has a kiddy music line, Caleste, with very strong sales, and recently hit the charts with “Que Se Va El Cartero,” a tune from a successful TV program, “Margarito Terere.” The album with the music from this program has been released by RCA.

Jorge Embon, president of Arfon Records, returned from a visit to the provinces of Tucuman, Catamarca and Cordoba, where he started promotion campaigns for his product and reinforced its distribution. The Arfon catalog will be released soon in Spain by Musicdis Record, marking an expansion of the company in the international markets.

Miguel A. Jimenez has reported to Cash Box that the new LP by Donna Summer, “Recuerdo El Ayer,” is selling extremely well in this market and the company will strongly promote all her recordings in the near future. Her LPs are consistent sellers and it looks like the effort will follow the same way. Another MGM artist, Albert Cortez, will visit Argentina in a couple of weeks. He records for Hispavox in Spain.

RCA is pushing the Spanish version of Claudio Baglioni “Piccolo Grande Amore” which was a very strong smash in the Italian market. Baglioni re-recorded it in Spanish and it is expected to work well in all Latin America.

CRIA To Release National Charts

TORONTO — The Canadian Recording Industry Association has released its first national chart of best selling singles and albums. The CRIA has established a network of retailers that report from all the major and secondary markets across Canada. Retailers submit all sales figures in confidence to the independent accounting firm of Touche Ross and Co. For the first two or three months the chart will be published every two weeks. It will go on a weekly basis when the CRIA has satisfied itself that the chart is operating at maximum efficiency.

June Figures For Japan Are Down

TOKYO — The output of records in June this year in Japan has shown an increase, reflecting weak sales in this country for the last few months.

According to the Japan Phonograph Record Association (JPPRA), the output of records in June this year in this country included 3.3 million copies, less than Mar. (14,960,000 copies). At the same time, this showed a 11% decrease in comparison with the same month for the previous year. In terms of dollars, June this year has seen 13,156,000,000 yen, just the same as the previous month, while 8% lower than the recording to information supplied to Cash Box.

The summer sales season closing, every June, in the past indicated remarkable increases, sales of June have been exceptionally unfavorable.

The output of tape in June this year has been, according to JPPRA, 2,922,000 copies in volume, 10% more than the previous month, while 4% down for the same month of the previous year. Representing value, this result shows 5,006,000,000 yen, 9% higher than the previous month.

Import Ban Seen

MELBOURNE — The Australian federal government may amend its copyright act resulting in the total ban on imports, according to this week’s issue of Cash Box. RCA’s division vice president, music publishing (right). Occasion of the picture is Reed’s signing with RCA international music publishing to represent his publishing interests, administration and exploitation of his catalog in both Oakfield Avenue Music and Metal Machine Music.

The agreement is worldwide with the exception of the United States and Canada.

CashBoxInternational

CHUM Ltd To Grab Concert In The Heavens Publicity by David Farrell

TORONTO — With the advent of the Canadian Radio and Television Commission (CRTC) granting two additional FM licenses in the Toronto area, concerts at the CN Tower, already boasted that the scoop was CHUM’s and that all news releases in the future would be broken through the station’s affiliated news network. Topping off the press beforehand, however, was part of the job and she sang with a great deal of success.

The CRIA has decided to break the story in Canada since it is a Canadian event. In keeping with the non-announcement, the name of the publication was withheld.

Undoubtedly there will be a major concerto at the CN Tower which will get televised and broadcast, but much greater than that, every wire service, radio news program and broadcast and print publication is likely to publicize the famous $5,000,000 news bulletin.

Partridge Appointed

TORONTO — Lynne Partridge has been appointed head of the Vancouver office for BMI, a music publishing company (new name changing to Performing Rights Organization of Canada Ltd. or P.R.O.). The appointment became effective August 1.

Partridge was employed in the Vancouver office of BMG from its opening in 1968 to 1973 when she moved to Edmon-

dom. There she handled publishing for Century 11 Studios and has logged over a decade in the field.

Radio Computer Service Initiated In Toronto

TORONTO — International Radio Computing Inc. has announced the formation of a new firm with the aim of providing computer assisted programming to radio stations throughout North America.

Using a specially designed computer program one year in the research stage, a program director installs his own music universe and music format. The computer takes over providing perfect rotation of all music. The radio station doesn’t need a computer, nor extra staff to man the system. The system saves about 80 man hours each month, a spokesman for the company said.

The company is located in the north end of Toronto and is currently soliciting clients.

Where In The World...

Sergio Mendes and The New Brasil ’77 will play a series of concerts in Venezuela beginning September 7. Two venues have been set, both in Caracas. The group plays the Tamanaco Hotel September 7-10 and the Polioleda Arena September 16-17.

The Isaac Hayes Movement, starring Isaac Hayes, is off to Europe for a ten-day tour starting October 14 with dates in London, Paris, Holland and Germany.
R&B Playlists

(continued from page 52)

Coocoo - Le Colis
1. New L.P.'s: Stax WLP-535 - Wanda Durrell
You Can't Turn Me Off - Hi-energy - Motown
Just For Your Love - Stax

WRL - NEW YORK - Sonny Taylor

WMBW - WASHINGTON, D.C. - Carter Thompson

WML - WASHINGTON, D.C. - Bob Maglaya & The Bakers, LTD, Tyone Davis.

ARM - CHICAGO - Chico Brown

WSQK - SAVANNAH, S.C. - Marvin Love

WZEN - RICHMOND - Mickey Arnold

Elvis Presley - Think
Julet Let Me Have You For A Night - David Ruffin - Motown

WIZ - PHILADELPHIA - Herb Alpert

WWW - NEW YORK - Sonny Taylor

WSJ - WASHINGTON, D.C. - Sonny Taylor

WWMF - WASHINGTON, D.C. - Chico Brown

WZMB - MEMPHIS - Chico Brown

RMG - NEW ORLEANS - Chico Brown

NATRA Grows With New Spirit

(continued from page 51)

experienced during her two-year stay in of-

fice, told the gathering of predominantly record industry people, "Either we're going
to move on or sit here and die - destruct. Not one penny has been raised in two years.

Not one chapter has been started anywhere in the country. We've got to get this record-

company people to participate and become a part of NATRA in a policy-making sta-

tute.

"We've got to do something now," said

Gamble. "We can't have part-time lead-

ership. We must hire someone and make

NATRA a viable organization. NATRA has to be the

protector of the destiny of communicators.

"At the end of the session the cadaver which

nearly made NATRA into a total nonentity has

been resurrected. A new spirit had been in-

fused into the limping body and the move-

ment towards fresh directions infused the
dlalogue which came afterwards.

New Directions

It was decided that under the present structure it would be impossible to hold the scheduled elections. The body agreed that elections be postponed and present of-

ficers remain in office to remain at their posts for an interim period.

A committee of 25 was formed to outline the principles and formulate resolu-

tions which the members could vote on. It was also decided that the committee would be called the "rhythm section" for the necessities to

assure the implementation of each resolution.

The resolutions, unanimously ap-

proved:

- To postpone the election of national officers for one year
- To convene again in 90 days in Chicago.
- Candidates for offices will present their platforms through trade publications. These resolutions will be published through record industry trade publications which will permit new and past

members to become active mem-

bers in good standing. This act will entitle them to vote on constitution changes and the election of new officers.

- That the present officers of NATRA remain in their duly elected positions for an interim period of 90 days.
- That subcommittees be formed to find new and previously untried people who work within the music and commu-

nications industry. Thus we must amend our present constitution.

- To mail ballots to all of the registered members of NATRA who cannot attend the Chicago convention.

That NATRA form a united coalition with Sidney Miller's Black Radio Exclusive, Jack Gibson's Family Affair and The Fair to produce effective changes within the industry.

The March To Power

Power became the watchword for all who attended and participated in the closing ceremonies as Minister Abdul Hakeem Farrakhan of the World of Islam addressed the

members and encouraged them to con-

continue their positive moves.

The Rhythm Section

(continued from page 51)

Cash, Pat Morita, Wally Holmes, Deacon Jones, David Oliver, Ron Graner, Sonny Carter,

Joe Tex, Roger Mosley, Lonnie Jordan, Mel Dubois, Gertrude

Gibson, Whimay Mama, Rod McGraw, Valentine, Tony King, Java King, Maggie

Hathaway and Edgar Charles. Both men and women will compete in the contest with the empha-

sis on black talent. The first place prize winners will receive a trip to Africa and a recording

award. The second prize winner will earn a trip to the Caribbean. Third prize is a trip to

New York. Mayo's Travel Agency will handle all travel arrangements. Joe

Tex will participate in a "Big Bump" contest and cash prizes will be given to the winners. Per-

sonalities to be honored are: Ray Charles, James Brown, B.B. King, Barry Gordy, Jr.,

Stevie Wonder, Joe Tex, Bill Cosby, J.J. Johnson, Don Mack, Gertrude Gibson, O.J.

Simpson, Kareem Abdul Jabbar and Levi Booker. There will be a special salute to the city of

Los Angeles from Tom Bradley, senator Nate Holden and congress-

woman Yvonne Brathurke.

LANSTGTH HUGHES MUSEUM - Donald Byrd, recording artist and professor, has
declared his commitment to the Langston Hughes Museum as a tribute to a man who has

contributed so much to American literature. Thank

you Donald.

INNOVATIVE RADIO - WTLM-1370, owned by a integrated group of Gary and Cha-

racters - predominantly black - has offered a new blend of the best in black

music and the best in the pop field to northwest Indiana listeners. Presently the station

pumps out only 1,000 watts of power but has a 24-hour license and 5,000 watts of power.

Stan Brinker is program director for the station. ATEAH C. N.L. - Frankie Croke, ex-general manager of WBLS, is producing a rare

performance by Aretha Franklin August 19 at the Dorothy Chandler Pavilion.

Grand Ole Opry

(continued from page 36)

clubs here. But country music is not

regularly available at Oats.

Rock Disturbances

"Boston has had many problems with disturbances surrounding rock concerts," said Chairman of the board of the Opry's home state, said LaVallie, who lives in

Nashville.

The concert is being presented by Betty Cook, head of cultural affairs for Boston; deputy mayor Reggie Johnson and

Word Images.

Sound City Productions has previously

promoted concerts with Faron Young in

Vermont and New Hampshire.

Capitol Restructuring

(formerly of MCA, has been hired to assume the position of national marketing and west coast A&R for Capitol.

The star positions in Nashville remain

stable. Chuck Floyd will broaden his promotion of country music.

Cathy Rozzell will escalate her

involvement in press and publicity to de-

velop that department, and Susan Tur-

ner will continue to handle the promotion

between the Nashville and L.A. offices.

Jones indicated that the restructuring in

management, in addition to the increased support of the country music division. "Only a few weeks ago we had a meeting in L.A. to reconfm Capitol's commitment to country music," he said.

Capitol currently has six records on

the Country Airplay charts, including Rich-

Griff's "A Cold Day In July," #2; Gene Walt-

son's "The Old Man And His Horn," #6; Kenny Dale's "Shame, Shame On Me (I Had)

A Dream," #49; Floyd of Hart's "The Pleasure's Been All Mine," #35; Mel Danidian's "Gentle To Your Senses," #16, and Glen Campbell's "Sunflower," #12.

In addition, new releases by Lee Clayton, Linda Hargrove, Jerry Colter and James

Taylor are forthcoming.

WEA Corp. Readeys Week Of Sales Meets During September 7-11

LOS ANGELES - The Warner-Elia-

tic Atlantic Corp. will hold the largest sales

meeting in its history next month at the
disc jockey hotel in Hollywood, Florida, Sep-

tember 7-11.

According to Joel Friedman, president of WEA, approximately 500,000 members of the sales and promotion staffs of WEA, Warner Bros. Records, Elektra/Asylum and Atlantic Records will attend a series of general meetings, special-topic panels and working

seminars. In addition, Friedman said, there will be presentations of upcoming releases.

He declined, however, to specify how many albums or which acts will be included.

David Horowitz, who will be the keynote

speaker, many of the sessions will be

chaired by these executives: Henry Droz, execu-tive vice-president of marketing for WEA; Rich Lioniati, vice-
president of sales for WEA; and Fred

Faraci, vice-president and director of

marketing for WEA.

Also planning to attend the national sales meet- ing are: Joel Friedman, chairman of the board of Warner Bros. Records; Ahmad El-

teg, chairman of the board of Atlantic Records; William Bishop, chairman of Elektra/Asylum Records; Neshui El-

teg, president of WEA International; and

David Horowitz, office of the president of

Warner Communications, Inc., WEA's parent company.
## CASH BOX Top 100 Albums

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<thead>
<tr>
<th>Week of 8/13 Chart</th>
<th>Week of 8/20 Chart</th>
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<tr>
<td><strong>1</strong></td>
<td><strong>1</strong></td>
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<tr>
<td><strong>RUMOURS</strong> (Warner Bros. BSK 3010)</td>
<td><strong>JEANIE BANANA</strong> (Capitol SP 4644)</td>
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<tr>
<td><strong>CSN</strong> (Atlantic SD 1961)</td>
<td><strong>THE MIGHTY SPARROW</strong> (Arista AL 7005)</td>
</tr>
<tr>
<td><strong>STREISAND SUPERMAN</strong> (Columbia JC 34830)</td>
<td><strong>THE DOOBIE BROTHERS</strong> (Capitol SP 4625)</td>
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<tr>
<td><strong>JT</strong> (Atlantic SD 19636)</td>
<td><strong>WE'RE ALL WEATHER</strong> (A&amp;M SP 4634)</td>
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<tr>
<td><strong>STAR WARS</strong> (Original Soundtrack)</td>
<td><strong>LIGHTS OUT</strong> (Atlantic SD 19630)</td>
</tr>
<tr>
<td><strong>LOVE GUN</strong> (CBS 7574)</td>
<td><strong>FREE AS THE WIND</strong> (Kapp SP 4133)</td>
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<tr>
<td><strong>REJOICE</strong> (EMI 7575)</td>
<td><strong>CAROLINA DREAMS</strong> (Capitol SP 4636)</td>
</tr>
<tr>
<td><strong>CAT SCRATCH FEVER</strong> (Capitol SP 4637)</td>
<td><strong>BRAND AND US</strong> (Casablanca 11501)</td>
</tr>
<tr>
<td><strong>COMMODORES</strong> (Warner SP 4627)</td>
<td><strong>DIAMONTE COCKTAIL</strong> (Stax SP 4638)</td>
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<tr>
<td><strong>GOING FOR THE ONE</strong> (Atlantic SD 19638)</td>
<td><strong>LIVING IN THE KINGDOM</strong> (Atlantic SP 4639)</td>
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<tr>
<td><strong>LIVE)</strong> (Atlantic SD 19640)</td>
<td><strong>LADY MAGIC</strong> (Capitol SP 4640)</td>
</tr>
<tr>
<td><strong>EXODUS</strong> (Warner Bros. SP 4641)</td>
<td><strong>LIFE'S A BALL</strong> (Atlantic SD 19642)</td>
</tr>
<tr>
<td><strong>LITTLE QUEEN</strong> (Capitol SP 4643)</td>
<td><strong>LET'S BEGIN</strong> (Atlantic SD 19644)</td>
</tr>
<tr>
<td><strong>BOOK OF DREAMS</strong> (Atlantic SD 19645)</td>
<td><strong>THE WAILERS</strong> (Atlantic SD 19646)</td>
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<td><strong>FOREIGNER</strong> (Atlantic SD 19647)</td>
<td><strong>THE DOORS</strong> (Atlantic SD 19648)</td>
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<tr>
<td><strong>ANYTIME... ANYWHERE</strong> (Atlantic SD 19649)</td>
<td><strong>LITTLE LIGHTS</strong> (Atlantic SD 19650)</td>
</tr>
<tr>
<td><strong>RIGHT ON TIME</strong> (Capitol SP 4651)</td>
<td><strong>STRIPED</strong> (Atlantic SD 19651)</td>
</tr>
<tr>
<td><strong>EVEN IN THE QUIETEST MOMENTS</strong> (Atlantic SD 19652)</td>
<td><strong>TOP 40</strong> (Atlantic SD 19653)</td>
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<tr>
<td><strong>FLOATERS</strong> (Capitol SP 4654)</td>
<td><strong>TOP 40</strong> (Atlantic SD 19654)</td>
</tr>
<tr>
<td><strong>AMERICAN STARS 'N BARS</strong> (Atlantic SD 19655)</td>
<td><strong>ANYTHING GOES</strong> (Atlantic SD 19656)</td>
</tr>
<tr>
<td><strong>ENSY WINWOOD</strong> (Atlantic SD 19657)</td>
<td><strong>THE PILGRIM'S PROGRESS</strong> (Atlantic SD 19658)</td>
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<tr>
<td><strong>PLACE IN THE SUN</strong> (Atlantic SD 19659)</td>
<td><strong>THE YOUNG MARSHALLS</strong> (Atlantic SD 19660)</td>
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<tr>
<td><strong>HERE AT LAST... BEE GEES... LIVES</strong> (Atlantic SD 19661)</td>
<td><strong>THE DELFONICS</strong> (Atlantic SD 19662)</td>
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<tr>
<td><strong>IZITSO</strong> (Atlantic SD 19663)</td>
<td><strong>THE LOS ANGELES</strong> (Atlantic SD 19664)</td>
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<tr>
<td><strong>L. ROBOT</strong> (Atlantic SD 19665)</td>
<td><strong>THE O'JAYS</strong> (Atlantic SD 19666)</td>
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<tr>
<td><strong>O'LAYLON</strong> (Atlantic SD 19667)</td>
<td><strong>THE JOSIE BOWERS</strong> (Atlantic SD 19668)</td>
</tr>
<tr>
<td><strong>SHAWN CASSIDY</strong> (Warner Bros. SP 4661)</td>
<td><strong>ONE OF THE BOYS</strong> (Atlantic SD 19669)</td>
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<tr>
<td><strong>NEHER LANDS</strong> (Atlantic SD 19670)</td>
<td><strong>LOOK TO THE RAINBOW</strong> (Atlantic SD 19671)</td>
</tr>
<tr>
<td><strong>30 CHANGES IN LATTITUDES—CHANGES IN ATTITUDES</strong> (Atlantic SD 19672)</td>
<td><strong>THEIR GREATEST HITS</strong> (Atlantic SD 19673)</td>
</tr>
<tr>
<td><strong>31 HOTEL CALIFORNIA</strong> (Atlantic SD 19674)</td>
<td><strong>ENDLESS NIGHTS</strong> (Atlantic SD 19675)</td>
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<tr>
<td><strong>32 SIMPLE THINGS</strong> (Atlantic SD 19676)</td>
<td><strong>LIFE IN THE LIGHT</strong> (Atlantic SD 19677)</td>
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<tr>
<td><strong>33 CELEBRATE ME HOME</strong> (Atlantic SD 19678)</td>
<td><strong>LIFE IN THE LIGHT</strong> (Atlantic SD 19679)</td>
</tr>
<tr>
<td><strong>34 PLATINUM JAZZ</strong> (Warner Bros. SP 4662)</td>
<td><strong>LIFE IN THE LIGHT</strong> (Atlantic SD 19680)</td>
</tr>
<tr>
<td><strong>35 BOSTON</strong> (Atlantic SD 19681)</td>
<td><strong>LIFE IN THE LIGHT</strong> (Atlantic SD 19682)</td>
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### INTERNATIONAL BEST SELLERS

#### Italy

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<thead>
<tr>
<th>TOP TEN 45s</th>
<th>TOP TEN LPs</th>
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<tbody>
<tr>
<td>1. Amarsi Un Po' — Lucio Battisti</td>
<td>1. Etta Baker - Flash</td>
</tr>
<tr>
<td>2. Donna Fly Now — Maynard Ferguson</td>
<td>2. Rome Summer And Winter:</td>
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<tr>
<td>3. A Canzuncella — Alunni del Sostie</td>
<td>3. BETWEEN SEASONS</td>
</tr>
<tr>
<td>4. Orozlew — Oliver Onions</td>
<td>4. Big Bisou — Carlo Dureco</td>
</tr>
<tr>
<td>5. Risveglio — Pooh</td>
<td>5. Summer</td>
</tr>
<tr>
<td>6. Domani — Guardiani del Faro</td>
<td>6. Hotel Royal Collection</td>
</tr>
<tr>
<td>7. Ti Amo — Mark Trudy</td>
<td>7. Let's</td>
</tr>
<tr>
<td>8. Conchiglia Bianca — Cugini di Campagna</td>
<td>8. Techno</td>
</tr>
<tr>
<td>10. Lonely Lovers Symphony — Brian Evans</td>
<td>10. USA</td>
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#### Holland

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<thead>
<tr>
<th>TOP TEN 45s</th>
<th>TOP TEN LPs</th>
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<tbody>
<tr>
<td>1. Yes Sir, I Can Boogie — Baccara</td>
<td>1. Quito De La Vida — Luciana</td>
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<tr>
<td>2. Be My Boogaloog Baby — Mr. Tinkle Tieke</td>
<td>2. Quito De La Vida — Luciana</td>
</tr>
<tr>
<td>3. A Real Mother For You — Johnny Guitar Watson</td>
<td>3. Quito De La Vida — Luciana</td>
</tr>
<tr>
<td>4. Sevilla — BZ</td>
<td>4. Quito De La Vida — Luciana</td>
</tr>
<tr>
<td>5. Cokane In My Brain — Diller &amp; Ariola</td>
<td>5. Quito De La Vida — Luciana</td>
</tr>
<tr>
<td>6. So You Win Again — Hot Chocolate</td>
<td>6. Quito De La Vida — Luciana</td>
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<tr>
<td>7. Mantani — Guys &amp; Dolls</td>
<td>7. Quito De La Vida — Luciana</td>
</tr>
<tr>
<td>9. Big Bisou — Carlos</td>
<td>9. Quito De La Vida — Luciana</td>
</tr>
<tr>
<td>10. Hey, St. Peter — Flash &amp; The Pan</td>
<td>10. Quito De La Vida — Luciana</td>
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#### Great Britain

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<thead>
<tr>
<th>TOP TEN 45s</th>
<th>TOP TEN LPs</th>
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<tbody>
<tr>
<td>1. I Feel Love — Donna Summer</td>
<td>1. Quito De La Vida — Luciana</td>
</tr>
<tr>
<td>2. Ma Baker — Boney M</td>
<td>2. Quito De La Vida — Luciana</td>
</tr>
<tr>
<td>3. So You Win Again — Hot Chocolate</td>
<td>3. Quito De La Vida — Luciana</td>
</tr>
<tr>
<td>5. Angelo — Brotherhood</td>
<td>5. Quito De La Vida — Luciana</td>
</tr>
<tr>
<td>6. Pretty Vacant — Sex Pistols</td>
<td>6. Quito De La Vida — Luciana</td>
</tr>
<tr>
<td>7. Baby Don't Change Your Mind — Gladys Knight &amp; The Pips</td>
<td>7. Quito De La Vida — Luciana</td>
</tr>
<tr>
<td>8. Oh Lori — Alesso</td>
<td>8. Quito De La Vida — Luciana</td>
</tr>
<tr>
<td>10. Sam — Olivia Newton-John</td>
<td>10. Quito De La Vida — Luciana</td>
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#### France

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<thead>
<tr>
<th>TOP TEN 45s</th>
<th>TOP TEN LPs</th>
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<tbody>
<tr>
<td>1. Rockollection — Laurent Voulzy</td>
<td>1. Quito De La Vida — Luciana</td>
</tr>
<tr>
<td>4. Musique — France Gall</td>
<td>4. Quito De La Vida — Luciana</td>
</tr>
<tr>
<td>5. I Feel Love</td>
<td>5. Quito De La Vida — Luciana</td>
</tr>
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<td>6. Uptown Festival — Shakamrah</td>
<td>6. Quito De La Vida — Luciana</td>
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<td>8. Exodus — Bob &amp; The Wailer</td>
<td>8. Quito De La Vida — Luciana</td>
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<tr>
<td>10. Cerrone's Paradise</td>
<td>10. Quito De La Vida — Luciana</td>
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#### Australia

<table>
<thead>
<tr>
<th>TOP TWENTY 45s</th>
<th>TOP TWENTY LPs</th>
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</thead>
<tbody>
<tr>
<td>1. Walk In The Park — Dr. Hook</td>
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<tr>
<td>2. What Can I Say/Lido Shuffle — Boz Scaggs</td>
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<td>5. Dance Little Devotion — Tina Charles</td>
<td>5. Boz Scaggs</td>
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<tr>
<td>10. Going In With My Eyes Open — David Soul</td>
<td>10. Boz Scaggs</td>
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</tbody>
</table>
It seems hard to believe that it wasn’t even a year ago that Firefall made its debut album. Because today, Firefall is undeniably one of the success stories of the year. The beautiful melodies and harmonies that made Firefall’s debut album gold also produced three hit singles. "Luna Sea" is Firefall’s latest album. It’s everything you hoped it would be.

**FIREFALL**

"LUNA SEA"

ON ATLANTIC RECORDS AND TAPES